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The Composite Score: Indiewood Film Music at the Turn of the Twenty-First Century

by

Jennifer Lauren Psujek

A dissertation presented to the
Graduate School of Arts & Sciences
of Washington University in
partial fulfillment of the
requirements for the degree
of Doctor of Philosophy

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INTRODUCTION

INDIEWOOD, COMPOSITE SCORES, AND THE *MÉLOMANES*

The wake of 9/11, the economic downturn, and the widespread introduction of digital streaming caused dramatic changes in the American film industry in the early years of the twenty-first century. Most importantly for this dissertation, after the economic collapse in 2008 most of the studio-owned production companies were either sold or went out of business. Now gone from the scene, these production companies were at their height of production and won many prestigious awards between 1999 and 2001. In those three short years, stylistic and industrial trends that had begun in the 1960s reached a culmination of sorts. In this dissertation, I examine four films from this narrow window of time to tell the story of music's role in the production context of Indiewood (mid-1990s to 2008), a key part of the changing social, industrial, and sonic complex of American film at the turn of the 21st century. In each chapter-length study, I examine how industrial and aesthetic issues characterize Indiewood film music practices.

The composite score—which uses both pre-existing and original music in an equitable way—provides a strong link between these directors, their films, and in the late 1990s. Film music scholars have tended to discuss either the pre-existing or original music in isolation. Thus, by analyzing these scores as organic wholes, I insert industrial and historical concerns into film music analysis, demonstrate the expressive parity between music and image in late 1990s film, and create a needed new category in film music studies.

Composite scores became more prevalent in the mid to late 1990s, especially in Indiewood—a category of films that were produced by a major studio's subsidiary but still

claimed an “indie” aesthetic. The reasons for each composite score’s creation reflected the two aims of Indiewood films, to be seen as different from standard Hollywood fare while also attaining commercial success.¹ Film scholars rarely discuss music’s relationship to Indiewood, yet my analysis illustrates how the composite score can work as a defining element of Indiewood films.

The four directors discussed in this dissertation are connected through their use of the composite score and their link with Indiewood production. Kubrick began his career at the end of the Classical Hollywood era in the 1950s and 1960s—of the thirteen full length features he completed, eight were released in those decades—which separates him from the other three directors.² His generational difference places Kubrick as a trendsetter, has contributed to the belief in his uniqueness, and has inspired comments that border on hero-worship. Scholars such as Robert Kolker have gone so far as to say that Kubrick is “inimitable, [his] films are made with a complexity of perception and execution—a formal integration of style and meaning—that cannot be copied or absorbed, that cannot even be parodied, except through joking reference.”³ Some directors, however, have incorporated elements of Kubrick’s films, especially his use of music, into their own work. For example, Fincher incorporates classical pieces into his films,

¹ Geoff King, *Indiewood, USA: Where Hollywood Meets Independent Cinema* (New York: I.B. Tauris & Co Ltd., 2009), 2.

² The thirteen completed feature films of Kubrick’s output (including the early films that he discounted) are *Fear and Desire* (1953), *Killer’s Kiss* (1955), *The Killing* (1956), *Paths of Glory* (1957), *Spartacus* (1960), *Lolita* (1962), *Dr. Strangelove* (1964), *2001: A Space Odyssey* (1968), *A Clockwork Orange* (1971), *Barry Lyndon* (1975), *The Shining* (1980), *Full Metal Jacket* (1987), and *Eyes Wide Shut* (1999).

³ Robert Kolker, *A Cinema of Loneliness*, fourth ed. (New York: Oxford University Press, 2011), 184.

while Anderson uses primarily pre-existing music interspersed with original cues. Again, Luhrmann proves the outlier. He compiles song, not records, and re-arranges much of the pre-existing material in his films. This process creates a subset of the composite score, which I call the blended composite score. Despite their differences, all three younger directors follow Kubrick's tendency to walk the line between popular filmmaker and "auteur." They were expected to create films that appealed to the public, the critical establishment, and award-giving institutions.

The three younger directors in this dissertation—Fincher, Luhrmann, and Anderson—began their careers in the mid-1990s. They were strongly influenced by the industrial changes occurring at the time, as well as the new digital technologies then appearing in the production process. Each director used the latest technology and responded to the shifting industrial structure in different ways. Fincher broke into Hollywood directing from music videos and commercials. His style, including use of music, is very much influenced by that experience, as digital mixing of music and sound effects play a large role in his films. Luhrmann also relies on digital technologies, but he uses them as a stylistic feature of his pastiche aesthetic derived from theater. Finally, all but one of Anderson's post-*Boogie Nights* films feature extended narratives and multiple storylines that are linked through long takes and the strategic use of music.⁴ Despite their many differences, the choice of composite scores binds these diverse directors together.

The composite scores discussed in this dissertation would have been untenable in earlier decades of Hollywood. In the Classical Hollywood system—films created from 1930-1950—five

⁴ With a runtime of one hour and thirty-five minutes, *Punch-Drunk Love* is the shortest Anderson film. It also stands apart from his other films by using a small cast, pared-down narrative, and a less diverse score.

major studios (MGM, Paramount, Warner Bros., Twentieth Century-Fox, and RKO) dominated all aspects of film production, distribution, and exhibition. Film scores were created by studio music departments, which employed the personnel—including the musicians—needed to generate the music.⁵ The scores produced under this model were mainly symphonic, as it was hard to justify *not* using the constantly ready full orchestra on staff at the studios.⁶ As a whole, the system worked as a “filmic production line driven above all by commercial interests, and in which the financial investors had an absolute power of veto over the work of the creative artists in their employ.”⁷ All members of the classical system worked together to provide film scores in a timely manner for the studio’s products. Perhaps surprisingly, creating original music to be recorded by a full symphony orchestra was the most efficient approach given the resources and work flow of the studios.⁸

Despite the efficiency of the system, by the late 1950s as the studios adjusted to the realities of television, declining theater attendance, and the Paramount decision—a 1948 Supreme Court ruling that forced the studios to divest their theaters chains—the well-oiled, in-house, studio music-making machine began to break down. This led to changes in scoring

⁵ Mervyn Cooke, *A History of Film Music* (New York: Cambridge University Press, 2008), 70.

⁶ See James Wierzbicki, *Film Music: A History* (New York: Routledge, 2009): 133-186 for a more detailed explanation of soundtrack construction during the Classical Hollywood period.

⁷ Cooke, *A History of Film Music*, 69.

⁸ See Cooke, *A History of Film Music*; Kathryn Kalinak, *Settling the Score: Music and the Classical Hollywood Film* (Madison, WI: University of Wisconsin Press, 1992); Gary Marmorstein, *Hollywood Rhapsody: Movie Music and Its Makers, 1900 to 1975* (New York: Schirmer Books, 1997); Steve Neale, ed., *The Classical Hollywood Reader* (New York: Routledge, 2012); Wierzbicki, *Film Music* for a complete discussion of music’s place in the Hollywood Studio System.

practices that, I argue, paved the way for the rise of the composite score in the 1990s. Elaborate symphonic scores became less common during the 1960s, while jazz scores and scores with popular music became more prevalent. Scores that employed only pop or rock music first appeared in the late 1960s. Using pre-existing popular music to accompany films goes back to the silent era, but the 1960s were the first time in the sound era that the practice provided a score made up of primarily recorded music. Until John Williams brought them back into favor with his music for films like *Jaws* (1975) and *Star Wars* (1977), the ubiquitous use of symphonic scores generally fell by the wayside.⁹ Even though Williams may have ushered in a new era for symphonic scores, they never regained the dominance they had enjoyed during the classical Hollywood era.

The industrial changes that began in the late 1950s solidified in the 1970s, and generated a multitude of varied options for scoring a film. Today the filmmaking team can decide to follow the classical model and commission a completely new orchestral underscore. In fact, composers like Williams, Hans Zimmer, James Horner, and Thomas Newman have made careers composing such scores. Films can also be scored exclusively with pre-existing pop or rock songs. Martin Scorsese, Quentin Tarantino, and the Coen Brothers are the best examples of those who employ this type of score. Woody Allen creates compiled scores, but they are generally comprised of pre-existing jazz, and sometimes classical, music. Some filmmakers, like Martin Scorsese, Oliver Stone, and Wes Anderson, include pre-existing classical music as well as pop

⁹ Some symphonic scores, such as *Exodus* (1961) and *Doctor Zhivago* (1965), continued to be big hits with audiences throughout the 1960s. However, the most popular orchestral scores were helped by having a hit song and an enormously successful film associated with them. For more information on these types of scores see Jon Burlingame, *Sound and Vision: Sixty Years of Motion Picture Soundtracks* (New York: Billboard Books, 2000), 8-9.

music on their soundtracks. Still others use a combination of the above options to score their films.

The multitude of scoring options since the 1970s have provided a problem for scholars seeking to categorize these scores, with most employing the blanket term “compiled score” to refer to scores composed of recorded pre-existing popular music.¹⁰ Jeff Smith defined and indicated the potential financial advantage of the compiled score: “by scoring a film with a series of songs, the compilation score offered a couple of commercial advantages over its predecessors. For example, the larger number of songs within the film—anywhere between four and twenty—gave the record label more potential hits to which the film could hitch its wagon.”¹¹ This definition of the compiled score aligns closely with Smith's more recent writing that breaks the history of recorded music in American films into three periods:

1. 1927-1957: recorded music as a form of [film] promotion
2. 1957-1977: recorded music as cross-promotion and ancillary revenue

¹⁰ Many definitions of the compiled score exist, but most of them focus of the use of popular music. For more specific examples of how pop music is used to define compiled scores see Arved Ashby, ed., *Popular Music and the New Auteur: Visionary Filmmakers After MTV* (New York: Oxford University Press, 2013), 12-13, 151-152; David Brackett, “Banjos, Biopics, and Compilation Scores: The Movies Go Country,” *American Music* 19, no. 3 (2001): 247-290; Cooke, *A History of Film Music*, 408-415; Anahid Kassabian, *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music* (New York: Routledge, 2001), 2; Kathryn Kalinak, *Film Music: A Very Short Introduction* (New York: Oxford University Press, 2010), 86; Russell Lack, *Twenty Four Frames Under: A Buried History of Film Music* (London: Quartet Books Limited, 1997), 218-219; Hilary Lapedis, “Popping the Question: The Function and Effect of Popular Music in Cinema,” *Popular Music* 18, no. 3 (1999): 367-379; Guthrie P. Ramsey, Jr., “Muzing New Hoods, Making New Identities: Film, Hip-Hop Culture, and Jazz Music,” *Callaloo* 25, no. 1 (2002): 309-320; Ronald H. Sadoff, “The Role of the Music Editor and the 'Temp Track' as Blueprint for the Score, Source Music, and Source Music of Films,” *Popular Music* 25, no. 2 (2006): 165-183; Jeff Smith, *The Sounds of Commerce: Marketing Popular Film Music* (New York: Columbia University Press, 1998), 155.

¹¹ Smith, *The Sounds of Commerce*, 156.

3. 1977-1997: recorded music as cross-promotion, ancillary revenue stream, and means of spreading risk.¹²

As Smith illustrates, with the rise of the soundtrack as a potential source of revenue—phases 2 and 3—the studios increasingly turned toward compiled scores to attract viewers.

Other scholars such as Arved Ashby and Anahid Kassabian also associate the compiled score with recorded popular music. Ashby's edited collection *Popular Music and the New Auteur: Visionary Filmmakers after MTV* examines “cinematic visionaries who have given pop songs the kind of centrality once reserved for the script.”¹³ Likewise, Kassabian's *Hearing Film: Tracking Identification in Contemporary Hollywood Film Music* (2001) defines the compiled score by its use of songs, pre-existing or not.¹⁴ Despite the focus on popular music in these definitions of the compiled score, other options do exist. Smith concedes that “these musical numbers would either be grouped together to create a self-sufficient score or combined with more conventional forms of atmospheric underscore.”¹⁵ Yet, the prevalence with which the compiled score is linked with recorded pre-existing popular music makes that its accepted definition.

Kassabian's study investigates the difference between two types of identification processes: assimilating and affiliating. She relates assimilating identifications with classical Hollywood scores that aim to draw “perceivers into socially and historically unfamiliar

¹² Jeff Smith, “Ancillary Markets-Recorded Music: Charting the Rise and Fall of the Soundtrack Album,” in *The Contemporary Hollywood Film Industry*, edited by Paul McDonald and Janet Wasko (Malden, MA: Blackwell Publishing, 2008), 143.

¹³ Ashby, *Popular Music and the New Auteur*, 2.

¹⁴ Kassabian, *Hearing Film*, 2.

¹⁵ Smith, *The Sounds of Commerce*, 155.

positions,” while she associates affiliating identifications with compiled scores that depend on “histories forged outside the film score.”¹⁶ The composite score presents a third identification process in its combination of assimilating and affiliating identifications. The complexity thus created means that scores employing methods other than exclusively compiled or exclusively original music are generally under-represented in analyses. For example, Scarecrow Press’s *Film Score Guide* series includes fifteen studies that privilege the film composer’s original score over all other music in the film. Employing titles like *Gabriel Yared’s The English Patient* and *Danny Elfman’s Batman* emphasizes this bias, for they only mention the composer’s contribution even though both films use a large amount of pre-existing material in their scores.¹⁷ While there is nothing inherently inappropriate about focusing on the original score, privileging the composer’s contribution ignores the collaborative nature of film production.

As mentioned above, regardless of the continued popularity of popular music soundtracks, other options exist for directors and music supervisors seeking to use pre-existing music in their scores. These possibilities are rarely articulated in scholarship, even though Smith

¹⁶ Kassabian, *Hearing Film*, 2-3.

¹⁷ The books in this series include: *Ilan Eshkeri’s Stardust: A Film Score Guide* (July, 2013); *Leonard Bernstein’s On the Waterfront: A Film Score Guide* (December 2012); *Jerome Moross’s The Big Country: A Film Score Guide* (June 2012); *Franz Waxman’s Rebecca: A Film Score Guide* (December 2011); *Zbigniew Preisner’s Three Colors Trilogy: Blue, White, Red: A Film Score Guide* (December 2011); *Miklós Rózsa’s Ben-Hur: A Film Score Guide* (March 2011); *Nino Rota’s The Godfather Trilogy: A Film Score Guide* (October 2010); *Alex North’s A Streetcar Named Desire: A Film Score Guide* (February 2009); *Mychael Danna’s The Ice Storm: A Film Score Guide* (June 2007); *Erich Wolfgang Korngold’s The Adventures of Robin Hood: A Film Score Guide* (March 2007); *Bernard Herrmann’s The Ghost and Mrs. Muir: A Film Score Guide* (August 2005); *Louis and Bebe Barron’s Forbidden Planet: A Film Score Guide* (June 2005); *Danny Elfman’s Batman: A Film Score Guide* (September 2004); *Ennio Morricone’s The Good, the Bad and the Ugly: A Film Score Guide* (September 2004); *Gabriel Yared’s The English Patient: A Film Score Guide* (December 2003).

admits that “once it was firmly established [in the mid-1960s] as an option, the compilation score appeared in an increasingly vast array of different musical combinations.”¹⁸ Yet, this works to broaden the definition of the compiled score almost beyond recognition. Most contemporary films use at least some pre-existing music (popular or otherwise). Clearance for such cases are listed at the close of the final credits. Without a clear definition of the compiled score, any film that uses pre-existing music qualifies. Thus, most films made in the last twenty years can reasonably be seen as having a compiled soundtrack.

To add to the confusion, the term has come to describe pre-sound scoring practices. In this context, “compiled score” has been used to designate both the practice of assembling a score from a variety of pre-existing sources, and early scores compiled by a single composer, such as Joseph Carl Breil’s music for *Birth of a Nation* (1915).¹⁹ The large amount of musical material found in pre-sound scores sets this definition apart from those identified by their use of popular music. James Buhler and David Neumeyer describe some of the music that could be found in compiled scores of the silent period: “it was common for theater musicians to play popular or traditional songs (particularly ballads), to draw dramatic, suspenseful or comedic music from Tchaikovsky, Mendelssohn and other classical composers, to play music familiar from

¹⁸ Smith, *The Sounds of Commerce*, 185.

¹⁹ For studies that examine silent era compiled scores see Gillian B. Anderson, “The Presentation of Silent Films, or, Music as Anesthesia,” *The Journal of Musicology* 5, no. 2 (1987): 257-295; Jeremy Barham, “Recurring Dreams and Moving Images: The Cinematic Appropriation of Schumann's Op. 15, No. 7,” *19th-Century Music* 34, no. 3 (2011): 271-301; James Buhler and David Neumeyer, “The Soundtrack: Music in the Evolving Soundtrack,” in *Sound and Music in Film and Visual Media: An Overview*, ed. by Graeme Harper, Ruth Doughty, and Jochen Eisentraut (New York: Continuum, 2009); Philip C. Carli, “Musicology and the Presentation of Silent Film,” *Film History* 7, no. 3 (1995): 298-321; Arthur Lennig, “Myth and Fact: The Reception of ‘The Birth of a Nation’,” *Film History* 16, no. 2 (2004): 117-141; Ronald H. Sadoff, “The Role of the Music Editor and the ‘Temp Track’ as Blueprint for the Score, Source Music, and Source Music of Films,” *Popular Music* 25, no. 2 (2006): 165-183.

household music-making (marches, romances and similar pieces), and even to introduce contemporary dances such as the tango and foxtrot.”²⁰ The appearance of “compiled score” in scholarship describing silent era musical practices adds confusion to the term, since it removes the historical context and genre specificity of Smith and Kassabian’s studies. It also does not indicate that these earlier scores compiled songs, not records.

Given the too-generous nature of the term compiled score, I will avoid it in this dissertation.²¹ Instead, I use the term composite score. K. J. Donnelly first employed “composite score” in his discussion of *Performance* (Nicolas Roeg and Donald Cammell, 1970), but I will not be adopting his definition in this dissertation.²² Instead, I use “composite score” to discuss scores where original and pre-existing music play an equally important emotional and structural role. Throughout each chapter, I illustrate how industrial changes in Hollywood in the mid-late 1990s directly affected the development of the composite score.

My concept of the composite score eliminates the confusion inherent in “compiled score” by being more specific and lacking the baggage accrued by that term. Many films, including the four discussed here, use both original and pre-existing music from many different sources. As

²⁰ Buhler and Neumeyer, “The Soundtrack,” 43-44.

²¹ Throughout the dissertation I use the term “compiled” as shorthand for the pre-existing songs in a composite score. However, this is not to be confused with the phrase “compiled score,” which I use when referencing scores that use only pre-existing pieces, as discussed above.

²² Donnelly uses composite score to mean “music from disparate sources utilizing a number of popular and world musics as an assemblage or composite” (K. J. Donnelly, “*Performance and the Composite Film Score*,” in *Film Music: Critical Approaches*, ed. by K.J. Donnelly, Edinburgh: Edinburgh University Press, Ltd., 2001, 152-153). His definition attempts to create a separate category within the already accepted compiled score, not a new category in film music studies. *Performance* does not have any original music. Donnelly also focuses on a single film, one with a highly idiosyncratic score, whereas I use the term more broadly to define an entire scoring practice.

shown throughout each chapter, composite scores complicate the notion of pre-existing and original music in films. All of the four directors in this dissertation use original pre-existing recordings as well as pre-existing material re-arranged for the film. The composite score model argues that these two types of pre-existing pieces as well as original music provide equitable emotional, structural, and narrative development of the film. Because of this, each type of music—original, pre-existing recordings, and re-arranged pre-existing pieces—gets analyzed individually and as part of the larger composite whole in each chapter.

Composite scores also tend to “wrest music from these [World] traditions and attempt to homogenize it through subordination to the film’s requirements.”²³ We see this type of homogenization of musical material in scores that follow the model of Stanley Kubrick. In his films many types of music, original and pre-existing records, are combined to create a unified score or musical world for the film. In the mid-late 1990s a group of filmmakers emerged who followed this model and prominently positioned music of many kinds in their films. As already mentioned, Luhrmann does not follow Kubrick’s model. Instead, his blended composite scores resemble pre-sound compiled scores in their use of songs, not records. However, the popular nature of all of Luhrmann’s pre-existing material never disguises their compiled nature. Luhrmann’s scoring practices illustrate the flexibility of the composite score concept. All four directors’ musical choices can best be explained using the composite score model, which given shifts in industrial structures and digital technologies, became easier to use as the end of the 1990s approached.

This dissertation examines the varied reasons behind the creation of each of the four composite scores. Industrial, historical, and aesthetic factors alike strongly influenced the choice

²³ Donnelly, “*Performance and the Composite Film Score*,” 155.

of composer and pre-existing pieces in these scores. Such factors also influenced the way each director used music in their films. Kubrick, Anderson, Fincher, and Luhrmann all have the industry clout to create the films they desire. While films are necessarily collaborative, each of the four directors examined here make the majority of decisions on their films. The scores can be seen as coming from them. Composite scores grant substantial musical agency to directors. Finally, the choice of a composite score has implications for the reception and marketing of these films. In the rest of this chapter, I examine the industrial factors, director-driven aesthetics, and critical reception that affected each film, explaining the institutional changes that culminated in the late 1990s to enable the creation of the composite score.

Conglomeration, Independence, and Music's Role in Post-1960 Hollywood

All four of the directors examined in this study worked in an American film industry much changed by conglomeration. The introduction of media conglomerates into American film in the 1960s and 1970s significantly altered the way films were created and marketed to the public. American film was always a money-making operation, but conglomerates increasingly relied on ancillary avenues for profit, such as soundtrack and video releases. The rise in conglomerate controlled film production met with resistance by some directors and producers wishing to create a more “artistic” product. Their opposition led to the emergence of the American independent film movement. Thus, while independent film seems to be distinct from conglomeration, their histories intertwine. Both independent and conglomerate Hollywood intersected in the creation of all four films discussed in this dissertation.

Conglomerates—large corporations that owned and operated businesses from many different industries—began to buy the Hollywood studios in the 1960s. But, by the 1970s, the

attractiveness of film studios as part of the conglomerates' diverse holdings faded. Some conglomerates began shedding their unprofitable studios, but others held onto their motion picture holdings, integrating their business practices towards the entertainment sector. For example, in 1983 Gulf + Western sold several of its industrial assets including APS auto parts and Simmons bedding, but retained control of Paramount.²⁴ Focusing on entertainment allowed conglomerates to garner profits from many avenues of the film industry. Scholar William Kinz has shown that conglomeration in the 1980s and 1990s privileged both vertical and horizontal integration, which means that each company controlled all levels of production, distribution, and exhibition, as well as all ancillary avenues connected with their films.²⁵

Conglomeration directly influenced the way the studios used music by giving rise to the increased importance of the ancillary markets as a revenue source. During this era the conglomerates determined what products (films, games, or music) got made according to their perceived ability to attract a large audience, and therefore, profits. *Jaws* (1976) helped initiate a formula called the blockbuster or “tentpole” film,²⁶ which relied on simple and generic stories,

²⁴ William M. Kinz, *Culture Conglomerates: Consolidation in the Motion Pictures and Television Industries* (New York: Rowman & Littlefield Publishers, Inc., 2007), 29.

²⁵ For more on the rise of conglomeration in the film industry and its changes during the 1980s and 1990s see Jeanine Basinger, *American Cinema: One Hundred Years of Filmmaking* (New York: Rizzoli International Publications, 1994); Kinz, *Culture Conglomerates*; Langford, *Post-Classical Hollywood*; Jon Lewis, *Hollywood v. Hard Core: How the Struggle over Censorship Saved the Modern Film Industry* (New York: New York University Press, 2000); Barry R. Litman, *The Motion Picture Mega-Industry* (Boston, MA: Allyn and Bacon, 1998); and Justin Wyatt, *High Concept: Movies and Marketing in Hollywood* (Austin: University of Texas Press, 1994).

²⁶ Films that follow this model have also been defined by Justin Wyatt as following “high concept.” See Wyatt, *High Concept* a more detailed description of his ideas about their creation and reception.

accelerated editing, star personae, and use of popular music.²⁷ Stephen Prince argues that “blockbusters are planned as sure-fire winners. By bringing in an enormous amount of revenues, they help the studios stay afloat in a sea of rising costs. It is, however, a self-perpetuating cycle because blockbusters also cost a lot to produce.”²⁸ In hopes of attaining big revenue, the studios put more and more money into producing blockbusters, which meant that most potential blockbusters never recouped their investment by theater box-office receipts.

In search of profits in an era of increasingly inflated budgets, the studios began to rely on ancillary markets to supplement ticket sales.²⁹ The blockbuster became the site not only for theatrical profits, but also income from “the sale of ancillary rights, merchandising rights, novelizations, sound tracks, and videogames.”³⁰ A film, in this model, generates income from its theatrical run, but also from all the subsequent release venues (broadcast TV, cable TV, VHS, and later DVD and subsequent digital forms) and other products affiliated with it, the rights of which are of course owned by the parent conglomerate. By the end of the 1980s, the studios gained greater profits from the ancillaries than from theatrical box office. They judged a

²⁷ Stephen Prince, *A New Pot of Gold: Hollywood Under the Electric Rainbow, 1980-1989*, vol. 10 of *History of the American Cinema*, ed. by Charles Harpole (New York: Charles Scribner’s Sons, 2000), 210.

²⁸ Stephen Prince, “Introduction: Movies and the 1980s,” in *American Cinema of the 1980s: Themes and Variations*, ed. by Stephen Prince (New Brunswick, NJ: Rutgers University Press, 2007), 3.

²⁹ Prince, *A New Pot of Gold*, 22. Instead of using the term ancillary markets, Jonathan Gray calls these products paratexts, since they supplement and support the original film text. For a greater discussion of paratexts in film see Jonathan Gray, *Show Sold Separately: Promos, Spoilers, and Other Media Paratexts* (New York: New York University Press, 2010).

³⁰ David Cook, “1974: Movies and Political Trauma,” in *American Cinema of the 1970s: Themes and Variations*, ed. by Lester D. Friedman (New Brunswick, NJ: Rutgers University Press, 2007), 134.

perspective film not just on its marketability in theatrical release, but also on its potential for ancillary profits. The music industry shift to CDs in the 1980s, with the new format's greater profit potential, only intensified the effort for music-delivered ancillary profits.

During the conglomerate era music took on an even greater ancillary importance than it had in earlier times. The score always played an important role in promoting and providing a revenue source for films, but with the rise of the soundtrack album in the 1950s and 1960s it gained even more prominence. The potential for profit from the soundtrack album contributed to the growth of popular music scores in the 1960s, as the studios began using music specifically designed to appeal to audiences. The studios also released original soundtrack albums during the same period, but these mostly came from their "prestige" pictures such as historical epics and musicals. By 1967 Gene Lees noted that "if you look at record industry sales charts in any given week, chances are that you'll find at least one motion picture soundtrack album listed near the top—perhaps several. Poor indeed is the picture that doesn't have such an album on the market, and perhaps a hit 'title' song to go along with it."³¹ Lees proclamation would intensify as time went on, with the conglomerates calling for a soundtrack LPs, and later CDs, that were specifically crafted to bring in profits. This impacted scoring decisions, as entire scores were occasionally created with only their potential for becoming a successful ancillary product in mind.

Conglomerate control extended over every aspect of the American film industry, including the ancillary markets. Their move into all aspects of the industry caused strong

³¹ Gene Lees, "The New Sound on the Soundtracks," in *Celluloid Symphonies: Texts and Contexts in Film Music History*, ed. by Julie Hubbard (Los Angeles: University of California Press, 2011), 323.

opposition from those wanting to create films that were different from the accepted blockbuster model and its popular music soundtrack. The resulting independent film movement has been notoriously hard to categorize. Film scholar Emmanuel Levy says that the problems lies in the “two different conceptions of independent film . . . One is based on the way indies are financed, the other focuses on their spirit or vision. According to the first view, any film financed outside Hollywood is independent. But the second suggests that it is the fresh perspective, innovative spirit, and personal vision that are the determining factor.”³² This dissertation combines both aspects of Levey’s definition, by examining the role industrial and aesthetic factors played in *Eyes Wide Shut*, *Magnolia*, *Fight Club*, and *Moulin Rouge!*

Despite their differences in identifying all of the characteristics of independent films, most scholars agree with Yannis Tzioumakis’ periodization of the American independent film movement from the 1970s through the 2000s. He describes three overlapping historical periods: independent (late 1970s-late 1980s), indie (late 1980s-2008), and Indiewood (mid 1990s-2008). What independent cinema meant in each of these three periods changed significantly. The mode of production, qualities of storytelling, aesthetics, budget, and marketing serve as indications of each eras’ similarities and differences.³³

³² Emanuel Levy, *Cinema of Outsiders: The Rise of American Independent Film* (New York: New York University Press, 1999), 3.

³³ Thomas Schatz categorizes the types of films into three classes; the traditional Hollywood studios who made films for \$100-\$250 million, the traditional studios’ subsidiary companies who made films for around \$30-50 million, and the “truly” independent companies who made films for around \$5-\$10 million. Thomas Schatz, “New Hollywood, New Millennium” in *Film Theory and Contemporary Hollywood Movies*, edited by Warren Buckland (New York: Routledge, 2009), 25; and Thomas Schatz, “The Studio System and Conglomerate Hollywood,” in *The Contemporary Hollywood Film Industry*, edited by Paul McDonald and Janet Wasko (Malden, MA: Blackwell Publishing, 2008), 31.

Tzioumakis defines the independent period, late 1970s to late 1980s, as marked by low-budget art-house pictures similar to European cinema that were financed outside of the Hollywood studios.³⁴ Filmmakers like John Waters and David Lynch have been included in this group of independent cinema. The films these directors created used opaque narratives, unusual visual style, and unknown actors to mark their difference from mainstream Hollywood. Aimed at a specialized audience, they were rarely widely distributed. Instead, films in the independent era were viewed most often in specialty art house theaters in major cities (like New York or Los Angeles) or during midnight screenings on college campuses.

Tzioumakis places the indie period from the late 1980s through 2008. He claims it began with a rise in the number of independent production and distribution companies, as well as the increase in prominence of film festivals like The Sundance Institute (begun in 1978). Indie films aimed to draw a less specialized audience than those of the independent period, which meant that they occasionally gained a wider release than their earlier counterparts. Still, indie films, like independent films, were financed and distributed entirely outside of the major Hollywood studios. Companies like New Line, Miramax, and Orion worked externally from the Hollywood system, producing and distributing their own films. Additionally, the way indie films were marketed, as well as their aesthetic components, emphasized their difference from Hollywood and its perceived fake and contrived nature.³⁵ Geoff King explains that indie film's "'authentic'

³⁴ Yannis Tzioumakis, "'Independent', 'Indie' and 'Indiewood': Towards a Periodisation of Contemporary (Post-1980) American Independent Cinema," in *American Independent Cinema: Indie, Indiewood and Beyond*, edited by Geoff King, Claire Molloy and Yannis Tzioumakis (New York: Routledge, 2013), 32.

³⁵ Geoff King, *Indie 2.0: Change and Continuity in Contemporary American Indie Film* (New York: Columbia University Press, 2014), 12.

approaches to marketing and distribution would be seen as those that take their cue from individual films themselves, rather than being more formulaic. One of the distinctive markers of indie distribution as it grew from the 1980s was an emphasis on close attention to the particular qualities of the individual text, and the constituencies to which those might appeal.”³⁶

Aesthetically, indie films used a prevalence of black and white photography and convoluted narrative structure; however, these elements were more accessible to a general audience than those found in independent cinema. In fact, by the end of the 1980s some indie films achieved great critical and commercial success. The triumph of Steven Soderbergh’s *sex, lies, and videotape* (1989) provided an example of what indie films could accomplish in the broader marketplace.

The move of the major conglomerates into the indie market began after *sex, lies and videotape*’s success with audiences, at major award shows (like the Academy Awards, Independent Spirit Awards, and Golden Globes) and in festivals (like the Cannes film festival and the Sundance film festival). In the early 1990s, the studios began purchasing existing indie production companies like Miramax (by Disney) and New Line (by Warner Brothers), but later created their own specialty divisions. This process was completed in the mid-1990s, and by 2001, “indie” films were primarily released by the studios’ own specialty divisions such as Sony Picture Classics, Fox Searchlight, and Paramount Classics, or the bought-out companies Miramax and New Line.³⁷ There were still “pure” indie production companies in the 1990s—companies that financed and distributed their films without interference from the major studios—

³⁶ Ibid.

³⁷ Langford, *Post-Classical Hollywood*, 212.

but they produced extremely low-budget pictures that went to the few art-house theaters in major cities, cable TV, and VHS (later DVD).

The amount of control conglomerates exerted over their subsidiary companies varied, but they all acted as distributors (and in many cases as financiers). The studios were not the direct producers of these films. Still, because of their investment the studios had some say in the ways the producers spent their money.³⁸ Importantly, directors of films made in these specialty divisions, including those directors addressed in this dissertation, retained a measure of autonomy and control not seen in their blockbuster productions. The reasons for this trend are many, including the

A-list talent [that] may desire artistic challenges that go beyond the popcorn blockbuster (and win peer recognition in the shape of awards), and have the clout to persuade studios to back their smaller or riskier ventures; for their part, in gratifying such requests and thus keeping talent inside, studio executives are also keen to enhance their own reputations as enablers of artistic creativity and freedom, and to bask in the reflected glory of an award-winning production.³⁹

The potential rewards, both financial and critical, of prestige Indiewood films created by a strong “auteur” director provided incentive for the studios to relax control over these products. Thus, even though the major studios’ involvement cannot be discounted, the attraction of an Indiewood film was its expression of the director’s unique vision and style.

The formation of the subsidiaries and mini-majors in the mid to late 1990s caused a problem for independent film criticism and scholarship, since the very thing that distinguished independent filmmaking from Hollywood—the financing—was no longer a factor. Instead,

³⁸ Timothy Corrigan, ed., *American Cinema of the 2000s: Themes and Variations* (New Brunswick, NJ: Rutgers University Press, 2012): 7.

³⁹ Langford, *Post-Classical Hollywood*, 235.

Indiewood films occupy a separate category, one with its own aesthetic and marketing expectations. Scholars like King combine both aspects (industrial and aesthetic) in their definition of Indiewood films.⁴⁰ Staiger adds four aesthetic parameters to King's definition: "(1) dialogue for purposes other than advancement of a plot, (2) 'quirky' or odd characters [MacDowell 2009], (3) emphasis on certain methods of creating verisimilitude, and (4) ambiguity and intertextuality in narrative and narration."⁴¹ Tzioumakis has also used aesthetics to identify the difference between indie and Indiewood. He explains that Indiewood tended to incorporate stylistic aspects from a range of other traditions (such as exploitation and art cinema) and more controversial storylines than traditional Hollywood films. However, these alternative aspects were often accompanied by "slick production values, star cast, genre expectations and high-quality entertainment," elements that typically define Hollywood production.⁴² What all three definitions of Indiewood films illustrate, then, is that these films occupy a liminal position between indie and Hollywood film production, exhibiting traits of both but falling into neither category. Because of their differences of budget and production context, both the indie and Indiewood periods ran concurrently with each other until around 2008, when major changes throughout Hollywood rendered both approaches untenable.

All four films discussed in the dissertation can be analyzed as part of Indiewood. On an industrial level, the films were financed, produced and distributed in connection with a major

⁴⁰ Geoff King, *Indiewood, USA: Where Hollywood Meets Independent Cinema* (New York: I.B. Tauris & Co Ltd., 2009), 4-5.

⁴¹ Staiger, "Independent of What?," 23.

⁴² Yannis Tzioumakis, *Hollywood's Indies: Classics Divisions, Specialty Labels and the American Film Market* (Edinburgh, UK: Edinburgh University Press, 2012), 11-12.

studio. *Eyes Wide Shut*, *Moulin Rouge!*, and *Magnolia* were made by their director's own production company acting in partnership with a major studio or its subsidiary (Warner Bros., Twentieth Century Fox, and New Line respectively). Only *Fight Club* was produced solely by a subsidiary, without the director also acting as producer. In this case, Fox 2000 Pictures and Regency Pictures, the two major producers of the film, were subsidiaries of Twentieth Century Fox. Despite being highly diverse films, all four also use many acknowledged aesthetic signifiers of Indiewood, including potentially controversial topics, opaque narrative techniques, quirky characters, ambiguous endings, and the composite score.

The close ties and various distinctions between indie, Indiewood, and blockbuster films at the end of the 20th century have a parallel in scoring. Scholarship on films of this area has generally ignored this link, an oversight I aim to correct in this dissertation. Budget plays the largest role in scoring decisions on any film no matter the context. Thus, the budget of a film in many ways determines a director's scoring decisions.

Traditional Hollywood blockbusters, with their large budgets, most commonly use large-scale orchestral or compiled scores. In the late 1990s, we might name as clear examples of this first tier the orchestral scores of Hans Zimmer and James Horner, and the compiled score for *Space Jam* (1996). Studios spend a large amount of money on blockbuster scores in the hopes of creating a successful ancillary revenue stream through the use of popular songs or "star" film composers.

On the opposite end of the spectrum, completely indie films, usually have a limited budget, which means they tend to include a small amount of music. The score for indie phenomenon *The Blair Witch Project* (1999) provides a late 1990s example of the restrictions placed on indie scores. That film included only five pre-existing pieces with a sparse original

score by first-time film composer Antonio Cora. The scarcity of music in indie films can place a significant degree of importance on the pieces that do make it in the score, which in *The Blair Witch Project* meant the placement of cues to amplify the suspense of certain scenes. Even so, indie scores are not generally created in the hopes of providing ancillary profits in the same way as blockbuster scores. Here, *The Blair Witch Project* provides another salient example, as none of the original music used—except Cora’s cue “The Cellar”—made it into the film’s soundtrack CD.

Music’s integral role in distinguishing Indiewood films from blockbuster and indie production has gone unmentioned in scholarship. While Tzioumakis and King acknowledge the score’s presence in Indiewood, they do not discuss it in depth or examine the role of various types of music in the scores. I correct this gap in scholarship by illustrating the composite score’s integral position in the varied stylistic signatures and narrative elements of Indiewood film. This dissertation argues that such a position played a crucial role in inspiring Indiewood directors to create innovative composite scores that could potentially appeal to both a general and niche audience.

Each of the four films examined in this dissertation has a composite score composed of pre-existing and original music, where both categories of music play an essential emotional and structural role in the films’ development. Kubrick’s *Eyes Wide Shut* (1999) combines modernist classical music (by György Ligeti and Dmitri Shostakovich) with 1930s big band jazz and original music by the *avant garde* composer Jocelyn Pook to highlight the discontinuity between the main character’s (Tom Cruise) reality and dream states. Anderson’s *Magnolia* (1999) contrasts the narrative function of Aimee Mann’s songs with the connective function of Jon Brion’s original score. Fincher’s *Fight Club* (1999) blends original synthesized music by The

Dust Brothers, pre-existing popular songs, and sound effects to underscore its main character's (Edward Norton) mental illness. Finally, Luhrmann's *Moulin Rouge!* (2001) seeks to reinvent the Hollywood musical by including re-arranged anachronistic pre-existing popular music and original scoring. As I discuss in the next section, the development of such composite scores in Indiewood of the late 20th century could not have occurred without a strong directorial presence and the freedom-granting atmosphere of the Indiewood studios.

Strong Directors and the Indiewood Composite Score

The interactions, decisions, and resources it takes to create a composite score would not have been possible without the relative autonomy enjoyed by many Indiewood directors. Most of these directors act as primary agents of authority over their films, with a budget that allows them to think big. Importantly for this dissertation, Indiewood makes it possible to talk about the director—in addition to the composer or music supervisor—as a film music creator. Indiewood directors' level of control over all aspects of their films has led to their promotion and identification (in many cases self-identification) using the concept of the auteur. In this the score plays a large role, for some directors' use their musical choices as a way of extending their authorial stamp. Scholars of Indiewood, most prominently King, have argued for the importance of the auteur to the concept of Indiewood “in either the development or selling of projects.”⁴³ Throughout this dissertation I use the idea of the auteur in two ways; as indicative of the director-driven musically rich cinema produced by Indiewood and as a concept employed

⁴³ Geoff King, *Indiewood, USA: Where Hollywood meets Independent Cinema* (New York: I.B. Tauris & Co Ltd., 2009), 248.

regularly by the subsidiary companies' marketing departments to indicate a level of "authenticity" and quality for their films.

The term *auteur* was first used by French film critics, most importantly André Bazin and Alexandre Astruc, in the late 1940s. They attempted to justify scholarly attention of Hollywood films made by directors like Howard Hawks, John Ford, and Alfred Hitchcock, most of whom were active from the 1930s to the 1960s.⁴⁴ The critical approach that grew out of Bazin and Astruc's initial writings "gave credibility to the idea that in an industrial context, too, the director could manifest the skill, talent and 'genius' of an 'artist', achieving personal vision, autonomy and independence over the constraints and against the demands of a system, whose primary goal is to manage an industry on behalf of investors expecting profits."⁴⁵ Thus, the original work of *auteur* criticism was to illustrate how a director could create a stylistic signature even in the restrictive environment of Classical era Hollywood. Many film scholars have taken issue with the critical framework, but *auteurism* has remained in the critical discourse, with theoretical approaches like structuralism and feminism superimposed on the original aesthetic approach in the 1970s.⁴⁶

By the late 1990s the theory of the *auteur* moved away from being a solely academic concept and had firmly entrenched itself within the public consciousness. A reason for this recognition was the rise of directors who marketed themselves as *auteurs* in the New Hollywood

⁴⁴ *Encyclopedia Britannica Online*, s.v. "Auteur Theory," accessed June 19, 2015, <http://www.britannica.com/art/auteur-theory>.

⁴⁵ Thomas Elsaesser, *The Persistence of Hollywood* (New York: Routledge, 2011), 281.

⁴⁶ The arguments for and against *auteur* criticism are too numerous and complex to do justice to here; however, in deference to the baggage associated with the term, I avoid it in this dissertation except to show how certain directors were marketed.

of the late 1960s. Beginning with directors like Martin Scorsese, Robert Altman, and Francis Ford Coppola, a strong authorial presence began to characterize “art” films in the United States. Thus, as Timothy Corrigan explains, in recent years “auteurs have become increasingly situated along an extra-textual path in which their commercial status as auteurs is their chief function as auteurs: the auteur-star is meaningful primarily as a promotion of recovery of a movie or group of movies, frequently regardless of the filmic text itself.”⁴⁷ Corrigan’s “auteur star” became even more important as the major studios moved into the indie market. As discussed throughout each chapter, identifying the director as an auteur was an important part in the marketing of Indiewood films. Through the promotion of the auteur, production companies, especially the conglomerate subsidiaries, could claim the exclusive status for their films usually reserved for independent and indie cinema, and reach an audience more likely to attend movies with an “art” focus and auteur director.

The idea of the Indiewood auteur did not only come from the marketing department, since many Indiewood directors did in fact have far more control over their films than their commercial counterparts. The strong directorial presence exhibited by all four directors in this dissertation, and in late 1990s Indiewood films in general, extended to the realm of the musical score. Jay Beck and Tony Gradjeda in the collection *Lowering the Boom: Critical Studies in Film Sound* attempt to bring the concept of the auteur to examinations into film sound by demonstrating “how sound theory reactivates the practice of auteurist models of analysis and how more careful attention to the use of sound in cinema once again opens up the debate

⁴⁷ Timothy Corrigan, “The Commerce of Auteurism,” in *Film and Authorship*, edited by Virginia Wright Wexman (New Brunswick, NJ: Rutgers University Press, 2003), 99-100.

surrounding authorship.”⁴⁸ Authorship is similarly an important concept in this dissertation, for each director worked with musical personnel (music supervisor, arrangers, etc.) that helped them craft the soundscape of each film. However, the freedom afforded the directors by their arrangements with the Indiewood studios helped them retain final say on all decisions pertaining to the films, including the musical score.

The four directors I analyze in this dissertation claim an auteur status—both real and marketed—that directly influences the musical scores of their films. Their focus on musical decisions makes Claudia Gorbman’s idea of the *mélomane*—French for “music lovers” and defined as a director who focuses extensive attention on music—an important element of my analyses. Gorbman claims that “music-loving directors treat music not as something to farm out to the composer or even to the music supervisor, but rather as a key thematic element and a marker of authorial style,” and names “Tarantino, Jean-Luc Godard, Stanley Kubrick, Martin Scorsese, Spike Lee, Woody Allen, Alain Resnais, Sally Potter, Jim Jarmusch, Wim Wenders, and Aki Kaurismäki” as examples of *mélomane* directors.⁴⁹ Her recent work on Paul Thomas Anderson suggests that Gorbman would also include him among the group—putting two of the four directors studied here among her *mélomanes*.⁵⁰ Luhrmann’s highly stylized and musically dense films are an obvious addition to Gorbman’s group. On the surface Fincher seems like the

⁴⁸ Jay Beck and Tony Gradjeda, *Lowering the Boom: Critical Studies in Film Sound* (Chicago, IL: The University of Illinois Press, 2008), 13.

⁴⁹ Claudia Gorbman, “Auteur Music” in *Beyond the Soundtrack: Representing Music in Cinema*, edited by Daniel Goldmark, Lawrence Kramer, and Richard Leppert (Los Angeles: University of California Press), 149-151.

⁵⁰ Claudia Gorbman, “Heard Music” (paper presented at the annual meeting of the Music and the Moving Image conference, New York, NY, May 31, 2013).

outlier, as he works closely with a music supervisor and in his early career claimed to have no interest in scoring. However, as I discuss in Chapter Three, *Fight Club* (1999) marked a turning point in Fincher's output, where he began to take more control over musical decisions.

Gorbman's term is useful in indicating the high level of importance directors of Indiewood films placed on music. As a group, they view music as a key element of style, and thus exert considerable control over it. All of the directors I examine were intimately involved in the creation of their scripts (they either wrote the films alone or worked closely with a screenwriter). Not all include music in their screenplays, but music still contributes to the overall thematic and stylistic content of their films. Each director also worked with a music supervisor for a portion of their careers, but as discussed in each chapter, they retained final authority over all musical decisions on their films. In this way, music plays an important role in all four of the films, since each director has fashioned an authorial signature supported in part by his creation of composite scores.⁵¹

Kubrick occupies an important historical place in the development of the compiled and composite score. With *2001: A Space Odyssey* he became the first director to use only pre-existing music—and primarily 20th century classical music at that—in a score. This was a decisive moment in the use of pre-existing music in film, for Kubrick replaced Alex North's original music score not because of financial concerns, but because of aesthetic ones. Kubrick's subsequent demands on music in his films retained this focus, which matched the precise staging and editing of the images.⁵²

⁵¹ Gorbman, "Auteur Music," 151.

⁵² *Ibid.*, 152-153.

The other three directors discussed here are much younger than Kubrick, and all benefit from his example in one way or another. Not all of them use pre-existing classical music, but all use some combination of disparate musical types in their scores. In his “Red Curtain” trilogy, Baz Luhrmann employs mostly pre-existing pop and rock songs—and “pop” classical pieces like the can-can from Offenbach’s *Orpheus in the Underworld* (1858)—in new arrangements. The music in both Paul Thomas Anderson’s and David Fincher’s films is more subdued. Both films’ scores draw on disparate sources—original music, popular and rock songs, Gregorian chant, and classical music, among others. While all four of the directors examined in this study vary greatly in their use of music, the precision of the score’s placement and its thematic importance within their films remains consistent. In this sense they all exemplify Gorbman’s idea of the *mélomane*, which, as I argue throughout this dissertation, became an integral part of marketing campaigns that labeled each director as an “auteur” and their films as “art.”

Music’s Role in the Reception of Indiewood Films

Indiewood studios used music strategically in their positioning of the films as retaining the “authenticity” associated with indie films. However, each chapter shows how the marketing and reception by the critical establishment of all four films’ soundtrack albums was more in line with mainstream Hollywood offerings. The wide variety of music in these films reached a large number of audience members through diverse sources—including CD release, radio air time, and MTV—which potentially influenced audience’s reading of the primary film text.

Each chapter includes an analysis of the film’s soundtrack CD release in order to illustrate the ways the marketing departments positioned these composite scores in relation to Hollywood norms. For each film, at least one, and in *Magnolia* and *Moulin Rouge!*’s case two,

soundtrack CDs were released. The two CDs for *Magnolia* separated the Aimee Mann songs (with a single track drawing on Jon Brion's score, two Supertramp songs, and a song by Gabriel) from the other music (Brion's score). Including all the music from the film makes the *Magnolia* CDs—in their way—a mirror of the film's composite score. The two CDs released separately for *Moulin Rouge!* do not divide the pre-existing and original music. In fact, the original music does not make an appearance in either CD. Instead, both CDs present only the highly recognizable re-arranged popular songs, most likely in the interest of enticing buyers. *Eyes Wide Shut* and *Fight Club* each had a single CD release, so those albums by necessity could not include all of the music. The *Eyes Wide Shut* CD gives a more accurate sense of the composite nature of the score, since it includes the early pop songs specifically recorded for the film, Pook's original cues, and the Ligeti piano music. *Fight Club*'s CD, on the other hand, only includes The Dust Brothers' original score, and does not indicate the composite whole of the film. The chapters of this dissertation discuss the many options a composite score presented for marketing departments wishing to differentiate their films in an increasingly crowded atmosphere.

Music appeared as marketing for each film in other ancillary avenues as well. All but *Eyes Wide Shut*'s soundtrack included one or more individual song releases on the radio and MTV. Radio has been an essential avenue for song and film promotion since the emergence of network radio in the late 1920s. Song release via the radio played the largest role in the marketing for *Fight Club*, which used the pre-existing song "Where is My Mind" by The Pixies. The Pixies originally released "Where is My Mind" in 1988, so the song's music video had nothing to do with *Fight Club*. "Where if My Mind" was also not included on the soundtrack CD. However, through placement on the radio and carefully crafted jockey introductions, the song's new contextualization could be made clear and work as promotion for the film.

For *Magnolia* and *Moulin Rouge!*, MTV, in addition to radio air time, became an important arena for marketing. MTV—which first aired in 1982—was instrumental in the style and marketing of films in the 1980s and 1990s. Jack Banks noted in 1996, “many motion pictures include musical segments that are self-contained music clips regularly excerpted from the film and played on MTV, whereas other music-oriented films like *Flashdance* and *Purple Rain* from the 1980s were described as extended music videos. Music clips featuring songs from a movie soundtrack and film excerpts that are played on MTV and other television shows have become an effective advertisement for current theatrical releases.”⁵³ For *Magnolia*, Anderson directed the music video for Aimee Mann’s song “Save Me,” which showed Mann singing to each of the film’s characters individually and did not include clips from the film. This was an unusual decision, one which placed Anderson’s film on the indie side of the Indiewood spectrum. On the other hand, *Moulin Rouge!* participated in a more mainstream tradition, by releasing a new arrangement of a classic pop song and its subsequent music video—“Lady Marmalade” sung by Christina Aguilera, Lil’ Kim, Mya, and Pink. *Moulin Rouge!*’s soundtrack CD represents the way Indiewood films, because of their greater scoring budget, could be promoted in a similar manner to blockbuster films. Thus, the composite score played an essential role in marketing and identifying each film as both inside (because of their use of the ancillary soundtrack album) and outside (due to their musical choices) traditional Hollywood practice.

