

Chan 9679

**CHANDOS**

# The VIEW FROM NOW

David FERGUSON

The background of the right page features a complex, abstract graphic. It includes a large, light gray circle, a grid of small squares, wavy lines, and various geometric shapes in shades of gray and white. The title text is overlaid on a dark blue rectangular area.

# The VIEW FROM NOW

David FERGUSON

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- 10 The Big Crunch Cracker 2:53
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TT 62:57

1 4 5 6 7 9 13 16 17 18 Orchestrated by DAVID LORD 11 Orchestrated by KATY SALVIDGE 10 Orchestrated by STUART GORDON

## The View From Now

I first came across David Ferguson's music in 1989 when I was searching for a composer to score a sixty-minute film I had made for Channel Four, *A Fair and Easy Passage*. This was a bizarre, moving piece about a cancer patient, her possessive ex-husband, and her nurse, who turns out to be a benevolent Angel of Death. I listened to lots of composers' tapes – none of which inspired me. All were too bland, slick, pedantic, 'made for TV'. Then at the eleventh hour, I happened upon a track of David's on a library album – a haunting melody, a kind of gypsy violin lament. I played it in the cutting-room in Norwich arbitrarily against a bit of the film – immediately it seemed to work with the pictures, and the vision I had for the piece as a whole.

David and I met up, liked each other, seemed to speak the same language. He gave me a tape of his current showreel which I played the next day on my walkman on the train back to London. Again I got excited by the drama, the textures, and the bold colours of his music. Here was English

music with soul, a European sensibility that wasn't scared of emotion, and it spoke of the big screen in a thrilling way, not just of the little box in the corner of the living room. I had found a composer I really wanted to work with. Over the years we have worked together a lot, in many cramped and not so cramped studios and viewing theatres; from his spare bedroom in Clapham, to a basement in Southwark, then Chalk Farm, Waterloo, and latterly Bath – where David Lord (who has brilliantly orchestrated and produced a lot of David's work) is based. Each score he's done for me has its own very distinct colour and influences, but they are all unmistakably Ferguson. Whereas a lot of soundtrack music, it seems to me, judges or 'comments' on the action, tells you what to think and leaves you unmoved, David works from an initial idea or feel that we discuss, an atmosphere that comes from inside the minds and the guts of the characters in the films; it comes from the heart.

Before starting work on *A Dark Adapted Eye* and *The Woman In White* (both period psychological thrillers) the initial influences

were Mozart, Elgar, Delius and Samuel Barber; *Cracker – To Be a Somebody* was approached as a disturbing, contemporary, urban western; for *Life After Life* he dissected Irish dance music, and listened to songs recorded in the H-Blocks by republican prisoners. *Life After Life* is a great example of the way his music works. It's the story of an IRA foot-soldier released into post-ceasefire West Belfast after fifteen years in prison. The music immediately gives one the sense of this film being a portrait of a 'terrorist' with the balaclava stripped away. It speaks of the sadness of the wasted lost years in jail and the isolation and disorientation of a return to life in a frighteningly new and alien world.

There's a theory that good film music should in some way be 'invisible', you shouldn't notice it. I don't subscribe to this theory. Good film music should enhance and lift not just action, but camera angles, lighting, and dialogue, and focus the audience's attention on the emotional heart of the story. It should help that heart to beat. It also, in my view, should work, on its own

terms, as sheer music. All this is true of David's work – and that hasn't changed whatever the size of the studio or budget, whether he's writing for synthesizer, string quartet, or full orchestra, or a combination of all three.

The reason I continue to work with him is that the music still excites me – it is by turns sensual, elegiac, tense, dangerous, thrilling and, above all, haunting. It snags its way into the listener's head and connects you to the emotional life of the people in the film.

Ever since that train trip back from Norwich nearly ten years ago, when my journey was transformed by the imaginary films and images his music triggered in my head, I have been waiting for a David Ferguson CD to be released, for others – film and TV lovers or not – to enjoy.

At long last, here it is.

Tim Fywell Director, 1998

With one exception, all of the music on this disc was written and recorded to accompany moving pictures. Therefore none of the music would exist without the inspiration provided by actors, producers and directors, and so I would like to thank all the people who have trusted me to work with them on their projects.

