

Chapter 4

Music Behind the Masks: Fans' Reaction to the Sounds of Batman Villains

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ABSTRACT

Batman villains are a staple fascination within the franchise's fandom, and music is a powerful tool utilized in allowing fans to experience these characters in an emotionally connected way when viewing live adaptations of them. This chapter examines the appeal of Batman villain narratives, explores how composers scored music for ten selected Gotham City antagonists spanning seven live-action Batman films, and discusses fans' reaction to those scores during a survey conducted by the author involving 55 voluntary participants. These explorations contribute to furthering dialogues on the cultural relevance of comic books in contemporary society, fans' fascination with villain narratives, film scores' function as a representation of on-screen personalities, and music's role in establishing relationships between fan audiences and on-screen characters.

INTRODUCTION

Film adaptations of comic books are a fundamental pillar in modern-day cinema architecture, largely due to their massive fandom base. One of the most culturally significant comic book superheroes to headline films is DC Comics' Batman (also known as the aliases Dark Knight and Caped Crusader) (DC Universe, n.d.). As of November 2019, Batman ranks in the top ten highest-grossing film franchises worldwide of all time with a total box office gross of over \$5 billion (Mendelson, 2019; Statista, 2019). With appearances in over 100 combined films, television shows, and video games, it is evident how massive the fandom appeal is of Batman's story (i.e., billionaire Bruce Wayne lives a secret vigilante life in fictional Gotham City fighting for justice after his parents' tragic murder during his childhood) (DC Universe, n.d.).

One crucial aspect of Batman fandom is the popular film portrayals of Gotham City's notorious villains. As of November 2019, nearly 10,000 voters have participated in an on-going online poll ranking "The Best Batman Villains Ever" (Ranker, n.d.). Out of 85 Gotham City foes listed in the poll, the ranking top ten are all primary antagonists in live-action Batman films (Ranker, n.d.). These voting results assist in validating that live-action film portrayals of villain characters raise their cultural relevance and fandom presence.

Deepening fan audiences' reactions to Batman film villains are the underlying musical scores associated with each villain character. Music is an integral part of fans connecting to on-screen personalities through making meaning of characters and their stories (Green, 2010). Live-action Batman films utilize a consistent narrative pattern of depicting villains' origin stories as central plotlines, making the antagonists' situations and influences well-known to movie audiences; this familiarity allows fans to develop fascination and empathy with their "beloved" villains through parasocial (one-sided) relationships (Keen et al., 2012). Since Gotham City villains are most culturally significant when being portrayed in live-action films, and music is a crucial part of an on-screen character's impact on movie audiences, this chapter aims to explore musical scores composed for selected villains in live-action Batman films and discusses reactions from fan audiences to those scores.

This explorative survey will include musical representations of ten selected antagonists depicted in the seven live-action films that make up the *Batman Motion Picture Anthology* and the *Dark Knight Trilogy*, with the purpose of furthering dialogues on music's impact on fan audiences. The selection process chose villains who are considered prominent antagonists throughout their corresponding films, and whose music explores more creative or unique tactics (this is further elaborated under the Materials and Methods section).

This chapter acknowledges that comic book characters are notorious for having various interpretations and reimaginings through numerous reboots and remakes (Koski, 2015). These multiple interpretations often lead to different histories of characters' expositions, including their identities, origin stories, and abilities. For the purposes of this chapter, all discussions of characters will be solely based on storylines in the surveyed films, since these narratives were the focused inspiration for the composers.

The Appeal of Batman Villain Narratives

Part of film composers' duties while scoring Batman films is the creation of musical representation that correlate with each story's prevalent villain(s). Batman's foes are infamous to fans for their unique personas, which give composers creative licenses in designing musical themes tailored to each menacing adversary. Thus, a quality exploration of film music composed for Gotham City antagonists is deepened through initial deconstruction of villain narratives and the subsequent fascination felt by fan audiences.

In modern pop culture fandom, villains are arguably just as popular as (if not more so than) heroes. For example, the prominent Wiki website *Fandom*—which receives over 200 million monthly unique visitors—gets four to five more daily page views on its 'Villain' community articles than its 'Heroes' community articles ("Fandom 100 Villains," n.d.).

Villains/antagonists and heroes/protagonists are essential to each other's narratives. For a central character to discover and solidify purpose, morals, goals, and strength, an opposing force must be met to warrant the self-discovering journey—this is true for both parties. In *Batman* (1989), Batman says to the Joker, "I made you, you made me first" (Peters et al., 1989). In *The Dark Knight* (2008), Joker tells Batman "you complete me" and "I think you and I are destined to do this forever" (Nolan et al., 2008a).

An audiences' understanding of this narrative co-dependency allows for an awareness of both forces' roles in each other's stories.

A strong foundation of fans' intrigue with villains are the characters' motives, both the completed realization of their intentions and an understanding (and often empathy) of their philosophies' origins. Heroes' motivations and principles are usually instinctively known to an audience, while villains' full motives usually reveal themselves in layered pieces throughout a story arc (Kjeldgaard-Christiansen, 2016). With Batman specifically, audiences already know Bruce Wayne's principles and goals—protect Gotham City's innocence and integrity by fighting injustice and staying true to his morals. However, each film's unique plot centers on the origins and escalations of its central villain(s), which usually lead to a sinister masterplan not fully revealed nor realized until the film's climax. This slow unveiling of a menacing scheme gives each narrative an appealing mystery and intrigue for the audience (Kjeldgaard-Christiansen, 2016).

A climatic fully realized awareness of a grand masterplan also evokes within fans a full-circle connection to a villain's origin story, which frequently begins with a sympathetic pre-villainous character thrust into involuntary victimhood of emotional or physical torments. These traumas are extremely common in Batman films. The majority of the surveyed villains begin their narratives as victims of traumatic circumstances, such as painful physical deformities, assault by an abusive authority, abandonment from parents, deep grief over a deceased loved one, or perceived unjust underestimation and silencing. Once these characters decide to overcome their circumstances or dedicate fully to an ideology, they feel justified in an aggressive, often violent, rebellion towards anyone who disagrees with them.

Villains see themselves as the heroes in their narratives, convinced their causes and ultimate end goals justify any means necessary (Vogler, 2007, pp. 67-68). These empathetic origin stories also serve to remind fan audiences of another appeal specific to the Batman mythology—its characters are typically real human beings. Batman is authentically human, just with impressive physical abilities and high technological privileges. Subsequently, Gotham City is a backdrop setting for heightened reality, which means its villainous inhabitants are often not fantastical magical creatures, gods, or aliens, but instead are “made of the same flesh, blood, and guts as Batman” (O'Neill, 2008, p. 8).

