

## . THE BAY



Marcelo Zarvos has scored many idiosyncratic projects for Barry Levinson since the filmmaker's career has taken a more indie-centric path with the likes of "What Just Happened" and "You Don't Know Jack." But neither has attempted anything as remotely horrific as "The Bay," a full-blown (or rather inwardly infested) eco-terror picture that stands as probably the most disturbing, and believable entry in a way-overdone "found footage" genre. As numerous characters recall a parasite pandemic that wiped out a bayside town, Levinson's deftly conveys a creeping, ever-escalating sense of an apocalypse that seems truly possible. Burrowing under the skin with just as much pulsating dread is Zarvos' score that marks one of the more successful metamorphoses between music and sound design. Humanity is represented through the piano, its reassuring, melodic quality gradually reversed via echoing, eerie electronic trickery as the bugs hit the fan. Zarvos' samples are just as chilling, with guitar chords, voices, piercing percussion and God knows what else drawing the listener into the story with unusual subtlety, yet not forgetting when to shriek out of one's mouth. Unnerving in its weirdness while always been musically interesting, "The Bay" has the freshness from a composer, and director who are dipping their tones into an overdone genre with the determination to do something different.

## . BLACK SABBATH / THE COMEDY OF TERRORS