

# TINDERSTICKS

## CLAIRE DENIS FILM SCORES 1996-2009

5xCD / 5x180gLP Box Sets

STREET DATE: 26 APRIL, 2011

- > Features all six film scores by members of Tindersticks for acclaimed French director Claire Denis made over past 15 years
- > Four of six soundtracks are previously unreleased, including *White Material*
- > CD and 180gLP sets in custom boxes with front cover window die-cut and metallic print on deluxe black board; 180gLP box set limited to 600
- > Includes a perfect-bound booklet with essay by Michael Hill (also translated to French) and many colour plates of film stills
- > Tindersticks to perform live score retrospective with Claire Denis film projections at SF Film Fest, Istanbul, London, in 2011

Tindersticks have had a long and fruitful relationship with French filmmaker Claire Denis dating back to the band's early years. The group's first soundtrack for Denis, *Nenette Et Boni* (1996), was also their third album, following two eponymous and now legendary Tindersticks full-lengths in the early 90s. Five more soundtracks have been created since, standing faithfully alongside Denis' own critically-acclaimed trajectory and marking one of the more fertile, consistent and resonant relationships between a director and a group of musicians in contemporary cinema.

The set gathers all six of the Claire Denis soundtracks written and performed by Tindersticks or their members; Stuart A. Staples (for *L'Intrus*) and Dickon Hinchliffe (for *Vendredi Soir*) alongside four others credited to the full band. Four of the six soundtracks are previously unreleased – all of the film scores recorded since 2002 are issued in this set for the first time. The soundtracks represent a subtle, beautiful body of work and an essential part of the Tindersticks oeuvre.

Says band leader Stuart A. Staples:

*Approaching each film has always asked us to step into an unknown, stretch ourselves and do things that we did not think we were able. At the end we always feel changed in some way. This has fed into all our other music and is a contributing factor to why we are still struggling to catch our ideas after all these years...*

CD and LP sets each come in a slipcase box made from deluxe uncoated black paperboard with a custom die-cut window and metallic cover print. Discs are housed in printed sleeves, each of which features an iconic image from the corresponding film that can interact with the window-cut box. The package also includes a perfect-bound booklet of colour film stills and an essay by renowned music writer Michael Hill.

Thanks for listening.



CONSTELLATION CST077

ARTIST: TINDERSTICKS

TITLE: CLAIRE DENIS FILM SCORES  
1996-2009

DISC 1: **NENETTE ET BONI** (1996)  
14 TRACKS, 37:11

DISC 2: **TROUBLE EVERY DAY** (2001)  
14 TRACKS, 41:11

DISC 3: **VENDREDI SOIR** (2002)  
11 TRACKS, 23:40

**L'INTRUS** (2004)  
10 TRACKS, 22:58

DISC 4: **35 RHUMS** (2008)  
14 TRACKS, 25:40

DISC 5: **WHITE MATERIAL** (2009)  
14 TRACKS, 37:57

COMPLETE TRACKLIST ON REVERSE SIDE OF THIS SHEET

GENRE: ROCK INSTRUMENTAL / FILM MUSIC  
RECORD LABEL: CONSTELLATION

RELEASE DATE: 26 APRIL 2011

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**Disc 1 – White Material (2009)**

01. Opening	2:39
02. Bus Vision 1	3:15
03. The Boxer	1:55
04. White Material	1:48
05. Children's Theme 1	1:57
06. Maria And The Boxer	1:16
07. Workers	1:26
08. Andre And The Old Man	1:12
09. Yellow Dog	3:36
10. Maria And The Old Man	1:53
11. Maria And The Sheriff	1:56
12. Andre's Death	2:19
13. Children's Theme 2	2:44
14. Attack On The Pharmacy	3:02
15. Bus Vision 2	1:05
16. Closing	5:46

