

AURORA PRESENTS A CARTER DE HAVEN PRODUCTION IN ASSOCIATION WITH ELSBOY ENTERTAINMENT
"MAXIE" GLENN CLOSE MANDY PATINKIN RUTH GORDON BARNARD HUGHES VALERIE CURTIN
MUSIC BY GEORGES DELERUE DIRECTOR OF PHOTOGRAPHY FRED SCHULER
BASED UPON MARION'S WALL BY JACK FINNEY SCREENPLAY BY PATRICIA RESNICK
EXECUTIVE PRODUCER RICH IRVINE AND JAMES L. STEWART PRODUCED BY CARTER DE HAVEN DIRECTED BY PAUL AARON



INTRADA SPECIAL COLLECTION

Maxie

ORIGINAL MGM
MOTION PICTURE
SOUNDTRACK

COMPOSED AND
CONDUCTED BY
*Georges
Delerue*



For an actor, there is something alluring about playing multiple roles in a single project. Before Eddie Murphy cornered the market on playing entire families onscreen, there was Peter Sellers' famous army of characters in *Dr. Strangelove*. Body switch movies afford a similar opportunity—projects like *Big*, *Freaky Friday*, and *Thirteen Going on Thirty* gave actors the challenge of acting the part of one character inside the body and life of another.

These elements make up the central premise of *Maxie*, a 1985 romantic comedy starring fatal woman Glenn Close and Mandy Patinkin, who two years later would forever cement himself as vengeful swordsman Inigo Montoya in *The Princess Bride*.

Nick (Patinkin) and Jan (Close) Cheyney are a yuppie couple living comfortably in San Francisco, he a librarian and she the secretary for a Catholic bishop. One day, while stripping the wallpaper in their expansive Victorian home, they uncover a note written on the wall by a mysterious Maxie Malone. Their eccentric landlady (Ruth Gordon, in her final role) explains that Maxie was a budding actress in the 1920s whose life was cut short after only playing a small part in one silent film. Curiosities piqued, Nick and Jan rent Maxie's film, *The Campus Vamp*. By viewing the movie in the actress' old house, they unwittingly summon the spirit of Maxie through time and space to reside in her abode once more.

Inconveniently, the boisterous, showy Maxie invades the body of sweet, timid Jan; comedic confusion and otherworldly embarrassment ensue. Jan isn't always Maxie, and initially her husband can't discern the difference—at inconvenient times in the bedroom and at a library work party—until it's disastrously too late. Nick's feelings for his wife get tangled up with the sensation he experiences with this wildly exciting version of her, and his faithfulness to her body and soul are called into question independently.

Maxie's primary objective is to audition for the role of Cleopatra, the chance to be a star that she was denied in her short life. After wreaking some anachronistic havoc in the world around her and in the marriage of Nick and Jan, she finally lands the audition and nails it. The paranormal stars align, and Maxie finally vacates Jan's body and Nick's life.



The story was adapted from the book *Marion's Wall*, written by Jack Finney (better known for another famous body snatching story). The titular character's name was changed along with many plot points. The film was directed by Paul Aaron, known primarily for his theatre work and the 1979 television movie *The Miracle Worker*.

Maxie was received with little attention by critics and moviegoers, though it did yield the burgeoning Glenn Close a Golden Globe nomination for her personality juggling act performance. "Too bad the film as a whole doesn't have the elegance of Georges Delerue's score," wrote Los Angeles Times critic Kevin Thomas in 1985.

Georges Delerue, the legendary "French leprechaun" (as his agent Richard Kraft affectionately referred to him), was at the peak of his work for the American cinema. 1985 was a busy year for the composer, yielding scores for five television movies and two motion pictures besides *Maxie* (*Agnes of God* and Oliver Stone's *Salvador*).

Delerue was born to write film music. Though he was inspired as a young man to write music for the concert hall, his staunch affinity for tonality put him at odds with the classical community, and he naturally gravitated towards film and the theatre. He began scoring short films in 1950, and entered the uncharted waters of live French television in 1953. After scoring his first feature film (*Le Bel Age*), a relationship was struck up with iconic French director François Truffaut in 1960, resulting in a long line of films as well as global exposure for Delerue's enchanting music. A barrage of César awards and an Oscar followed, and the composer followed his American success by moving to Los Angeles in 1983 (upon completing his score for *True Confessions*).

The composer's mind held a seemingly bottomless well of melodic ideas. No matter the size or prestige of the project he was working on, he always honored it with a memorable melody and lovely orchestration. His compositional method was the product of a brilliant mind and an earlier age—writing themes on the piano, fleshing out every note himself (often in pen), and composing in the



sequential order of the film. He had a delicate touch, and always infused films with either a greater levity or depth depending on the need.

Because of the romantic and dependably thematic nature of his music, his scores are a delight to listen to outside of their filmic context more consistently than most film composers. Though an excellent dramatist, Delerue wrote melodies that bypass their immediate function and go right for the emotional jugular. His music is alternately soothing, buoyant, and heartrending.

The theme and score for Maxie, despite the film's

zany subject matter and light tone, are no exception. Delerue crafted an enthusiastically gorgeous show tune theme for Maxie, and gets a lot of mileage out of it throughout the score.

Maxie's theme is applied as equally to the titular ghost as it is to the living Nick and Jan. Often propelled by percussion and harpsichord, the jazzy theme creates a beautiful tension with its major seventh intervals. It climbs higher and higher, passing from the hands of a solo saxophone to strings aloft. Harpsichord doubles the melody line on the plucky B section, as a solo trumpet dances around the melody in counterpoint.

The theme's introduction ("**Main Title**") is broken into fragments, molding to the intermittent character exposition and gags under the opening titles. (Despite a fair amount of mickey-mousing to meet the film's comedic pacing, Delerue's themes still manage to blossom and sunbathe—no amount of epileptic looniness could suppress the Frenchman's expressions of long-line melodic beauty.)