Even though the ancillary studios’ marketing departments used music to help sell their products, the score was rarely commented on in reviews of Indiewood films. Music in any Hollywood film is rarely discussed by film critics, so this lack is not unusual. Yet, it does

⁵³ Jack Banks, *Monopoly Television: MTV's Quest to Control the Music* (Boulder, CO: Westview Press, 1996), 1.

illustrate the similarity between critics and scholars' estimation of these scores. Both groups most often comment on the popular songs—usually the one released on the radio and MTV—and almost never mention the composite whole or how the music plays a role in the narrative. *Moulin Rouge!* is the exception, since its use of anachronistic pre-existing music stood out from the narrative and visual elements, and elicited strong responses (both positive and negative) from critics and audiences alike. Usually the reviews do not focus on the music, instead they discuss the critics' extremely negative opinions of the films as a whole, even if it had proved popular with audiences. The negative critiques of these films makes sense in Indiewood because of its liminal position between mainstream and indie production. Indiewood directors aim their films at a more general audience, so critics seem to judge them against the Hollywood, not the indie, norm. This creates a problem for critics who, throughout the reviews, struggle to define these films and their messages.

Investigating the composite score's role in Indiewood films clarifies the problems critics and scholars have had with that industrial sector. This dissertation adds to scholars' analyses by discussing the way a composite score unifies Indiewood films. Additionally, each chapter discusses how Indiewood directors use the composite score as a stylistic signature that distinguishes them from both their mainstream and indie counterparts. Finally, my analyses illustrate how the composite score was used attract and hold the attention of an audience in films with an otherwise amorphous and occasionally complex narrative. Only by adding the composite score to the more discussed aspects of Indiewood can scholars can fully understand and categorize this mid-1990s to mid-2000s phenomenon. Investigating the Indiewood composite score sheds light on and helps to unravel the complicated state of film music in the late 1990s.

CHAPTER 1

MOLDING THE COMPOSITE SCORE IN *EYES WIDE SHUT* (1999)

2001: A Space Odyssey (1968) cemented Kubrick's status as an immensely talented, musically-focused auteur. In that film Kubrick altered his previous scoring practice, which had focused on the use of mostly original music, towards a compilation score composed entirely of pre-existing art music. The greater freedom Kubrick had over the production of *2001* allowed him to make this crucial step from original to compiled score. Kubrick's scoring change in *2001* would provide a necessary transition to the more regular use of the composite score in his later films.

Kubrick's decision to use compiled and composite scores impacted his relationships with composers and interactions with his studio financiers on all of his post-*2001* films. While MGM gave Kubrick a lot of freedom in making *2001*, they still dictated certain elements of the film. They had planned a large roadshow picture, and so Kubrick shot in CinemaScope and formatted it the standard way, complete with overture and intermission.¹ MGM demanded an original, orchestral score, likely anticipating an LP release to bolster profits and prestige. Kubrick's resistance of an original orchestral score caused many battles with the studio, yet he was proven correct when the LP release of the film's music became a surprise hit with audiences.² The

¹ The major studios released a roadshow film in just a few of the major cities. They sold tickets for the film in advance, as well as often providing souvenir programs. The conventions that defined a roadshow picture worked to distinguish the film from its wide release counterparts.

² MGM still made profits from the LP even though Ligeti sued Kubrick over the use of his music without permission. Ligeti and Kubrick settled the lawsuit out of court. In *Listening to Stanley Kubrick: The Music in His Films*, Christine Gengaro explains that the initial soundtrack LP was more successful than anyone at MGM had anticipated. Its success even convinced MGM to release another soundtrack LP titled "Music Inspired by MGM's Presentation of the Stanley

commercial and critical triumph of the compiled score convinced executives to let Kubrick control the production of all his later films.

Kubrick activated “a rich field of musical reference, allusion, and counterpoint” by using varied composers and eras of classical music in *2001*’s score.³ His earlier films did include a few pre-existing pieces—e.g., “La Marseillaise” in *Paths of Glory* (1957) and “When Johnny Comes Marching Home Again” and “We’ll Meet Again” in *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964)—but none had the complexity of *2001*. Eventually *2001*’s compiled score ended up not only defining the film, but some individual pieces, like Richard Strauss’s *Also Sprach Zarathustra* and Johann Strauss Jr’s *Blue Danube* waltz, were actually redefined in the public’s imagination.

Kubrick’s choice of a compiled score for *2001* would set an important precedent for later directors. Christine Gengaro explains that “the way Kubrick scored his films from *2001* onward suggests a man who wanted so much control over all aspects of his film that he would rather use preexistent music than deal with a living composer who might disagree with him.”⁴ While Gengaro acknowledges that this might be an oversimplified argument about Kubrick’s scoring practices, it does emphasize the model he set with *2001*. Unusually for a director associated with the visual and performance realm, Kubrick reinforces the importance of the soundtrack. After *2001*, music and sound become important avenues by which a director could claim an “art”

Kubrick Production.” See Christine Lee Gengaro, *Listening to Stanley Kubrick: The Music in His Films* (Lanham, MD: Scarecrow Press, 2013), 86-87, 196-197 for more information.

³ Philip Kuberski, *Kubrick's Total Cinema: Philosophical Themes and Formal Qualities* (New York: Continuum, 2012), 11.

⁴ Gengaro, *Listening to Stanley Kubrick*, 70.

status for their films and produce a recognized stylistic signature.

Kubrick's decision to use pre-existing music over original music in *2001*'s score has also had a major impact on scholarship of his films. Most scholars now associate Kubrick with the compiled score in part because of Jon Burlingame's recognition of *2001*—along with Mike Nichols' *The Graduate* (1967) and Dennis Hopper's *Easy Rider* (1969)—as one of the three films that “permanently changed the way that films utilized music, particularly in connection with marketing and promotion.”⁵ Thus, when scholars like McQuiston and Gengaro discuss Kubrick's post-*2001* films they highlight the pre-existing music.⁶ However, four of the five Kubrick films that followed *2001* actually use both pre-existing music and original scoring, an arrangement I call the composite score.

His combination of original and pre-existing music forced Kubrick to work and collaborate with composers on all of his post-*2001* films. This opened Kubrick up to the many artistic, personal, and commercial negotiations involved in the making of a composite score. The rest of this chapter examines these negotiations and the composite scores they yielded. First, a consideration of Kubrick's career-long strategies for working with composers, using his association with Alex North, Wendy Carlos, and Abigail Mead as primary examples. Each of these relationships influenced Kubrick's scores and film style. Then, an analysis of Kubrick's final film, *Eyes Wide Shut*, illustrates how he conceived of and created a composite score in his

⁵ Jon Burlingame, *Sound and Vision: Sixty Years of Motion Picture Soundtracks* (New York: Billboard Books, 2000), 9.

⁶ See Katherine McQuiston, *"We'll Meet Again": Musical Design in the Films of Stanley Kubrick* (New York: Oxford University Press, 2013) and Gengaro, *Listening to Stanley Kubrick* for greater detail on these scholars' arguments.

post-*2001* career. This chapter illustrates the important role the composite score plays in the identification of an “auteur” director.

Kubrick and Composers

The relationships Kubrick forged with composers in his pre-*2001* career highlights the complex way he viewed collaboration. Interestingly, on his first feature, *Fear and Desire* (1953), Kubrick had not planned on having a score. He was more concerned with the look of the film than the sound of it. His friend Alex Singer introduced him to the composer Gerald Fried, who in turn

convinced [Kubrick] that the film needed [a score] to have any chance of commercial release. Fried’s music, though sparse, cost more to record and mix than Kubrick expected. After having shot the film for less than \$1000, he found himself spending over \$3000 to record and lay the sound effects, music and commentary. But the music became an integral part of the film.⁷

Fried impressed Kubrick with his work on *Fear and Desire*, and would go on to score Kubrick’s next three films—*Killer’s Kiss* (1955), *The Killing* (1956), and *Paths of Glory* (1957). Once Kubrick began working with Fried, he gave more attention to the scores in his films. Kubrick’s new-found interest in the music directly influenced his development of the composite score.

As mentioned above, *2001* marked a major turning point in Kubrick’s scoring practices. The infamous story, when Kubrick chose to use his temp track instead of Alex North’s original music, has been recounted by scholars like Michel Chion, Christine Gengaro, and David

⁷ John Baxter, *Stanley Kubrick: A Biography* (London: HarperCollins Publishers, 1997), 38.

Hughes.⁸ In this oft told story, Kubrick had always wanted to include a pre-existing classical music-based temp track but the idea was rejected by MGM. In order to placate the production company, Kubrick hired the respected film composer North, with whom he had previously worked with on *Spartacus* (1960). Archival documents indicate that North may have had some intimations of his eventual replacement by the temp track—a fact that incidentally amends the standard account of North’s shock when he discovered his music excised from the final cut. In fact, North’s scoring notes reveal that he grappled with, and attempted to match, the temp track—something not remarked upon in the voluminous scholarship on *2001*.

Before looking into North’s notes, Kubrick’s version of the events is worth reviewing. In an unpublished interview for Michel Ciment’s 1982 book *Kubrick*, the director claimed,

When I had completed the editing of *2001: A Space Odyssey*, I had laid in temporary music tracks for almost all of the music which was eventually used in the film. Then, in the normal way, I engaged the service of a distinguished film composer to write the score. Although he and I went over the picture very carefully, and he listened to these temporary tracks (Strauss, Ligeti, Katchaturian) and agreed that they worked fine and would serve as a guide for the musical objectives of each sequence he, nevertheless, wrote and recorded a score which could not have been more alien to the music we had listened to, and much more than that, a score which, in my opinion, was completely inadequate for the film. With the premiere looming up, I had no time left even to think about another score being written, and had I not been able to use the music I had already selected for the temporary tracks I don’t know what I would have done. The composer’s agent phoned Robert O’Brien, the then head of MGM, to warn him that if I didn’t use his client’s score the film would not make its premiere date. But in that instance, as in all others, O’Brien trusted my judgment.⁹

⁸ Michel Chion, *Kubrick’s Cinema Odyssey*, trans by Claudia Gorbman (London: BFI Publishing, 2001); Gengaro, *Listening to Stanley Kubrick*; and David Hughes, *The Complete Kubrick*. (London: Virgin Publishing Ltd., 2000).

⁹ Unpublished interview with Michel Ciment, 7/28/81, The Stanley Kubrick Archive (hereafter SKA), SK/1/2/8/7, University of the Arts London, 28-30 (hereafter Unpublished Ciment Interview).

Kubrick's quote puts the responsibility for the rejection of the original music squarely on North's shoulders. However, North's notes and letters reveal how Kubrick placed extraordinary importance on the temp track, to the point that it was unlikely anything but those exact pieces would have satisfied him.

On the first page of his scoring notes North writes that the temp track caused him "psychological hang-ups."¹⁰ Similarly, his organization of the notes around the placement of the temp music in each scene indicates the strength those cues held over the development of his score. For each cue North wrote the name of the temp track piece along with its musical qualities (crescendo, decrescendo, sforzandi, etc.) and the sync points of those qualities and the image. For example, consider Kubrick's use of Richard Strauss' *Also Sprach Zarathustra* in the scene where the ape Moonwatcher kills for the first time, as described by North in his notes (see Figure 1.1).

The notes confirm that Kubrick had placed the temp track over the scene in the same way that he used it in the final film. *Also Sprach Zarathustra* begins from silence and then the timpani roll and bass tremolo "starts as ape looks-start low but [with a] majestic-tremendous buildup" in the brass instruments.¹¹ This "buildup" cadences three times, all of which occur as a close-up of Moonwatcher's arm shows him using a bone to crush the tapir skeleton. However, two of these arm movements are not synchronized with the score. Instead, as North's notes indicate, there is "no sync" between the music and the image. Throughout Moonwatcher's violence, Kubrick only

¹⁰ Alex North Paper, Alex North's Notes, n.d., Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences (hereafter MHL), Los Angeles, 20-f.274, (hereafter Alex North's Notes).

¹¹ Ibid.

Figure 1.1 Alex North's Notes, pg. 2.¹²

R3-P1 - Start silent
magical build to crying
Start as Apo looks - start low but
magical - tremendous buildup
held chord at end NO Sync. 1:45
? one sync as he creates skull
big organ chords.
organ organ (chord) - (memory music overlap
organ new entry)
overlap - new piece (PEVSKY)
indicate Big chords - meant lead to
Crisis of Domes

ZARATHUSTRA

Academy of Motion
Picture Arts and
Sciences Library
Beverly Hills, Calif.

¹² Ibid., 2.

aligns one image of the bone crashing on the skull with a cadence. Thus, the non-synchronization indicated in North's notes remains in the finished film, suggesting that Kubrick had already decided how he wanted the scene to sound before he sent the images to North. Since Kubrick was known for tenaciously sticking with his preconceived notions of a scene, it is no wonder that North had "psychological hang-ups" about the temp track.¹³

The thematic and harmonic differences between the North and Strauss cues begin to suggest why Kubrick ultimately found North's music unsatisfactory. North's cue for the Moonwatcher scene, "Bones," uses many of the same elements as the Strauss, and seems to follow the "no sync" notation.¹⁴ All of the instrumental elements of the Strauss cue remain in "Bones" including the timpani roll and the brass section, but North arranges them in a slightly different way. His cue, like the Strauss, starts quietly, but without the characteristic timpani roll. Instead, it begins with the strings and brass. The timpani does not enter until 0:27 on the 1997 CD "Alex North's *2001: A Space Odyssey: The Original Score*." Unlike the Strauss, North's cue includes multiple entrances of the brass instruments playing separate musical lines. North's theme lacks the clear cadence points of the Strauss example. However, it is possible that North intended the timpani on-beat quarter notes from 0:27-0:31 and 0:43-0:49 to serve as mickey-mousing for Moonwatcher's arm movements. (Given the sources, North's intent regarding synchronization with the image track is, of course, speculation.) Throughout the cue, North also

¹³ There are similarly handwritten notes for every section in the first half of the film (the only part of the film to which Kubrick gave North access). All of the cue notes indicate North's reliance on the temp track for understanding what Kubrick wanted musically in the scene.

¹⁴ This track does not appear on the Jerry Goldsmith recording discussed below, but on the 2007 recording of North's entire soundtrack by Intrada Records.

uses strings and woodwinds in addition to the multiple brass lines, which creates a more fanfare-like effect than the Strauss cue. The major melody and non-modulating simple triadic cadences increase this impression. Thus, North's cue highlights the triumphant nature of Moonwatcher's actions, but removes any potential sync points and the dissonances that give the Strauss piece forward momentum.

North's anxiety about his score amends the standard narrative that highlights the composer's surprise at not hearing his music played at the premiere. Instead, North had good reason to be suspicious of Kubrick's attitude toward the temp track. Once he had composed music for the first half of the film, Kubrick put off giving him the reels for the rest of the film. Again, North's notes provide some insight. He wrote that he "fulfilled my obligation—handed over 40 minutes [of] music. Delaying me—liked stuff, then changed his mind, 11 days since and no new material."¹⁵ His repeated attempts to gain information about the final section resulted in a letter from Kubrick (dated 26 January 1968) saying, "as I've told you several times during the past week, I'm still editing and I won't be able to determine what, if any, further music requirements exist until then. I hope to be able to do that in a few days."¹⁶ Kubrick would eventually tell North that the non-scored sections of the film only included breathing effects, but at the premiere North found out with certainty that none of his music had made it into the final cut. He had never been given the chance to score long sections of the film which did, indeed, use music.¹⁷

¹⁵ Alex North's Notes.

¹⁶ Letter from Kubrick to North, 1/26/68, MHL, 20-f.273.

¹⁷ See Gengaro, *Listening to Stanley Kubrick*, 77-86 for more information.

Kubrick's—and Hollywood's—move towards compiled scores threatened film music composers, many of whom took exception to the replacement of North on *2001*. They no doubt feared the same thing happening to them. In the last two decades there has been a push to reinstate North's music into the dialogue surrounding the film. North's written score was recorded and released on CD in 1993 by Jerry Goldsmith, and again in 2007 by Intrada Records. By titling the 1993 CD "Alex North's *2001: The Legendary Original Score*," Goldsmith attempts to take authority over the musical decisions away from Kubrick and return them to North. In the liner notes Goldsmith compiles quotes from prominent film music composers such as Elmer Bernstein, Henry Mancini, and John Williams. Goldsmith himself writes that "it is a shame that we were deprived of the opportunity to hear his [North's] *2001* married to the film for which it was written."¹⁸ By including these notes and a detailed account of North's difficult time working on the film, Goldsmith critiques Kubrick's treatment of North, and argues for North's score's reinsertion into discussions of *2001*.

The North episode illustrates a shift that occurred during the making of *2001*, where Kubrick, already insistent on absolute control over the *mise-en-scène*, exhibited the same level of attention to the music. This level of power over the score does have a precedent in Hollywood, for some producers in Classical Hollywood could dictate the musical requirements of their films.¹⁹ However, Kubrick's case represents a break from that earlier practice. Directors rarely had Kubrick's level of power in the studio system. Kubrick used the leverage he gained from

¹⁸ Elmer Berstein, liner notes to *Alex North's 2001: The Legendary Original Score*, The National Philharmonic Orchestra, Varèse Sarabande VSD-5400, CD, 1993.

¹⁹ See Nathan Platte, "Musical Collaboration in the Films of David O. Selznick, 1932-1957," (PhD diss., University of Michigan, 2010) for a discussion of the producer David O. Selznick, exerting this level of control over the music.

2001's success to follow his vision for a film's score. Although he would never again remove a composer's music entirely, his penchant for replacing original music with pre-existing songs and instrumental pieces would continue in all his post-2001 films. Unusually, the four of his five post-2001 films that use original music were scored by women—Wendy Carlos (*A Clockwork Orange* and *The Shining*), Abigail Mead (*Full Metal Jacket*), and Jocelyn Pook (*Eyes Wide Shut*). None of these women were known as film composers even though they had composition experience.²⁰ (Mead is Kubrick's daughter Vivian working under a pseudonym.)

Wendy Carlos worked as a composer and synthesist in collaboration with Rachel Elkind, creating the popular album *Switched on Bach* in 1968. Kubrick became aware of Carlos through this album, which impressed him with its originality.²¹ Part of the appeal of working with Carlos could have been her ability to arrange classical music in a new synthesized medium, which played a role in her compositions for both *A Clockwork Orange* and *The Shining*.

Carlos worked in close collaboration with Kubrick on the score for *A Clockwork Orange*, but he decided to discard the majority of her original music. By the time of the film's release, only four of Carlos' original tracks were used, and these were significantly shortened. The cues retained provided original material in conjunction with synthesized classical music. Of the major art music pieces adapted by Carlos, Beethoven's Ninth Symphony, Purcell's *Music for the Funeral of Queen Mary*, and the "Dies Irae" chant play the largest role in the score.²² *A*

²⁰ The composer of *A Clockwork Orange* and *The Shining* had a sex-change operation in between those two films, going from Walter to Wendy Carlos. For the purposes of continuity, in this chapter I will be referring to Carlos as Wendy and use feminine pronouns.

²¹ Baxter, *Stanley Kubrick: A Biography*, 256.

²² See McQuiston, *We'll Meet Again*, 36-37 and 54-55 for a longer analysis of Carlos's music in these two films.

Clockwork Orange's score suggests that while Kubrick may have begun to move away from the compiled score approach he used in *2001*, he still thought in those terms. He wanted some original music, but he needed that music to imitate the pre-existing pieces he had in mind.

This new turn in Kubrick's scoring practices—using original music in a compiled way—continued in his second collaboration with Carlos, *The Shining*. As in *A Clockwork Orange*, Kubrick rejected almost all of Carlos' score for *The Shining*. In the end, only two music cues by Carlos remained: the “Dies Irae” from Berlioz's *Symphonie Fantastique* in an arrangement by Carlos for the opening titles, and a synthesizer cue called “Rocky Mountains.” Carlos herself had introduced the Berlioz piece to Kubrick, who became fixated on it, and (Carlos later noted) “would permit no variation.”²³ After the opening Kubrick employed no more original cues by Carlos, but he did use a synthesized heartbeat heard in some of Carlos' rejected cues.²⁴ Critical and scholarly examinations of the scores of *A Clockwork Orange* and *The Shining* focus almost exclusively on the pre-existing music. In fact, there is very little mention of Carlos' music at all.

Because of the lack of attention to her contributions to *A Clockwork Orange* and *The Shining*, Carlos, like the supporters of North, attempted to reinsert her “lost” score into the dialogue surrounding the film. In 2005 Carlos would release a two-disc set of her unused film music titled *Rediscovering Lost Scores*, in which the music for *A Clockwork Orange* and *The Shining* would play a major part. Of the sixty-one tracks, thirty-one are from *The Shining* and three are from *A Clockwork Orange*.²⁵ This CD collection was not an unusual practice for

²³ Wendy Carlos, “1-Shining Title Music” in *Quintessential Archeomusicology-Film Music by Wendy Carlos: Rediscovering Lost Scores*, vols. 1 and 2 (Los Angeles: East Side Digital, 2005).

²⁴ McQuiston, *We'll Meet Again*, 37.

²⁵ Carlos, *Quintessential Archeomusicology-Film Music by Wendy Carlos*.

Carlos, who in 1972—before changing her name to Wendy—attempted to convey her vision of the score by independently releasing her own LP titled *Walter Carlos' Clockwork Orange* (1972).²⁶ On this album she included tracks composed for the film that Kubrick had rejected.

Mead, the composer for *Full Metal Jacket*, did not release a CD of her own music for the film. Instead, the score she and Kubrick collaborated on provides a link between his earlier compilation aesthetic and *Eyes Wide Shut*'s composite score. In addition to Mead's original score, in *Full Metal Jacket* Kubrick includes pre-existing popular songs, "The Marines Hymn," and the song-like chants led by the drill instructor (R. Lee Ermey). Unusually for a post-2001 Kubrick film, Mead wrote entirely original synthesized compositions (not only synthesized arrangements of pre-existing pieces) that played an essential role in the score, equaling the prominence of the pre-existing cues. This fact ruined Mead's chances at an Academy Award for Best Original Score—she was disqualified from the running—because the committee thought that "the songs played as key a role in the film as the original music. What Mead wrote, while effective, didn't stand up as a substantial body of music for dramatic underscoring."²⁷ Mead eventually got some recognition for her score, as she and guitarist Nigel Goulding rearranged some of her original music into the pop track "I Wanna Be Your Drill Instructor," which reached as high as #2 on the British pop charts.²⁸

Mead's ineligibility for major accolades like an Academy Award is a common problem in composite scores (the same fate befell Pook's score for *Eyes Wide Shut*). Because each

²⁶ The LP would be rereleased as a CD in 1998.

²⁷ Robert Koehler, "Controversy Dogs 'Jacket' Score as it's Barred from Oscar Race," *Los Angeles Times* (January 28, 1988).

²⁸ *Ibid.*, 6.

musical element of the film plays an equally important expressive role, the original music does not dominate. This was used as an argument for Mead's disqualification, as "the panel member said the pop tunes seemed to dominate Mead's original scoring" even though "Mead's portion was 22:26 minutes [and] the pop music totaled 17:39 minutes."²⁹ For the members of the Academy, the combination of music present in scores with a wide variety of music is best attributed to the director not the composer. This represents a reversal of accepted scoring practice, where the composer is the primary authority on the film's score. The next section examines how Kubrick's insistence over complete control affected the score for *Eyes Wide Shut*. A close examination of the entirety of the film's composite score illustrates how music can work as a defining component of a director and film's stylistic signature.

***Eyes Wide Shut* (1999) and the Creation of the Composite Score**

Kubrick's final film contains an extremely wide variety of music and serves as an exemplar of the composite score. It comprises Kubrick's signature use of classical music—specifically selections by Ligeti and Shostakovich; popular music of many eras; and four cues by avant-garde composer and violist Jocelyn Pook. *Eyes Wide Shut*'s score runs the gamut of styles, eras, and genres, all of which play an equal expressive and formal role. Kubrick's completely seamless use of original and compiled music sets the film apart from the other post-2001 films of his output.

Like *2001*, *Eyes Wide Shut* relies on atmosphere to buttress a slow-paced narrative. Kubrick based *Eyes Wide Shut* on Arthur Schnitzler's 1926 novella *Traumnovelle* (usually

²⁹ Ibid.

translated in English as *Rhapsody: A Dream Novel*).³⁰ Creating a film version of *Traumnovelle* was a long-time goal of Kubrick's. In an unpublished 1960 interview, Kubrick claimed that Schnitzler was "one of the most underrated writers of the twentieth century."³¹ His problems with the PCA censor board and the Catholic Legion of Decency during the production of *Lolita* may have convinced him to wait to make the film until a time more open to representations of transgressive sexuality onscreen. Still, his interest continued. He optioned the novel around 1970, and later bought the adaptation rights.³² This did not mean that he immediately began working on the project. In another unpublished interview with Michel Ciment from 1981, he clearly elucidated the themes of the film nearly twenty years before its 1999 release.

There is also a novel by Arthur Schnitzler, *Rhapsody: A Dream Novel*, which I intend to do but on which I have not yet started to work. It's a difficult book to describe-what good book isn't. It explores the sexual ambivalence of a happy marriage, and tries to equate the importance of sexual dreams and might-have-beens with reality. All of Schnitzler's work is psychologically brilliant, and he was greatly admired by Freud.³³

³⁰ The first English publication of the novella appeared in 1927, printed by Simon and Schuster. They reissued their English translation in 1971. Because Kubrick expresses interest in the novel prior to 1971, it is likely that he was reading the 1927 English edition (there is no evidence that Kubrick spoke or read German, although his third wife Christiane was from Germany).

³¹ Unpublished interview with Bob Ginna, 1960, SKA, SK/1/2/8/2, 11-12. Directors had adapted other Schnitzler's novels for the screen by the time Kubrick began production on *Eyes Wide Shut*. Cecil B. DeMille created *The Affairs of Anatol* as early as 1921. Other Schnitzler film adaptations include *Der junge Medardus* (Michael Curtiz, 1923), *Liebelei* (Jacob and Luise Fleck, 1927), *Fraulein Else* (Paul Czinner, 1929), *Liebelei* (Max Ophuls, 1933), and *La Ronde* (Max Ophuls, 1950).

³² Michel Chion, *Eyes Wide Shut* (London: BFI Publishing, 2002), 16.

³³ Unpublished Ciment Interview, 18.

Despite his long interest in the material, it would not be until the late 1990s that Kubrick was able to create the film he had thought about for so many years.

The film follows the novel's structure and narrative while transplanting the story from *fin-de-siècle* Vienna to 1990s New York, and changing the names of the protagonists from Fridolin and Albertina to Bill and Alice. In both the novel and film a complacent married couple with a child confess sexual fantasies not having to do with the other partner (in the film only the wife makes this confession). The male protagonist in both versions is a physician who cannot deal with his wife's revelations and wanders the city. He has a number of missed sexual encounters with women he meets, as well as a renewed acquaintanceship with an old school friend who gives him information about a private sex party. He sneaks into the party, is found out, threatened, and saved by an unknown woman. The second half of both versions creates a perfectly symmetrical pattern. The following day the male protagonist repeats all of his previous encounters, continues to fail to have sex with any of the women, and finally ends up at home where he confesses everything to his wife.

Music does not figure prominently in the novel except in two places, the café where Fridolin meets his old school friend Nachtigall and the orgy. As in the film, Fridolin encounters Nachtigall in a café where Nachtigall had been hired to play the piano for the evening. In both film and novel, that meeting directly leads to the husband's participation in the orgy, for Nachtigall's position as a musician allows him access to the private sex party. As in the film, once Fridolin enters the private party he immediately hears music. Schnitzler describes "*Harmoniumklänge, sanft anschwellend*" (the sound of the harmonium, gently rising in volume) playing an "*italienische Kirchenmelodie*" (Italian church melody), and even describes a vocalist

employed to sing an “*altitalienische geistliche Arie*” (Old-Italian sacred aria).³⁴ The reference to Italian sacred music provides a sharp contrast with the erotic proceedings, and complements the black mass setting. As I discuss below, Kubrick retained the idea of using quasi-sacred music with a sacrilegious, cult-like tone in the orgy sequence.

While music has an important place in the novel, it does not have a ubiquitous presence. In the film, music plays everywhere. Table 1.1 breaks down the score by cue, listing each piece used in the film, its duration, its date of initial composition or publishing, if the piece was re-arranged for the film, its relation to the narrative, and whether or not the cue is meant to be understood as diegetic or non-diegetic. As evident in Table 1.1, most of *Eyes Wide Shut* is scored by a wide variety of music. The film has few long spans of musical silence, only five of which last over five minutes. These five include when Bill and Alice smoke pot and argue (0:22:22-0:31:49), Bill’s visit to his patient’s daughter Marion (0:37:53-0:45:42), Bill at the costume shop (1:01:26-1:08:56), Bill asking about Nick at the hotel (1:41:17-1:47:41), and Bill’s call to Marion (1:54:53-2:01:32).³⁵ The musically silent moments provide crucial information, given by way of extensive dialogue and highlight the music when it re-enters.

Kubrick and screenwriter Frederic Raphael struggled to create the film adaptation of *Eyes Wide Shut*, going through multiple screenplay drafts. As discussed below, these drafts illuminate much of the development of the film’s composite score. The variety and amount of music heard in the film were envisioned from the earliest stages of development. Kubrick and screenwriter Raphael eventually had a falling out, with Kubrick drastically rewriting much of Raphael’s

³⁴ Arthur Schnitzler, *Traumnovelle* (Berlin: S. Fischer Verlag, 1927), 58-59. My translation.

³⁵ Pook’s cue “The Naval Officer” either precedes or follows all but one of these long moments of silence. The significance of this pattern will be discussed later in the chapter.

Table 1.1 *Eyes Wide Shut* Cue List

Cue #	Time Code	Composer/Performer, Piece/Song Title	Date of Original	Re-arranged?	Film Content	Diegetic/Non-Diegetic
1	00:00-01:47	Dmitri Shostakovich, Waltz 2 from <i>Suite for Variety Orchestra</i>	1924	No	Opening Titles-Bill and Alice get ready for the party	Diegetic
		PARTY SEQUENCE				
2	02:39-04:30	The Victor Silvester Orchestra, "I'm in the Mood for Love	1935	No	Bill and Alice enter the party, Bill recognizes Nightingale.	Diegetic
3	04:59-07:14	Tommy Sanderson and The Sandman, "It Had to be You"	1924	No	Bill catches up with Nightingale, Alice catches Sandor's attention.	Diegetic
4	07:17-10:15	The Victor Silvester Orchestra, "Chanson d'Amour"	1961	No	Alice and Sandor dance, Bill flirts with two models.	Diegetic
5	10:16-13:25	The Victor Silvester Orchestra, "Old Fashioned Way"	1953	No	Alice and Sandor continuing dancing and talking about marriage. Bill is interrupted.	Diegetic
6	13:30-18:38	The Victor Silvester Orchestra, "When I Fall in Love"	1952	No	Bill helps revive Mandy in Ziegler's bathroom.	Diegetic

Table 1.1 *Eyes Wide Shut* Cue List, cont.

7	18:40-19:52	The Victor Silvester Orchestra, “I Only Have Eyes for You”	1934	No	The dance with Sandor ends and Alice returns to Bill.	7
		RETURN HOME, DAILY LIFE, AND CONFESSION				
8	19:52-20:45	Chris Isaak, “Baby, Did a Bad Bad Thing”	1995	No	Bill and Alice make love in front of a mirror.	Unclear
9	20:46-22:22	Dmitri Shostakovich, Waltz 2 from <i>Suite for Variety Orchestra</i>	1924	No	Montage of Bill and Alice’s daily activities	Non-Diegetic
10	31:49-36:20	Pook, “Naval Officer”	1999	N/A	Alice confesses her desire for a naval officer she saw the previous summer.	Non-Diegetic
		BILL’S ADVENTURES BEGIN				
11	37:26-37:53	Pook, “Naval Officer”	1999	N/A	Bill obsesses about Alice’ fantasy while he rides in a cab	Non-Diegetic
12	45:42-46:03	Pook, “Naval Officer”	1999	N/A	Bill obsesses about Alice’s fantasy while walking down the street.	Non-Diegetic
13	51:01-51:17	Unidentified TV Music	N/D	N/A	Alice watches TV and eats cookies while waiting for Bill to come home.	Diegetic
14	51:17-52:27	The Oscar Peterson Trio, “I Got it Bad and that Ain’t Good”	1941	No	Bill and Domino kiss until they are interrupted by Bill’s phone ringing.	Diegetic
15	55:06-56:49	Roy Gerson, “If I had You”	1928	No	Bill enters the café where Nightingale is playing.	Diegetic
16	57:02-1:01:26	Brad Mehldau, “Blame it on My Youth”	1934	No	Bill and Nightingale talk. Nightingale tells Bill about the orgy.	Diegetic

Table 1.1 *Eyes Wide Shut* Cue List, cont.

17	1:08:56- 1:09:22	Pook, “Naval Officer”	1999	N/A	Bill obsesses about Alice’s fantasy while he rides in a cab.	Non-Diegetic
		THE ORGY SEQUENCE				
18	1:11:54- 1:18:28	Pook, “Masked Ball”	1997	Yes	Bill enters the orgy and watches the opening ceremony.	Diegetic
19	1:18:28- 1:22:45	Pook, “Migrations”	1997	Yes	Bill wanders through the different rooms of the orgy.	Diegetic
20	1:22:45- 1:24:17	Peter Hughes Orchestra, “Strangers in the Night”	1966	Yes	Bill walks into a room where semi-naked couples dance.	Diegetic
21	1:24:25- 1:27:42	György Ligeti, <i>Musica Ricercata</i> movement 2	1951-1953	No	Bill is tested by the tribunal.	Non-Diegetic
22	1:29:14- 1:29:42	György Ligeti, <i>Musica Ricercata</i> movement 2	1951-1953	No	Bill watches his savior being led away.	Non-Diegetic
		RETURN HOME AND ANOTHER CONFESSION				
23	1:33:49- 1:38:34	Pook, “The Dream”	1999	N/A	Alice tells Bill about her dream.	Non-Diegetic
		BILL’S ADVENTURES CONTINUE				
24	1:39:26- 1:41:17	The Del-Vets, “I Want a Boy for Christmas”	1995	No	Bill looks for Nightingale.	Diegetic
25	1:47:41- 1:48:02	Pook, “The Dream”	1999	N/A	Bill obsesses about Alice’s fantasy of the naval officer in his office.	Non-Diegetic
26	1:49:07- 1:52:54	György Ligeti, <i>Musica Ricercata</i> movement 2	1951-1953	No	Bill returns to the house of the orgy and is warned away.	Non-Diegetic

Table 1.1 *Eyes Wide Shut* Cue List, cont.

27	1:54:11- 1:54:53	Pook, "The Dream"	1999	N/A	Bill obsesses about Alice's fantasy of the naval officer in his home office.	Non-Diegetic
28	2:01:32- 2:04:47	György Ligeti, <i>Musica Ricercata</i> movement 2	1951- 1953	No	Bill walks on the street and feels like he is being followed.	Non-Diegetic
29	2:04:47- 2:05:52	Wolfgang Amadeus Mozart, <i>Requiem</i> , "Rex Tremendae"	1791	No	Bill enters a café.	Diegetic
30	2:05:52- 2:06:47	György Ligeti, <i>Musica Ricercata</i> movement 2	1951- 1953	No	Bill learns of Mandy's death.	Non-Diegetic
31	2:08:30- 2:10:10	Franz Liszt, <i>Nuages Gris</i>	1881	No	Bill visits the morgue.	Non-Diegetic
		RETURN HOME AND RECONCILIATION				
32	2:24:13- 2:27:44	György Ligeti, <i>Musica Ricercata</i> movement 2	1951- 1953	No	Bill returns home to find his mask on the bed.	Non-Diegetic
33	2:29:03- 2:30:59	"Jingle Bells"	1857	No	Bill, Alice, and their daughter visit a toy store.	Diegetic
		CREDITS				
34	2:33:39- 2:38:57	Dmitri Shostakovich, Waltz 2 from <i>Suite for Variety Orchestra</i>	1924	No	End Credits	Non-Diegetic

screenplay. However, music's importance in specific scenes—the opening party, Bill's visit to the jazz club, and the orgy—remained consistently in the drafts. These scenes, in addition to Pook's original music, the art music selections from Ligeti, Liszt, and Mozart, and the pre-existing popular music, provide the musical material for the film's composite score.

Table 1.2 shows clearly that by 15 March 1999 (four months before the 16 July 1999 release date) much of the music heard in the finished film was already in place in the “temp mix.”³⁶ The 15 March date provides an interesting insight into the production of the film's score, for Kubrick died on 7 March, 1999. This means that the document was written—probably by Leon Vitali, Kubrick's assistant—eight days after Kubrick's death. Despite Warner's claims that Kubrick had completed the film at the time of his death, the document detailed in Table 1.2 indicates that the film was not in its finished form. In fact, many critics expressed anger over Warner's choice to “conceal the degree to which *Eyes Wide Shut* was unfinished when Kubrick died—he had not yet completed the sound mixing.”³⁷ Even though the sound mix and musical score were not finalized at the time of Kubrick's death, the presence of a complete temp track list gave the production staff something to work with as they finished Kubrick's film.

A few tracks in the temp track list do not appear in the final film, including the two by Bing Crosby, Frank Sinatra's “My Way,” Oscar Peterson's “People,” Brenda Lee's “Rocking Around the Christmas Tree,” both uses of the Bill Connor song, and Ligeti's “Etudes pour Piano.” Because they appear on the temp list that Kubrick had approved, and the production

³⁶ “Music used in temp mix in sequence,” March 15, 1999, SKA, 17/3/13, (hereafter cited as March 15, 1999).

³⁷ Jonathan Rosenbaum, “In Dreams Being Responsibilities,” in *Depth of Field: Stanley Kubrick, Film, and the Uses of History*, edited by Geoffrey Cocks, James Diedrick, and Glenn Perusek (Madison, WI: University of Wisconsin Press, 2006), 253.

Table 1.2 *Eyes Wide Shut* temp list in sequence from March 15, 1999.³⁸ Titles and performers not included in final film in bold.

Reel #	Narrative Section (names from document)	Composer/Performer	Title
1	Leaving Apartment	Shostakovich	“Waltz”
	Ziegler Party	Victor Silvester	“I’m in the Mood for Love”
		Tommy Sanderson	“It Had to be You”
		Victor Silvester	“Chanson D’Amour”
		Victor Silvester	“Old Fashioned Way”
		Victor Silvester	“When I Fall in Love”
		Victor Silvester	“I Only have Eyes for You”
	Ardent Love	Chris Isaak	“Baby Done a Bad Thing”
2	Daytime Montage	Shostakovich	“Waltz”
	Naval Officer Dialogue Sc.		Cue to be written
3	Domino’s Apartment	Oscar Peterson	“People”
4	Sonata Café	Roy Gerson	“If I Had You”
		Frank Sinatra	“My Way”
5	Masked Ball	Jocelyn Pook	“Backwards Priest”
		Jocelyn Pook	“Migrations”
		Frank Sinatra	“Strangers in the Night”
		Ligeti	Trk 16 “Musica Ricercata”
6	Alice’s Dream		Cue to be written
	Gillespie’s Café	Brenda Lee	“Rocking Around the Christmas Tree”
	Long Island Gates	Ligeti	Trk 16 “Musica Ricercata”
7	Bill’s Office-Night	Bill Conner	CD 219 Trk 12
	Stalker Sequence	Ligeti	Trk 16 “Musica Ricercata”
	Morgue	Bill Conner	CD 219 Trk 12
8	Bill Returns Home	Ligeti	Trk 16 “Musica Ricercata”
	Dawn	Ligeti	Trk 15 “Etudes pour Piano”
	Toystore	Bing Crosby	“White Christmas”
		Bing Crosby	“Silent Night”
	End Titles	Shostakovich	“Waltz”

³⁸ Music recording sheets, 15 March 1999, SKA, 17/3/13.

team did not want to make many changes to the film after Kubrick's death. The most likely explanation for the absence of these songs in the final score is that the music department could not gain permission or were unable to pay for the rights to them.³⁹ Obtaining song rights or clearances is one of the least guaranteed parts of the post-production process. Martin Reed's explanation of the three hurdles filmmakers face in securing pre-existing music rights offers a useful framework for discussing *Eyes Wide Shut* in the weeks after Kubrick's death.

The three hurdles filmmakers specifically face are (1) the exorbitant costs of clearing each tune in all exhibition venues and those that may be introduced in the future 'throughout the universe'; (2) securing usage rights from the record label and the publishing company that controls or 'administers' the song's publishing rights; and (3) getting additional permission from the artist, the artist's estate or family, or subsequent copyright holder, who may hold veto power over the record company's desire to license the song.⁴⁰

Encountering any or all of these hurdles could force a director to replace a counted-on compiled cue.

The post-production team knew about the possibility of not obtaining all of the songs on the temp list, as illustrated by Vitali's typed screening notes. There he writes that "much of the music used in the temp mix is confirmed for the final version. . . . Two alternative pieces of music need to be found to replace the background Frank Sinatra used in the temp mix, depending on the cost of rights for use."⁴¹ In this situation, Reed's first hurdle evidently came into play. The

³⁹ Cindy Pearlman, "What's Behind the Buzz?," *Chicago Sun-Times*, July 11, 1999, pg. 4 in American Reviews 1/2, Stanley Kubrick Archive, 17/6/4, University of the Arts London.

⁴⁰ Reed Martin, *The Reel Truth: Everything You Didn't Know You Need to Know About Making an Independent Film*, 1st ed. (New York: Faber and Faber, 2009), 255.

⁴¹ Leon Vitali's Screening Notes, between January 1998 and July 1999, SKA, 17/5/13, (hereafter cited as Vitali Screening Notes).

Sinatra song “Strangers in the Night” does appear in the finished film. However, the music department must not have gained the recording rights since the Peter Hughes Orchestra played an orchestral arrangement of the song: Sinatra’s voice goes unheard in the film. As I discuss below, Kubrick filmed many scenes in the orgy sequence to music, so it is likely that he had shot the dancing to Sinatra’s version of “Strangers in the Night.” This made it important for the production team to secure the rights to the song, since most of the movements in the dance would have been coordinated to fit that melody. By re-recording the song, the post-production team was able to keep it in the film and not significantly change the scene.

The team attempted to keep Kubrick’s musical vision for the film alive even when they could not get all the rights to his temp list. In many cases they replaced the temp track songs with another similarly-themed option. Christmas songs easily replaced other Christmas songs. For example, “I Want a Boy for Christmas” replaced “Rocking Around the Christmas Tree,” and “Jingle Bells” supplanted both Crosby Christmas songs. Musical genre also provides a connection between original and replaced cues. For example, the jazz standard “I Got It Bad and that Ain’t Good” replaced the Broadway tune “People.” Finally, the production team either omitted the temp track cue entirely—which they did with Sinatra’s “My Way”—or lengthened another piece from the temp track to replace the missing cue—which they did with Ligeti’s “Etudes pour Piano.”

Kubrick waited many years to create his film version of *Eyes Wide Shut*, taking care in every part of the film’s production, especially in the construction of the film’s composite score. Because of the attention he took in compiling his temp track, his production team had a clear idea of the music he wanted in each scene. Kubrick had planned more music in *Eyes Wide Shut* than in most of his previous films, which meant additional clearances and potential failures in

compiling the soundtrack. But the production team's strategies for the eventuality of not getting the rights to a song, as in the case of the Sinatra cues, allowed them to maintain the basic aesthetics and form of Kubrick's vision. The sections that follow discuss all of the music cues in *Eyes Wide Shut*'s composite score in more detail. First, an analysis of Pook's contributions illuminate Kubrick's late career collaborative practices and their essential role in the development of the composite score. Then, an investigation of the popular music tracks identifies their function in obscuring the time period of the film. Finally, analysis of the art music selections show how they work to provide an overall tone for the second half of *Eyes Wide Shut*. This chapter's analysis will prove the importance of accounting for an entire composite score when discussing the way music works to characterize a film and director's style.

Jocelyn Pook's Contributions to *Eyes Wide Shut*

Analysis of Pook's contributions to *Eyes Wide Shut* illustrates how some directors use original music in composite scores as a way to provide aesthetic and narrative continuity across an entire film. Kubrick uses Pook's music to maintain the "dream world" illusion of the film. All four of her cues provide a dissonant and synthesized counterpart to the carnal and fantasy elements in the narrative. Here, as in four of his five post-*2001* films, Kubrick had to navigate a complex relationship with his composer. Pook ended up providing four cues for the film; "The Naval Officer," "Masked Ball," "Migrations," and "The Dream." Only "Naval Officer" and "The Dream" were original, since "Masked Ball" and "Migrations" were compiled from Polk's previously recorded output.⁴² Twenty-two minutes and forty-eight seconds of Pook's music can

⁴² The titles of the four Pook cues are taken from the soundtrack CD, and in interviews Pook herself refers to them with these names.

be heard in the film—which, as with Mead’s score for *Full Metal Jacket*—disqualified her from being eligible for an Academy Award.

Pook claims that Kubrick contacted her about scoring *Eyes Wide Shut* in 1997, before the film was shot.⁴³ While Pook’s story may be accurate, it can be nuanced by production documents. Vitali’s difficult-to-date screening notes again help in laying out the nature of the score: he indicates “there are two scenes that require new scored pieces of music. The style and feel of the music is known but no composer has been chosen.”⁴⁴ When this document was written, Pook’s two original cues, “Naval Officer” and “The Dream,” had yet to be composed. Because there is no date on the Vitali document, it is unclear whether it was written before or after Kubrick’s death. If before, Kubrick likely considered using pre-existing music for both of those cues, but perhaps could not find any selections that fit his required “style and feel.” In order to tailor the music to his images he then probably decided to use original music by Pook. If Vitali wrote the document after Kubrick’s death, it was the production team that picked Pook to write the missing cues. This significantly alters her story, taking the agency from Kubrick and giving it to his post-production team.

As of March 15, 1999 only two Pook cues—“Masked Ball” and “Migrations”—were decisively included in the score. In published interviews Pook does not specify when she began working on the film’s two original pieces, the cues missing from the March 15 document. While Pook’s “Masked Ball” and “Migrations” are heard only once—below I discuss their use as ostensibly diegetic music for the orgy scene—her two original cues, “Naval Officer” and “The Dream,” recur multiple times as non-diegetic scoring. All four cues have the important role of

⁴³ Jeff Bond, “Once in a Lifetime,” *Film Score Monthly* 4, no. 8 (September/October 1999): 25.

⁴⁴ Vitali’s Screening Notes.

providing continuity of affect across the entire film through their sameness in orchestration and thematic recurrence, a role that original music often plays in composite scores.

Kubrick places Pook's two original cues in separate halves of the film in order to provide an aural progression of Bill's jealousy. The original cue in the first half, "Naval Officer," is initially heard at 31:49 during Alice's revelations of her desire for an officer she had seen the previous summer. Its entrance intimately connects it with Alice's fantasy, for it begins low in the mix as Alice says "Do you remember one night in the dining room, there was this young naval officer," and becomes increasingly audible as she says "naval officer." This cue lasts four minutes and thirty-one seconds, and is primarily associated with Alice and her feelings. Kubrick highlights this association visually by keeping a medium close-up of Alice throughout her speech. Pook has said that because of the important nature of the dialog in the scene, she had to stick "to the purity of the string sound, because it had to be quite subliminal, quite low in the mix in the end with these sections. I actually added the solo cello for the CD version of 'Naval Officer', which I couldn't use in the film version because it was too intrusive."⁴⁵ Kathryn Kalinak explains that in classical Hollywood films non-diegetic music privileged narrative exposition, following conventions such as "the use of music to sustain structural unity; music to illustrate narrative content, both implicit and explicit, including a high degree of direct synchronization between music and narrative action; and the privileging of dialogue over other elements of the soundtrack."⁴⁶ Kubrick and Pook follow most of these rules in the first use of "Naval Officer," continuing the primacy of dialogue by lowering the volume of the cue and

⁴⁵ Rudy Koppl, "Jocelyn Pook on Eyes Wide Shut," *Soundtrack* 18, no. 71 (1999), <http://www.runmovies.eu/?p=1041> (accessed 11/19/2014).

⁴⁶ Kathryn Kalinak, *Settling the Score: Music and the Classic Hollywood Film* (Madison, WI: The University of Wisconsin Press, 1992), 79.

removing the cello line. In its subsequent repetitions, where it accompanies Bill's fantasies of Alice and the officer, the lack of dialogue allows the music to play at a higher volume. The cello line is never heard in the film.

In the other three iterations of "Naval Officer," Kubrick associates the cue with Bill's obsessive thoughts about Alice's fantasy. All three versions occur as Bill travels. In these moments, he has time to be alone with his thoughts and dwell on his real problem, Alice's revelations of a fantasy life independent of their relationship. Kubrick emphasizes this shift in focus from Alice to Bill in the cue's second entrance, which begins at 37:26 with a medium close-up on Bill. Only after a slight camera move towards Bill's face does Kubrick cut (at 37:33) to the blue-tinted, black and white images of Alice and the officer having sex. The music mirrors the highly formal nature of the images in this sequence by opening with chords in the strings. The strings begin a tremolo between two chords, separated by a minor second, immediately before the cut to the fantasy. During the fantasy the celli and basses began a pedal tone underneath the oscillating violins. At the end of the fantasy there is an abrupt end to the oscillating line and a cut back to a medium close-up of Bill's face as the camera again tracks in. Kubrick fades the cue out on a return to the initial dissonant string chord. As this cue illustrates, Kubrick consistently signals the move into Bill's imagination musically by way of Pook's original cue.

The remaining two "Naval Officer" cues—at 45:42 and 1:08:56—work in a similar manner. The "Naval Officer" at 45:42 deviates from the pattern slightly, as it does not occur with Bill in a taxi. Instead, he walks down the street, while the camera frames him in a medium long-shot and the string chords begin on the soundtrack. The identifiable oscillating chords start with a cut to a couple kissing on the sidewalk, which triggers Bill's fantasy. The cut back to Bill from

the fantasy again brings in the string chords. The final occurrence of “Naval Officer” happens as Bill rides a taxi to the site of the orgy. As in its second appearance on the soundtrack, this version begins with a medium close-up of Bill’s face supported by the string chords and the sequence of image and music repeats as before, signaling the move into Bill’s imagination.

Repeating a similar pattern of music and visuals allows Kubrick to link the three versions of “Naval Officer” together. All are significantly shorter than the cue’s initial appearance, thirty seconds as opposed to four minutes and thirty seconds. Such repetition indicates that despite Bill’s many experiences and different locations, nothing changes his state of mind. He remains obsessed with Alice’s fantasy, or perhaps we should say his fantasies of Alice’s fantasy; they grow more explicit in content each time. Use of the same cue—original music placed like compiled music—well serves the narrative of Bill’s obsessive return to mental images of Alice’s story.

Pook’s other original cue, “The Dream,” enters in the second half of the film (1:33:49) and, like “Naval Officer,” is initiated by one of Alice’s revelations. This time the first version of the cue plays for four minutes and forty-five seconds as Alice describes her dream to Bill. Once “The Dream” enters the soundtrack, the “Naval Officer” cue disappears, even though Bill will obsess about Alice’s assumed infidelity twice more. Each time (1:47:41 and 1:54:11) “The Dream” instead of “Naval Officer” underscores his jealousy. Thus, Alice’s new fantasy triggers new music, even though Bill still imagines her with the same naval officer.

