Invention/Re-invention

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Here we go again …

In her seminal essays 'The Bounded Text' and 'Word, Dialogue and Novel' Julia Kristeva coined the term *intertextuality* to describe the notion that every text is constructed as a 'mosaic of quotations' and is the 'absorption and transformation of another' (1980a: 66). She referred to texts in terms of two axes: a horizontal axis connecting the author and reader, and a vertical axis connecting the text to other texts (1980a: 69). According to Kristeva, these two axes are united by shared codes with every text and every reading depending on prior codes. The influential idea that individual works engage in constant dialogue with other works from the textual mass provides a philosophical starting point for this special edition of *Music, Sound, and the Moving Image*. If it is true that any work is a 'permutation of texts' (Kristeva 1980b: 36) it is equally true that intertextual bouncing is as varied, rich, and prominent in our contemporary culture as it ever has been. What is of particular interest here is how and why specific texts *reveal* or *declare* their relationship to other specific texts. In this respect film remakes, prequels and sequels, videogames that become films and *vice versa*, the revision of television programmes across historical, geographical or cultural divides, mashups, or the transfer of audiovisual materials to mobile technologies, all feed into the contemporary desire to read and re-read. As Richard Hand and Katja Krebs point out, the notion, practice and reception of intertextual referencing is fundamental to a postmodern society, because denying texts a sense of completeness forces them to be constantly challenged:

By demonstrating the infinite and boundless nature of all texts, we are continually reminded that there is no stability in meaning and that interpretation is heterogeneous. Arguably, then, adaptation reflects the very nature of postmodern existence (Hand and Krebs 2007, 83).

Hand and Krebs refer to 'adaptation' which they define as the 'formal or generic conversion of narratives' (2007: 3) and this is in itself a useful renewal of a term that has been most typically associated with literary theory. In fact, any venture into this field very quickly presents us with an overload in terminology: adaptation, remake, sequel, translation, appropriation, makeover, imitation, palimpsest, pastiche, revision, and so on. We could even use Gerard Genette's notion of hypertextuality which emphasises the relationship between a text (the hypertext) and an anterior text (the hypotext) that it transforms (1997). However, I prefer to use the term re-invention because it suggests a continuing sense of exploration and discovery, as well as being free from the subject-specific baggage that is inherent in many of these other terms. For example, the Harry Potter books by J. K. Rowling are generally referred to as a series not sequels, but when these books have been adapted for the screen the chronological successors are sequels. The book is, of course, adapted for the screen but then is licensed not adapted for the X-Box or Playstation. However, if a videogame such as *Resident Evil* is made into a film that is an adaptation. When an English language film is dubbed into Italian this is a translation not a remake, yet Michael Haneke's second attempt at *Funny Games* (2007) which is – shot-by-shot – almost identical to the 1997 version except for a change in language is a remake not a translation. The terminology seems to close down interpretative possibilities and defines the way that certain texts must be explored.[1]

The most prevalent error is that many studies simply view the re-invented text as parasitical – cashing-in on the success of the source – as if this is the only reason that re-invention occurs. By taking this stance the re-invented text can only ever be found wanting, scholarship frequently highlighting the ways in which the later text is not faithful to the original and, it naturally follows, not as original as the original. The danger in this approach, as Constantine Verevis has shown, is that most critical accounts highlight a one-way process, a movement 'from authenticity to imitation, from the superior self-identity of the original to the debased resemblance of the copy' (2006: 58). An evaluation of, for example, the films *The Terminator* (1984), *Terminator II*: *Judgment Day* (1991), *Terminator III: The Rise of the Machines* (2003), the television series *Terminator: The Sarah Connor Chronicles* (2008) or any of the numerous *Terminator* videogames would yield very little if questions of originality and fidelity formed the heart of the analysis.[2] Furthermore, we have to consider the fact that the *Terminator* himself performed the most extraordinary re-invention by becoming the Governor of California, or the 'Governator' as numerous reviewers and internet parodists have quipped (Fig. 1). In light of this, how does a resident of California read a film like *The Terminator* and how, indeed, should Schwarzenegger be perceived as a statesman in relation to his cinematic past? Value judgments about originality and fidelity frequently obscure an understanding of what actually takes place when a work is re-invented, such as the social and cultural forces that shape the act of re-invention, the technical requirements of different media,[3] or the pleasures involved for both 'knowing' and 'unknowing' audiences. The term re-invention attempts to ascribe an appropriate level of importance to later text(s) which may well be just as creative and indeed 'original' as the primary text

within their particular sociocultural context. Hence the title of this volume: *Invention/Re-invention*.