Another common significant attribute of several Gotham City villains is a development of dissociative identity disorder (also known as dual personality). This psychological disorder is often a coping mechanism providing mental and emotional escapism for a person after experiencing a trauma (Ringrose, 2012, p. 32). Intricate plot points of the surveyed Batman films depict a villain's origins, which frequently lead towards dual personality, resulting in an idealized alternative persona as one of the character's dual identities (Langley, 2012, p. 16).

Helping to accompany the representation of a character's duality is music, which can create sounds to resonate with each identity. Every different origin story gives each Batman villain a unique persona and flamboyant personality: their alter ego's name, costume, color scheme, weapons, tactic, abilities, and vulnerabilities. This flair for theatrics appeals to fans by offering an entertaining perception of each villain as a caricature of themselves. The combination of experienced trauma, a consequential psychological disorder, and a resulting aggressive ideology allows for a fully realized narrative arc. Each villain's story grants a unique combination of darkness, irreverent humor, self-justified violence, and flamboyant alter egos that fuel fans' fascination and allow the opportunity for film composers to score varying creative musical themes tailored to each antagonist.

METHOD

The scope of this chapter's exploration consists of musical scores written for ten selected Gotham City villain characters —Joker (twice), Penguin, Catwoman, Riddler, Two-Face, Mr. Freeze, Poison Ivy, Scarecrow, and Bane—spanning the seven live-action Batman films that form the *Batman Motion Picture Anthology* (*Batman* [1989], *Batman Returns* [1992], *Batman Forever* [1995], and *Batman & Robin* [1997]) and the *Dark Knight Trilogy* (*Batman Begins* [2005], *The Dark Knight* [2008], and *The Dark Knight Rises* [2012]) (both collection titles coined by Warner Bros. Entertainment) (Warner Bros, n.d.-a, n.d.-b). All of the selected villains are prominent antagonists in these two film collections and ranked in the top-ten villains voted on by nearly 10,000 participants in the online poll “The Best Batman Villains Ever” (Ranker, n.d.).

This chapter acknowledges that its musical scope does not include every villain portrayed within the surveyed films. For the sake of narrowing focus, this chapter discusses characters who are considered prominent antagonists throughout their corresponding films and have more unique components to their musical themes, meaning their scores implores certain advances, creativities, or metaphorical purposes. Therefore, the following antagonists are not included in this chapter's particular musical exploration: Bane (*Batman & Robin* 1997), Ra's al Ghul (*Batman Begins* 2005), Two-Face (*The Dark Knight* 2008), Catwoman (*The Dark Knight Rises* 2012), and Talia al Ghul (*The Dark Knight Rises* 2012).

Furthermore, discussions will refer to reactions from participants in a survey conducted by the author during a five-day span (November 1-5, 2019). A total of 55 voluntary participants viewed 10 film clips depicting each villain and provided written feedback of how each scene's musical score affected their perceptions of the on-screen antagonist.

The scope of this exploration is chronological by each film's premiere date. Each heading and subheading will discuss the appropriate film, describe critical narrative exposition for the central villain(s), explore the music scored by the composer(s) to represent the selected antagonist, and discuss the reactions of fan audiences towards the music from the author's survey.

RESULTS

Batman (1989)

Director Tim Burton's 1989 *Batman* was a blockbuster hit and a “pop-culture juggernaut” (Kaye 2015). In comparison to previous light-hearted interpretations of the Caped Crusader such as the 1968 *Batman* movie starring Adam West, Burton executed a darker toned film which portrays the Batman character as a tortured protagonist conflicted by loss, purpose, and morality. Burton's iconic grim gothic style well-suited Gotham City's vigilante and his primary opponent Joker (arguably Batman's most legendary villain, being one of the oldest and most readapted villains in comic book history) (Lee, 2019). Frequent Burton musical collaborator Danny Elfman composed the film's score, creating strongly thematic music to add dramatic sounds that matched Burton's heavily stylized approach.

Joker

The Joker begins as Jack Napier, a mobster who falls over a railing at a chemical factory into a vat of nuclear waste after getting hit in the face with a ricochet bullet from attempting to shoot Batman. His extreme chemical submersion causes permanent physical damage such as bleached skin pigmentation, dyed hair, and facial scarring around the mouth and cheeks. The horrific incident causes Napier to go mad and adopt a persona he calls Joker. Joker becomes an eccentric homicidal maniac with a wicked sense of humor and an unsettling laugh. His physical deformities and new colorful personality birth Joker's iconic look—green hair, white skin, purple suit, and a permanent 'smiling' facial scar. In a scene where Joker shoots Bruce Wayne, Joker states his famous line that exemplifies the chaos and unpredictability of his madness:

Tell me something, my friend. You ever dance with the devil in the pale moonlight? I always ask that of all my prey. I just like the sound of it [Laughs]. (Peters et al., 1989)

Joker is played by actor Jack Nicholson, who found it “liberating” to dive into his character's sheer self-indulgence and vile irreverence (Peters et al., 2005b). These attributes are also clearly evident in composer Danny Elfman's musical score for the clown-esque villain.

The music for Joker serves a different function than typical of Hollywood films, hence informing the music's sound. Typically, film scores are treated as non-diegetic background music, meaning the fictional characters on screen are not aware of the scored “mood music” that the film audience hears. However, Joker's eccentricities and self-indulgences seem to support a hyper-awareness of the seemingly-random music bits supporting his scenes. An epic orchestral “weird twisted waltz” plays during scenes of Joker spinning and dancing, sometimes by himself and sometimes with an unwilling partner (Peters et al., 2005a). Twinkling, hovering music emerges while Joker flutters his gaze and ponders plans. Joker graffiti's museum art in the same colors lyrically stated in recording artist Prince's pop song “Partyman” sung during those exact moments: “black and white, red and green, the funkier thing you've ever seen” (Prince, 1989). Instead of the music helping establish emotional undertones for a character on screen, the Joker is allowing the audience to hear the music in his mind, essentially appropriating his music, hijacking his scenes, and writing his underscore (Halfyard, 2004, p. 95).

