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MUSIC REVIEWS

SCREAM IN THE DARK

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Scream In The Dark

By Dante Tomaselli

First of all, I really admire when a filmmaker can also do his own music. Who better than the one with the vision to accent it with the score? This is something that makes John Carpenter's movies so special.

Filmmaker Dante Tomaselli (*Desecration*, *Horror*, *Satan's Playground*, and *Torture Chamber*) has constructed an audio journey into a funhouse of sorts that I found richly rewarding. I say this because being a lifelong fan of horror, how could I not enjoy hearing dark, cinematic music played against ghoulish screams, wicked laughter and other maniacal gloom.

"Dark Night of the Soul" kicks things off, taking us into this cacophony of the macabre that is perfect for Halloween get-togethers (or in my case anytime).

Venturing into "The Tunnel" requires bravery. Metallic sounds clang with the threat of danger and composition placed below the surface strikes without warning causing an uneasiness that is palpable. Towards the end, an electric carousel lullaby goes haywire with lethal intent.

Big, dark hits pound you into the "Chamber of Horrors." Little sounds twist and turn like torture devices that are set within this room to cause pain. Ghostly whispers and quick metallic slices cut through the air like the razor edge of death's sickle.

Don't be fooled by the quietness of the beginning of "Bad Dreams." The nightmares do come in the musical form of blankets of sound that shifts amongst the inner makings of your mind. The heartbeat that thumps at the end confirms an adrenaline rush, while we experience this unpleasant sleep experience, resulting in feelings of terror and distress.

The *Phantom of the Opera* organ at the beginning of "The Basement" is classic. Moaning voices that float through the mix and later wail are lots of fun.

Mist shoots out from the sides of the soundscape as "Witches" shuffle about. The clanging sound that runs from the first-minute to the second-minute mark, conjures the visage of a body being dragged across the ceiling. Vocal effects used during the last minute are creepy beyond belief.

There's definitely something dangerous up in "The Attic." The teeth chattering sound is sure to rattle your bones.

The low keyboard line in "Death's Door" reminds me a bit of Jay Chattaway's bass synthesizer in his score for *Maniac*. The laughs that cackle seem to mock your fortitude. Yet the mournful screams foretell certain doom, if you were to pass the revolving barrier at the entrance to hell.

Chains jangle in "All Hallows' Eve" to celebrate the night dedicated to remembering the dead. Tomaselli throws in the kitchen sink of sound effects to capture the night all horror fans rejoice over.

I'm impressed with Tomaselli's use of restraint in the last track "The Devil's Rain." He uses swooshing effects to create suspense and movement, but it's all done with a steady hand. The stillness and moments of quiet ambience only add to the mounting tension.

Like any good horror movie, *Screams In The Dark* is good, clean fun. I could hear this CD not only at Halloween parties but amusement parks and haunted houses as well.

Dante Tomaselli has crafted an hour-long audio tale that is both classic and timeless. I will definitely be playing this CD on October 31st and many other nights as well. In fact, I listened to it when driving to the first shooting weekend of my latest film "Stash", because as I expected, it set me in the right frame to direct a scary movie.

We should also be excited that Tomaselli is continuing to make more CDs that will further deliver us more spooky treats for years to come.

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