

FAULT

NO MAN IS AN ISLAND

In this FAULT provoking issue we take inspiration from photographer Raymond Depardon. Shot in the 1980s, his 'Manhattan Out' series is a triumph of perspective; it gives the truest reflection of New York City life from the viewpoint of its citizens – so much so that it is practically voyeuristic. Where Ebbets' 'Lunch Atop a Skyscraper' depicts the New York skyline from the top (architecturally, if not socially), Depardon's photographs emphasise the imposing surroundings for people on the ground (, often, in fitting contrast to Ebbets, dressed in furs rather than hard hats).

Spying on these scenes, one cannot help but think about how the denizens of the city have been affected by living under the constant glare of such a towering skyline. Depardon's work showcases how one's surroundings necessarily have a huge impact on one's life – in this case, how people evolve, act, dress, behave; all dictated by the shadows of the skyscrapers.

"I was gaining precious knowledge of the art of photographing others without intruding on them..."

With this remark, Depardon unwittingly sets us upon a journey of discovery to see what those around us have to offer; sometimes, perhaps, without them even realising it.

As we look back nostalgically on 2010, we contemplate how we will respond to our surroundings – be they places or people – in 2011. How bands, actors, writers, artists of all sorts, will react to what 2011 will bring and how that will affect their creative lives.

Unlike Depardon's unwitting subjects, we are not prepared to let our muses slip away from the spotlight. Rarely can it be said that a film has defined a genre, but Olivier Assayas' 'Carlos' does precisely that. FAULT Magazine had the pleasure of talking to the film's consummate star, Edgar Ramirez, in London.

From an actor starring as a revolutionary to a revolutionary starring as an actor: Benn Northover talks exclusively to FAULT. Benn has a story to tell from every place he has landed in – we filled up with knowledge as the hours passed speaking to him. One day living comfortably in New York, the next begging for films in Rome, and generally travelling from one set of surroundings to the next, Benn never seems to know where he is going to end up.

Actor Matthew Rhys, best known for his role as Kevin in Brothers and Sisters, has been on his own journey of self discovery. We speak to him about his book, an account of his travels in the surroundings of his Welsh predecessors, the once-colonised territory of Patagonia.

Venturing into music, we go backstage with our favourite band The Black Angels, the inescapable talent hailing from Austin, Texas reveal how they are still "constantly inspired by sixties music." We also speak exclusively to Californian folk singer-songwriter Matt Costa, captured beautifully on camera in his natural surroundings.

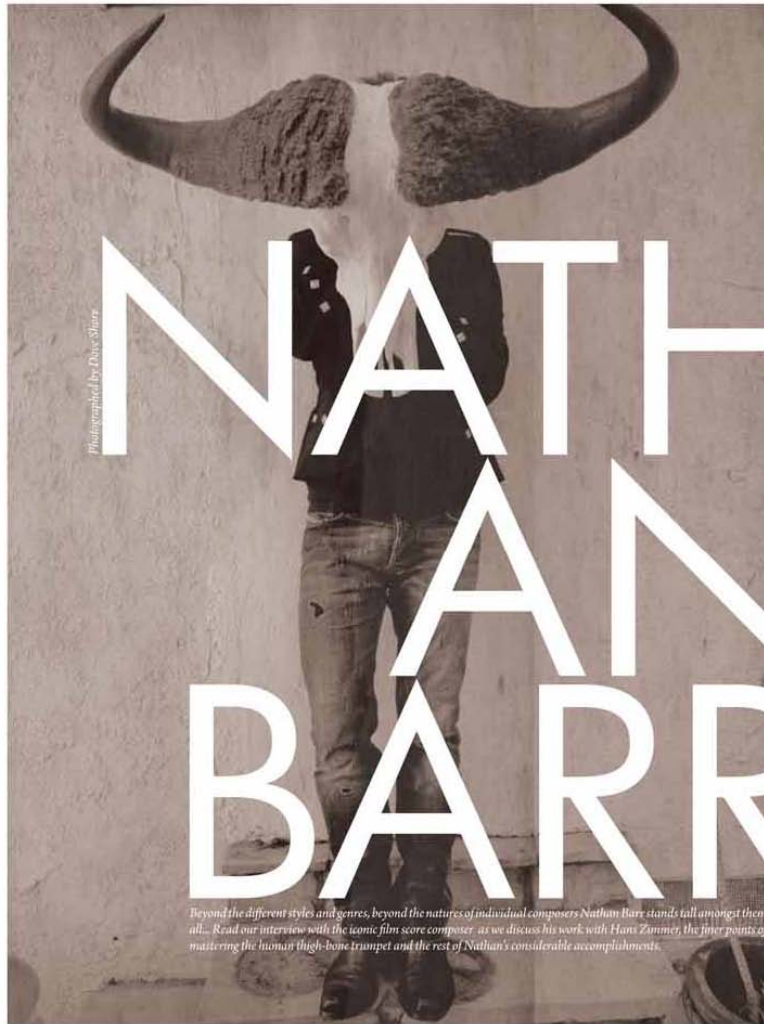
Beyond the different styles and genres, beyond the natures of individual composers **Nathan Barr stands tall amongst them all**... Read our interview with the iconic film score composer as we discuss his work with Eli Roth (also featured), the finer points of mastering the human thigh-bone trumpet and the rest of Nathan's considerable accomplishments.

