

All they have is each other.
How far will they go to survive?



THE OASIS

Executive Album Producers:
Ford A. Thaxton and Mark Banning

Album Produced by Christopher Young

Music Composed and
Produced By Christopher Young

Orchestra Conducted by Paul Francis Witt

Recorded and Mixed by
Jeff Vaughn

Orchestrations by
Christopher Young
and Jeff Atmajian

Electronic Percussion
and Tuned Water Glasses:
Mark Zimoski

OASIS Recorded by
Arnie Frager

OASIS Mixed by
Michael Aarvold

OASIS Music Coordinator:
Gigi DeYoung

Digitally Edited and
Mastered by James Nelson

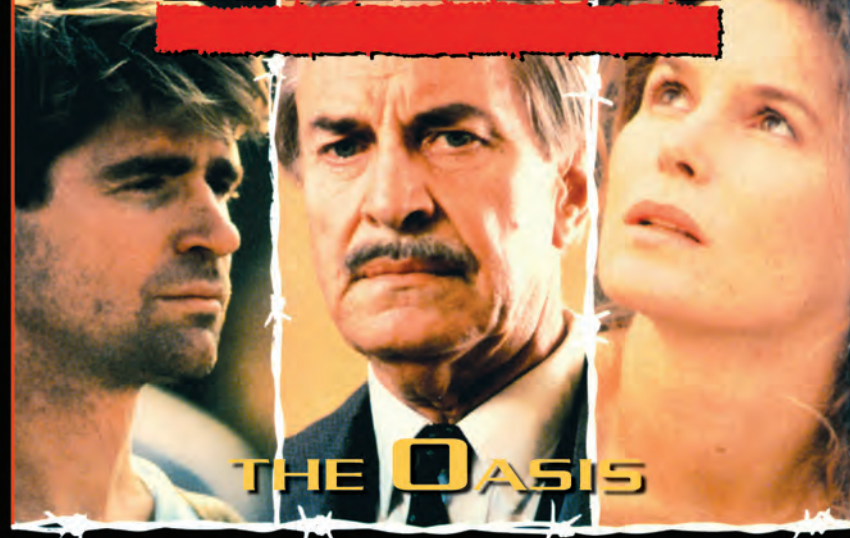
CD Art Direction:
Mark Banning

Special Thanks to:
Christopher Young, Bruce Kimmel,
Samantha Barker, Mike Joffe

TURNER PICTURES Presents
A CITADEL ENTERTAINMENT Production
MAX AND HELEN Starring TREAT WILLIAMS ALICE KRIGE
and MARTIN LANDAU as Simon Weisenthal
Teleplay by COREY BLECHMAN Music By CHRISTOPHER YOUNG
Based on a book by SIMON WEISENTHAL
Produced by STEVE MCGLOTHEN Directed by PHILIP SAVILLE

Original Motion Picture Soundtracks

MAX
and
HELEN



THE OASIS

Music Composed By

CHRISTOPHER YOUNG



Every so often in the world of film music, a composer comes along who is able to meet the demands of the task at hand yet find a way to say something a little new, a little different, to have a personal take - to develop a distinctive musical voice that fulfills all the needs and requirements, but at the same time elevates the soundtrack to a higher, denser, more complex plane. When that happens, the craft of film music is elevated, too, lifted from its subservient, functional place in the filmic technocracy, to something more - to art certainly - and perhaps sometimes, given a good day, with the wind blowing in the right direction, to a plateau even beyond.

In the early 80s, fresh out of UCLA, Christopher Young set to work building a film music career. He'd started the usual way: obscure, low budget student projects, graduating his talents slowly to his first feature. Like all

beginners, the first real movies to which he applied his talents were memorable only for their strange titles. In the period 1982 - 1985 these included PRANKS, SAVAGE HUNGER (aka OASIS) and WHEELS OF FIRE. Chris' music was also tracked into such films as WIZARDS OF THE LOST KINGDOM, BARBARIAN QUEEN, DEATHSTALKER II and GODZILLA 1985. However 1985 was the year that many people began to sit up and take notice. Yes these movies had been eminently forgettable, but the music they contained somehow was not. Chris was discovering a way to fulfill the needs, to supply the well-known stings and cliches, but out of them, slowly taking shape, steadily acquiring form, was the subtle, distinctive style that would quickly bear his unique stamp. DEF CON 4 (1985), in every department a routine and mediocre action vehicle, housed a score that demonstrated Chris' maturation. By 1987, the composer was in full bloom. HELLRAISER and FLOWERS IN THE ATTIC, two above-average horror films from New World, were ably fuelled by superb, scar, chaotically beautiful music. In HELLRAISER, the sensual nature of horror was cleverly delineated; and in FLOWERS IN THE ATTIC, the lonely, lost children's existence was evocatively conjured by a plaintive theme for a female soloist, whose siren call carries all the sorrows of the world on her shoulders.