Even though the subject matter of the films ranges from a psychopathic police murderer to the design of the Washington Monument, all these projects have been challenging and fun. I have attempted to organize the material that was available into a disc that can be listened to as a whole. As a result, many pieces and performances have proved impossible to include but I would particularly like to thank all the musicians who have worked with me over the last fifteen years.

Finally I would like to thank David Lord who adds so much to everything he works on, for his unfailing good humour and patience with me.

The one exception mentioned is *Marilyn* which David and I put together as a demo for a Marilyn Monroe bio-pic. Needless to say we didn't get the job, which just proves as every screen composer will tell you – Never Pitch For A Job.

David Ferguson March 1998

## The View From Now

### WILDERNESS & WEST

#### American Visions

A suite of differing themes from the television history of American art and culture presented by the *Time Life* art critic Robert Hughes.

### FLOWERS ON THE ROAD

#### Some Kind Of Life

A family's life is torn apart when the husband is seriously injured in a motorbike accident. His wife (played by Jane Horrocks) attempts to overcome his brain-damaged change of personality, but eventually realizes that the man she loved and married is no longer really with her.

### TO BE A SOMEBODY

#### Cracker

From the second series, Albie's story, starring Robert Carlyle, is the now classic *Cracker* story of a psychopath seeking revenge for the victims of Hillsborough, and who is driven to murder after the death of his father.

### ME OR THE SCULPTURE?

#### The Ice House

In a secluded country house a decomposing body is found by a dog in the old 'Ice House'. Is it the missing husband of one of the secretive and enigmatic women who now live there, and will the investigating detective be sidetracked by the charms of his major suspect?

### LA PESTE

Albert Camus: *Combat contre l'absurde* (The Madness Of Sincerity)

The theme from the film biography of the author of *The Plague* (La Peste) and *The Outsider* (L'Etranger) whose death in a dramatic car accident in 1961 marked the end of an era in French literature.

### THE LONG RUN

#### Bravo 2 Zero

A film adaptation of the autobiographical best-seller by Andy McNabb in which the SAS infiltrate behind Iraqi lines during the Gulf War but their plans end in flight and capture.

### GRAVEYARD SUITE

#### The Woman In White

Dramatized from the classic nineteenth-century thriller/ghost story by Wilkie Collins. Who is the Woman In White and what is the warning she tries to relay before her disappearance?

### I DIDN'T ASK YOU TO FIGHT

#### Life After Life

Lorcan Cranitch plays the convicted IRA terrorist who is paroled back into the ceasefire atmosphere of Belfast. It is a new world he no longer recognizes, where his faith in fighting for a united Ireland no longer seems to be as clear as when he was 'inside'.

### LUMINISTS & RAILWAYS

#### American Visions

A theme to accompany the westward march of the railways and all they brought with them as the USA expanded towards the Pacific coast.

### THE BIG CRUNCH

#### Cracker

The 'Fitz' musical motif for the second series re-orchestrated in the style of Ray Charles for the story of religious cult and the cover-up of a young girl's murder.

### TWO WELCOMES

#### Hostile Waters

Loosely based on a melody from Mahler's Third Symphony, this piece accompanies the story of a nearly disastrous collision between a Soviet guided missile submarine and its American counterpart off the shores of New England, hushed up by the politicians during the Reagan/Gorbachev summit in Reykjavik.

### RABBIT'S FOOT

#### Breakout

A new, and maybe deadly, genetically engineered insecticide is stolen from a research laboratory. What will happen if its effects enter the food chain unchecked?

### A GENTLE KIDNAP

#### A Dark Adapted Eye

From the novel by Barbara Vine where two sisters (Eden & Vera) battle over the custody of a child they both need and love. One is the true mother but the other has brought up the

baby from birth and will never willingly hand him over.

### OBJETS TROUVÉS

#### American Visions

A homage to John Cage and the 'prepared piano' – to accompany the paintings of De Kooning, Rauschenberg and Jasper Johns.

### MAGGIE'S BABY

#### Bad Girl

Jane Horrocks plays a single mother whose one mistake in dealing with Social Services leads to a descent into the hells of homelessness and ultimately the loss of her child who is taken into care.

### NOT WAVING

#### Disaster At Valdez

After the crash of the Exxon Valdez off the coast of Alaska, a vast clean-up operation was set in motion, but not in time for thousands of birds and other wildlife who sank beneath the oily waste.

### MARILYN

A demo for a bio-pic of Marilyn Monroe which never quite made it.

