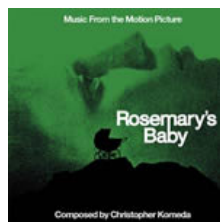


13 and **ESCAPE FROM NEW YORK**. A neat piano concerto rendition of "Moonlight Sonata" morphs into a percussive electronica interpretation, as if Wendy Carlos was playing it on her Moog with a pair of ball-peen hammers. A very cool Italian Westernesque lead guitar twangs its electrified notes through "No Life," slowing at the end to a reflective, reverberated solo. Chilled synth cries and burbling electronic pads soar like fireflies across the "Doomsday Garage," which also reprises that reflected solo guitar motif. "Blues in Phase" adds some very interesting *musique concrète* styled percussion on top of a bluesy electric bass ("Bug From The City" reprises it sans the industrial percussion), while the echoed taps of "Incidental Phase" capture a flavor of Harry "Friday" Manfredini against a pulse of synth and guitar arpeggios. Guareschi's strident electric guitar and sharp synth notes give the score a tenacious drive, while a cornucopia of favored electronica textures dapple the score and keep it sonically interesting at all times. It's a thoroughly pleasing score yet it doesn't just rely on its retro characteristics to make it work; Guareschi has a fine knack for instrumental texture, sonic grain, and progressive rhythms and sound, and so the score is bright and shiny in its use of its nostalgic elements – the riffs never get stale and never ring false; they maintain a continuous forward motion and a clarity of sound that remains progressive and expressive. Very nice.



PIRANHA 3DD/Elia Cmiral/Lakeshore Records

Released digitally this week and due out on CD on June 29, Elia Cmiral's music for the bulging sequel to Alexandre Aja's 2010 **PIRANHA 3D** remake is an excellent dramatic adventure score. With **FEAST** series director John Gulager now at the picture's helm, **PIRANHA 3DD** is a lavish mix of humor and horror, the delectable water park victims of the ferocious fish providing their own form of three-dimensional imagery as suggested by the film's tongue-in-cheek title. Cmiral plays straight man to the over-the-top silliness of the film, providing a score that is both heroically adventurous ("Theme from Piranha 3DD") and strikingly serene ("Trident Aria" and its reprise, a la *Lakme*'s "Flower Duet," in "Sheriff's Redemption"). "**P3DD** marks my fourth collaboration with Elia and quite possibly my favorite," said producer Joel Soisson. "Having a composer of Elia's sophisticated genius rise to this level of inspired silliness is a bit like Dvořák scoring **PEE WEE'S PLAYHOUSE**. It just works, brilliantly." Added director Gulager, "The fact that his score plays it 'straight' only heightens the ridiculousness of a wacky movie like **PIRANHA 3DD**. Suffice it to say there is a tasty aural candy throughout the score." On the soundtrack, Cmiral's music sounds anything like music from a gnarly exploitation horror movie; it's often elegant and placid, rich in unruffled determination. Only when the ravenous schools of barbarous prehistoric piranha swarm onto their prey ("Eaten in Van," "Struggle at the Pier," "Depths of the Lake," and "Battle for the Water Park") does the score reveal its gore-infested horror conceit (the latter is an especially cataclysmic track for raging percussion, fatalistic strokes of violins, and heralding trumpet measures, a kind of submerged *1812 Overture*-styled thematic display as fish and females face off to the death in the film's splashy climax). The final "Battle" track is also heralded by a vicious assembly of cyclical violin figures reaching hysterical velocity, in "School of Piranha," sounding not unlike an elegant and wonderful string quartet played by raving madmen. "From the first scenes of the movie that I watched," said Cmiral, "I immediately recognized a great opportunity to write a very different score from any of the others in my career." "I felt as though the score should enhance the ridiculousness as much as possible rather than trying to smooth over the mood shifts and flatten all of its ups and downs," explained Cmiral. "Musically speaking, playing it 'straight' based on what happens on screen helped to give the film an enjoyable 'over the top' feel. My approach to select from a variety of genres turned out to work very well." The result is a fun and very effective score that works quite well on its own, continuing Cmiral's ability to surpass B-movie formulae with music of exceptional depth and sensitivity.



ROSEMARY'S BABY/Christopher Komeda/La-La Land Records

While Christopher Komeda's celebrated score for Roman Polanski's winning occult horror film **ROSEMARY'S BABY** has been well-represented on both LP and CD, finding representative releases from Poland's Polonia records in the late '90s and from England's Harkit as recently as 2008, La-La Land's new expanded soundtrack marks the score's first American release on CD and its most definitive presentation. While the Polonia and Harkit albums added several unreleased tracks to the score's original 1968 12-track release on ABC Records, La-La Land draws from additional sources. Not only do we have Dick Hazard's re-recorded score music that made up the ABC Records LP release, and George Tipton's two arrangements of the main theme, sung by the film's star Mia Farrow (which were released by Dot on a 45-RPM single and one of them was also included on the ABC album), we now have for the first time the original film tracks, conducted by Jack Hayes at Samuel Goldwyn Studios in 1968. These provide a wholly different perspective from the Dick Hazard arrangements which most of us have listened to on LP or CD over the last forty-four years. The lullaby waltz sung by Mia Farrow remains the score's most haunting component, contrasted against the strident chorale of the devils' coven that is so often set against it. The lullaby is provided in several instrumental variants associated with the happier moments of Rosemary's pregnancy. In addition for the duality of his primary motifs, Komeda also provided a number of jazz arrangements to evoke the modern environment; these tracks will later be deconstructed into far more fiendish arrangements once the intrusion of the Satanists into Rosemary's happiness has commenced; few of these were replicated in the Hazard rendition, and are wholly new to this release. Komeda, whose untimely death a year after completing the score deprived both the film and jazz world of a significantly gifted composer, created a brilliant mélange of music for **ROSEMARY'S BABY**, effectively contrasting the music of cheerful innocence with that of malevolent demonic incursion, set into a modern musical landscape which itself begins to be shredded by that wicked incursion; this new release allows it to be heard in both its original film form and its more popular commercial recording. Accompanying the music is a detailed 24-page booklet with thorough notes on the film and its composer (by Scott Bettencourt) and on the music (by John Takis).