

00:00.000 --> 00:03.642

Hey, Bill.

00:03.776 --> 00:05.898

Hello, Carla. It's good to see you.

00:05.984 --> 00:08.142

Good to see you, too. Guess what?

00:08.276 --> 00:17.334

What? It's our 10th episode of Heads Down to Thumbs Up that is special in Western Mass because we have of ten fingers and we are a base ten system.

00:17.492 --> 00:25.782

I'm actually looking forward to that time. We can celebrate maybe 100 episodes, but I'm feeling like we're getting there. We're getting there.

00:25.856 --> 00:27.570

Absolutely. We're 10% of the way.

00:27.570 --> 00:35.374

Um, for our listeners who aren't familiar with Heads Down Two Thumbs Up, this is the podcast where we talk about movies that talk about schools.

00:35.482 --> 00:49.206

Yes, it is. And today we're actually going to talk about not a specific movie. We're going to talk about movie soundtracks, soundtracks that shape our lives, that are like the soundtracks of our lives in a lot of ways, I would say.

00:49.268 --> 00:49.638

Oh, yeah.

00:49.664 --> 00:51.762

So we're going to back up a little bit first, right?

00:51.896 --> 01:02.902

Yeah. Well, first of all, Bill, I think it's really important for our listeners to kind of understand the difference between you and me on this particular topic.

01:02.986 --> 01:03.378

Okay.

01:03.464 --> 01:11.166

I want to get really clear. I mean, let's talk about you as a listener of music first.

01:11.348 --> 01:40.554

Yes. Well, yeah. So I guess we should have it duly noted that my undergrad is in music that for a while. Like, before I was teaching full time, I was playing music professionally full time. Worked in a recording studio, um, helped work in Brad Fidel's studio, the guy that did the Terminator Two soundtrack. Um, so I have a pretty deep appreciation and understanding of music in life and definitely notice it and followed it pretty specifically, like in movies also.

01:40.652 --> 01:46.458

Yeah. I mean, you even wrote the music for our podcast, our theme music.

01:46.544 --> 01:49.370

I sure did. Yeah.

01:49.370 --> 02:26.730

And definitely music is a huge part of my life, but completely as a consumer. Besides my forced piano lessons from the age of five through the day I graduated from high school, I pretty much am just a consumer of mostly popular, very mainstream music. And my depth of knowledge is pretty limited and basically sort of what I listen to. So I think it's going to be kind of fun because you're coming at today's podcast with just a real, almost professional ear, and I'm coming at it as a total amateur, which should be nice.

02:26.840 --> 02:51.466

Yeah. Well, that makes it, I think, more fun to actually listen to. You get two pretty different perspectives. And I've learned as I've gotten older and this thing called life that it's not about one is better or worse. They're just different perspectives. My, um, wife likes to tease me that I ruined things for her musically, things that she had never noticed, and it stopped being, like, just a song for her. And she's like, well, now I'm hearing the interesting snare drum.

02:51.598 --> 02:51.930

Yeah.

02:51.980 --> 03:18.198

I don't know. For me, I grew a deeper appreciation for it, but once I can hear all those things, I realize just how much work went into it. Uh, and I noticed how things are recorded sometimes and how it actually communicates more or communicates a specific thing. So we're going to jump into that a little bit here and also just talk about kind of music as kind of a character in movies and how it enhances characters that we see in movies. So should we jump into it?

03:18.224 --> 03:28.494

Yeah, I think before we talk about music soundtrack of, uh, movies

that talked about school, it would be fun just to kind of back up a little bit. So let's go.

03:28.592 --> 04:40.178

Yeah, absolutely. So we're going to start off with what I think a lot of people think of when they think of movie soundtracks. You can argue this a lot of different ways. I'm going to share that, really. John Williams has defined what modern moon music is. The big thing we get with Star Wars episode four from 1977 is we get a theme for each character. And at the time, we have to rewind 44 years at this point at the time, this was so profoundly new, different, innovative, pushing the envelope that people almost didn't know what to do with it. And there's examples of this earlier, but I think there's really a moment in movie history that's pre Star Wars and post Star Wars. So a couple of examples for you from our original one. Track three is called Princess Leia's Theme.

04:40.274 --> 05:03.882

I always thought it was kind of funny, though. I mean, it is new to movie soundtrack, but if you go back to me, it was very Peter and the Wolf check oboe for the dust. Every character had an instrument. So for me, that idea is sort of funny. It reminds me of a childhood memory.

05:04.026 --> 05:13.218

Yeah, no, absolutely. If you've not watched that, I think Netflix has a great, um, stop motion animation of that. And here's the oboe and there's the dock.