### EDEN'S DEBT

#### A Dark Adapted Eye

The main theme from the film – here used as Faith (Helena Bonham-Carter) describes the bizarre relationship between her two aunts before their murderous battle over the custody of a little child.



## The View From Now

### WILDERNESS & WEST

#### American Visions

Eine Zusammenstellung unterschiedlicher Themen aus einem TV-Programm über amerikanische Kunst- und Kulturgeschichte, das von Robert Hughes präsentiert wird, dem Kunstkritiker von *Time Life*.

### FLOWERS ON THE ROAD

#### Some Kind Of Life

Das Leben einer Familie wird zerrüttet, als der Mann bei einem Motorradunfall schwer verletzt wird. Seine Frau (gespielt von Jane Horrocks) versucht, mit seiner durch Hirnschäden verursachten Persönlichkeitsveränderung fertigzuwerden, erkennt aber schließlich, daß der Mann, den sie geliebt und geheiratet hat, im Grunde gar nicht mehr vorhanden ist.

### TO BE A SOMEBODY

#### Cracker

Albie's Story aus der zweiten Serie mit Robert Carlyle in der Hauptrolle ist die inzwischen zum Klassiker gewordene *Cracker*-Geschichte eines Psychopathen, der die im Stadium von Hillsborough Gestorbenen rächen will und nach dem Tod seines Vaters zum Mörder wird.

### ME OR THE SCULPTURE?

#### The Ice House

In einem entlegenen Haus auf dem Land findet ein Hund in der alten Speisekammer (dem "Ice House") einen verwesenden

Leichnam. Es handelt sich um den vermißten Ehemann einer der geheimnisvollen und rätselhaften Frauen, die dort leben. Wird sich der ermittelnde Kriminalbeamte von den Reizen seiner Hauptverdächtigen ablenken lassen?

### LA PESTE

#### Albert Camus: Combat contre l'absurde (The Madness of Sincerity)

Das Thema aus der Filmbiographie über das Leben des Dichters von *La Peste* (Die Pest) und *L'Etranger* (Der Fremde), dessen Tod durch einen Autounfall 1961 das Ende einer Ära der französischen Literatur bedeutete.

### THE LONG RUN

#### Bravo 2 Zero

Eine filmische Bearbeitung des autobiographischen Bestsellers von Andy McNabb – die SAS schleust während des Golfkriegs Soldaten hinter die feindlichen irakischen Linien ein, doch ihr Einsatz endet mit Flucht und Gefangennahme.

### GRAVEYARD SUITE

#### The Woman In White

Die dramatisierte Fassung des von Wilkie Collins im neunzehnten Jahrhundert geschriebenen klassischen Detektivromans wirft die Frage auf: Wer ist die Frau in Weiß und wie lautet die Warnung, die sie vor ihrem Verschwinden zu übermitteln versucht?

### I DIDN'T ASK YOU TO FIGHT

#### Life After Life

Lorcan Cranitch spielt den überführten IRA-Terroristen, der sich nach seiner bedingten Haftentlassung in die Waffenstillstands-atmosphäre von Belfast versetzt sieht. Es ist eine neue Welt, die er nicht kennt und in der sein Glaube an den Kampf für ein vereintes Irland nicht mehr so klar erscheint wie einst "im Knast".

### LUMINISTS & RAILWAYS

#### American Visions

Ein Thema zur Begleitung des Vormarschs der Eisenbahn nach Westen sowie aller Begleitumstände der Ausbreitung der Vereinigten Staaten in Richtung Pazifik.

### THE BIG CRUNCH

#### Cracker

Das "Fitz"-Motiv aus der zweiten Serie, umorchestriert im Stil von Ray Charles für die Story, die von einem religiösen Kult und der Vertuschung des Mordes an einem jungen Mädchen handelt.

### TWO WELCOMES

#### Hostile Waters

Frei nach einer Melodie aus Mahlers Dritter Sinfonie untermalet dieses Stück die Geschichte des beinahe katastrophalen Zusammenstoßes zwischen einem mit

Fernlenkraketen gerüsteten sowjetischen U-Boots und seinem amerikanischen Gegenstück vor der Küste von New England, der sich während des Gipfeltreffens Reagan/Gorbatschow in Reikjavik ereignet hat und von den Politikern verschwiegen wurde.

