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Musik in Science-Fiction-Film und -Fernsehen Komp. v. Katja Bruns

Die folgende Liste versammelt Bücher und Artikel, die sich den besonderen formalen und funktionalen Qualitäten der Musik von SF-Filmen widmen. Auf Untersuchungen einzelner Filme habe ich nur hingewiesen, wenn sie von allgemeinerem Interesse waren.

In die folgende Bibliographie ist eine kleine Bibliographie von Philip Hayward und Natalie Lewandowski eingegangen (URL: <http://www.smss-online.org/SF%20Film-TV%20Soundtrack%20Bibliography%20v1.pdf>). Für Hinweise danke ich Holger Schnell, Bodo Traber und Hans J. Wulff.

Artikel und Bücher

Allen, Dave: Science-Fiction. How High the Moon? Science Fiction and Popular Music. In: Harper, Graeme (ed.): *Sound and Music in Film and Visual Media: A Critical Overview*. London/New York: Continuum 2009, pp. 231-249.

Barham, Jeremy: Scoring incredible futures. Science-fiction screen music, and "Postmodernism" as romantic epiphany. In: *The Musical Quarterly* 91,3-4, 2008, pp. 240-274.

Bond, Jeff: *The music of STAR TREK*. New York: Lone Eagle 1999, 219 pp.

Buhler, James: Star Wars, Music, and Myth. In: Buhler, James / Flinn, Caryl / Neumeyer, David (eds.): *Music and cinema*. Hanover, NH: Wesleyan University Press, distrib. by University Press of New England 2000, pp. 33-57.

Bush, Richard: The Music of *Flash Gordon* and *Buck Rogers*. In: *Film music. 1*. Ed. by Clifford McCarty. New York: Garland 1989.

Collins, Karen: 'I'll be back': Recurrent sonic motifs in James Cameron's *Terminator* films. In: Hayward, Philip: *Off the planet: Music, sound, and science fiction cinema*. Bloomington: Indiana University Press 2004, pp. 165-175.

Coyle, Rebecca: Sound and Music in the *Mad Max* trilogy. In: Hayward, Philip: *Off the planet: Music, sound, and science fiction cinema*. Bloomington: Indiana University Press 2004, pp. 109-128.

Cranny-Francis, Anne: Mapping cultural auracy: The sonic politics of *The Day the Earth Stood Still*. In: *Social Semiotics* 17,1 (Mar 2007), pp. 87-110.

□ Examines the sound of a particular Hollywood film - the B-Grade 1950 science fiction "classic" *The Day the Earth Stood Still* (1951) - in order to perform a semiotic kind of analysis but also to argue that the analysis needs to encompass not only music, but all sonic elements of the film. Furthermore, the paper argues for development of a cultural auracy that will complement studies of verbal and visual literacies in multimodal and multimedia texts.

Dath, Dietmar: Das Jahrhundert der Jugend als Echokammer. Zukunft in Popmusik und Science-fiction. In: *Mainstream der Minderheiten. Pop in der Kontrollgesellschaft*. Hrsg. v. Holert, Tom / Terkesedis, Mark. Berlin: Edition ID-Archiv 1996, pp. 139-152.

Donnelly, Kevin J.: Constructing the Future Through Music of the Past: the Software in *Hardware*. In: Inglis, Ian (ed.): *Popular Music in Film*. London: Wallflower 2003, pp. 131-147.

Donnelly, Kevin: The Classical Film Score Forever? *Batman*, *Batman Returns* and Postclassical Film Music. In: in Neale, Steve / Smith, Murray (eds.): *Contemporary Hollywood Cinema*. London/New York: Routledge 1998, pp. 142-155.

Engel, Charlene: Language and the Music of the Spheres: Steven Spielberg's *Close Encounters of the Third Kind*. In: Silet, Charles L.P. (ed.): *The Films of Steven Spielberg*. Lanham, Md.: Scarecrow Press 2002, pp. 47-56 (Filmmakers. 94.).

Eshun, Kodwo: Further Considerations on Afrofuturism. In: *CR: The New Centennial Review* 3,2, Summer 2003, pp. 287-302.

