

More than a myth. Less than a legend. And a bit too big for his boots...

# JAKE SPEED



NEW WORLD PICTURES IN ASSOCIATION WITH FORCE TEN PRODUCTIONS AND BALCOR FILM INVESTORS PRESENTS A CRAWFORD/LANE PRODUCTION "JAKE SPEED"

STARRING WAYNE CRAWFORD DENNIS CHRISTOPHER KAREN KOPINS AND JOHN HURT

MUSIC BY MARK SNOW DIRECTOR OF PHOTOGRAPHY BRIAN LOFTUS EXECUTIVE PRODUCER JOHN ROACH PRODUCED BY ANDREW LANE WAYNE CRAWFORD AND WILLIAM FAY

PG PARENTAL GUIDANCE SUGGESTED  
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

WRITTEN BY WAYNE CRAWFORD & ANDREW LANE DIRECTED BY ANDREW LANE



YELLOW MAGENTA CYAN BLACK

## You Don't Know Jake! Mark Snow's Music for Jake Speed By Randall D. Larson

He's rough. He's tough. He's Jake Speed, a world renowned hero sought by those in need to rescue those in danger and set things right. Unfortunately, he doesn't exist. Jake Speed is only a fictional character in a series of pulp novels, his exploits nothing more than the concoction of imaginative fictioneers. So when a young woman named Maureen is abducted in Paris by white slavers and her sister Margaret is urged to call in Jake Speed to rescue Maureen, Margaret is understandably perplexed.

But then, the real Jake Speed shows up. Along with his sidekick, Desmond Floyd, Margaret realizes that the adventures emblazoned in smeared newsprint are indeed real. Well, sort of. Jake Speed may not be as formidable in real life as he is on the pulp pages, but he does set off with Margaret to rescue Maureen, who has been taken to Africa by Jake's archenemy, murderous Englishman Sid. Cue the inevitable final confrontation.

*"I'm the last of the original nice guys!"  
- Jake Speed*

### Adventure on Speed

JAKE SPEED is an action-adventure comedy starring Wayne Crawford in the title role. Co-written by Crawford and his producing partner Andrew Lane, who directed, the film was released in 1986 by New World Pictures. While marketed as the studio's big summer action film, the picture failed at the box office. It didn't quite rewrite the book on adventure, although the movie has since found a cult following on video. With John Hurt eating up the scenery in formal anglophile mode as wicked Sid, and Crawford playing the flippant, self-confident, tough-guy hero, the film almost but not quite turns the Doc Savage/Remo Williams brand of heroic adventure on its head.

Crawford had his Hollywood debut in 1970 as a producer on SWEET BIRD OF AQUARIUS, a trendy comedy that came out of the flower child era of the late '60s. It was directed by Harry

Kerwin, a multi-hyphenate who had been directing and producing and etcetera since 1960. In 1970 he also began acting, and he hooked up with Crawford to write his scripts. The first was the mountain-man horror thriller, GOD'S BLOODY ACRE in 1975, which also gave Crawford a producer credit and one of his first acting roles. Andrew Lane came into the picture in 1976, co-scripting Kerwin's vigilante thriller DEADBEAT with Crawford, who also produced and acted. CHEERING SECTION (1977) came next, sans Lane, and in 1978 Crawford and Kerwin co-wrote, co-produced, and co-directed the terror film, BARRACUDA (Crawford got his directorial credit for helming the underwater scenes). Meanwhile, Lane and Crawford had become writing and producing partners, with credits on VALLEY GIRL (1983, co-produced and co-wrote), TRIAL BY TERROR (co-wrote), and NIGHT OF THE COMET (1984, co-produced). With JAKE SPEED, Lane added director to his growing list of credit titles.

So JAKE SPEED benefitted from a smooth and experienced production partnership. Filmed in Los Angeles and on location in Paris and Zimbabwe, the film also benefitted from superior production values and a fast-paced storyline filled with quips, one-liners, intentional clichés and self-referential humor (as when Margaret, questioning Jake's credentials, asks him, "If you're such a big deal, why haven't they ever made a movie?" and he replies, "Ever try to deal with those people?"), and cheerfully journeys from stable reality to full-on comic book camp by the time it's done. Propelling it along on its ride is Mark Snow's brisk musical score, that puts the gleam in Jake's eye, the swagger in Sid's arrogance, and the vivacity in the film's fast paced fun.