### RABBIT'S FOOT

#### Breakout

Ein neues, potentiell tödliches, genmanipuliertes Insektizid wird aus einem Forschungslabor gestohlen. Was wird passieren, wenn es unkontrolliert in den Nahrungskreislauf gerät und seine Wirkung entfaltet?

### A GENTLE KIDNAP

#### A Dark Adapted Eye

Nach dem Roman von Barbara Vines, in dem zweier Schwestern (Eden und Vera) um das Sorgerecht für ein Kind streiten, das beide brauchen und lieben. Eine ist die wahre Mutter, aber die andere hat sich von Geburt an um das Baby gekümmert und wird es nie aus freien Stücken weggeben.

### OBJETS TROUVÉS

#### American Visions

Eine Hommage für John Cage und das "präparierte" Klavier – Begleitmusik für die Gemälde von De Kooning, Rauschenberg und Jasper Johns.

#### MAGGIE'S BABY

##### Bad Girl

Jane Horrocks spielt eine alleinstehende Mutter, deren einer Fehler im Umgang mit der Sozialbehörde zum Niedergang in die Hölle der Obdachlosigkeit und letztlich zum Verlust ihres Kindes führt, das in Pflege genommen wird.

#### NOT WAVING

##### Disaster At Valdez

Nach der Havarie der Exxon Valdez vor der Küste Alaskas wurde eine Säuberungsaktion von gewaltigen Ausmaßen in Gang gesetzt, allerdings nicht rechtzeitig für Tausende von Vögeln und Lebewesen, die im Ölschlick versanken.

#### MARILYN

Eine Arbeitsprobe für einen biographischen Film über Marilyn Monroe, aus dem nie so recht etwas geworden ist.

#### EDEN'S DEBT

##### A Dark Adapted Eye

Das Hauptthema aus dem Film – hier kommt es zum Einsatz, während Faith (Helena Bonham-Carter) das bizarre Verhältnis zwischen ihren beiden Tanten beschreibt, bevor deren mörderischer Kampf um das Sorgerecht für ein kleines Kind beginnt.

## The View From Now

#### WILDERNESS & WEST

##### American Visions

Une suite de divers thèmes tirés de l'histoire télévisée de l'art et de la culture américains, présentée par le critique d'art de *Time Life*, Robert Hughes.

#### FLOWERS ON THE ROAD

##### Some Kind Of Life

La vie d'une famille est bouleversée quand le mari est gravement blessé dans un accident de moto. Sa femme (jouée par Jane Horrocks) tente de surmonter son changement de personnalité traumatisée, mais finalement se rend compte que l'homme qu'elle avait aimé et qu'elle avait épousé n'existe vraiment plus pour elle.

#### TO BE A SOMEBODY

##### Cracker

De la deuxième série de *Cracker*, "Albie's Story", avec Robert Carlyle en vedette, l'histoire désormais classique d'un psychopathe en quête de vengeance pour les victimes du désastre de Hillsborough, qui est poussé au meurtre après la mort de son père.

#### ME OR THE SCULPTURE?

##### The Ice House

Dans une maison de campagne isolée une cadavre pourrissante est découverte par un chien dans l'ancienne "glacière". Le corps du

mari disparu d'une des femmes mystérieuses et énigmatiques qui maintenant habitent la maison? L'agent qui mène l'enquête sera-t-il égaré par les charmes de sa première suspecte?

#### LA PESTE

##### Albert Camus: Combat contre l'absurde (The Madness of Sincerity)

Le motif de la biographie télévisée de l'auteur de *La Peste* et de *L'Étranger*, dont la mort dans un dramatique accident de route en 1961 a marqué la fin d'une époque dans la littérature française.

#### THE LONG RUN

##### Bravo 2 Zero

Une adaptation cinématisée du best-seller autobiographique d'Andy McNabb, dans lequel les forces SAS s'infiltrèrent derrière les lignes irakiennes, mais leurs plans de combat terminent en fuite et captivité.

#### GRAVEYARD SUITE

##### The Woman In White

Une émission dramatisée de la classique histoire de revenants du dix-neuvième siècle par Wilkie Collins. Qui est la mystérieuse femme en blanc et que signifie l'avertissement qu'elle essaie de communiquer avant sa disparition?