(Fig. 1) Schwarzenegger: 'I'll be back'

Predictive Text

Why should we care about re-invented texts at all? A number of writers refer to the relationship between repetition and difference, or familiarity and novelty as sources of pleasure. There must first be a comforting or familiar framework which is then elaborated upon with ingenuity and skill. Successful re-inventions are both predictable and unpredictable. In order to be fully appreciated the audience must know the source, because as Linda Hutcheon observes: 'Knowing audiences have expectations – and demands' (2006: 122). The opening up of intellectual and aesthetic pleasure depends on

understanding the interplay between works which requires a complicated and complicit relationship between the audience and the text(s). If however an audience is unknowing, Hutcheon argues they 'simply experience the work without the palimpsestic doubleness that comes with knowing. From one perspective, this is a loss. From another, it is simply experiencing the work for itself' (2006: 127). At the heart of re-invention, therefore, lies a dichotomy, works must stand on their own merits but must also engage with their specific textual heritage.

Some of these challenges are demonstrated in the two film versions of *Cape Fear* (J. Lee Thomson 1962; Scorsese 1991). The thirty year gap between them, allows for significant re-interpretation not only of how film represents cultural frameworks, but also how film represents film. Michael Arnzen understands this 'metanarrative' in terms of the postmodern deconstruction of the meanings of a known story which are inverted into entirely new meanings and thus destabalise the original message (1996: 175–194). By calling attention to the plural nature of its own textual artifice, the re-invention 'constantly bobs between narrative frames' (Arnzen 1996: 183). The 1962 version of *Cape Fear* asserts patriarchal authority in Bowden's victory over Cady. Bowden, as both father figure and attorney represents the principled law and, ultimately, he does not resort to violence though the opportunity presents itself: 'Killing you would be too easy', he states, and Cady is arrested. The 1991 version, however, is much more morally ambiguous, especially in its approach to patriarchy and the traditional nuclear family; the lines between hero and villain are considerably blurred.

With regard to the music for the two versions of *Cape Fear*, Stephen Deutsch argues that the inclusion of too much reference to the original score is inappropriate for

its revised context: 'The music composed by Bernard Herrmann to add flame to Robert Mitchum's icy performance as Max Cady in *Cape Fear* (J. Lee Thompson, 1962) is far too insistent for Robert De Niro's overblown performance in Scorsese's remake' (2007: 6). Regardless of any aesthetic assessment of the two films, Deutsch misses one vital point: the music for the later version of *Cape Fear* is not simply transplanted Herrmann. Rather, Herrmann's music is re-invented by Elmer Bernstein in an act of homage. Herrmann's cues are re-orchestrated, truncated, merged and in some cases eliminated because they are not appropriate to the new filmic context. Bernstein's hero worship is so sincere that he even included some of Herrmann's rejected music for the film *Torn Curtain* (Hitchcock, 1966), the film that ended Herrmann and Hitchcock's collaborative relationship. Hitchcock believed that Herrmann had begun repeating himself and that his music had become outmoded. Herrmann, conversely, did not want to write a 'hit' song for teenagers and believed that Hitchcock was pandering to the Studio. Bernstein's re-invented score for *Cape Fear,* therefore, seeks to right some of the wrongs that he perceived were done to the great film composer. Indeed, Bernstein argued that Herrmann's music not only stands the test of time, but was actually more appropriate in Scorsese's film than it was in its original context:

> The only reason the Herrmann thing worked is, in a curious way – don't ask me why – the score that Bennie wrote is much more appropriate for *this* film. I think he was the best creator on that [earlier] project, and he saw something in the film that wasn't there – but it's there *now* (Bernstein in Morgan, 1997).

There are deeper layers to be unpicked here, however, because, as Robert Kolker observes, the 1962 *Cape Fear* itself paid direct homage to Hitchock's *Psycho* (1960). Kolker argues that it 'not only had *Psycho* on its mind and its images but in its creative

staff as well' (2000: 208). Following this argument through to its logical conclusion, Kolker believes that Scorsese's remake also has a ghost running through it, and not just of *Cape Fear*, but rather of Hitchcock films generally: 'Scorsese consciously made two films in one: the raucous, crowd-pleasing moneymaker … and the serious film-scholar version, in which one must analyze the images to discover the Hitchcockian allusions' (Kolker 2000: 209). So, both versions of *Cape Fear* are – in their own culturally and historically specific ways – re-inventions of Hitchcock films and Herrmann's music.

This type of self-referential allusion is not very surprising given the film industry's recurrent concern with trends and fashions as well as the common practice of using temp tracks, where pre-existent music is used during postproduction in place of a specifically composed score. These temp tracks are later usually replaced by the composer's score. It is interesting to pick-up on Kolker's 'ghost' imagery, because the same language is used by Ronald Sadoff in his discussion of temp tracks. Using several close readings, he has illustrated how the temp track acts as a 'veritable blueprint of a film's soundtrack – a musical topography of score, songs, culture and codes' (2006: 165).