05:13.254 --> 05:15.170

No, but Peter is the violins, right?

05:15.220 --> 06:01.522

Yeah. We have the bird flying with the flute and on and off. So it's that same basic idea. Like we've had this idea in music. The, uh, term for it in music is pastoral, that it kind of paints a picture for you. Um, so this has been around for a long time in music, and it was really John Williams that brought it to kind of the modern era of music. So we have Princess Leia's Theme. We definitely have Darth Vader's theme. Do you have that in your head?

06:01.656 --> 06:02.338

Oh, yeah.

06:02.424 --> 08:06.022

Oh, yeah. Here we are. So good. And what I love about bits like this is that it is so ingrained in us that actually in the latest three movies, Episode seven, eight and nine, they start to tease it. So when we first see Kylo Ren and we see all of the Stormtroopers, we start to hear this music. And for me, I got chills when I saw that in the

theater because that was like the first time we're like, oh, like this is a moment where the Stormtroopers are no longer for good there for sure. Like this is a moment where the dark side. Yeah. And this continues all the way forward. If we jump way ahead. We have Ray's theme in The Force Awakens, which is actually one of my favorite ones. Here's her theme. Anytime you hear either those instruments or that melody that's always going to be associated with a character. And sometimes you don't get just, uh, Rey with Ray's, uh, theme, sometimes it will be a character thinking about someone or the influence of them. Right. Uh, and so once you can identify kind of these themes and John Williams really made this set in stone for modern cinema. Once you know these themes, it starts to play out in different ways where it will kind of foreshadow or see kind of how they play together using one person's theme with other people's instruments. There are so many things you can do to communicate so much more than you otherwise would visually.

08:06.166 --> 08:29.622

That's awesome. And I can't help but think about how it builds such. It actually probably builds relationships between characters. The complexity of the music and the fact that with, um, characters having their own theme songs, their own instruments, that when you put characters in the same space together and start to blend that it actually is a backdrop for their relationships as well.

08:29.756 --> 08:50.202

Yeah, absolutely. And you see this in so many other movies where a character is going to have a main theme. So it's not so much about the theme of, um, the movie, but it becomes the theme for each character and how that plays out. And that really started with I know you have a lot of other examples of other movies that are kind of epic like that, right?

08:50.336 --> 09:39.262

Oh, yeah. I mean, I think about the fact that there are some movie soundtracks that I just own because they're such fabulous pieces of music. As I mentioned earlier, I may not necessarily have the extensive knowledge of how those, um, movie soundtracks were made, but I think about just iconic movies like Cheri's, The Fire, The Mission, Gettysburg. These were soundtracks that I owned and listened to as great pieces of musical, um, work. In fact, um, we just bought a record player for our house up in Portland. And one of the first albums that, uh, Mark bought for me was Chariot Safire. I thought that was really cute as a runner, but also it's just a great piece of music. So we were listening to it on our new record player on vinyl.

09:39.406 --> 09:43.906

Yeah. And whenever I listen to this, I can't help but need to run in slow motion.

09:44.038 --> 10:02.010

Yeah, absolutely. On a beach. Preferably.

10:02.010 --> 10:32.166

That one. By the way, Chairs of Fire, the Academy Award for Best Original Score. And around this time also, we have other hits that really took a movie that otherwise might not have been quite as famous, but you take something iconic visually, put it together, something iconic musically, and you're just like, here's something else if you know this one right away. Do you know that offhand?

10:32.358 --> 10:33.590

No, I don't know that.

10:33.640 --> 10:51.454

Well, it's coming. Let me jump ahead. There it is. The orchestral Rocky.

10:51.502 --> 10:53.346

Yeah, for sure.

10:53.468 --> 10:54.150

Absolutely.

10:54.320 --> 10:56.466

What would that movie be without that?

10:56.648 --> 14:13.870

It would be pretty dull. Yeah. There are a handful of artists that have written musical scores that have revolutionized what movies are and really what music is in a lot of ways. We already mentioned John, uh, Williams. Someone else we have to mention is Han Zimmer. My favorite podcasts Besides this one, obviously, is Song Exploder, where she casually her way, interviews people, and they give you the song stems. Right. So the isolated tracks and the stories behind the songs. And recently, uh, Han Zimmer was on that one. We didn't get him on this show, but to be fair, I didn't try and walk you through the theme of Doom. And what was so interesting about that is they wrote it during the pandemic. And so he's basically alone in his home for over a year working on this music. And he went through hundreds of versions of this, hundreds of versions of the theme. And so we went through the main characters theme and how that evolved. And so much of it was actually the texture of it and so much less of it was actually the melody. So less about the notes and more around, like, the quality of the sound and what textures in those instruments ended up choosing. And that's really, um, iconic, I think, actually, upon Zimmer again, I, um, said before I was teaching full time, I was doing music full time. And somebody had a floppy disk in 2002 of Hans Zimmer strings. So you would actually pop it in. There are a handful of different keyboards that would accept this as like a, uh, synth pad and you load