This musical metareferential existence gives a deeper meaning to Joker's fourth-dimension-breaking self-indulgence. He is seemingly vying to show control of his madness to both the fictional characters in his film and the real-life fan audience observing him, thus constructing a heightened connection between himself and the viewing fans. This musical metareference explains the thread of waltzes as part of Joker's score throughout the film. Elfman's dramatic orchestral waltz, adorned with fanfarish crash cymbals, evokes the nostalgia of amusement parks, main street parades, and circuses. Using this cheerful nostalgic soundscape as background for violent and disturbing visual images gives the fan audience the needed uncomfortableness to fully embrace the character's menacing mentality—the more disturbing Joker's external actions are, the more joyfully his inner self-composed music plays.

Participants in the author's survey felt the disturbing effect of Joker's disturbing yet joyful music. Several participants found Joker's music “crazy,” “unsettling,” “unpredictable,” “uncanny,” “frightening,” “uncomfortable,” “scary,” “menacing,” and “intimidating.” Additionally, other participants felt that Joker's music sounded like a “twisted demented circus clown” and a “haunted amusement park,” and believed the music “showed he [Joker] was truly mad.”

Joker's seemingly non-diegetic music appears in "Kitchen, Surgery, Face-off" and "Waltz to the Death" on the film's soundtrack (Elfman, 1989).

Batman Returns (1992)

Due to the massive success of Burton's 1989 hit, his 1992 sequel *Batman Returns* continued his dark, gritty interpretation of Gotham City with an introduction of two villains both forged from victimhood: Penguin and Catwoman. Danny Elfman returned as composer and continued his same approach for 1989's *Batman* through an emphasis on darker-sounding thematic music.

Penguin

Burton introduces a physically deformed Oswald Cobblepot, who eventually grows into owning the nickname Penguin that was forced upon him by a seemingly mocking and unforgiving society. Penguin's feelings of anger and vengeance grow out of deep-rooted childhood trauma from being abandoned by his parents. He spent his life as an orphan living in the sewers beneath Gotham, staring at other people's lives through the prison-like bars of sewer grates, his only 'family' being a group of circus performers who become his criminal followers. In the character's first major scene, an adult Penguin expresses his desires for acknowledgment and validation:

I wasn't born in the sewer, you know. I come from [above] like you. And, like you, I want some respect. A recognition of my basic humanity...simple stuff that the good people of Gotham take for granted. (Novi & Burton, 1992)

Penguin eventually embarks on a plan that reintroduces himself to Gotham's society with an attempt at being seen as a civilized man, leading him to run for political office. This duality of 'man' and 'beast' is evident in the character's upper-class gentlemanly tuxedo outfits (accompanied by accessories such as top hats, monocles, and umbrellas) meant to distract from physical deformities such as webbed hands, sickly-pale skin, and a beak-like pointed nose. Penguin ultimately reveals his grand vengeance plan to murder all of the first-born sons of Gotham.

Actor Danny DeVito, who portrays Penguin, saw his character's behavior as a reaction to lifelong abandonment and victimhood. DeVito believed down deep "there's still that humanity" from the emotional damage of what Penguin missed in life, "things that Oswald's never been exposed to—things that were never available to him" (Novi & Burton, 2005).

Penguin's score is a theatrical musical theme by composer Danny Elfman. The melody consistently outlines the first three notes of a minor music scale (American audiences typically perceive minor music as dark) (Zarlino, 1968, p. 70). Poetically, the melody is an inversion of Elfman's theme for the Batman character (which also utilizes the tonic minor third interval) (Halfyard, 2004, p. 30). Penguin's melody descends on these notes while Batman's melody ascends them, thus creating a subconscious "dark mirror image" narrative between the protagonist and antagonist.

This melodic Penguin theme presents itself in two specific contrasting ways, representing the duality of his existence. At times, the theme executes in dramatic operatic fashion through full orchestra accompanied by pipe organ and choir, conjuring sounds of a gothic circus-like lair. At other times, the theme plays on a mallet percussion instrument called a glockenspiel, interpreting the melody as a haunting

music-boxesque children's lullaby (Takis, 2010). The first execution evokes the eccentric adult Penguin, a theatrical circus-like character; the second execution evokes the uncomfortableness of an abandoned child-age Oswald Cobblepot. Elfman approaches Penguin's musical theme from different angles to fully grasp the contrasting personality and pain of the character. This musical duality consequently conflicts fan audiences with their contrasting reactions of empathy and disgust.

Participants in the author's survey heard the struggle between villain and victim in Penguin's music. Some participants found Penguin's music "disturbing," "very unsettling" and "traumatizing," while others felt the music made them feel "sympathy" and "pity" for the villain character. One participant felt Penguin's music made the villain seem "angry" and "unstable," while another participant stated the music "makes me feel sad and feel sorry for the Penguin."

Penguin's musical theme variations play in "Birth of a Penguin," "The Lair," "The Cemetery," "The Rise and Fall from Grace," "The Children's Hour," "The Final Confrontation," and "Finale" on the film's soundtrack (Elfman, 1992).

Catwoman

Catwoman begins as Selina Kyle, initially an insecure secretary to corrupt business mogul Max Shrek. When Shrek learns that Kyle discovered his secret scheme to control all generated power in Gotham, he pushes her out of a high window. She miraculously survives the fall and regains consciousness (with assistance from stray cats in the alleyway). Upon returning home, Kyle suffers a violent psychotic breakdown, sews a homemade 'cat' costume out of a black leather raincoat, and gives herself the name Catwoman. With her newly birthed confident identity, Kyle's one purposeful goal is to destroy the overly powerful who inflict injustice on those beneath them—especially Shrek. She battles anyone who stands in her path of destruction, including Batman.

Catwoman is portrayed more as a misguided antagonist than a villain with sinister intentions. She seeks to right certain wrongs, but through manipulative seduction and violent revenge instead of societal, judicial systems. Her dual personality and seemingly ambiguous moralism lead to a war within herself between her two personas of Selina Kyle and Catwoman. During a scene where Kyle is opening up to her new romance Bruce Wayne (who unbeknownst to her is Batman), she confesses her revenge scheme:

Don't give me a 'killing Max won't solve anything' speech...Aren't you tired of this sanctimonious robber baron always coming out on top when he should be six feet under? (Novi & Burton, 1992)

Catwoman actress Michelle Pfeiffer felt surprised and challenged by the psychological complexity of the character and believed it to be "actually one of the most challenging roles I've done" (Nasr, 2005). The character's music further represents this psychological complexity.