> … the temp track rehearses a ghostly version of the real, composed soundtrack's integration of musical forces, and survives only in its role for audience previews – discarded immediately following the preview phase. Like the composer, the music editor works in close collaboration with the film's director, the picture editor and the music supervisor, and 'compiles' the temp track with cues often drawn from the scores of pre-existing films – a testament to film music as potent elixir of style, connotation and affect (Sadoff 2006: 166).

The typical process Sadoff describes indicates some of the reasons that composers often find temp tracks constraining. Firstly, a music editor can generate an extra layer of mediation between the composer and director. Secondly, as a number of writers have identified, the temp track can also be restrictive through its pre-determination of musical

style, melody, and tempo, functioning as a 'straitjacket, locking the composer into certain musical ideas, gestures, styles, and even melodies' (Kalinak 1992: 192). When a piece of pre-existent music has been used against a particular film sequence it is easy for the production team to become attached to it, and the composer feels obliged – and often pressured – to create a pastiche. A composer like James Horner seems to be particularly prone to this. His score for *Enemy at the Gates* (Jean-Jacques Annaud 2001), for example, bears a striking resemblance to John Williams' score for *Schindler's List* (Spielberg 1993), likewise Horner frequently seems to recycle his own compositions, motives from one film may be heard in variation in another. For example, the main theme from *Aliens* (Cameron 1986) reappears in *Project X* (Kaplan 1987), while motives from *Glory* (Zwick 1989) are reused in *The Pagemaster* (Hunt and Johnston 1994). These examples would, no doubt, confirm Kalinak's famous contention about the 'tyranny of the temp track' (1992: 192). However, recent research has begun to investigate in greater detail the significance of the temp track in shaping scores and scoring processes (Sadoff 2007; Sapiro and Cooper 2008; Mera 2007, 2008; Letcher 2009) and with greater nuance is demonstrating that that which is discarded can be just as important as what remains at the end.

Between Texts

The examples cited above represent cases of individual texts and their re-inventions, but longstanding series of related texts arguably present distinctive kinds of relationships. Is there a difference between wanting to retell the same story over and over again in different ways and not wanting a story to end? It is interesting to consider some of these

issues in relation to one of the longest running and most successful series of re-inventions, the James Bond franchise. In discussing the Bond novels of Ian Fleming, for example, Umberto Eco argues that narrative suspense is secondary to knowing exactly how the text will end, but nonetheless enjoying the variations on the formula with which the conclusion is achieved.

> It would be more accurate to compare a novel by Fleming to a game of basketball played by the Harlem Globetrotters against a local team. We know with absolute confidence that the Globetrotters will win: the pleasure lies in watching the trained virtuosity with which they defer the final moment, with what ingenious deviations they reconfirm the foregone conclusion, with what trickeries they make rings around their opponents. The novels of Fleming exploit in exemplary measure that element of foregone play which is typical of the escape machine geared for the entertainment of the masses (1979: 160–161).

Eco's comment suggests that the journey is more important than the outcome, a journey that is built on a series of oppositions – either opposing characters or opposing values – which allow a limited number of permutations and interactions. Eco also observes that this narrative structure relies on the most secure of universal principles and employs 'precisely the archetypal elements that have proved successful in fairytales' (Eco 1979: 161). Thus in the Bond novels M is the king and Bond the knight entrusted with a mission, the villain is the dragon, and so on. It is unsurprising, therefore, that repetition of elements which support the Bond mythology contribute to its continued success in the films. Recurrent motives such as the silhouetted opening title graphics, evil megalomaniacal villains with evil megalomaniacal sidekicks, exotic locations, fast cars, bond girls, gadgets, and extraordinary stunts, are all recognisable Bond clichés. The way Bond manages to overcome insurmountable odds and almost certain death (deadly lasers, poisonous snakes, planes about to crash into mountains, and so on) is what is so beguiling. The mythical idea of Bond that has accrued since the 1950s is much more

important than whichever actor is portraying him at a particular point in history. This principle also pervades the repeated use of music throughout the film series, as Jeff Smith has observed: 'The almost Pavlovian association of music and character has been a key to the series' success in both domestic and international markets' (2003: 119).