**Disc 2 – 35 Rhums (2008)**

01. Opening	2:25
02. Train Montage 1	3:33
03. Night Time Apartments	2:04
04. Night Train	3:01
05. Lionel Home Drunk	1:43
06. Train Montage 2	2:25
07. Rene's Death	2:18
08. Lubec	1:46
09. Machtilde	1:15
10. Lanterns	1:00
11. The Necklace	1:17
12. Closing	2:45

**Disc 3 – L'Intrus (2004)**

01. Opening	2:07
02. Binoculars	1:30
03. Running Dogs	1:29
04. Night Drive	1:11
05. Horse Dream	3:20
06. Pusan Snow	2:51
07. The Purple Sea	2:45
08. Sleepless Night	1:51
09. The Black Mountain	2:28
10. Closing	3:26

**Disc 3 – Vendredi Soir (2002)**

11. Nightfall	2:10
12. Le Vestibule	1:43
13. Le Rallye	3:54
14. Falling Asleep	2:00
15. Jean	0:33
16. Street Fight	1:01
17. Laure's Theme	1:48
18. Hotel Love	2:34
19. Footsteps	1:44
20. Le Voiture	1:50
21. Chambre 26	0:55
22. Sunrise	3:26

**Disc 4 – Trouble Every Day (2001)**

01. Opening Titles	3:18
02. Dream	1:27
03. Houses	0:58
04. Maid Theme	2:04
05. Room 321	4:04
06. Computer	1:52
07. Notre Dame	1:39
08. Killing Theme	3:14
09. Taxi To Coré	1:31
10. Coré On Stairs, Love Theme	4:41
11. Maid Theme (End)	2:06
12. Closing Titles	5:50
13. Killing Theme (Alternative Version)	2:48
14. Trouble Every Day	5:39

**Disc 5 – Nenette et Boni (1996)**

01. Ma soeur	2:48
02. La passerelle	4:17
03. Les gateaux	1:00
04. Camions	2:50
05. Nenette est là	1:32
06. Petites chiennes	1:59
07. Nosfératu	1:11
08. Petites gouttes d'eau	5:25
09. Les cannes à pêche	2:49
10. La mort de Félix	1:31
11. Nenette s'en va	2:19
12. Les bébés	1:31
13. Les fleurs	1:06
14. Rumba	6:53

# TINDERSTICKS

## *CLAIRE DENIS FILM SCORES (1996-2009)*

### BACKGROUND TEXT FROM TINDERSTICKS

#### BANDLEADER STUART A. STAPLES:

Sometime in Paris '95, I thought it was La Cigale, she says it was the Bataclan, I'm not sure.

That is where we met anyway, one of those places, after a concert.

She was writing the screenplay for *Nenette et Boni* and something in our song 'My Sister' had clicked with her, she asked us if we would like to make the music for the film. We had film scoring pretensions, soundtrack music had always been a thing of David's from when we met way back (though we could barely play, we had dreams).

It seemed the right next move for us, it fitted with the energy and flow of our band.

We had this thing about Miles' *Ascenseur pour l'échafaud*. Passing through Paris he stopped off at the studio with the band and recorded the score right there and then, in a day, watching the film for the first time and reacting musically. Seemed like a good place to start.

I suppose the essence was there, that's how we began, and after a few fumbling months we delivered the music for *Nenette et Boni*, nervously.

That's how it all started, maybe we just got on, had some kind of understanding; we have never really talked about it. I was told she said in an interview that we understand the films before she does; maybe that's true in some way, but I think she was just being gracious.

Approaching each film has always asked us to step into an unknown, stretch ourselves and do things we did not think we were able. At the end we always feel changed in some way. This has fed into all our other music and is a contributing factor to why we're still struggling to catch our ideas after all these years, still frustrated and fascinated in equal measure.

Other people have asked us to score their films, but we always reached a point where we realised that the freedom and conversation Claire affords (and expects from) us is not there, and then it becomes something different, making music for money – something we're well aware we have never been very good at.