it up. And Hans Zimmer actually had his sound, his players, his microphones, and you could just play it on your own keyboard. And this was like 2002. And at the time, this was completely revolutionary to actually be able to trade sounds at this point. Now, I actually got a plugin for Logic Pro, which is like the high end audio engineering software. And what they did, uh, is they got a plug in for Abbey Road One. So the main studio where they've recorded countless things and we just listened to Star Wars, that was recorded, I believe, at Abbey Road, the London Symphony Orchestra. Um, and what you get is the entire Orchestra. And this is just on a synthesizer, right? So I don't even need to connect a physical keyboard. I can use my laptop keyboard, pull up musical typing. If I hit the letter A, it's going to play a C or Asdf is 1234. And when I play that what you actually get is the entire Orchestra from Abbey Road, and that's just built in. This is the plug in for Logic Pro, which is kind of an incredible thing. You can even decide which microphones to turn on or off. You can have the microphones in the back, the ones up front, the ones that are close might be the ambient ones. If you're recording just the French, or if you're just playing just the French horns, you can actually have the bleed microphones. So the ones in front of the strings and you can mix it. All of this in 2022 exists in Logic. But if we, um, think back 20 years ago or back when Star Wars was almost 45 years ago now, all this kind of stuff was absolutely cutting edge and was so powerful.

14:13.990 --> 14:32.634

Fantastic. I love that you have all these stories of the, uh, musicians and the making of the music. And it's sort of fitting that he was all alone in his house during the creation of June. I mean, that alone could probably tell you a lot about that.

14:32.672 --> 17:52.622

Yeah. And I have one more story for you. So in the early 2000, uh, and one, I was working at Orangewood Recording Studio in Santa Barbara, known for all the punk, um, rock bands, which is what I was deeply into at the time. Playing in a punk rock band was making about \$5 a month working in the studio, working like 80 hours weeks, just like living the dream of your early 20s. And we had a call Montecito, which was just about 20 minutes south of Santa Barbara, 20 minutes south of our studio, needed to, um, troubleshoot, uh, like a mixer or this was like, right when Pro Tools was becoming a thing where it wasn't just like, you can kind of pull it off. Like, people were pretty much switching over to digital recording in the early two thousands, the late 1990s, or as Mike it's called the 1900s, that's when it wasn't quite. You weren't quite able to pull off recording, uh, digitally and get it quite to that caliber professional. It wasn't there, but the early 2000s, you could pull it off. Brad Fidel, who did most notably the Terminator soundtracks, just moved over to Pro Tools. And so we drove down, and I got to actually work in his studio and kind of work on Pro Tools for one day. So went through, like, the massive houses of Montecito, went through his house, um, and then he had a back house

that I think is actually bigger than my current house that we own. And all it was, um, was a recording studio. So it had 10.1 surround sound and had a giant screen. And at the time, it was projection, but it was his own studio. He had about a dozen chairs in the front. He had a full grand piano. And he kind of walked in and then just adjacent to that was his digital workstation. And what Brad Fidel is still known for is his work with synthesizers. And so he had a synthesizer. I tried looking up, and I could not figure out which one it was, but he has, like, one of ten synthesizers left in the world. And this is where the transistors are like the size of a candy bar. And now we have billions of transistors on a single microchip. These ones are like you pull out the transistor, it takes up an entire room. It has to be at the right temperature. He has one, I believe Tory Emos has one, and there's less than ten left. But the particular sounds you can get, they just can't quite recreate. So we had, like, a temperature controlled room for a synthesizer. It's kind of this level of work amazing. It, um, was just incredible. And even aside from that, like, Han Zimmer for Dune did so much of it on synthesizers in his house. And I think that there's something really magical about technology right now where you can actually pull off an entire orchestral score or just a movie score on a laptop, you know, like this. We're kind of in a magical point with technology right now.

17:52.756 --> 18:29.030

Yeah, it's kind of interesting. It reminds me a little bit of the difference between photography, uh, and print photography. Sure, you can, uh, make a digital photograph, do the same thing that you can with the print, but there's a certain artistry to using the print, and then there's a certain artistry that's different to using the digital. And it's, uh, just kind of all the tools that we have at our disposal and what artists consider to be the more pure or the less pure or. How do you define that? It's just sort of an interesting question.