David Arnold's accomplishment in scoring the Bond films in recent years is due as much to his respectful acknowledgment of John Barry's 1960's sound and Monty Norman's original Bond theme, as the new elements brought to the franchise. Arnold's music represents an elegant integration of broad orchestral statements, big-band inspired brass, electronica, and exotic percussion. Arnold has also consistently been involved in the creation of title songs, incorporating their elements into his scores. He references the established Bond motives and gestures and, consequently, the scores sound like the contemporary continuation of a tradition. In short, Arnold fulfilled many of the unwritten rules of the Bond scores. Eric Serra's score for *Goldeneye* (1995), however, arguably went too far towards complete revolution. After John Barry had declined to work on the project, the producers sought a more contemporary Bond sound. French composer Serra – best known for his work with Luc Besson and for his use of synthesizers – seemed like a bold, if unusual, choice. The unfussy rhythmic patterns, emphasis on electronica at the expense of an orchestral palette, minimal reference to any of the Bond motifs, and lack of energy in action sequences failed, not because the musical materials or resources in themselves were dramatically inappropriate, but because Serra did not sufficiently attempt to link his work to the past. Consequently, some cues such as the famous tank chase sequence were put together by orchestrator John Altman as last-minute replacements for Serra's score. Whereas Arnold upheld the basic principles of

consistency and change that have shaped the Bond series' success for over fifty years, Serra tried to provide something new without appreciating that this would destroy the very essence of the Bond mythology.[4] One reviewer thought that the score for *Goldeneye* would forever be locked in the 'category of disastrous misadventures' because its underscore was 'suitable for the *Goldeneye* videogame, and not the feature film' (Filmtracks, 1995).

This comment already suggests something of the perceived difference in music for different media: films have big orchestral scores and computer games have electronic scores. Even in 1995, however, this statement was not entirely true. As composer James Hannigan reveals in an interview in this volume, the perception of music created using technology as somehow 'cheap or second best' is a particularly Western phenomenon. Other parts of the world, Japan for example, have a different relationship to music where its transparency as technologically mediated is not detrimental to its value as music. For Hannigan this issue relates to the idea of realism as articulated through point-of-view, which consistently presents challenges for videogames developers. As players are both internal participants and external viewers to varying degrees, videogames create a complex space for the location of narrative subject-positions.

The first official Bond games appeared in the early 1980s, but the popularity of the series really took off with *Goldeneye 007* for the Nintendo 64 in 1997. This first-person shooter game – where the player sees the action through the eyes of the player character – developed the plot of the film and added multiplayer features to the game. The next Bond game, based on the film *Tomorrow Never Dies* (1999) featured a third-person viewpoint – the player character bears a reasonable likeness to the then Bond,

Pierce Brosnan, who is visible on-screen. *Quantum of Solace* (2008) blends both first-person and third-person perspectives. The game is usually in the first person position, but if the player takes cover behind an object or creeps-up behind someone to 'take them out' the game switches to the third person and the likeness of Daniel Craig. The visible on-screen avatar of third-person games can help the player empathise with and accentuate mythical aspects of the character. First person games, however, can allow for a more complete sense of immersion allowing the player to imagine themselves fully in the role of the character. This seems to outline a basic conflict that exists in the design of many videogames. How is it possible to balance the players' desire to be emotionally manipulated by the events of the game as well as to feel that their involvement in the game is an uncontrolled reality? How can the linear structure of the film be transmuted into that of a flexible game model where the distinction between diegetic spaces is much less clearly defined?

The Joy of Text

To explore these questions further, it is worth considering a game that is exclusively third-person, namely *Tomb Raider*, which first appeared in 1996 and introduced the character Lara Croft to the world. Recent research suggests that women appear much less frequently in videogames as characters and are given significantly less relevant game action than men, but when they do they are more likely to be portrayed with objectified and exaggerated sexuality (Burgess, Stermer and Burgess 2007). *Tomb Raider* enables the gamer to masquerade as Lara while having her body in full view. How, then, are game-players invited to identify with her? The developer, Toby Gard, argued that the

tough, independent woman would be an attractive role model for game-playing girls as well as a sexually attractive character for the core young male market.

> She confounds all the sexist clichés, apart from the fact that she's got an unbelievable figure, strong independent women are the perfect fantasy girls, the untouchable is always the most desirable (Gard in Cassel and Jenkins 1998: 30).

The intention seems to have been to generate a character who could both be objectified and identified with. Gamers could enjoy the pleasures of *being* Lara, or take sexual pleasure from *looking* at her. Indeed, some writers have understood Croft as symptomatic of the new media environment and its tendency to erase all qualitative difference, even sexual difference (Deuber-Mankowsky 2005). However, I am inclined to understand the creation of Lara Croft as a textbook example of patriarchal initiatives of both control and protection. Lara Croft was neither created by women nor created for them. As Berger observes, 'she is a highly exaggerated physical specimen only possible in men's fantasies' (2001: 88). One gamer argued that 'if you genetically engineered a Lara shaped woman, she would die within about 15 seconds, since there's no way her abdomen could house all her vital organs' (Jones in Cassell 2002: 407). Furthermore, a digital re-invention, the so-called 'nude raider' patch, demonstrated exactly how a significant number of game players identified with Lara. This patch was created externally from the game developers and was never hosted on their websites, but when added to an existing *Tomb Raider* game caused Lara to appear naked. The gamers were not just watching but controlling.