#### I DIDN'T ASK YOU TO FIGHT

*Life After Life*

Lorcan Cranitch joue le rôle du terroriste IRA condamné qui se trouve libéré sur parole dans l'ambiance de paix provisoire à Belfast. C'est un nouveau monde qu'il ne reconnaît plus, où sa foi dans la lutte pour une Irlande unifiée ne semble plus aussi claire que pendant son séjour en prison.

#### LUMINISTS & RAILWAYS

*American Visions*

Un thème pour accompagner la marche vers l'ouest des chemins de fer et tout ce qu'ils ont apporté avec eux pendant que les États-Unis s'étendaient vers le littoral de l'océan Pacifique.

#### THE BIG CRUNCH

*Cracker*

Le motif musical de "Fitz" pour la deuxième série, réorchestré à la façon de Ray Charles, dans une histoire d'un secte religieux et d'un meurtre d'une jeune fille.

#### TWO WELCOMES

*Hostile Waters*

Basée sur une mélodie de la Troisième Symphonie de Mahler, cette pièce accompagne l'histoire d'une collision presque catastrophique entre un sous-marin nucléaire

soviétique et son analogue américain près de la côte de New England, une affaire étouffée par les politiciens pendant le sommet Reagan/Gorbachev à Reykjavik.

#### RABBIT'S FOOT

*Breakout*

Un nouveau et peut-être mortel insecticide génétiquement modifié est volé d'un laboratoire de recherches. Que se passera-t-il s'il entre la chaîne alimentaire sans contrôle?

#### A GENTLE KIDNAP

*A Dark Adapted Eye*

Du roman de Barbara Vine dans lequel deux soeurs (Eden et Vera) se battent pour la garde d'un enfant que toutes les deux aiment et dont elles ont besoin. Une d'entre elles est la vraie mère mais l'autre a élevé l'enfant dès sa naissance et ne le remettra jamais sans lutte.

#### OBJETS TROUVÉS

*American Visions*

Un hommage à John Cage et au "piano préparé" – pour accompagner les peintures de De Kooning, Rauschenberg et Jasper Johns.

#### MAGGIE'S BABY

*Bad Girl*

Jane Horrocks joue le rôle d'une mère

célibataire dont une seule faute en traitant avec l'Assistance Sociale mène à une chute dans l'enfer de l'indigence sans abri et finalement la perte de son enfant qui est confié aux soins des autorités.

#### NOT WAVING

*Disaster At Valdez*

Après le naufrage de l'Exxon Valdez sur la côte de l'Alaska une énorme opération de nettoyage fut mise en train, mais trop tard pour les milliers d'oiseaux et l'autre faune qui sombraient sous l'étendue de pétrole.

#### MARILYN

Une démonstration pour un bio-film de Marilyn Monroe qui n'a jamais vu le jour.

#### EDEN'S DEBT

*A Dark Adapted Eye*

Le thème principal du film, utilisé ici lorsque Faith (Helena Bonham-Carter) décrit le rapport bizarre entre les deux tantes avant leur lutte meurtrière pour la garde d'un petit enfant.