Delerue gathered an interesting mix of ingredients to give the score its distinct flavor. The harp, which delicately opens the score ("**Main Title**"), is an



ever-present element. Chords are gracefully arpeggiated in many of the score's softer moments. Also prominently featured is the harpsichord—sometimes providing syncopated rhythmic accompaniment, other times doubling with another instrument on the melody line.

Maxie's irresistible theme is often played on saxophone, and the sax meets the many sultry and jazzy needs of the film. As flirtatious Maxie is "**Seducing Jerome**" (that's *Father Jerome* to you), Delerue seduces us with the spell of the saxophone and dripping portamento in the strings.

An otherworldly synthesizer is Maxie's instrumental representation, often expressing her longing to make it big on the silver screen ("**Nick the Adult**," "**Asking For A Gift**," "**Fun In Bed**"). In "**Maxie's Realization**," the synthesizer plays a sad, unresolved theme as Maxie's death and ghostly predicament become apparent to her.

Delerue's trademark *musique de l'amour* gets plenty of screen time in *Maxie*. Tender moments Nick shares with Jan are accompanied by a fragile theme for flute and strings ("**As Good As Maxie**," "**Fun In Bed**"). The composer spreads on an extra layer of romance to accompany the histrionically passionate "**Cleopatra**" audition.

No doubt to give the score a "contemporary" feel, pop percussion indigenous to the eighties is present in many of the upbeat tracks ("**Main Title**," "**Chase**," "**End Titles**"). It's only appropriate, perhaps, that in a movie about a 1920s flapper transplanted into the world of fax machines and leg warmers, baroque claviers and contrapuntal trumpet inhabit the same ensemble required for any good eighties sitcom theme.

Delerue wrote several source cues that exist within Nick and Jan's world. Among them: "**Free Spirit**," a drum-brushed and tuxedoed variation on the main theme; the breezy island sounds of "**Party Source I**"; some barroom honky-tonk in "**Gerobicize**"; and an exotic Oriental track for a "**Chinese Movie**." Additional source cues and alternates are included at the end of this album.

(Note: In the film, "**Trudy's Realization II**" is the piano accompaniment to Maxie and landlady Trudy's dance routine. "**Trudy's Realization I**" comes in halfway through this scene, overlaid on the



piano piece as Trudy recognizes her old—and dead—friend.)

“End Titles” provides the glorious climax to this musical romp. (Previous to this release, the only music available from *Maxie* was a Delerue arrangement of the end titles from the Varésé Sarabande “London Sessions.”) Having been served in slices and often on the same plate as erratic shenanigans, Maxie’s theme at last breaks free and sings its heart out. The piece ends with a larger-than-life coda heralded by timpani—a lavish finale to a delightful score.

—Tim Greiving

Tim Greiving makes his liner notes debut with Maxie; he has been a contributor to Film Score Monthly Online since 2008, and remains delighted that someone would actually pay him to write about film music.

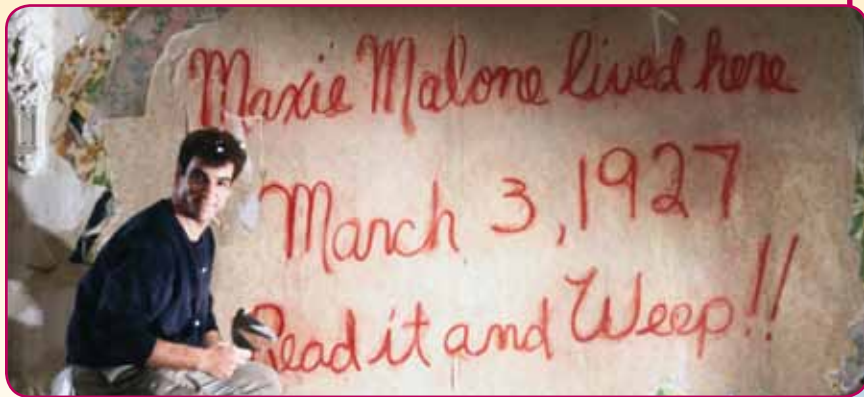
Tech Talk From The Producer... Georges Delerue wrote a varied score for *Maxie*, with music ranging from his signature melodic style through jazz material and into humorous ideas for behind-the-scenes movie making. To bring this score to CD for the very first time ever, Intrada was provided access to the original ¼” 15 i.p.s. two-track stereo scoring session masters, stored in mint condition in the MGM vaults.

Typical for the composer, cues tend to be short. We have assembled our “album” into a pleasant listening experience using everything Delerue scored, with the exception of some very brief fragments written for transition scenes, usually involving thematic material already covered elsewhere in the score. However, for archivists, we have also included all of those short cues in our “extras” section of the CD.

Listeners wishing to sequence the extras into the album can program their CD as follows to create a complete listening experience that will approximate the picture chronology: 1, 3, 23, 24, 33, 25, 26, 27, 6, 5, 4, 28, 29, 2, 11, 10, 7, 8, 13, 9, 12, 15, 14, 30, 16, 31, 17, 18, 19, 20, 32, 21, 22.

With *Maxie*, Georges Delerue offers a rich score revolving around a politely rhythmic main theme, balanced by hauntingly beautiful melodies, touches of humor and soothing jazz. This one is easy to enjoy!

—Douglass Fake



Music Composed and Conducted by GEORGES DELERUE

CD Produced by DOUGLASS FAKE

CD Executive Producer: ROGER FEIGELSON

Executive in Charge of Music for Metro-Goldwyn-Mayer Music, Inc.: BARBARA CUSTER

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Production Assistant: REGINA FAKE

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