The main musical theme for the first three *Tomb Raider* games, composed by Nathan McCree, consists of a plaintive, modal oboe melody, suggesting a medieval influence, perhaps related to Lara's archeological interests, followed by a flowing harp

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pattern accompanied by strings and choir. It is slow, smooth and tranquil with regular phrasing and a lyrical melody. We could argue that this is a more feminine mode of scoring than might generally be associated with action-adventure games. The music certainly embodies feminine characteristics according to Tagg and Clarida's 'hypothetical polarities of musical male and female' (2003: 670). But who is this music designed for and what is its purpose? One possibility is that this music encourages (male?) identification with the female character. The main theme music elaborates on Lara Croft as a personality rather than elements of adventure or action. This recalls an identificatory process first highlighted by Carol Clover in her discussion of the 'final girl'. In *Men, Women and Chainsaws* (1993) Clover argued that the viewer in slasher movies initially shares the perspective of the killer but experiences an identificatory shift to the last woman alive to confront the killer, the 'final girl'. Furthermore, not only does the viewer identify with the victim, but through the actions of the 'final girl', experiences a climactic moment of female power, albeit masculinised female power. Lara might be considered a virtual 'final girl'. In a review of the first *Tomb Raider* game, for example, Peter Olafson observed that Lara's presence made him 'more cautious and protective' and that he did not just want to control her, but found himself 'looking after her as well' (1997: 152). Both music and the third-person subject position encourage male identification with the female figure in a way that does not destroy traditional models of masculine strength. For the vast majority of *Tomb Raider* gamers – boys and men – rigid gender roles are broken down allowing experimentation with a female identity. So, according to Cassell and Jenkins, *Tomb Raider* did not exist to empower women, but rather to 'allow men to experiment with the experience of disempowerment' (2000: 31).[5]

Tomb Raider is, of course, one of a handful of games that have crossed the boundary from the computer to the cinematic screen.[6] Two feature films starring Angelina Jolie as the eponymous hero, *Lara Croft: Tomb Raider* and *Tomb Raider 2: The Cradle of Life* were released in 2001 and 2003 respectively. Generally speaking, these re-inventions have been mauled by critics with the recurrent evaluation that they are as much fun as watching somebody else play a videogame, contain unconvincing and contrived plots, and/or superficial representations of the main character. As Steven Poole argues, the transfer from game to film fails: 'Because the film has abandoned the notion of Lara with brains as well as looks – the sledgehammer action never stops long enough to show Lara thinking her way out of a situation (2001: 46).

The notion of an ineffective filmic plot raises interesting questions about transferability across media. Does the audience for a film based on a videogame want to experience narrative in a traditionally filmic way? Musically there is very little that connects the videogame with the first *Tomb Raider* film. The film soundtrack consists of a large number of techno/electronica tracks (Chemical Brothers, Basement Jaxx, Groove Armada) as well as a score by Graeme Revell that fuses electronic loops with orchestral gestures, but which does not quote any of the thematic material from the videogames. In 'The Sound of a New Film Form', Anahid Kassabian has observed that the 'techno musical world of *Lara Croft: Tomb Raider* is almost completely devoid of directionality' (2003: 98). She also suggests that '…the piecemeal iterative narrativity of videogames is developing a film language of its own' where 'narrativity is subordinated to sensory experiences' (2003: 95). For Kassabian, open-ended gameplay increasingly infuses filmic structures which exhibit greater emphasis on repetition rather than development,

suggesting a radical re-appraisal of narrative, and music is central to this new narrativity. Time will tell if this bold prediction will come true. However, there is one factor that weakens the application of this argument specifically to *Lara Croft: Tomb Raider*; the film score was *very* hastily put together. First, videogame composer Nathan McCree was engaged to score the film, then Michael Kamen, and finally with only ten days to complete the entire score Graeme Revell was brought onto the project. With so little time, it is unsurprising that repetition and a lack of development are defining features of the score. Revell himself acknowledged this: 'What suffers on a short time scale is thematic continuity – but I would have required more time to make that work better' (Revell in Goldwasser 2001). Perhaps the lack of directionality, in this particular case, is not so much a new 'trope of an innovative femininity?' (Kassabian 2003: 101) but more of a last-minute project-management 'cock-up'.

Tomb Raider: The Cradle of Life (2003) was not much more favourably received by critics. Roger Ebert, thought that it was a 'better movie than the first one, more assured, more entertaining' but also that it was 'completely preposterous' (Ebert 2003). The new composer, Alan Silvestri, quoted music from the videogames, including the initial main theme (Lara's theme?) and the score was more conventionally directional than in the previous film. Though *The Cradle of Life* may have been considered more critically successful because it was more 'filmic', irreconcilable differences between narratively directional and iteratively narrative forms still exist, mainly in the ways people 'use' games as opposed to how they 'experience' film, and where subject-position and empathy tussle in a complex schizophrenic space.