More musical talent comes in the shape of Grinderman, poet John Cooper Clarke, The Vaccines, 2 many DJ's and many, many more. As we face widespread funding cuts to the arts in 2011, and with creatives now working in increasingly discouraging surroundings, we at FAULT hope that you will see things from our perspective. Adversity breeds inspiration, which in turn breeds creativity – whether we are influenced by those on top of the skyscrapers or the unsuspecting passers by below.

"May you grow up to be righteous, may you grow up to be true. May you always know the truth and see the lights surrounding you. May you always be courageous, stand upright and be strong. May you stay forever young." - Bob Dylan

This is your FAULT
Steph and Nina

Love
Joseph
Nina



Photographed by Dave Sharr

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FIRST TASTE

"Sitting in a dark theatre and listening to your music explode from the speakers all around you is a thrilling experience on every level"

FAULT: How has 2011 been for you?

Nathan: Gratefully, 2011 has been a very busy year for me. In addition to scoring Season 3 of True Blood, I also scored four films: A wonderful documentary called Hood To Coast, a drama called The Ledge (just accepted into competition at Sundance,) and two horror films, the first entitled Open House, the second called The Last Exorcism. 2011 has also been an exciting year for me because I was able to explore scoring outside of the horror genre with films like Hood To Coast and The Ledge.

FAULT: How did your obsession with music start?

Nathan: Led Zeppelin and Yo Yo Ma were all musicians I greatly admired growing up while learning to play guitar and cello. I was smitten with guitar from the very first time I picked one up, and became smitten with the cello after meeting the most important teacher of my life, a wonderful cellist in New York named Maxine Newman. Like all great teachers, she brought life into my lessons, and lessons into my life. I think having all of these extraordinary musicians to listen to and learn from is what got me so excited about music. In addition I was very excited about film from an early age, whether it was Akira Kurosawa or Steven Spielberg. Thus my love affair with film and music was solidified.

FAULT: What were you doing before you were a composer?

Nathan: Before I picked up my first musical instruments, I was actually running around with my parents' camcorder making short films with all of my friends. Once I picked up a guitar, my focus became music, though film was always right there beside me. Following college, I found myself a bit burned out on cello, so I returned to my roots and headed to Hollywood where I was an assistant to a film producer before meeting Hans Zimmer. I knew my life's work had to revolve around film and music, and so I feel very blessed that so soon after arriving to Hollywood I was given such wonderful opportunities in the business.

FAULT: What was the most poignant thing you took away from working with Hans Zimmer?

Nathan: I'm not sure if it's the most poignant thing I took away from Hans, but it is certainly the most important thing. Shortly after I started working for him, I played him some of the music I was writing in his studio and he told me that he believed I could achieve great success as a film composer if I chose this road for myself. He is not one to dish out idle compliments, so this gave me the courage and confidence to strike out on my own and I have never looked back.

FAULT: Eli Roth told us you played a leg bone as well as many other instruments on The Last Exorcism film score... Is that the most unusual instrument you own?

Nathan: The human thigh-bone trumpet is certainly the most bizarre instrument in my collection. I also own a Glass Armonica, which is fairly rare given their expense and scarcity. I can also think of an African bagpipe made from a whole goat, which is quite unusual.

FAULT: How many instruments do you own?

Nathan: Honestly I've lost track at this point of how many instruments I own but certainly well over one hundred.

FAULT: How would you describe your working relationship with Eli Roth?

Nathan: I love working with Eli. We've worked on five films together, three of which he has directed, and we have a short-hand established at this point, as well as a mutual understanding and respect for one another's work and the process. We also share the same sick and twisted sense of humour and a very similar taste in films. All of this makes our working relationship one of my very favourites.

FAULT: Do you have a personal favourite piece of music that you have composed?

Nathan: I have many compositions that I have made over the years which are dear to me, though as a growing composer, I always hear what I could have done better even in what I consider my best work. If I had to single one out today, it would be the end title suite I wrote for Hostel 2 called 'Amid A Crowd Of Stars'. It is orchestral, and perhaps a bit more traditionally classical than a lot of my other work, but I feel like there is a level of emotionality in parts of the work that is very true to me.

FAULT: How do you feel when you watch a film/episode that features your music?

Nathan: If I am not cringing and beating myself up over things I wish I could have done better, I really enjoy it. Sitting in a dark theatre and listening to your music explode from the theatre speakers all around you is a thrilling experience on every level. More often than not, even before we see the first image in a film, our music as composers is there to tell the audience what kind of movie they are going to be experiencing, and this is always exciting.

FAULT: Is there anyone you would love to work with?

Nathan: I think one of the greatest living directors is Danny Boyle and I would absolutely love to score one of his films someday. Darren Aronofsky is another director I admire. But honestly the list goes on and on and on...

FAULT: What are you currently working on?

Nathan: I am currently preparing the soundtrack release for Hood To Coast. It's a very different score for me because the film needed music that is very upbeat, driving, melodic, and uplifting. A wonderful percussionist named Quinn laid down these incredible beds of percussion over which I played guitar, mandolin, cello, harmonica, psaltery, dulcimer, dilruba, guitarvial, and thumb piano. I am also finishing the main title sequence for The Ledge, which premieres on January 21st at Sundance this year. I then have a break and start up with Season 4 of True Blood in February.

FAULT: What can we expect from you in 2011?

Nathan: I look forward to another exciting season of True Blood in 2011, and perhaps a couple of films to follow...

FAULT: What is your FAULT?

Nathan: Feeling like I'm never pushing myself hard enough.

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