

# Overman: Electronic Eclectica

## Liner Notes

### 1) **Gumbo**

Created in 1999, this song was intended to be the main theme for the follow up to *Father Frags Best*. The movie turned out to be ill-fated, but I still like this theme. Kind of a Singers Unlimited meets acid jazz, built atop an old breakbeat I collected in my Sony Acid phase.

### 2) **Benedict to the Rescue**

Composed as "incidental music" for the soundtrack to machinima feature-length movie *Bloodspell*, this theme ended up getting used as much as any other piece of music in the film because it was the default background music for every episode's "Previously on..." segment. Originally it was written for a big face-off which launched into a huge battle scene... at the battle cry, my music faded out and in came heavy punk tune "If I Only Had a Brain" by an indie band called Frontpage.

### 3) **Sherman's Dead Again**

Composed as general background / theme music for Pawfect Films' *PEDS* series, I'm not sure if this track ever made the final cut of any episodes; it may have been a bit too hard-edged for CJ's taste, not sure. I quite enjoy it, though. It's a bit repetitive, but unusual. The title refers to a character I voiced in the production, who had a propensity for apparent (but not actual) death scenes.

### 4) **Strauss: The Blue Danube**

The classic, re-popularized by Stanley Kubrick's iconic usage in *2001: A Space Odyssey*. Instrumentation is traditional, based on the original score. I was commissioned to do this for a film that hasn't yet seen the light of day (and may never). Because I only needed about 1:30 of the song, that's all I did... but there's enough here to work with I think.

### 5) **Google Stooge**

From my own movie of the same name, this multi-moded electronic ditty was crafted to the particular timing of an existing video edit... but its various modes should prove useful in scoring situations, especially in the hands of a skilled music editor. This song relied heavily on the sounds of Dr. Fink's Funk Factory, an excellent loop/sound CD sold by Sony with an 80's vibe (the guy behind it played for Prince at some point).

### 6) **Crisis of the Hierarchy**

The "fight theme" from *Male Restroom Etiquette*, this mix of NIN-like drum/bass and high speed metal has been the most asked about piece of music I've ever scored. Hope you enjoy putting it to new uses.

### 7) **56 to -1**

Sequenced during the same Acid phase of track #1, this served as the intro music to an old Quake2 deathmatch recam – my first foray into machinima, actually. Bouncy and loaded with fat synths, it can be reapplied in various ways.

### **8) Nothing Gold Can Stay**

With lyrics by Robert Frost (public domain poem), this selection was put together for Harrison Heller's *Clockwise*, a 1940's film noir picture whose release is pending. He'd originally used "Someone to Watch Over Me" for this section of the film, but allowed me to woo him away from copyright entanglements with a little crooning of my own. It's short, because I only created just enough music for what the movie needed.

### **9) Bobby Prince of the City**

Composed for Pawfect Films' *PEDS* series, this song is named for the quiet section in the middle (starting at around 20 second in), which ended up reminding me of one of the selections from the game Doom's soundtrack – which was composed by, you guessed it, Bobby Prince.

### **10) Kobek Beatbox**

Created with human-made samples (not me) and a drum machine, this short piece was heard only in the distant background in one of the episodes of my mock advertisement series, *Ad Absurdum*. It's me channeling my inner Fat Boys.

### **11) Dark Bliss**

This Acidized piece was originally slated to be part of the soundtrack for a *Father Frags Best II* back in 1999, before the Columbine tragedy gave me a conscience check and I abandoned the idea. (It was a dark comedy, again, but this time Joey went to school... and that's probably all I need to tell you.)

### **12) Efficiency**

Another selection from *Male Restroom Etiquette*, this comes across a kind of cheesy corporate attempt at instrumental pop music... which is, of course, exactly what it was intended to be.

### **13) Grieg: The Death of Ase**

A slow synthetic disco version of Edvard Grieg's "The Death of Ase," almost reminiscent of a Hooked On Classics approach, if there's anyone else in the world who remembers that and dares admit it outside a confessional booth.