Composer Danny Elfman's music for Catwoman is two-fold. Melodically, Catwoman's theme is very similar to Penguin's theme (which consequently is also similar to Batman's theme). Just like Penguin's (and Batman's) theme, Catwoman's theme melodically outlines the first three notes of a minor scale. This musical similarity gives Catwoman, Penguin, and Batman themes built on nearly identical proportions and scale tones, creating a connection between three duality-based trauma victims who develop animal alter egos for identity (Halfyard, 2004, p. 30). However, Catwoman's melody is slightly varied and inverted from both Penguin's and Batman's melodies, thus designing a musical

representation of an anti-heroine caught between a perceived true villain and a true hero, struggling with whose values she aligns.

A secondary layer to Catwoman's music is its incorporation of a specific sound effect of high-pitched string-bends. Elfman described this sound as "1960s slinky, bending style of strings" (Halfyard, 2004, p. 30). This string effect conjures up moods of mystery, sleekness, and dark seduction, as well as imitates a playful nod to "meowing" sounds of cats (Takis, 2010). Incorporating a darker sexual sound within Catwoman's score represents older Hollywood musical conventions of scoring a female character through the lens of sexuality (often now argued to be a clichéd reinforcement of pandering and sexist music tropes) (Kalinak, 2010, p. 27).

This two-fold musical approach of playful slinky strings with a more serious melodic theme challenges fan audiences to form emotional reactions torn between sympathy and condemnation, connecting the fans' struggle of defining the antiheroine with the character's struggle of defining herself. Ultimately, Elfman's score gives fans a musical representation of a character lingering on ever-tipping balances between seduction versus strength, self-interest versus moralism, and victim versus victimizer.

Participants in the author's survey displayed a mixture of reactions to both Catwoman's strength and victimhood. Some participants felt the music made Catwoman appear "liberated," "fierce," "dangerous," "violent," "manic," and "frightening." In contrast, other participants found the music portrayed her as "tortured," "tormented," "sad," and "brought to her breaking point." Additional reactions included descriptions of the music making participants feel "scared," "intimidated," "uncomfortable," and "weirded-out."

Catwoman's music appears in "Selina Transforms," "Catsuit," "Sore Spots," "Rooftops," and "The Final Confrontation" on the film's soundtrack (Elfman, 1992).

Batman Forever (1995)

Joel Schumacher took over as director for 1995's *Batman Forever*, the second sequel in this Batman Anthology, while Burton remained a producer for the film (Schumacher 1995). Schumacher focused on a more colorful interpretation of Gotham, which helped introduce Batman's sidekick character Robin and influenced the flamboyancy of the two villains chosen for the story: Riddler and Two-Face. Elliot Goldenthal signed on to compose music for the film once Joel Schumacher was hired to direct. In contrast to Elfman, Goldenthal utilized more playful scoring conventions found in the colorful, campy Hollywood eras of the mid-1900s.

Riddler

Edward Nygma—a name pun on the word *enigma* (a person or thing that is puzzling)—is introduced as a highly intelligent scientific researcher for Wayne Enterprises, run by Bruce Wayne. Nygma's eccentric personality and idolization of his icon (Wayne) lead to deep emotional woundedness when Wayne rejects his passion project involving manipulation of brainwaves for a consumer's mental absorption of entertainment. Nygma mourns Wayne's rejection—"You were supposed to understand"—and warns Wayne of his craving for validation—"I'll make you understand" (Burton et al., 1995). Nygma soon discovers his scientific methods are capable of advanced mind manipulation and absorption. During a scene where Nygma holds his boss Fred Stickley hostage and performs initial experiments on him, he taunts him in an animated sing-songy manner:

Riddle me this, Fred! What is everything to someone and nothing to everyone else? Your mind, baby. And now mine pumps with the power of yours. I'm sucking up your IQ, vacuuming the cortex, feeding off of your brain. (Burton et al., 1995)

Nygma begins executing a plan to experiment with his brainwaves-manipulation science on all of Gotham's citizens. His fascination for riddles as a way to taunt people and consistently validate his intellectual superiority becomes the inspiration for his created alias Riddler, a flamboyant villain typically disguised in a green mask and green costume adorned with question mark symbols.

Actor Jim Carrey portrays Riddler as an obsessed stalker-like "sycophant" whose deep resentment and envy "snowballs into this sick fantasy" of intellectual bullying, giving the character a "fun combination of intellect and madness" (Burton et al., 2005).

When it came time for composer Elliot Goldenthal to score music for the eccentric character, he found inspiration in older science-fiction genres of the 1950s. Goldenthal wanted to evoke the feel and sounds of the over-the-top and otherworldly 50s sci-fi genres to help capture the flamboyant humor of Carrey's interpretation of the Riddler (Takis, 2012). Goldenthal composed a manic-depressive musical theme with two contrasting sections, thus referencing the character's dual personality.

The first section is ominous and slow lingering and utilizes an electronic instrument called the Theremin. The Theremin instrument, invented in the 1920s, first became noticeable in films thanks largely to composer Miklós Rózsa, who utilized its sound when scoring psychological twistedness in 1940s movies (Raksin, 1995). The instrument's unique tones further became heavily prevalent in the classic sci-fi movies of the 1950s due to its eerie synthesized sound. Therefore, elements of Riddler's music evoke the nostalgia of vintage mid 20th Century American science-fiction and psychological thriller films.

Goldenthal's second music section is lively, manic, and full of leaping melodic passages with dissonant (clashing) harmonies, giving sound patches for the character's zaniness. This musically animated section gives a stark contrast to the first section, thus giving fan audiences sound representation of the character's duality. The ominous lingering music reflects the darker mentality of the brilliant plotting scientist Edward Nygma; the lively, manic theme reflects the flamboyant physicality of the eccentric Riddler.

The Riddler's overall musical theme also frequently uses a melodic interval called a tritone, which gives a sound of instability, unsettlement, and incompleteness to the listener's ear. Goldenthal intended his use of tritone intervals provide the score with a metaphorical "musical question mark" and his contrasting two sections to reflect the quick shifts of the Riddler's personality (Takis, 2012). All of these combined musical elements offer fans a connection to the character's own perceived madness-an explosively flamboyant personality with a sinister grounding undertone.

Participants in the author's survey seemingly felt the Riddler's flamboyant madness through his music. Reactions to Riddler's music included "spooky," "zany," "heightened," "crazy," "otherworldly," "chaotic," "unreal," "magical," "made me feel scared," and "you knew something bad would start happening." Additional participants' comments stated Riddler's music made the villain seem like an "old Hollywood mad scientist" and appear "more spooky than he looks."