“The Dream” and “Naval Officer” use related musical resources and techniques: a string orchestra and limited melodic movement. Kubrick employs similarly comparable visual strategies in the final two instances when Bill obsesses about Alice’s “infidelity.” Both scenes are book-ended by medium close-ups of Bill (he sits in both) with a middle section that shows

Alice and the naval officer in blue-tinted black and white. The music changes slightly, beginning with a held note in the cellos and basses that recalls the earlier held note in the strings in “Naval Officer.” In “The Dream,” wide vibrato in the lower strings prefigures the oscillating seconds that begin moments later, moving gradually from a sustained to an agitated note. As the visuals cut to the fantasy sequence, the violins and violas enter with a rising arpeggio that becomes a minor second oscillation leading into the string glissandos. While this cue is not much longer than the “Naval Officer”—all are between thirty and forty seconds long—it contains much more material. The motivically dense nature of “The Dream” corresponds to the more explicit nature of the fantasy; the first three scenes showed foreplay while these last two suggest intercourse.

Pook’s two cues “Naval Officer” and “The Dream” form a related pair, in her words they were “supposed to connect to this inner world inside the film.”⁴⁷ The two cues’ repetitive, similarly-composed music illustrates the obsessive nature of both Bill and Alice’s fantasies. While Kubrick only visually shows Bill’s version, Pook’s music also stands for Alice’s account by also underscoring her point of view. Thus, these two cues function within the composite score as a mini-original score, providing non-diegetic music for Bill and Alice’s shared dream world.

Pook’s other two pieces in *Eyes Wide Shut*, “Masked Ball” and “Migrations,” were originally released on her 1997 CD *Deluge*—titled *Flood* in the US. *Deluge* was commissioned in 1994 by the Canadian dance company O Vertigo, and includes music that, according to the liner notes, “draw[s] upon cultures as diverse as Hinduism and Christianity, Judaism and Islam.”⁴⁸ The religious aspect of the album can be felt in the inclusion of part of the Roman

⁴⁷ Koppl, “Jocelyn Pook on *Eyes Wide Shut*.”

⁴⁸ Jocelyn Pook, liner notes for *Deluge*, Jocelyn Pook, Venture CDVE 933, CD, 1997.

Catholic Requiem text in the first (“Requiem Aeternam”) and last (“Flood”) tracks, as well as a verse from the Bhagavad Gita in “Migrations.” All of the tracks on the CD feature vocals of some sort along with instrumental melodies. Because Pook composed in a synthesized medium, she could digitally manipulate the sound and form of all her tracks. She occasionally plays vocal lines backwards, layers vocal and instrumental lines on top of one another, and uses sound effects like wind and bird calls.

In *Deluge*, Pook’s pieces build upon one another—as seen in the repetition of the Catholic Requiem mass text in the first and last tracks—but also stand as separate entities. This allowed Kubrick to choose specific tracks for the orgy scene without compromising the legibility of the individual pieces. Even though he did not use the pieces with the Catholic Requiem mass text—the most recognizably religious text for Western audiences—he still got into trouble with a religious organization. A Hindu group in the United States protested the combination of sacred words from the Bhagavad Gita with profane images in the orgy sequence.

The mix of the sacred and profane in the orgy was, of course, the point. Kubrick’s conception of the scene from early drafts called for such a mixture. Before he even encountered Pook’s music, Kubrick and Raphael imagined a Baroque church style for the music of the orgy scene. They probably got the idea from the original description of the scene in Schnitzler’s novella, which designated the music of the orgy as “*eine italienische Kirchenmelodie*” creating a mix of the religious and the sacrilegious that influenced Kubrick’s black mass conception of the sequence.⁴⁹ Even though it is not clear which edition of the novel Kubrick and Raphael consulted, the original German publication translates easily as Italian Church music, preventing

⁴⁹ Schnitzler, *Traumnovelle*, 58.

the option of any translation of Schnitzler's original significantly altering the type of music called for in the scene.⁵⁰

The sacred/blasphemous mix appearing in both the novella and Pook's cues shows up in Raphael's first draft screenplay (number 1 in Table 1.3): "the music is more plangent, baroque and savage at the same time. Its beat is blatantly erotic, but also ritualistic: sacred and profane."⁵¹ Draft 1 also specifies that both the harpsichord and the organ, instruments associated with the seventeenth and eighteenth centuries, be heard in the musical cues for the scene. Nightingale apparently plays both instruments, for "the sound of a harpsichord being played somewhere, a strangely enticing, mocking sound, a riff or two" and "Nightingale seems to have switched to the organ now, which he plays with remarkable verve."⁵² In drafts 3 and 4, Raphael and Kubrick add the sound of the "saxophone, dangerous, teasing, [and] seductive."⁵³ The use of the saxophone brings associations with female sexuality. The gendered language Raphael and Kubrick used in describing the scene demonstrates that they understood these instrumental connotations. Using the saxophone could have undermined the scene's religious association, which explains its excision in the finished film. By Raphael's last draft (number 6), the harpsichord and organ had been removed and all that remains is "Nightingale's improvisations, which parody sacred music,

⁵⁰ James Naremore claims that Kubrick initially read the 1926 English translation by J. M.Q. Davies. Naremore, James, *On Kubrick* (London, British Film Institute, 2007), 223.

⁵¹ Raphael Screenplay First Draft, 1995, SKA, SK/17/1/1, (hereafter cited as Raphael First Draft).

⁵² Ibid.

⁵³ 'Traumnovelle' Working Copy-Raphael, 1/2, 1995, SKA, SK/17/1/3, (hereafter cited as 'Traumnovelle' Working Copy).

Table 1.3 List of *Eyes Wide Shut* screenplay drafts in chronological order

Screenplay #	Date	Draft Name (From Stanley Kubrick Archive)	Stanley Kubrick Archive Number
1	1995	Raphael First Draft	SK/17/1/1
2	1995	Traumnovelle-F. Raphael Draft- William Morris	SK/17/1/2
3	January,1995	Traumnovelle Working Copy- Raphael	SK/17/1/3
4	January-February, 1995	Traumnovelle Master Manuscript- Raphael	SK/17/1/4
5	April- June, 1995	Raphael Second Draft	SK/17/1/5
6	June-July, 1995	F Raphael-Drafts June 1995 and Last Draft	SK/17/1/6
7	January, 1996	Raphael-1996 Draft	SK/17/1/7
8	August 20, 1996	No Name	SK/17/1/8
9	October 30, 1996	Incomplete Script	SK/17/1/9
10	February 18, 1997	Final Shooting Script	SK/17/1/10
11	December 20, 1997	Eyes Wide Shut: Stanley Kubrick Project	SK/17/1/11
12	April 12, 1999	Script with Character Tests	SK/17/1/12
13	April 12-May 16, 1999	Post-Production Script-1	SK/17/1/13
14	May 22, 1999	Post Production Script-2	SK/17/1/14
15	May 22, 1999	Post Production Script-3	SK/17/1/15
16	May 29, 1999	Post Production Script with Credits	SK/17/1/16
17	June 1, 1999	Post-Production Script-3	SK/17/1/17
18	1999	Post Production Script-4	SK/17/1/18
19	1999	Post-Production Script-5	SK/17/1/19
20	1999	Script with Credits	SK/17/1/20
21	1999	Script with Credits	WGA West

give the gathering an air of intensity and mystery.”⁵⁴ Given the way Kubrick chose to score the scene, the use of a synthesizer setup can be inferred from the script description, but in this draft Raphael does not actually specify what instrument Nightingale used. Raphael completed all the drafts quoted here well before Kubrick found Pook’s music.

Kubrick’s choice of pre-existing pieces by Pook and their subsequent collaboration had wide repercussions for *Eyes Wide Shut*’s score and the film as a whole. Pook’s original title for “Masked Ball” was “Backwards Priest,” a name that describes the technique she used in its composition. The track features a prominent vocal line created by playing in reverse the chanting of a Romanian priest. This piece introduced Kubrick to Pook’s music: Yolande Snaith, choreographer for the orgy sequence, brought “Backwards Priest” to Kubrick as a possible choice for the film.⁵⁵ In typical Kubrick fashion, the piece that made the impression was included in the film. Kubrick picked the other pre-existing Pook piece, “Migrations,” later in the process. Pook does not state when Kubrick decided to use “Migrations.” However, she does indicate that he cut the music to fit the images, implying that he had not shot the scene to the music as he did with “Backwards Priest.”⁵⁶

Comparing Pook’s CD version of “Backwards Priest” with the corresponding film cue illustrates one way that Kubrick used pre-existing music in his films. On the CD, Pook repeats the opening monophonic chant in full seven times, with the third repetition using only half of the

⁵⁴ ‘F Raphael-Drafts June 1995 and Last Draft’ 1/2, 6/22/1995, SKA, SK/17/1/6, (hereafter cited as Raphael Draft June 1995).

⁵⁵ Koppl, “Jocelyn Pook on *Eyes Wide Shut*.”

⁵⁶ “Dream State: Jocelyn Pook on *Eyes Wide Shut*,” in *Knowing the Score: Film Composers Talk About the Art, Craft, Blood, Sweat, and Tears of Writing for Cinema*, David Morgan (New York: HarperCollins, 2000), 217.

opening phrase. The cue incorporates a synthesized string pedal tone changing in unison under the monophonic chant. A second voice enters at 2:27 of the original track, singing a melismatic vocal line while the chant line and synthesized strings continue to play the initial melodic material. This arrangement continues until the end of the song, which continues *attacca* into “Goya’s Nightmares.”

In *Eyes Wide Shut* Kubrick significantly lengthened “Masked Ball” by repeating the opening monophonic chant phrase eleven times instead of seven. The second voice does not enter until 1:15:01, when the now naked women kneel in a circle around the man in the red cloak. Kubrick links the cue’s most conspicuous change in texture with prominent onscreen action, the start of the pairing-off between the naked women and the masked men. The section of the song with two voices continues as in the original. At 1:16:08, as Bill nods to the two masked people in the balcony, Kubrick returns to the beginning of the piece. Pook’s original contains no such return, but Kubrick inserts it to include another musical texture change with an alteration in significant action. The chant plays six more times without the half phrase repeat before the second voice enters again (as in the CD version) and continues until the end of the track. Instead of continuing *attacca* to “Goya’s Nightmare,” Kubrick cross-fades on “Masked Ball” and immediately begins “Migrations.”

Pook’s “Migrations” presents significantly different melodic material than “Masked Ball,” which intensified the controversy among Hindu organizations at the time of *Eyes Wide Shut*’s release. “Migrations,” like “Masked Ball,” was extracted from Pook’s *Deluge* album. Pook had, however, written the piece for O Vertigo in 1994.⁵⁷ The music for “Migrations”

⁵⁷ Ibid., 218.

contains little melodic material other than the synthesizer melody and two vocal lines. It begins with the synthesizer playing a shortened version of the primary instrumental theme. After five repetitions of the short melody, the synthesizer begins the full six beat theme, organized into two measures of three. The vocalist enters on the fifth repetition of the two measure phrase, and the second vocalist begins singing at 1:05 into the piece.

The pared down nature of the music for “Migrations” made the lyrics much more prominent in the mix. The lyrics audibility contributed to the Hindu organizations outrage over the cue. Pook explains that she originally

used the Koran—I didn’t realize it was the Koran, I’d gotten this tape of singing and I used some bits of that—and I didn’t want to use it when I put my album out. So I changed it, and got this singer, a yogi, who chose to sing some text from the Bhagavad Gita (he was improvising around that in fact). It sounds really atonal, it sounds really wrong what I’ve done—it doesn’t sort of fit in the Indian scales—but it was what I wanted to hear. Anyway, I used the vocals he sang and that’s what’s on the album.

Interestingly, Pook replaced the lyrics from the Koran out of deference to Muslims in the original song. Her use of the lyrics from the Bhagavad Gita instead of the Koran proved just as incendiary a decision. On 3 August 1999 the society American Hindus against Defamation (AHAD) sent a letter of protest to Warner Brothers over the use of the Bhagavad Gita in the orgy sequence. AHAD claimed that

There appears to be no connection, or apparent justification for the use of this shloka in the movie. It appears to be totally out of context!

We, American Hindus Against Defamation are baffled, disgusted and annoyed by the use of the shloka, and fail to understand your intent and the relevance of its usage. We have also been contacted by major media organizations, including BBC-London, NY Post, etc., seeking our comments. Before we make any comments to them, we have decided to first contact you and seek a prompt and honest

explanation as to why it was decided to use this scripture during this scene in the movie. We are not launching a protest at this time, however, we do request an explanation as soon as possible.⁵⁸

While the protest letter was sent by an American Hindu organization, protests were also made in England. Specifically, a Mr. Chin from the *Eastern Eye*—England’s “number 1 weekly Asian newspaper”—reportedly wrote to Mike Corad, the UK censor, demanding they withdraw their certification from the film.⁵⁹ As *Eyes Wide Shut* was already facing censor problems in the United States because of the orgy scene, the Warner Brothers legal department wasted no time in trying to find a solution to the problem.

The dispute surrounding “Migrations” illustrates an important facet of the composite score. The variety of pre-existing associations with its music can occasionally present hurdles to the release of a film. Sixteen days after Warner Brothers received the original protest letter, a memo describing the situation was sent to the production team listing “those territories where we can and cannot change the soundtrack for EWS. The UK is obviously a special case. All changes are subject to the cost of the basic, underlying changes (remixing) to the soundtrack, and most major territory changes are further subject to those basic, underlying changes (remixing) being complete no later than Friday, 27 August.”⁶⁰ Interestingly, the cue did not change in the United States where the protest originated.⁶¹ However, in the United Kingdom, where protests were more vehement and the release prints had not been completed, changes were made to the cue

⁵⁸ Ajay Shah and Chetan Tanna, AHAD original protest letter, August 3, 1999, http://www.hindunet.org/anti_defamation/eyes/newpage1.htm (accessed 10/14/2014).

⁵⁹ “New Music Track,” 8/19/1999, SKA, SK/17/5/13, (hereafter “New Music Track”).

⁶⁰ *Ibid.*, 1.

⁶¹ The film was never released in India.

even though “press and advance screenings have already utilized the offending version.”⁶² The production team changed the scene in twenty-four other countries; however, in eighteen countries (plus all of Latin America) this was not possible. Instead, the team planned on changing the scene in “television, video, DVD, and non-theatrical” releases.⁶³ For the countries where change was possible, Pook had the same singer re-record the vocal track in Hindi using a nonsense text instead of lines from the Bhagavad Gita.

Kubrick connects “Migrations” with “Masked Ball” by playing the two cues back-to-back, which helps provide continuity of affect in the beginning of the orgy scene. Because Nightingale is shown playing the keyboards during “Masked Ball” the music appears to be diegetic. Kubrick confirms this interpretation by playing “Migrations” as Bill walks around the mansion, perhaps indicating that the music is piped throughout the house through unseen speakers.⁶⁴ At the beginning of “Masked Ball,” the movement in Nightingale’s left hand draws attention to the other instruments he plays in addition to the organ in front of him. Because Kubrick shot the opening of the scene to “Masked Ball,” Nightingale’s hands are perfectly synchronized to the different entrances of the music.⁶⁵ For example, at 1:12:55 when the synthesizer enters with the synthesized string material and 1:13:00 when the priest’s chant reenters, Nightingale’s left hand moves to the instrument on his left and hits a note. Because of the synchronization of movement to music, the viewer easily accepts that the music is part of the

⁶² “New Music Track.”

⁶³ *Ibid.*, 2.

⁶⁴ Randolph Jordan, “The Mask that Conceals Nothing: On the Concepts of Marital Fidelity and the Lo-Fi Soundscape in *Eyes Wide Shut*,” in *Stanley Kubrick: Essays on his Films and Legacy*, ed. by Gary D. Rhodes (Jefferson, NC: McFarland & Company, Inc., 2008), 166-167.

⁶⁵ “Dream State: Jocelyn Pook on *Eyes Wide Shut*,” 213.

diegetic soundscape of the orgy. In many shots the camera shows the electronic instruments that Nightingale plays, confirming the assumption that the music comes from him. Unless they were intimately familiar with Pook's piece, an audience member would have a hard time realizing that the vocal track actually uses a priest's chanting because it runs backwards. The layering of the vocal tracks along with the synthesized background creates an ominously dark atmosphere. The music intimates the potential danger and sexual transgression, even before the unknown woman voices her concern for Bill's safety at 1:18:23.

"Masked Ball" fades out at 1:18:28—as Bill and the unknown woman leave the hall, and she tells him that he does not belong at the party—and segues into "Migrations" during their conversation. While the tracks crossfade, a change in the music is evident. A higher pitched voice enters at the opening of "Migrations," a sharp contrast with the low chanting voice and "Masked Ball." "Migrations" accompanies Bill and the unknown woman's walk away from the entrance hall, as well as Bill's journey throughout the different rooms of the orgy. Kubrick's placement of "Migrations" syncs it with important action and associates it with the most explicit images in the film. Likewise, the sparse melody makes the vocal line more prominent than in "Masked Ball." Thus, just as "Masked Ball" implied the potential danger lurking in the room during the opening ceremony, "Migrations" use of the "exotic" Indian singer's sinuous vocal lines imitates the transgressive sexuality hiding underneath the participants' masks, formality, and stilted movements.

One further piece, not composed by Pook, completes the music for Bill's introduction to the orgy: "Strangers in the Night." This song stands in stark contrast to the two Pook cues, by being the only song from a popular genre in the sequence. "Strangers in the Night" may be a popular track, but it plays in integral role in the orgy scene, and thus warrants being discussed at

this point. The final piece used during the orgy, *Musica Ricercata* by Ligeti, is discussed below. Kubrick cuts to “Strangers in the Night” after Bill leaves the second room and follows the mysterious woman. “Strangers in the Night” underscores Bill’s conversation with the woman in a hallway before he walks into a room filled with people dancing. The German film composer Bert Kaempfert originally wrote “Strangers in the Night” in his orchestral underscore for the movie *A Man Could Get Killed* (1966), calling the track “Beddy Bye.” The lyrics were added in English by Charles Singleton and Eddie Synder, and Frank Sinatra’s 1966 LP *Strangers in the Night* made the song famous.

As detailed above, Kubrick and his post-production team could not get the rights to Sinatra’s iconic recording. However, they did obtain the rights to the song, and so the music contractor on the film, Peter Hughes, provided an arrangement. The decision to continue to pursue using “Strangers in the Night” even though they could not obtain Sinatra’s version is most likely two-fold. First, it was the track that Kubrick had chosen for that cue, and as discussed above, the post-production team worked hard to incorporate all of Kubrick’s choices into the finished film. Second, most audience members—at least those of Kubrick’s generation—would recognize the song and know its lyrics or at least the title, which allowed for intertextual interpretations.

The production team’s decision to include a re-arranged version of “Strangers in the Night” illustrates how using many types of pre-existing music in composite scores blurs the line between pre-existing and original material. Here, an iconic song is re-arranged for the film because of copyright concerns, a decision that significantly changes the scene. Were Sinatra’s recording heard in the film the scene loses the potential ironic interpretations that occur because of its “new” arrangement.

The ensemble that plays “Strangers in the Night” stands apart from a conventional jazz band arrangement, which adds to the ironic and comical interpretation of the scene. Hughes contracted an orchestra of three flutes, three French horns, acoustic guitar, bass, drums, and strings. This small ensemble could have been chosen to keep the costs of the music down, but the highly unusual orchestration draws attention to the song. It does not sound like the original Sinatra version, which was recorded with the Nelson Riddle Orchestra, a standard studio big band orchestra, in 1966. Hughes’ arrangement contributes to the dreamlike atmosphere, as the acoustic instruments create as a sonic reprieve from the synthesized Pook pieces that precede it, but do so by way of unusual instrumentation that adds to the confusion of the moment.

Throughout the scene Kubrick obscures the origins of the music, which emphasizes Bill’s confused mental state. He struggles to fully comprehend what happens in the orgy sequence, just as the viewer struggles to recognize the source of the music. Hughes’ arrangement of “Strangers in the Night” begins at 1:22:45 when Bill and the mysterious woman talk in the hallway. The song plays low in the mix while the characters talk. It rises in volume as the camera cuts inside another room where cross-dressing couples dance and a man leads a blindfolded Nightingale from the house. With the cut back to Bill the music drops in volume again, fading out as he approaches the room where the tribunal waits. The couples dancing in time to the music and the volume changes synchronized with Bill’s movements allows the viewer to, again, assume the music plays diegetically. Kubrick takes the dancing couples in this scene from Schnitzler’s novel, who writes that Bill watches “the cavaliers with their gay-colored costumes . . . dancing with their naked partners.”⁶⁶ Kubrick transfers the Schnitzler scenario nearly exactly, except for

⁶⁶ Schnitzler, *Traumnovelle*, 76.

using dark colors on most of the clothed participants in the dance. Just as “Migrations” underscores the “deviant” sex acts in the other room, “Strangers in the Night” supports a normal behavior (couples dancing) enacted in a perverse situation.

“Strangers in the Night” creates meaning through its connection with the images as well as the way it interacts with the other pieces in the orgy sequence. The three cues heard at the opening of the orgy (“Masked Ball,” “Migrations,” and “Strangers in the Night”) work together and illustrate the potential for composite scores to create meaning from component musics as well as their diegetic/non-diegetic status. While each cue can be analyzed in isolation, they gain greater meaning when looked at as a group. All three characterize the opening of the orgy by setting an atmosphere of danger and decadence. “Strangers in the Night” makes an essential contribution to this sequence by providing a temporary break in the dissonant, electronic music of the scene. Instead of the unusual music by Pook, or the jarring Ligeti piano piece that directly follows it, “Strangers in the Night” is a well-known popular song. Kubrick’s choice to use the song also provides a link with Ziegler’s ball, which, as discussed below, hides debauchery beneath an air of refinement.

While Pook’s contributions make up only four pieces in a dense soundtrack, their interactions with the other pieces contributes to the unified quality of the composite score. Most of the significance of “Naval Officer” and “The Dream” comes from Kubrick’s *mise en scène* and the lack of other music near those cues. In contrast, “Masked Ball” and “Migrations” gain their meaning from their association with the other musical cues in the orgy scene. Kubrick’s employment of many types of music in his composite score also works to obscure the time period of the film. Schnitzler’s novella similarly confuses the time period of the film, even though he specifies that the story takes place in Vienna. Thus, Kubrick plays with the ambiguity

inherent in Schnitzler's novella on a musical level, a function only composite scores with their many types of music can achieve. The next section examines how Kubrick's choice of pre-existing popular music contributes to the unclear setting and time period of the film.

Popular Music in *Eyes Wide Shut*

Other than Pook's "Naval Officer" cue, the first half of *Eyes Wide Shut* is dominated by diegetic popular music. Once the film shifts towards emphasizing Bill's subjective experience, the popular music, which is mainly diegetic, disappears. Only two popular music cues play after the orgy scene—"I Want a Boy for Christmas" (1:39:26-1:41:17) and "Jingle Bells" (2:29:03-2:30:59)—both heard as a kind of Muzak. Most scholars do not examine the popular music of *Eyes Wide Shut* in detail; however, Randolph Jordan has said that "each time Bill gets further separated from Alice through potential sexual interaction with someone else there is sound technology close at hand."⁶⁷ To his analysis I would add that the speakers in these scenes almost always (with the major exception of the orgy) play popular music.⁶⁸

Even though Kubrick obscures the time period of *Eyes Wide Shut* through his choice of music, one song, Chris Isaak's "Baby Did a Bad Bad Thing" from the 1995 album *Forever Blue*, is contemporary with its production. Kubrick uses the one current song in relation to Alice, which makes her stand out. The music identifies her as the most modern character in a film filled with conventional archetypes, such as the jealous husband or nefarious rich man. "Baby Did a

⁶⁷ Jordan, "The Mask that Conceals Nothing, 159.

⁶⁸ The use of the unidentified TV music, "I Want a Boy for Christmas," and "Jingle Bells" all indicate the setting and mood of their particular scenes, but are short examples that because of space limitations, I cannot discuss here.

Bad Bad Thing” plays just once in the film when Alice undresses in front of the bedroom mirror (beginning at 19:52). She sways a little in time to the music as she removes her clothing. Bill walks into the frame from the right side of the screen and begins making love to her. The camera tracks into a close-up of Alice’s face in the mirror as she watches herself and Bill. Even though both characters appear in the frame, the moment focuses on Alice. “Baby Did a Bad Bad Thing” emphasizes this by appearing with the cut to her alone in front of the mirror swaying to the music. Only after the song has been established in the scene does Bill enter. This is Alice’s music, which she uses to define herself. It could not be further from the Shostakovich waltz heard in the opening credits and discussed below, which objectifies Alice, but does not define her.

Kidman reportedly introduced “Baby Did a Bad Bad Thing” to Kubrick, and no mention of any music for this scene appears in the screenplay drafts. Isaak explained in an interview that she “was doing nude scenes and Kubrick told her if she was nervous to bring music to play, and she brought my album [*Forever Blue*]. He liked it.”⁶⁹ Kidman’s choice of the song could explain the strong connection it has with Alice in the scene. The real world Kidman and her character listen to the same music, which conflates the two. This connection was desired by Kubrick, who hired the married star couple Kidman and Cruise to play an on-screen married couple. He pushed them to fairly graphic levels of sexual engagement for a major theatrical feature film in this scene. Kidman’s choice in music would prove important, as the song would end up as the music for the film’s trailer.

“Baby Did a Bad Bad Thing” may be the most memorable popular music in the score, but other popular music also appears in the finished film, and plays a larger role in the screenplay

⁶⁹ “‘Bad Bad Thing’ Is Good Indeed for Isaak,” *LA Times*, July 26, 1999, <http://articles.latimes.com/1999/jul/26/entertainment/ca-59623> (accessed April 8, 2015).

drafts. Each draft references a large amount of popular music, far more than the original and art music allusions. Kubrick and Raphael labored over *Eyes Wide Shut*'s popular compilation cues. They especially struggled with musically defining the atmosphere of the Zieglers' party. The drafts show Kubrick attempting to set the correct class and generational backdrop to a scene that he already saw clearly in his mind.

In the screenplay drafts, music works as an aesthetic choice that helps characterize the party, the hosts, and the guests, and acts as an extended opening movement before Bill and Alice's lives begin to dominate the narrative. In each draft Raphael and Kubrick use music to characterize the guests of the party as mostly upper-class, older, white New Yorkers. Understanding the way they labored over the music selection of the party illustrates how the varied music of composite scores can act as a compliment to the *mise-en-scène*.

In the early drafts for the opening party—a New Year's party in the first few drafts, a Christmas party in the finished film—Kubrick and Raphael struggle to assign the correct class backdrop to the scene. Some sort of jazz was always considered essential, even if the ensemble that played this music changed many times. In screenplay 1, Raphael describes the music as “the sounds of a very slick pianist; classy, Getz-like music” provides an aural backdrop to the festivities.⁷⁰ Raphael makes reference to two songs in particular, “Some Enchanted Evening;” and “Auld Lang Syne.”⁷¹ “Some Enchanted Evening” was written for the 1949 Rogers and Hammerstein musical *South Pacific* and suggests an older generation—not that of Bill and Alice. “Auld Lang Syne” is the traditional New Year's Eve song, keyed to the time of year.

⁷⁰ Raphael First Draft, pg. 5.

⁷¹ *Ibid.*, 7-8, 15-16.

These two songs survive in subsequent drafts until screenplay 5 when they are cut in favor of the more general “sounds of dance music, [and a] babble of voices.”⁷² Kubrick and Raphael return to the idea of having swing music played by a “restrained but very capable jazzy trio, playing slightly dated standard tunes suitable for the slightly dated, if elegant, crowd of upper-class and classy bourgeois New Yorkers” that the earlier reference to “Some Enchanted Evening” suggested.⁷³ Raphael makes evident what was implied in the original song references, that the party is populated by distinctly non-modern guests. Screenplay 7 changes the ensemble yet again to a “nostalgic [string] quartet.”⁷⁴ Even though a string quartet would not have been out of place in an upper-class party, altering the group from the jazz trio of the first drafts further obscures the time period. A string quartet is a much older ensemble than a jazz trio and would have been at home in the novella’s turn of the 20th century setting. Additionally, Kubrick seems to have envisioned some type of jazz for the scene, which might explain the quartet’s excision from screenplay 8 in favor of the dance band in the finished film.⁷⁵

The attention Kubrick and Raphael gave to the description of the music does not occur in the development of the visual portion of the party scene. Kubrick and Raphael make a few changes to the scene’s placement—in the earlier drafts it opens the film, or occurs during a flashback. They also slightly vary the narrative trajectory of the scene—Bill and Alice’s temptation changes slightly from draft to draft. But, overall, the major plot points, taken from the

⁷² Raphael Screenplay Second Draft, 4/14/1995, SKA, SK/17/1/5, (hereafter cited as Raphael Second Draft).

⁷³ Raphael Draft June 1995, pg. 2.

⁷⁴ Raphael 1996 Draft, 1/30/96, SKA, SK/17/1/7, (hereafter cited as Raphael 1996 Draft).

⁷⁵ 8/20/1996, SKA, SK/17/1/8, (hereafter cited as 8/20/1996).

novel, remain in every draft. The care with which Kubrick and Raphael craft the sound of the party scene suggests music's important participation in every facet of *Eyes Wide Shut*'s narrative.

In the finished film, the dance band, finally locked in place in screenplay 8, plays six songs: "I'm in the Mood for Love," "It Had to be You," "Chanson D'Amour," "Old Fashioned Way," "When I Fall in Love," and "I Only Have Eyes for You." Five feature The Victor Silvester Orchestra shown playing the songs onscreen. Kubrick took great care placing these pop tunes, which are more than mere background. The song not performed by The Victor Silvester Orchestra, "It Had to be You," plays as recorded music in the scene under Bill and Nightingale's conversation. The use of the recording emphasizes the fact that the on-screen band has stopped playing when Bill approaches Nightingale. The bandleader informs the crowd that the group will take a break, setting up the expectation that the next music heard on the soundtrack will be recorded. Jordan argues that Kubrick highlights the shift in sonic quality from the "live" song to the recorded song by including a shot of the un-used piano in the foreground of the shot as a piano plays on the soundtrack.⁷⁶

Jordan uses the difference between the sound of The Victor Silvester Orchestra's jazz combo pieces and the separate recording of Tommy Sanderson and The Sandman to talk about the possibility for infidelity in Bill and Alice's relationship. I will not go so far in my analysis, even though this music does occur during the first hints of temptation for both partners. Also, Gorbman, McQuiston, and Gengaro have pointed out the link between the titles of the songs, their lyrics, and the relationships depicted onscreen. Titles, and lyrics, in general play a large role in connecting the popular music, especially the jazz standards, to its scene in the film. But these

⁷⁶ Jordan, "The Mask that Conceals Nothing," 163.

songs were chosen for their musical sound in addition to their lyrics, which given Kubrick's use of an arrangement of the five Victor Silvester tunes, sets them apart musically and acoustically from the recorded "It Had to Be You." Again, this illustrates how the wide variety of music in composite scores allow directors greater control over the aesthetic of their films.

Kubrick's exacting development of the placement of the pre-existing music continued in the drafts for Nick Nightingale's performance at the jazz club. Jazz is important in the development of the scene and the elision of the film's time period. Raphael's first draft of the screenplay provides evidence that the character of Nick was always envisioned as playing jazz piano. As already mentioned, jazz is a staple of the score, whether it is the subdued big band jazz standards of the party scene or the improvised jazz Bill experiences at the club. As in many non-musical aspects of the film, Raphael envisioned a more updated and ironic take on the jazz genre than the finished film contained. In screenplay 1, he describes Nick's trio as playing "a Thirties classic, with nineties irony."⁷⁷ Yet, Kubrick did not want a piece of music that acknowledges the out-datedness of big band jazz in the late 1990s setting. Instead, Kubrick continues to use music to obscure the time period of the film by employing a variety of genres and eras in his composite score.

Kubrick rarely uses music in an ironic way in *Eyes Wide Shut*, and so the screenplay reference to "nineties irony" disappeared by draft 5. In that draft Raphael writes that "the group is playing something which seems to comment knowingly on Bill's state of mind."⁷⁸ Raphael does not mention the actual genre and sound of the music in the scene, but links it to the

⁷⁷ Raphael First Draft, pg. 72.

⁷⁸ Raphael Second Draft, pg. 54.

development of Bill's character. This seems to present something unplayable for an ensemble, for music cannot comment knowingly on another character's state of mind. Kubrick probably recognized this, for the jazz ensemble vanishes altogether in screenplay 6, replaced by a "piano-player who is improvising on the piano which someone has left at the back of the Bohemian style joint."⁷⁹ By screenplay 8 all references to the sound of the music had been removed, even though the jazz band has returned. Instead, Raphael sidesteps the specificity of the previous drafts by writing that "the band finishes their last number and takes a perfunctory bow to a scattering of applause."⁸⁰

Screenplay 8's reference to music in the club scene most reflects the final version. Kubrick includes a jazz quartet, with Nightingale at the piano, which plays "If I Had You" as Bill walks into the club (0:55:06). Once Nightingale leaves the stage, a recording of "Blame It on My Youth" begins in the background (0:57:02). Like the earlier party scene, "live" and recorded music are juxtaposed. The most audible difference between the two cues is the lower volume of the second song, which underscores Bill's conversation with Nightingale. Also, as in the party scene, the music changes as Nightingale leaves the stage.

Kubrick's musical setting of the scene with Domino, the prostitute, employs similarly anachronistic music as the Zieglers' party and Nightingale's jazz club. As the youngest woman who interacts with Bill, the audience might expect Domino to listen to popular music of the late 1990s like Alice. Instead, Kubrick and Raphael seemed to have struggled to musically define the character. Unlike the Ziegler party scene, which they also struggled with, in the scene with

⁷⁹ Raphael Draft June 1995, pg. 53.

⁸⁰ 8/20/1996, pg. 44.

Domino they went from a specific musical reference to none at all. There is no music in the scene until screenplay 5 where Domino “gets off [Bill’s] lap and, still naked, still nice in her way, she sits on the bed and plays with the tassel of one of the cushions before she looks at him again. What is that music? Stan Getz? Why not?”⁸¹ Stan Getz was a saxophonist and one of the pioneers of cool jazz. Having another jazz reference in the score makes sense, but cool jazz represented a later period in jazz history than the big band standards heard throughout the film. Perhaps this is why the reference disappears in screenplay 7, where Raphael only writes “the girl puts on some music and begins to undress, as if she were doing a little number for him.”⁸² By screenplay 8 the reference gets whittled down even more to, “She puts on some music.”⁸³ Despite removing the Getz reference from the screenplays, Kubrick did put in a jazz number, but this time another standard, “I Got It Bad and that Ain’t Good” played by The Oscar Peterson Trio.

“I Got It Bad and that Ain’t Good” begins with a cut to a close-up of Bill and Domino about to kiss at 51:17. The cut separates a shot of Alice at the kitchen table watching a movie and eating a cookie from the shot of Bill and Domino. The music continues to play until Bill’s phone rings. He stands up to answer it, goes to the stereo and turns off the music with his finger to his lips. Interestingly, as in the opening credits, music that could have initially been read as non-diegetic turns out to be diegetic. The camera does not show a stereo or someone turning on the music, it just begins playing with the cut back to Bill and Domino. It is Bill who redefines the music’s status for the viewer by turning off the stereo. The music played to set the atmosphere of

⁸¹ Raphael Second Draft, pg. 42.

⁸² Raphael 1996 Draft, pg. 43.

⁸³ 8/20/96, pg. 40.

the encounter, a viewer can imagine that Domino turned it on to aid in her seduction of Bill. Once the music leaves the scene, in preparation for a discussion with his wife, reality returns and Bill leaves the apartment.

Gorbman and Gengaro link “I Got It Bad and That Ain’t Good” to both Domino’s status as HIV positive and Bill’s attraction to a prostitute. In this interpretation, the title of the song is the most important aspect of the piece. While this analysis provides some insight into the reason for Kubrick’s choice, it only works if the viewer recognizes the song, which is a challenge given the instrumental nature of the arrangement and the lack of melodic line in the cue. Instead, “I Got It Bad and That Ain’t Good” provides a type of wallpaper that sets the atmosphere of the scene in the same way that the yellow and red lighting signifies a more romantic atmosphere than the sterile blue lighting in the intercut shots of Alice.

The pre-existing popular music in *Eyes Wide Shut* helps to describe certain characters while also working to submerge the time period of the narrative. Kubrick uses only one modern song, “Baby Did a Bad Bad Thing” in relation to the one “modern” character in the film, Alice. Most of the other characters get categorized as old-fashioned by Kubrick’s choice of mostly older, jazz-based popular music. The sound of the popular music contributes much to the audience’s understanding of the narrative and its slightly antiquated characters. Pre-existing popular music makes up most of the score in the first half of the film, during Kubrick’s introduction of all the main characters. Once Bill’s adventures lead him to the orgy, and its electronic music, the pre-existing popular songs disappears from the score in favor of mostly sparse and dissonant cues. The next section investigates how Kubrick’s use of pre-existing classical music furthers the dark ambiance of the second half of the film. That section will

illustrate how a director's use of varied music types in composite scores help to tell the story just as much as *mise-en-scène* and the script.

Classical Music in *Eyes Wide Shut*

Eyes Wide Shut has relatively little classical music for a Kubrick film, yet these cues play an important role in framing and resolving the story. If Pook's contributions underscore sexual fantasies and imagination throughout *Eyes Wide Shut* and the popular music provides a diegetic soundscape to the first half of the film, the pre-existing classical music highlights Bill's adventures in the second half of the narrative. All of the classical music used in *Eyes Wide Shut* pre-existed the film, and none of it caused the controversy of Pook's "Migrations." With the exception of the Shostakovich waltz—which frames the narrative, serving as opening and end titles music—the compiled classical music cues only underscore Bill's journey in the second half of the film.

Kubrick's creation of meaning by repeating "Naval Officer," "The Dream," and *Musica Ricercata* (discussed below), also occurs with Shostakovich's Waltz 2 from the *Suite for Variety Orchestra*. The *Suite* is a compilation of excerpted music from various film scores that Shostakovich put together after 1956.⁸⁴ Kubrick only included the second Waltz in the film. That movement opens with a saxophone solo—an instrument not normally heard in the string or band arrangement of traditional waltzes. The piece is in C minor throughout, another unusual choice as most waltzes are in major. The strange orchestration and choice of key contributes to the off-

⁸⁴ The work has eight movements—March, Dance 1, Dance 2, Little Polka, Lyric Waltz, Waltz 1, Waltz 2, and Finale—and calls for two flutes, oboe, four clarinets, two alto saxophones, two tenor saxophones, bassoon, three horns, three trumpets, three trombones, tuba, timpani, three percussionists, guitar, harp, celesta, two pianos, accordion, and strings.

beat nature of the Waltz. Michael Herr has called it a “melancholy pastiche of a waltz, like a rose with a canker in it.”⁸⁵ As one of the most recognizable musical forms in the film, Kubrick’s use of the waltz is significant. It hints at the original Viennese novel in its choice of music genre. However, in line with the dark and insidious tone of the film, Shostakovich’s piece significantly differs from the more well-known waltzes by “waltz king” Johann Strauss II.

Shostakovich’s “Waltz 2” plays three times; over the opening and closing credits and during a montage of Bill and Alice’s day near the beginning of the film. The opening credits begin with a cut to the Warner Bros. title card—played without sound—and then the waltz begins. The cue underscores the opening of the film as Bill and Alice get ready for the Zieglers’ party. As the title cards continue, Kubrick inserts a brief shot of Alice (Nicole Kidman) undressing. Peter Loewenberg has said of this moment that it “blends the music of America with that of Vienna. This shot sets the theme of the film—tantalizing sexuality abruptly seized away—a prelude to the frustrations of attraction, allurements, seduction, and lack of consummation to come.”⁸⁶ The music supports Loewenberg’s interpretation by providing a reference to nineteenth-century Vienna, the city most associated with the waltz genre. Yet, Kubrick chooses a waltz by the Russian composer Shostakovich, who composed a piece that does not exhibit all of the traditional stylistic markers of the genre. Kubrick’s choice of an “off-kilter” example of the waltz aurally indicates the problems that will threaten Bill and Alice’s relationship as the film progresses.

⁸⁵ Michael Herr, *Kubrick* (New York: Grove Press, 2000), 84.

⁸⁶ Peter Loewenberg, “Freud, Schnitzler, and *Eyes Wide Shut*,” in *Depth of Field: Stanley Kubrick, Film, and the Uses of History*, edited by Geoffrey Cocks, James Diedrick, and Glenn Perusek (Madison, WI: University of Wisconsin Press, 2006), 262.

The second scene where the Shostakovich plays continues this interpretation. It is a montage sequence that shows a typical day for Bill and Alice (with Bill at work in his medical practice and Alice at home caring for their daughter). For a time, Kubrick considered not allowing the Shostakovich into the body of the film and evidently had some second thoughts about using the waltz during the montage sequence. Vitali's screening notes indicate that "an alternative piece to the Shostakovich may need to be found for the montage sequence. This is the same piece used in the temp as main and end title music."⁸⁷ Inserting the waltz in the narrative uses musical means to signal the discordant aspects of Bill and Alice's lives.

Except for the montage, the Shostakovich is absent from the dramatic score. Only after the reconciliation at the end of the film and the start of the closing titles does the waltz return. Thus, by limiting its appearance in the film, Kubrick highlights its recurrence after Alice says that the best thing to do for their marriage is to "fuck." Randy Rasmussen has argued that the waltz's return suggests the Harfords' return to the "routine, boredom, and emotional blindness we observed . . . at the start of the film."⁸⁸ The cyclical nature and reappearance of many of the musical pieces in the score support Rasmussen's claim, but the sound of the waltz also assists his interpretation. The return to the same minor mode in the end credits, unusual for a waltz, brings the film full circle by hinting that nothing is perhaps as resolved as it might appear.

The rest of the pre-existing classical pieces play an important role in the development of Bill's paranoia in the second half of the film. Two of these cues, Mozart's "Rex Tremendae" from the *Requiem* and Liszt's *Nuages Gris* (grey clouds), provide aural examples of the potential

⁸⁷ Vitali's screening notes.

⁸⁸ Randy Rasmussen, *Stanley Kubrick: Seven Films Analyzed* (London: McFarland & Company, Inc., 2001), 356.

fatal outcome for Bill. Both pieces occur in moments where death has a palpable presence. Mozart's *Requiem*, especially, highlights the connection since it was originally written for the Catholic mass of the dead. Kubrick's placement of the cue in Bill's trip to the café where he learns of Mandy's death (2:04:47-2:05:52) provides a palpable link between life and death.

The Liszt piece, which enters during Bill's trip to the morgue (2:08:30-2:10:10), does not have the same intertextual association with death as Mozart's *Requiem*. But it does offer a subdued and minor backdrop to the scene. Kubrick's choice of *Nuages Gris* could also have been influenced by his decision to use György Ligeti's *Musica Ricercata*. The two pieces provide a continuity of musical style, even though they were written decades apart. Liszt's piece shares *Musica Ricercata*'s use of solo piano. It is also one of Liszt's most experimental works; like the Ligeti piece, *Nuages Gris* lacks a melody and traditional harmonies.

While Kubrick's use of *Nuages Gris* highlights the potential of danger to Bill, the minimal, obsessively repeated musical material in the Ligeti's *Musica Ricercata* draws attention to the repetition inherent in Bill's existence. Despite Kubrick use of a wide variety of pieces, Ligeti's *Musica Ricercata* has defined *Eyes Wide Shut*'s musical reception from its premiere. Ligeti composed the piece from 1951-1953. It contains a total of eleven movements; each movement contains one more pitch class than the last. Thus, the first movement "Sostenuto-Misurato-Prestissimo" contains only two notes (A and D), the second movement uses three (E#, F#, and G), and so on. By the eleventh movement all twelve pitch classes are represented. Kubrick uses only the second movement with its three pitch classes, performed on the piano by Dominic Harlan.

Many scholars have speculated about the meaning of *Musica Ricercata*. Michel Chion has argued that “this imperious music embodies the Law.”⁸⁹ Chion’s analysis works best during *Musica Ricercata*’s first and second iterations at 1:24:25 and 1:29:14, when Bill faces the “tribunal” for his trespassing on their private affair and the unknown woman saves him. In contrast to Chion, Gorbman argues that “in all five of the scenes scored with the Ligeti, Bill’s complacency is strongly shaken, and in one way or another he is unmasked or gripped with shame.”⁹⁰ Likewise, Ciarán Crilly links the Ligeti three-note motive with “Bill’s gradual entrapment, which in turn is threefold: it consists of motives representing temptation, sin and retribution.”⁹¹ All three analyses highlight *Musica Ricercata*’s association with Bill and its appearance in the second half of the film when his adventures become potentially, but never actually, dangerous.

Chion, Gorbman, and Crilly examine *Musica Ricercata* in isolation. However, the piece functions as part of a larger composite whole. *Musica Ricercata*’s use in the orgy scene illustrates how directors create meaning in composite scores through the juxtaposition of various musical styles and genres. Analyzing it in relation to the surrounding music cues help to show how it generates meaning in the film. For example, the first two cues with *Musica Ricercata* occur at the end of the orgy scene. Its music varies significantly from Pook’s “Masked Ball” and “Migrations” and the arrangement of “Strangers in the Night.” Kubrick sets *Musica Ricercata* apart from these earlier pieces by beginning it after a period of musical silence. But, the contrast

⁸⁹ Chion, *Eyes Wide Shut*, 33.

⁹⁰ Gorbman, “Ears Wide Open,” 11.

⁹¹ Crilly, “The Bigger Picture,” 251.

its sparse, acoustic piano melody provides with Pook's electronic music and the band arrangement of "Strangers in the Night" highlights its difference from those pieces.

Silence also serves to emphasize the change in musical perspective that occurs at the start of *Musica Ricercata*. Nightingale is led from the room just before the beginning of the Ligeti piece, which removes the previous source of diegetic music. Thus, *Musica Ricercata* alone functions as non-diegetic music at the orgy. McQuiston specifically comments on this moment in her book *We'll Meet Again: Musical Design in the Films of Stanley Kubrick*.

Though no musicians are visible in this scene, the music seems to carry diegetic gravity. There is an initial absence of other sound, and the crowd is motionless, as though listening. The master of ceremonies speaks only when the first phase of the music ends, as though he had waited for—and therefore can hear—this musical silence. Likewise, when Mandy yells, "Stop!" the music ends midphrase, as though it has been part of the diegetic sound world all along.⁹²

McQuiston describes how the music works with the visuals, but she does not indicate the important shift in perspective that moving from diegetic to non-diegetic provides. Kubrick obviously cut the film to fit and punctuate important moments in the scene, but he also makes sure the audience knows that Nick is no longer playing. Perhaps he does this to provide a shock when *Musica Ricercata* begins. Its opening repetitions of the oscillation between E# and F# sounding from a resonantly-miked piano and louder, more resonant voices completely changes the acoustic of the scene, and contrasts sharply with the synthesized and melodic music that precedes it.

Like the repetitions of the two original Pook cues, when Kubrick repeats *Musica Ricercata* (at 1:49:07, 2:01:32, 2:05:52, and 2:14:13), he does so to call attention to its earlier

⁹² McQuiston, *We'll Meet Again*, 59-60.

representation of Bill's experience and its non-diegetic status. The first recurrence of the piece, when Bill revisits the mansion of the orgy, provides the most explicit reference to the earlier scene. The music begins as Bill's Range Rover stops in front of the gate of the mansion. However, the next two instances of the Ligeti provide subtler references to the orgy scene. They occur when Bill feels like he is being followed and when he reads about Mandy's death in the newspaper. Thus, as Bill retreats more into his own paranoia about the potential repercussions from attending uninvited, the music continues to return.

The final appearance of *Music Ricercata* throws off this pattern, for it begins with a cut to the mask on the bed next to Alice, before Bill enters the house. Schnitzler makes the scene much less opaque than Kubrick. Schnitzler writes that Fridolin (the husband)

must have lost [the mask] in the morning when making up his bundle, and the maid or Albertina herself had found it. Undoubtedly Albertina, after making this find, suspected something—presumably, more and worse things than had actually happened. And she intimated this, by placing the mask on the pillow beside her, as though it signified *his* face, the face of her husband who had become an enigma to her. This playful, almost joking action seemed to express both a gentle warning and her readiness to forgive.⁹³

Kubrick deviates significantly from Schnitzler's description of the scene. Replaying the music first heard in the orgy sequence infuses the mask with all of the danger associated with that scene, a danger now come into Bill and Alice's home.

As illustrated, far from being isolated, all four art music cues work as a part of a larger composite whole, where many aspects of the score do important emotional work. *Musica Ricercata* first appears as part of a musically complicated sequence, which defines its use. As the

⁹³ Schnitzler, *Traumnovelle*, 164.

first non-diegetic cue in the orgy scene—set apart from the other cues by silence—*Musica Ricercata* stands out, drawing the viewer’s attention and continuing and subtly redefining the threat of danger established by the other cues. The danger that *Musica Ricercata* portends gets recalled in each of its repetitions, while the Mozart and Liszt pieces musically underscore a potential fatal outcome if that threat is realized. Finally, Shostakovich’s waltz frames the entire film. It also musically illustrates the underlying conflict in the Harfords’ relationship even from the opening moments. The pre-existing classical music in *Eyes Wide Shut* provides an interesting example of the way music creates meaning in some composite scores. Instead of only developing certain characters, it also provides a general ambiance for the film. Kubrick uses the pre-existing classical music as a way to provide essential narrative information aurally. Only through analysis of all of the material in composite score can a scholar fully explain the way that music contributes to a film’s narrative trajectory and a director’s aesthetic signature.

Conclusion

As mentioned in the introduction, scores using pre-existing music have been in films since the 1960s when major changes marked the American film industry. At the end of the twentieth century, these scores begin appearing at a more regular rate, in the compiled and composite form. Kubrick stayed at the cutting edge of the industry by creating both types of scores. When creating *2001: A Space Odyssey* he used a completely compiled score. Although Kubrick would resume working with composers in his later films, original music never reasserted the primacy it enjoyed in his early career. Kubrick rejected most of the original music in both scores he worked on with Carlos, in favor of arrangements of pre-existing pieces. This decision made those scores sound more like the compiled scores he created for *2001* and *Barry*

Lyndon. His relationship with Mead was different, since she wrote a significant amount of musical material used in *Full Metal Jacket*, producing a score closer to the composite score he used in *Eyes Wide Shut*.

This chapter shows that Kubrick's identity as a maverick "auteur" can be traced audibly as well as visually. As his problems with North indicate, even the most accomplished composers wrote music Kubrick—the auteur—deemed unsatisfactory for his filmic purposes. Kubrick retained his control over the score by removing the composer from the process of choosing the musical material. Kubrick demanded such dominance over the score because of its power to impact audience response. New archival documents indicate that Kubrick specifically crafted his score to highlight various aspects of character and narrative development in *Eyes Wide Shut*. Such close attention to the music set the precedent for fundamental industry changes in scoring. Throughout the rest of this dissertation, I illustrate how these changes have affected the scoring decisions of Anderson, Fincher, and Luhrmann.