Evans, Mark: Mapping *The Matrix*. Virtual Spatiality and the realm of the perceptual. In: Hayward, Philip: *Off the planet: Music, sound, and science fiction cinema*. Bloomington: Indiana University Press 2004, pp. 188-198.

Gabbard, Glen O. / Gabbard, Krin: The science fiction film and psychoanalysis. *Alien* and Melanie Klein's night music. In: *Psychoanalytic approaches to literature and film*. Ed. by Maurice Charney and Joseph Reppen. Rutherford, NJ: Fairleigh Dickinson University Press 1987, pp. 171-179.

Gabbard, Krin: Redeemed by *Ludwig van*: Stanley Kubrick's Musical strategy in *A Clockwork Orange*. In: Brophy, Philip (ed.): *Experiencing the Soundtrack*. Sydney: Australian Film Television and Radio School 2001.

Greenwald, T.: The Self-destructing Modules Behind the Revolutionary 1956 Soundtrack of *Forbidden Planet*. In: *Keyboard* 12,2, Febr. 1986, pp. 54-65.

Haga, Thor J.: Film Music Ex Narratio. Does Film Music Exist Outside the narrative? Part 3 of 3. In: *Film Score Monthly*, 28.8.2002, URL: http://www.filmscoremonthly.com/articles/2002/28_Aug---Film_Music_Ex_Narratio_Conclusion.asp.

□ = Case-in-Point: *Alien*.

Hannan, Michael / Carey, Melissa: Ambient Soundscapes in *Blade Runner*. In: Hayward, Philip: *Off the planet: Music, sound, and science fiction cinema*. Bloomington: Indiana University Press 2004, pp. 149-164.

Hanoeh-Roe, Galia: Beethoven's Ninth: An *Ode to Choice* as Presented in Stanley Kubrick's *A Clockwork Orange*. In: *International Review of the Aesthetics and Sociology of Music* 33,2, 2002, pp. 171-179.

Harley, R.: Creating a Sonic Character: Non-Diegetic Sound in the *Mad Max* Trilogy. In: Coyle, Rebecca

(ed.): *Screen Scores: Studies in Contemporary Australian Film Music*. Sydney: Allen and Unwin / AFTRS 1998, pp. 16-29.

Hayward, Philip: Danger Retro-Affectivity! The Cultural Career of the Theremin. In: *Convergence* 3,4, Winter 1997, pp. 28-53.

Hayward, Philip: Music, Technology and Territorialisation in *Mars Attacks!* In: *Convergence: The International Journal of Research into New Media Technologies* 5,1, 1999, pp. 47-58.

□ Textual and thematic cluster analysis on the affectivity and significance of musical sounds (and sound technologies). With reference to the work of Gilles Deleuze and Felix Guattari and the application of aspects of their work to uses of music in contemporary cinema.

Hayward, Philip: *Off the planet: Music, sound, and science fiction cinema*. Bloomington: Indiana University Press 2004, 214 pp.

□ Zugl.: London [...]: Libbey 2004, 214 S.

□ Following a detailed historical introduction to the development of sound and music in the genre, individual chapters analyze key films, film series, composers, and directors in the postwar era. The first part of the anthology profiles seminal 1950s productions such as *The Day the Earth Stood Still*, the first *Godzilla* film, and *Forbidden Planet*. Later chapters analyze the work of composer John Williams, the career of director David Cronenberg, the *Mad Max* series, James Cameron's *Terminators*, and other notable SF films such as *Space Is the Place*, *Blade Runner*, *Mars Attacks!*, and *The Matrix*.

□ Includes: Introduction: Sci-Fidelity – Music, Sound and Genre History, pp. 1-29.

□ Inter-Planetary Soundclash: Music, Technology and Territorialisation in *Mars Attacks!*, pp. 176-187.

□ Rev. (Kendra Preston Leonard) in: *The Journal of Film Music* 2,2-4, Winter 2009, pp. 271-273.

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□ Online: <http://www.markusheuger.de/theory/zukunft.html>.

Hosokawa, Shuhei: Atomic Overtones and Primitive Undertones: Akira Ifukube's Sound Design for *Godzilla*. In: Hayward, Philip: *Off the planet: Music, sound, and science fiction cinema*. Bloomington: Indiana University Press 2004, pp. 42-60.