### **14) Sheer Luck, Holmes**

Another selection from the *PEDS* soundtrack, this one was intended to be purely fun hip hop, one that makes you smile and bob your head. The kind of bass line and groove that I think Cypress Hill might use if they weren't too stoned to be this cheerful. I'd always wanted to take this and turn it into a longer piece, move it through some other modes, etc. but never got around to it. Now's your chance.

### **15) Rix and Immy**

From the early Quake movie days, this piece was composed to replace some really appropriate but highly copyrighted music I'd used during my "the Napster made me do it" days of yore. Ethereal yet driving, I'm really fond of the layered textures in this piece.

### **16) Jered's Choice**

From *BloodSpell*, this was a brief transition piece for a pivotal scene in the movie, when Jered decides to attempt a rescue of Carrie. If nothing else, it made Hugh Hancock believe I was a much more talented guitar player than I actually am. Drum beat greatly inspired by a NIN song called "I Do Not Want This."

### **17) Lippo Strip Joint**

It's hard for me to hear this song, which is from my *Ad Absurdum* series, and not see the gyrating Second Life lapdance which inspired it. I don't think I've ever heard this much record scratching for a strip club track... not that I've ever been to one, ahem.

### **18) Oh C.R.A.P.**

Named after the interactive taxi cab from *PEDS*, this one is a bit of funky fun with a slightly mournful tinge in the chord progression.

### **19) Little Joey**

This is what my bass playing friend from college would call “nasty funk,” and then would involuntarily just start bobbing his head and get this kind of Billy Idol kind of sneer on his face while occasionally raising his eyebrows and changing from head bob to head shake. Visual enough for you? This was a soundtrack selection for the abandoned movie, *Father Frags Best II*.

### **20) Payback the Rent**

Speaking of visual, this Fragile-era NIN inspired short piece was the soundtrack to a man getting bludgeoned with a pool cue and then kicked into unconsciousness on the floor. It's mean, and angry. The film in question was Todd Stallkamp's masterpiece, *The Fixer Chapter 2*, and was my only opportunity to contribute original music to that series so I really wanted it to count.

### **21) Reveal**

Constructed for a 60 second film, this strange little groove is a mix of my own Rhodes and bass work, loops, samples, sounds, and effects. Honestly, I don't think the simple little film (of the same title) would have been even a little bit interesting without this backing track.

### **22) Who Is That Guy**

Named after how it ended up getting used, this selection from the *PEDS* soundtrack was definitely inspired by the Propellerheads' contribution to the soundtrack of the original Matrix movie. You know, the really good Matrix movie.

### **23) Helium Bloom**

This piece was composed for the Machinima Live! podcast when I first became part of it in 2006. It was actually a candidate for the main theme of the show before I settled on what I think is an even better piece. The title is an interesting story longer than I have room to tell here, but apart from the obvious wordplay on balloon, it's actually named after a big muscle-bound guy I knew in college by the name of Bloom who talked in a really tiny voice. Hence the helium.

### **24) Tinomonin**

Composed spontaneously and quickly as filler music for Machinima Live!, this one grew on me only after it was done. I don't know how to classify it, it's kinda breakbeat, kinda noise, kinda something else. Whenever I hear it, for whatever reason I think of a dance club in Tokyo, even though I don't frequent clubs and have never been to Japan. It kind of has a futuristic feel, I guess, which is what inspired the name – a character named Jim Tinomonin used to do these future world updates on the old Glenn Beck radio program, back when he was more funny and less wack-a-doo.

### **25) Roller Derby**

A big favorite of CJ's from the *PEDS* soundtrack work I did for him, this one is another funk that would make my college friend bob and shake for sure. The brass licks really make it for me here, not quite as intense as Tower of Power but reminds me of them a bit.

### **26) ZSPN**

Intended for a sports show parody skit in the lost film, *Gumbo*, this one is synthy techno city with a brief visit to I don't know where in the middle. No idea how to classify this, but it's fun and has a bit of a club feel to it.

### **27) Machinima!**

A parody of a tune written by someone else which you'll likely recognize right away, I deliberately changed up the chord progression from the original and, obviously, part of the lyric – if it can even be called a lyric. Here's hoping it's different enough to not get anyone's dander up. If it does, I'm taking the Weird Al defense all the way.