18:29.200 --> 19:36.870

There's a photographer, and I can't, for the life of me, remember his name, but he actually takes photos with film, and then we'll import them and has a dozen people working for him that will digitally alter them and really dig into the digital editing of it. But it starts as analog. And I know that even in 2002, I don't know where it's landed now it's probably just kind of nonexistent. But Orange Whip had, um, two inch tape real to reel tape machine. And for bands that could afford it, they would actually record drums and bass onto the two inch tape and then digitally transfer it. Because if you really know what you're doing with analog, they can actually saturate the tape in a way that gives you what's called tape compression. Because once you start to overdrive the tape, it actually changes the quality, particularly of the drums. And so you can get in effect if you're actually using analog equipment, whether it's photo or Kestrel or two inch tape for music that you can't, um, quite replicate digital yet. And then when you transfer it, then you get all the benefits of the digital.

19:36.990 --> 20:50.222

It's just amazing to me. Maybe this is taking it up to the 500 foot level again, but it's just amazing to me that the impact that music has on a movie and your experience as an audience member watching and participating in it. And a few years ago, the Academy Awards did they were talking about soundtracks and they took a bunch of, uh, iconic scenes from some of the most famous movies and they took them and they took the music out. And you just watched little bits of these movies like The Godfather, um, or Star Wars or Gettysburg. And it just felt like the emotional component of watching those movies, uh, just evaporated. And so it's just to me, when we listen, when we go see these movies, the appreciation that we have for the music, I don't think we always notice it in the moment. But if we were to take that music away, the, uh, characters would change, the feelings would change, the emotions would change. So it's really fun to kind of dig into the making of these movies and the importance of music.

20:50.356 --> 20:57.158

So let's talk about actually some movies about schools that have some soundtracks that mean a lot to us.

20:57.184 --> 20:57.674

Oh, got you.

20:57.712 --> 21:07.494

So starting off just with ones, let's get back on Brand and actually talk about movies to talk about schools. Carla, what do you have for us that are some soundtracks about movies that talk about schools?

21:07.602 --> 22:44.170

Oh, my gosh. When I thought back on the music soundtracks that I loved the most, a lot of them actually were movies about schools. And of course, that makes sense because so much of the formative music of my life came, um, from when I was in middle school and high school. And there was no single movie maker or filmmaker who was more important to my generation than John Hughes. I mean, John Hughes was sort of the filmmaker of my teenage years. And he had sort of a trilogy of Molly Ringwald, um, movies, uh, 16 Candles, The Breakfast Club, and Pretty in Pink. And just for the fun of it, thinking about those movies, I went back and sort of looked at some of the soundtracks to see. Were they as good as I thought they were? Were they really worth sitting down and listening to as a complete record or a complete album? And I found a couple of things really interesting. First of all, John Hughes was the anti heavy metal. Yeah, for sure, music lover. So in the 80s, you either loved the heavy metal. You were either like a night Ranger, Motley crew, deaf leopard aficionado, uh, or you weren't. And maybe you liked what I would consider sort of new wave. So for me, John Hughes was the lover of new wave. And it's hard to know whether watching those movies shaped my music preference or whether my music

preference drew me to those movies. I don't know which.

22:44.170 --> 22:49.034

Yeah, well, I think the whole point of this episode is it's almost impossible to separate those. Right?

22:49.132 --> 23:47.110

Yeah. So I went back and looked at some of his albums and I will say 16 Candles was really not a great soundtrack, but it had one iconic song which was If You Were Here, which was the Thompson Twins big song. And it ends the movie. Molly Ringwald and her character Samantha is finally landed. Jake Ryan, the gorgeous Porsche driving dreamboat in that final scene as they kiss over her birthday cake. So that, uh, was sort of like the song of the movie. And it framed the whole plot line and the fantasy that was that movie for most teenage girls. Ask any woman my age and people say, oh, Jake Bryant.

23:47.110 --> 23:48.038

At the moment.

23:48.184 --> 23:57.790

His other movie got better in terms of an overall soundtrack. Breakfast Club definitely everyone remembers. Don't you forget about me.

23:57.790 --> 24:22.010

Here we go. Instantly, you can picture that movie. Picture that era instantly.