CHAPTER 2

COLLABORATION AND QUIRKINESS IN *MAGNOLIA* (1999)

Paul Thomas Anderson began his directing career in the mid-1990s, just as the studio conglomerates initiated their move into the indie market. The subsequent development of Indiewood affected the careers of many Hollywood directors. However, the shifting industrial landscape shaped Anderson's style and early career more than most. This chapter examines the defining influence of Indiewood on Anderson's early films and their scores.

Anderson fully embraced the strategy of marketing himself in opposition to the Hollywood model. Even though the studio's subsidiaries financed his films, this was not a cynically adopted pose. Anderson has believed in his difference from the "standard" Hollywood director since before he began working in the industry. According to an oft-quoted anecdote, he quit New York University's film school after only a couple of days, claiming the prestigious program had nothing to teach him.¹ Instead, "he used his contacts [made through his father's career as a television host and voice actor] to land gigs as a production assistant on low-end Hollywood productions like PBS's *Campus Culture Wars* (where he met childhood idol [Philip Baker] Hall) and *The Quiz Kids Challenge* (a source of inspiration for *Magnolia*)."² Anderson's alternative route toward directing is similar to many Indiewood directors, most of whom did not attend a university to learn their craft. Non-academic training also plays an important role in

¹ Jesse Fox Mayshark, *Post-Pop Cinema: The Search for Meaning in New American Film* (Westport, CT: Praeger Publishers, 2007), 69.

² Jason Sperb, *Blossoms & Blood: Postmodern Media Culture and The Films of Paul Thomas Anderson* (Austin, TX: University of Texas Press, 2013), 36.

Anderson's advertised conception of himself. He claims that by not going to film school he never got stuck following the Hollywood "status quo."

Anderson's early career stands as an example of the unusual paths available to aspiring directors in the mid-1990s. Like many Indiewood directors, Anderson relied on film festivals to promote himself as an up-and-coming auteur. The Sundance Film Festival gave him his earliest career opportunities. His first festival experience came in 1993 when his short film *Cigarettes and Coffee* was screened at the Sundance Festival Shorts Program. An invitation to participate in the 1994 Sundance Feature Film Program followed and Anderson developed his first feature film, *Hard Eight* there. The initial screenplay attracted the attention of Rysher Entertainment, who agreed to finance and produce the film.

The production of *Hard Eight* provoked the first of a series of strained relationships between the director and his producers that would define Anderson's early career. The young director's problems with Rysher began when he refused to work with the production company or change his film in any way. Jason Sperb explains that

there are more than two sides to the *Sydney/Hard Eight* story: Anderson's account of an intrusive company meddling in his work; Jones's [a producer on the film] exhaustion with handling an unprecedentedly arrogant and uncommunicative director (who told the editor not to show Jones any footage at all during the process); Lyons's [another producer on the film] more moderate opinion of Anderson as an incredibly talented director whose stubbornness and combative attitude worked against his creative potential and hampered logistical support among those who believed in him; and Keith Samples, Rysher's head executive, who tried to play peacemaker, but who ultimately got even more fed up with Anderson's obstinacy than the others had.³

While, as Sperb notes, there was fault on all sides, Anderson came out the winner. Both he and Rysher submitted their versions of *Hard Eight* to the 1996 Sundance Festival. Anderson's

³ Ibid., 43.

version was screened at the festival while Rysher's version was rejected. Anderson capitalized on his victory over Rysher by promoting the idea that the overbearing production company attempted unsuccessfully to stifle a young auteur's vision.⁴ However, Anderson's victory was only marginally successful. Neither Rysher nor Anderson's preferred version of the film was released in theaters. Instead, the film represented a compromised rendering that Anderson only claimed as a part of his oeuvre in 2000.⁵

Hard Eight initiated other aspects of Anderson's working practices, such as his reliance on a select group of personnel.⁶ Many scholars, like Sperb and Matthew McDonald, highlight Anderson's tendency "to reuse many of the same actors in his early films."⁷ Some of his regular collaborators include the late Philip Seymour Hoffman, John C. Reilly, Philip Baker Hall, and Julianne Moore, and the cinematographer Robert Elswit.⁸ Importantly for this dissertation, Anderson has also worked with only three composers: Michael Penn (who scored portions of *Hard Eight* and *Boogie Nights* [1997]), Jon Brion (who scored portions of *Hard Eight*, *Magnolia* [1999], and *Punch-Drunk Love* [2002]) and Johnny Greenwood of Radiohead (who scored *There Will Be Blood* [2007], *The Master* [2012], and *Inherent Vice* [2014]). Anderson's 1990s collaborations, discussed below, illustrate how working with similar personal has brought a level of continuity to the content, style, and most importantly the scores of his early films.

⁴ Ibid., 45.

⁵ Ibid., 46.

⁶ Ibid., 38.

⁷ Ibid., 206.

⁸ Sharon Waxman, *Rebels on the Backlot: Six Maverick Directors and How They Conquered the Hollywood Studio System* (New York: HarperEntertainment, 2005), 165.

This chapter investigates music's important role in Anderson's films from the 1990s. The first part of the chapter examines Anderson's views of himself as an auteur, and how those beliefs influenced his collaborations and scoring practices. I then investigate Anderson's composite score for his third film, *Magnolia*, an exemplar of the Indiewood composite score. Anderson employs music throughout *Magnolia* as an integral part of the film's "quirky" aesthetic. Anderson's scores, while rarely discussed as unified wholes, highlight the ways in which Indiewood directors can use music to further their aesthetic signatures and advance their careers.

P.T. Anderson, Collaboration, and the Indiewood Composite Score

Anderson's entry into Indiewood began after the critical success of *Hard Eight*. Executives at the prominent Indiewood company New Line saw the film and gave Anderson a deal that provided greater creative freedom and eventually final cut rights. New Line made the deal in hope Anderson's "developing *brand* of authorship would attract vocally supportive critics and particular cinephile audiences."⁹ They were interested in attracting this audience primarily because of the critical and commercial successes Miramax garnered throughout the 1990s especially with Quentin Tarantino. New Line, like most Indiewood production companies in the 1990s, envied the prestige Miramax enjoyed and seemed poised to present a realistic challenge to Miramax's dominance. Both companies had a similar history. As mentioned in the introduction, Miramax and New Line were independent production and distribution companies in the 1980s and early 1990s. Each was bought out by a major studio in the 1990s, Disney and Warner Bros.

⁹ Sperb, *Blossoms & Blood*, 16.

respectively. New Line's arrangement with Anderson was a business decision as well as a prestige-seeking one. They hoped to gain in him what Miramax had in Tarantino, an auteur who created films popular with critics and audiences.

On the other hand, Anderson, like many young directors, gained much from the competitive atmosphere of Indiewood in the mid-1990s. The new subsidiary units of the major studios, which in addition to New Line and Miramax included Sony Picture Classics, Fox Searchlight, and Paramount Classics, all vied for similarly positioned films and directors. This environment favored directors who, like Anderson, were able to create arrangements that granted them more freedom than their Hollywood counterparts and a larger budget than their indie peers. The symbiotic relationship is best summed up by Anderson himself when he told New Line that they "didn't hire me to take your trailers and test them in Albuquerque. You hired me to be cool. You didn't hire me to make money—New Line has Mike Myers and the Austin Powers movies to make them tons of money. If I make a good movie, it will help you get at that cool niche of the world."¹⁰ Anderson was clearly aware of the value he brought to New Line and used it as leverage in his dealings with them. This attitude often brought Anderson into conflict with the studio, and both *Boogie Nights* and *Magnolia*'s productions were marked by the director's fights with New Line executives and producers.

Music played an essential role in Anderson's creation of the "cool" films New Line desired. Sperb describes the company's decision to fund *Boogie Nights* as driven by "the prospect of another hip, pop-score driven retro film."¹¹ New Line likely saw the opportunity to

¹⁰ Lynn Hirschberg, "His Way," *New York Times*, 12/19/1999, <http://www.nytimes.com/1999/12/19/magazine/his-way.html?pagewanted=all> (accessed 10/20/2015).

¹¹ *Ibid.*, 69.

use the music to help attract an audience to the challenging film, just as Miramax had done with *Pulp Fiction*. As in Tarantino's film, songs make up the majority of *Boogie Nights*' score. In total, Anderson included forty-two pre-existing pop songs, most of which were from the late 1970s to early 1980s, the time period of the film. The songs underscore the narrative and emotional development of the characters. Penn's original score serves a minimal purpose stitching the various pop songs together. The popular songs in *Boogie Nights* provide an aural indicator of precise historical period and their lyrics consistently comment on specific action occurring in the narrative.¹²

Boogie Nights did not prove a huge commercial success for New Line. However, it did receive critical accolades, including Oscar nominations for Best Original Screenplay, Best Supporting Actor (Burt Reynolds), and Best Supporting Actress (Julianne Moore). Most importantly for this chapter, *Boogie Nights* had a successful soundtrack CD. The film generated enough critical appreciation and audience appeal to get Anderson final cut rights from New Line for his next picture, *Magnolia*. Final cut privileges were important to Anderson from the beginning of his career. He resented not having them on his first two films, and unabashedly presented himself as a genius young director who was forced by an uncomprehending studio to change his work. Anderson's preface to the published screenplay for *Magnolia* indicates his self-confidence—which some read as arrogance—and awareness of the importance of having final cut, by saying that directors in his position of freedom at New Line can “for once. . . get away

¹² See Todd Decker, “The Filmmaker as DJ: Martin Scorsese's Compiled Score for *Casino* (1995),” *Journal of Musicology* (forthcoming 2017) for more information on *Boogie Nights*' score.

with not cutting anything.”¹³ Because New Line granted him final cut on *Magnolia*, Anderson could create the extravagant and complex film he wanted. He also had no one else to blame if the film failed.

New Line’s financial and creative support of Anderson during the production of *Magnolia* directly influenced the construction of the film’s composite score. One reason for New Line’s continued support of Anderson stems from their President of Production Michael De Luca, who insisted that Anderson would eventually create a film to equal Miramax’s greatest successes. New Line granted Anderson an initial budget of \$35 million for *Magnolia*, the upper end of Indiewood spectrum.¹⁴ *Magnolia*’s budget would grow to \$42 million.¹⁵ The budget allowed Anderson to produce his complex composite score, as he could afford the rights to a variety of pre-existing music. Additionally, he was able to hire Brion to compose original music for the film. Without the support of an Indiewood production company such an ambitious film and score would not have been possible.

Anderson envisioned *Magnolia* as his *magnum opus*, the film that would showcase his auteur credentials. It was also a highly personal film. Like *Boogie Nights*, Anderson set the film in the San Fernando Valley, his native region, and claimed he was trying to “make the Mother Of All Movies About The San Fernando Valley.”¹⁶ Many of the multiple storylines bear a relationship to his own life. For example, he created the game show segment from his time

¹³ Anderson, *Magnolia: The Shooting Script*, vii.

¹⁴ Lane, *Magnolia*, 37.

¹⁵ Waxman, *Rebels on the Backlot*, 197.

¹⁶ *Ibid.*

working on *The Quiz Kids Challenge*. Similarly, the cancer storylines had an important significance to Anderson, whose father died of cancer around the time of *Boogie Nights*' release. As I discuss in the sections that follow, in addition to certain plot points, music played an essential role in Anderson's development of each of the major storylines throughout the film.

Magnolia follows an ensemble cast of twelve protagonists throughout a single day in and around Magnolia Boulevard in the San Fernando Valley, a suburb of Los Angeles. Anderson claims to have begun writing the screenplay with the character of Claudia (Melora Walters), a twenty-something drug addict, and developed the rest of the narrative and characters around her.¹⁷ Claudia's father, and sexual abuser, Jimmy Gator (Philip Baker Hall) hosts a quiz show, "What Do Kids Know?" and is dying of cancer. A contestant on the quiz show, Stanley (Jeremy Blackman), is a genius that his father (Michael Bowen) hopes to exploit. A former "quiz kid," Donnie Smith (William H. Macy), lives an abject existence. He desperately wants braces and is unable to move on from his childhood success. The narrative also follows Earl Partridge (Jason Robards), the owner of the quiz show's production company, who is nearing death from cancer. He is attended to by the hospice nurse Phil Parma (Philip Seymour Hoffman). Phil attempts to help Earl reconnect with his son Frank T. J. Mackey (Tom Cruise), whom he had abandoned. Earl's wife Linda (Julianne Moore) spends the day dealing with Earl's eminent death and attempts to overdose on prescription drugs. She is saved by Dixon (Emmanuel Johnson), a boy from an urban L.A. neighborhood. Dixon tries to help police officer Jim Kurring (John C. Reilly)—who also meets and goes on a date with Claudia during the course of the narrative—to

¹⁷ Chick Stevens, "Interview with Paul Thomas Anderson," in *Magnolia: The Shooting Script*. A Newmarket Shooting Script Series Book (New York: Newmarket Press, 2000), 198.

solve a murder in the neighborhood. The narrative climaxes in a rain of frogs that connects all of the characters. After the climax Anderson brings the story back to Claudia. The film ends on her unlikely smiling face. Throughout *Magnolia*, the ways the nine storylines converge lay bare the society the characters inhabit—a contradictory world of hopes and dashed hopes, hucksterism and skepticism, perpetrators and victims, dependencies and despondency.

More than Anderson's other films, *Magnolia* demonstrated Indiewood aesthetic qualities, such as “quirky,” in narrative, visual, and musical ways. Michael Newman defines “quirky” as a “tone or sensibility that depends for its effect on a perception of its unusual, eccentric qualities, and this fits perfectly with the mission of indie [and Indiewood] cinema to distinguish itself against mainstream tone or sensibility or conventions of representation of characters and settings.”¹⁸ *Magnolia* exhibits quirky characteristics in its opening voice-over montage—on the topic of coincidence—and the lack of resolution to the murder Kurring investigates, as well as the extreme emotions and reactions of many of the characters throughout the film. Visually speaking, it can be seen in Anderson's extensive use of sustained and complex tracking shots. Anderson also contributes to the quirky tone of the film by using the composite score. He scored one hour and forty-eight minutes of the three hour and nine-minute run time of the film. The music hails from a wide variety of genres and styles. As Table 2.1 shows, the film has original music by Brion, nine songs by Aimee Mann, two songs by Supertramp, one by Gabriel, and four classical music selections (Bizet's *Carmen*, Richard Strauss' *Also Sprach Zarathustra*, Ravel's *Bolero*, and Brahms' *Hungarian Dance #6*). This extreme range of stylistic types amplifies the film's quirkiness.

¹⁸ Michael Z. Newman, *Indie: An American Film Culture* (New York: Columbia University Press, 2011), 44.

Table 2.1. *Magnolia* cue list

Cue #	Time Code	Composer/Performer, Title (if pre-existing)	Re-arranged for film?	Film Content	Diegetic/Non-Diegetic
		OPENING VIGNETTES			
1	00:30-01:12	Jon Brion	N/A	Murder on Greenbury Hill	Non-Diegetic
2	01:12-01:32	Jon Brion	N/A	The death of a scuba diver during a forest fire	Non-Diegetic
3	02:48-05:10	Jon Brion	N/A	Suicide becomes murder	Non-Diegetic
		INTRODUCTION			
4	06:04-13:00	Aimee Mann, "One"	Yes	Introducing all the main characters	Non-Diegetic
		PARTLY CLOUDY			
5	13:00-13:09	Jon Brion	N/A	Weather forecast 1	Non-Diegetic
6	24:04-25:35	Richard Strauss, <i>Also Sprach Zarathustra</i>	No	Frank T. J. Mackey begins his show	Diegetic
7	34:52-35:27	Unknown	N/A	Donnie gets fired	Diegetic
8	40:25-41:28	Unknown	N/A	Dixon's rap	Diegetic
9	41:36-46:47	Jon Brion	N/A	Stanley and his father drive to the quiz show	Non-Diegetic
10	46:47-48:07	Aimee Mann, "Momentum"	No	Jim responds to a call about Claudia's music	Diegetic
11	48:07-53:50	Jon Brion	N/A	All the characters' stories continue	Non-Diegetic
12	53:41-53:57	Gabrielle, "Dreams"	No	Donnie psyches himself up in his car	Diegetic
13	53:57-56:30	Supertramp, "Goodbye Stranger"	No	Donnie goes into the bar	Diegetic
14	56:30-57:17	Aimee Mann, "Momentum"	No	Claudia and Jim talk at her apartment	Diegetic
15	57:22-1:05:46	Jon Brion	N/A	Continuing with Jim and Claudia then cutting to the quiz show	Non-Diegetic
		THE QUIZ SHOW			
16	1:05:46-1:06:23	Jon Brion	N/A	The Opening of What Do Kids Know?	Diegetic
17	1:06:23-1:17:19	Jon Brion	N/A	Round 1	Unclear
18	1:17:33-1:17:34	Jon Brion	N/A	The Bonus Round	Unclear
19	1:18:31-1:22:15	Georges Bizet, "L'amour est un oiseau rebelle" from <i>Carmen</i>	No	Music question	Diegetic
20	1:25:18-1:28:06	Supertramp, "The Logical Song"	No	Round 2	Diegetic
21	1:31:28-1:37:36	Jon Brion	N/A	Things start going wrong for all of the characters	Non-Diegetic

Table 2.1. *Magnolia* cue list, cont.

20	1:25:18-1:28:06	Supertramp, "The Logical Song"	No	Round 2	Diegetic
21	1:31:28-1:37:36	Jon Brion	N/A	Things start going wrong for all of the characters	Non-Diegetic
22	1:36:47-1:37:02	Johannes Brahms (arranged)	Yes	The harmonica trio question 1	Diegetic
23	1:37:09-1:37:36	Maurice Ravel (arranged)	Yes	The harmonica trio question 2	Diegetic
		BREAKDOWNS			
24	1:37:36-1:41:42	Jon Brion	N/A	Jimmy breaks down on air	Non-Diegetic
25	1:43:31-1:50:39	Jon Brion	N/A	The characters by themselves	Non-Diegetic
26	1:50:39-2:01:32	Jon Brion	N/A	Stanley, Frank, and Linda's breakdown	Non-Diegetic
27	1:58:41-1:58:51	Jon Brion	N/A	WDKK theme	Diegetic
28	2:19:09-2:22:37	Aimee Mann, "Wise Up"	No	All the characters sing with the radio	Diegetic
29	2:35:03-2:35:07	Gabrielle, "Dreams"	No	Donnie arrives at the store to rob it	Diegetic
30	2:35:15-2:35:33	Gabrielle, "Dreams"	No	Donnie leaves the store after robbing it	Diegetic
31	2:40:55-2:44:46	Jon Brion	N/A	The characters leave their partners	Non-Diegetic
32	2:42:39-2:42:54	Gabrielle, "Dreams"	No	Donnie sits in his car	Diegetic
33	2:44:46-2:44:51	Gabrielle, "Dreams"	No	Donnie decides to give the money back	Diegetic
		SO NOW THEN...			
34	2:52:26-2:56:09	Jon Brion	N/A	What happens after the frogs fall	Non-Diegetic
35	2:57:54-2:58:10	Gabrielle, "Dreams"	No	Donnie is forgiven by Jim	Diegetic
36	2:58:45-3:03:13	Aimee Mann, "Save Me"	No	The ending	Unclear
		CREDITS			
37	3:03:13-3:06:21	Aimee Mann, "Nothing is Good Enough" (instrumental)	No	The credits	N/A
38	3:06:21-3:08:29	Jon Brion	N/A	The credits	N/A

Although all the pieces in *Magnolia*'s are important, most scholars have limited their attention to the Mann songs. Pauline Reay dismisses the other music that makes up the composite score by saying "in the three-hour film Brion's score plays for over one hour in total whereas Mann's songs are featured for only one-third of that time; however, it is Mann's songs that provide the framework for the film."¹⁹ Sperb writes, "*Magnolia* is composed of Aimee Mann songs and little else."²⁰ Though they make strong claims about the Mann songs' importance to the film, Reay and Sperb rarely discuss any of those tracks in detail. In my view, all the music in *Magnolia* merits a comprehensive investigation.

Despite continuing focus on Mann's songs, the other pre-existing and original cues play a major role in the development of *Magnolia*'s narrative. Both types of music perform different functions. All of the pre-existing music helps define the characters, many of whom exhibit quirky characteristics. In order to demonstrate this, I first examine the Mann songs and their relationship to Claudia. Then the analysis moves to the three songs that highlight Donnie's story. My discussion of pre-existing music ends with an illustration of how the classical pieces emphasize certain characters' weaknesses and vulnerabilities. The last section of this chapter discusses Brion's original music and highlights Anderson's tendency to play different musics simultaneously. This technique works as a complement to his "quirkily" extended tracking shots. This chapter argues that the variety of music inherent in a composite score allows for a multitude of functions, including character development and establishment of tone. I also show how film music can be a defining factor of a director-driven aesthetic signature.

¹⁹ Pauline Reay, *Music in Film: Soundtracks and Synergy* (New York: Wallflower, 2004), 60.

²⁰ Sperb, *Blossoms & Blood*, 126.

Mann's Songs and Claudia

Mann's songs are the most noticeable element of *Magnolia*'s score, in part because of the music video of "Save Me" and single releases of "Save Me" and "Wise Up." Mann was the only person involved with the score to receive Academy acknowledgement of her contribution. Her song "Save Me" was nominated for an Academy Award for Best Song, while—as is the case for many original composers in composite scores—Brion's music was not recognized. The Academy's decision further contributed to the growing perception that Mann's songs provided the only music in the film. However, an examination of archival documents helps to nuance common assumptions of the Mann songs' primacy in the score. Furthermore, an integrated view of the composite score suggests the songs' somewhat conflicting functions in *Magnolia*'s narrative: to both link all the characters and to set apart Claudia's story from the rest.

Mann's songs provide important information about the film's narrative and characters. According to Anderson's repeated story, the songs also played a significant role in the film's gestation. Anderson claims that he wrote the screenplay in just a couple of weeks while at friend William H. Macy's cabin.²¹ He constantly reiterates the importance of Mann's songs to the development of the script:

The first line of Aimee's song 'Deathly' goes something like this: 'Now that I've met you, would you object to never seeing me again?' This may sound familiar. You can find it somewhere in the final thirty pages of this script. I heard that line and wrote backwards. This 'original' screenplay could, for all intents and purposes, be called an adaptation of Aimee Mann songs. I owe her some cash, probably.²²

²¹ Lane, *Magnolia*, 81.

²² Anderson, *Magnolia: The Shooting Script*, viii.

Anderson's story highlights Mann's prominence to the development of the screenplay. But, it leaves out the reasons he found her songs so appealing. As discussed in the sections that follow, his story also dismisses the other music in the film, even though he employs it in much the same as way the Mann songs.

When asked about her music's role in *Magnolia*, Aimee Mann claims that "like *Boogie Nights*, I thought the song choices were really good. [Anderson] has a nice ability to step back and allow the music to take over and tell the story in a different way, in an emotional way that hits you in a different place. Even for *Magnolia*, I don't think it had to be my music."²³ Mann could, of course, be putting on a humble face to appeal to her fan base. In any case, she downplays a major attraction of her music for Anderson: the sound of her voice.

Many scholars have discussed Mann's songs' role as narrator in the film, an interpretation dependent on an analysis of the lyrics of the songs.²⁴ Lane claims that "Mann's songs are informed thematically by emotional dysfunction and addiction, it is possible to identify them reductively with 'self-help' discourse (and with the psychology-based and self-focused connotations that are often implicated therein). However, upon close listening, it is clear that even within her songs an internal dialogue takes place—she is both confused sufferer and knowing wise-woman."²⁵ The lyrics are undeniably important. In fact, Anderson himself says

²³ Coggins, David, "Aimee Mann," *Interview*, 2/5/09, http://www.interviewmagazine.com/music/aimee-mann/#_ (accessed 9/30/2015).

²⁴ See Ian Garwood, *The Sense of Film Narration* (Edinburgh, UK: Edinburgh University Press, 2013), 128; Mayshark, *Post-Pop Cinema*, 74; and J. Mottram, *The Sundance Kids: How the Mavericks Took Back Hollywood* (New York, Macmillan, 2006), 260 for a longer discussion of Mann's songs.

²⁵ Christina Lane, *Magnolia* (Malden, MA: Wiley-Blackwell, 2011), 83.

Aimee writes songs that are, underneath, basically songs about her torture in dealing with records companies, but much closer to the surface, they're love songs. . . . and I really wanted to deal with that kind of ability to make something function twice. This is a love song, but it's also the biggest 'fuck you' around.²⁶

In *Magnolia*, Anderson asserts the primacy of the lyrics by placing the songs so that they have the greatest impact on the development of the narrative. However, he also combines the folksy timbre of Mann's voice with the other pre-existing songs and original music. In short, Mann's songs work as part of the larger composite whole. Understanding how the cues gain meaning through juxtaposition will illustrate the way many types of music in composite scores work together to create a unified sound.

Anderson may have been influenced by Mann's voice and her stories, but he rarely included actual references to specific songs in his four extant screenplay drafts (Table 2.2). Analysis of this absence nuances the common story of the film's creation.²⁷ Anderson may have chosen to not list the songs because of concerns about obtaining the rights to the unreleased album, but his decision also provides insight into aspects of Mann's performance that intrigued him. Apparently it was Mann's persona and sound that inspired Anderson, not the individual songs. He seems rarely to have envisioned specific Mann songs for certain scenes. Anderson's process in choosing and placing Mann's songs in *Magnolia* presents a unique situation even for the composite score. It shows how a director can derive inspiration from an artist and not a song. Only two specific song references appear in the extant screenplay drafts. The first, "Wise Up," occurs in every draft. The other reference names a song that did not make it into the

²⁶ Chick Stevens, "Interview with Paul Thomas Anderson," in *Magnolia: The Shooting Script. A Newmarket Shooting Script Series Book* (New York: Newmarket Press, 2000), 204.

²⁷ I have consulted four extant screenplay drafts, two of which are published. Little is changed between the two archival drafts, the published screenplays, and the finished film.

Table 2.2. Available *Magnolia* screenplay drafts

Screenplay Number	Date	Draft Name	Publication Information	Location
1	October 1998	No Name	Published: <i>Magnolia</i> (Atlanta, GA: Scriptshop.com, 2000?)	N/A
2	November 1998	Final Writing Script	Unpublished	WGA West
3	November 1998	Shooting Script	Published: <i>Magnolia: The Shooting Script</i> (New York: Newmarket Press, 2000)	N/A
4	November-December 1998	No Name	Unpublished	Margaret Herrick Library, Academy of Motion Picture Arts and Sciences

finished film. Anderson initially conceived the film’s signature sequence—the rain of frogs—in a very different sonic way. Unpublished screenplay drafts available at the Margaret Herrick Library and the Writer’s Guild Library Archive show that Anderson had initially proposed using “Bein’ Green” sung by Mann and Kermit the Frog for the scene.²⁸ The only information available for Anderson’s proposed cue is the direction, “HOLD. Que.[sic] “Bein Green,” by Kermit the Frog/Aimee”²⁹ Jim Henson originally performed “Bein’ Green”—also known as “It’s Not Easy Bein’ Green”—as Kermit the Frog on *Sesame Street* in the early 1970s. The song quickly gained popularity, inspiring covers from singers such as Frank Sinatra and Ray Charles. No cover by Mann exists, which suggests that Anderson came up with the idea for the song himself. As discussed in the other chapters of this dissertation, obtaining the rights to a pre-existing song—especially one that would need to be recorded for the film—represents one of the most uncertain elements of creating a composite score. No existing documents indicate why “Bein’ Green” was not used in *Magnolia*. Perhaps Anderson could not obtain the rights, or convince Steve Whitmire (the voice of Kermit the Frog after Jim Henson’s death in 1990) to record the cover with Mann, or maybe Mann did not want to sing it.

In the finished film Anderson opted for no music during the rain of frogs, relying on sound effects to set the tone of the scene. Storylines combine and epiphanies are realized, all to the constant splat of frogs hitting the ground or other surfaces. The lack of music in the scene focuses attention on the seriousness of the intersections between the different stories. “Bein’

²⁸ *Magnolia* Script, Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences (hereafter MHL), Los Angeles, November-December 1998, and *Magnolia* Script, Writer’s Guild Foundation Shavelson-Webb Library (hereafter WGA), Los Angeles, November 1998.

²⁹ *Magnolia* Script, MHL, November-December 1999, pg. 186A.

Green” would have produced a much different tone had Anderson kept it. Its association with the Muppets and the timbre of Kermit the Frog’s voice in combination with Mann’s folk-inspired vocal style would have produced a comedic—or at least ironic—aura for the sequence. The song could have drawn attention to the frogs, but it could have also given the viewer a sort of distance from the seriousness of the climax. Perhaps Anderson decided not to score the song, and indeed remove all music, in order to change the tone from comic to thought-provoking. Not using “Bein’ Green” in the finished film highlights the care with which Anderson created his composite score, and the way that a single scoring decision can have a large impact on the tone of an entire film.

Two of Mann’s seven songs (“One” and “Wise Up”) work the same way that “Bein’ Green” would have if Anderson had placed it in the film. Both songs provide music that spans across the many storylines and characters. The first, “One,” occurs during the film’s (second) introductory sequence. “One” was written and first recorded by Harry Nilsson in 1968, and popularized by Three Dog Night’s 1969 cover. Mann’s recorded her cover for the 1995 album *For the Love of Harry: Everybody Sings Nilsson*. “One” is the only Mann song that did not appear on the unreleased album that supposedly inspired the screenplay. Anderson obviously went looking for all of Mann’s recorded works because her vocal style was so central to his sonic conception of the film.

“One” does not appear in any screenplay draft. Instead, all of the extant scripts describe only the long shot that follows each of the main protagonists throughout the beginning of their day. Anderson may have decided to use music to unify the sequence in post-production. “One” plays an important role in the establishment of *Magnolia*’s characters. The track, however, was too short to serve Anderson’s purposes. And so he extended the song to twice its original length.

In this instance Anderson acts as arranger and changes a pre-existing record for his filmic purposes and provides an example of a director becoming music creator. “One” represents another cue that blurs the line between pre-existing and original music in composite scores. This re-composition of compiled track allows “One” to work as a unifying element. The song’s complicated relationship to the introduction of each character is shown in Table 2.3. The table outlines Anderson’s placement of the lyrics with each character and indicates the stanza number of each lyric. A close examination of the way Anderson arranges the five stanzas illustrates his extension of the song by looping certain phrases. Table 2.3 also illustrates how the lyrics and their description of loneliness applies to all the characters.

Anderson manipulates Mann’s recording in order to underscore the entire introductory sequence. Mann’s version of “One” would have been much too short to play uncut in the sequence. Instead, Anderson loops the song to extend it to his desired length. The “close, extended matching of scenes and tracks” in this moment creates what film music scholar Todd Decker calls the “song scene.”³⁰ Song scenes often require the manipulation of recorded compiled cues in order to tailor them to the image track. Anderson’s song scene at this early moment sets the expectation of music’s essential role in the narration of *Magnolia*’s story. Few scholars acknowledge the work that “One” does in establishing the characters in the opening sequence. Most, like Lane, argue that the scene “demonstrates the contradictions of the film’s structure and style as well as the centrality of television.”³¹ Indeed, Anderson does illustrate the primacy of television in the opening scene by introducing many of the story lines on

³⁰ Decker, “The Filmmaker as DJ.”

³¹ Lane, *Magnolia*, 61.

Table 2.3 Introduction of characters in “One”

Time	Lyric	Stanza Number	Character
6:04-6:31	One is the loneliest number that you’ll ever do Two can be as bad as one It’s the loneliest number since the number one	1	N/A
6:31-7:12	“No” is the saddest experience you’ll ever know Yes, it’s the saddest experience you’ll ever know Because one is the loneliest number that you’ll ever do One is the loneliest number that you’ll ever know It’s just no good anymore since you went away	2 3	Frank T. J. Mackey (Tom Cruise)
7:12-7:33	Now I spend my time just making rhymes of yesterday Because one is the loneliest number that you’ll ever do	4	Claudia Wilson Gator (Melora Walters)
7:33-8:05	One is the loneliest number that you’ll ever know One is the loneliest number One is the loneliest number One is the loneliest number that you’ll ever do One is the loneliest number, much much worse than two	5	Jimmy (Philip Baker Hall) and Rose Gator (Melinda Dillon)
8:05-8:47	One is the number divided by two It’s just no good anymore since you went away Now I spend my time just making rhymes of yesterday Because one is the loneliest number that you’ll ever do One is the loneliest number that you’ll ever know	3 4	Stanley Spector (Jeremy Blackman) and his father (Michael Bowen)
8:47-9:33	One is the loneliest number One is the loneliest number One is the loneliest number that you’ll ever do One is the loneliest number, much much worse than two One is the number divided by two [“Dreams” plays 9:18-9:31] It’s just no good anymore since you went away	5 3	Donnie Smith (William H. Macy)
9:33-10:02	Now I spend my time just making rhymes of yesterday Because one is the loneliest number that you’ll ever do One is the loneliest number that you’ll ever know	4	Phil Parma (Phillipe Seymour Hoffman) and Earl Partridge (Jason Robards)

Table 2.3 Introduction of characters in “One,” cont.

10:02-10:37	<p>One is the loneliest number One is the loneliest number One is the loneliest number that you’ll ever do</p> <p>One is the loneliest number, much much worse than two One is the number divided by two</p>	5	Linda Partridge (Julianne Moore)
10:37-13:00	<p>“No” is the saddest experience you’ll ever know Yes, it’s the saddest experience you’ll ever know Because one is the loneliest number that you’ll ever do One is the loneliest number that you’ll ever know</p> <p>It’s just no good anymore since you went away Now I spend my time just making rhymes of yesterday</p> <p>Because one is the loneliest number that you’ll ever do One is the loneliest that you’ll ever know One is the loneliest number One is the loneliest number One is the loneliest that you’ll ever do</p> <p>One is the loneliest number, much much worse than two One is the number divided by two</p>	<p>2</p> <p>3</p> <p>4</p> <p>5</p>	Jim Kurring (John C. Reilly)

the TV. For example, the introductions start with a television ad for Mackey's business. However, listening closely to "One"—especially its lyrics, which are forward in the mix—offers new insights. Anderson could have chosen not to include any music throughout the opening just as he does in the rain of frogs sequence. That he uses music indicates its important place in the development of the characters in the scene and throughout the narrative.

"One" also furthers the quirky aesthetic by offering a subtle and ironic commentary on each character at the moment they are introduced. Some may be surrounded by others, but as the juxtaposition of image and lyric hints, they are always alone. This irony also extends to the film's entire structure, which is an ensemble drama filled with disconnected characters typically encountered in scenes with only two or three characters present.

One other Mann song, "Wise Up," similarly connects the many characters in *Magnolia*, but with utmost quirkiness. Beginning at 2:30:03, about three quarters of the way through the film, this moment stands out from the other music in the score because all the characters sing the song diegetically along with the Mann's recording. (Similar treatment of "One" might be imagined—although such a choice would have been very eccentric.) Each of the main characters sings a phrase of the song, they never sing in unison. Jane Feuer calls this type of musical moment the "passed-along song."³² It is not a common device in the Hollywood musical, but in *Magnolia* Anderson uses it to further connect the characters and to generate the film's "quirky" effect.

Anderson always envisioned the scene in this way.

The connection of writing 'from the gut' and 'writing to music' cannot be found any clearer than in the 'Wise Up' section of the screenplay. I had reached the end

³² Jane Feuer, *The Hollywood Musical*, 2nd edition (Bloomington, IN: Indiana University Press, 1993), 16.

of Earl's monologue and was searching for a little vibe—I was lost a bit, and on the headphones came Aimee singing 'Wise Up'. I wrote as I listened—and the most natural course of action was that everyone should sing—sing how they feel. In the most good old-fashioned Hollywood Musical Way, each character, and the writer, began singing how they felt. This is one of those things that just happens, and I was either too stupid or not scared enough to hit 'delete' once done. Next thing you know, you're filming it. And I'm Really Happy That It Happened.³³

Critics like Janet Maslin of the *New York Times* did not agree with Anderson. She writes that “the effect is less that of a collective shiver than of directorial desperation.”³⁴ Anderson's description in the published screenplay likely acts as a retrospective endorsement of the scene and the musical moment.

Anderson's screenplay drafts support his story of the development of “Wise Up,” for they consistently include the song. The only aspect that changes is the length of the cue, it is longer in screenplay 2. In all four screenplay drafts Anderson describes the opening of the scene:

INT. CLAUDIA'S APARTMENT – THAT MOMENT/NIGHT

She looks at the coke in front of her. She hesitates. Her stereo is playing a song. . . . it plays softly, then gets a bit louder She leans down and SNORTS the fat line of COKE. HOLD on her. . . . she starts to sing along with the song. . . .

CLAUDIA

“. . . it's not what you thought when you first began it. . . you got what you want. . . . now you can hardly stand it though by now you know, it's not going to stop. . . .”

The SONG continues. The following has each of the principles half singing along with the song, who's lead vocal will stay consistent throughout.³⁵

In the screenplays, Anderson begins the singing with Claudia every time. Deciding to have Claudia begin singing “Wise Up” recalls how Anderson began the film with that story. However,

³³ Anderson, *Magnolia: The Shooting Script*, viii.

³⁴ Janet Maslin, “Entangled Lives on the Cusp of the Millennium,” *New York Times* (December 17, 1999).

³⁵ *Magnolia Script*, MHL, November-December 1999, pg. 153.

in the finished film the piano opening of the song begins with the camera on Phil Parma, the hospice nurse. In this way Anderson creates a musical transition from the Phil/Earl storyline to Claudia. He also draws attention to the character of Phil, on whom Anderson will begin the *Also Sprach Zarathustra* cue in a similar manner. Phil does not have his own music (or storyline) in *Magnolia*, but, as I discuss more fully below, by beginning certain cues with his story, Anderson highlights the character's role as the emotional and moral center of the film.

The "Wise Up" sequence represents only the second time in the film when Anderson cuts rapidly between all of the stories. ("Bein' Green" would have been the third example had Anderson chosen to retain it.) In "Wise Up" each of the major characters sings along with Mann, ostensibly to a radio broadcast of the song—although it is unlikely *Magnolia's* diverse group of characters would all listen to the same station (as do, for example, the cohort of young people in *American Graffiti* [George Lucas, 1973]). As with "One" the lyrics Anderson chooses for the characters to sing intimately connects with each storyline. The character that opens the song is Claudia, fortifying herself with cocaine in preparation for her date with Jim Kurring. Anderson then cuts to Kurring, sitting on the edge of his bed, a prominent cross on the wall behind him calling attention to his fundamental difference from Claudia. Then Anderson cuts to Jimmy Gator, who is dying of cancer, singing Mann's lines about finding a cure. After Gator's verse, Anderson cuts to Donnie—who had just made a fool of himself while drunk—singing the lines that begins with "you think one drink." Next Phil and Earl sing together the chorus of the song, "it's not going to stop until you wise up." Earl's wife Linda and Frank Mackey, both shown in their cars, sing the next two lines. Finally, the boy genius Stanley ends the song with the final phrase "so just give up." The camera tracks away from him sitting alone in the library then cuts to the street where the rain clears and the next weather report comes onscreen.

The striking difference of “Wise Up” from all of the other music in *Magnolia*’s composite score has caused it to be one of the most discussed cues in the film. Most scholars analyze the “Wise Up” sequence as a film musical interlude in an otherwise non-musical film.³⁶ While this makes sense as the characters all sing the song diegetically, the “Wise Up” moment can also be seen as an intensification of the previous song scenes. As discussed above, Anderson presents many of the Mann songs as song scenes, such as “One.” None of the characters sing in those earlier cues, but the music was similarly important to the development of the storylines. In “Wise Up” Anderson exaggerates the process by creating a song scene where the characters actually sing. This act of singing together connects the characters, and foreshadows the eventual intersection of most of the storylines in the rain of frogs sequence. It also highlights the importance of music to the development of the various storylines. In both “One” and “Wise Up,” Mann’s songs provide a narrative function. They comment on and connect the seemingly disconnected storylines.

“One” and “Wise Up” link all of the major characters together. However, two other Mann songs heard as cues in the score work to separate Claudia from the rest of the group. The incorporations of Mann’s music consistently illuminate Claudia’s character. In fact, Anderson has claimed that he developed Claudia from the implied protagonist he understood to be in Mann’s songs.³⁷ In support of Anderson’s claim, Claudia is the only character to actually quote a

³⁶ Lucy Fischer, “Theory into Practice: En-gendering Narrative in *Magnolia*,” in *Screening Genders*, edited by Krin Gabbard and William Luhr (New Brunswick, NJ: Rutgers University Press), 43; Garwood, *The Sense of Film Narration*, 135; and Sperb, *Blossoms & Blood*, 127.

³⁷ Murray Pomerance, *The Horse Who Drank the Sky: Film Experience Beyond Narrative and Theory* (New Brunswick, NJ: Rutgers University Press, 2008), 60-61.

Mann song. At 2:41:03 she quotes Mann's "Deathly" saying "now that you've met me, would you object to never seeing me again?" to Kurring on their first date.

Anderson uses Mann's "Momentum" to introduce Claudia after the opening montage. Anderson only references what would become the "Momentum" cue once in the screenplay drafts, but does not indicate the actual song title. He writes "CAMERA dollies in quick on Claudia as she snorts a line of coke. She has some music BLASTING."³⁸ Again, the lack of a specific song reference could be Anderson trying to retain a flexible conception of the scene. He might have also been experimenting with other types of music. "BLASTING" could signify several genres or just volume. Unfortunately, there are no specific documents that detail Anderson's process of choosing this piece.

"Momentum" is used twice: at 46:47 and 56:30. The music Anderson uses in connection with Donnie—Gabrielle's "Dreams" and Supertramp's "Goodbye Stranger"—plays in between the two "Momentum" cues. Anderson's juxtaposition of this music connects the two characters, and draws attention to Donnie as the pathetic heart of the film. Yet, "Momentum" always focuses attention on Claudia's storyline. It begins as scoring on a cut to Kurring's police car pulling up outside an apartment building. Only as he climbs the staircase to the second floor does the mix change to directionally locate the music blasting from behind Claudia's door. It gets louder as Kurring approaches the door. A cut to the interior of Claudia's apartment confirms the source. The first scene with "Momentum" ends with Claudia running down her hallway in an attempt to hide her drug paraphernalia. The second use of "Momentum" picks up where the first left off, both visually and musically. Claudia runs back up the hallway and opens the door for

³⁸ *Magnolia* Script, MHL, November-December 1999, pg. 60.

Kurring. The cue ends when she turns the stereo off per Kurring's request, as he drops his baton down the stairs.

The title "Momentum," as well as the song's musical content, adds to the expressive whole of the two scenes. Both scenes, especially the first, include a lot of motion. Claudia runs frantically around the apartment in an attempt to hide the drugs and moves erratically while talking to Kurring. The melodic content and rhythm of the song contribute to the feeling of perpetual motion in the images. "Momentum" includes a walking quarter-note bass line, with drums emphasizing the back-beats, and a swung vocal line that includes back-beat and triplet motion. The melodic movement helps drive the song forward. The fast tempo also contributes to this feeling, and sets the song apart from the other Mann tracks in the score (all of which are slower). The combination of musical and visual material work to distinguish Claudia from Jim by identifying the music with her while also signaling the restlessness associated with cocaine users.

"Momentum" played a large role in the marketing of the film. Anderson used it in his trailer. New Line had created a more traditional trailer, which Anderson rejected. He even made sure his vehement response was publicly described in *The New York Times*:

This is their trailer,' he spits. As Anderson jumps up and down and swears (and Tichenor [one of the film's producers] smiles), the voice-over begins: 'You can spend your whole life waiting for the truth. Today, for nine people, the wait is over. From Paul Thomas Anderson, the director of --' Anderson shrieks, 'Don't say my name!' and throws himself onto the couch. He has cut together his own trailer -- less [Tom] Cruise, better music, no pretentious narration -- and he is sending it over to New Line today.³⁹

³⁹ Hirschberg, "His Way."

Anderson's version of the trailer splits into three sections, and only includes the phrase "from the director of *Boogie Nights*" in its opening. In the first section, a narrator introduces each of the characters but performs no other "pretentious" function. That section ends with the narrator saying "this will all make sense in the end," which highlights the fact that the trailer thus far included no hint as to the plot of the film. The second section uses "Momentum," instead of the voice-over or a more popular pre-existing piece. Mann's lyrics act as the narrator in this section of the trailer, just as they do in the film, so Anderson does not have to rely on what he obviously views as a cliché tactic. The trailer ends with a monologue from the film supported by one of Brion's original cues. Instead of clarifying the plot, Anderson's trailer uses Mann and Brion's music to highlight specific themes. Because of Anderson's search for absolute control over all aspects of *Magnolia*'s production and release—he also created the poster for the film—the composite score aesthetic gets grafted onto the trailer in a way not exhibited by any of the other directors in this dissertation.

Another Mann song, "Save Me," played a large role in the promotion and reception of *Magnolia*. Audiences and critics took special notice of the song: it ends the narrative and New Line released it as both music video and single prior to the film's release. As one might expect for a song of this prominence, Anderson took great care in describing the scene in his screenplay. Again, he does not name the song, even though the scenario remains unchanged in each draft.

CAMERA holds on Claudia. She's sitting up in bed, covers around her, staring into space. . . . a SONG plays. . . . for a very, very long time. . . . she doesn't move. . . . until she looks up and sees someone enter her bedroom. . . . a FIGURE from the back enters FRAME and walks in and sits on the edge of the bed. . . . from the back it is clear that it's Jim Kurring. She tears a bit and looks at him . . . HOLD. . . . She turns her eyes from him and looks INTO THE CAMERA and smiles.

CUT TO BLACK.⁴⁰

The meticulousness with which Anderson described the scene points to the importance he places on Claudia's character and this moment. By not naming the song, Anderson leaves open the possibility of many types of music fitting the scene. "Save Me" works as an appropriate lyrical and musical end to the film, as Kurring and Claudia's mother, Rose, try to save her, just as the lyrics request. The acoustic guitar accompaniment to Mann's folk-inspired singing style highlights the words, which distinctly apply to Claudia's story. Even though "Save Me" fits the narrative's close, there is no way of knowing Anderson's thought process as he wrote the screenplay. However, the lack of specificity nuances common assumptions about the Mann songs. Anderson used specific references to other songs in the screenplays. Thus, not doing so here indicates an ambivalence towards Mann as source material not usually noted in analyses of *Magnolia's* score.

Anderson's use of "Save Me" as the final musical moment in *Magnolia's* narrative highlights Mann's role as narrator throughout the film. "Save Me" begins at 2:58:45 with a close-up on Kurring driving away in his car after finishing his monologue about forgiveness. Anderson immediately cuts to Claudia in her bed with her mother leaving the room. Kurring then enters the room and begins talking to Claudia before he sits on the bed. Anderson mixes the song much louder than the dialogue, which draws attention to the lyrics. Kurring's words to Claudia are only slightly audible throughout the cue, creating the "voice-out effect" coined by film scholar Justin Horton.⁴¹ Anderson shoots the scene so that only Claudia's face is visible,

⁴⁰ *Magnolia* Script, MHL, November-December 1999, pg. 192.

⁴¹ See Justin Horton, "The Unheard Voice in the Sound Film," *Cinema Journal* 52, no. 4 (Summer 2013): 11-24 for a longer discussion of the voice-out.

obscuring Kurring's profile as well as his voice. Claudia never speaks in the scene: Mann's lyrics speak for her. Mann's voice begs for someone—the audience can suppose Kurring—to save her, in Mann's words, “from the ranks of the freaks who suspect they can never love anyone.” As Mann's voice continues, Claudia smile ends the film. “Save Me” continues seamlessly into the credits, where it plays to its end, then fades into Mann's instrumental “Nothing is Good Enough.” Like “One” and “Wise Up” before it, “Save Me” is played in its entirety with its lyrics and musical accompaniment being the most prominent sound in the scene. Thus, Anderson creates a music video effect that separates this song and Claudia from the rest of the narrative (and also helps detach the viewer from the film.)

The way the lyrics of “Save Me” speak for Claudia at the end of *Magnolia* foreshadows the song's eventual use in a music video. The video was directed—in typical controlling manner—by Anderson, an unusual scenario in a Hollywood film. Like Anderson's trailer, the “Save Me” music video includes no clips from the narrative. Instead, Anderson shot to Mann lip-syncing the song next to each of the main characters in a variety of distinctive settings from the film. The lyrics of “Save Me” speak for all of the characters in the video, where in the film they only relate to Claudia's storyline. In the music video Anderson cycles through all the major locales in the film, from Claudia on her living room couch to Stanley on the game show set, Phil with Earl on his bed, Mackey facing off with Guinevere (the female reporter) in the hotel room, and Kurring in his police car. Shooting the video in this way allowed Anderson to suggest the film, without showing any actual footage from it. Chapter Four will discuss a similar obfuscating of *Moulin Rouge!*'s narrative in the music video for “Lady Marmalade.” However, the production company, Fox, made that choice in order to conceal the film's relationship to the Hollywood musical. In *Magnolia*, the choice to obscure the film's story was made by the

director. Anderson did not want any ancillary product to describe the narrative, as is evidenced by both the “Save Me” music video and the trailer. Instead, he allows the music, especially Mann’s songs, and the setting to provide the majority of information about the film. Anderson’s use of Mann’s songs highlights the importance of film music to the production and marketing of Indiewood films.

Anderson’s choice to use Mann’s songs in a position of prominence perhaps enhanced the impression that they provided the only important music in the score. However, the score’s compiled elements into the score develop characters other than Claudia. *Magnolia* includes eight other pre-existing cues. Despite their varying dates of composition and genres, all work to define individual characters. As discussed in the next section, Donnie acts as a foil to Claudia, a relationship between separate storylines that plays out in music. Instead of the “alternative” Mann songs that define Claudia’s life, Donnie gets distinctly “uncool” music for a late 1990s film: 1970s rock and early 1990s pop. This musical choice supports the characterization of Donnie as the pathetic heart of the film. Similarly, Anderson uses targeted bits of classical music to sharpen the characterization of Frank, Phil, and Stanley. His decision connects these three characters, while also highlighting their insecurities and vulnerabilities. The odd diversity of music in *Magnolia*’s score contributes to the quirky tone of the film. As discussed throughout the rest of this chapter, accounting for all the compiled cues in a film is essential to understanding the way music contributes critical thematic, narrative, and character information.

Pre-existing Songs and Donnie

Anderson’s composite score differentiates *Magnolia*’s wide variety of characters through music. One genre or style would have been insufficient to distinguish the multiple storylines

from each other. While the Mann songs serve to characterize Claudia, Donnie receives more varied musical treatment. Anderson uses two Supertramp tracks, “The Logical Song” and “Goodbye Stranger,” and Gabrielle’s “Dreams” to fill out Donnie’s personality in music. Scholars who focus solely on the Mann tracks have missed the complementary way Anderson uses gendered music to define Donnie.