Back to the Future

Given some of the themes identified in the previous section, the role of music in *Second Life* – a virtual three-dimensional world developed by Linden Lab and launched in 2003 – is likely to raise many challenging questions about musical identities. This is one of many research areas relating to ideas of re-invention that, as yet, are uncharted. In *Second Life* 'residents' interact with each other through avatars that can take on any appearance and are able to cast spells, fly and teleport to other locations. Those locations include virtual clubs and gig venues and inevitably a number of artists have created avatars and, using the virtual world's audio-streaming features, have played 'live' concerts on stages made of polygons. These artists include Suzanne Vega, for example, and the BBC has hosted live representations of various music festivals within the virtual world.[7]

(Fig. 2) Suzanne Vega in *Second Life*, 'live' performance 2006.

The use of music in television – already a lacuna – is also an obvious area for the study of re-invention. Multi-episodic, long-running television programmes provide clear

opportunities for exploring the changing nature of audio materials, but also for exploring how audiences shape and influence sound; long-running television programmes are always in a state of re-invention evolving through a feedback loop with the public. As John Ellis has observed: 'Broadcast TV is the private life of a nation-state, defining the intimate and inconsequential sense of everyday life' (1992: 5). Television tends to adjust itself towards its audience in order to 'include the audience's own conception of themselves into the texture of its programmes' (Ellis 1992: 115). What happens, then, when a popular television programme in one country is exported and re-invented in another territory? For example, The BAFTA-award-winning *Life on Mars*, was broadcast on the BBC for two seasons (2006–2007), and was then re-invented for an American audience and broadcast on ABC (2008–2009). The British version of the programme tells the story of a policeman who, after being knocked unconscious by a car in 2006, wakes up in the year 1973. There, he works for the Manchester Constabulary and experiences numerous culture clashes, most frequently regarding the differences between his modern approach to policing and the more traditional methods of his colleagues. The programme was itself a re-invention of iconic 1970s cop shows such as *The Sweeney* and *The Professionals*, and indulged in nostalgic use of pop tracks from the era as part of its attempt to recreate the 1970s environment. These included: 'White Room' by Cream, 'Baba O'Riley' by The Who, 'Cross Eyed Mary' by Jethro Tull, 'Silver Machine' by Hawkwind, 'Streetlife' by Roxy Music, 'Blockbuster' by The Sweet, 'One of These Days' by Pink Floyd, and the eponymous 'Life on Mars' by David Bowie. The U.S. re-invention of the series kept the same title and character names but, of course, used music that was specific to its new geographical and cultural context that featured a New York

City homicide detective. The pre-existent tracks used included: 'You Don't Mess Around with Jim' by Jim Croce, 'Point Me in the Direction of Albuquerque' by The Partridge Family, 'Long Promised Road' by The Beach Boys, 'Fakin' It' by Paul Simon and Art Garfunkel, 'We're an American Band' by Grand Funk, and 'Rock and Roll' by The Velvet Underground. It is not simply that the American re-invention of *Life on Mars* used a higher proportion of American artists, but rather the tracks had greater nostalgic currency for its American audience. The Partridge Family, for example, would have had significantly less cultural resonance in the UK.[8]

There is also the issue of the re-invention of television programmes as cinematic experiences. When the phenomenon that is *The Simpsons* finally made it into movie theatres after nearly twenty years of global domination of television screens, its longtime composer Alf Clausen did not make the journey. Instead *The Simpsons Movie* (2007) was scored by the established, A-list, feature-film composer Hans Zimmer, a situation that caused Clausen to comment: 'Sometimes you're the windshield, sometimes you're the bug' (Clausen in Harris 2007). Are the scoring processes of TV and film so radically different that Clausen lacked relevant experience for the task? In relation to another global television phenomenon, *The X-Files*, Robynn Stilwell suggests that differences between media make the transfer from TV to film problematic. Stilwell argues that: 'Spectacle is inextricably associated with music in film – as the camera lingers on huge or complex or hugely complex visuals, music seems to be vital, providing some sort of cushion for the audience and/or depth to the images' (2003: 76). While composer Mark Snow created for the *X-Files* television series an exceptional 'music syntax of its own' (2003: 75), according to Stilwell, he became overwhelmed by the larger palette of *The X-*

Files: Fight the Future (1998). Differences between television and film exist in relation to shot composition and rhythm; programme structures that accommodate commercial breaks require different types of musical gesture than uninterrupted filmic structures. However, for Stilwell the problem was that, embedded in the process of re-invention, the distinctiveness of the *X-Files* was 'lost in its transformation from unique television experience to rather generic Hollywood blockbuster' (2003: 77).

