



P.J.

Music composed by Neil Argo

Label: Limited Edition

Catalog: Composer Promo

Year: 2008

Tracks:

1. P.J. Main Title
2. New York Skyline
3. Dr. Shearson to "P.J." Title
4. Stuck By The Door
5. Claire
6. The Accident Dream
7. Hip-ness
8. Help Yourself
9. Hip-you
10. Hip-us
11. Big Seizure!
12. Mental Institutions
13. Love Me Too Much
14. Both of Us
15. A Latin Quarrel
16. Make Love to Me
17. Feels Like?
18. Don't Leave
19. Let's Fix Him
20. Goodbye
21. Tormented
22. How Did He Know
23. 24 Hours In a Day
24. Show Me New York
25. Save Me
26. Upstairs
27. It's A Miracle
28. Hip-oh
29. Ah, New York
30. Claire Remembered
31. Claire Briefly
32. Get Together
33. Happiness
34. Montage Wrap
35. Conclusion
36. P.J. End Title

Neil Argo is an unique composer. Versatile, he has produced valuable works on projects like the television shows **MacGyver** and **Beverly Hills 90210**, besides his involvement with National Geographic TV - showcasing his linear quality and born talent for music. In P.J., a film directed by his now longtime partner Russ Emanuel, Neil crafts a score that leads us to dramatic tones, while seeking new paths between them. The plot, which revolves around an accident that causes large consequences, carries within itself a peculiarity, that is to say, nothing usual here. This is extremely positive.

For the score Neil employs short passages inside the tracks, with lots of docility. In "P.J. Main Title" the sobriety found in the piano follows the strings that play in the background, turning the music into a canvas painted by tones. "Stuck By the Door" brings to the listener strings that acts like catalysts for the scenes, reaching anguish over the smoothness. "Both of Us" is a short track where the sorrow is obtained through its carefully prepared orchestration. "How Did He Know" highlights a serenity feeling, thanks to a guitar that draws the tranquility for itself.

"It's a Miracle" sounds, as indicated in its title, like a little miracle, with sweet strings conducting an open and continuous melody. "P.J. End Title" is the most powerful track, where the film's main theme appears in its most complete and catchy form, the piano interacting with the saxophone to produce sober and sophisticated jazz harmonies.

By the way, a feature to be highlighted in the work of Neil is that he manages to write his scores leaving no traces or remains. His scores are always very well finished, superimposing its melodies like layers, what creates a context that makes them more creative and unique.

In short, we have here a great score, born from the creativity of a composer who always reaches the right point in the right time.

Total Time: 51:15
Rating: ★★★★★

Reviewed by
Viviana Ferreira



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