24:22.130 --> 25:32.554

Absolutely. But, um, you know, he just had such great music taste. And as he moved on to Pretty and Pink, he heard great bands like OMD, Nick Kershaw, Suzanne Vega, of course, the Psychedelic Furs, The Smiths, all in Pretty in Pink. And he just starts to get really, he warms up after that one hit in 16 Candles and he really starts to build, I think what I would consider kind of a whole sort of style of music for a generation of listeners through, uh, his movies. And, um, I think the last one that I would say of John Hughes movies really was a little bit off of that trilogy, but Some Kind of Wonderful, which had Mary Stewart Masterson and Eric Stoltz, was also a lot of fun. Uh, but he had some great tunes in there. Charlie Sexton Beats, So Lonely, a great version of Can't Help Falling in Love With You from Lick, the Tim, Jesus and Mary Chain Flesh for Lulu. These were just great songs. And if you were not a heavy, um, metal listener, John Hughes, I enjoyed it.

25:32.652 --> 25:48.190

Yeah.

25:48.190 --> 26:36.518

Once again, keep this really defined. I think at least for a large number of people, they're sort of music taste. And also I would just say, um, once again, you had characters who had sort of theme songs. You had the nerd of the Nerd in 16 Candles who had his theme song or the Nerds did. So a lot of times he would find these small pieces from various artists that could capture a character as well, whether it was Long or the Nerd, um, from his early movies. And of course, Ferris Bueller's Day Off had the great soundtrack. That was one of our very early podcast episodes. I think it was our very.

26:36.518 --> 26:38.414

Uh, first that's our first one music.

26:38.572 --> 26:49.650

And he was able to create incredible themes such as the twisted shout scene, which actually neither of us really care for. But of course, the music in that scene.

26:49.770 --> 27:04.118

What's interesting about all these soundtracks you're sharing is that they're compilations. It's not original scores for the music. Right. And so it becomes almost like a mixtape of an era of some characters of a moment in, uh, time.

27:04.264 --> 27:57.750

Absolutely. I mean, none of these were original. And yet he picked music that really fit the plot, uh, fit the characters pretty in pink, of course, a set in a record store. And so all of these albums show up in the movie as well.

27:57.750 --> 28:41.986

So the way we're describing things, because of creating an emotion of, um, the film, this one actually does not fit our prerequisite of being about schools. But I found that I think John Hughes really did you a great service by having movies about schools that meant a lot to you, kind of in your formative years. There's a lot of brain research I'm reading about recently that are teenage years have deeply hardwired us for that music. And it will always be our favorite. It will always be nostalgic. It will always be great in a very special way to us. So if you're listening to this now, whatever you loved in high school, you're kind of stuck with for the rest of your life, which is interesting, but I'll take it.

28:42.108 --> 28:43.558

I think that's probably true.

28:43.644 --> 28:45.510

Yeah.

28:45.510 --> 28:48.782

Do you have a movie about school soundtrack?

28:48.926 --> 28:53.882

So the one that hits me is definitely kind of a comingofage one was the Garden State soundtrack.

28:54.026 --> 28:55.330

Oh, yes. Awesome.

28:55.440 --> 28:59.446

Right there's an entire summer where that's almost, uh, all we listen to.

28:59.628 --> 29:09.542

That whole movie was shaped by, I think that singular moment when he puts on the ship. Music will change your life.

29:09.616 --> 29:58.126

Could you ask for a better ringing endorsement of your music to have Natalie Portman say, this music will change your life and you play at least the shins I'm putting Headphones on now we're recording. I don't know that I've listened to any of this music with Headphones On. It's actually a pretty different experience.

29:58.308 --> 30:03.890

That's a great song for Headstones. The shins, uh, are from Albuquerque.

30:04.070 --> 30:05.050

Do you know that?

30:05.220 --> 30:23.130

Yes, they are. In fact, my high school classmate is the sister of Marty Cransell, um, who was originally in the shins, eventually got kicked out. But yes, the shins aren't Albuquerque, um, fans. So I have a particular love for the shit.

30:23.130 --> 31:25.230

What I love about that song in particular, if you do throw some Headphones on or if you love any soundtrack, I would encourage you to listen to it with some headphones, maybe even some nice headphones and not just, like, run with it or fold laundry with it. If you can just sit and listen, actually listen, I do that. So infrequently I've started doing putting Headphones on and folding laundry, uh, late at night, I'll kind of let it get up. And with five people in a house, it fills up pretty quickly and actually get through an entire album. But just really being able to listen to it without, uh, interruptions, without having it be like an exercise thing, because I think that's pretty different. Or without traveling, which also feels pretty different, but just legit having headphones that song from the shins.

There's an acoustic guitar in either ear. Often acoustic guitars are in the middle. It's really hard to play two acoustics in time perfectly. And they did. And so you get one year left here, uh, one in the right year. It sounds really good.