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Kassabian, Anahid: The Sound of a New Film Form. In: Inglis, Ian (ed.): *Popular music and film*. London/New York: Wallflower Press 2003, pp 91-101.

Kassabian, Anahid: Rethinking Point of Audition in *The Cell*. In: Grajeda, T. / Beck, Jay (eds): *Lowering the Boom: Critical Studies in Film Sound*. Champaign-Urbana: University of Illinois Press 2008, pp. 299-306.

Larson, Randall D.: *Musique Fantastique: A Survey of Music in the Fantastic Cinema*. Metuchen, N.J.: Scarecrow Press 1985, viii, 592 pp.

□ Study of music for sci-fi, horror and fantasy genres . The book provides a historical survey of this particular brand of score throughout the decades, spotlighting the Universal Pictures monster movies of the 1930's and 40's, the 'alien scare' science-fiction films of the 1950's, Japanese monster movies, low-budget horror films of the 1960's by Roger Corman and the like, and the resurgence of & 'fantastic cinema' in the late 1970's and beyond.

Laudadio, Nicholas Christian: *Singing Machines. Musical Intelligences and Human Instruments in Science Fiction and Film*. Ph.D. Thesis, State University of New York, Buffalo, 2005.

□ Abstracted in: *Dissertation Abstracts International, Section A: The Humanities and Social Sciences* 65,12, June 2005, DA3156959.

□ The texts under investigation here - Stanley Kubrick's *2001: A Space Odyssey*, Richard Powers's *Galatea 2.2*, Lloyd Biggle, Jr.'s *The Tunemith*, and Fred Wilcox's *Forbidden Planet* (particularly its accompanying electronic musical score by Bebe and Louis Barron) - all present a mechanical entity that makes possible (through musicality) a profound connection with its "users." This connection tends to manifest itself as an empathic reaction, linking the mechanical and the organic and bridging larger evolutionary rifts in imagined futures.

Laudadio, Nicholas: What Dreams Sound Like: *Forbidden Planet* and the Electronic Musical Instrument. In: *Journal of the Fantastic in the Arts* 17,4 (=68), Winter 2007, pp. 334-349.

Lerner, Neil: Nostalgia, Masculinist Discourse, and Authoritarianism in John Williams' Scores for *Star Wars* and *Close Encounters of the Third Kind*. In: Hayward, Philip: *Off the planet: Music, sound, and science fiction cinema*. Bloomington: Indiana University Press 2004, pp. 96-108.

Lerner, Neil: Music, race, and paradoxes of representation. Jubal Early's musical motif of barbarism in *Objects in Space*. In: *Investigating Firefly and Serenity: Science fiction on the frontier*. Ed. by Tanya R. Cochran and Rhonda V. Wilcox. London; New York: I. B. Tauris 2008, pp. 183-190 (Investigating Cult TV.)

Leydon, Rebecca: *Forbidden Planet*: Effects and Affects in the Electro Avant Garde. In: Hayward, Philip: *Off the planet: Music, sound, and science fiction cinema*. Bloomington: Indiana University Press 2004, pp. 61-76.

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Murphy, Scott: The Major Tritone Progression in Recent Hollywood Science Fiction Films. In: *Music Theory Online*, 12,2, 2006. URL: <http://mto.society-musictheory.org/index.html>.

Neal, Christopher: Marching out of step: Music and otherness in the *Firefly/Serenity* saga. In: *Investigating Firefly and Serenity: Science fiction on the frontier*. Ed. by Tanya R. Cochran and Rhonda V. Wilcox. London; New York: I. B. Tauris 2008, pp. 191-200 (Investigating Cult TV.).

□ On music in the TV-series *Firefly*.

Papanikolaou, Eftychia: Of Duduks and Dylan: Negotiating the Aural Space. In: Potter, Tiffany / Marshall, C.W (eds.): *Cylons in America: Critical Studies in 'Battlestar Galactica'*. New York/London: Continuum 2007, pp. 224-236.

Purohit, Vinayak: Mythology, science fiction, music and Marxist aesthetics. In: *Journal of the Indian Musicological Society* 18,2, 1987, pp.93-104.