Anderson did not specifically name most of Mann’s songs in the screenplay drafts, but he did specify Gabrielle’s “Dreams.” In fact, he uses “Dreams” throughout *Magnolia* more than any other pre-existing piece. Like the many of the Mann songs, the first description of what became a “Dreams” cue did not include a reference to the specific song. Instead, Anderson describes the scene: “CAMERA pushing in towards Donnie as he pulls into the parking lot in his little HONDA ACCORD. He’s smiling and singing along to a song as he pulls into a parking space.” Anderson does, however, name “Dreams” in the second scene where Donnie listens to music in his car: “CAMERA lands in close. Donnie sits a moment. He plays his tape, “Dreams,” sings along a bit, pep talks himself, does some deep breathing.”⁴² Since these moments are similar, it makes sense that the music used in both ended up being the same. In the screenplays and finished film, Donnie consistently uses “Dreams” as a musical pep talk, playing it when he needs motivation to complete a challenging task.

The English pop singer/songwriter Gabrielle released “Dreams” in 1993. The song was a hit in England, spending three weeks at number one on the British pop charts.⁴³ It was less

⁴² *Magnolia* Script, MHL, November-December 1999, pg. 67.

⁴³ Paul Sexton, “Gabrielle has More Time on Charts with Go Beat Set,” *Billboard Newspaper* (6/8/1996), 11.

known in the United States, where it only reached number twenty-six in Billboard's Hot 100.⁴⁴ When Anderson used "Dreams" in *Magnolia*, six years after its release, it had faded from radio play. The use of a strong 4/4 beat, moderate tempo, strings in the chorus, and Gabrielle's limited vocal range places "Dreams" squarely in the pop genre. The song's drum beat lacks the louder, longer riffs associated with rock and male listeners. Finally, the upbeat lyrics about self-empowerment further place the song in the pop category, while also separating it from singer/songwriter Mann's reflective idiom. From the first scene where Donnie is shown listening to the song, its genre telegraphs his attraction to the bartender Brad in musical—if stereotypical—terms. In his choice of "Dreams" Anderson picked a musical foil to Mann's negative, angst-laden lyrics. As this cue shows, music does much in *Magnolia* to both set the characters apart from one another and aurally define their personalities. Mann's songs suggest Claudia's complexity and destructiveness, while still characterizing her as a "cool," modern woman. "Dreams" points to Donnie as a distinctly "uncool," feminized, if—in William H. Macy's performance—deeply sympathetic man.

"Dreams" plays seven times, far more than any other pre-existing song in the score. However, it is never heard complete. Instead, "Dreams" almost always plays in short snippets while Donnie drives or sits in his car. This pattern is set up in the introduction of the characters, when "Dreams" plays simultaneously with "One" for a couple of seconds. Using "Dreams" at this early moment also highlights its importance as an aural indicator of Donnie's storyline.

As discussed above, the inclusion of "Dreams" in "One" sets the expectation for the playing of simultaneous musics that occur throughout the film. Music playing simultaneously in

⁴⁴ Billboard artist page, "Gabrielle," <http://www.billboard.com/artist/276268/gabrielle/chart> (accessed 2/21/2016).

film scores is extremely rare. Anderson's choice to use it in *Magnolia* always draws attention to the moment. The director most often combines Brion's score with "Dreams," where almost every time it creates a dissonant texture, despite the brightly consonant nature of the track. Brion's original music does not often clash rhythmically with the other cues because it is comprised of pedal tones. Anderson may have chosen to use simultaneous musics during Donnie's story more than the others because of the discord experienced by that character. The disjunction of hearing two wildly different styles of music—even if they do not clash rhythmically—highlights the disconnectedness in the various characters' lives. I discuss below how the simultaneous musics also create a sense of continuity throughout *Magnolia*'s complex narrative.

"Dreams" returns to the score at 53:41 in combination with Brion's original music in another instance of simultaneity. A cut takes the viewer from Mackey and Guinevere's interview to Donnie in his car. Brion's score continues as Donnie drives closer to the left side of the frame. With the cut close to the interior of the car, Brion's music fades out. Anderson highlights the most distinctive line in the song, "Dreams can come true," by fading out Brion's cue as Gabrielle sings the line. Immediately following her words Donnie says, "Make it happen. This is you Donnie. Go, go, go!" In this scene the motivation helps him work up the courage to go into the bar and attempt to talk to Brad, his crush. Anderson shapes the scene to highlight the song, which further secures its recognition in later cues.

The other five instances of "Dreams" (2:35:03, 2:35:15, 2:42:39, 2:44:46, 2:57:54) work in a similar manner. Each occurs while Donnie drives. The first at 2:35:03 is heard for just a couple of seconds as Donnie pulls up to his former place of employment, which he plans to rob. The next three play as Donnie drives away from the robbery, questions his actions, and drives back to return the money. None of these cues lasts longer than a few seconds, and all three are

heard with Brion's original music. The viewer can recognize "Dreams," however, because of its distinctive melody and Gabrielle's pop vocal style. The final cue with "Dreams" occurs at the end of the film after Kurring has forgiven Donnie for his crime. As Donnie starts his frog-covered car, the tape begins as well and continues to play as he drives out of the scene and the film. It's a sadly comic moment as, by now, the viewer expects to hear the song every time Donnie is in his car. Thus, "Dreams" is Donnie's anthem, providing an insight into his motivations and defining an aural space for him just as Mann's music characterizes Claudia's apartment. A distinctive pre-existing track fulfills this function nicely as it provides an instantly recognizable melody, texture, and in some, yields potential extra-textual references.

Even if a viewer cannot identify "Dreams," its association with the pop genre provides a lot of information about Donnie's character. Reay has commented on how the lyrics for "Dreams" work as a theme for Donnie's thoughts and feelings throughout the film.⁴⁵ However, Anderson also uses the sound of the song and its pop associations to feminize Donnie and provide the irony necessary for a quirky reading of the character. "Dreams" is a song for a teenage girl, pop songs are not associated with adult males. Yet, as with Scotty in *Boogie Nights*, Anderson's apt choice of compiled music makes Donnie a pathetic and sympathetic figure—as well, it must be said, as a feminized one. The music represents a type of repression of both age and gender, with Donnie out of touch with both the decade and gender norms. That Donnie turns out to be homosexual links him even more with Scotty. Anderson created two similar figures—the abject gay man—in the successive films. Like he had done with Scotty in *Boogie Nights*, Anderson uses music in combination with an actor's performance in *Magnolia* to indicate a

⁴⁵ Reay, *Music in Film*, 68.

create a miserable, feminized man. In *Magnolia*, Macy's slumped posture and monotone delivery further emphasize Donnie's miserable existence and hopeless crush.

The identification of Donnie as a character to be pitied continues with the other two cues that underscore his story: "Goodbye Stranger" and "The Logical Song." Supertramp released both on their 1979 album *Breakfast in America*. Neither is mentioned in the screenplay. Instead, each plays as bar music during the two scenes where Donnie attempts to attract the attention of Brad, the smiling bartender with braces on his teeth.

The first of the two, "Goodbye Stranger," begins at 53:57 as Donnie walks into the bar and begins watching Brad. Anderson starts the track at the beginning of the second verse. This choice, coupled with the change in cue on the cut to Donnie walking into the bar, conveys the sense that the music plays diegetically. Unlike most diegetic cues, "Goodbye Stranger" plays prominently in the mix with no reverb or poor recording quality grafted onto the track. No matter if the viewer understands the cue as coming from the diegetic or extra-diegetic realm, the song's lyrics associate it with Donnie. He is the "king without a castle" that Supertramp's lyrics describe. The link between song and character is strengthened by the camera movement, which tracks to follow Donnie as he walks through the bar. The only break in this movement occurs when the camera pivots to show Donnie's crush.

The musical content of "Goodbye Stranger" also connects with Donnie's experience. In the cue Anderson includes another instance of simultaneous musics, layering a short Brion piece on the song. Brion's music begins about five seconds into "Goodbye Stranger," which again generates dissonance. The use of simultaneous musics in this scene hint at the conflicts in Donnie's own life, while also highlighting the two musical narrating presences. Throughout *Magnolia*, Brion's extra-diegetic music functions as a narrator and connector between all of the

storylines. In contrast, Supertramp's song identifies solely with Donnie. These two perspectives collide to highlight Donnie's story, but also provide a link between him and the rest of the characters.

Anderson further uses "Goodbye Stranger" to highlight Donnie's function as foil to Claudia. At the end of the scene, the second iteration of "Momentum" interrupts "Goodbye Stranger." The abrupt transition between the scenes creates a jarring effect, as Anderson cuts "Goodbye Stranger" in the middle of the word "your" in the final verse. Cutting off half of a word, not to mention denying the listener the phrase's closing cadence, emphasizes the moment. Even audio-viewers not versed in musical analysis can feel the sonic rupture between the two songs. The songs' vastly different musical styles further emphasize the difference between the two characters. Additionally, Mann's "Momentum" is much faster and plays louder in the mix because of its denser orchestration and electronic guitar lines.

The clash between "Momentum" and "Goodbye Stranger" draws attention to the similarities between two storylines. Claudia and Donnie were both hurt by their parents and have become self-destructive as a consequence. They also both need to be saved. However, the slight differences in their stories are also suggested by the juxtaposition of the music. Claudia is not without hope, just as the protagonist in some of Mann's songs. So when the film ends with a Mann song in continued connection with Claudia, the viewer can see it as an instance of Claudia's self-overcoming. Yet, Donnie leaves the film listening to the same pop song that he had heard throughout the narrative. He has been forgiven by Kurring, and hopefully leaves to make his dreams come true, but the repetition of "Dreams" in the score suggests that Donnie may not be able to break his self-destructive cycle. Thus, carefully selected pre-existing songs allow Anderson to develop two important characters and suggest the themes of redemption and

forgiveness that weave throughout the narrative. Film music, even though often unremarked on, plays an essential role in the development of characters and themes in Indiewood *mélomane* films.

The second Supertramp song, “The Logical Song,” helps explain the path that led Donnie to such a pitiful point. The cue begins at 1:25:18 and underscores Donnie’s antagonistic interaction with the older man at the bar. “The Logical Song” enters in a more complicated way than “Goodbye Stranger.” It begins with Jimmy Gator indicating the start of round 2 of the quiz show, and for the various storylines. Gator becomes an image on the bar’s television, which leads into Donnie drunkenly sitting at the bar ranting about his horrible childhood. The lyrics of “The Logical Song” support this rant, by also discussing childhood’s end.

As with the truncated close to “Goodbye Stranger,” the ending of “The Logical Song” provides important information about Donnie’s storyline. Near the end of his rant he almost directly quotes Gabrielle’s song, saying “I’ll make my dreams come true.” However, instead of providing an uplifting message that mirrors “Dreams,” Donnie’s reference to the song only serves to highlight the futility of his situation and the emptiness of pop sentiments. The damage his parents caused, as described by the lyrics of “The Logical Song,” have separated Donnie from all “normal” human interactions and happy outcomes.

The Supertramp songs are the only compiled pieces in *Magnolia*’s composite score dating to the 1970s, a felt chronological remove from the film’s contemporary setting. While these songs do not come from the year that Donnie won the quiz competition, they do signal him as lost in the past. In both of the scenes with Supertramp songs, Anderson uses a compiled cue to add depth to Donnie, and generate sympathy for him just as he does with Claudia through the Mann songs.

Pre-existing Classical Music, Frank, Stanley, and Phil

While Anderson uses compiled cues from popular music genres to define Claudia and Donnie, other characters' musical treatment draws on classical music. The pieces Anderson chooses for Mackey and Stanley, the film's two "sons," highlights their insecurities and vulnerabilities. These cues tend to be overlooked in critical discourse on the film because of their short length and apparent unimportance to the story. However, in this section I show how even the smallest cue can create meaning in a composite score.

Mackey embodies a masculine extreme far distant from Donnie. He desperately attempts to prove his virility through various performance acts, most significantly during his "Seduce and Destroy" seminar, where he takes the stage, outrageously accompanied by the opening of Richard Strauss's *Also Sprach Zarathustra*. Many scholars see this scene as a reference to Kubrick. Sperb explains,

the *Zarathustra* tone poem [*Also Sprach Zarathustra*] and the shot preceding Mackey's introduction (of the old man on his death-bed being towered over by another presence in the room) draw direct parallels to Stanley Kubrick's *2001: A Space Odyssey* (1968). Aside from a clever self-conscious moment of intertextuality (Anderson's films are hardly modest or unique in this regard), the allusion pays homage to the creative origins of Mackey's character. The *2001* references in Mackey's introduction allude to Cruise and Anderson's first encounter in 1998 on the set of Kubrick's final film, *Eyes Wide Shut* (1999).⁴⁶

The interpolation of Strauss's tone poem alludes to one of Kubrick's most famous films, and provides intertextual connections between the character (Mackey), the actor (Cruise), and the philosopher (Nietzsche—as deployed by Mackey for popular consumption).

While Sperb describes the moment's association with Mackey, he leaves out the cue's initial connection to the nurse, Phil. Anderson pre-laps the cue under an image of Phil, not

⁴⁶ Ibid., 10.

Mackey. Clapping begins at 24:01 as Phil takes an imaginary object from Earl's hand. The clapping and cheering continues and rises in volume until the recognizable low brass notes begin at 24:04. While these sounds and the opening melody of the cue obviously come from Mackey's seminar, the image does not leave Phil and Earl. Phil even turns around once the clapping begins. In this moment Phil decides to call Mackey, a narrative development—and a big dawning on Phil—supported by the music and sound effects. Anderson times Phil's turn back towards Earl to the first cadence of *Also Sprach Zarathustra*. The beginning of the second phrase of the piece occasions a cut to the dark stage at the seminar, where spotlights illuminate Mackey's figure. Mackey begins to move his arms during the third phrase and the lights get brighter on the top of his head. He ends the cue with his hands down near his crotch and the Seduce and Destroy banner unfurled behind him.

Phil embodies *Also Sprach Zarathustra* effortlessly, while Mackey choreographs his movements to the piece in an elaborate fashion. Through staging and editing, Anderson implies that the real “superman” anointed by the Strauss is actually Phil. Phil's strong emotional nature and caregiving vocation distinctly separate him from the hyper-masculine Mackey. Mackey's masculinity is an empty show, directly related to Earl's abandonment of him as a child. Anderson can hint at this connection, critique a character's persona, and emphasize the emotional heart of the film (Phil) all through the use of a single cue whose intertextual aspects run the risk of obscuring its precise meaning in *Magnolia*. In this moment, music does more to further the story and character development than any other aspect of the *mise-en-scène*.

Anderson uses classical music in connection with one other character in *Magnolia*: Stanley, the boy genius. Just as with Phil and Mackey, Stanley's music occurs diegetically within the narrative, as musical questions from the quiz show. Anderson includes harmonica trio

arrangements of pieces by Johannes Brahms and Maurice Ravel (at 1:36:47 and 1:37:09 respectively) and Stanley sings “L’amour est un oiseau rebelle” from Georges Bizet’s *Carmen* at 1:18:31. Classical music, with its association of high class and culture, highlights Stanley’s intelligence. Yet Stanley does not choose the music for himself. Instead, it plays as part of the quiz show. Stanley lacks the authority to choose his own music, even though he is knowledgeable enough to recognize the pieces. As with Donnie before him, the music indicates that Stanley’s identity and worth to his father derive from his success at the quiz show. Anderson’s use of classical music in the development of Stanley’s character provides a different tone than that which characterized Mackey. Mackey chose his piece, Stanley only answers questions about his. In this way, three short cues represent the vulnerability of the boy genius.

Anderson begins the bit from *Carmen* with Stanley singing the opening four lines *a cappella* in French. That Stanley identifies and sings the song in its original language sets him apart from all the other contestants on the show and characters in the narrative. Not only does Stanley identify the song, but he sings the tune flawlessly. The untrained, fragile but true soprano voice of Jeremy Blackman (who plays Stanley) draws attention to his youth. Like Donnie, Stanley is a musical character. Anderson perhaps included the short excerpt of Stanley singing to further the link between musical ability and genius.

Anderson has Stanley sing the phrase from *Carmen* alone, a choice driven by the nature of the quiz show, which also highlights Stanley’s defenselessness. Anderson fosters this interpretation by immediately transitioning to a Vienna Philharmonic recording of “L’amour” on the cut to Claudia and Kurring. The recording of the song, with its trained opera singer and orchestral accompaniment contrasts tremendously with Stanley’s lonely version. This short musical moment illustrates how all the various parts of a composite score combine to create

meaning. Through a juxtaposition of a solo individual singing “L’amour” with a professionally recorded version, Anderson can emphasize the lack of support and guidance in Stanley’s life.

Anderson creates another song scene in his use of the “L’amour” recording to underscore the interaction between Claudia and Kurring. The timing of the pair’s movements to the cue replaces its focus on Stanley with that of the developing relationship between the two characters. Beginning the recorded song after Stanley’s unaccompanied solo, Anderson links the vulnerability of Claudia and Kurring with that of the boy genius. The song’s flirtatious lyrics and association with the “exotic” female would initially seem to apply to Claudia in this scene. In *Carmen*, the title character sings “L’amour” while flirting with Don Jose at the cigarette factory. Yet, Claudia does not flirt with Kurring, instead she remains at risk of being caught and arrested if Kurring discovers the cocaine in her apartment. Kurring, like Don Jose, is also vulnerable in this moment. He dominates the dialogue by awkwardly trying to engage Claudia in conversation, and even attempting to flirt with her. In some ways he embodies the character the lyrics describe, doggedly pursuing his attentions even though Claudia is clearly uninterested. At the end of the cue she leaves the room while Kurring throws her coffee in the sink. Anderson coordinates the cue’s strong final cadence to Kurring’s movement, used for a comedic effect (rare in this film). Anderson uses compiled music to generate humor, while also highlighting the relationship—or lack thereof—between the two characters.

Stanley’s vulnerability emphasized by the *Carmen* cue, continues in the harmonica trio pieces. Neither cue appears in the clearance list for the film, so their arranger is unknown. This second playing of classical music, Brahms’ *Hungarian Dance* No. 6 and Ravel’s *Bolero* for harmonica trio, in the quiz show brings the dangers of Stanley’s position to their embarrassing end. As part of the quiz show, both pieces are intimately connected with the action. In a reversal

of the *Carmen* excerpt, Stanley does not sing or even answer the question. Instead, he stays silent and distracted over his shame of wetting his pants, which the tracking shot from the harmonica players to Stanley reveals. In this moment the vulnerability of the boy genius is emphasized in a humiliating way. The harmonicas add to the perception of Stanley's embarrassment through their difference from the actual orchestration of the pieces. The use of harmonica instead of symphony orchestra highlights the incongruousness of the scene and draws attention to the fact that Stanley is unable—or unwilling—to identify the songs.

As shown in the last three sections, Anderson uses pre-existing music to define most of the major characters in *Magnolia*. A variety of musics allows Anderson to set up individual sonic spaces for each character. This explains the diverse amount of musical material in *Magnolia*, for no one style, time period, or genre would have been able to highlight the unique aspects of so large a cast. While the pre-existing material in *Magnolia* draws attention to various characters, the original music provides continuity throughout the entire film. The last section of this chapter illustrates the essential role original music plays in composite scores. Indiewood *mélomane* directors need both types of music to accurately underscore the entirety of their complex films.

Brion's Original Music

Jon Brion's original music acts as the glue that holds the wide-ranging compiled musical material together. Anderson achieves this effect through the continuity of style in Brion's music. As mentioned earlier, he also plays some compiled tracks simultaneously with Brion's score, an unusual practice that literally layers the sound of individual storylines over the continuous element of the original score.

Like many of the film composers who work on Indiewood composite scores, Brion has a nontraditional background. He makes a living as a popular musician and producer while also composing avant garde music. Sperb describes Brion's relative lack of film composition experience: "at the time of ... [*Magnolia*'s] production, Anderson was the only filmmaker Brion had worked with—first on *Magnolia* (for which he was nominated for a Grammy) and then on *Punch-Drunk Love* (he also contributed to *Hard Eight* along with Michael Penn)."⁴⁷ In line with Kubrick's collaboration with Jocelyn Pook and Fincher's relationship with The Dust Brothers, Brion's relative lack of experience working in film music proved a benefit for Anderson.

Brion has claimed that he initially had no interest in film composing except that "it's the only place where there's a subsidy to write and record orchestra music."⁴⁸ The desire to gain experience composing for a full symphony orchestra after collaborating on *Hard Eight* made Brion eager to score the original music for any of Anderson's next films. Anderson hired him to write the original music for *Magnolia*, the first orchestral score of Brion's career.

Brion knew Aimee Mann before beginning work on *Magnolia*, as they ran in similar music circles in Los Angeles and had worked together on *Hard Eight*. Brion produced Mann's albums *Whatever* (1993) and *I'm with Stupid* (1995), as well as the rendition of "One" used in *Magnolia*. Mann sees her rapport with Brion as one of cooperation:

Jon [Brion] is a great generator of ideas, but not a great finisher, and I've always been a great finisher. The interesting thing about Jon is that as soon as he would start playing a chord progression or melody, I'd tell him I knew where the song needed to go. We just had a real connection, one in which I could feel where the songs were supposed to go. When I'd hear Jon playing, it was easy to build off of,

⁴⁷ Sperb, *Blossoms & Blood*, 169.

⁴⁸ Andy Battaglia, "Jon Brion," *A.V. Club* (7/2/2003), <http://www.avclub.com/article/jon-brion-13823> (accessed 1/8/2016).

because it was apart from me, it was separate, whereas when I generate an idea, it's harder to be objective.⁴⁹

Mann claims she actively worked with Brion on the music for *Magnolia*, an assertion supported by the end credits, where Anderson places songs from both artists.

As noted, the credits commence with the continuation of “Save Me” from the narrative score and then transition to an instrumental piece by Mann titled “Nothing is Good Enough.” Immediately after “Nothing is Good Enough,” Brion’s credit cue begins. Mann’s and Brion’s cues are similar in length—three minutes for Mann, a little over two for the Brion—suggesting equal status in the moment and the score.

The musical content of Mann and Brion’s credit pieces illustrates the similarities and differences between the two most characteristic styles of music in the film. Both songs are in three, which eases the transition between them—there is no meter change to disrupt the flow. However, the Mann piece cadences before Brion’s begins, so the two cues remain distinct from one another. Mann’s piece is reminiscent of her songs. Indeed, the audience feels the lack of vocal line because of the repeating chord progression played by the piano and supported by a drum set. Mann released “Nothing is Good Enough,” with lyrics, on her 1999 album *Bachelor No. 2 or, The Last Remains of the Dodo*.⁵⁰ Brion’s piece is characteristic of his other cues for the film. It uses a full orchestra and a repetitive waltz-like melody. Juxtaposing original and pre-existing cues in the end credits highlights the importance of both types of music to *Magnolia*’s composite score.

⁴⁹ Chris Grosso, “Aimee Mann is Not With Stupid-An Interview with the Indie Spiritualist,” *The Indie Spiritualist*, 11/1/2010, <http://theindiespiritualist.com/2010/11/01/aimee-mann-est-1969-1972-an-interview-with-the-indie-spiritualist/> (accessed 9/30/2015).

⁵⁰ That album also had “Save Me” as a track, the only other *Magnolia* song included.

The songs by Mann have long been considered a link between the varied characters and storylines in *Magnolia*'s narrative. Scholars like Lane have argued that cohesion is created "in *Magnolia* [by] the continuous television broadcast, coupled with the on-going songs by Mann, create this sense of flow."⁵¹ While these elements do help create a sense of unity, Lane's analysis can be nuanced by a closer reading of Brion's score. Because Brion's cues provide the majority of the musical material in *Magnolia*, they offer a stronger sense of structural continuity. Additionally, Brion uses similar melodic material and instrumentation in all of his cues. Thus, Anderson employs Brion's compositional style as a unifier, which shows that original music can provide as important a narrative function as the compiled cues in a composite score.

Anderson takes the juxtaposition of various musics in a composite score to an extreme in *Magnolia*, for, as mentioned above, he occasionally combines Brion's music with other cues. Anderson's simultaneous playing of different musics stands apart from any of the other films examined in this dissertation. Anderson foregrounds these moments, and even sets up the expectation for them in the "One" sequence. Most often Brion's score gets combined with "Dreams," since that song always defines Donnie's aural space. As described above, the simultaneous playing of the two cues regularly creates dissonant chords that emphasize Donnie's futile efforts to achieve his dream.

Anderson also uses simultaneous musics to aurally indicate the links between all the storylines. Every time the varied musical materials layer on top of one another, it draws attention to the moment, which usually includes the establishment of a separate sonic space for certain characters. For example, cues 22 and 23—the harmonica trio pieces—overlap with Brion's music in cue 21. As with "Dreams," the harmonica trio tracks play at the end of the sequence as

⁵¹ Lane, *Magnolia*, 65.

part of the aural space of the quiz show. Those pieces major and upbeat melodies contrast with Brion's minor-mode sustained notes, which suggests the development of the characters' problems and melancholy, even as daily life continues. Thus, Anderson uses music much as he does visual techniques, to create continuity and tone across the many storylines.

In addition to his juxtaposition of various cues, Brion composed two themes for *Magnolia*: a rhythmically active theme and a more tranquil one. Neither theme has much melodic content. In the first half of the film, the active theme dominates as a long cue in moments of transition and development of the narrative. Often in the scenes with these cues, Anderson cuts quickly between the multiple storylines or uses his distinctive long tracking shots. The active theme first occurs at 48:07 (cue 11) as the characters go about their day. The theme is characterized by its repetitive beat and sustained chords. The orchestra plays in 4/4 with a quarter note on beats one and three, and two eighth notes on beats two and four. This pattern continues under string pedal tones throughout the cue. There is little melody in this music, instead it relies on rhythm to drive the pace of the narrative. The active theme reappears almost unchanged in cues 15 and 17. Each of these cues underscore moments that continue to develop the various storylines.

Importantly, once Anderson has introduced all of the characters and the storylines begin to break down, the rhythmically active theme falls silent. Brion's score reflects the changing narrative. It transitions from an expository function—drawing the characters together—to underscoring a change in tone. The new Brion theme is a more tranquil and harmonic orchestral theme whose minor mode emphasizes the melancholy experienced by the characters. Each of the six slower cues differs slightly from the others. Most, like cue 21 (at 1:31:28), do not include much melody at all. In fact, this cue—which plays as the various storylines shows begin to go

wrong—uses only a scalar line in the cellos and basses. Like the more active theme, the slow theme rarely has actual thematic material, which sets it apart from the compiled cues in the film. Brion differentiates the slow theme from the more active version by removing the rhythmic pattern that characterizes the earlier cues. His choice leaves behind only the string pedal tones. Instead of providing a melody, this music illustrates given characters' inability to break out of their paths and finesses the many changes in tone throughout *Magnolia*.

In scenes with both action and melodramatic content, Brion occasionally combines the active and slow themes. This combination often occurs during a variety of negative narrative developments, such as cues 25 and 26 that follow Linda's yelling at the pharmacists, Jimmy's inability to continue the quiz show, and Frank's refusal to talk to the reporter. Instead of altering the cue in these moments to account for the change in narrative, Anderson sticks to his preference for longer original cues. Of the cues with combined themes, the one heard as Stanley and his father drive to the quiz show (cue 9) is the most typical. It begins at 41:36 as Kurring drives away from Dixon. The opening part of the cue contains a string melody that recalls Samuel Barber's *Adagio for Strings* (1936) with its slow tempo, overlapping, sustained string lines and minor mode. The slow portion of the cue underscores Dixon's rejection by Kurring and Stanley's solitary studying in the library. Immediately before the second weather report, the more rhythmically active, full orchestra theme begins. The active theme plays as the camera tracks to follow Stanley and his father entering the studio set. Just as in the other Brion cues, the combination of active and quiet themes follows a pattern. Anderson uses Brion's tranquil theme in moments of calm or solitude, while the active theme is reserved for moments of movement. Thus, Brion's score illustrates the way original material in composite scores can tie a complicated narrative together.

Brion's score, more than any other element, contributes to *Magnolia's* quirky tone. The moments that juxtapose scoring and pre-existing music simultaneously work in this manner. In these moments music comments on and drives the action, which presents a quiriness not experienced elsewhere in the score. Few Hollywood films include clashing overlapping music or the repetitive, non-melody-driven music that makes up Brion's score. That Anderson scores the film in this way helps set *Magnolia* well outside Hollywood norms, in that space of creative difference Indiewood companies—often on behalf of major studios—marketed themselves as occupying. Through the use of Brion's music, Anderson's composite score constitutes the Indiewood qualities of the film, which illustrates the way a director's scoring decisions can define a film's relationship to its genre and production context.

Conclusion

Magnolia was Anderson's most ambitious film in his early career. Not only did he use a large cast and create a complicated narrative, but he also shaped a complex composite score. Without the resources of Indiewood his ambition would not have been realized. New Line gave him a large budget and the freedom to act without interference. As mentioned above, this created some conflict with the studio. When the film grossed only \$22.4 million domestically, it was deemed a commercial failure.⁵² New Line recouped some of its losses from foreign sales, which would push its total grosses to \$48 million, but *Magnolia's* reception was a far cry from the box office profits they had anticipated.

⁵² Ibid., 290.

Magnolia's box office disappointed New Line, but the film had other options for revenue. In a common move for an Indiewood composite score, two soundtrack CDs were released for the film. The first, *Magnolia: Music from the Motion Picture*, includes songs by Mann, Supertramp, and Gabrielle as well as one track of Brion's original music. Anderson is listed as the executive producer on the first CD and chooses to include much of the music that makes up the film's composite score. Most importantly, he includes all of Donnie's music. This highlights Donnie's equal importance to Claudia as one of the emotional focuses of the narrative. The first CD was released on December 7, 1999, a month before the film's wide release in the United States, and three months before the second CD, *Original Motion Picture Score: Magnolia*. Anderson does not appear to have been involved in the production of this album, which contains only Brion's original music.

Releasing two CDs often occurs with composite scores because of the large amount of musical material in these films. Anderson's involvement in the first soundtrack CD highlights his conception of the film as a composite whole, since he includes the wide variety of music that makes up the score. Only one Brion track appears on the CD, but it presents a new arrangement that combines both active and tranquil themes. Thus, the importance Anderson placed on all the music, in addition to Mann's songs, can be gleaned from his soundtrack CD release.

Magnolia's soundtrack CDs, especially the first one, illustrate music's significant role in Anderson's conception and telling of the film. Others have noted the importance of music to Anderson's working practices. Danny Bramson, Reprise Records senior VP, describes Anderson as "one of the rare filmmakers who truly loves music and instinctively knows how to integrate it

—rather than force it in to use it as a marketing tool.”⁵³ This love of music is evident in the entire composite score for *Magnolia*. Anderson intimately connects each compiled cue with a specific character, and links the entire score together using Brion’s original music. Thus, when scholars only examine the Mann songs, they miss out on the many levels of meaning made by other as important musical means. To fully understand a film’s score, we must examine all of the music in it. The final two chapters of this dissertation further show how music can stand as an identifying aspect of a director’s signature style and a film’s Indiewood nature.

⁵³ Jim Bessman, “Mann Blossoms on Reprise S’tack,” *Billboard* 111 (November 11, 1999): 102.

CHAPTER 3

BLURRED BOUNDARIES IN *FIGHT CLUB* (1999)

No director took more advantage of Indiewood's liminal position between commercial and indie production than David Fincher. Fincher's ability to reach a wide audience while also keeping an "indie" sensibility has been commented on by many critics and scholars. Film critic David Denby explains: Fincher "may be one of the few directors who can flourish as an idiosyncratic artist amid the quarterly-return mentality of the conglomerate-controlled studios."¹ Likewise, Robert Kolker argues that "Fincher's work successfully skirts the edges of complexity and popularity."² As discussed throughout this dissertation, as long as a director created films that produced prestige and box office perks, the Indiewood studios granted them control over their productions. This practice benefited Fincher, who disliked giving up power over any part of his film, a decision which—as I discuss below—soured his relationship with Fox during the making of his first feature, *Alien*³ (1992).

With the unqualified critical and commercial success of his second film, *Se7en* (1995), Fincher quickly gained the prestige he needed to wield power in his dealings with the studios. He did not require distance from Hollywood to preserve his authority. Instead, Fincher enjoys living in Los Angeles, claiming "the thing about L.A. that's so amazing is that people are extremely skilled, extremely experienced, and they have worked for enough chuckleheads; they are no

¹ David Denby, *Do The Movies Have a Future?* (New York: Simon & Schuster, 2012), 259.

² Robert Kolker, *A Cinema of Loneliness*, fourth edition (New York: Oxford University Press, 2011), 8.

longer judgmental.”³ For Fincher, the move to Los Angeles allowed him to benefit from the subsidiary studios’ desire to further their prestige through popular “art” films. Fincher, like the other directors in this dissertation, exemplifies Indiewood’s position between indie aesthetics and conglomerate controlled studio’s attention to marketable products.

The music in Fincher’s films typifies his ability to straddle the line between popular and indie filmmaking. This chapter begins with a discussion of Fincher’s formative film music experiences that influenced his hands-on approach to film scoring. Fincher’s career also highlights the importance of Indiewood production contexts on the development of the composite score. The chapter concludes with an in-depth analysis of the composite score for *Fight Club*, showing how Fincher uses music both as a subtle indicator of narrative and thematic developments and as a way of creating empathy for specific characters. Fincher’s use of music highlights the two objectives of an Indiewood film, to reach a wide audience while also keeping an “indie” sensibility. This chapter’s analysis illuminates film music’s role as an important component in the construction of meaning in *mélomane* directed Indiewood films.

Fincher’s Early Career

Fincher’s early Hollywood experiences reinforced his belief in the need to control a production and set multiple precedents for the creation of *Fight Club*’s composite score. Fincher claims to have wanted to become a director from a young age, and that growing up down the road from George Lucas removed the aura surrounding the career. His connection to Lucas also provided Fincher his earliest experiences in the Hollywood industry. Like the other directors in

³ Stephan Littger, “David Fincher Interview,” *The Director’s Cut: Picturing Hollywood in the 21st Century* (New York: Continuum, 2006) in *David Fincher: Interviews*, 94.

this dissertation, Fincher did not attend film school. Instead, he pursued practical experience as an assistant cameraman and matte photographer at Lucas' Industrial Light & Magic from 1983 to 1984.

Fincher always planned on directing feature films, and so pursued career opportunities that led him to that path. For example, he left ILM after a commercial he directed for the American Cancer Society showing a fetus smoking a cigarette opened up directing opportunities, especially in the world of music videos. Fincher spent the next eight years directing music videos (see Table 3.1 for a list of his work) before breaking into features, when he was hired to direct the failing production of *Alien*³. Like Kubrick on *Spartacus*, Fincher, a twenty-seven-year-old first-time feature film director, was expected to save the troubled \$50 million film. After revising the script and completing the shoot, Fincher walked away from *Alien*³ before editing began.⁴ Negative experiences on the set of *Alien*³ strengthened the young director's determination to retain control over all aspects of the rest of his films, including the score.

After *Alien*³ Fincher took a brief hiatus from feature directing before beginning work on his next two films, *Se7en* and *The Game* (1997). Fincher's level of control over both films' productions make them more salient examples of his developing scoring practices. The Indiewood studio New Line produced *Se7en* as part of their move into financing critically acclaimed films that aspired to generate large audiences (as discussed in Chapter Two). Polygram Filmed Entertainment, in addition to Propaganda Films (which Fincher co-founded), produced and financed *The Game*. Both these companies made films using Indiewood production contexts and aesthetic signatures. Thus, Indiewood values—such as nonlinear,

⁴ Browning, *David Fincher: Films the Scar*, 39 and Waxman, *Rebels on the Backlot*, 147.

Table 3.1 List of Fincher-directed music videos

Song Title	Artist	Date Released
“We Don’t Have to Take Our Clothes Off”	Jermaine Stewart	July 27, 1986
“Johnny B”	The Hooters’	1987
“Say You Will”	Foreigner	December 5, 1987
“Holding On”	Steve Winwood	1988
“Englishman in New York”	Sting	February, 1988
“Shattered Dreams”	Johnny Hates Jazz	March 16, 1988
“Most of All”	Jody Watley	April 18, 1988
“(“It’s Just) The Way You Love Me”	Paula Abdul	August 2, 1988
“Roll with It”	Steve Winwood	August 11, 1988
“Straight Up”	Paula Abdul	November 22, 1988
“She’s a Mystery to Me”	Roy Orbison	February 7, 1989
“Forever Your Girl”	Paula Abdul	February 20, 1989
“Real Love”	Jody Watley	March 18, 1989
“Express Yourself”	Madonna	May 9, 1989
“The End of Innocence”	Don Henley	June 1, 1989
“Cold Hearted”	Paula Abdul	June 15, 1989
“Janie’s Got a Gun”	Aerosmith	September 20, 1989
“Oh Father”	Madonna	October 24, 1989
“Vogue”	Madonna	March 20, 1990
“Cradle of Love”	Billy Idol	May 5, 1990
“Freedom! ‘90”	George Michael	October 30, 1990
“Bad Girl”	Madonna	February 22, 1993
“Who Is It”	Michael Jackson	March 29, 1993
“Love is Strong”	The Rolling Stones	July 5, 1994
“6 th Avenue Heartache”	The Wallflowers	August 19, 1996
“Judith”	A Perfect Circle	August 8, 2000
“Only”	Nine Inch Nails	July 25, 2005
“Suit & Tie”	Justin Timberlake featuring Jay-Z	January 15, 2013

morally ambiguous narratives, and use of the composite score—shaped Fincher’s output almost from his earliest film.

Indiewood’s increasing influence on Fincher’s aesthetic signature can be observed in the scores for *Se7en* and *The Game*. Fincher had worked with Elliot Goldenthal on *Alien*³, but as a replacement director he had no control over the choice of composer. That decision had been made before he joined the production. Not only did he not choose the composer, but as he left during post-production, he had no say in the final disposition of the score. Perhaps this lack of control over the sound of the film influenced his decision to deny *Alien*³ a place in his oeuvre.⁵

Of Fincher’s pre-*Fight Club* output, most scholars and critics regularly comment on the score for *Se7en*. By my definition a composite score, *Se7en* uses a conventional mixture of original and pre-existing music. It marks the first time Fincher employed a variety of musical materials in his films. The original cues by established film composer Howard Shore make up the majority of *Se7en*’s score. Shore would go on to score *The Game* and *Panic Room* (2002). By the time he worked with Fincher, Shore had been composing film music for sixteen years—he wrote his first film score in 1979 for David Cronenberg’s *The Brood*. As the less experienced person in their working relationship, Fincher remarks that he deferred to Shore’s judgment on *Se7en* and *The Game*: “[I don’t] think in terms of music. I make the film and then show it to Howard [Shore], and hopefully he’s a helluva lot smarter about it than you are, and he goes, ‘I want to do this’, and you just kind of go ‘fine’.”⁶ With *Fight Club*, Fincher began taking

⁵ Browning, *David Fincher: Films that Scar*, 39.

⁶ Iain Blair, “David Fincher Interview,” *Film and Video 13* (October 1997) in *David Fincher Interviews*, 37.

complete control of the scoring decisions even as he continued to collaborate with music personnel.

Nonetheless, *Se7en* stands as an important musical precursor to Fincher's scoring practices with *Fight Club*. It relies primarily on Shore's original cues, but its opening sequence and use of pre-existing classical music set a precedent for Fincher. *Se7en* begins with an arrangement of Nine Inch Nails' "Closer (Precursor)." Fincher worked closely with title designer Kyle Cooper when producing the credit sequence.⁷ The track's industrial rock tropes of distortion, prepared and synthesized instruments, and white noise contrasts sharply with Shore's melody-driven symphonic score. "Closer (Precursor)" first appeared as the second track on Nine Inch Nails' 1994 album *Closer to God*.⁸ In *Se7en* it plays as an almost completely instrumental cue over the opening. The only lyrics, "You get me closer to God," appear just before the credit "directed by David Fincher" flashes onscreen.

The opening credits mark the sole use of NIN in the film. Shore's original music and other interpolated pieces make up the rest of *Se7en*'s score. Thomas Fahy has claimed that "from the jarring sounds of Nine Inch Nails' 'Closer' during the credits to the techno music of seedy night clubs, most of the music and sounds in the film keep us on edge. In contrast, Somerset's [Morgan Freeman] association with intellectualism and culture (particularly literature, Bach's music, and the jazz playing on the radio in his apartment) seem to offer a safe haven from the

⁷ Phil De Semlyen, "Anatomy of an Opening Sequence: David Fincher's *Se7en*," *Empire* (October 15, 2010), <http://www.empireonline.com/movies/features/david-fincher-fight-club-opening-credits/> (accessed 3/1/2016).

⁸ Working with non-film composers like The Dust Brothers left a mark on Fincher, for Trent Reznor and Atticus Ross from NIN have scored last three films Fincher has made—*The Social Network* (2010), *The Girl with the Dragon Tattoo* (2011), and *Gone Girl* (2014).

violent, loud, unsafe city.”⁹ Yet, the original score provides another exception to NIN’s “Closer,” the compiled classical music, and the nightclub pieces. While Shore occasionally composes jarring music, many of his cues retain Hollywood symphonic scoring conventions, especially his use of the minor mode to convey tension.

The scene where John Doe (Kevin Spacey) turns himself in to Somerset (Morgan Freeman) and Mills (Brad Pitt) provides a representative example of Shore’s score for *Se7en*. Shore’s symphonic cue enters when Doe yells “Detective” (1:34:54). Brass and dissonant chords are added as the scene progresses, and Shore uses glissandos in the strings to make a more modern sound. The cue ends abruptly after Doe asks for his lawyer and Mills says “damn it.” The choice of traditional film scoring techniques—such as the use of a symphonic orchestra and conventional harmony—throughout the scene and film moderates the grittiness of the dark narrative. Shore’s original score provides a familiar musical element, even as the film’s story spins out of control. When Fincher decided to make *Fight Club*, another dark and potentially controversial film, he would not make the same choice. Instead, he used a composite score that highlighted the disjointed narrative and unstable characters through the use of unconventional music selections and an original score that did not draw on Hollywood conventions.

Fincher’s music department on *Fight Club* included one collaborator from *Se7en*: music supervisor Ren Klyce. Music supervisors have a significantly different job than film composers. They are primarily responsible for selecting and obtaining the rights to the songs used in a film.¹⁰

⁹ Thomas Fahy, “Killer Culture: Classical Music and the Art of Killing in *Silence of the Lambs* and *Se7en*,” *The Journal of Popular Culture* 37, no. 1 (2003), 29.

¹⁰ See Arved Ashby, *Popular Music and the New Auteur: Visionary Filmmakers after MTV* (New York: Oxford University Press, 2013), 15; Robert Hershon, “They’re Playing Your Song: The Role of the Music Supervisor” *Cineaste* 26/3 (2001), 24-26, 55; and James Wierzbicki, *Film*

Music supervisors have been common in American filmmaking since the 1970s. In fact, all of the directors on whom this dissertation focuses worked with music supervisors, even though they retained authority over all musical decisions on their films. For Fincher, the music supervisor initially played a large role. Fincher explains that he “trust[s] Klyce] implicitly. He’s just responsible for the sound. He helps choose the composer, helps spot the music, and where it goes, and he works with all the source cues. . . . If you want to work really hard, stuff can sound good.”¹¹ The next section of this chapter discusses the industrial and aesthetic considerations that led to Fincher’s active role in the construction of a composite score for *Fight Club*. My examination illustrates how *mélomane* directors can collaborate while still controlling the musical decisions on their films. Further, analysis of *Fight Club*’s entire composite score shows how a director’s scoring decisions help define Indiewood’s liminal position between indie and Hollywood production.

Fincher, *Fight Club*, and Creating a Composite Score

A thorough investigation of *Fight Club*’s entire composite score reveals how its creation marked a striking turning point in Fincher’s scoring practices. For *Fight Club* Fincher switched from working with an experienced film composer to hiring musicians from the popular music realm inexperienced in composing for feature films. Instead of opting for the more conventional film music by Shore, Fincher hired The Dust Brothers, the electronic music duo Michael

Music: A History (New York: Routledge, 2009), 214 for longer descriptions of the music supervisor’s role in the 1990s.

¹¹ Mark Salisbury, “David Fincher British Film Institute Interview,” *Guardian* (January 18, 2009) in *David Fincher: Interviews*, 153-154.

Simpson (E Z. Mike) and John King (King Gizmo), to write *Fight Club*'s original music. The Dust Brothers had no previous experience scoring films. However, they offered an edgy, electronic sound that would have been hard for a more conventional film composer to achieve. Choosing The Dust Brothers illustrates Fincher's new-found confidence in film scoring, since he even went against the music choices of his stars: Brad Pitt and Edward Norton lobbied for the job to go to the band Radiohead.¹²

Fincher took control in other areas of *Fight Club* as well. His experience on *Alien³* made him determined to construct the film he wanted, and almost stopped his involvement in the project. Fox, the studio that produced *Alien³*, bought the rights to *Fight Club* just days before Fincher's agent introduced him to Chuck Palahniuk's 1996 novel. Fincher desperately wanted to direct the film, but he had no desire to work with Fox again. When he found out that Laura Ziskin, Kevin McCormick, and Raymond Bongiovanni—producers known for Indiewood projects—wanted to make the film with him at the helm, he decided to talk to them. But this time he would only make the film his way. He did not want to make “a \$3 million *Trainspotting* version,” instead he was interested in creating “the balls-out version where planes explode and it's just a dream and buildings explode and it's for real . . . The real act of sedition is not to do the \$3 million version, it's to do the big version.”¹³ Executives at Fox, probably at Ziskin's insistence, agreed and gave Fincher a \$70 million budget to create the large version he had described. Fincher recognized Indiewood's strong presence in *Fight Club*'s production, saying “it's not Fox, it's Fox 2000; you know, when all the major studios were trying to act like they

¹² Swallow, *Dark Eye*, 128-129.

¹³ *Ibid.*, 121.

were indie too, this was Fox's indie wing, and they were trying to buy this nasty little book."¹⁴

Fincher had worked in Indiewood before, on the productions of *Se7en* and *The Game*, and so was well versed in the expectations of that sector of the industry. This made him more amenable to the idea of working with a subsidiary of Fox, especially after Ziskin's acceptance of his terms.

The involvement of Fox 2000 illustrates an important and often unremarked aspect of Indiewood production: multiple subsidiary companies within the same conglomerate. Typically, such "sibling" subsidiaries operated on different ends of the popular/indie spectrum. For example, in 1996 Fox created two ancillary companies, Fox 2000 and Fox Searchlight, to appeal to the indie demographic (mostly white, upper middle-class, educated urbanites) and specialty markets. While both companies fall into the Indiewood category described in the introduction, Fox Searchlight was the more "indie" of the two.¹⁵ Fox 2000 produced films closer to the major studio except "that it avoided involvement in action/effects-oriented blockbuster material and was home to some less conventional director-led projects."¹⁶ As it was for most of Indiewood, 1999 was the most productive year in Fox 2000's history. The company released ten films that year, a number that it still has not surpassed.¹⁷ Fox 2000's position on the mainstream side of the

¹⁴ Salisbury, "David Fincher," 152.

¹⁵ In 1999, the same year Fox 2000 released *Fight Club* Fox Searchlight produced *A Midsummer Night's Dream*, *Boys Don't Cry*, *Whiteboyz*, and *Dreaming of Joseph Lees*.

¹⁶ Geoff King, *Indiewood, USA: Where Hollywood meets Independent Cinema* (New York: I.B. Tauris & Co Ltd., 2009), 144.

¹⁷ Fox 2000's 1999 films include *Ravenous*, *Never Been Kissed*, *Pushing Tin*, *Best Laid Plans*, *Lake Placid*, *Brokedown Palace*, *Fight Club*, *Anywhere But Here*, *Light It Up*, and *Anna and the King*.

Indiewood spectrum meant that they had more money to spend than Fox Searchlight. Therefore, their involvement in *Fight Club* allowed Fincher to get both the budget and power he desired.

The film Fincher delivered to Fox 2000 begins with a visual *tour-de-force* that travels inside the brain of the narrator (Jack) with a gun held in his mouth by a man named Tyler Durden.¹⁸ As the camera fully shows Jack's position, he begins to narrate the events that led to this situation. An extended flashback to Jack's previous life as a twenty-nine-year-old corporate drone (he works as a recall coordinator for a major automobile company) who lives a bland, "IKEA" life initiates the narrative proper. Jack cannot sleep, and ends up attending support groups for people with incurable diseases. The catharsis he experiences there helps him sleep for a while, but his calm is shattered by the presence of another "faker," Marla Singer. Marla's attendance at the support groups forces Jack to look elsewhere for release, which he finds shortly thereafter in Tyler Durden, an anarchist soap-maker he meets on a plane. Tyler's beliefs intrigue Jack, who goes to live with Tyler after his condo mysteriously blows up. Both men begin the fight clubs, where other men (mostly from the working class) meet to bare knuckle box. Meanwhile, Tyler begins a sexual relationship with Marla, a decision Jack resents. The fight clubs are a major success, but they are not enough for Tyler, who begins Project Mayhem, an anarchist group set upon destroying American capitalist society that—in their view—emasculates men. Jack eventually realizes that Tyler is a part of his own psyche, and attempts to stop Project Mayhem's plan to blow up the office buildings belonging to credit card companies. Jack's effort to stop the destruction returns the narrative to the opening, with Tyler holding a gun

¹⁸ In Palahniuk's novel and throughout the dialogue of the film the narrator remains unnamed. Fincher calls the character "Jack" in the screenplays in reference to medical books that the narrator finds in the house he shares with Tyler. Because of this, most scholars refer to the character as Jack, a convention I retain throughout the chapter.

in Jack's mouth. The film ends with Jack shooting himself, effectively killing "Tyler," and holding hands with Marla while the buildings explode in front of them. Even with his new-found clarity, Jack could not stop Tyler's—really his—final act of terrorism against capitalism.

Fincher consciously added to the confusion between the two characters inherent in Palahniuk's novel by casting different actors to play Jack and Tyler. Fincher claims the decision to cast Brad Pitt as Tyler occurred because "the narrator idolizes Tyler; he wants to become him. And if I were to choose to become someone else, it would be Brad Pitt."¹⁹ He chose to depict Jack as the opposite of Tyler's persona (played by Edward Norton), saying "it's not Matt Damon, it's not Ben Affleck. It had to be someone who wears that self-doubt and yearning for the right way as Edward did in *The People vs. Larry Flynt*."²⁰ The production team's conscious effort to hide Tyler's true identity did not end at the casting choices. Instead, Fincher and his team had rules they followed when filming including never showing Tyler in an over-the-shoulder shot.²¹ Because Pitt and Norton have such dissimilar looks, there is no way to know that they are different aspects of the same person unless one has already seen the film, had the twist ruined, or paid close attention to the score.

Fincher and screenwriter Jim Uhls altered the meeting of Jack and Tyler and the ending of the novel. The decision to make the film closely related to the novel caused perhaps a surprising complaint from Palahniuk, "I actually wish they'd taken more license with the book

¹⁹ Amy Taubin, "Twenty-First-Century," *Village Voice* (October 19, 1999) in *David Fincher: Interviews*, 63.

²⁰ *Ibid.*, 63.

²¹ Smith, "Inside Out," 55.

and surprised me a little bit more.”²² Palahniuk wanted the film to “improve” his story, while Fincher perceived the similarity between novel and film as a good thing, claiming that “the movie is 60 to 70 percent of what the book is and that’s as much as I think you could do in 1999 in Hollywood.”²³ In the novel, Tyler and Jack meet on a nudist beach instead of on an airplane. Fincher changed their encounter in the film to remove some of the homosexual implications of the novel’s meeting.²⁴ Although homosexual references remain in the finished film, Fincher changed the meeting scene so that audiences would see the relationship between Jack and Tyler as being about self-love, not a critique of homosexuality.