31:25.230 --> 31:38.078

I'm going to do that. Right after we finish this podcast, I'm going to go listen to that song. And by the way, Garden State amazing movie. Um, I think Round directed.

31:38.078 --> 31:39.202

Um, that and started it.

31:39.216 --> 32:05.902

I believe, and started it. And also have one of my other favorite actors, Peter Garzgard, I think. And he and his wife is married to Maggie Jones Hall now. But I love that movie. I, um, love the way even though it wasn't about, um, school, it was about the relationships he had made in school and his friendships and coming back to those relationships after having been away from them for a while.

32:05.976 --> 32:29.570

So that was great. So that's the closest I get to a soundtrack about school. Um.

32:29.570 --> 32:38.622

Well, I have a couple more that I just feel like you came with all the real music knowledge. I came with big geek out.

32:38.756 --> 32:41.322

Yeah, that's perfect. I love it.

32:41.396 --> 32:51.642

I would say the other sort of category that I really loved were, um, about musical movies about school.

32:51.776 --> 32:53.570

Sure.

32:53.570 --> 33:20.206

And I'm just going to name two. One is the movie Fame. And this movie must have come, um, out in the early 80s. Yeah. And it spawned a whole television series called Fame. Of course, it's set at the high school Performing Arts in New York City. Fairla LaGuardia High School Performing Arts, uh, which is, of course, where Timothy Shalomay graduated.

33:20.338 --> 33:23.150

Well, there you go. Look at that connection.

33:23.150 --> 34:29.870

Yes. As well as Angel Elbow, who was in The New West Side Story as Tony. But it was about, um, maybe three or four months ago. And I was riding the peloton and the song I sing The Body Electric, which is an amazing piece of music from Fame. One of the peloton instructors had, um, put on one of the playlists, and I just went crazy. I mean, I thought I was just being transported back to about fourth grade when I saw this movie. It was one of my first adult movies. Like, it was very questionable that my parents took me to see this movie in the first place. It had Nudity, it had Irene Cara. It was adult themed. And I saw it. And, uh, then I bought the album and I listened to that record over and over again. I think I wore it down. But I'm on the peloton now. Um, I sing The Body Electric. And then I went back and listened to the whole sound track and it is actually really quite amazing.

34:29.870 --> 34:52.922

Let's not forget the title song, Fame. Oh my gosh.

34:52.946 --> 35:48.590

And I would just say that I guess more recently, I really loved the music for Dear Evan Hansen. And I realized that it's both a musical on Broadway as uh, well as it became a very sort of highly panned movie with Evan Platt. I'm going to start with Ben Platt starring as Evan Hansen. He played the character on the stage, probably age appropriately. And then, uh, years later, when he was way too old to be playing, Evan Hansen played him in the movie. But it's a musical with music and lyrics by um, Benj Pasek and Justin Paul. And it's a really amazing soundtrack. It's amazing music and the music has some really light and funny parts to it, but also some very dark moments. And so it's a great musical. It's really about social media so it's very timely.

35:48.710 --> 35:49.066

Sure.

35:49.128 --> 36:02.026

It's very modern and I highly recommend listening to it. Uh, I guess if there's one uh, great piece from there, maybe waving through a window would um, be a uh, good one to share.

36:02.148 --> 36:41.462

Yeah, let's listen to that real quick. I've learned to Slam on the brick before I even turn the key before I make the mistake before I lead with the worst of me? Give them no reason to stare no slipping up if you slip away So I got nothing to share It's really good. I also love Ben Pacik and Justin Paul also did the music for The Greatest Showman. There's a big hit in our family.

36:41.656 --> 36:58.806

Yeah. Ben class voice is just terrific and he's just got an incredible

way of singing, which actually brings me to my last section of movies about schools and um, soundtracks. And that's really my guilty pleasure.

36:58.938 --> 37:03.110

Yeah, let's hear them. Let's hear it.

37:03.110 --> 38:26.870

The music that I listen to when I think nobody's watching me. And then that would probably be the Pitch Perfect soundtrack. Okay, I know Pitch Perfect is not exactly about K through twelve school, but it is about um, College. And uh, it's about College acapella. And it stars Anna Kendrick and Adam Devine and Ben Platt. All our College a Capella singers and um, also incredible mashup artists. And that's really what Anna Kendrick does in that movie. She plays a character who really wants to be a professional DJ. And she's able to take sort of this very traditional sort of sad acapella group and take them into a new uh. Sort of take them level up, take uh, them to a new realm with her mashups. And I think the whole idea of the mashup kind of comes from my. I remember, um, the first time I discovered Girl Talk and the album Feed the Animals. I thought this is the single greatest thing I've ever heard and loved that album. And so everything uh, that um, happens in Pitch Perfect kind of reminds me of how much I love a good sort of medley, a good mashup. And the final mashup of Pitch Perfect. It goes right back, uh, to The Breakfast Club. And is the Simple Mind song Don't You Forget About Me mashed up.