MAX AND HELEN

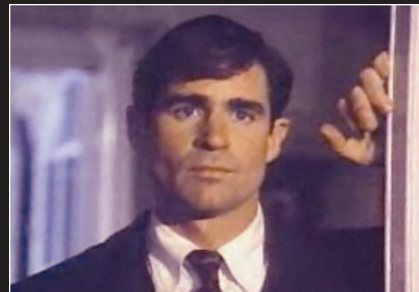
For 1990's MAX AND HELEN, a film based on a book by Simon Weisenthal, Christopher Young creates a very



impressive work. MAX AND HELEN tells the true story of how Weisenthal, the famed Nazi hunter, was in 1962 building a case against Werner Schultze, the feared Commandant of Zalesie, a labor camp in Poland. In the course of his investigation he discovers Max, a survivor of Zalesie, who is reluctant to finger Schultze. In flashbacks we uncover the truth. Max and Helen were engaged to be married when they were arrested and sent to Zalesie. Max escapes and ends up in the Soviet army, separated from Helen. He doesn't know what happened to her and it isn't until 1958 that Max realizes that Helen also survived. But at a cost: it transpires that Schultze is the father of her son. Upon learning this terrible thing, Weisenthal relents, and for once, he decides to forego the chance of a successful prosecution, in favor of protecting these already-too-damaged victims. Wiesenthal has never revealed the true identities of "Max and Helen" (played by Treat

Williams and Alice Krige), but documented their lives in his book, which stands by itself as a singular condemnation, a "prosecution" of a different kind if you will.

Christopher Young rose to the challenge of MAX AND HELEN spectacularly well. The music is a riveting combination of solo voice, bold drama, unnerving sonic manipulations, ethnic folk music and Max and Helen's favorite piece, *Chopin's Piano Etude No. 3 in E*. In this brilliantly layered and textured score, Chris was able to create an unusual "sound" environment. The music, at times is like a peculiar sonic wall; out of which, gently unfurling, are gorgeous fendrils of feeling. The solo voice that drips with unspeakable pain and loss; the blinding stab of memory that is the Chopin; and terrible dissonance that felt like pain, has the power to cloud even the sun. There is no better example than MAX AND HELEN of a score for television where the music can be so accurately described as the "skin" of the movie. The



literal fabric that binds the unit together. At times, raw and bleeding, at times soft and sensitive and at all times the sensory arbiter of the triumph of survival - and the continuation of human love and kindness.

THE OASIS

THE OASIS was Christopher Young's fourth film score, written in 1984 while he was still a student at UCLA. At the time for Chris it was a dream come true; a real drama. Noticeably absent were all the monsters and demons which had become staples in his film diet. In a way they were still present for Chris, since the film dealt in an indirect way with states of mental horror (real and imaginary) and the psychology of fear itself. THE OASIS is a disturbing story of nine strangers that survive an airplane crash on the Mexican Baja. The film probes each survivor's reaction to being stranded on the desert with nowhere to go. We see the veneer of civilized living dissolve as each is faced with the critical question of survival. The score is divided into

two categories: tonal orchestra and nontonal percussion. Since the music budget was miniscule, the ensemble consisted primarily of a small string group augmented by flutes, harp and keyboards. As Christopher recalls, "The percussion section was gigantic, relatively speaking. This film marked the beginning of my obsession with this instrumental group. The orchestral portions were reserved for emotionally charged moments, the percussion for areas in the movie that tracked mental deterioration and desert life in general. The percussion stressed the primitive: multiple log drums of all sizes, metal oil drums, conch shells, blown bottles, snake charm rattles, prayer stones etc."

Approximately half the score is represented here on this album. Unfortunately, large chunks of the more lyrical material could not be used because of performance problems. Chris observes, "In retrospect, I wish the group could have been recorded in a much larger studio, using overhead microphones."

Referencing the director/producer, Sparkey Greene, Chris mentions: "When he hired me to score THE OASIS, I only had a few horror films under my belt. He had the vision to give someone unproven a chance. This is a rare trait these days. Always stressing the word 'unusual' in describing what he wanted from the score, he was all thumbs up when I told him I wanted to write a quasi-jungle score laden with fat clusters. Sparkey and I are still good buddies."