Fincher’s alteration to the meet-cute did not significantly change the trajectory of the narrative in the same way as changing the ending. The novel ends completely differently than the film, as the attack on the credit card buildings fails and the narrator ending up in a mental institution. Additionally, the novel’s ending implies that Tyler has not really left for good, but still runs Project Mayhem from the asylum. On the last page of the novel, the narrator claims

every once in a while, somebody brings me my lunch tray and my meds and he has a black eye or his forehead is swollen with stitches, and he says:
“We miss you Mr. Durden.”
Or somebody with a broken nose pushes a mop past me and whispers:
“Everything’s going according to the plan.”
Whispers:
“We’re going to break up civilization so we can make something better out of the world.”
Whispers:
“We look forward to getting you back.”²⁵

²² Nev Pierce, “Forget the First Two Rules of *Fight Club*,” *Total Film* (April 2006) in *David Fincher: Interviews*, 111.

²³ *Ibid.*, 111.

²⁴ Swallow, *Dark Eye*, 134.

²⁵ Chuck Palahniuk, *Fight Club* (New York: W. W. Norton & Co, 1996), 207.

At the film's end, Jack definitively kills Tyler and takes charge of his life. Murray Skees takes a term from Nietzsche and calls Jack's transformation a type of "self-overcoming." In the film, Jack's self-overcoming occurs when he defeats his own nature.²⁶ Palahniuk's novel ends on a bleaker note.

The narrative close of *Fight Club* stands out among the other films in Fincher's output. Most of Fincher's films, both before and after *Fight Club*'s release, have dark and controversial endings. Whether it's the box with Gwyneth Paltrow's head at the end of *Se7en* or a husband choosing to stay with his pregnant sociopathic wife in *Gone Girl* (2014), Fincher rarely shies away from a disturbing conclusion. Admittedly, *Fight Club* does not end entirely positively, as Tyler's plan is a success and the buildings explode. But the film does not include the original ending's darker implications. While Fincher may have believed the change to the ending improved the story, there was an industrial reason for it: most American audiences prefer films with an upbeat conclusion.²⁷ Thus, as with many Indiewood films, compromises were made to increase the marketability of a potentially controversial film.

Despite its conventional "happy" ending, Fincher's *Fight Club* presented a bleak and contentious narrative that colored its initial reception. The most vehement of the detractors was Alexander Walker of the *London Evening Standard*, who called the film "anti-capitalist, anti-

²⁶ Murray Skees, "Have I Been Understood?--Dionysus vs. IKEA-Boy," in *Fight Club* edited by Thomas E. Wartenberg (New York: Routledge, 2012), 29.

²⁷ See Finlo Rohrer, "Why the Obsession with Happy Endings?," *BBC News Magazine* (April 1, 2009), http://news.bbc.co.uk/2/hi/uk_news/magazine/7976192.stm (accessed 1/17/2016) for a longer discussion of the reasons behind American and British desire for a happy ending.

society, and indeed, anti-God.”²⁸ The vehemence with which *Fight Club* was attacked provides a link with Kubrick, whose *A Clockwork Orange* caused similar outrage over its depictions of violence and perceived negative influence on the populace.²⁹

Critics’ adverse reaction to *Fight Club* reflects the debate about shifting moral and societal values at the end of the 20th century. Of all of the films treated in this dissertation, *Fight Club* most strongly captures the *zeitgeist* of its time. Edward Norton, who plays Jack, thinks the film

speaks to my generation’s conflict with the American material values system at its worst. I guess I’ve felt for a long time that a lot of the films that were aimed at my generation were some baby-boomer perception of what Gen X was about. They seemed to be tailored to a kind of reductive image of us as slackers and to have a banal, glib, low-energy, angst-ridden realism, none of which I or anyone I know relates to. They didn’t speak to the deeper and darker underlying sense of despair and paralysis and numbness in the face of the overwhelming onslaught of media information that we’ve received from the cradle.³⁰

Norton links *Fight Club* strongly with Generation X’s perceived apathetic and occasionally pessimistic outlook on life. Fincher also discusses *Fight Club* in generational terms:

I think the Baby Boomer generation was a much more innocent generation than ours. *Fight Club* really, really got down into the textures of the world we grew up in and the psychological impact of those particular pop culture/marketing/advertising/materialist experiences. I'm not saying nobody over the age of forty-five understood the film—that's ludicrous, lots of people deeply appreciated it—but I think for the same reasons a lot of Baby Boomers didn't understand Nirvana, they didn't understand *Fight Club*.³¹

²⁸ Alexander Walker, quoted in Mark Ramey, *Studying Fight Club*, *Studying Films* series (Leighton Buzzard, UK: Auteur Publishing, 2012), 51.

²⁹ See Mottram, *The Sundance Kids*, 277 and Swallow, *Dark Eye*, 139 for a greater discussion of the link between the reception of the two films.

³⁰ Swallow, *Dark Eye*, 123.

³¹ Pierce, “Forget the First Two Rules,” 110.

Tellingly, Fincher uses a popular music reference to separate those who get *Fight Club* from those who do not.

Music would play a similarly important role in the narrative and themes of the film. Fincher's composite score highlights the Indiewood and late 1990s nature of the production. In *Fight Club*, both pre-existing and original music play an essential role even though the film includes only thirteen pre-existing pieces that fill approximately ten minutes of the hour-and-four-minute score. A single one-minute original cue, "Coffee Store Zak," composed by Rolfe Kent acts as a compiled cue. The compiled cues may not cover much of the composite score's length, but they do essential work in developing certain characters, specifically Marla, Jack, and the men of fight club. The Dust Brothers original music comprises most of the rest of the score. Fincher uses The Dust Brothers' original music to highlight the overall tone, narrative trajectory, and the importance of Tyler to the film.

Fight Club's composite score presents an interesting case study since none of its cues last longer than four minutes. Only two, The Dust Brothers cue that underscores Jack's run from the police station and the pre-existing song "Where is My Mind," last over three minutes. And yet, these short compiled cues do substantial expressive work. The next section discusses how Fincher uses the short pre-existing cues to aurally define certain characters. Then, the chapter presents an analysis of The Dust Brothers' original score which combines with *Fight Club's* sound effects to highlight Jack's mental illness. This chapter illustrates how production context and plot can drive the decision to use a composite score. I add to existing scholarship on the film

Table 3.2 *Fight Club* cue list

Cue Number	Time Code	Composer/Performer, Title (if a pre-existing piece)	Film Content	Diegetic/ Non-Diegetic	Similarity to Sound Effect
1	00:29-02:03	Dust Brothers	Opening Credits- A journey through Jack's brain.	Non-Diegetic	No
2	03:51-04:24	Dust Brothers	Jack flashes back to office life	Non-Diegetic	No
3	04:45-05:41	Rolfe Kent, "Coffee Store Zak"	Jack in his catalogue apartment	Unclear	No
4	06:22-06:34	Vocal warm-ups	Jack goes to his first support group.	Diegetic	No
5	08:58-09:23	Dust Brothers	Jack cries on Bob's chest	Non-Diegetic	No
6	09:25-10:22	George Fenton and John Leach, "Tzigany Waltz"	Jack becomes addicted to the support groups	Non-Diegetic	No
7	11:03-12:23	Dust Brothers	Jack describes his hatred towards Marla	Non-Diegetic	No
8	14:03-15:00	Dust Brothers	Jack confronts Marla	Non-Diegetic	No
9	19:12-20:18	Dust Brothers	Jack does his job	Non-Diegetic	No
10	24:40-25:41	Unclear	Jack tries to get his luggage	Diegetic	No
11	26:17-28:31	Dust Brothers	Jack's home is destroyed; he calls Tyler	Non-Diegetic	No
12	33:15-33:35	Children's film score (uncredited)	Tyler ruins a film for children	Diegetic	No
13	33:35-34:08	Piano melody (uncredited)	Tyler's job at the restaurant	Diegetic	No
14	35:11-36:20	Dust Brothers	The first fight between Jack and Tyler	Non-Diegetic	No
15	37:12-38:16	Dust Brothers	The second fight between Jack and Tyler	Non-Diegetic	No
16	40:46-41:04	Dust Brothers	Jack's life with Tyler	Non-Diegetic	No
17	41:28-42:48	Tom Waits, "Goin' Out West"	The beginning of the fight club	Diegetic	No
18	43:34-46:34	Dust Brothers	Fighting at the fight club	Non-Diegetic	No
19	48:34-48:53	Dust Brothers	Having sex with Marla	Non-Diegetic	No
20	50:13-50:24	Dust Brothers	Tyler picks up the phone	Non-Diegetic	No
21	50:31-50:53	Dust Brothers	Marla pulls Tyler into her room	Non-Diegetic	No

Table 3.2 *Fight Club* cue list, cont.

22	50:53-51:20	Marlene Dietrich, "No Love, No Nothing"	Tyler in Marla's room	Diegetic	No
23	51:25-52:10	Dust Brothers	Marla and Tyler leave her apartment	Non-Diegetic	No
24	59:30-59:39	Theme from Valley of the Dolls	Marla storms out of Tyler's house	Diegetic	No
25	1:00:09-1:01:18	Dust Brothers	Tyler teaches Jack how to make soap	Non-Diegetic	No
26	1:02:17-1:04:25	Dust Brothers	Tyler burns Jack's hand with lye	Non-Diegetic	No
27	1:04:25-1:04:39	Unclear	Jack and Tyler sell their soap	Diegetic	No
28	1:05:17-1:05:46	Dust Brothers	Jack threatens to shoot up his office building	Non-Diegetic	No
29	1:05:58-1:06:03	Dust Brothers	Marla calls Jack at work	Non-Diegetic	No
30	1:09:04-1:09:46	Dust Brothers	Bob joins the fight club	Non-Diegetic	No
31	1:12:33-1:13:07	Svarga, "Vas"	The bar owner, Lou, enters the basement	Non-Diegetic	No
32	1:13:07-1:14:09	Dust Brothers	Tyler fights the bar owner, Lou	Non-Diegetic	No
33	1:14:52-1:15:55	Dust Brothers	The men of fight club picking a fight with strangers	Non-Diegetic	No
34	1:16:59-1:18:38	Dust Brothers	Jack blackmails his boss	Non-Diegetic	No
35	1:19:33-1:21:27	Dust Brothers	Tyler's homework assignments	Non-Diegetic	No
36	1:23:53-1:24:49	Dust Brothers	Tyler's plan	Non-Diegetic	No
37	1:27:56-1:28:53	Dust Brothers	Training begins for Project Mayhem	Non-Diegetic	No
38	1:29:27-1:30:20	Dust Brothers	Bob joins Project Mayhem	Non-Diegetic	No
39	1:30:24-1:31:07	Dust Brothers	A day in the life of Project Mayhem	Non-Diegetic	No
40	1:31:09-1:31:40	Pepsi Commercial (uncredited)	Jack, Tyler, and Project Mayhem watch TV	Diegetic	No
41	1:31:40-1:31:45	KDFW New Theme	Watching the news broadcast at Tyler's house	Diegetic	No
42	1:33:26-1:34:44	Dust Brothers	Project Mayhem threatens the police commissioner	Non-Diegetic	No
43	1:34:54-1:35:07	Dust Brothers	Project Mayhem pretends to cut the commissioners balls off	Non-Diegetic	No
44	1:35:31-1:36:53	Dust Brothers	Jack fights Angel Face	Non-Diegetic	Yes

Table 3.2 *Fight Club* cue list, cont.

45	1:39:44- 1:41:13	Dust Brothers	Tyler crashes the car	Non-Diegetic	No
46	1:41:21- 1:42:18	Dust Brothers	Tyler's vision of the future	Non-Diegetic	Yes
47	1:42:40- 1:44:14	Dust Brothers	Jack realizes Tyler has left	Non-Diegetic	No
48	1:45:06- 1:46:27	Dust Brothers	Bob dies	Non-Diegetic	No
49	1:48:19- 1:48:34	Dust Brothers	Jack tries to find Tyler	Non-Diegetic	No
50	1:48:42- 1:50:17	Dust Brothers	Jack continues looking for Tyler	Non-Diegetic	No
51	1:50:53- 1:51:26	Dust Brothers	Jack gets called Tyler by a bartender	Non-Diegetic	No
52	1:51:56- 1:51:58	Dust Brothers	Marla calls Jack Tyler	Non-Diegetic	Yes
53	1:52:16- 1:55:00	Dust Brothers	Jack is Tyler	Non-Diegetic	No
54	1:55:28- 1:56:46	Dust Brothers	Jack figures out Project Mayhem's plan	Non-Diegetic	No
55	2:00:15- 2:00:39	Dust Brothers	Marla leaves and Jack turns himself in to the police	Non-Diegetic	No
56	2:02:57- 2:06:02	Dust Brothers	Jack runs from the police and tries to stop the bombs	Non-Diegetic	No
57	2:06:48- 2:07:13	Dust Brothers	Jack tries to diffuse the bomb	Non-Diegetic	No
58	2:07:15- 2:07:32	Dust Brothers	Jacks shoots his gun near the bomb	Non-Diegetic	No
59	2:07:45- 2:09:31	Dust Brothers	Jack and Tyler fight	Non-Diegetic	No
60	2:09:31- 2:11:58	Dust Brothers	Back to the opening shot of the film	Non-Diegetic	Yes
61	2:11:58- 2:13:17	Dust Brothers	Jack shoots himself to get rid of Tyler	Non-Diegetic	No
62	2:13:17- 2:15:13	Dust Brothers	Tyler dies	Non-Diegetic	Yes
63	2:15:13- 2:18:57	The Pixies, "Where is My Mind"	Jack and Marla watch the buildings explode and end credits	Non-Diegetic	No

by showing how *Fight Club*'s composite score directly affects character and thematic development.³²

The Pre-existing Pieces

At the start of the narrative, Fincher uses two compiled cues to characterize Jack, *Fight Club*'s narrator. Rolfe Kent's "Coffee Store Zak" and George Fenton and John Leach's "Tzigany Waltz" play during Jack's flashbacks to his previous life, well before he met Tyler. This music entirely lacks the confusion inherent in The Dust Brothers score that begins only after Tyler enters the story.

"Coffee Store Zak" by Rolfe Kent plays during the Ikea catalog montage (cue 3 in table 3.2). Kent uses synthesized drums below a syncopated melody line realized in synthesized brass. The cue stands because of its bland, easy listening ambience. Kent composed "Coffee Store Zak" specifically for *Fight Club*. Starkly different from the rest of the film, it functions as a compiled cue, since it is not composed by the film's designated composers. Its appearance in the clearance list further points towards the cue's status as compiled music.

Kent is a film and television composer, whose best-known scores include *Sideways* (2004, nominated for a Golden Globe for Best Original Score) and the main theme for *Dexter* (2006-2013, nominated for the Primetime Emmy Award for Outstanding Main Title Theme

³² A few scholars, among them Mark Hagood, James Swallow, and Stacy Thompson mention the music in *Fight Club*, however only in passing. See Mack Hagood, "Unpacking a Punch: Transduction and the Sound of Combat Foley in *Fight Club*" *Cinema Journal* 53, no. 4 (2014): 98-120; James Swallow, *Dark Eye: The Films of David Fincher* (London: Reynolds & Hearn Ltd., 2003); Stacy Thompson, "Punk Cinema," *Cinema Journal* 43, no. 2 (2004): 47-66; Thomas E. Wartenberg, ed., *Fight Club* (New York: Routledge, 2012); and Waxman. *Rebels on the Backlot* for more details.

Music). In the twenty-first century Kent would go on to score many films that deal with white millennial masculinity. Only the scores for *Slums of Beverly Hills* (1998) and *Election* (1999) predate Kent's single *Fight Club* contribution. Most of Kent's music explores the same musical idiom heard in "Coffee Store Zack." His scores for *Sideways*, *About Schmidt* (2002), *Wedding Crashers* (2005), *Thank You for Smoking* (2005), *Reign Over Me* (2007), *The Lucky Ones* (2008), *The Men Who Stare at Goats* (2009), *17 Again* (2009), *Ghosts of Girlfriends Past* (2009), and *Up in the Air* (2009) provide relevant examples of his typical scoring practices. Kent's *Election* score, composed around the same time as his single cue for *Fight Club* also exhibits the melody-driven, smooth jazz style that would characterize his later career.

Kent's music and the Ikea montage images work together to create the experience of Jack's claustrophobic life. In order to craft the visuals of the scene, Fincher worked with the digital effects house Digital Domain—also responsible for the opening titles—well before he actually shot the film.³³ In an interview with Gavin Smith, Fincher explained the creation of the Ikea catalog scene, saying

In the book he constantly lists his possessions, and we were like, How do we show that, how do we convey the culmination of his collecting things, and show how hollow and flat and two-dimensional it is? So we were just like, Let's put it in a catalog. So we brought in a motion control camera and filmed Edward walking through the set, then filmed the camera pan across the set, then filmed every singled piece of set dressing and just slipped them all back together, then used this type program so that it would all pan. It was just the idea of living in this fraudulent idea of happiness. There's this guy who's literally living in this IKEA catalog."³⁴

³³ Waxman, *Rebels on the Backlot*, 183.

³⁴ Gavin Smith, "Inside Out," *Film Comment* 35 (September/October 1999) in *David Fincher: Interviews*, 57.

Most commentators remark on Fincher's use of digital effects and do not mention the music. But Kent's lone cue adds an important sonic element to the audience's understanding of an Ikea life as repressive and not desirable. The cue begins on a cut to Jack sitting on the toilet ordering dust ruffles from a catalog and continues to play under Jack's narration of his effort to define himself through consumption. Kent's smooth jazz music in the scene would not be out of place in an elevator or doctor's office, places associated with waiting and monotony.

Smooth jazz is an often scorned type of easy-listening music that achieved popularity in the late 20th century. Artists such as saxophonist Kenny G and singer Natalie Cole exemplify the smooth jazz style. In "Coffee Store Zak" smooth jazz tropes like gently swung rhythms, quiet dynamics, and a placid melody signal Jack's feminization. Fincher had to use a different composer to achieve this effect, as The Dust Brothers do not compose music so stylistically different from their electronic, beat-driven sound. The scene's complicated visuals meant that Fincher needed someone to fit music to the images instead of the other way around. An originally composed cue generates this effect better than a compiled one since Kent could tailor the music specifically to the scene. Thus, this cue illustrates the attraction of the composite score for a director, who can choose different composers for highly specific and stylistically varied musical effects that still intimately connect to their images and narrative.

Fincher also uses George Fenton and John Leach's "Tzigany Waltz" to characterize Jack's life before Tyler (cue 6). As in "Coffee Store Zak," for this scene Fincher chose a piece that differs starkly from The Dust Brothers' original music. Fenton and Leach are British composers who paired up in the 1970s to compose pieces that mimic musical styles from around the world. "Tzigany Waltz" comes from their 1975 LP *Grecian Adventure and Gipsy* and its 1978 rerelease, *Greece/Central Europe*. The piece's Central European heritage is relatively

elided in the cue except for its relationship to the waltz genre. “Tzigany Waltz” follows standard waltz tropes: 3/4 meter, accented first beats, harmonic change once per bar, and strings (here from a synthesizer).

The cue begins with a cut back to Jack as he describes his addiction to the support groups (9:25). Fincher edits the visuals to match Fenton and Leach’s three eight-measure phrases. The first eight measures underscore Jack at the bulletin board deciding to take the support group schedule, and ends with a cut to a shot of pamphlets for three tuberculosis support groups.³⁵ The second eight-measure phrase repeats the melodic material of the first and underscores a quick montage of Jack attending each group. The third repetition of the theme begins with shots of the coffee, food, and participants at Jack’s brain parasite group. The cue fades out as the moderator introduces Chloe. Fincher’s cutting to the phrase at the end of the cue provides important narrative information. Ending the cue as Chloe begins speaking sets her apart from Jack.

In addition to Fincher’s juxtaposition of Jack and Chloe at the end of the cue, its genre makes “Tzigany Waltz” work as a type of counter-scoring. As discussed in Chapter One, waltzes are primarily associated with dance. The persistent waltz tropes highlight the danceable nature of the cue. Through careful placement of the piece with the images, Fincher suggests that Jack waltzes through the support groups for his own benefit. He even steals the schedule for the groups from the bulletin board. Marla and Tyler will later destroy the serenity Jack claims to find at the groups, and bring with them The Dust Brothers’ beat-driven score.

The cues’ relationships to the images helps to identify “Tzigany Waltz” as counter-scoring and “Coffee Store Zak” as parallel scoring. As I discussed above, “Tzigany Waltz” draws meaning from its association with the waltz genre as well as Fincher’s placement of it in

³⁵ As in most of *Fight Club*, the entire scene includes Jack’s voice over the visuals and music.

the scene. Similarly, in “Coffee Store Zak” Fincher uses a genre—smooth jazz—known for its bland and generic melodies. However, the images of that earlier scene focus on the objects in Jack’s life. He is relatively static and stoic, which contributes to the oppressive atmosphere of the moment. In the support group scene, that uses “Tzigany Waltz,” Jack finds emotional release. The emotionality of the moment does not match the subdued, simple melody of the cue. The incongruity between music and images draws attention to Jack’s selfish relationship with the support groups. Both cues illustrate the capacity of composite scores to build meaning through the use of a wide variety of musical styles and careful placement of the music in relation to the image track. The complicated themes and narratives of Indiewood films often require more than one composer or genre of music. Instead, directors like Fincher employ contrasting musics to highlight different aspects of the narrative. In this manner, cues like “Coffee Store Zak” and “Tzigany Waltz” gain meaning through their contrast with The Dust Brothers’ original score and with each other.

The emotional release Jack initially finds at the support groups is destroyed, first by Marla, and then by Tyler. After these characters’ introduction to the narrative, the score includes no more pre-existing pieces that support only Jack’s narrative trajectory. In the second half of the film Tyler is conflated with Jack by way of The Dust Brothers’ score, discussed more fully below. But by the end of the narrative, Jack has again found clarity and literally, himself. This new Jack is, however, significantly different from the Jack of the support groups. Fincher uses the Pixies’ “Where Is My Mind,” (1988) a popular alternative track, to underscore Jack’s final

moment of triumph over Tyler.³⁶ This choice of music leaves Jack with a notably hip sensibility: no more smooth jazz or waltzes, now he is cool and of his generation.

“Where is My Mind” plays after Jack has killed Tyler and reunited with Marla, with whom he watches the buildings explode and collapse. The track begins low in the mix, right after Marla asks “Who did this,” referring to Jack’s gunshot wound (2:15:13). When Jack replies that he shot himself, the opening guitar chords and vocals begin; slowly gaining volume during the couple’s conversation, but staying low enough in the mix so that the dialogue is understandable. As Jack says “everything is going to be fine,” a drum kick and the first explosion begins, startling Marla. The opening instrumental portion of the song dominates the mix until it reduces in volume as Jack says the film’s final line, “You met me at a very strange time in my life.” Only after that line do the opening lyrics take on full prominence in the mix.

Placing “Where is My Mind” in the narrative this way entailed a subtle re-composition of the original recording. Another instance of the director becoming music creator through the manipulation of a pre-existing piece. For Fincher, as with many directors that use composite scores, recorded pre-existing music is as malleable as original cues. In the film, the instrumental opening of “Where is My Mind” lasts thirty-one seconds, while on the original record it only lasts twenty-five seconds. The song begins with an ostinato—a repeated musical idea—in the acoustic guitar. The Pixies play the opening ostinato four times. The first and second statements include humming and acoustic guitar, with the third and fourth statements layer in drums and an electric guitar. In the film, the opening of the song is re-cut to begin with the third and fourth statements, extending the opening of “Where Is My Mind?” to five and a half phrases from the

³⁶ The Pixies did not write “Where Is My Mind” specifically for the film; it was released on their 1988 debut album *Surfer Rosa*.

four in The Pixies' original. Fincher wanted to begin the record during Marla and Jack's discussion of the gunshot wound, but given the dialogue, The Pixies' version would have been too short. The lead vocal would have entered over Jack's final line, a major *faux pas* in traditional film scoring practice, which stipulates that dialogue should always be intelligible. Instead the song's introduction is extended, a practical decision that allows the dialogue to finish without having to compete with the song. Fincher's decision also had implications for the viewer's understanding of the ending, as someone familiar with the Pixies song would expect the lyrics to begin in their normal position. With the extension of the introduction, Jack's words take the place of the lyrics, drawing the viewer's attention, and making the line not only the film's final word, but the culmination point for the entire narrative.

When Fincher included "Where Is My Mind" at the end of *Fight Club* it had already had a life in films, having been used in *A Matter of Degrees* (1990) and *The Adventures of Sebastian Cole* (1998). In *A Matter of Degrees*—a film about a man in the 1980s with 1960s sensibilities who goes to law school and must navigate the world of business—"Where is My Mind" appears as part of a popular music-heavy soundtrack that includes music by contemporary alternative bands such as The Lemonheads, The Ophelias, and the Throwing Muses. In all there are thirty-eight music tracks in *A Matter of Degrees*, all but two of which are from the popular/alternative music genres. In this film, "Where Is My Mind" played a part in a soundtrack made for commercial purposes. *A Matter of Degrees* did not have a wide release. It first appeared in 1990 at the United States Film Festival Park City (renamed the Sundance Film Festival in 1991), and then only appeared in theaters in New York City. Backbeat Films and Fox Lorber Features, the film's production companies, released the popular music-oriented soundtrack cassette and CD (both in 1991) in order to generate publicity and ancillary income. Even with the soundtrack

releases, *A Matter of Degrees* did not enter the public consciousness in the same way as a film with a wide-release theatrical run. The practical reasons for the inclusion of “Where is My Mind” in *A Matter of Degrees* separates it from the thematic impact the song had in *Fight Club* and *The Adventures of Sebastian Cole*.

In a striking resemblance to its use in *Fight Club* a year later, in *The Adventures of Sebastian Cole* “Where is My Mind” plays over the final image and end credits. The film centers on the teenager Sebastian Cole (Adrian Grenier) who contends with his final year of high school, an alcoholic mother, and a transsexual stepfather. Like *A Matter of Degrees*, *The Adventures of Sebastian Cole* had a limited release, only opening on seven screens. However, unlike the earlier movie, here “Where is My Mind” does not appear on a soundtrack full of popular music. This film’s director, Tod Williams, uses the radio edit of the track, and does not extend it as Fincher does in *Fight Club*. The instrumental intro enters at 1:36:44 as Sebastian jokes with a Mexican family. The first and second statements of the ostinato occur as the final images play, with the third and fourth statements (the pair with drums and electric guitar) playing as the final image freeze-frames and goes to a black screen. The Pixies lyrics enter as the credits begin and play throughout the entire credit sequence.

Fincher’s awareness of *A Matter of Degrees* and *The Adventures of Sebastian Cole* is difficult to ascertain. However, the similarity between the use of the song in *Fight Club* and *The Adventures of Sebastian Cole* suggests that he may have seen the latter. But even if the two films were not known to Fincher, playing “Where Is My Mind” at this point in the film also supports the narrative in a crucial way. As discussed below, in The Dust Brothers’ original cues music and sound effects become blurred, projecting a confused aesthetic in line with Jack’s confused state of mind. Jack cannot tell himself and Tyler apart. However, the compiled cue “Where is My

Mind” works differently, playing only after Jack has killed Tyler, come to terms with his dual personalities, and taken control of his life. “Where is My Mind” works in the final scene as a conventional final song. It also recalibrates the soundtrack to include the expected differentiation between music and sound effects that was lost when Marla and Tyler entered the story.

Of all the songs included in the score, only one, the theme from *Valley of the Dolls* (1967), is mentioned in the novel. This track defines Jack’s love interest, Marla. In the book, Marla sings the lyrics while leaving Jack’s house the morning after sleeping with Tyler. In the book Jack calls it “that creepy ‘Valley of the Dolls’ song.”³⁷ Palahniuk mentions only the song title, so the reader does not know which part of the song Marla sings. However, the title alone links Marla’s character with the sentiments of the song, which profess a longing to make a change. Through singing, Marla suggests she feels lost and does not want to remain in their current situation.

The theme from *Valley of the Dolls* appears at the same moment in the film (cue 24) as in the novel: Fincher’s use of the song clearly comes from his source material. Interestingly, “Valley of the Dolls” does not appear in the earliest available screenplay draft by Jim Uhls from April 18, 1997. It first emerges in the second draft from March 13, 1998 and remains in every subsequent draft (see Table 3.3 for a list of available screenplay drafts). In the first draft, Uhls stripped away many of the elements—especially the voiceover—that attracted Fincher to the novel, most likely because of pressure from the studio to make the film more commercial. In fact, Fincher has said “the first draft had no voiceover, and I remember saying, ‘Why is there no VO?’ and they were saying, ‘Everybody knows that you only use VO if you can’t tell the story’.

³⁷ Palahniuk, *Fight Club*, 68.

Table 3.3 *Fight Club* screenplay drafts

Screenplay Number	Date	Draft Name	Location
1	April 18, 1997	Revision	WGA West
2	March 13, 1998	No Name	Margaret Herrick Library, Academy of Motion Picture Arts and Sciences
3	April-May, 1998	1 st Locked Copy- 1 st Revision	WGA West
4 (same as 3)	April-May, 1998	Shooting Script	Margaret Herrick Library, Academy of Motion Picture Arts and Sciences

And I was like, ‘It’s not funny if there’s no voiceover, it’s just sad and pathetic.’”³⁸ The theme from the *Valley of the Dolls* was likely a casualty of this same impetus. In the later drafts written under Fincher’s influence, under Fincher’s influence, the song returned, illustrating the importance Fincher placed both on remaining faithful to the novel and realizing his musical vision for the film.

In the finished film, Marla sings a phrase of “Valley of the Dolls” as she storms out of the house after telling Jack, “You are such a nutcase I can’t even begin to keep up” (59:30). As she turns back to grab her jacket, Marla begins to sing “Gotta get off, gonna get/Off of this merry-go-round/Gotta get off, gonna get/Need to get on where I’m bound,” lyrics from the middle of the tune. Free to choose any part of the song, Fincher and Klyce selected a portion easily connected to Marla’s situation. She literally goes off to where she’s bound by leaving the house. The lyrics again express Marla’s desire to remove herself from the relationship.

Marla sings the theme from *Valley of the Dolls* at an important moment in the evolution of her character. *Fight Club* seems mainly concerned with the emasculating effects of modern society on young men. At 40:18 Tyler says, “We’re a generation of men raised by women, I’m wondering if another woman is really the answer we need.” Yet a woman does play an essential role in Jack’s life. As Cynthia A. Stark explains, “Marla, we learn, as the film progresses, is the impetus for the arrival of Tyler Durden, and hence for the formation of the fight clubs and the inception of Project Mayhem. She is the impetus, then, for the mission of self-repudiation, self-reclamation, and social change informing the fight clubs and Project Mayhem. Marla is the force

³⁸ Smith, “Inside Out,” 52.

behind the narrator's efforts to salvage his self-respect."³⁹ The danger with Marla serving this role is that her only purpose could easily become setting the male protagonists on their course. By allowing her to voice her own perspective—even if it is only a short phrase of a song—Fincher and Palahniuk save Marla from devolving into a sort of narrative device and portray her as a more fully developed character in her own right.

Fincher and Klyce's decision also gives Marla a sense of agency not seen among the rest of the characters. As I show throughout this dissertation, composite scores involve the making of a unified whole from a multitude of musical works. The theme from *Valley of the Dolls* still works within this system, but as a diegetically sung piece it stands apart from the other songs and The Dust Brothers' original score. Thus, Fincher and Klyce musically set Marla's character apart from the others—she is the only character who sings—and highlight her difference from the world of Jack's psychosis. This cue illustrates how analysis of an entire composite scores forces scholars to account for all sorts of musical moments, including the vocal agency of a single character in a single scene.

Fincher and Klyce use one other compiled track to characterize Marla in *Fight Club*. They include Marlene Dietrich's version of "No Love, No Nothin'" (cue 22), a song not mentioned in Palahniuk's novel. The woman in the song sings of abstaining from all romantic or fun activity until her lover comes back to her. The scene with "No Love, No Nothin'" begins at 50:53 as Marla slams the door after she pulls Tyler into her apartment. Interestingly, no playback device is pictured in the scene, and neither Marla nor Tyler turns anything off as they leave. Even though no radio or record player appear in the shot, the viewer can identify the song as

³⁹ Cynthia A. Stark, "There's Something About Marla: *Fight Club* and the Engendering of Self-Respect" in *Fight Club*, 53.

diegetic through its low placement in the mix, the quick change from the sound of the hallway (The Dust Brothers score) to the quiet track, its ubiquitous presence throughout the scene, and the futzing of the recording suggesting cheap speakers. The Dust Brothers' original score accompanies Tyler's trip to the apartment but once the scene moves solely into Marla's space, the soundtrack is filled with her music. The song plays quite low in a mix that includes a lot of dialogue; however, an acute listener can still hear the lyrics, "I promised him to wait for him/Till even Hades froze/I'm lonesome heaven knows/But what I said still goes/No love, no nothin'/And that's a promise I'll keep." At the end of the scene approaching sirens drown out the song. The Dust Brothers' original music takes over as Marla and Tyler run from the police.

While "No Love, No Nothin'" and its original context do not explicitly relate to Marla's story within *Fight Club*'s narrative, the lyrics and version by Marlene Dietrich speak volumes about Marla as a multi-faceted character. Composer Harry Warren and lyricist Leo Robin wrote "No Love, No Nothin'" for the 1943 Fox musical *The Gang's All Here*. Alice Faye sang it in the film, but Marla plays Dietrich's version, recorded in 1954 for Columbia LP *Live at the Café de Paris*. Like the theme from *Valley of the Dolls*, "No Love, No Nothin'" plays a subtle but important role in the construction of Marla's character by way of songs she chooses that express her position. "No Love, No Nothin'" plays when Tyler is introduced to Marla. She does not start the record in relation to him (or Jack). Instead, this is the music of Marla herself, who selects much older material to provide the soundtrack to her reality. The cue draws attention to itself because of its difference from the other compiled tracks in the score. No other pre-existing piece exhibits the lightly syncopated, instrumental melody of the song or the scratchy recording quality. All the other tracks use updated recording techniques and mostly electronic instruments.

Thus, the song's sound and musical material identifies it as from an earlier era, even if the viewer does not recognize the singer.

In addition to the musical distinctiveness of the cue, a wealth of potential extra-textual references emerge if the viewer recognizes the singer as Marlene Dietrich. In a career that spanned more than fifty years, Dietrich participated in theater, films, and cabaret. Originally from Germany, she did not become internationally famous until she starred as Lola Lola in Josef von Sternberg's *The Blue Angel* (1930). That film would set the type of character Dietrich would play for the rest of her career; a "fallen" woman who sings. Singing was essential for Dietrich's public persona and career trajectory. Steven Bach even claims, "the sound of her was as important as the look of her, and she would become the first international star actually *created* by sound."⁴⁰ Marla's playing of Dietrich specific record, in addition to her unusual style choices and questionable morals, make her the 1990s counterpart to Dietrich's 1930s and 1940s glamorous bad-girl persona, what Browning calls the classic femme fatale. Additionally, the genre of music for which Marla shows a preference plays an important role in this process. She is the type of 1990s woman who listens to music from the 1950s and early 1960s, a retro choice that aligns her with some in the film's target audience but separates her from Jack and Tyler. Thus, Fincher uses music to add depth to a character that otherwise threatens to become a stereotype. As with the theme from *Valley of the Dolls*, Fincher's composite score allows him to insert a brief musical cue that defines Marla's character through its sound in the scene and potential extra-textual references in a manner no original cue could do so efficiently.

⁴⁰ Steven Bach, *Marlene Dietrich: Life and Legend* (Minneapolis, MN: University of Minnesota Press, 2011), 90.

Fincher and Klyce use short cues comprised of pre-existing popular songs to portray other characters as well. “Goin’ Out West” by Tom Waits aurally defines the men who frequent the fight club. This small but significant diegetic musical moment—“Irvine [the bartender] hits the button and the jukebox loses power—the record simply turns slower until it stops revolving”—is the only other musical reference in the screenplay.⁴¹ No screenplay draft mentions a specific song, a lack of specificity which puts Fincher in line with more conventional Hollywood directors. Most directors do not typically name specific pieces during the writing stage. They do this to leave themselves options: were a specific piece named, it could become intimately connected to the scene in the mind of the director, and harder to replace if the rights were refused. While in this instance Fincher apparently had no precise record in mind—or at least did not put a specific reference into writing—the exacting way he used the cue in the finished film indicates the song’s importance in realizing the scene.

In the finished film, the jukebox scene uses Tom Waits’ “Goin’ Out West” (cue 17). Waits’ music is best categorized as folk-inspired experimental rock. “Goin’ Out West” appeared as the tenth track on his 1992 album *Bone Machine*, his last album before *Fight Club*’s production.⁴² “Goin’ Out West” only plays for twenty seconds, but it has an important role in setting the atmosphere of the scene. Because the camera follows Jack and Tyler as the song plays, it becomes associated with them and those who follow their lead. Waits’ musical persona adds associative texture to the characterization of Jack and Tyler’s fight club. Waits consciously

⁴¹ Jim Uhls *Fight Club* screenplay, April-May 1998, Writer’s Guild Foundation Shavelson-Webb Library, Los Angeles.

⁴² Coincidentally, *Bone Machine* is also the name of a song on The Pixies’ 1989 album *Surfer Rosa*. There does not appear to be any similarity between the Pixies song and the Tom Waits album other than the name.

cultivated a “beautiful loser persona — a guy who was always present at strip clubs, Bowery bars, and sidewalk bitch sessions.”⁴³ Waits’ gritty and hoarse vocals, the distortion at the beginning of the cue, and a strong backbeat suggests rock music, a genre characterized by its association with men and the working class. The music combines with the visual darkness of the bar, which adds to the impression of the men as low-class and rough personalities.

The scene begins just after Jack, during a meeting at work, shows a man his bloody mouth (41:28). The opening distorted guitar chords of Waits’ song score Jack’s boss and the other men’s shocked expressions and Jack’s voiceover saying “You can swallow a pint of blood before you get sick.” This portion of the cue acts as a type of pre-lap under Jack’s line. Only with the cut to a long shot of Jack and Tyler walking into the bar can the music be interpreted as diegetic. The mix confirms this interpretation since the music increases in volume as Jack and Tyler get closer to the bar. That the strong drum beat enters and the tempo increases at this moment suggests a scoring function for the record. Fincher and Klyce further delineate the switch from extra-diegetic to diegetic with a sound effect of a car door shutting heard on the cut from Jack and his boss to Jack and Tyler walking. The second instrumental phrase of the song continues until Jack and Tyler are completely in the bar, immediately after which the bartender begins to clear everyone out. Unlike the direction in the screenplays, the record does not run down. Instead, it gradually fades out as the men leave the upstairs bar and head to the basement. Fincher fades the song out entirely as Tyler stands in the middle of the basement and begins to tell the men the rules of fight club. Again, the use of a short but precisely placed musical moment helps Fincher and Klyce provide essential narrative information by way of a compiled cue.

⁴³ Jim Macnie, “Tom Waits Biography,” *Rolling Stone*, <http://www.rollingstone.com/music/artists/tom-waits/biography> (accessed 7/27/2015).

Throughout *Fight Club* Fincher uses pre-existing music as an indicator of characters' personalities and their connections with each other. Fincher needed the assortment of styles and genres to differentiate characters. The diversity of musical material in the composite score allows Fincher to economically construct a subtle narrative and characters. As discussed in the next section, The Dust Brothers' original music furthers the thematic content of the film by aurally indicating the complicated relationship between Jack and Tyler. It also works to support and emphasize the fast pace of the narrative and visuals.

The Original Music

As shown, the pre-existing pieces in *Fight Club* help demarcate key characters. Tyler, however, proves a special case. Because of his connection with Jack, Tyler is not differentiated from Jack by pre-existing musical material. Instead, a combination of The Dust Brothers' original non-tonal, synthesized score and sound effects suggest Jack's mental pathology sonically. Additionally, The Dust Brothers' cues provide much of the film's forward momentum. In short, the original music in *Fight Club*'s composite score works to both distinguish and join central characters and provide the narrative flow.

Electronically produced film scores had been around for many years by the time The Dust Brothers scored *Fight Club*. The first electronically scored feature film, *Forbidden Planet*, was released in 1956, although this was an exception for its time.⁴⁴ As electronic mixing and sampling technology improved throughout the 1970s and 1980s, scores using these methods became more common, even though more traditional orchestral scoring methods continued to

⁴⁴ Wierzbicki, *Film Music*, 167.

dominate. In part, the increasing focus in Hollywood on pop and rock music—genres that made heavy use of electronic music—caused the rise in this type of scoring.⁴⁵ Fincher and Klyce can be seen as participating in this late 1990s trend, for they too preferred an electronic score by a popular music duo instead of a more traditional orchestral score. They made extensive use of new digital technology in both the film’s visual and music production. Because of this technology, The Dust Brothers were not limited to the sound of a conventional Hollywood symphony orchestra. They could incorporate wordless vocals and other non-traditional sounds such as bubbling liquid, bird calls, and wordless vocals into their cues. This practice occurs throughout *Fight Club*, and helps explain the confusion between sound effect and original score heard in the second half of the film.

The majority of The Dust Brothers’ cues have a beat-driven, up-tempo style that complements the fast pace of cutting. The Dust Brothers’ credit sequence music provides a representative example of their beat-driven cues. The credits begin as one would expect, with the logos of each of the production companies (20th Century Fox and Regency Pictures). The Fox logo remains unchanged; however, the sound of bubbling liquid is heard with the Regency logo. Arnon Milchan founded Regency in 1982 and has always used the same musical signifier for the company’s logo; therefore, viewers would expect to hear its characteristic flute and string theme and not the sound of bubbling liquid. It is not unheard of for a director to change a production company theme—Stanley Kubrick did so in *2001*—but the choice always draws attention to itself. On repeat viewings, the bubbling can be heard as Tyler’s soap-making process. Opening

⁴⁵ Ibid., 212.

the film with a sound effect displacing expected music foreshadows the occasional confusion between music and sound effect that occurs throughout film.

The bubbling sounds continue after the Regency logo fades out. At that point sounds of static, as if from an old record player, join the mix. An upward moving string gesture completes this perception before the entire set of sounds is rudely interrupted by a DJ scratch on the cut to a black screen. The scratch initiates The Dust Brothers' title music, a rock-inspired up-tempo cue that includes prominent drum and guitar lines. The Dust Brothers incorporate synthesized wordless vocals doubling the instrumental melody. Lacking lyrics, which create an eerie effect. The entire cue exemplifies Fincher's preference for music "with a little riptide to it."⁴⁶

Fincher and The Dust Brothers include two sonic clues in these opening moments that play out in the rest of the film: the sound of bubbling and a record scratch. The bubbling is later contextualized as Tyler's soap-making. Soap, especially its surprising destructive potential, plays a major part in the narrative of both novel and film. Soap also played an important role in the marketing of the film, even providing the title and cover image (a pink soap bar with *Fight Club* stamped in a soap dish) for the theatrical poster, DVD, and BluRay releases. Thus, including the sound of bubbling soap at the beginning of the film highlights its importance to the narrative, while also providing an unexpected aural experience. Additionally, the static and a scratch from a record player call attention to the sound effects heard throughout the score. These sounds also suggest an older, more conventional sampling technique, since by the late 1990s artists like The Dust Brothers worked primarily with digital tracks rather than LPs.

In the first part of the film, as Jack's music languishes in smooth jazz and waltzes, The Dust Brothers mirror the pre-existing pieces by composing original cues without a strong beat.

⁴⁶ Pierce, "In Conversation with David Fincher," 144.

These ambient cues (cues 2, 5, 7, 8 in Table 4.2) use synthesized sounds that fade in and out in a mostly soft dynamic. All four cues lack melody that could help move the narrative forward. Instead, the music aurally indicates Jack's stagnation by matching his bland life with a dull aural experience. These cues illustrate how *mélomane* directors use original music in composite scores to specifically tailor sound in certain scenes.

The beat-driven music from the opening credits returns to the score only after Tyler enters the narrative. The first cue with a substantial beat, produced by a synthesized drum machine, occurs at 19:12 under the montage of Jack travelling. Unlike their later beat-driven music, The Dust Brothers do not layer synthesized instruments or other sounds into this cue. The synthesized drum beat repeats a one measure loop alone in the mix. The cyclic nature of the cue, emphasized by the absence of other instruments, highlights the tedium of Jack's life. He may be slightly active, but he had not fully escaped the cycle of monotony the music underscores in the film's opening moments. Only when Tyler passes Jack on the moving walkway do The Dust Brothers add a new musical phrase to the cue. Jack asks, "if you wake up in different time, in a different place, could you wake up as a different person?" As Jack finishes his line, the camera turns and follows Tyler who heads in the opposite direction on the walkway. The Dust Brothers cue adds a small flourish on the toms, which include a lower pitch than the looping snare and high hat. Significantly altering the context of the score at this moment provides as much of an indication of Jack and Tyler's connection as the camera movement, voiceover, or Pitt's star text. Tyler's appearance drives a change in the original music just as he begins a transformation of Jack's life. Use of an original cue allows Fincher to musically signify a character's immediate control over the trajectory of a narrative.

Once Tyler's influence over Jack becomes certain, original cues begin to combine music and sound effects. This highly unusual device supports Jack's descent into madness. Only at the end, after Jack has killed that part of himself containing Tyler, does music with melodic material return to emphasize Jack's victory. As discussed earlier, this achievement is marked by the appearance of hip pop music, The Pixies, into the score to signal Jack's acquisition of "cool" music tastes and a return to a normative mix of soundtrack elements.

Fincher's choice to use music that sounds like a sound effect is remarkable.⁴⁷ In fact, in many instances throughout the film, it is not clear which department—music or sound—generated a given sound. Electronically produced scores were common in 1990s Hollywood even though sound and music departments remained separate. So when Fincher and Klyce elide music and sound effects, it stands outside normal practice. Some 21st century films such as *The Hurt Locker* (2008) have used this technique, but *Fight Club* seems to be one of the first to employ it through an entire film.⁴⁸

The series of moments when musical score and sound effects become blurred play an important role in the audience's understanding of Jack's evolution. All of the cues that blur the line between sound effect and music occur late in the film, as part of a move towards the film's climax. At the beginning of the film, slow monotonous cues characterize Jack. With the introduction of Marla and Tyler into the narrative The Dust Brothers' beat-driven original cues enter the score. Then, at 1:35:31 Jack makes a definitive move towards Tyler's world-view,

⁴⁷ Mixing of music and sound effects occurred in a few earlier films, most notably *Apocalypse Now* (1979). See Todd Decker, *Hymns for the Fallen: Combat Movie Music and Sound after Vietnam* (forthcoming) for a longer discussion of the sound design in that film.

⁴⁸ See *Ibid.* more information about the combination of music and sound effect in *The Hurt Locker*.

which Fincher highlights by combining music and sound effect for the first time. The cue begins as Jack fights Angel Face (cue 44). This fight represents the first time Jack has been maliciously violent towards another person, hence more like Tyler. Thus, a noticeable alteration in scoring is supported by a major character change.

The blurring of music and sound effects occurs as the line between Jack and Tyler becomes nearly imperceptible. The Dust Brothers score the fight with breathing effects and high-pitched frequencies. The drum beat associated with their cues to this point are lacking. Leading up to the fight, Jack becomes jealous of Angel Face claiming Tyler's attention, saying "I am Jack's inflamed sense of rejection." The fight scene begins with a cut to a shot of the bar and then a cut into the basement, where Jack and Angel Face have begun to fight. After the cut from the bar all sound is muted, an effect especially noticeable in the slowed voices of the men cheering in the background. Fincher increases the volume and speed of the sound as Angel Face appears to gain the upper hand. When Jack knocks Angel Face down, The Dust Brothers' cue begins again. This cue contains no discernible melodic material; instead high frequencies underscore sound effects of Jack punching Angel Face. Effects are mixed louder than the more musical sounds.

Jack's fight with Angel Face culminates in this outburst of violence and its sounds. All other noise is muted. Browning argues this approach "conveys the post-fight reality of damaged hearing . . . [and] also the sense that Jack filters those impressions that he wants or not, i.e., we are being presented with a highly subjective narrative."⁴⁹ Browning's idea can be nuanced when analyzing the moment in context of the larger narrative. The lack of melodic material focus

⁴⁹ Browning, *David Fincher: Films that Scar*, 113.

attention on the violence of the scene—helped by the highly mixed sound of punching—as well as the men’s disgusted and horrified reactions. Fincher draws attention to an important moment in the evolution of Jack’s transformation into Tyler through a combination of music and sound effect.

As the film progresses, the line between sound effects and score continues to blur. The scenes where Tyler tells Jack his vision for the future (1:41:21), when the film returns to the opening shot of Jack with the gun in his mouth (2:09:31), and when Tyler dies (2:13:17) offer the best examples of this ambiguous combination of music and sounds. In the first of these moments—Tyler’s description of the future—the underlying timbre is almost identical to that heard during the fight with Angel Face, with the addition of sampled material. The other two instances of sound effects and music mixing present an even more complicated sound mix, for both cues use only a low bass tone. These tones transition seamlessly into and out of The Dust Brothers’ more beat-driven cues, which suggests their connection to the score and not the sound department. In all four of these moments Fincher puts the viewer in Jack's subjective position, a point-of-view gradually more and more associated with his experiences with and confusion about Tyler.

In the film’s final fifteen minutes Fincher conclusively associates the overlap between music and sound effects with Jack’s experiences of Tyler. Jack, who had just been in a car accident, lies dazed while Tyler describes his vision of the future (cue 46). The visuals in this scene contribute to the feeling of perplexity by fading in and out, going from a shot of Jack to a black screen to shots of Tyler then back again. The camera does not focus on either character, and much of the information we glean from the scene comes from the score. Throughout the moment, music supports the narrative by following Tyler’s description of his fantasy. The

resulting “music” can be heard as an example of *musique concrète*, a style of composition that uses recorded sounds, both natural (birdsongs) and man-made (whistles and vehicles, for example).⁵⁰

From the beginning of the cue (1:41:19), The Dust Brothers closely mimic certain events in Tyler’s speech. Music precedes the fade-in to Jack on a bed in his room. For about three seconds, the scene is defined solely by sound: water dripping and synthesized noises. These effects continue as The Dust Brothers add sounds supporting Tyler’s words. When he talks about stalking elk in the ruins of a major city, muffled, echo-laden voices emerge on the soundtrack, perhaps signifying people living in the city. This same voice effect returns when Tyler describes watching figures pounding corn on an abandoned highway. When he talks about climbing vines to reach the top of the Sears Tower, birds sounds are heard. Such references continue throughout the short scene. In a cue lasting just under a minute, The Dust Brothers layer a large array of sonic material, none of which qualifies as melodic or harmonic in a tonal sense.