38:26.870 --> 39:03.330

Yeah. So it looks like that one is price tag. Uh, Don't You Forget about Me. Give me everything and just the way you are. I want to hear that. I don't know if I've ever heard this song. Yes.

39:03.330 --> 39:21.420

There's this great piece, though, and Anna Kendrick kind of busts out. And Don't You Forget About Me. And there's a whole sort of part of, um, Pitch Perfect around that movie, The Breakfast Club. So clearly, all of my choices all go right back to Johnny.

39:21.420 --> 39:23.350

Uh, yeah, I love that.

39:23.460 --> 39:32.614

Well, of course, you and I talked earlier when we were planning the episode, we talked a little bit about how music can be used in school.

39:32.772 --> 39:33.238

Sure.

39:33.324 --> 40:01.430

Like Hamilton and you and I. Well, maybe not you. I certainly grew up

on Schoolhouse Rock, and the Shirley Method was a very famous way of teaching kids grammar, uh, to song and music, which is another sort of popular pedagogical tool to get kids to know their grammatical facts. But, yeah, Schoolhouse Rock from, um, just a bill on Capitol Hill.

40:01.490 --> 40:02.858

Oh, yeah, I have that shirt.

40:02.954 --> 40:19.726

Your conjunction, for sure. I think it's been a way in roads to helping kids in school learn their facts, learn their historical facts. You probably don't use it enough, but Hamilton is certainly a great example of that example.

40:19.848 --> 41:05.350

And what I would love to do, and we're going to go just a tiny bit down this rabbit hole. Is that 2002. If you wanted to record music, you had to be in a recording studio. Right, Carla? But now guess where you can be to record music in your home, in your home, anywhere on a phone. You can record an entire album, and it'll sound professional if you vaguely know what you're doing. Thinking at Hillbrook, every one of our students has an iPad. And part of why I love the iPad over other devices, like a Chromebook, is that there's a bias towards creativity. So every one of our students could they don't day to day, but they could write a song any given day of school.

41:05.350 --> 41:34.362

You're an edtech, a, um, little bit of an anomaly, I think, in that when you look at the technology, you see, how can kids produce? I think still a lot of tech folks think, how can kids consume on their devices? And I mean, you're a great example of someone who can look at an iPad and think of a million and one ways that students can be movie producers, songwriters, digital creators.

41:34.446 --> 41:34.874

Right.

41:34.972 --> 41:46.706

Yeah, creators, which is really what the magic of having an iPad or an iPhone in your pocket really is. You spend way too much time watching kids scroll when they could be really producing something.

41:46.768 --> 43:03.150

Yeah. And even just to simplify it, when my oldest daughter was in first grade, they did, like, um, a city scape. And so Emily Hendrix, uh, who I worked with for a long time here, actually went with first grade. They made, like, a scale model of a city. And then they did two things, uh, with it. They showed a piece of music to go with their building, but then they also created a soundscape. And so my eldest did a grocery store and did some fully sounds of like, how do you get

the shopping cart? How do you get, like, ambient, uh, sound? You grab the grabbing of tapping the thing and whatever for grabbing groceries, like, Ding, Ding, Ding for checkout and trying to actually create, um, all of those sounds. And with just a little bit of guidance, first graders were, um, able to do this. We have not jumped into fully, which is the sound effects that are custom made for all movies or recording voices afterwards. We're focusing really just, um, on the soundtrack, but just the oral experience that is so rich. And I think there's so many opportunities for teachers and for students to create things to create kind of a world. If a first grader can pull that off with an iPad to make it sound like a grocery store, sky is kind of the limit.

43:03.270 --> 43:10.190

Amazing. This is, um, how we're going to get our next John Williams. That's how we're going to get our next right.

43:10.190 --> 44:18.070

Yes. The, um, Schoolhouse Rocks gave me an idea, I think a mixture of Schoolhouse Rock plus weirdo. Depending on the presentation I'm giving, I'll actually write a, um, parody and record all the tracks originally and then convince a friend to sing it. And so I've had all kinds of different songs. So I think my favorite recording is the Foo Fighters song ever Long. Yeah. It was about iPhoneography. And so it actually taught the people in our session five tips for taking better photos as a teacher and got my old neighbor Steve to sing on it, uh, and he taught us about her. Take photos on your iPhone.

