

HEAR HERE

SCORING

reflect the sheer joy of creativity that hides behind Fred Tate's reserved demeanor.

● For **Blow-Up** (Sony), jazz was the clear pick. Back in 1966, director Michelangelo Antonioni needed up-to-the-minute credibility for his fashion-world milieu, and Herbie Hancock's jazz-fusion score delivers, cheekily quoting everything from blues to rock to Henry Mancini.

● **Tune in Tomorrow** ...

(Columbia) may be an uneasy mix of Albanian activists and soap-opera satire, but Wynton Marsalis and his jazz combo—at the top of their form—capture the charm and humor of New Orleans with buoyant ease.

● In Spike Lee's **Do the Right Thing** (Columbia), the subtle give-and-take between traditional film styles and in-your-face innovations is mirrored in dad Bill Lee's score. Musical ideas are raised in jazz settings, seemingly resolved by the traditional sweep of a string-heavy orchestra, then rephrased and raised again.

● Also check out what Miles Davis and Marcus Miller did for **Siesta** (Warner Bros.); Herbie Hancock's all-star lineup on **Round Midnight** (Columbia); and—if you can find it—the legendary Duke Ellington score for **Anatomy of a Murder** (last released by Rykodisc).

MICHAEL GILTZ

MARSALIS
CHARMS A
"TUNE."



JAZZ. WHEN MOST PEOPLE hear it, they picture lonely streets, ill-fated lovers, and smoke-filled bars. But when moviemakers hear jazz, they picture something far more unusual: talking typewriters, quiet little boys, and rebellious Albanians. For the adventurous soundtrack CD collector, that's good news.

● Take **Naked Lunch** (Milan/BMG), David Cronenberg's movie about disemboweled characters and articulate orifices—jazz seems ideally suited to capturing its twisted beauty. The film's score is a piercing, intense work by Howard Shore and Ornette Coleman. Not for the fainthearted.

● Jazz is less obvious a choice for **Little Man Tate** (Varese Sarabande), the story of a melancholic boy blessed, or perhaps saddled, with genius. But Mark Isham's modest compositions