Rosar, William H.: Music for Martians: Schillinger's Two Tonics and Harmony of Fourths in Leith Stevens' Score for *War of the Worlds* (1953). In: *Journal of Film Music* 1,4, 2005.

□ After seeing Steven Spielberg's remake of *War of the Worlds* on the 4th of July weekend 2005, an old friend who sat with me during the screening commented on how effective John Williams' score for it was, and that it reminded her of film noir scores. An interesting coincidence, I thought, as many years earlier I had been struck by how passages in Leith Stevens' score for Paramount's *War of the Worlds* (1953) reminded me of "crime drama music," music for gangster or detective movies. Why should Stevens and Williams write music for a science fiction film in a style evocative of another film genre?

Rosar, William H.: The penumbra of Wagner's *Ombra* in two science fiction films from 1951: *The Thing from Another World* and *The Day the Earth Stood Still*. In: Joe, Jeongwon / Gilman, Sander L. (eds.): *Wagner and Cinema*. Foreword by Tony Palmer. Interview with Bill Viola. Bloomington, Ind.: Indiana University Press 2010, pp. 152-164.

Scheurer, Timothy E.: Kubrick vs. North: The Score for *2001: A Space Odyssey*. In: *Journal of Popular Film and Television* 25,4, Winter 1998, pp. 172-182.

Scheurer, Timothy E.: *Music and mythmaking in film. Genre and the role of the composer*. Jefferson, NC: McFarland 2008, 265 pp.

□ This work studies the conventions of music scoring in major film genres (i.e., science fiction, historical romance, western), focusing on the artistic and technical methods that modern composers employ to underscore and accompany the visual events. Each chapter begins with an analysis of the major narrative and scoring conventions of a particular genre and concludes with an in-depth analysis of two film examples.

□ Includes a chapter on „Alien harmonies: the science fiction film“.

Scrivani, Richard: Sci-fi serenade. In: *Scarlet Street*, 22, 1996, pp. 34-39.

□ On music for American science fiction and monster films of the 1950s.

Smith, Jeff: Sound and Performance in Stephen Sadyan's *Night Dreams* and *Café Flesh*. In: *The Velvet Light Trap*, 59, Spring 2007, pp. 15-29.

Sobchack, Vivian Carol: The music of the spheres. In ihrem: *Screening space. The American science fiction film*. 2nd, enl. ed. New Brunswick, NJ [...] : Rutgers University Press 2004, pp. 207-215.

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Thiel, Wolfgang: Musik im Science Fiction Film. In: *Musik und Gesellschaft* 27,10, Okt. 1977, pp. 585-591.

Whittington, William [Brian]: *Sound design & science fiction*. Austin, TX: University of Texas Press, 2007, vi, 280 pp.

□ Considers the evolution of sound design not only through cultural and technological developments during the last four decades, but also through the attitudes and expectations of filmgoers. Fans of recent blockbuster films, in particular science fiction films, have come to expect a more advanced and refined degree of film sound use, which has changed the way they experience and understand spectacle and storytelling in contemporary cinema. -- The book covers recent science fiction cinema in rich and compelling detail, providing a new sounding of familiar films, while offering insights into the constructed nature of cinematic sound design. This is accomplished by examining the formal elements and historical context of sound production in movies to better appreciate how a film sound track is conceived and presented. Whittington focuses on seminal science fiction films that have made specific advances in film sound, including *2001: A Space Odyssey*, *THX 1138*, *Star Wars*, *Alien*, *Blade Runner* (original version and director's cut), *Terminator 2: Judgment Day* and *The Matrix* trilogy and games - milestones of the entertainment industry's technological and aesthetic advancements with sound.

Wierzbicki, James: Weird vibrations: how the theremin gave musical voice to Hollywood's extraterrestrial "others" - electronic music from 1950s science fiction films. In: *Journal of Popular Film and Television* 30,3, Fall 2003, pp. 125-135.

Wierzbicki, James Eugene: *Louis and Bebe Barron's 'Forbidden planet'. A film score guide*. Lanham, Md. [...]: Scarecrow Press 2005, xii, 185 S. (Scarecrow Film Score Guides. 4.).