## Musicians

### Bass

Martyn Swain

### Bass Clarinet

Richard Saunders

### Cello

Nick Cooper

### Clarinets

Lone Widhal Madsen

Helen Saunders

### Cor Anglais

Will Gregory

### Electric Violins

Stuart Gordon

Davide Rossi

### Flugelhorns

Dave King

Des Moss

### Flute

Mike Cox

### French Horn

Stephen Stirling

### Guitars

Matt Backer

Mike Cozzi

Andy Davis

Kit Morgan

David Rhodes

Alun Thomas

Steve Wilkin

### Harmonica

Jamie Mathews

### Harp

Jenny Crook

### Oboes

Lucy Foster

Julia Girtwood

Gareth Hulse

Caroline Marwood

### Percussion

David Brant

Steve Creese

Clive Deamer

Manny Elias

Charles Hayward

### Saxophones

Julian Arguilles

Will Gregory

Pete Thomas

Ben Waghorn

### Trumpets

Mark Bennett

Dave De Fries

John Eacott

### Uilleann Pipes

Troy Donelkly

### Violins

Alex Balanescu

John Carney

Lorna Osbon

### Whistle

Will Gregory

### Vocals

Holly Hammill

Jane Liversedge

Prior Park

College Choir

The Tallis Choir

### Strings

Levine Andrade

Fran Andrade

V. Armon

Fenella Barton

Mark Berrow

C. Black

John Bradbury

A. Brown

N. Brown

David Bucknall

Kathy Burgess

Roger Chase

Clare Connors

R. Crabtree

Diana Cummings

Ben Cruft

Caroline Dale

Beverley Davidson

P. Driver

Simon Fisher

Jo Frohlich

Esther Geldard

### Jo Godden

Tom Good

Philip de Groote

R. Habershaw

Sophie Harris

Ann Hemery

Tony Hinnigan

B. Hirst

Nick Holland

R. Hyman

R. Ireland

R. Huckle

Paul Kellert

Boguslav Kostecki

Adrian Levine

K. Lewis

Pauline Lowbury

M. Mace

Paul Martin

Mike McMenemy

Ann Morfee

Caroline Musker

Martin Outram

### Andy Parker

Helen Patterson

Edward Roberts

Jackie Shave

C. Shillito

R. Slater

Basil Smart

Ann Solomon

Julian Tear

Steve Tees

Ed Vondespar

R. Wilks

Rolf Wilson

C. Windass

## Credits

### American Visions

A BBC-TIME INC. Co-Production  
 Producer Nick Rossiter  
 Directors James Kent • Chris Spencer •  
 John Bush • Julia Cave •  
 David Wilcott

### Bad Girl

A BBC TV Production  
 Producers David M. Thompson • Jo Ward  
 Director George Case

### Bravo 2 Zero

A BBC Films/Distant Horizon/  
 Videovision Production  
 Producer Anant Singh • Helena Spring  
 Director Tom Clegg

### Breakout

A BBC TV Production  
 Producer Peter Norris  
 Director Moira Armstrong

### Camus *The Madness of Sincerity*

Cie Des Phares Et Balises in association with  
 ARTE & BBC  
 Producer Pascale Lamche  
 Director James Kent

### Cracker

A Granada Television Production  
 Producer Paul Abbott  
 Directors Tim Fywell • Julian Jarrold •  
 Jean Stewart

### A Dark Adapted Eye

A BBC TV Production  
 Producer Phillippa Giles  
 Director Tim Fywell

### Disaster At Valdez

A BBC/HBO Showcase Production  
 in association with ZDF  
 Producers David M. Thompson •  
 John Smithson  
 Director Paul Seed

### Hostile Waters

A World Productions Production in  
 association with Invision Productions Ltd.  
 for HBO NYC & BBC  
 Producer Tony Garnett  
 Director David Drury

### The Ice House

A BBC TV Production in association  
 with WGBH Boston  
 Producer Suzan Harrison  
 Director Tim Fywell

### Life After Life

A BBC Northern Ireland Production  
 Producer Tony Roe  
 Director Tim Fywell

### Some Kind Of Life

A Granada Film Production for ITV  
 Producer Bill Boyes  
 Director Julian Jarrold

### The Woman In White

A Carlton Television Production for the BBC  
 in association with WGBH Boston  
 Producer Gareth Neame  
 Director Tim Fywell

## Special thanks

### To those on the film side

Colin Callender • Frank Doelger • Tim Fywell • John Smithson • David M. Thompson

### To those on the catering side

J.P. Auge • The Beaujolais • The Bell • Tom & Maggie Butler • The Kings Arms

### To those on the music side

Alex Balanescu • David Bevan • David Brant • Dominic Brethes • Graham Christie • Jenny Crook •  
 Richard Dunster-Sigtermans • Tracey Ellerington • Caroline Gold • Jamie Gold • Rob Gold •  
 Stuart Gordon • Will Gregory • Peter Hammill • Roz Holloway • Guy Johnson • Susi Laurie •  
 Oliver Ledbury • Sarah Lewis • Richard Manwairing • Nicola Meecham • Neil Perry •  
 Paul Ridout • Katy Salvidge • Michael Scherchen • David Scherchen • Henry Sears • Philip Simms •  
 Martyn Swain • Mark Thompson • Glenn Tommey

### Studios

Terra Incognita, Bath • Blackwing, London • Angel, London • Boundary Row, London •  
 Falconer, London • Wolf, London

### Management/Representation

Music For Films, 34 Batchelor Street, London N1 0EG, +44 (0)171 278 4288 • All tracks published  
 by Lantern Music, except The Woman In White published by Rainbow Music/EMI Music.

For Sara & Sam

Produced & edited by David Lord • Designed by Ivan Bulloch

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