*"I'm the bad guy, Jake. I do anything I want."  
- Sid*

### Jake's Score

Composer Mark Snow had been scoring movies and television since 1975 and was just finishing up his work on the final season of CBS's T.J. HOOKER when JAKE SPEED fell into his lap. He's still not sure how he got the call. JAKE SPEED was one of eight TV-movies Snow composed in 1986, while also keeping up with weekly episode scores for T. J. HOOKER.

Snow had just completing putting together an electronic music

studio at his home, and JAKE SPEED was the first score he composed and produced in the new workroom. The score was thoroughly electronic, conceived and performed on a Synclavier, an early synthesizer and sampler that allowed Snow to input a variety of sounds and then process them electronically into a huge myriad of musical textures.

For JAKE SPEED, Snow used a predominant pan pipe sound as his main instrumental texture. "This pan pipe sound was a big deal at the time," Snow recalled recently. "It was a popular thing then and it seemed to fit what we needed on this score." Romanian flautist Gheorghe Zamfir had popularized the pan flute in the mid 1970s and a number of film scores had adopted the sound, including THE TALL BLONDE MAN WITH ONE BLACK SHOE (1972), PICNIC AT HANGING ROCK (1975), and Sergio Leone's ONCE UPON A TIME IN AMERICA (1984).

The pan pipe texture keeps the score's tonality buoyant and breezy. The score is never weighted down, even at its most aggressive moments, but retains an exuberant, light-hearted sensibility that is fitting to the story and its characters. The pan pipe sound is given a number of different permutations and sonorities, built into a punchy, propulsive rhythm that fit the action perfectly, yet could also drift along poignantly as a motif for the film's softer and more reflective moments.

"I also knew the score had to be rhythmic," said Snow, who built a variety of rhythm pad and riffs on the Synclavier which he then filled with musical textures and drove forward with a bass guitar sound along with a plethora of percussive samples. "I used some percussion elements that were recorded especially for this movie," he said. "I also used the pan pipe in a very rhythmic way instead of the way that Gheorghe Zamfir was doing it back then. I remember giving some of that music a fast 12/8 rhythm, a little African. With the Synclavier I could adjust the attack so it could play fast and accent it, as opposed to the long lyrical stuff. I thought that was a pretty cool sound."

Unlike the Fairlight, another popular synthesizer of the day, the Synclavier does not have a sound of its own, but could be programmed to exude a nearly unlimited range of sampled sounds. "The Synclavier is really a kind of electronic architecture that stores up any kind of sound and then allows you to create a whole musical texture with those sounds," said Snow. "I could quickly save these cues and pieces of music

and organize them as I was creating and mixing them. I don't think I could have gotten through some of the stuff I've done in that electronic world without this thing, because it allowed me to concentrate more on the music."

JAKE SPEED was on the forefront of Snow's experimentation with electronic scoring. Back in 1986, the kind of sound libraries and sampled musical elements did not exist the way they are so prevalent today. Snow had to create most of his own sounds in his studio and then import them into the Synclavier. "On the Synclavier you could do a lot of sound editing," said Snow. "You could get an existing sound and do a lot of creative things with it. It was sort of like the beginning of sound design, in a way."

The toughest challenge Snow had with the music of JAKE SPEED, as he was learning to refine his electronic music techniques, was to give the music a sense of contrast and of dynamic, rather than having it stay at a consistent sonic range, as electronic music tended to do then. "The score needed to have loud and soft moments," he recalled. "Luckily most of it was loud! But the thing that I try to do now is build these big crescendos whenever possible, so the music never just stays in one place."

Snow said the impetus for creating his own electronic studio had been hearing the scores of Brad Fiedel (THE TERMINATOR, FRIGHT NIGHT), and recognizing that such an electric set-up would most likely the future of film and television music. Snow wasn't far off the mark; in a little over a half dozen years Snow would be piloting his Synclavier – and plenty of additional electronic musical devices – through the fantastic worlds of THE X-FILES, MILLENNIUM, and more than five dozen made-for-TV movies that benefitted from the varieties of naturalistic sounds that Snow's set-up could achieve. He still presses those keyboard-driven computerized musical instruments – along with a healthy dose of large-sized symphony orchestras – into play in his scores of 2009.

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