Zuberi, Nabeel: The Transmolecularisation of [Black] Folk: *Space is the Place*, *Sun Ra* and Afrofu-

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Berger, Ivan: Soundtrack of the *Lost Ark*. In: *Audio* 68,11, Nov. 1984, p. 130.

Berkwits, J.: Graeme Revell Journeys to *Dune*. In: *Soundtrack!* 19,46, Winter 2000, pp. 4-6.

Biordrowski, Steve / Szebin, Frederick C.: Martian musician: Composer Danny Elfman: On Burtonizing the golden sci-fi scores of the past. In: *Cinefantastique* 28,7, Jan. 1997, pp. 28-29.

□ On the score for Tim Burton's *Mars Attacks*.

Blumenthal, P.: An Interview with Robert Folk. In: *Soundtrack!* 13,50, June 1994, pp. 11-16.

Brophy, Philip: Clone Tones: Philip Brophy Sounds off on *Star Wars*. In: *Film Comment* 38,4, July-Aug. 2002, p. 28.

Brunas, Michael: Attack of the 50 ft. soundtracks. In: *Scarlet Street*, 20, 1995, pp. 34-36.

□ On composer Ronald Stein and his work for the science fiction film.

Buchsbaum, T.: A Conversation with David Arnold. In: *Soundtrack!* 15,59, Sept. 1996, pp. 25-27.

Buchsbaum, T.: Restoring *Close Encounters*. In: *Soundtrack!* 17,66, June 1998, p. 29.

Burlingame, J.: Lalo Schifrin on *Earth-Star Voyager*. In: *Soundtrack!* 8,31, Sept. 1989, p. 20.

Cohen, Richard: A Practical Guide to Re-Hearing *2001*. In: *New York Review of Science Fiction* 12,7 (=139), March 2000, pp. 10-14.

Conway, Ronald: The gurus of sound and light: Science fiction films. In: *Quadrant* 30,4 (=221), April 1986, p. 38.

de Klerk, T.: Barry Gray: Music with Strings. In: *Soundtrack!* 12,47, Sept. 1993, pp. 10-13.

Deutsch, Didier C.: Monstrous movie music. In: *Soundtrack: The Collector's Quarterly* 15,61, March 1997, p. 18.

□ On music for horror and science fiction films of the 1950s.

Everschor, Franz: Ein Chamäleon der Filmmusik: Flexibilität und Pragmatismus: Der Komponist Jerry Goldsmith. In: *Film-Dienst* 52,20, Sept. 1999, pp. 45-47.

□ On the composer who worked for many action, fantasy and science fiction films.

Gallo, Phil: Sun Ra brews blend of jazz and soul sci-fi. In: *Variety* 393,6, 22.12. 2003, p. 53.

□ On a DVD edition of John Coney's *Space Is the Place*.

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Henderson, K.: Alex North's *2001* and Beyond. In: *Soundtrack!* 13,49, March 1994, pp. 30-31.

Johnson, Victoria: The politics of morphing: Michael Jackson as science fiction border text. In: *The Velvet Light Trap*, 32, 1993, Pp. 58-65.

□ Discusses, among others, Michael Jackson's music video *Thriller*, directed by John Landis.

Jones, A.: Scoring *Invasion Earth The Aliens Are Here!* In: *Soundtrack!* 8,31, Sept. 1989, pp. 45-47.

Koppl, R.: Christopher Franke: *The New Babylon 5... Messages from Earth*. In: *Soundtrack!* 16,62, June 1997, pp. 41-43.

Koppl, R.: Trevor Rabin: *Armageddon & Enemy of State*. In: *Soundtrack!* 17,68, Winter 1998, pp. 56-59.

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Koppl, R.: Inside *The Cell* with Composer Howard Shore and Director Tarsem Dhandwar. In: *Soundtrack!* 19,75, Fall 2000, pp. 24-27.

Kraft, D.: The Sound of 2010. In: *CinemaScore*, 13/14, Winter/Summer 1985, pp. 41-44.