Riddler's music plays in "Nygma Variations (An Ode to Science)" on the film's soundtrack (Goldenthal, 1995).

Two-Face

Harvey Dent served as Gotham City's District Attorney until he was attacked in the face with acid by an angry mobster. The acid caused brain damage and severe facial burns on the entire left side of his face, literally splitting his face into two opposite looks (a 'human' side and a 'grotesque' side). As the alias Two-Face, Dent acts as a homicidal maniac with a fixation on the principles of pure chance, interpreting blind luck as the only true form of fairness in life. This philosophy is exemplified with his frequent flipping a large silver coin to determine fate. During Two-Face's introductory scene, he celebrates life's unfairness:

One man is born a hero, his brother a coward. Babies starve, politicians grow fat. Holy men are martyred, and junkies grow legions. Why? Why, why, why, why, why, why? Luck! Blind, stupid, simple, doo-dah, clueless luck. [Flips coin] The random toss; the only true justice. (Burton et al., 1995)

Actor Tommy Lee Jones portrays Two-Face with an emphasis on the dichotomy of his opposing identities, stating, "Harvey is all about duality" (Burton et al., 2005). Composer Elliot Goldenthal also represented this duality within his score. Two-Face's music is inspired by Russian composers during the Soviet-era, a nod to mobster culture and notions of totalitarianism (Takis, 2012). Just as Harvey Dent walks around with literally two faces simultaneously, his scored theme leans on musical oppositions and clashes. Goldenthal's score builds itself on two notes paired together, complex rhythmic beat patterns, alternations between duple meter (the number of beats in a musical measure divide by two) and triple meters (the number of beats in a musical measure divide by three), and a conclusion of three downward-crashing chords that create a dramatic musical punctuation mark (in the same vein as Riddler's "musical question mark" punctuations) (Takis, 2012).

These consistent juxtapositions of sound give a musical representation of Two Face's fundamental dual personality. Goldenthal's unyielding musical dualities and abrasive sound clashes allow fans to internally feel the manic energy of the character and his jubilant approach to pure chance as the ultimate equalizer with one flip of a coin.

Participants in the author's survey felt Two-Face's manic personality in the music. Reactions to the villain's music included descriptions of feeling "rushed," "nervous," and "slightly overwhelmed." Additional participants found the villain's music to sound "eccentric," "mysterious," "violent," "dangerous," "unpredictable," and have a "dramatic change of pace." Other participants felt Two-Face's music evoked sounds of "a mobster circus," "a master of chaos," and "exciting circus music with an evil tone."

Two-Face's music appears in "Two-Face Three Step" on the film's soundtrack (Goldenthal, 1995).

Batman & Robin (1997)

Due to the massive success of Schumacher's 1995 colorful interpretation, his 1997 follow-up *Batman & Robin* leaned even harder into lighthearted stylized visuals and portrayals. The number of main characters inflated to three primary heroes—Batman, Robin, and a newly introduced Batgirl—and two central villains—Mr. Freeze and Poison Ivy (with Bane as Poison Ivy's grunting sidekick). Once again, the more vibrant campy tone reflects itself in the chosen villains, as well as in the music of Elliot Goldenthal, who returned as composer for the film.

Mr. Freeze

Mr. Freeze begins as Dr. Victor Fries, an impressive man with both physical and intellectual achievements, being a former Olympic decathlete and a Nobel Prize-winning molecular biologist. When Fries' wife, Nora, receives a terminal illness diagnosis, he cryogenically freezes her until he can discover a cure. During experimentation, he accidentally falls into his chamber of cryo-fluid, which mutates his body into requiring freezing temperatures to stay alive. Fries invents an armor suit that keeps him in permanent cryo-stage but requires diamonds to energize the laser technology needed to function the suit. Fries adopts the alias Mr. Freeze and becomes a diamond thief in Gotham, weaponizing himself with another invention, a freeze-gun. Fries' personality as Mr. Freeze becomes more humorous through his love of puns. When Mr. Freeze learns his wife's cryo-chamber has been unplugged, which he mistakenly thinks kills her, he believes Batman and Robin are at fault. Full of grief, Mr. Freeze vows vengeance against the Gotham vigilantes and the society that forged them:

If I must suffer, humanity will suffer with me. I shall repay them for sentencing me to a life without the warmth of human comfort. (Macgregor-Scott & Schumacher, 1997)

Mr. Freeze is played by actor Arnold Schwarzenegger, who viewed his character as a man who still has certain principles: "The whole thing that he does—as evil as he is—it's all for one thing and that is for his wife" (Macgregor-Scott & Schumacher, 2005).

Composer Elliot Goldenthal scored two levels of music for the villainous character, seemingly representing the character's dual personality of humane husband and vile villain. When Mr. Freeze is in a criminal action, his score is thunderous orchestral music with heavy brass instrumentation. Frequently, the prevalent brass sounds are horns performing glissandos (rapid sliding across neighboring notes) and trumpets playing ornamental "shake" effects on lengthier high notes (Hill, 1996, p. 43). "Shake" is a technique made famous in jazz and big band swing music where a trumpet player produces a dramatically extended vibrato by either implementing lip trills or by literally shaking the trumpet with a hand (Barnhart, 2005, p.154). These glissando and "shake" techniques give the listener a feeling of energy and somewhat playfulness, creating an animated sound effect that can give an impression of brass instruments "laughing"—thus providing a musical "laughing audience" to Mr. Freeze's self-indulgent humor and love of puns.

The second level to Goldenthal's Fries/Freeze score is the emotional layer for Fries, the human man grieving over his wife's condition. During a scene, Fries/Freeze solemnly gazes at a hand-carved miniature ice sculpture slowly spinning on a cogwheel under a jar. Accompanying this moment are mournful-sounding choral voices, strings softly hovering in haunting harmonies, and auxiliary percussion instruments such as chimes and bells adorn the soundscape. These musical elements work in tandem with the footage to create an audible and visual insinuation of a saddened snow globe. Furthermore, this use of twinkling auxiliary sounds and choral sounds often associated with winter/Christmas music during scenes of saddening visuals evokes a layered balance of both Victor Fries' human emotional grief and his theatrical winter-themed alias Mr. Freeze. Goldenthal's score aims to allow fans the chance to indulge in musical "laughter" with campy brass sounds of an energized orchestra while feeling emotional moments of remembering Dr. Fries' pain beneath Mr. Freeze's puns.