44:18.070 --> 44:56.258

This has been so fun to walk down for me memory Lane on some of my, uh, favorite movie soundtracks about schools and even those not about schools. And also just to learn from you, some of the ways that music soundtracks shape the way we experience the movies, whether we are really, truly listening as a music connoisseur, someone who really knows and understands music, whether we're just sitting back and letting a movie shape our music taste and maybe shape our music taste for life for sure, as it is the case for me.

44:56.344 --> 45:02.322

Yeah. So if you had to pick one, what is your go to movie soundtrack?

45:02.406 --> 45:10.970

I mean, it's embarrassing, but probably. Well, probably. Once again, I listen to dear Evan Hampton a lot straight through, and I do listen to Pitch Perfect a lot.

45:11.140 --> 45:13.690

Alright. Pitch Perfect.

45:13.690 --> 45:28.494

I know I can't help myself. It's just so fun. And once again, you get a little bit of everything, including an original by Anna Kendrick, which I love. Cups. We've all seen every student talent show have kids do cups.

45:28.542 --> 45:29.726

Do the cups. Yeah.

45:29.848 --> 45:30.746

What about you?

45:30.868 --> 46:14.090

So if I picked just, I think a movie soundtrack, I got to go with Garden State. It doesn't fit our parameters, so if I had to pick one, it's not a movie, but it's the TV show Glee. My wife and I were really into that. I think particularly that first season, they had so, um, many songs that were really like, interesting covers, interesting takes on it, handful of mashups. Uh, and I think that first season was about people kind of finding their people in high school through music. And I loved that. I loved what they did with the music. And then I feel like they pitched the idea and they're like, cool. We got season one and season two. They're like, wait, we got renewed? What do we do?

46:14.090 --> 46:18.910

This is kind of a funny story, but I actually went to see the Gleecast in concert.

46:18.970 --> 46:21.290

You did?

46:21.290 --> 46:22.962

Because I loved it so much.

46:23.096 --> 46:23.770

Oh, my gosh.

46:23.830 --> 46:33.922

Clearly, I went from Pitch Perfect to Glee. Pitch Perfect is just a gateway drug to my, uh, love of high school and College acapella.

46:34.006 --> 46:57.250

Oh, my gosh. And I feel like that spawned their own kind of series of High School Musical type things. Sure. Uh, my kids are super into the zombies. Zombies. One, two and three descendants. Um, descendants. Two descendants. Three. Um, I feel like that's a whole new era of camp rock, high school rock songs.

46:57.370 --> 47:17.650

I like to think that Fame really paved the way for some of those movie

television, high school musicals. It was kind of the original, and it fit nicely because it was set at a high school for, um, performing arts. But I don't think you would have had Glee without Fame.

47:17.710 --> 47:18.666  
No, I don't think so.

47:18.728 --> 47:19.566  
I like to think that.

47:19.628 --> 47:28.038  
Yes, I, um, think Fame. And then much longer High School Musical kind of set the framework for the modern Disney movie that kids sing and dance in.

47:28.184 --> 47:34.530  
I love High School Musical. I even like High School Musical, the musical.

47:34.530 --> 47:39.818  
Oh, my God. Yeah. So funny, Carla.

47:39.854 --> 47:41.146  
So what are we going to do next?

47:41.268 --> 47:45.022  
Up next, we decided. Uh, yeah, up next, we have I'm with myself.

47:45.216 --> 47:47.726  
No, who are you? Um, with what band?

47:47.918 --> 48:01.250  
Oh, I'm here to interview Black Sabbath. I'm a journalist. All right, so this is not a movie that takes place in schools, but when we talk about experiential learning, Carla almost Famous.

48:01.430 --> 48:02.278  
Oh, yeah.

48:02.424 --> 48:07.342  
That's like as hands on as you get for learning a craft, right?

48:07.476 --> 48:26.146  
Yeah, absolutely. And I think one of our jobs as podcast hosts is to expose our listeners to different ways that people learn. And certainly you will see that in almost famous where a young man really not just learns uh the craft but learns a lot about life.

48:26.268 --> 48:38.270  
It's going to be a fun one. I've not watched it I think since it came

out in 2000 oh I'm going to have to pay special attention to the soundtrack. Yes we will look at you bringing it back in and putting a bow on this episode.

48:38.390 --> 49:07.930

Yeah, I will. Hey have a good time today and whatever you do and um looking forward to talking about schools with you and movies about them always mhm

49:07.930 --> 49:08.180

you.