- Landry, C.: Revisiting *Nineteen Eighty-Four* - An Interview with Dominic Muldowney. In: *Soundtrack!* 18,70, Summer 1999, pp. 40-41.
- Larson, Randall D.: Giorgio Moroder *Metropolis*. In: *CinemaScore*, 13/14, Winter/Summer 1985, p. 5.
- Larson, Randall D.: Music for *Ghostbusters* - A Conversation with Elmer Bernstein. In: *CinemaScore*, 13/14, Winter/Summer 1985, pp. 9-11.
- Larson, Randall D.: The Film Music of Ronald Stein. In: *CinemaScore*, 13/14 Winter/Summer 1985, pp. 52-57.
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- Larson, Randall D.: Scoring Session New Scores *Star Trek IV*. In: *CinemaScore*, 15 Winter/Summer 1987, pp. 3-4.
- Larson, Randall D.: *Star Trek*: and the Fantastic Film Music of Gerald Fried. In: *Soundtrack!* 9,35, Sept. 1990, pp. 46-47.
- Larson, Randall D.: *Star Trek*: George Duning. In: *Soundtrack!* 9,35, Sept. 1990, p. 49.
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- Larson, Randall D.: Hyper Reality: Alan Howarth's synthesized scores & specialized sound effects. In: *Soundtrack!* 10,38, June 1991, pp. 8-11.
- Larson, Randall D.: Barry Gray. In: *Soundtrack!* 12,47, Sept. 1993, pp. 14-16.
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- Larson, Randall D.: Basil Poledouris on *Starship Troopers*. In: *Soundtrack!* 16,63, Sept. 1997, pp. 16-17.
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- Larson, Randall D.: From Alien Civilizations to Giant Lizards (Bypassing the Killer Robots): David Arnold Saves the World. In: *Soundtrack!* 17,65, March 1998, pp. 30-31.
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- Larson, Randall D.: *Lost in Space* with Bruce Broughton. In: *Soundtrack!* 17,66, June 1998, pp. 34-36.
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- Larson, Randall D.: *X-Files* Season VIII Music by Mark Snow. In: *Soundtrack!* 19,76, Winter 2000, pp. 54-56.
- Larson, Randall D.: John Ottoman: *Eight Legged Freaks*. In: *Soundtrack!* 21,82, Summer 2002, pp. 4-7.
- Larson, Randall D.: A New Enterprise for Dennis McCarthy. In: *Soundtrack!* 21,82, Summer 2002, pp. 42-44.
- Larson, Randall D.: Christopher Young's Journey to the Center of *The Core*. In: *Soundtrack!* 21,84, Winter 2002, pp. 5-7.
- McCartney, Andra: Alien intimacies - hearing science fiction narratives in Hildegard Westerkamp's

Cricket Voice (or 'I don't like the country, the crickets make me nervous'). In: *Organised Sound. An International Journal of Music Technology* 7,1, 2002, pp. 45-49.

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Rhodes, C.: Review of *Forbidden Planet* soundtrack. In: *Computer Music Journal* 7,1, Spring 1983, pp.??

Rosar, William H.: *Lost Horizon*. An account of the composition of the score. In: *Filmusic Notebook* 4,2, 1978, p. 42.

Rose, T.: On The Edge of Madness: Marco Beltrami scores the Sci-Fi Cinematic Blood Fest Blade II. In: *Soundtrack!* 21,81, Spring 2002, pp. 4-8.

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□ Interviews with composers Irving Gertz and Herman Stein on her work for various horror and science fiction films.

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Simak, S.: James Horner on Scoring *Star Trek III The Search for Spock*. In: *CinemaScore*, 13/14, Winter/Summer 1985, pp. 16-17.

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Stoner, D.: Maurice Jarre Scoring Session for *Mad Max Beyond Thunderdome*. In: *CinemaScore*, 15, Winter/Summer 1987, pp. 10-11.

Szebin, F.: Interview with Danny Elfman. In: *Soundtrack!* 16,61, 1997, pp. 4-7.

Thaxton, F.: Amazing Music for *Amazing Stories*. In: *CinemaScore*, 13/14, Winter/Summer 1985, p. 6.

Thaxton, F.: What Happened to the REAL Score for *Invaders from Mars*. In: *CinemaScore*, 15, Winter/Summer 1987, pp. 8-9, 33.

Thaxton, F.: *Star Wars Episode One: The Phantom Menace* – Music Editor Ken Wannberg. In: *Soundtrack!* 18,70, Summer 1999, pp. 8-10.

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