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THE INDIES

Sounds From the Underground

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

By **Todd Longwell**

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

Joel Goodman

AMERICAN STANDOFF

(dir. Kristi Jacobson)

Category: Documentary

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

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

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



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