While considering possible further areas of study, it is also worth taking into account the increase in user-produced or edited video content. In the age of the wiki and social networking, the first generation of 'digital natives', to use John Palfrey and Uri Gasser's term (2008), are developing new ways to re-invent materials which will impact on our economy, politics, and culture. An interesting and irreverent development, for example, is the movie trailer mash-up (sometimes referred to as a re-trailer). These mash-ups first became popular on the internet from 2005 onwards and are usually parodies created by editing footage to misrepresent a given film. For example, *Brokeback to the Future* re-invents *Back to the Future* as a transgressive love story between Marty Mc Fly (Michael J. Fox) and Doc Brown (Christopher Lloyd) mirroring the relationship issues of *Brokeback Mountain* (2005). The tag line reads: 'It was an experiment in time but the one variable they forgot was … love'.[9] Gustavo Santalolalla's Academy Award winning score from *Brokeback Mountain* does much of the work of glueing together the postmodern bricolage, as well as acting as a pre-existent signifier helping to re-shape the audience's perception of a variety of audiovisual sources. Indeed, the role of music in numerous trailer mashups is fundamental in establishing the world of the original film. James Horner and Celine Dion's 'My heart will go on' is placed right at the centre of

Titanic: Two the Surface, which acts as a sequel to James Cameron's 1997 blockbuster where Leonardo DiCaprio's character Jack Dawson is found frozen among the wreckage of the Titanic and is brought back to the surface and thawed. In other cases the use of music from the original film is avoided in order to allow for a complete reversal of narrative perspective. For example Mike Dow's *Must Love Jaws* (2005) re-invents Stephen Spielberg's horror thriller Jaws (1975) as a family movie, and Robert Ryang's *Shining* (2005) re-invents Stanley Kubrick's *The Shining* (1980) as a feel-good movie about a struggling writer and a lonely boy looking for a father. It is also worth mentioning Andy Cochrane's *8½ Mile* (2006), a mashup of Federico Fellini's *8 ½* (1963) and Curtis Hanson's *8 Mile* (2002). Here music from *8 Mile* and iconic images from 8 ½ create a compelling and beautiful rhythmic tribute, suggesting the direction that video mashups may travel beyond the idea of parody. In the same way that the notion of sampling stimulated lively debate in the 1980s, the tropes of mashup video provide ample scope for demonstrating how and why original texts may simultaneously be undermined and revered, as well as revealing the tools of narrative filmmaking.

In This Issue

Having outlined some possible areas for investigation within the field, we turn now to the present volume which contains three articles, each with differing approaches to the questions outlined above. Guido Heldt explores biopics about the composer Wolfgang Amadeus Mozart, covering numerous examples and over sixty years of filmmaking history. Composer biopics have only recently begun to be explored in scholarship (Diffrient 2008; Saffle 2007; Tibbets 2005, 2006), yet they provide a unique opportunity

for study. Kay Dickinson observes that because composer biopics connect ways of illuminating and benefitting from the past they 'cannot help but set a series of dialectical adventures and problems into staunchly enforced hierarchies of sociality and meaning' (2008: 105). Composer biopics not only present their composers' music but act as a stage for filmic performance of music generally, providing numerous opportunities for historical contextualisation. Therefore, biopics play an important role in our understanding of music history, as well as employing a variety of techniques to represent the act of composition – an internal creative processes – as performative. Furthermore, as Heldt shows, biopics transform their composer's music into film music, generating new layers of meaning and re-shaping the role, function, and techniques of music within the narrative structures of film. Extant scholarship has tended to focus on the historical accuracy of composer biopics and how and why any distortions or inaccuracies have been perpetrated. Heldt's focus, however, is to demonstrate the workings of the 'loop of myth'. Mozart biopics not only re-invent Mozart and his music, but also re-invent their filmic predecessors and the representational musical strategies they employ

Based on ethnographic research in the Moroccan cities of Fez and Oujda, Tony Langlois investigates the impact of digital technologies on the production and highly selective cultures of consumption for Video Compact Discs (VCDs) in Morocco. Digital manipulation allows new products for local markets to be generated and Langlois explores the ways in which visual materials from a range of sources are re-invented to fit the structures of local *Cha'abi* popular music. Examining VCDs at their domestic point of consumption allows questions to be asked about how 'foreign' images interact with local ideas of ownership and how technological manipulation of the digital material itself

suits local tastes. Langlois, therefore, provides a more nuanced understanding of participant forms of media, extending beyond ideas of the exclusively emancipatory. Langlois shows that neither production nor consumption are determined by access to technologies or mediated materials; it is in fact the highly localised music-making economy that has most influenced the dominant audiovisual aesthetic.