While Tyler’s anarchistic vision is never clearly articulated in the film, capitalism remains his major target. The above scene plays a crucial role in explaining the motivation behind Tyler’s Project Mayhem and the societal changes he works towards. Having the score imitate what Tyler says adds a sonic dimension to his dream of overthrowing consumer capitalism. The musical element adds confusion to Tyler’s message and Jack’s perspective, for it is not clear whether the viewer hears Jack’s imaginings or Tyler’s. The score follows what Tyler describes, but the images are all shown through Jack’s eyes. Fincher’s combination of Tyler and Jack’s perspectives through both music and image hints at their shared identity. This key scene

⁵⁰ “Musique Concrète,” *The Oxford Dictionary of Music*, <http://www.oxfordmusiconline.com.libproxy.wustl.edu/subscriber/article/opr/t237/e7104> (accessed 7/28/2015).

illustrates how music can convey important narrative information even in a short cue. The composite score allows for such a function through its multiple types of music that permit a director to aurally differentiate the various themes and characters of their films.

The combination of music and sound effect returns at the *dénouement* as Jack attempts to kill Tyler, stop the explosions, and take control of his life (cues 60-62). This complicated scene alternates The Dust Brothers' beat-driven music with a low bass tone. The beat-driven moment (cue 61) underscores Jack's decision to take control and shoot himself, which calls for a more active musical style. The seamless transitions between these three cues indicate that they come from The Dust Brothers and not the sound department.

Fincher returns to the opening shot of the film at the start of the low bass tones. The cue begins over a black screen: only scored by low bass notes which could be mistaken for wind effects. Identifying the sound as wind makes sense since Jack and Tyler sit on the top floor of a building, again obscuring which department, music or sound, created the cue. As Jack looks down and sees Marla pulled from a bus (2:10:21-2:0:28), her screams and the siren of a police car are heard as well. Even though not much happens in the score at this moment, Fincher makes it clear that the low bass note continues to be part of Jack's subjective position. This interpretation is reinforced by removing the low bass tone from the soundtrack when the camera cuts to Marla with the Space Monkeys on the street (2:10:32). In that moment only Marla's yells, the Space Monkeys' response, and street noise are heard. The lack of the bass note on the cut to Marla suggests that it sounds only in Jack/Tyler's mind. Fincher and Klyce use the score in this moment to highlight the subjective nature of the film's narrative.

Cue 62, when Tyler dies (2:13:17), confirms this reading by marking a brief return to the low bass note from cue 60. The cue begins with a high pitch lasting sixteen seconds which

begins immediately after Jack shoots himself in the mouth to kill Tyler. The high frequency pitch can be interpreted literally as a ringing in Jack's ears after he shot the gun; the resonance of the gun blast continues a few seconds into this cue as well. Once the high tone leaves the soundtrack, the bass pitches continue alone on the soundtrack until the introduction of "Where is My Mind."

The Dust Brothers' original music acts as a unifier throughout *Fight Club's* narrative. It also emphasizes Tyler's importance to the story. Just as Jack's perceptions begin to change once he meets Tyler, so does the music that underscores his journey. Fincher's combination of music and sound effects directly suggest Jack and Tyler's connection. Tyler further drives the style of the original music by bringing with him The Dust Brothers' beat-driven cues. *Fight Club's* composite score allows Fincher to control every small connection between score and film, including large and small scale character and narrative developments. Thus, Fincher infuses his film with extremely unusual scoring practices that highlight the film's difference from expected Hollywood fare, while also continuing to support the narrative in a traditional way.

Conclusion

Fight Club's composite score illustrates the dual aims of Indiewood films, to be "indie" and popular. Much of the film's score serves both purposes. For example, The Dust Brothers' synthesized music, as well as the more obscure pre-existing material, count among the score's "indie" aspects. Fincher's decision to hire The Dust Brothers and not the more popular Radiohead suggests the importance of a specific sound on his conception of the film. It was also The Dust Brothers' material that Fincher chose to include in his soundtrack CD. Some reviewers disagreed with Fincher's decision. Film critic, musician and producer Dan Goldwasser claimed: "the album runs one hour long, and probably has about 15 minutes of truly listenable music. That

opinion might vary from person to person, but I believe that in the end, we can all agree on one thing: the score to *Fight Club* is one of those scores that works well in the film-but doesn't stand on its own.”⁵¹ While Goldwasser acknowledges his own subjective response to the CD, his review highlights the potential problem of an Indiewood composite score. Indiewood companies expected their directors to participate in standard ancillary revenue streams like the soundtrack CD. However, using a composite score allows directors to so specifically tailor the music to the images that the cues occasionally do not work well out of context.

Fight Club's soundtrack CD may not have been an overwhelming success, but the film represents an important case study of the Indiewood composite score. More than any other film in this dissertation, *Fight Club* was influenced by the introduction of electronic and digital media into scoring practices of the late 1990s. Using electronic technologies to broaden the meaning of the composite score would become more common in the twenty-first century, but was cutting edge in 1999. Fincher chose such an unusual scoring style because of his narrative material. The blurring of the line between music and sound highlights Jack's psychosis. It further illustrates an important way music can construct meaning in films with a narrative twist at the end. The shift of all film sound to digital helped Fincher and Klyce create this effect by easing the manipulation of both score and sound effect into a continuous soundtrack.

By definition, composite scores employ a variety of pre-existing and original musics. However, in *Fight Club*, the very definition of “music” is expanded to include digitally produced or recorded sounds that otherwise would have been labeled sound effects. In other composite scores of the time, most of the original material draws on traditional Western forms of melody,

⁵¹ Dan Goldwasser, review of *Fight Club* soundtrack CD, *Soundtrack.net* (24/10/1999), <http://www.soundtrack.net/album/fight-club/> (accessed 2/9/2016).

tonal harmony, and instrumentation. Through The Dust Brothers' synthesized original music, Fincher unifies his film by way of unfamiliar musical means. As discussed in the final chapter of this dissertation, Baz Luhrmann uses similarly unusual scoring techniques in the development of his composite score for *Moulin Rouge!*

CHAPTER 4

MOULIN ROUGE! (2001) AND THE BLENDED COMPOSITE SCORE

Baz Luhrmann has received high profile awards, major studio backing, and box office success that would seem to remove him from the list of Indiewood directors. Additionally, his recent films, *Australia* (2008) and *The Great Gatsby* (2013), were given budgets—\$130 million and \$105 million respectively—usually reserved for Hollywood blockbusters. However, in his early career Luhrmann had the same budget constraints and struggles for independence as his Indiewood counterparts.

Luhrmann's links to Indiewood can be examined on an industrial as well as a personal level. In 1993 the director signed a first-look agreement with Fox that stands to this day. Even though the deal has changed throughout the years, it has provided Luhrmann both financial security and almost unprecedented creative freedom. The arrangement with Fox also allowed Luhrmann to have practically unlimited access to Fox's Sydney studio, which enables him to remain an Australian who works in Australia. He shares much with Kubrick in this respect: both men's remove from the Hollywood studios gave them an element of freedom not found when working in California. Luhrmann's Australian base gives him the opportunity to ensure he retains control over his artistic decisions, something he, like many Indiewood directors, struggle with in their search to balance artistry with commercial success.

Luhrmann's deal with Fox has had lasting implications for his production company, Bazmark. Bazmark and Fox receive credit as co-producers on all of Luhrmann's films. Scholar Pam Cook has argued that the arrangement makes Bazmark the same as a Fox subsidiary: "Luhrmann does not owe the studio any films, and although Fox owns the copyright on all the

work, they do not have the right to interfere in creative decision-making.”¹ This arrangement is reminiscent of the relationship between the major studios and their Indiewood subsidiaries. Both sides must continue to uphold their ends of the bargain for the agreement to work. Bazmark provides films that attempt to garner critical acclaim and large box office. In return, Fox allows Luhrmann to create his films without much oversight. Thus, the production context and relative autonomy enjoyed by Luhrmann keeps his work in the liminal position held by most Indiewood films.

Indiewood’s supportive atmosphere fostered Luhrmann’s unusual scoring practices. Uniquely among *mélomane* directors, Luhrmann re-arranges the majority of the pre-existing tracks in his composite scores. I call this combination of original and pre-existing material the blended composite score, which can be considered an intensification of conventional composite score practice. As shown in the first three chapters, directors occasionally employ pre-existing material re-arranged specifically for their films. In many cases the director themselves does the re-arranging, which makes them a music creator. Luhrmann does not use this technique in a few cues, but the majority of them in *Moulin Rouge!* The large amount of re-arranged pre-existing material in the film’s blended composite score blurs the line between pre-existing and original music becomes even more than in conventional composite scores. Just as in Fincher’s combination of music and sound effects in *Fight Club*, Luhrmann’s obscuring the line between original and pre-existing music draws attention to itself. *Moulin Rouge!* is the most extreme example of this practice. Luhrmann re-arranged all of the pre-existing cues in the film, the characters’ sing the re-arrangements diegetically, and all of the tracks are recognizable popular

¹ Pam Cook, *Baz Luhrmann* (New York: Palgrave Macmillan, 2010), 3, 28-29.

songs from the twentieth century. However, as discussed below, Luhrmann created scores using these re-arranging techniques from his earliest film, *Strictly Ballroom* (1992).

Indiewood helped nurture the development of the blended composite score, because, again, the director uses a large amount of pre-existing material which requires substantial financing to obtain the desired permissions. In addition to a larger budget than their indie peers, Indiewood offers directors the freedom to experiment. Without this independence Luhrmann could not have created his scores. Thus, the blended composite scores that have come to define Luhrmann's films musically were fundamentally enabled by his origins in 1990s Indiewood.

Luhrmann's first three films (*Strictly Ballroom*, *William Shakespeare's Romeo + Juliet* [1996], and *Moulin Rouge!* [2001]) are connected by their Indiewood production context and have come to typify his visual and musical aesthetics. Indeed, he calls them his Red Curtain trilogy. (A red-curtained stage appears at the start of each.) Despite their differences in plot and time period, Luhrmann has said that these films are connected through the use of three guidelines: a "prominent motif designed to individualize and progress the films," "continuity of time and authenticity of events is often disregarded in each for cinematic effect," and "the plots of the films must be simple and the audience must understand how the film will end from the establishing/opening sequence."² Scholars like Elsie Walker and critics such as John Lahr have further connected the films through their discussion of—usually forbidden—love.³ To these

² Kate Bellmore, "Raise the Curtain: Playing with the Narrative in Baz Luhrmann's Red Curtain Trilogy," *Reel Club* (July 2011), <https://reelclub.wordpress.com/2011/07/24/raise-the-curtain-playing-with-the-narrative-in-baz-luhrmann%E2%80%99s-red-curtain-trilogy/> (accessed 7/8/2015).

³ Elsie Walker, "Pop Goes the Shakespeare: Baz Luhrmann's *William Shakespeare's Romeo + Juliet*" in *The Literature/Film Reader: Issues of Adaptation*, edited by James M. Welsh and Peter Lev (Lanham, MA: Scarecrow Press, 2007), 143 and John Lahr, *Honky Tonk Parade: New Yorker Profiles of Show People* (New York: The Overlook Press, 2005), 208.

analyses I would add that all of the Red Curtain films, and indeed all of Luhrmann's films to date, are linked through a common use of the blended composite score.

Most of the directors in this dissertation came to use the composite score after first establishing themselves in the film industry. Luhrmann, however, has used a composite score from his earliest film, *Strictly Ballroom*. In that film Luhrmann used a lengthy score, with sixteen pre-existing pieces and original music by Hirschfelder. Hirschfelder is listed as the arranger on eight of the sixteen pre-existing tracks, which set the precedent for Luhrmann's later use of the blended composite score.

Luhrmann filled the composite score of his second feature, *William Shakespeare's Romeo + Juliet*, with songs that fit the contemporary setting and alternative mood of the film. Of the nineteen songs included, thirteen were released in the mid-1990s. Almost all of these were from rock and alternative genres, with Luhrmann using recordings from groups like Radiohead, Garbage, and One Inch Punch. The 1997 release date of half the songs in the clearances implies that many were written and recorded specifically for the film. Commissioning new material allowed Luhrmann to work with the individual groups to craft the tracks to the images. Even so, he still used a member of his music department, Nellee Hooper, the film's credited composer, as producer on six of the nineteen pre-existing tracks. Again, Luhrmann uses blended composite score procedures when making a pre-*Moulin Rouge!* film.

The composite score for *Moulin Rouge!*, the third film in the Red Curtain trilogy, offers a paradigmatic example of Luhrmann's blended composite score. Unique among the films in this dissertation, Luhrmann and his music team create a fully cohesive score in *Moulin Rouge!*—pre-existing pieces are arranged by the same personnel who write the original music. The next section discusses the production of *Moulin Rouge!* and its role in the development of the film's

blended composite score. The chapter concludes with an in-depth examination of the music in *Moulin Rouge!* Luhrmann employs music three ways in the film: in arrangements that mimic the original recordings, as mash-up-like medleys, and as purely original compositions. A section each examines the reasons behind and consequences of these three strategies. Analysis of *Moulin Rouge!*'s entire score illustrates the flexibility of the composite score model, as well as providing one way to discuss *mélomane* directors who employ unusual scoring methods.

Luhrmann, *Moulin Rouge!*, and the Blended Composite Score

Luhrmann began working on what would become *Moulin Rouge!* in 1996 when he approached Craig Pearce with an idea to do a musical set in 1890s Paris and “based on the Orpheus myth.”⁴ They worked together to create the screenplay, which went through multiple drafts. Pearce has said that “there was a lot of stupid stuff in early drafts. We went down roads that just led nowhere; that were dead ends. Writing the screenplay was a very tortuous experience and took a long, long time. We were despairing a lot of the time, and we thought that it was never going to work, and it took a long time to really hit on the style.”⁵ Eventually the style they used blended aspects of the Orpheus myth with elements of Puccini’s *La Boheme*, Verdi’s *La Traviata*, and Shakespeare’s *A Midsummer Night’s Dream*.⁶

The finished version of *Moulin Rouge!* follows Christian, a poet and musician who arrives in Montmartre hoping to participate in the Bohemian lifestyle and its ideals of “truth, beauty, freedom, and love.” He meets a group of young Bohemians, including Henri de

⁴ Muir, *Singing a New Tune*, 166-167.

⁵ *Ibid.*, 170-171.

⁶ Cook, *Baz Luhrmann*, 85.

Toulouse-Lautrec and Erik Satie—two real-life personages—and a narcoleptic Argentinian invented for the film. Impressed by Christian’s musical ability, the Bohemians decide to make him the writer of their play “Spectacular Spectacular.” Christian and the Bohemians then go to the Moulin Rouge to meet its star Satine and lobby for their work to be performed at the club. On the same day the club’s owner Harry Zidler arranges another meeting for Satine with the Duke, a potential investor in the show. Satine is tasked with seducing the Duke. She mistakes Christian for her target. The two end up falling in love even though an essential part of the Duke’s investment agreement with Zidler are the sole rights to Satine’s body. After the Duke attempts to rape Satine because of her feelings for Christian, the two lovers decide to run away together. Zidler dissuades Satine from her plan by telling her that she is dying of consumption and that the Duke plans on having Christian killed. Satine breaks up with Christian in order to save him. She then performs in the opening night of “Spectacular Spectacular.” Christian comes to the theater and confronts her, which leads to their reconciliation just before she dies. The film ends as it began with Christian writing their love story.

The multitude of influences on Luhrmann and Pearce’s conception of *Moulin Rouge!* are reflected in the film’s blended composite score. Scholars such as Cook and Clare Parfitt-Brown have investigated the links between MTV, Hollywood musicals, Bollywood, and *Moulin Rouge!* Both Cook and Parfitt-Brown discuss these influences as separate aspects of the score. However, Luhrmann mingles the influences in his interviews: “whatever you call it—musical, opera, MTV—all I know is that I love music cinema, and I wanted to see it work again. I wanted to find some way to tell a story through music in this time and place, to produce a kind of musical software, if you will, that can decode a story for the audience today. And this is what we found.”⁷

⁷ Jesse Green, “How Do You Make a Movie Sing?,” *New York Times* (May 13, 2001), SM124.

While the links between the three influences on the score are important to investigate, this chapter shifts focus to the mechanics of the music that makes up the film's blended composite score.

One exception to my analysis strategy is the influence of MTV. MTV's history is discussed briefly here in order to show its influence on Luhrmann's aesthetic signature. Luhrmann, more than any other director in this dissertation, relies on MTV and its music and visual style to construct and sell his films. His relationship to MTV's style has been examined by scholars like Michael Anderegg, Arved Ashby, and Robert L. York.⁸ Even though he is Australian, Luhrmann can be shown to have been influenced by MTV, since the network appeared in Australia "on that country's National Nine Network in April 1987, airing six hours a week Friday and Saturday nights."⁹ Many, in the United States and Australia, looked on MTV's influence over popular culture with dismay and trepidation, arguing that the rapidly edited images and loud music changed teenagers' brains.¹⁰ Yet, none could argue against the notion that, the 1980s and 1990s, MTV had become a driving force, spreading Western, and especially American culture, around the world. By the time Luhrmann began creating his own films, MTV and its aesthetics pervaded popular culture in his home country.

⁸ See Michael Anderegg, "James Dean Meets the Pirates Daughter: Passion and Parody in William Shakespeare's *Romeo + Juliet* and *Shakespeare in Love*" in *Shakespeare, the Movie II: Popularizing the Plays on Film, TV, Video, and DVD*, edited by Richard Burt and Lynda E. Boose (New York: Routledge, 2004); Arved Ashby, "Introduction" in *Popular Music and the New Auteur*, edited by Arved Ashby (New York: Oxford University Press, 2013); Robert E. York, "'Smells Like Teen Shakespirit' Or, the Shakespearean Films of Julia Stiles" in *Shakespeare and Youth Culture*, edited by Jennifer Hulbert, Kevin J. Wetmorer, and Robert York (New York: Palgrave Macmillan, 2006) for more information.

⁹ Jack Banks, *Monopoly Television: MTV's Quest to Control the Music* (Boulder, CO: Westview Press, 1996), 97.

¹⁰ Tom McGrath, *MTV: The Making of a Revolution* (Philadelphia: Running Press, 1996), 8.

When Luhrmann began production on *Moulin Rouge!* the MTV style was central to Western popular culture, even though scholars of MTV, like Tom McGrath, have argued that by the late 1990s MTV had passed its prime.¹¹ What in the late 1980s had been cutting edge became *passé* as other TV networks and film directors began emulating the MTV aesthetic, such as a high rate of cutting, loud music, and an association primarily with pop, rock, and hip-hop genres.¹² This meant that MTV's style was widely recognized, so when Luhrmann employed it to great excess in *Moulin Rouge!* most audiences would have been familiar with its aesthetic markers.

Much of the music in *Moulin Rouge!*'s hails from the hey-day of MTV. Table 4.1 presents a breakdown of the original recording dates of the pre-existing songs in *Moulin Rouge!* by decade. An examination of Table 4.1 shows that of the thirty-six pre-existing pieces used in the score, seven come from 1980 to 1990. While Luhrmann includes a song from every decade after 1930, he concentrates his song choices to the 1970s and 1980s. The overwhelming majority, seventeen of the thirty-six songs, or almost half, come from those two decades. There are many potential

¹¹ Marks and Tannenbaum, *I Want My MTV*, 18.

¹² Of course, discussions of its decline did not mean that MTV disappeared. Instead, the station concentrated on non-music video programming to help keep its target demographic interested. See Saul Austerlitz, *Money for Nothing: A History of the Music Video from the Beatles to the White Stripes* (New York: Continuum, 2007); Banks, *Monopoly Televisio*; Roger Beebe and Jason Middleton, eds, *Medium Cool: Music Videos from Soundies to Cellphones* (Durham, NC: Duke University Press, 2007); R. Serge Denisoff, *Inside MTV* (New Brunswick, NJ: Transaction Books, 1988); Craig Marks and Rob Tannenbaum, *I Want My MTV: The Uncensored Story of The Music Video Revolution* (New York: Dutton, 2011); and Tom McGrath, *MTV: The Making of a Revolution* (Philadelphia, PA: Running Press, 1996) for more on the history of MTV.

Table 4.1 *Moulin Rouge!* compiled cues by decade

Year	Number of Tracks
Pre-1940	3
1940-1949	2
1950-1959	2
1960-1969	2
1970-1979	11
1980-1989	7
1990-1999	5
Post-2000	4

reasons for Luhrmann's choice of songs. He was born in 1962, and thus most likely to relate to music from his youth. Yet, discussed in the analysis of the film's score to follow, these tracks received a large amount of exposure on MTV. Their extensive play on the music channel makes them easily recognizable for the majority of a Western audience. In addition to its music, the connection with MTV provides essential information about *Moulin Rouge!*'s narrative and, most importantly, characters. This chapter illustrates how a director can create meaning through a viewer's potential knowledge of all aspects of a pre-existing song's history—including its music video.

Using a large music department enabled Luhrmann to bring many different perspectives to *Moulin Rouge!*'s score. Collaborators that returned from *Strictly Ballroom* and *Romeo + Juliet* included DeVries, Armstrong, and arranger Chris Elliott. The music department's prior experience working together meant that they "had an already developed common language, and a good knowledge of each other's strengths and specialties."¹³ Music director Marius DeVries claimed

It's difficult to be precise about how everyone's roles really played out on *Moulin Rouge!*—Baz was very concerned to foster an open and collaborative approach to the enterprise and the whole musical side of the project was very much one of teamwork, involving a great deal of boundary-crossing on all of our parts! Not only that, but it was important to us that our "imported" talent—Fat Boy Slim, Missy Elliot, et al—would treat their contributions with a real sensitivity to the scenes they were to appear in—you know, Norman Cook was arguably scoring the can-can scene as much as creating a track for the LP.¹⁴

Collaboration was important to Luhrmann because of his beginnings in theater, especially as a student of the National Institute of Dramatic Arts in Australia (NIDA) in the 1980s. While at

¹³ Goldwasser, "Interview, Part 1."

¹⁴ Ibid.

NIDA Luhrmann became an adherent of devised theater. The devised movement began in England in the 1960s as a form of political protest over the rigidity of the theater. By the time of its third period in the 1980s; however, devising meant almost anything as long as collaborative practices were involved.¹⁵ While devised theater had a large impact on Luhrmann's development, once he began creating feature films he followed a more normative collaborative path for an auteur Indiewood director. He works with a large group of people, but always contains complete control over his productions.

Luhrmann's power over *Moulin Rouge!*'s score can be seen in the single extant shooting script available in Hollywood archives. It shows that Luhrmann and screenwriter Pearce wrote the lyrics into the script, effectively composing the score's quotation of multiple pre-existing tracks. This explains why Luhrmann uses songs not records in his composite score. Following Luhrmann and Pearce's combination of lyrics, the music department was required to make one quoted song flow into the next in the finished film. The description of the show's finale provides a representative example. Each characters sings a phrase from pre-existing songs heard throughout the film, including "Children of the Revolution," "The Show Must Go On," "One Day I'll Fly Away," and "Your Song." The originally composed song "Come What May" is also referenced at this moment.

Immediately the uprising continues. Toulouse sings defiantly as the guards approach.

TOULOUSE (SINGS)
No matter what you say,
ARGENTINIAN (SINGS)
This show is ending our way

¹⁵ Kathryn Mederos Syssoyeva, "Introduction: Toward a New History of Collective Creation," in *Collective Creation in Contemporary Performance*, edited by Kathryn Mederos Syssoyeva and Scott Proudfit (New York: Palgrave Macmillan, 2013), 8 and Deirdre Heddon and Jane Milling, *Devising Performance: A Critical History* (New York: Palgrave Macmillan, 2006), 4-5.

ZIDLER (SINGS)

The show must go on

Satie leaps up from the pit as he sings.

SATIE (SINGS)

There'll be no compromise

THE DOCTOR (SINGS)

No more living out lies

ZIDLER (SINGS)

The show must go on

CHRISTIAN (SINGS)

We'll stand and we'll fight

Christian/Satin (sing)

For our opening night

ZIDLER (SINGS)

The show must go on

The Bohemians fight the guards off with revolutionary Bohemian choreography.

BOHOS/CHRISTIAN (SING)

Come on and stand your ground

For Freedom, Beauty, Truth and Love

SATIN (SINGS)

One day I'll fly away

TOUOUSE (SINGS)

How wonderful.,

CHORUS (SINGS)

No you won't fool the children of the Revolution

TOULOUSE (SINGS)

How wonderful life is,

BOHOS/CHORUS (SING)

No you won't fool the children of the Revolution

SATIN (SINGS)

One day I'll fly away

FOUR WHORES (SING)

Spectacular, Spectacular

No words in the vernacular

BOHOS/CHORUS (SING)

No you won't fool the children of the Revolution

TOULOUSE (SINGS)

Now you're in the world

FOUR WHORES (SING)

Spectacular, Spectacular

No words in the vernacular

BOHOS/ CHORUS (SING)

No you won't fool the children of the Revolution

The thunderous chords of the Come What May finale, the downstage Palace disappears and the sky cloth flies out to reveal the full company on the Act 1 set in a finale pageant.

CHORUS (SINGS)
*Come what may*¹⁶

All of the set pieces get such a treatment in the script, indicating that Luhrmann and Pearce pieced together the lyrics of the various pop songs as they wrote the screenplay drafts. They then relied on the music department to combine the various songs and add continuity between the set pieces.

While Luhrmann retained final authority over all film decisions, the music department worked closely together when creating *Moulin Rouge!*'s composite score. Many of the usual differentiations between jobs in the music department broke down, as all members of the team performed similar functions. The clearance list offers clues as to how the members of the music department collaborated on *Moulin Rouge!*'s blended composite score. Table 4.2 lists the song clearances for the film. (A separate set of clearances for the original music can be found in Table 4.5). Of the forty-six song clearances, Luhrmann is listed as a producer on thirty-three, Armstrong on twenty-three, DeVries on thirty-one, and “music development editor” Josh Abrahams on thirty-one. The credits show that often the four men, or some combination of the group, worked together on given tracks. There is no way of knowing the level of involvement of each member of the music department. However, when Luhrmann and the screenwriter Pearce appear in the clearance list, it likely indicates their compilation of lyrics during the writing stage, as described above. The other men—Armstrong, DeVries, and Abrahams—with their music credentials were most likely responsible for providing the music for the cues.

In addition to illustrating the collaboration amongst members of the music department,

¹⁶ Baz Luhrmann and Craig Pearce, *Moulin Rouge!* Screenplay, 10/26/1999-6/1/2000, Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences (hereafter MHL), Los Angeles, Core Collection, pg. 113-115 (hereafter *Moulin Rouge!* Screenplay).

4.2 *Moulin Rouge!* song clearances in end credit order (songs part of medleys in italics)

Song	Writer/Composer	Artist	Arranger/Producer
"Nature Boy"	Eden Ahbez	John Leguizamo	BLAM (Luhmann), Josh Abrahams, Craig Armstrong
"Complainte de la Butte"	Georges Van Parys and Jean Renoir	Rufus Wainwright	Michel Pepin, Rufus Wainwright
"Children of the Revolution"	Marc Bolan	Marius DeVries	BLAM, Abrahams, DeVries
"The Sound of Music"	Richard Rogers and Oscar Hammerstein II	Ewan McGregor	BLAM, Abrahams, DeVries
"Children of the Revolution"	Marc Bolan	Ewan McGregor, Jacek Koman, John Leguizamo, Carry MacDonald, Kylie Minogue, Ozzie Osbourne, Matthew Whittet	BLAM, Abrahams, DeVries
Zidler's Rap (medley), featuring:			
<i>"Zidler's Rap"</i>	Luhmann, Craig Pearce, DeVries	Jim Broadbent	BLAM, Abrahams, DeVries
<i>"Lady Marmalade"</i>	Bob Crewe, Kenny Nolan	Christina Aguilera, Lil' Kim, Mya, Pink	Missy Elliott, Rockwilder
<i>"Smells Like Teen Spirit"</i>	Kurt Cobain, Chris Novoselic, Dave Grohl		Danny Saber
<i>"Because We Can"</i>	Norman Cook	Fatboy Slim	Fatboy Slim
Sparkling Diamond's (medley), featuring:			
<i>"Diamonds Are a Girl's Best Friend"</i>	Jule Styne, Leo Robin	Nicole Kidman, Jim Broadbent, Natalie Mendoza, Lara Mulcahy, Caroline O'Connor	BLAM, Abrahams, Armstrong, DeVries

4.2 *Moulin Rouge!* song clearances in end credit order, cont.

<i>"Material Girl"</i>	Peter H. Brown, Robert S. Rans	Nicole Kidman Natalie Mendoza, Lara Mulcahy, Caroline O'Connor	BLAM, Abrahams, Armstrong, DeVries
<i>"Rhythm of the Night"</i>	Diane Warren	Valeria	BLAM, Abrahams, DeVries, Alexis Smith
"Meet Me in the Red Room"	DeVries, Amiel Daemon	Amiel	BLAM, Abrahams, DeVries
"Diamond Dogs"	David Bowie	Beck	Beck
"Your Song"	Elton John, Bernie Taupin	Ewan McGregor, Placido Domingo	BLAM, Abrahams, Armstrong, DeVries, Patrick Leonard
The Pitch (medley), featuring:	Lyrics by Luhrmann and Pearce		
<i>"The Can Can" from Orphée aux Enfers</i>	Jacques Offenbach		
<i>"The Sound of Music"</i>	Richard Rogers and Oscar Hammerstein II		
<i>"Your Song"</i>	Elton John, Bernie Taupin	Nicole Kidman, Ewan McGregor, Jim Broadbent, Jacek Koman, John Leguizamo, Carry MacDonald, Richard Roxburgh, Matthew Whittet	BLAM, Abrahams, DeVries
"Children of the Revolution"	Marc Bolan	Bono, Gavin Friday, Maurice Seezer	Richard "Biff" Stannard, Julian Gallagher, Bono, Gavin Friday, Maurice Seezer
One Day I'll Fly Away (medley), featuring:			
<i>"One Day I'll Fly Away"</i>	Will Jennings, Joe Sample	Nicole Kidman	BLAM, Abrahams, Armstrong, DeVries
<i>"Your Song"</i>	Elton John, Bernie Taupin	Ewan McGregor	BLAM, Abrahams, Armstrong, DeVries

4.2 *Moulin Rouge!* song clearances in end credit order, cont.

“Love is Like Oxygen”	Andrew Scott, Trevor Griffin		
“Love is a Many Splendored Thing”	Paul Francis Webster, Sammy Fain		
“Gorecki”	Andrew Barlow, Louise Rhodes	Nicole Kidman	BLAM, Abrahams
Elephant Love Medley, featuring:		Nicole Kidman, Ewan McGregor, Placido Domingo	BLAM, Abrahams, Armstrong, DeVries
“ <i>All You Need is Love</i> ”	John Lennon, Paul McCartney		
“ <i>I Was Made for Lovin’ You</i> ”	Paul Stanley, Desmond Child, Vini Poncia		
“ <i>One More Night</i> ”	Phil Collins		
“ <i>Pride (In the Name of Love)</i> ”	U2, lyrics by Bono and The Edge		
“ <i>Don’t Leave Me This Way</i> ”	Kenneth Gamble, Leon Huff, Cary Gilbert		
“ <i>Silly Love Songs</i> ”	McCartney		
“ <i>Up Where We Belong</i> ”	Jack Nitzsche, Buffy Sainte-Marie, Will Jennings		
“ <i>Heroes</i> ”	David Bowie, Brian Eno		
“ <i>I Will Always Love You</i> ”	Dolly Parton		
“ <i>Your Song</i> ”	Eton John, Bernie Taupin		
“Like a Virgin”	Billy Steinberg, Tom Kelly	Jim Broadbent, Richard Roxburgh, Anthony Weigh	BLAM, Abrahams, DeVries
“Come What May”	David Baerwald	Nicole Kidman, Ewan McGregor	BLAM, Abrahams, Armstrong, DeVries

4.2 *Moulin Rouge!* song clearances in end credit order, cont.

El Tango de Roxanne (medley), featuring:			BLAM, Abrahams, Armstrong, DeVries
“Roxanne”	Sting	Ewan McGregor, Jose Feliciano, Jacek Koman, Richard Roxburgh	
“Le Tango du Moulin Rouge”	Marianito Mores, lyrics by Luhrmann and Pearce	Ewan McGregor, Jose Feliciano, Jacek Koman, Richard Roxburgh	
“Come What May”	David Baerwald	Nicole Kidman	
“Fool To Believe”	Luhrmann, Pearce, DeVries, Armstrong	Nicole Kidman, Jim Broadbent	BLAM, Abrahams, Armstrong, DeVries
“The Show Must Go On”	Freddie Mercury, Brian May, Roger Taylor, John Deacon	Nicole Kidman, Jim Broadbent, Anthony Weigh	BLAM, Abrahams, Armstrong, DeVries
Hindi Sad Diamonds (medley), featuring:			
“Chamma Chamma”	Sameer	Alka Yagnik	
“Diamonds Are a Girl’s Best Friend”	Jule Styne, Leo Robin	Nicole Kidman	BLAM, DeVries, Steve Sharples
“The Hindi”	Steve Sharples	John Leguizamo	BLAM, DeVries, Sharples
“Nature Boy”	Eden Ahbez	David Bowie, Massive Attack	Robert “3D” Del Naja, Neil Davidge, Armstrong

the clearances highlight Luhrmann's unique scoring practices. Clearances normally note song information (writers and publishers) and recording information (performer and record label). In *Moulin Rouge!* the clearances provide information for the song and the original arrangement made for the film. This small but crucial difference calls attention to Luhrmann and the music department's employment of songs, not records, in the film's blended composite score.

Despite the important role the entire music department played in the creation of *Moulin Rouge!*'s blended composite score, some chose to downplay the collaborative nature of the production after the film was released. Craig Armstrong, the film's nominal composer, claimed a different level of involvement than the clearance list would suggest. He maintains, "I was involved at the start. The first job was really the arrangement of the songs, so I went out to Australia. I was involved in the project for a year and a half and I went to Australia three times."¹⁷ Later in the interview Armstrong acknowledges DeVries' involvement, but does not mention Abrahams at all.¹⁸

In search of an elevation of his status as the film's only original composer, Armstrong leaves out certain aspects of the production process. For example, he does not mention that due to prior commitments he joined the project after the rest of the team had started working.¹⁹ Again, the film's clearances provide important information on the development of the score. As Table 4.2 illustrates, Armstrong did not work alone on arranging any of the pre-existing material.

¹⁷ Ford A. Thaxton, "Craig Armstrong on Scoring *Moulin Rouge!*" *Soundtrack: The CinemaScore & Soundtrack Archives* (7/2/2013), <http://www.runmovies.eu/?p=2258> (accessed 7/9/2015).

¹⁸ *Ibid.*

¹⁹ Goldwasser, "Interview, Part 1."

Of course, the clearance list does not mention the original themes and cues that were composed solely by Armstrong. However, the discrepancy between Armstrong's claims of exclusive responsibility for the entire soundtrack and the reality of the score's production process is telling. Armstrong struggled a bit to retain the status of original composer on the unusual score, while the clearance list highlights the role of collaboration. Luhrmann's blended composite score intensifies the reasons—discussed in the introduction—to call the director, not the composer, a film music creator. Throughout the rest of this chapter, an examination of filmmaker's comments and a close reading of *Moulin Rouge!*'s entire blended composite score illustrates how Luhrmann uses music as an integral part of his aesthetic style. This chapter also shows how even unusual composite scores further the expected emotional, character, and narrative developments of an *mélomane* directed Indiewood film.

Songs Recreated Closely

The composite scores analyzed in this dissertation thus far juxtapose mostly pre-existing recordings, some re-arranged pre-existing songs, and original music. While this is the common practice, a few directors, like Luhrmann, choose to compile songs not recordings. Luhrmann's decision has huge implications for his score and film as a whole by merging potential extra-textual references from the songs with the experience of new musical material. Yet, even though Luhrmann and his team arranged almost every pre-existing piece in *Moulin Rouge!*'s soundtrack, they followed various strategies for integrating these cues in the film. Often they re-arrange the track to sound like its original recording, a strategy that occurs in seven songs—"Nature Boy," "Children of the Revolution," "The Sound of Music," "Your Song," "One Day I'll Fly Away," "Like a Virgin," and "The Show Must Go On." Musical analysis of these songs illustrates that

Luhrmann employs them most often in scenes that develop characters, a common function for pre-existing music in composite scores. This section illustrates how directors can occasionally employ unfamiliar scoring techniques in expected ways.

Luhrmann and his team vary the exactness with which they arrange cues to sound like original recordings. Of all the songs in *Moulin Rouge!*'s score, "Your Song" appears with the most frequency, and illustrates the way Luhrmann makes a song recognizable without exactly mimicking the record. The many repetitions of "Your Song" have similarities with Elton John's original 1970 recording. Elton John wrote "Your Song" with Bernie Taupin, his long-term collaborator. Five members of the music department had a hand in creating the arrangement of "Your Song." Luhrmann, Abrahams, Armstrong, DeVries, and Patrick Leonard (who was only involved in the production of this cue) all receive credit as producers.

Christian sings "Your Song" at 28:26 (cue 27 in Table 4.3) during his "interview" with Satine. This first use of what will be a recurring melody presents the song in its entirety, even though the scene is a moment of farce. Christian believes he is auditioning for Satine as a writer; she believes he is the Duke whom she has been sent to seduce. Christian initially struggles to think of any poetry to recite. Satine's attempts at seduction do not help his efforts. He finally hits upon inspiration and begins to recite the lyrics of "Your Song" as if they were his own poetry. Satine exclaims ecstatically while he recites, but once Christian begins singing, at the words "My gift is my song," she stops. The power of song—words wed to music—stops all other sound in the scene and causes the lights of Paris to illuminate. The influence of "Your Song" over the direction of the narrative continues to grow the longer Christian sings. Soon "reality" falls away completely. Christian and Satine no longer stand on the balcony of the elephant room but dance in the clouds, with Placido Domingo singing backup as the man in the moon.

The opening of “Your Song” exhibits the most similarities with Elton John’s original recording. Once Christian breaks into song, at the chorus, piano accompaniment characteristic of John’s record plays. McGregor (as Christian) inflects the song similarly to John, using the same pronunciation and moderate tempo. However, after McGregor ends the first chorus, the music changes significantly. Luhrmann and his team add Italian opera star Placido Domingo to the cue, something far distant from the original. The orchestration also shifts from a single piano to a full symphony. The change in orchestration corresponds with the variation in visuals. Luhrmann and his team re-arrange and re-orchestrate “Your Song” in order to intimately fit the cue to the images. And yet, the song remains music most viewers know comes from outside the world of the film. “Your Song”—even re-arranged—is a compiled cue.

“Your Song” is heard seven other times in short phrases throughout the score (cues 30, 33, 35, 37, 38, 39, and 40). Each re-use references the song’s initial appearance, in part by using the symphony orchestration from its first hearing. All of these reprises are limited to a single phrase—most often the chorus line ending “how wonderful life is now you’re in the world.” Usually the singer begins the phrase *a cappella* before the orchestra joins in. It seems that Luhrmann reprises “Your Song” most often because of the lyrics. Likely he wrote the lyrics of the chorus into the screenplay in various places, using the material as a theme that could be fit in the film whenever he needed the chorus’ sentiment. Luhrmann employs the music and lyrics of “Your Song” as one would an original theme, another way the line between pre-existing and original material is blurred in *Moulin Rouge!*

A second pre-existing cue, “Children of the Revolution,” closely resembles its

Table 4.3 *Moulin Rouge!* cue list

Cue #	Time Code	Title (if pre-existing song)	Performing Character/Actor in Film	Film Content
		OPENING		
1	00:00-00:25	Orchestra tuning	N/A	Red curtain appears
2	00:25-00:45	Fox theme	N/A	Red curtain opens to reveal Fox logo
3	00:45-01:15	Overture (“Sound of Music,” “Tango de Roxanne,” and “Can-Can”)	N/A	Opening credits
4	01:25-04:28	“Nature Boy”	Henri de Toulouse-Lautrec/ John Leguizamo	Introducing Montmartre, the Moulin Rouge, and Christian
		CHRISTIAN IN THE PRESENT		
5	04:53-05:19	“Complainte de la Butte”	Henri de Toulouse-Lautrec/ John Leguizamo	Christian begins his story
6	05:21-05:31	“Children of the Revolution”	Musician/ Waldo Garrido	Christian describes the Bohemian revolution
7	05:31-05:52	Underscore	N/A	Christian describes his penniless existence
		INTRODUCTION OF THE BOHEMIANS		
8	05:55-07:37	Underscore	N/A	The narcoleptic Argentinean falls through Christian’s roof
9	07:37-07:52	“The Sound of Music” first verse	Christian/Ewan McGregor	Christian impresses the Bohemians
10	08:02-08:09	Underscore	N/A	The Bohemians exclaim over Christian’s talent
11	08:09-08:18	“The Sound of Music” second verse	Christian/Ewan McGregor	Christian sings another phrase
12	08:23-08:27	Underscore	N/A	The Bohemian’s exclaim again
13	08:33-10:04	Underscore	N/A	The Bohemians convince Christian to work with them
		THE GREEN FAIRY		
14	10:04-10:09	“Nature Boy”	Unclear	The Bohemians and Christian drink absinthe
15	10:09-10:22	“The Sound of Music”	The Green Fairy/Kylie Minogue, The Bohemians, Christian/Ewan McGregor	The Bohemians and Christian party and sing with the Green Fairy
16	10:22-11:12	“Children of the Revolution” and “The Sound of Music”	The Green Fairy/Kylie Minogue, The Bohemians, Christian/Ewan McGregor	The Bohemians and Christian party and sing with the Green Fairy

Table 4.3 *Moulin Rouge!* cue list, cont.

		INTRODUCTION OF THE MOULIN ROUGE		
17	11:14-14:13	Zidler's Rap Medley ("Lady Marmalade," "Can-Can," "Smells Like Teen Spirit")	Harold Zidler/ Jim Broadbent, the Dancing Girls, and Moulin Rouge's customers	Zidler welcomes people to the Moulin Rouge
18	14:13-18:45	Sparkling Diamonds ("Diamonds are a Girl's Best Friend" and "Material Girl")	Satine/Nicole Kidman	Satine enters
19	19:14-20:59	"Rhythm of the Night" and "Smells Like Teen Spirit"	Chorus	Satine and Christian dance
20	20:59-21:55	"Diamonds are a Girl's Best Friend"	Satine/ Nicole Kidman	Satine begins to exit and falls
21	21:57-23:54	Underscore ("Death theme")	N/A	Satine is carried backstage
22	23:54-24:11	Huckadola	Le Chocolat/Deobia Oparei	The party in the Moulin Rouge continues without Satine
23	24:28-24:41	Underscore, "Death theme"	N/A	Satine and Marie talk backstage
24	24:41-24:50	Underscore	N/A	Zidler enters the conversation
		IN THE ELEPHANT ROOM		
25	25:00-25:52	"Meet Me in the Red Room"	Amiel Daemion	Satine joins Christian in the Elephant Room
26	26:58-27:35	"Can-Can"	N/A	Satine tries to seduce Christian
27	28:26-31:41	"Your Song"	Christian/Ewan McGregor	Christian recites his "poetry" for Satine
		THE DUKE'S ARRIVAL		
28	32:03-32:52	Underscore	N/A	Satine tries to seduce the Duke with Christian in the room
29	33:08-33:31	"Can-Can"	N/A	Satine distracts the Duke
30	33:35-34:42	"Your Song" reprise	Satine/ Nicole Kidman	Satine sings Christian's song for the Duke
31	34:48-35:46	"Can-Can"	N/A	Satine continues seducing the Duke
32	35:51-37:16	Underscore, "Death theme"	N/A	Satine faints and the Bohemians break into the room
		THE PITCH		
33	38:16-38:38	"Your Song" orchestral arrangement	Christian/Ewan McGregor	Christian begins the pitch
34	39:05-39:10	"Tango de Roxanne"	Argentinean/Jacek Koman	The narcoleptic Argentinean plays the sitar

Table 4.3 *Moulin Rouge!* cue list, cont.

35	40:05-43:07	The Pitch Medley (“Can-Can,” “The Pitch,” “The Sound of Music,” and “Your Song”)	Satine, Christian, Zigler, the Duke, the Bohemians	The Bohemians, Christian, Zigler and Satine pitch Spectacular Spectacular to the Duke
36	43:15-43:49	“Children of the Revolution”	The Bohemians	The Bohemians and Christian celebrate getting hired
		FALLING IN LOVE		
37	43:49-44:08	“Your Song” Reprise	Christian/Ewan McGregor	Christian watches Satine through his window
38	44:33-47:26	“One Day I’ll Fly Away” with “Your Song”	Satine/ Nicole Kidman and Christian/ Ewan McGregor	Satine sings alone while Christian watches
39	49:04-51:04	Elephant Love Medley (“All You Need is Love,” “I was Made for Lovin’ You,” “One More Night,” “Pride (In the Name of Love),” “Don’t Leave Me this Way,” “Silly Love Songs,” “Up Where We Belong,” “Heroes,” “I Will Always Love You,” and “Your Song”)	Satine/Nicole Kidman and Christian/Ewan McGregor	Satine and Christian decide to become lovers
40	51:04-53:26	“Your Song” Reprise	Henri de Toulouse-Lautrec/ John Leguizamo	Toulouse-Lautrec sits alone
41	53:26-57:39	Underscore	N/A	Christian describes his and Satine’s growing love
42	57:39-57:48	“Chamma Chamma”	Alka Yagnik/ Nini Legs in the air	Satine and Christian sneak away during the rehearsal
43	58:05-59:33	Underscore	N/A	Christian and Satine are caught by Zidler
44	59:33-1:01:30	Underscore, “Death theme”	N/A	Satine becomes bedridden
		JEALOUSY		
45	1:02:27-1:04:09	“Like a Virgin”	Zigler/Jim Broadbent and the Duke/ Richard Roxburgh	Zidler convinces the Duke that Satine desires him
46	1:04:09-1:04:31	Underscore, “Death theme”	N/A	Christian waits for the sick Satine
47	1:04:31-1:05:35	“Like a Virgin”	Zigler/Jim Broadbent and the Duke/ Richard Roxburgh	Zidler’s song convinces the Duke
48	1:05:47-1:12:42	Underscore becomes “Come What May”	Christian/Ewan McGregor and Satine/Nicole Kidman	Christian writes a love song for himself and Satine
49	1:13:43-1:17:30	Underscore	N/A	The Duke demands a new ending and Christian is jealous

Table 4.3 *Moulin Rouge!* cue list, cont.

50	1:18:17- 1:25:18	El Tango de Roxanne Medley (“Roxanne,” “Le Tango de Moulin Rouge,” and “Come What May”)	The Narcoleptic Argentinean/Jacek Koman	Satine tries to seduce the Duke and Christian is jealous
51	1:25:30- 1:27:53	Underscore	N/A	Satine runs to Christian after the Duke assaults her
		DYING		
52	1:28:01- 1:31:55	Underscore (“Death theme”) and “Fool to Believe”	Satine/Nicole Kidman	Satine learns that she is dying
53	1:32:00- 1:34:51	“The Show Must Go On”	Zigler/Jim Broadbent and Satine/Nicole Kidman	Zidler keeps the show running and Satine prepares to break up with Christian
54	1:35:24- 1:39:01	Underscore	N/A	Satine breaks up with Christian
		THE FINAL PERFORMANCE		
55	1:39:01- 1:42:17	Hindi Sad Diamonds Medley (“Chamma Chamma” and “Diamonds are a Girl’s Best Friend”)	Satine/Nicole Kidman and the cast of Spectacular Spectacular	The new ending to Spectacular Spectacular on performance night
56	1:42:32- 1:47:14	Underscore	N/A	Christian confronts Satine and leaves
57	1:47:48- 1:50:59	“Come What May”	Satine/Nicole Kidman and Christian/Ewan McGregor	Satine sings their love song to convince Christian to stay.
58	1:51:03- 1:51:23	“Can-Can”	N/A	The Duke tries and fails to kill Christian
59	1:51:25- 1:53:02	“Children of the Revolution with “Your Song” and “Come What May”	The cast of Spectacular Spectacular	The original ending of the play
60	1:53:33- 2:00:14	Underscore (“Death theme”) and “Nature Boy”	Toulouse-Lautrec/ John Leguizamo	Satine dies and Christian ends his story.
		END CREDITS		
61	2:00:18- 2:07:39	Underscore	N/A	End Credits

original recording. This song stands apart from the other cues in the film because of its musical style. The glam rock group T-Rex originally released “Children of the Revolution” in 1972. The song takes teenage rebellion as its subject. Luhrmann, DeVries and Abrahams are credited with producing the film’s version. “Children of the Revolution” enters the film at 5:21 (cue 6) as Christian’s voiceover describes the Bohemian revolution happening in Paris. The song only plays for ten seconds in this first cue, and in fact never plays in full throughout the film (it also is heard in cues 16, 36, and 59). Instead, Luhrmann and the music department use the song in short snippets. This cue gives another example of Luhrmann’s tendency to use some pre-existing music as original themes with recognizable lyrics. “Children of the Revolution” plays during moments when the Bohemian’s story is highlighted, almost always in combination with absinthe drinking and celebrating, and is usually juxtaposed with another piece of music.

The music department retained the rock sound of the cue, except in its first appearance where a man plays the distinctly non-rock acoustic guitar. DeVries performed that early version. The Bohemians had not yet been introduced to the narrative, and so do not sing in the cue. However, the other three times the cue plays they perform the number. The final three versions keep the original electric guitar melody with a kick, snare, and driving bass line to generate forward momentum. The rock genre of this tune sets it apart from the other pop songs in the film. Just as the Bohemians stand apart from the middle and upper class values represented by Christian’s father and The Duke, so does their music. (The one exception is the grunge anthem “Smells Like Teen Spirit,” discussed below.)

Luhrmann treats “Your Song” and “Children of the Revolution” as original themes across the film. In contrast, the other pre-existing songs that closely resemble their originals always play as single cues. Whenever Luhrmann mimics the original record the potential for extra-textual

associations with the song increases, creating the affiliating identifications described by Anahid Kassabian. As discussed in the introduction, affiliating identifications occur most often with compiled cues. These moments activate the wide variety of extra-textual experiences the viewers bring to the film.²⁰ Luhrmann uses the potential associations in single cues to efficiently add meaning to a scene. The rest of this section shows how Luhrmann uses music to generate meaning through careful arrangement and placement of pre-existing material.

“Nature Boy” occurs twice in *Moulin Rouge!*’s score, at the beginning and end of the narrative. Luhrmann does not play it in the body of the film or change its arrangement, and thus it can be analyzed as a single cue. The credits cite Luhrmann, music development editor Josh Abrahams, and Armstrong as the producers of the film’s version of this popular tune from 1948, made famous by Nat King Cole. John Leguizamo, who plays the painter Henri de Toulouse-Lautrec, sings both versions of “Nature Boy.” As the clearance list in Table 4.2 illustrates, another arrangement of “Nature Boy” by David Bowie and Massive Attack receives credit. This version was not used in the narrative but reserved for the soundtrack CD. The conclusion of this chapter addresses the implications of such a use of Bowie’s “Nature Boy.”