Participants in the author's survey believed the music was a clear accessory to Mr. Freeze's exaggerated campy persona. Reactions to the villain's music included "super campy," "over the top," "gran-

diose,” “epic,” and “sounds like he wants to create chaos.” Similarly, other participants commented that “the music came off a little comedic to me” and “the use of trumpets and brass kind of made me laugh a little.” Additional participants found the music to portray the villain as “giant,” “powerful,” “big,” “commanding,” and a “large brute.”

Mr. Freeze’s music plays in “A New Villain/Batman Drops In,” “Museum Mayhem,” “Mine For The Greening/Sad Moments,” and “Escaping From Arkham” on the film’s unofficially released soundtrack (Goldenthal, 2000).

Poison Ivy

The film introduces Dr. Pamela Isley as a passionate botanist and scientist in a South American laboratory funded by Wayne Enterprises. Her research centers on manipulating venom to create plant-animal hybrids, to design plant life that can fight back against animals and humans. When Isley discovers her employer, Dr. Jason Woodrue, abusing her research to create genetically modified human soldiers (thus creating the Bane character), Woodrue attempts murdering her through engulfment of her laboratory’s venom and toxins. Uniquely, the chemical submersion does not kill Isley but instead evolves her into a plant-human hybrid. Her transformation creates the character’s look of luscious fluorescent red hair, form-fitting green clothing, and deep red lips. Isley adopts the persona Poison Ivy, an eco-terrorist who weaponizes her seductive abilities and exploits the non-speaking Bane as her muscle sidekick. Her new genetically enhanced abilities include holding mental control over plants, releasing hypnotic pheromone dust, and using her poison-filled lips to give literal deadly kisses. During one scene, Isley passionately pleads with Bruce Wayne to support extreme environmental protection policies:

...Immediately cease all actions that toxify our environment. Forget the stars; look here at the earth. Our mother; our womb. She deserves your loyalty and protection. And yet you spoil her lands, poison her oceans, blacken her skies. You’re killing her! (Schumacher 1997)

Uma Thurman, the actress who portrays the villainess, found it rewarding to play a female villain, given that “there aren’t many female villains to introduce” and preferred it to the female trope of “damsel in distress” (Nasr, 2005). Thurman felt intrigued in playing an ideologic femme fatale character whose dual personality allows a transformation towards “the embodiment of confidence and self-possession” (Macgregor-Scott & Schumacher, 2005).

Composer Elliot Goldenthal indulged in the campy tone of Poison Ivy’s seductiveness by centering her musical theme on a sultry saxophone. Saxophone instruments are often culturally considered to be “sexy” sounding, frequently being utilized in our media to express sounds of sensuality, eroticism, and seduction. Further assisting Goldenthal’s score in achieving sultry sounds are other musical components such as note bends, deep vibrato, and melodic intervals accompanied by harmonic chord structures typical in jazz and blues genres. Poison Ivy’s musical themes combine these jazzy compositional elements and a seductively-sounding saxophone to embody the character’s advocacy of rebellious lustful indulgence, a typical classic Hollywood stereotype often referred to as the “fallen woman” (Kalinak, 1982). Thus, Goldenthal’s scoring concept is a musical ‘nod’ to the 1940s-1950s Hollywood cliché sound of a “bluesy saxophone” as the standard scoring trope for a female character whose “sexuality operated outside social norms” for rebellious lustful indulgence, (Kalinak, 2010, p. 27). This

stereotyped music aims to manipulate fans into perceiving the femme fatale character through the same seduction filter that

blinds the on-screen male characters. Furthermore, Goldenthal strives to deepen Poison Ivy's hypnotic mysteriousness through incorporating melodic and harmonic tropes often associated with Middle Eastern music, giving fan audiences an "exotic" perception of the villainess (Bellman, 1998, p. xi).

Participants in the author's survey agreed that Poison Ivy's music's made them feel seduced. Several participants found the villainess's music to portray her as "extremely seductive," "free," "erotic," "sexy," "whimsical," "devious," "beautiful but deadly," "cunning," "dangerous," and "intimidating in a very powerful way." Additionally, other participants found the music's exoticism representative of Poison Ivy's nature-themed persona, stating the music "sounded mystic and smooth," "made me feel that I was in the tropics or jungle," and "reminded me of the earth and nature."

Poison Ivy's music appears in "Poison Ivy/Freeze's Plan," "Poison Ivy Arrives/Gotham Observatory," "Mine for the Greening/Sad Moments," "Escaping from Arkham/Mr. Freeze's Revenge," and "Ivy's Garden" on the film's unofficially released soundtrack (Goldenthal, 2000).

Batman Begins (2005)

The abundant campiness of Schumacher's 1997 *Batman & Robin* contributed to the film's label as a commercial and critical disappointment, thus resulting in the cancellation of a fifth developing film for the Batman Anthology entitled *Batman Unchained* (DC Universe, n.d.). Ultimately, Warner Bros. hired Christopher Nolan to direct 2005's *Batman Begins*, a new Batman origins film. Nolan's direction involved a more serious, grounded, and realistic perspective of Gotham City. *Batman Begins* became the launch of Christopher Nolan's *Dark Knight Trilogy*. The story involves two central villains—Scarecrow and Ra's al Ghul (although Ra's al Ghul is not revealed to be a main antagonist until the film's climax). Hans Zimmer and James Newton Howard composed the film's score. To match Nolan's more realistic approach, in contrast to Burton's heavily stylized approach, Zimmer and Howard composed music that was less thematic than Elfman's and Goldenthal's scores, resulting in more atmospheric music and soundscapes.

Scarecrow

Dr. Jonathan Crane works as a psychiatrist at Arkham Asylum, Gotham City's prison for the criminally insane. His primary field of interest is psychopharmacology, studying the effects of drugs on a person's mind and behavior. He secretly has an agreement with Carmine Falcone, Gotham's main crime boss. Falcone facilitates the acquisition and delivery of drug chemicals for Crane to use in his secret experiments on the inmates of Arkham Asylum. In return, Crane gives expert testimony in criminal trials for Falcone's arrested associates to get them declared insane and moved to the Asylum instead of prison. Crane's experiments involve dousing patients with a concocted chemical compound (coined "fear toxin") that induces hallucinatory fear and panic, eventually causing mental insanity. While dousing his patients, he wears a burlap gas mask resembling the face of a scarecrow. The mask serves as both the external toxin distributor and internal protection against inhaling his chemicals. Once the patients are hallucinatory, they perceive the mask to transform into a terrifying animated monster face and hear Crane's voice as demonic-like in nature.