Randolph Jordan discusses the differences between the theatrical release and the subsequent director's cut of Richard Kelly's cult hit *Donnie Darko* (2004). The most significant changes were the addition of new sound material that sought to clarify the ambiguity of the original version. In particular, Jordan's case study focuses on the character of Frank – a mysterious man in a rabbit suit – who is a fascinating example of what Michel Chion described in *The Voice in Cinema* (1999) as the *acousmêtre*. The *acousmêtre* – a disembodied voice – is a character within the film's diegesis that enjoys 'panopticism, ubiquity, omniscience, and omnipotence' that is, the ability to see all, to be everywhere, to know all, and to have complete power (Chion, 1999, 23–37). Jordan provides a detailed exploration of Chion's theories demonstrating how the *Donnie Darko* films push the figure of the *acousmêtre* to its rational limits. Furthermore, Jordan argues that a number of writers, including Kaja Silverman and Britta Sjogren, have understood Chion's theories on the voice in cinema as emblematic of the problems associated with gender hegemony in classical Hollywood films. Jordan suggests ways that the *acousmêtre* in *Donnie Darko* provides a way of reconciling Chion's theories with those of Sjogren *et al*, whilst also exploring an intriguing example of the relationship between voice, body and space.

To complete this volume interviews with two composers are included. Nicholas Hooper and James Hannigan have both composed music for *Harry Potter and the Order of the Phoenix* (2007) and *Harry Potter and the Half-Blood Prince* (2009), although they work in different areas of the franchise. Hooper has composed music for the feature films and Hannigan for the videogames. The interviews reveal aspects of compositional process such as the development of thematic materials, features of collaborative practice, music in relation to audience subject position, the pressure and responsibility of re-inventing John Williams, and of re-inventing music in a long-running series of texts.[10] The interviews also reveal that – sonically speaking – there is surprisingly little connection between the videogames and the films even though they are released simultaneously.

I have attempted to suggest some possible ways of looking at the idea of invention and re-invention and questions that may arise from its study. These include problems of fidelity and originality, repetition and difference as sources of pleasure, audience situation, and the transfer across different media, cultures, geographical locations and historical periods. There are, of course, many more areas that remain to be investigated… and re-investigated. The articles and topics presented here by no means represent an exhaustive survey of the field, but it is hoped that this volume will encourage further discussion.

So… here we go again …

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[1] It is worth noting that Linda Hutcheon's *A Theory of Adaptation* (2006) attempts to reconcile some of the terminological difficulties by encouraging a broader understanding of the term adaptation, removing it solely from its heritage of literary theory to encompass a broader range of media and practices.

[2] Karen Collins discusses the sonic aesthetic of the first two *Terminator* films finding that recurrent elements (the use of phrygian and aeolian modes, low bass sounds, urban signifiers, and the use of metallic percussion) help reinforce narrative and plot symmetry. However, Collins excludes Terminator *III: The Rise of the Machines* from her analysis 'due to its differences from the first two interlinked films' (2004: 165). To my mind, however, those differences are just as important and worthy of study as any perceived similarities between the first two movies. Though it may be an uneasy filmic trilogy, it is a trilogy nonetheless.

[3] Paul Hoffert, for example, explains that: 'Mobile devices are significantly different from fixed media in terms of audio playback and the environment in which music is listened to' (2007: 161) and explores how compositional approaches might differ between different media.

[4] The Bond mythology also forms the basis of the parodies: *Austin Powers: International Man of Mystery* (1997), *Austin Powers: The Spy Who Shagged Me* (1999), and *Austin Powers in Goldmember* (2002). The composer George Clinton extracts numerous musical clichés from the Bond films and uses them to his comic advantage, these include the use of chords of the minor 9th with an added major 7th as 'stingers' to represent the character Dr Evil.

[5] There are of course many other valid interpretations of Lara Croft. Anne-Marie Schleiner (2001) argues that Croft is in fact an empty sign that allows her to be perceived variously as 'female automaton', 'drag queen', 'dominatrix' 'girl power role model', and 'queer babe' amongst many other gender categories and subject positions.

[6] Some examples include the *Resident Evil* series*: Resident Evil* (2002), *Resident Evil: Apocalypse* (2004), *and Resident Evil: Extinction* (2007); *Super Mario Bros.* (1993); *Mortal Kombat* (1995); *Doom* (2005); and *Hitman* (2007).

[7] *http://secondlife.com* (accessed April 2009).

[8] In the true spirit of re-invention, when the main lead for the BBC programme (John Simm) decided not to continue with a third series of *Life on Mars*, a new lead character (played by Keeley Hawes) was employed and the programme format was transported to the 1980s and entitled *Ashes to Ashes*. At the time of writing it is in its second series.

[9] This mash-up and the others discussed in this section can be found at: http://www.thetrailermash.com/ (accessed April 2009).

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[10] John Williams scored the first three *Harry Potter* films: *Harry Potter and the Sorcerer's Stone* (2001), *Harry Potter and the Chamber of Secrets* (2002), and *Harry Potter and the Prisoner of Azkaban* (2004).