

THE WORLD IS NOT ENOUGH

Directed by Michael Apted
Produced by Michael G. Wilson and Barbara Broccoli
Distributed by Metro-Goldwyn-Mayer
Released in 1999

Following the controversial pairing of inventive electronic composer Eric Serra with the return of James Bond in *Goldeneye* (1995), the producers of the series decided to enlist the services of a man who would embrace the traditional John Barry brass sound of the 1960s. Since Barry, himself, again refused to answer the call, *Tomorrow Never Dies* (1997) marked another triumph in the meteoric rise of David Arnold, one year after *Independence Day* (1996).

Arnold had been a long-time James Bond fan, so the chance to provide the score for *Tomorrow Never Dies* was a dream come true. Working closely with orchestrator-conductor Nicholas Dodd, Arnold, by his own admission, threw everything into the score that he would ever want to hear in a Bond film, not knowing if he would be given another chance. But he was. The film was a smash, and he was called back for 1999's *The World Is Not Enough*.

Intriguingly deft interplay between synthetic and orchestral elements is a common element of Arnold's work. This may be one reason why his score for *The Patriot* (2001), a Revolutionary War drama, was rejected. *The World Is Not Enough* contains more electronic elements than *Tomorrow Never Dies* did. The music during Bond's computer research, christened for the album as "Access Denied," is fascinating. Through the minute-and-a-half cue he ups the tension through sequences and modulations in the strings, but in the actual choice of electronic sounds, he regulates tension through a careful balancing of smooth and rough textures. Throughout the film drum loops are prevalent, serving as a backing for orchestral elements that are layered on top. This music often seems to be killing time, however.

In *Tomorrow Never Dies* Arnold uses the James Bond theme by Monty Norman in many scenes, not only for action scenes, but for transitions as well. It was too much of a good thing. In *The World Is Not Enough* David Arnold uses the ear-catching motives more judiciously, waiting for key moments of action to launch into a five- or ten-second rendition of the Bond theme. The scene where this works best is when Bond leaps from the balcony in Spain. A scene where this works poorly is in the bunker with Christmas Jones, right when he says, "The name's Bond...." It seems forced, and calls too much attention to itself. Listening to the version of the cue on the album, this may have been a last-minute change, because there the Bond theme is absent, and the cue proceeds more smoothly. The two other main characters, Renard and Elektra, are given their own motives, Renard's a sinister, pulsating, low electronic ripple, and Elektra's a delicate piano theme.

Elements of Elektra's theme are used in what is probably the best-scored part of the film, the romantic ski run. Here there are no electronics, and Arnold emulates the style of John Barry almost to the letter, in part to call to mind the ski scene with Bond and Tracy in *On Her Majesty's Secret Service* (1969), a film with which this one shares much in common.

AN ILLUMINED ILLUSIONS ESSAY BY IAN C. BLOOM

Because much of the movie is set in Azerbaijan, David Arnold uses Middle Eastern instruments, such as the Qanun, along with a wordless female voice gliding through Arabian modes.

Arnold is very good at entering a scene, doing soft-ins that don't draw attention to themselves. But perhaps he should have fought harder in the mixing session; sound effects have the run of the audio, and the music suffers unjustifiable shifts in amplitude.