Ultimately, Crane reveals his involvement in a plan with international assassin Ra's al Ghul to use his fear toxin on all of Gotham's citizens by mass distributing the chemical compound. During the film's

climax, Gotham's citizens are attacked with the fear toxin chemicals as Crane rides through the darkened streets on a horse wearing his terror-inducing burlap gas mask. He announces himself as Scarecrow (heard in his demonic-sounding voice), and taunts his victims like a sinister Paul Revere proclaiming that *fear* is coming. Throughout the film, while dropping villainous breadcrumbs leading up to the film's climax, Crane discusses his fascination with the mind:

In [Arkham Asylum], only the mind can grant you power. I respect the mind's power over the body. It's why I do what I do... There is nothing to fear but fear itself—and I'm here to help. (Thomas et al., 2005)

Actor Cillian Murphy, who portrays the corrupt psychiatrist, admired director Christopher Nolan's approach of making large, ambitious films "grounded in a relatable reality" (Duca, 2016, para. 3). Composers Hans Zimmer and James Newton Howard partnered to create the broad scope of the film's score, with Zimmer innovating a more realistic atmospheric score for Scarecrow that puts heavy focus on digital and electronic sounds. Since his early years of composing, Zimmer has been well-known for embracing emerging music technology and experimenting with electronic soundscapes (Hexel, 2016, p. 2). Hybrid orchestrations of sound effects (atmospheric and percussive) and synthesizers create an unsettling soundscape for Scarecrow's music. This compositional technique significantly blurs the lines of musical score, sound effects, and noise—a convention becoming a popular replacement for tradition post-production scoring approaches (Kulezic-Wilson, 2015, pp. 4-5).

Scarecrow's contemporary composition blend serves as two functional roles: create hovering moods of tension and creatively represent the sounds of abrasive chemical warfare and gas-infused atmosphere—Scarecrow's primary weaponry. The musical juxtaposition between traditional audio orchestra and contemporary digital electronic sounds is another layered representation of the character's duality between an intelligent psychiatrist and criminally insane villain. This inventive scoring technique offers fans an immersive atmospheric score that evokes the sounds of being attacked by Scarecrow's weaponized toxins.

Participants in the author's survey found Scarecrow's experimental music to create a disturbing sound environment. Reactions from participants included feeling "anxious," "scared," "intimidated," "terrified," and "creeped out." Similarly, other participants found the music to sound "mysterious," "dark," "disturbing," and "unsettling." Additional participants described the music as portraying Scarecrow to be "cold-blooded," "merciless," have "confidence," have "an intensity about him," and resembling "horror" and "insanity."

Crane/Scarecrow's music plays in "Tadarida" on the film's soundtrack (Howard and Zimmer 2005).

The Dark Knight (2008)

Nolan's second installment of his *Dark Knight Trilogy* was 2008's *The Dark Knight*, a massive commercial and critical success starring actor Heath Ledger's in a widely praised reinterpretation of the iconic villain Joker (earning him a posthumous Academy Award for his performance after his tragic death). The infamous Two-Face character also co-stars in the film's narrative as an eventual secondary villain. Composers Hans Zimmer and James Newton Howard returned to score the film's music, with Zimmer taking the lead on scoring Joker's music (Nolan et al., 2008b).

Joker

In contrast with Joker in Tim Burton's 1989 *Batman*, Christopher Nolan's Joker is given no real origin story—or given multiple origin stories—depending on how credible either of Joker's conflicting testimonies is. At first, Joker declares he got his facial “smiling” scars from an alcoholic and abusive father who carved Joker's face with a knife after Joker witnessed his father attack his mother. In a later scene, Joker professes his facial scars were self-carved to show solidarity to his gambling wife whose face was stabbed by loan sharks. Both or neither could hold any truth, allowing this uncertainty of any honesty to give Joker his narrative unpredictability. During a confrontation scene with Batman, Joker explains how the notions of “good” and “bad” people are useless and fallible:

Their morals, their code – it's a bad joke when dropped at the first sign of trouble. They're only as good as the world allows them to be. I'll show ya. When the chips are down these civilized people – they'll eat each other. See I'm not a monster, I'm just ahead of the curve. (Nolan et al., 2008a)

Originally, actor Heath Ledger was hesitant to revisit an iconic character made famous by Jack Nicholson, but ultimately felt comfortable with the decision due to Nolan's “fresh interpretation” of a “sociopath psychotic mass-murdering clown” with “no empathy” (Indubitably, 2008).

Hans Zimmer served as the primary composer for Joker's musical score. Nolan knew that the most important new musical element for his sequel film would be the music for Joker (Nolan et al., 2008b). Zimmer's score for the homicidal maniac embodies the essence of chaos and anarchy, two philosophies that the character passionately monologues about during scenes. As with the previous score for the Scarecrow villain in 2005's *Batman Begins*, Zimmer's Joker score implores a blending of traditional music with experimental electronic sounds. Joker's “theme” is an unsettling hybrid of music and sound, where the distinction between the two is almost unrecognizable. Electric guitar and cello play seemingly endless rising dissonance of clashing notes like “a taut string that gets tighter and tighter but never breaks”—eventually bleeding into a more ‘sound’ world than a ‘music’ world (Nolan et al., 2008b). Simultaneously, sound effects of tapping pencils and razor blades scraping strings create harsh soundscapes, but with rhythmic substance adjacent to organized music. This combination of music and sound overlapping in disturbing, yet fascinating ways leads to an unsettling “theme” that is more audibly grotesque, unique, and chilling effect for fans than the traditional Hollywood blockbuster.

Zimmer's Joker music also contrasts with Batman's music, which is grounded in more traditional thematic Hollywood orchestra. This musical difference between Joker and Batman is reminiscent of Danny Elfman's contrasting music for Tim Burton's version of Joker and Batman. This similarity gives a new generation of fans a similar unsettling reaction to the conflict between Joker and Batman as previous fans experienced in *Batman* (1989).

Participants in the author's study collectively felt the unsettling effect of Joker's music. Reactions from participants included feeling “intimidated,” “scared,” and “unsettled.” Other participants found the music “creepy,” “alarming,” “tense,” “unpredictable,” “disturbing,” and “nerve-racking.” Additional participants found the music to portray Joker as “serious,” “really dangerous,” and “on the edge.” One participant stated the music “gave me chills...it really made me wonder what was coming next,” while another participant believed the music sound like a representation of “insanity, madness, sorrow, fear, and suspense.”