“Nature Boy” first plays at 1:25 (cue 4) after the overture. The scene begins in sepia and continues the silent-film framing of the opening credits. This moment is the only full version of the song in the film, which Leguizamo sings as a CGI crane shot ranges over Montmartre. As the camera moves towards Christian in his garret, the image changes from sepia to color. Christian then begins typing the final lines of the song, creating the impression that the music came from his head. Because of the changes in framing and color that occur once Christian enters the frame,

²⁰ Anahid Kassabian, *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music* (New York: Routledge, 2001), 3.

it becomes clear that he is the “nature boy” of the song and the focus of the film. The second sung version of “Nature Boy,” at the end of the film, begins with Leguizamo in a clown costume on the Moulin Rouge’s windmill. This scene begins and ends in color. In the second version of “Nature Boy” the camera repeats the opening movement and tracks in towards Christian typing in his garret, where the song fades out as Christian’s types “the end.”

Both “Nature Boy” cues present a striking resemblance to Nat King Cole’s 1948 recording. Vocally, Leguizamo often pauses at the end of the same phrases as Cole. Sparse orchestration calls attention to the singer and the lyrics in all three versions of “Nature Boy.” In Cole’s song, flute and violin interjections to the main melody only occur during phrase breaks. Like the Cole recording, during periods of vocal silence the volume rises and more instruments are added to the orchestra in *Moulin Rouge!*’s “Nature Boy.” “Nature Boy” is the first sung cue, and as such sets the music expectations for the entire film. Using a song in which they changed little allows Luhrmann and his team to indicate the number of recognizable, sung pre-existing tracks in the score. Additionally, the slight changes to the orchestration to “Nature Boy” highlights the freedom with which Luhrmann will adapt all of his pre-existing material.

Like “Your Song,” Luhrmann and the music department’s arrangement of “Like a Virgin” resembles the original record. The song is heard only once in the film. The differences between the *Moulin Rouge!* version of “Like a Virgin” and Madonna’s 1984 single rest solely in the cue’s orchestration and the alteration in gender of the singer. These may not seem like large changes, and they are not enough to completely obscure the source song, but they do provide an interesting counterpoint to the original record. The cue begins at 1:02:27 (cue 45) as Zidler tries to distract the Duke from his anger over Satine’s absence from a dinner commitment. “Like a Virgin” and its original singer would have been recognized by the majority of the audience. The

difference between Madonna's voice and singing style and the limited range of Jim Broadbent (as Zidler) highlights the farce of the moment. For example, Broadbent—and later Richard Roxburgh (as the Duke)—attempt to imitate Madonna's embellishment on the word "virgin." Their over-the-top embellishment of the word draws attention to the moment, and their imitation of Madonna's style in general. The choice of song for the scene further provides irony, since it employs a man singing to another man. At this moment Zidler speaks for Satine and attempts to retain her glamorous musical persona—the one she put on in "Sparkling Diamonds," discussed more fully below.

Zidler's "Like a Virgin" is interrupted at 1:04:10 by a cut to the real reason for Satine's absence. A doctor attends to her during a collapse caused by advancing consumption. During this interpolation, Luhrmann also cuts to images of Christian waiting for Satine in his apartment. While there are a few cuts back to the Duke and Zidler in the dining area, Armstrong's original score (playing music that I call Satine's death theme) underscores this part of the scene. The death theme is discussed more completely below, but suffice it to say in this moment it interrupts the comedy of two men singing "Like a Virgin" with an instant of grave seriousness.

When Luhrmann cuts back to Zidler and the Duke's rendition of "Like a Virgin" at 1:04:32, the tone of the scene changes. The staging of the beginning of "Like a Virgin" shows Zidler's desperation to convince the Duke of the reasons for Satine's absence. Yet, in the second half of the song the Duke takes the lead, and plays out fantasies of sexual violence, a tonal shift supported by a change in performer. Importantly for the development of the character, the Duke does not actually sing the lyrics. Instead Roxburgh uses patter with slight melodic movement, which only loosely resembles Madonna's original recording. The use of spoken instead of sung lyrics at this moment—in addition to Zidler's screaming interjections of "like a virgin"—add to

the menacing tone of the scene. Unlike like everyone else in the film, the Duke is not musical. This character trait makes the Duke a comical character, but as the second half of “Like A Virgin” proves, it also suggests the danger he presents. The sexual fantasies the Duke and Zidler play out in “Like a Virgin” will come to fruition at the end of “Tango de Roxanne” when the Duke attempts to rape Satine. In his use of “Like a Virgin,” Luhrmann employs changes to a very well-known pre-existing song to develop an unlikely pair of characters. His use of re-arranged compiled songs illustrates how the blended composite score can highlight certain aspects about a character’s identity while also re-making to varied effect music that the audience knows.

Luhrmann and his music team use of many of the pre-existing songs in *Moulin Rouge!* in ways reminiscent of more conventional composite scores. In most cases their arrangement of the pre-existing track changes little from the original record. In fact, often a change in instrumentation occurred because a symphony orchestra recorded most of the cues in the film, and that ensemble does not regularly appear in pop or rock genres. The next section describes Luhrmann’s strategy for combining a large number of pre-existing songs into a single cue. These medleys are the most unusual aspect of *Moulin Rouge!*’s score, and best illustrate the way Luhrmann uses pre-existing material to create new compositions. The analysis of *Moulin Rouge!*’s score ends with a discussion of Armstrong’s original contributions, and their ability to create narrative and emotional continuity throughout the film.

Medleys and Mash-Ups

Luhrmann imitates the original recordings in many of the songs in *Moulin Rouge!*, but that is not his only strategy for re-arranging pre-existing material. Far more common is his use of medleys. The clearances list seven: “Zidler’s Rap,” “Sparkling Diamonds,” “The Pitch,” “One Day I’ll Fly Away,” “Elephant Love Medley,” “El Tango de Roxanne,” and “Hindi Sad Diamonds.”²¹ The medleys in *Moulin Rouge!* stand apart from the other songs because of their employment of mash-up techniques, which combine short excerpts of pre-existing material to create an entirely new piece of music.²² Using small, but recognizable themes activates many potential extra-textual references for listeners who know the source songs. The medleys illustrate an important microcosm of the blended composite score. Luhrmann determined that no single genre or type of music could adequately support his colorful and high-energy visuals. He needed to use composite techniques even within single cues to properly sustain his excessive aesthetic.

Of the many medleys, the “Elephant Love Medley” (cue 39) best illustrates the way Luhrmann employs a variety of short excerpts in a single cue. “Elephant Love Medley” includes the most pre-existing material of any cue in the film. Bits of ten songs are sung in rapid succession. Table 4.4 lists the artist, date of the original recording, date of the arrangement, and genre of the songs that make up the cue.

²¹ “*Moulin Rouge!*” AFI: Catalog of Feature Films, <http://www.afi.com/members/catalog/DetailView.aspx?s=&Movie=53921> (accessed 7/10/ 2015).

²² See Carol Vernalis, *Unruly Media: YouTube, Music Video, and the New Digital Cinema* (New York: Oxford University Press, 2013) for analysis of how the rise in digital media workstations and dissemination avenues like YouTube influenced music practices in the twenty-first century.

Table 4.4 Songs in “Elephant Love Medley”

Song Title	Original Artist	Release Date	Genre
“All You Need is Love”	The Beatles	1967	Pop/rock
“I Was Made for Lovin’ You”	Kiss	1979	Rock/Disco
“One More Night”	Phil Collins	1985	Pop
“Pride (In the Name of Love)”	U2	1984	Rock
“Don’t Leave Me This Way”	Harold Melvin and the Blue Notes	1975	R&B/Disco
“Silly Love Songs”	Paul McCartney and Wings	1976	Disco
“Up Where We Belong”	Joe Crocker	1982	Pop
“Heroes”	David Bowie	1977	Art rock
“I Will Always Love You”	Dolly Parton	1974, 1992 Whitney Houston version better known	Pop
“Your Song”	Elton John	1970	Pop

Most likely this large combination of musical material occurred because of Luhrmann and Pearce's practice of writing lyrics into their screenplay drafts.²³ The available screenplay does not indicate that they had any trouble obtaining the rights of their first choice songs. This medley typifies *Moulin Rouge!*'s the score's bias towards songs of the 1970s to 1980s, as all but one of the tracks comes from those decades. In addition, all of the songs include their title in the chorus, a trait that Luhrmann and Pearce exploit throughout the cue.

The juxtaposition of such a wide array of genres and styles creates an interesting counterpoint to the images in "Elephant Love Medley." The cue begins at 49:04 (cue 39) during a conversation between Christian and Satine atop the elephant room. He attempts to convince her to follow her heart and become lovers. As in many of the film's cues, "Elephant Love Medley" begins with speaking that turns into singing. This strategy potentially elides the performed nature of *Moulin Rouge!* since the characters seem to break into song "naturally." In the scene, music becomes an integral factor in the narrative's development, specifically in the establishment of Christian and Satine's romance.

Christian quotes the majority of the pre-existing material in "Elephant Love Medley." Luhrmann makes sure the viewer recognizes the songs by including the title—and often the most distinguishable part of the chorus—in every small snippet that Christian sings. Satine's involvement in the scene does not follow this pattern. Luhrmann and Pearce write new lyrics for Satine except in her quotations of "Silly Love Songs" and "Heroes." Satine uses the original lyrics of "Silly Love Songs" to deter Christian's advances. It is not until "Heroes" that Satine acquiesces and joins Christian in the singing of the unabridged love songs. Luhrmann and his

²³ *Moulin Rouge!* Screenplay, pgs. 64-68.

team did not layer any of the musical content of the various songs, just as they do not mix the lyrics. Luhrmann's juxtaposition of the various songs in "Elephant Love Medley" creates meaning by enabling a viewer's recognition of the component songs, and thus increasing the potential for extra-textual associations.

In order to create the impression of a continuous piece, the music department had to provide uniform orchestration throughout "Elephant Love Medley." They use a symphony orchestra throughout the cue, which is composed to climax with "Heroes." The music department also wrote transitional chord progressions to move between the different melodies. This strategy allows them to create a continuity of sound that ties the varied songs and the wide array of styles and genres together. "Elephant Love Medley" presents an intensification of the blended composite score, since the line between original and pre-existing music in the cue is nearly impossible to detect.

The first medley in the film, "Zidler's Rap" (cue 17) also illustrates the way Luhrmann and the music department elided pre-existing and original music in the medleys. "Zidler's Rap" begins a highly complicated musical and visual sequence (cues 17-20) that introduces Christian to the Moulin Rouge and Satine. The initial cue, titled the "Zidler's Rap" medley in the clearance list, combines the tracks "Zidler's Rap," "Smells like Teen Spirit," and Christina Aguilera, Lil' Kim, Mia, and Pink's version of "Lady Marmalade." Luhrmann and his team combine elements from these numbers to create a new piece of music that, along with the fast cutting rate and high energy crowd, works to introduce the frenzied atmosphere and fantasy-like nature of the club.

Each of the three tracks in "Zidler's Rap" has a varied history and style. This allows the viewer to distinguish between the different components of the cue even as the arrangement for orchestra projects a sameness across the medley. "Zidler's Rap" is original to the film and was

written by Luhrmann, Pearce, and DeVries. Again, evidence from the screenplay draft indicates that the filmmakers wrote the lyrics to this track before creating the music. In the extant draft, Zidler's rap is much longer. He spends more time introducing the club, its dancers, and members.²⁴ Luhrmann's original conception of the scene had Zidler perform a narrational function through the use of the rap, a role that is retained in the finished film. This perhaps explains why they had to use employ original, not pre-existing music. Because of the way Luhrmann combined "Zidler's Rap" with the other pieces in the medley, a pre-existing rap would have been inappropriate. As will be discussed, "Smells Like Teen Spirit" provides the most prominent beat in the cue. Rap and hip-hop use similarly strong beats, which might cause a pre-existing song from one of those genres to compete with Nirvana's track. Also, because rap and hip-hop focus such strong attention on the lyrics, it may have been harder for Luhrmann to find a pre-existing piece that matched the cadence of his already written words. Thus, the development of "Zidler's Rap" highlights the limits of a compiled score. Pre-existing material cannot always provide the specificity that directors need in certain scenes. Once they had decided Zidler should sing or rap, no pre-existing track could offer the plot context or musical material needed for this early, expository moment.

While "Zidler's Rap" provides exposition for the medley, its newness is obscured by the other two pieces. Those tracks, "Lady Marmalade" and "Smells Like Teen Spirit," make up the majority of the musical material in the cue. The girl group Labelle popularized "Lady Marmalade" in their 1974 album *Nightbirds*. "Lady Marmalade" begins at 11:14 just after Christian's voiceover introduces Zidler's girls, the Diamond Dogs. Luhrmann does not re-record

²⁴ See *Ibid.*, pgs. 1-9 for the original conception of the scene.

this track for the film, he commissioned Missy Elliott to produce the arrangement, and worked closely with her in its development.²⁵ Lil' Kim, Christina Aguilera, Mya, and Pink sing Elliott's version. Luhrmann never records this track with actors in the film. Throughout the medley Luhrmann combines "Lady Marmalade" with shots of the Diamond Dogs, as they entice the gentlemen into the club. Because actors sing the other two songs used in the medley, this studio recorded track contrasts with the live recording of "Zidler's Rap" and "Smells Like Teen Spirit." The combination of songs, styles, and even recording methods in the cue supports the frenetic atmosphere of the club. Luhrmann and his team provide an amalgamation of musical material that matches the fast cutting rate and frenzied dancing.

The production team obtained the rights to the Grunge band Nirvana's "Smells Like Teen Spirit," from the 1991 CD *Nevermind*, even though it had never before been licensed. DeVries claims "part of the deal in securing use of the song was a commitment to Courtney Love that we would treat its use with the utmost respect."²⁶ DeVries does not indicate what showing respect for a genre that initially conceived itself as disrespectful entailed. However, it is likely Love stipulated that the song had to occur in the score with minimal arrangement. It only plays in the introduction to the Moulin Rouge sequence. In fact, Luhrmann uses the chorus that begins—"Here we are now, entertain us" sung by the gentlemen as they enter the Moulin Rouge. Other than the lyrics, the song is identified by the bass guitar and drum beat that Luhrmann and his team took directly from Nirvana's recording.

The two songs that provide most of the musical content of the scene divide along gendered lines. As mentioned above, the Diamond Dogs lip-sync "Lady Marmalade," while only

²⁵ Goldwasser, "Interview, Part 1."

²⁶ Ibid.

the male patrons of the club sing “Smells Like Teen Spirit.” As shown throughout this dissertation, *mélomane* directors most often use pre-existing music in composite scores to define certain characters. Thus, the group that sings each cue in “Zidler’s Rap” are characterized by that track. In some ways the gendered split of “Lady Marmalade” and “Smells Like Teen Spirit” makes sense. While grunge was popular throughout the country in the early 1990s, it was primarily associated with white males. The music’s distorted electric guitars and apathetic lyrics strengthens the association between the genre and young white, Generation X men. In contrast, the pop associations with Aguilera, Mya, Lil’ Kim, and Pink’s version of “Lady Marmalade” connect that song with young women. The 1970s origins of “Lady Marmalade” further differentiate the Diamond Dogs from the men of the Moulin Rouge. Luhrmann’s juxtaposition of musical eras reverses the potential generational expectation, for the young women sing about 1970s lust, while the older men associate themselves with 1990s angst. In this way Luhrmann plays with audience member expectations throughout the cue, which illustrates how the director creates meaning through the juxtaposition of tracks in his medleys.

Luhrmann furthers the gendered implications of the two songs in his visual arrangement of the scene. As mentioned, he only associates “Smells Like Teen Spirit” with the club’s patrons. Such a use of music seems out of place for the song. At one moment the men bob their heads to “Smells Like Teen Spirit,” but their lack of musicality—they bob their heads out-of-time—characterizes them as posers. This elides them with the Duke, who is similarly unmusical. Thus, in this early scene Luhrmann uses music to characterize an entire group of people and provide a template for reading the persona of the Duke, who has not yet entered the narrative.

In contrast to the male patrons, the hyper-sexualized lyrics of “Lady Marmalade” fit perfectly with the characterizations of the Diamond Dogs. The song’s lyrics, 1970s electronic

dance beat, and the Diamond Dogs' suggestive dancing highlight their status as little more than prostitutes. Audience members' potential knowledge of Aguilera, Mya, Pink, and Lil' Kim's version's music video may strengthen such a characterization. The highly promoted music video was created by veteran MTV director Paul Hunter, and was a huge success. It won the MTV Video Music Award for Video of the Year in 2001 by pouring "on the *Moulin Rouge* frills, possibly even outdoing Baz Luhrmann's musical spectacle in its crushed-velvet lavishness."²⁷

Uniquely for a music video promoting a film, no clips from *Moulin Rouge!* were included.²⁸ Instead, each of the four performers sing a solo verse alone onstage in front of a heart with "Moulin Rouge" written above it. These images are intercut with shots of each woman in her own environment (bedroom, lounge, dressing room, and backstage), ostensibly within the club. Given the lack of images from the actual movie, Hunter uses atmosphere and costumes as a link between video and film, and sets inspired by the historical club and costumes that could have come from Catherine Martin's (Luhrmann's wife and artistic director) design books. Yet, each performers' provocative dancing on the stage connects the video with the Diamond Dogs. When watching the "Zidler's Rap" medley, a viewer familiar with the music video could easily picture Aguilera, Mya, Lil' Kim, and Pink dancing alongside the women of the *Moulin Rouge*. As I have shown, the expectation of a connection between song style, genre, and performer is established from the first song in the film. Even though Luhrmann's process of creating his composite score is different than other Indiewood *mélomanes*, it still participates in common practices, such as the use of pre-existing music to aurally define certain characters.

²⁷ Saul Austerlitz, *Money for Nothing: A History of the Music Video from the Beatles to the White Stripes* (New York: Continuum, 2007), 114.

²⁸ See Todd Decker, "The Musical Mr. Ripley," *Music, Sound, & The Moving Image* 6, no. 2 (Autumn 2012) for another example of a late 1990s film that had a similarly caged music video.

The second medley of the early *Moulin Rouge* sequence, “Sparkling Diamonds,” continues to link the film with MTV. “Sparkling Diamonds” immediately follows “Zidler’s Rap,” and incorporates parts of “Diamonds are a Girl’s Best Friend,” “Material Girl,” and “Rhythm of the Night.” Carol Channing originally performed “Diamonds are a Girl’s Best Friend” in the Broadway version of *Gentlemen Prefer Blondes* (1949). However, Marilyn Monroe’s performance in the 1953 film version of *Gentlemen Prefer Blondes* quickly became synonymous with the song. The inclusion of phrases from “Material Girl” in the medley highlights “Diamonds are a Girl’s Best Friend” central link with Madonna. Her music video to the 1984 hit re-shot Monroe’s iconic performance. As I discuss below, Luhrmann employs both Monroe and Madonna’s songs in the “Sparkling Diamonds” medley to link Satine with the two performers’ personas.

In order to understand the way Luhrmann employs “Diamonds are a Girl’s Best Friend” and “Material Girl” in relation to Satine, the connection between the two songs must first be examined. Madonna’s music video for “Material Girl” recasts Monroe’s *Gentlemen Prefer Blondes* performance. In the film Monroe sings the song as part of a show. She dances in a pink dress surrounded by men in top hats who supposedly give her diamond jewelry. These two visual features will prove important in the “Material Girl” video and the staging in *Moulin Rouge!* Both Madonna and Kidman will also imitate Monroe’s breathy vocal style.

In “Material Girl,” Madonna and video director Mary Lambert re-shoot the iconic “Diamonds are a Girl’s Best Friend” scene, but change the ending. Madonna appears in the video in a pink dress similar to Monroe’s in “Diamonds.” She also dances on a stage with a group of men in suits who give her diamond jewelry. Yet, the music video shows that Madonna’s adoption of Monroe’s persona is superficial. She does it for the cameras, and secretly longs for a

man who will not try to impress her with expensive gifts. At the end of the video, the man who wins Madonna gives her wildflowers before driving off with her in a pickup truck. Through the use of similar choreography, staging, and costumes, Madonna's video aligns her persona with Monroe's while simultaneously distancing herself from it. She may make a living singing about the search for materialistic gains, but the video makes certain to establish that the "real" Madonna does not have those desires.

Both Monroe and Madonna's songs play an important role in the formation of Satine's character. The cue begins with a fade out of "Zidler's Rap," which initiates a stillness throughout the club. Satine's entrance imposes calm and silence, where a moment before there had been frenetic dancing, a high rate of cutting, and a fast moving camera. With the significant musical shift, the atmosphere in the club completely changes. As Satine descends in her swing she sings *a cappella* the opening of "Diamonds are a Girl's Best Friend." The staging of the moment recalls Marilyn Monroe's version of the song in *Gentlemen Prefer Blondes*, even though Satine does not wear a pink dress reminiscent of either "Diamonds are a Girl's Best Friend" or "Material Girl." Like the other two tracks, Satine gets fawned over and dances with a large group of formally dressed men. She also grabs and displays diamond objects throughout the song, something found in both Monroe's "Diamonds are a Girl's Best Friend" and the video for "Material Girl." Finally, Kidman's singing style references the original by mimicking Monroe's vocal pauses and adding stress to similar words.

Unlike the "Zidler's Rap" medley, "Sparkling Diamonds" does not combine short snippets of the constituent songs. Satine sings "Diamonds are a Girl's Best Friend" uninterrupted for two minutes until the line "because we are living in a material world/And I am a material girl" from "Material Girl" intrudes. As in the "Elephant Love Medley," Luhrmann and Pearce

only include the most distinctive line—one that includes the title of the song—in this interruption by “Material Girl.” If the reference to Madonna was not clear enough, as Kidman sings the line some of the Diamond Dogs perform hand gestures from the music video for Madonna’s 1990 hit “Vogue.”

The “Sparkling Diamonds” medley illustrates the importance of music to character development in *Moulin Rouge!* Evoking Madonna and Monroe at this point in the film does more to characterize Satine than any dialogue could have done. In the complicated moment, Satine’s performance references Madonna’s video which itself references Monroe’s film performance. The multitude of allusions in the scene identifies Satine with both Madonna and Monroe’s song. At the introductory moment the viewer may think that Satine is like Monroe’s character, who only cares for materialistic possessions. But, as the narrative develops, she is shown to be like the Madonna of the music video. She ends up caring more about her love for Christian than any amount of wealth or fame. Additionally, Satine gets elided with Kidman’s glamorous, but also sorrowful—at the time of filming Kidman began divorce proceedings from Tom Cruise—star text. Luhrmann converges all three performers’ identities in this moment in order to present Satine as a multifaceted character. The “Sparkling Diamonds” medley allows Luhrmann to illustrate the importance of performances and MTV to the film, not just as a vehicle for the narrative, but also as a mode of conveying important plot information.

The final song in the “Sparkling Diamonds” medley, “Rhythm of the Night,” does not specifically characterize Satine. The song, originally sung by DeBarge in 1985, is arranged for the film by Luhrmann, Abrahams, DeVries, and music programmer Alexis Smith. The song’s remove from Satine is indicated musically, since one of the Diamond Dogs, played by the singer Valeria, performs the number alone. There is a narrative reason for the switch from Satine to the

Diamond Dog. Satine dances with Christian while Valeria performs the number. “Rhythm of the Night” begins after a short musical pause as Satine flirts with and entices Christian to dance (cue 19). The dancing begins as a highly choreographed sequence, which grows more frenetic as the song continues. The inclusion of “Rhythm of the Night” at this moment allows for exposition—Christian and Satine talk, as do Zidler and the Duke—as well as provide a musical increase to the energy in the scene.

“Rhythm of the Night” may seem to stand apart from the other tracks in the Moulin Rouge sequence. But, Luhrmann reuses melodic material from the “Zidler’s Rap” medley in the cue. Using music from earlier in the scene indicates Luhrmann’s conception of the sequence as a complete whole. The material taken from “Zidler’s Rap” include the bass and drum line from “Smells Like Teen Spirit.” That beat enters once the dancing in the club becomes more frenzied. The inclusion of “Smells Like Teen Spirit” at this moment draws attention back to the patrons of the club, for whom this entire sequence is performed.

An abrupt cut after Satine says “watch your hat” (at 21:01) returns the focus to Satine as she begins a reprise of “Diamonds are a Girls’ Best Friend.” Luhrmann keeps the entire sequence open-ended by not allowing the final cadence of the song. Instead, Satine struggles to breathe before her final “friend.” All six songs that make up the introduction to the Moulin Rouge work together to create a musical environment for the club. The specifically chosen and re-arranged material help Luhrmann and his team provide a wealth of narrative and character information in a short amount of time. As these two medleys illustrate, employing a blended composite score gives Luhrmann more options to create meaning through his employment of film music than any other Indiewood *mélomane* director.

Most of the music in *Moulin Rouge!* uses pre-existing songs. The way Luhrmann and his team employ the cues throughout the film highlights the unusual techniques they used in generating the score. Yet, as I have shown, Luhrmann and the music department also use the pre-existing music in expected ways—most importantly as an integral component in character development. The next, and final, section examines the original music in *Moulin Rouge!*, which occasionally separates from the pre-existing material. Luhrmann uses some original songs—one, “Zidler’s Rap,” has already been discussed—in addition to Armstrong’s original orchestral score. My analysis of the original material in *Moulin Rouge!* furthers the argument that Luhrmann employs his unique blended composite score in new but also expected ways.

Original Scoring

As in many Indiewood composite scores, the original music in *Moulin Rouge!* connects the various elements of the narrative into a sonic whole. Luhrmann uses originally composed material in scenes where the music needs to be precisely tailored to the images, narrative, and emotional development of the film. The song “Zidler’s Rap” represents one example of this practice. All of the moments of purely original scoring stand out since audience members would have no prior associations with the music. Original music, both score and song, allowed Luhrmann to craft entirely new meaning in specific scenes. This section illustrates that even directors who use a blended composite score still need a wide variety of music that works together to create a unified whole.

Luhrmann and his team wrote “Zidler’s Rap” for the film, but its place in the “Zidler Rap” medley obscured its newness. Consequently, the most identifiably original song in *Moulin Rouge!*’s score is “Come What May.” The song never combines with other cues, which draws

attention to its newness. Luhrmann, Abrahams, Armstrong, and DeVries produced “Come What May,” which was written by David Baerwald (he also arranged “El Tango de Roxanne”). “Come What May” begins at 1:05:47 (cue 48) as part of the underscore. Christian does not begin reciting the lyrics until 1:08:15, when he tells Satine that “I’ll write a song, and we’ll put it in the show. No matter how bad things get, or whatever happens, when you hear it or when you sing it, or whistle it, or hum it. Then you’ll know it’ll mean we love one another.” His very reason for writing the song explains its inclusion in the film and why it had to be an original composition. By this point in the narrative the viewer expects that Christian’s “original” compositions will pre-exist the film. Therefore, Luhrmann highlights the “realness” of Christian and Satine’s love by not using a re-arranged pre-existing song. Once “Come What May” enters the score, pre-existing love songs like “Your Song” and the tracks compiled for the “Elephant Love Medley” fall away. “Come What May” illustrates how directors can create meaning not only through their choice of song, but also by the status of that song as pre-existing or original to the film.

Luhrmann’s visual and musical treatment of “Come What May” sets it apart from the arranged pre-existing music. Christian and Satine sing the song consistently throughout the scene, while the images show a montage of their developing love. Luhrmann focuses on two locations in the montage: Christian’s apartment and the Moulin Rouge rehearsal space. Satine and Christian are always alone together in his apartment: where he composes the song, and where they do not have to hide their love. In contrast, at the rehearsal they have to obscure their mutual affection by pretending to follow normal rehearsal procedure. Christian ostensibly sings the song in the place of the Argentinian whose narcolepsy prevents him from being fully conscious during the rehearsal. Yet, the constant eye contact between Christian and Satine gives them away. One other location appears in the montage: a brief clip of Satine and Christian

accompanying the Duke on a picnic. The short excerpt paints the Duke as a fool for missing the obvious connection between Christian and Satine, and for chasing a frog. Yet, as discussed in the analysis of “Like a Virgin,” the Duke has a dangerous side that appears after his discovery—with the help of one of the Diamond Dogs—of Christian and Satine’s affair.

“Come What May” differs musically from much of the pre-existing material used in *Moulin Rouge!* It is arranged for full orchestra, as are the majority of the arranged pre-existing tracks. However, it lacks the danceable beat that characterizes most of those cues. It is the film’s only true ballad. Even the love songs Christian uses in the “Elephant Love Medley” had recognizable pop and rock tropes like limited vocal range and prominent drums. “Come What May” relies on a wide vocal range and soaring orchestral accompaniment to indicate the intensity of love between Christian and Satine.

“Come What May” stands for Christian and Satine’s love throughout the second half of the film. The song is heard twice after its initial appearance, during “El Tango de Roxanne” (cue 50) and in the final show (cues 55-59). In “El Tango de Roxanne” it appears as a short, isolated snippet within the larger medley. Christian sings the beginning of the chorus as he walks under the room where Satine is attempting to seduce the Duke. She hears Christian and completes the musical phrase, which alerts the Duke to their subterfuge and initiates his attempted rape. Just as Christian claimed before composing the song, in the “El Tango de Roxanne” medley “Come What May” acts as a reminder to Satine of her love for Christian.

“Come What May” plays a similar role in the final show. Satine, not Christian, begins the song in this scene. Christian had forced his way into the theater to confront Satine about her decision to end their relationship. A struggle causes them to stumble onstage, in the middle of the show’s finale. As Christian turns to leave the theater, and begins walking down the center aisle,

Satine starts the chorus of “Come What May.” Like the other two instances of the song, here Luhrmann employs “Come What May” as a reminder of the love the pair shares. Christian is convinced by the song and joins Satine in singing to the end of the chorus.

After Christian and Satine finish their reprise, “Come What May” gets incorporated into the end of the show. At 1:51:25, Luhrmann combines “Come What May” with reprises of “Children of the Revolution” and “Your Song.” Again, Luhrmann and his team use a sung melody as thematic material from which they can create a new piece of music. The combination of these songs at the moment of the characters’ final victory over the Duke illustrates the triumph of the Bohemian ideals of “truth, beauty, freedom, and love.” The prominence of “Come What May” in the second half of the film indicates the importance of the blended composite score to Luhrmann. He needs all types of music, not only re-arranged pre-existing cues, to aurally develop the narrative, characters, and storylines and to bring his concoction to its conclusion.

Moulin Rouge!’s wealth of sung material means that the songs are the most prominent aspect of the score. Even DeVries has said “the score *is* the songs, to a greater or lesser extent. With so many melodic themes present in the set pieces, the process of scoring undertaken by Craig, Chris Elliott, Steve Hitchcock and myself, was really a case of unraveling the principal motifs of the songs into underscore.”²⁹ DeVries’ account has been upheld by scholars, the majority of whom only focus their analyses on the pre-existing songs and “Come What May.” Yet ignoring the original orchestral score does not do the composite whole justice. Armstrong claims that “Baz said something nice on the night of the Awards – he said, in a way, my score really gives the film its heart. That was my job, really, to tie it all together. Because everything is

²⁹ Goldwasser, “Interview, Part 1.”

quite disparate and because the songs are leading the story, what happened in between actually became quite important, so the listener and the person looking at the movie never felt interrupted.”³⁰ Armstrong’s original music fulfills this role, by providing around forty minutes of the one hundred and eleven-minute score, supplying much needed continuity, and indicating tonal shifts throughout the film.

For *Moulin Rouge!*, Luhrmann employed a large music team to arrange all of the varied musical material in order to keep the conceit of the film—and the musical fabric—running even between the set pieces. Luhrmann and his team worked hard to integrate each song into the composite whole of *Moulin Rouge!*’s score, which included adding some of the pre-existing material into the original orchestral music. Table 4.5 lists the pre-existing songs that Armstrong quotes in his original score. These references are so prominent Luhrmann includes them in their own category in the clearances. Luhrmann and Armstrong use these quotations much like the pre-existing songs, as themes from which they can create an entirely new piece of music.

The scene where Christian meets the Bohemians (cues 8-13) best illustrates the way Luhrmann uses Armstrong’s score to provide continuity between set pieces. One of the most complicated musical cues in the film, this sequence alternates between Armstrong’s score and various verses of “The Sound of Music.” The scene begins with the narcoleptic Argentinean falling through Christian’s ceiling, followed closely by Toulouse-Lautrec. The rest of the Bohemians appear shortly, joining the conversation through the hole in Christian’s ceiling. Throughout this farcical introduction the underscore remains sparse, supporting Toulouse-Lautrec’s dialogue with random quarter notes. Most mickey mouse his movements or Christian’s voice-over. For example, a phrase of Brahms’ “Lullaby” enters the score as Christian describes

³⁰ Thaxton, “Craig Armstrong on Scoring *Moulin Rouge!*.”

Table 4.5 Clearance listing of pre-existing songs used in the original score

Title	Original Writer/Composer
<i>Gaite Parisienne</i>	Composed by Jacques Offenbach, arranged by Manuel Rosenthal
“Golden Bowls”	Richard Karma Moffett
“The Lonely Goatherd”	Richard Rogers and Oscar Hammerstein II
“Nature Boy”	Eden Ahbez
“One Day I’ll Fly Away”	Will Jennings and Joe Sample
“Tanguera”	Marianito Mores
“Voyage to the Moon” from <i>Orpheus in the Underworld</i>	Jacques Offenbach
“Your Song”	Elton John and Bernie Taupin

the Argentinian's illness as narcolepsy. Mickey mousing derives from cartoons.³¹ Luhrmann and Armstrong's use of the technique at this point adds humor to the scene and establishes the Bohemians as cartoon-like characters. Mickey mousing reappears throughout the score in moments of comedy. Luhrmann's employment of the technique in *Moulin Rouge!* illustrates how directors can use different compositional styles, as well as different types of music, in composite scores to create a multitude of effects.

Once Christian goes upstairs to rehearse with the Bohemians, the orchestral music gives way to the sound of the theremin and whistles. The image suggests that these sounds come from Satie (Matthew Whittet) who plays an unusual looking piano.³² Throughout the opening of the scene, Armstrong's score had stayed in the background and contained little melodic material. This changes as the Bohemians argue about what lyrics to give "The Sound of Music"—"the hills are vital intoning the descant" and "the hills are incarnate with symphonic melodies" are two early options. Christian tries to offer his version of the lyric, which will turn out to be from the "real" song. As he prepares to sing, the strings crescendo with an upward scale that peaks at the first line of "The Sound of Music." Christian's contribution is greatly appreciated by the Bohemians (except the poet Audrey) who then try out the new lyrics with their theremin instrumentation. As Christian sings the second vocal phrase from "The Sound of Music," the orchestration switches back to a more traditional ensemble of strings and woodwinds. Switching between the newly composed unusual orchestration and the orchestration associated with the

³¹ See Daniel Goldmark, *Tunes for 'Toons: Music and the Hollywood Cartoon* (Oakland, CA: University of California Press, 2005), 6 for a longer discussion of mickey mousing in cartoons.

³² The character is based on the real-life French composer Satie, who participated in the countercultural movement in Paris in the late 19th and early 20th centuries.

original song draws attention to the contrast between the many types of music in Luhrmann's blended composite score.

Much of Armstrong's original music works in a similar way throughout *Moulin Rouge!* It plays as connecting tissue that supports the narrative and set pieces. However, one of Armstrong's original orchestral themes stands apart from the rest. I call this Satine's death theme, as it is given no name in either film or soundtrack CD. The death theme enters the score for the first time at the end of the "Sparkling Diamonds" medley (cue 20). Luhrmann references this moment in the screenplay:

With the final show-stopping chord, Satin throws her head and arms skyward: the crowd thunders.

SUDDENLY: A foreboding underscore.³³

Luhrmann rarely mentions the original score in the screenplay, which calls attention to the moment. His written description of the death theme indicates the importance of an original piece to his conception of the end of that scene.

The theme that Armstrong composed for the end of "Sparkling Diamonds" achieves a foreboding atmosphere through timbre. In fact, there is little melody to the cue, which is apparent from its initial appearance in the score. As Satine makes her exit back up towards the rafters on her swing and sings a final phrase of "Diamonds," she discovers that she cannot sing the final note. Instead, she begins gasping for air. At this moment the camera cuts to an extreme close-up of Satine's face as she struggles to breathe and the death theme begins. After the close-up, the camera cuts to Zidler conducting the house band, which indicates that the music supporting Satine's performance of "Diamonds are a Girl's Best Friend" was diegetic. The death theme, characterized by strings and piano, could not be more different than the brass-heavy arrangement

³³ *Moulin Rouge!* Screenplay, pg. 34.

of the previous song. Instead, Armstrong writes a simple theme that uses a bass drone and downward stepwise motion in the strings and piano. The lack of distinguishable melody highlights the death theme's difference from the other music in *Moulin Rouge!*'s score. Satine's impending death provides the only moments in the film that are not lyrical. Perhaps the lack of melody adds a sense of reality in an otherwise lyric-filled film about artifice.

Luhrmann and Armstrong use this theme five more times to connect the different incidents of Satine's illness (cues 23, 32, 44, 46, 52, 60). Most of these cues use portions of the death theme surrounded by Armstrong's other original music. However, the theme, and the film, culminates in Satine's death (cue 60). The final use of the death theme plays uninterrupted for five minutes until it transitions seamlessly into "Nature Boy." This is the longest version of the theme in the film. As in all the other instances Armstrong uses timbre, not melody to provide the deathly serious atmosphere of the cue.

Tellingly, in the climactic moment of Satine's death Luhrmann uses an original, not a compiled cue. He obviously wanted music for the scene, but not any that would point beyond the film. Again, Kassabian's affiliating vs assimilating identifications provide insight into Luhrmann's decision making process. In contrast to the affiliating identifications provided by compiled tracks, original cues deliver assimilating identifications. The assimilating process "draws perceivers into socially and historically unfamiliar positions."³⁴ In search of an audience assimilating response to Satine's death Luhrmann needed an original composer to provide music that lacked any potential extra-textual references. The death theme illustrates that Luhrmann wanted both pre-existing and original music in his unusual blended composite score in order to support a narrative, provide emotional and character development, and establish tone.

³⁴ Kassabian, *Hearing Film*, 2.

The original music in *Moulin Rouge!* plays an important role in the telling of the film's story. Luhrmann and his team used it as both connecting tissue between the different set pieces and as a significant theme on par with the songs—original and pre-existing. Thus, when critics and scholars ignore the original music they leave out an essential element of the score, one which, even in a musical that highlights pre-existing songs, can add essential meaning to the film.

Conclusion

Moulin Rouge!'s extensive use of sung diegetic material differentiates it from the other three films discussed in this dissertation. Because of this, it makes sense that the film's score would receive a large amount of attention. In a review for the *New York Times*, Elvis Mitchell claims, "what Mr. Luhrmann has done is take the most thrilling moments in a movie musical—the seconds before the actors are about to burst into song and dance, when every breath they take is heightened—and made an entire picture of such pinnacles. As a result, every moment in the film feels italicized rather than tumescent. . . . This movie is simultaneously stirring and dispiriting."³⁵ In their critiques of the film, Mitchell and reviewers like him failed to address Armstrong's original orchestral score, especially the death theme. They focus on the most easily assimilable part of the film, its songs. While this is not inappropriate, their reviews miss the complicated blended composite score that Luhrmann and his music team created for the film. Such a score stands apart from other Hollywood, and even other Indiewood, uses of music. Yet, Luhrmann and his team employ this unusual score in ways one would expect of a more typical

³⁵ Elvis Mitchell, "An Eyeful, An Earful, Anachronism: Lautrec Meets Lady Marmalade," *New York Times* (May 18, 2001), E10.

composite score, with the pre-existing music presenting character and narrative development and the original music providing tone and continuity.

As noted at the outset of this chapter, Luhrmann could not have created such an ambitious composite score without the funding and freedom that Indiewood provides. All Indiewood films occupy a unique place on the indie/Hollywood spectrum. *Moulin Rouge!* is more Hollywood than most, a fact that is evident from the film's two soundtrack CDs, both of which were produced by Luhrmann. Most importantly, on the first CD, *Moulin Rouge! Music from Baz Luhrmann's Film*, Luhrmann added two versions of "Nature Boy" sung by David Bowie. Bowie's versions of "Nature Boy" mimic the structure of the film by bookending the CD.³⁶ The arrangement of "Nature Boy" that begins the CD imitates Leguizamo's versions. The slow tempo and basic harmonic structure of the song is retained. Luhrmann even begins the track with Christian's line "This story is about love. The woman I loved is . . . dead." Christian also says the line during the version of "Nature Boy" that opens the film.

Bowie's arrangement of "Nature Boy" that closes the CD differs dramatically from all other versions of the song. Bowie recorded the song with the British electronic group Massive Attack. The entire track employs synthesized material and significantly obscures the recognizable melody of the song. In essence this version only retains the vocal line and lyrics of the original, all of the accompaniment has been re-arranged. Bowie's process in re-arranging "Nature Boy" for the CD imitates Luhrmann's blended scoring technique.

Luhrmann's decision to use new arrangements of one of the film's songs on the CD could have been influenced by marketing concerns. Fox's marketing department attempted to

³⁶ The second soundtrack CD, *Moulin Rouge! 2*, includes the film's versions of certain cues and Armstrong's credit composition titled "Bolero." Although, Leguizamo's version of "Nature Boy" is still not included.

downplay the film's relationship of the film to the Hollywood musical. As discussed above, the video for "Lady Marmalade" included no clips from the film, ostensibly in service of this strategy. Using a variety of popular artists on the first CD allowed Fox, and Luhrmann, to draw attention to the popular music in the score without highlighting the generic musical aspects of the film. (The first soundtrack CD for *Moulin Rouge!* also includes the full version of Fatboy Slim's "Because We Can" and Aguilera, Lil' Kim, Mya, and Pink's "Lady Marmalade.") Their decision to use popular artist renditions of some songs increases the marketability of the CD and the film.

Despite its close ties to Hollywood practice, the unusual way that Luhrmann constructed *Moulin Rouge!*'s first soundtrack CD emphasizes the Indiewood nature of his blended composite score. Like Bowie's "Nature Boy," Luhrmann re-arranges almost all the tracks specifically for the CD. He has a history of doing this, famously including dialogue from the film over certain cues on his first CD for *Romeo + Juliet*. Luhrmann's re-arrangement on the CD of the same cues he specifically arranged for the film highlights the way he uses musical material in his scores. He manipulates it at will to produce a pastiche effect, just as he does with literary texts and historical places. There is no stable version of the film's music. Thus, Luhrmann choice of blended composite score is driven by his aesthetic signature, which indicates music's ability to participate in the establishment of a film and director's unique style.

CONCLUSION

This dissertation argues for scholarly recognition of music's role in defining Indiewood films. Indiewood began in the mid-1990s with the entrance of the conglomerate studios into the indie film market. In order to differentiate the mainstream products from their "indie" ones, the studios assimilated former independent production companies and/or created their own subsidiaries. These subsidiary studios acted with some freedom in their attempt to produce films that would generate substantial box office return and win prestigious awards. Film scholars have identified certain stylistic markers that directors used to distinguish Indiewood films from their indie and Hollywood counterparts. Geoff King argues "a central characteristic of Indiewood cinema . . . is a blend comprised of features associated with dominant, mainstream convention and markers of 'distinction' designed to appeal to more particular, niche-audience constituencies."¹ The composite score—my term for scores that use roughly equal amounts of pre-existing and original music—fits into both aspects of King's description. Composite scores simultaneously give directors and production companies a common blockbuster ancillary product—the soundtrack CD—while also adding the supposed "authenticity" provided by indie products. In this dissertation, analyses of filmmaker comments, archival documents, and entire scores are used to account for the myriad reasons a director chooses to produce an Indiewood composite score.

The four films examined in depth in this dissertation—*Eyes Wide Shut* (Stanley Kubrick, 1999), *Magnolia* (P. T. Anderson, 1999), *Fight Club* (David Fincher, 1999), and *Moulin Rouge!*

¹ Geoff King, *Indiewood, USA: Where Hollywood Meets Independent Cinema* (New York: I.B. Tauris & Co., 2009), 2.

(Baz Luhrmann, 2001)—illustrate the various ways composite scores can contribute to a film’s narrative, characters, and tone, as well as provide an essential component in a director’s aesthetic signature. Each of the four directors focus considerable resources and attention on the music in their films. Claudia Gorbman calls such directors *mélomanes*. Indiewood allowed *mélomane* directors to flourish because it provided more freedom than Hollywood directors enjoyed and larger budgets than indie directors were given. Thus, directors were free to experiment with their film scores. Such experimentation was helped by their ability to afford the rights to a large amount of pre-existing material. As shown throughout this dissertation, music in *mélomane*-directed films occupies as important a place as *mise-e-scène* and dialogue. Still, many scholars do not discuss all of the components of the score in their analyses. I argue that to fully understand the way Indiewood *mélomane* films create meaning, scholars must give full attention to all the music that comprises a composite score.

Most scholars discuss the visual and narrative qualities that help to identify an Indiewood film, such as opaque or morally questionable narratives and unusual camerawork. Yet, in each chapter I have shown how the composite score is an important stylistic marker for Indiewood films. This dissertation does not exhaust the list of *mélomane* directors who create composite scores. Other late 1990s examples include Spike Lee, Sophia Coppola, and Spike Jonze. Films such as *Bamboozled* (2000), *The Virgin Suicides* (1999), and *Being John Malkovich* (1999) are ripe for analysis along the lines explored here with reference to *Eyes Wide Shut*, *Magnolia*, and *Fight Club*. *Moulin Rouge!*’s score is so different from conventional composite score practice that few directors seem to emulate Luhrmann’s film. Further research should help locate other directors’ work within the composite score tradition.

This dissertation has shown how four important directors used the composite score as an integral creator of meaning in four diverse films. Each of the chapters provide an example of the ways a director could choose to make a composite score. Because of the multitude of scoring choices available by the 1990s, directors could use a variety of different combinations of musical materials. Choices for inclusion in a composite score include original music, pre-existing records, or newly re-arranged pre-existing pieces. The wide variety of types of music available for use in the composite score blurs the boundaries between accepted film music categories like original and pre-existing music. Each director examined in this dissertation employs a different combination of these musical choices. Fincher uses mostly original music with a few pre-existing cues that play an essential role in character and narrative development. Kubrick and P. T. Anderson employ pre-existing classical music in addition to pop, rock, and original cues in order to tell their stories. Luhrmann takes the composite score concept to an extreme by re-arranging the majority of his pre-existing songs and combining them with original music to create a new, musically-integrated whole. As shown, most often the film's subject matter and production context drives the choice of musical materials in a composite score.

Even though the four films differ greatly, they often use music in the composite score in predictable ways. In this, composite scores work like compiled or original scores. In all four chapters, the pre-existing music works to define characters' identities, motivations, and emotional development throughout the film. Often the pre-existing songs are diegetic, allowing the characters to appear to play an active role in the choice of music associated with them. The lyrics connected with these tracks frequently help provide a sense of association between the characters and the songs. The pre-existing songs in *Moulin Rouge!* and *Magnolia* both illustrate this strategy, since the lyrics are recognizable and prominent in the mix. Anderson specifically

edits the pre-existing cues in *Magnolia* in order to place certain lyrics with specific characters and even takes this practice to an extreme when each main character sings phrases from “Wise Up.” Similarly, the songs that the characters sing in *Moulin Rouge!* link them with the lyrics.

In addition to choosing songs for their lyrics, directors often select pre-existing material for its musical content. Contrast as an expressive strategy proves important. In *Eyes Wide Shut*, Shostakovich’s waltz generates meaning through its difference from more conventional examples of the waltz genre. Likewise, in *Fight Club*, the old-fashioned songs Marla plays and sings set her apart from the electronically produced pre-existing and original cues that comprise the rest of the score. In some of the films, a character’s inability to participate in music making indicates important aspect of their personality and motivations. For example, in *Moulin Rouge!* the Duke is not musical, which signals his status as the antagonist. In an opposite way, Stanley and Donnie’s musical ability in *Magnolia* points to their shared genius. As I have shown, the pre-existing music in composite scores helps to provide essential character information through the director’s exact placement of the cue and the extra-textual associations of that cue.

Many scholars focus their attention on only the pre-existing pieces in composite scores. Their focus makes sense, as those tracks usually provide the most recognizable melodic material. However, I have shown with reference to all four films the importance of accounting for original music when analyzing composite scores. Most often the original music in these scores provides continuity and sets the tone. All four chapters provide examples of this process. For example, in *Eyes Wide Shut*, Pook’s “Naval Officer” and “The Dream” play throughout the first and second half of the film respectively, linking the narrative developments with the protagonist’s (Bill) obsession over his wife’s (Alice) sexual confession. In *Magnolia*, Jon Brion’s original score provides connection through its use of only two distinct themes, a minimal amount of musical

material for so long a film and score. Anderson also plays Brion's music simultaneously with pre-existing pieces, which provides a literal joining of the multiple storylines. Fincher uses more original material in *Fight Club* than any other film examined in this dissertation. The Dust Brothers' original cues sound significantly different than all of the pre-existing music in the score. Yet, the short phrases that make up both pre-existing and original cues link them together musically and help to define Jack's fragmented psyche. This dissertation shows how original music plays as important a role in composite scores as the compiled cues.

Of the four directors and films discussed, Luhrmann's *Moulin Rouge!* is the outlier. He re-arranges the majority of his pre-existing cues. Chapter Four discusses his use of songs, not the expected records, in his composite score. I call this a blended composite score, which can be seen as a subgroup within the composite score concept. Luhrmann's choice of scoring procedure could come from *Moulin Rouge!*'s genre. The film is, after all, a musical, so its characters sing. This means that the pre-existing material had to be re-arranged to fit the story and the singers. Yet, Luhrmann uses the pre-existing material as more than just songs. He employs these cues as themes with lyrics or as part of mash-up style medleys. Also, original composers on Luhrmann's his earlier two films, *Strictly Ballroom* and *Romeo + Juliet*, re-arranged certain songs. Therefore, *Moulin Rouge!* represents the most extreme version of a practice Luhrmann has employed from his beginnings as a director.

Moulin Rouge!'s composite score is unique among the four films in this dissertation in that it blurs the line between original and pre-existing music. Still, Luhrmann separates certain original themes from the other arranged pre-existing cues, which validates its inclusion in a dissertation about the composite score. As I have illustrated throughout, the composite score concept is flexible. The term allows for a wide variety of combinations of pre-existing and

original material—including their connection through re-composition—as long as that material plays an equal emotional and/or structural role in the film.

In this dissertation I focus on the beginnings of the Indiewood composite score at the end of the twentieth century. That historical and industrial moment greatly influenced the development of a scoring style that would continue to be popular in the twenty-first century. As mentioned in the introduction, a lot changed in the Hollywood film industry in the first decade of the twenty-first century. Those changes would culminate in the economic downturn of 2008 and the subsequent closing of many of Indiewood subsidiary companies. However, despite the industrial changes of the first decade of the twenty-first century, composite scores continued to be used in Hollywood films. Like their predecessors, often twenty-first-century composite scores play in films that attempt to claim a “art” or “quality” status. Early twenty-first-century examples include *Bamboozled* (Spike Lee, 2000), *Adaptation* (Spike Jonze, 2002), *There Will Be Blood* (P. T. Anderson, 2008), and *Silver Linings Playbook* (David O. Russell, 2012). Further research is needed to analyze the way *mélomane* directors use composite scores in the twenty-first century and how that practice relates to its origins in 1990s Indiewood.

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