Zimmer's Joker score presents itself in “Why So Serious?” on the film's soundtrack (Howard and Zimmer 2008).

The Dark Knight Rises (2012)

Nolan concluded his trilogy with another commercial and critical success, 2012's *The Dark Knight Rises*. The film contains three central antagonists: Bane, Catwoman, and Talia al Ghul. Hans Zimmer returned to score music for the film.

Bane

The film introduces Bane as a formidable, terrifying terrorist. His massive muscular strength allows him to be a unique physical threat to Batman (who is usually physically dominant over his opponents through his muscular strength and technologically-advanced Batman armor). Bane reveals that he was born and raised in a foreign underground cave prison called "The Pit." During his time in The Pit, he helps a fellow cave-born child escape. This child is ultimately revealed to be Talia al Ghul, the daughter of international terrorist (and Bruce Wayne's former mentor) Ra's al Ghul. Before Ra's al Ghul rescues Bane as a reward for his protection over Talia, Bane is physically assaulted by fellow inmates who severely mutilate his face to unbearable painful levels. After being extracted from The Pit, Bane wears a large facial mask over his mouth that pumps out pain-numbing gas, thus giving the character his iconic aesthetic.

While brutally beating up Batman during a pivotal scene, Bane explains being born in an underground environment and being raised in literal and metaphorical darkness—a contrast to Bruce Wayne freely choosing to spend much of his life in darkness as a nocturnal vigilante:

You think darkness is your ally, but you merely adopted the dark. I was born in it. Molded by it. I didn't see the light until I was already a man. By then it was nothing to me but blanket. Shadows betray you because they belong to me. (Nolan et al., 2012)

Bane dedicates to the philosophy of his mentor, Ra's al Ghul, that Gotham is a city too corrupted to be redeemable. As Ra's al Ghul states in 2005's *Batman Begins*: "When a forest grows too wild a purging fire is inevitable and natural" (Thomas et al., 2005). Thus, Bane's unyielding faith in war is that, fundamentally, sacrifices of war ultimately bring great progress. Actor Tom Hardy, who portrays Bane, described his character as someone not to be reasoned with—"Some people want to watch the world burn; well, Bane's come to pull the pin on the grenade" (Movieclips Trailers, 2012).

Composer Hans Zimmer designed Bane's score around a haunting chanting of the phrase "Deshi Basara" (argued to be Arabic in descent) which loosely translates to "rise up" (Coleman, 2012). Alongside the chanting is a driving sound force of orchestra and percussive drums, all with energized syncopated accents. The unsettling sounds of massive amounts of people chanting and energetic orchestral/percussive accents give Bane a musical existence that symbolizes a disturbing combination of insinuated cult leadership, military guerrilla warfare, mass marches, and group ritual sacrificing.

Once again, Zimmer's score implores a passion for contemporary experimental technology. Zimmer felt intrigued about using our culture's modern technology—in this case, social media—to embrace cutting-edge ways of producing film music. Desiring the sound of hundreds of thousands of voices—a physically impossible reality in a typical recording studio—Zimmer utilized social media and an open-access website to invite fans of the franchise to submit personal recordings of themselves performing

the chant. Zimmer combined these recordings to create a score of “hundreds of thousands of voices, all recorded in their own individual environment” (Radish, 2011, para. 6). This experimental process of crowd-sourcing such massive amounts of individual music recordings while scoring a film was virtually impossible until 21st century technology. This new pioneering process allowed fans to literally be inside the film in the most musically immersive way seen in history, raising the artistic connection between fandom and Batman films (and specifically its villain) to unparalleled levels. Zimmer’s end product is a recurring chilling chant that rises over its accompanying visuals, creating Bane’s compelling sound narrative of tension and terror throughout the film.

Participants in the author’s survey found Bane’s music reflective of the brute character. Participants found the villain’s music to sound “powerful,” “masculine,” “effective,” “very threatening,” and “very uncomfortable.” Additional participants believed the music portrayed Bane as “large,” “strong,” “controlled,” “savage,” and having “precision.” Furthermore, participants found the chanting within Bane’s music to sound “dramatic,” “tribal,” and “evil-sounding.”

Bane’s music plays in “Gotham’s Reckoning” on the film’s soundtrack (Zimmer, 2012).

CONCLUSION

The fantasy worlds of superheroes and their archenemies have proven to be both significant and impactful in offering composers new playgrounds of music and sound to explore, allowing fans to experience deepened connections with these antagonist characters. Fantasy films, arguably even more so than realistic films, rely on the vital importance of music to help draw audiences into an investment of belief in a fantasy’s reality (Halfyard, 2014, p. 8).

Batman films, specifically, represent when traditional Hollywood blockbuster cinema can utilize “interesting and unusual aesthetic strategies” (Donnelly, 2015, p. 105). The neogothic stylized Gotham City in Burton and Schumacher’s *Batman Motion Picture Anthology* and the modern realistic grittier Gotham City in Nolan’s *Dark Knight Trilogy* allowed composers the opportunities to combine older influences with newer technologies and innovative techniques. The resulting scores are a variety of musical representations for villain narratives that are considered effective and impactful among Batman fans.

Furthermore, Gotham City villains continue to be reimaged in live-action Batman films—such as multiple portrayals of Joker, Catwoman, Two-Face, and Bane—which gives ever-evolving possibilities for intergenerational musical connections within Batman fandom. Whether they are colorful eccentrics, manipulative seductresses, threatening physical brutes, or dangerous homicidal maniacs, villains seemingly will always have a fanbase in pop culture, leading to endless potential new musical interpretations for fans to experience.

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KEY TERMS AND DEFINITIONS

Antagonist: A story's character who opposes and struggles against the protagonist.

Antihero/Antiheroine: A story's character who is ultimately a protagonist, but lacks orthodox qualities of a traditional moral hero.

Dual Personality: Better known as Dissociative Identity Disorder or Multiple Personality Disorder. A psychological condition where two distinct personality identities are present in an individual, often caused by severe trauma.

Film Composer: The person who writes original music specifically for a film.

Film Score: Original music, usually instrumental, composed specifically for a movie.

Film Soundtrack: The comprehensive recorded sounds of a film, including the score, sound effects, original songs, and pre-existing songs.

Parasocial Relationship: A one-sided connection to a figure who is unaware of the other person's existence; a common psychology among fan audiences who emotionally invest in celebrities or fictional characters.