

ALBERT R. BROCCOLI
presents

ROGER MOORE as JAMES BOND 007
in IAN FLEMING'S

MOONRAKER

DIRECTED BY LEWIS GILBERT



● Moonraker

The Moonraker's flight is still journeying along various box-office markets of the world, taking rich deposits wherever it lands and looks certain for a return as the most successful James Bond film produced so far.

Technically superb; John Barry was disappointed with the final dub of the "Moonraker" score, which because it was done in London he was unable to be in attendance. "For some odd reason the director Lewis Gilbert decided to play it in monaural. If you compare the dub of the film with the soundtrack album and match the quality of the album against that of the film there is at least 50% difference in terms of impact. When this occurs, one feels almost violated, as if you have been robbed. Personally, I believe Lewis Gilbert's ears were out to lunch when he made the dub. I think a director should spend a few days familiarising himself with what Dolby offers and how best to employ these new balances and perspectives in order to get the maximum effect instead of simply going in cold with a traditional mind".

John Barry's faith in the cinema however, never diminishes and believes that "The Cinema is the concert hall of the future. When you think about it - writing say, an hours worth of music for a Bond film... the audience you're hitting is phenomenal-nobody's ever had that kind of audience before. Film is a very special area and a very unique art form. I don't believe I've ever worked on a film where I didn't learn something. There's always something different in terms of possibly going in another direction".

● The Black Hole

The score for "The Black Hole" features a mammoth 94 piece orchestra conducted by John Barry, who, noted that while "Fantasia" (1940) from Disney was the first film to be recorded in stereo, "The Black Hole" will be the first to be digitally recorded from a major motion picture. In 1960 John Barry's first film score for "Beat Girl" was the very first soundtrack to be issued in England on a 12" long player.

Although Disney don't usually employ the major independent composers they have in recent years used the following; "The Cat From Outer Space" (Lalo Schifrin), "The Island at the Top of the World" (Maurice Jarre), "The London Connection" (Stanley Myers), "One Little Indian" (Jerry Goldsmith) and Ron Goodwin who is now a regular of the Disney stable with "Candlehoe", "One of Our Dinosaurs is Missing" etc. It isn't their policy however, to release soundtrack albums from each of their films, but for "The Black Hole" several discs have been prepared. A straight music album, of which one million copies have been pressed, a 12" storyteller album with full colour book, a dialogue and sound effects album and several 7" readalong records and cassettes, both with booklets.

Budgeted at \$20 million, "The Black Hole" is the most ambitious film in Disney's history with the studio backing the project with \$9 million in advertising, with heavy emphasis on the music.

The Chief engineer lauding digital albums such as "The Black Hole" called the system "a total revolution in sound".

● Opinionated

MOONRAKER - The title song, the important kick off for the Bond movies, is no match for "No Body Does it Better", the Carly Simon Dazzler of "The Spy Who Loved Me", still one does not tend to notice these failings as "Moonraker" unfolds - Time. -John Barry has written a lousy title song but a lovely symphonic score to go with it - Films Illustrated.

HANOVER STREET - Starts being funny with the opening credits, which are set against a vista of fleecy white clouds and a soundtrack full of John Barry's music so heavenly we suspect we might be dead - The New York Times. - John Barry has contributed a score that evokes Douglas Sirk's glossy tear-jerkers of the 1950's. - Variety - You can feel the certainty of tone from the very credit titles, underlaid with a lush, though ultimately over-used John Barry score - Films Illustrated. - The soundtrack is inundated with John Barry's crashing score, next to which Michel Legrand's florid music for "Summer of 42" sounds like Hindemith. - Time. GAME OF DEATH - John Barry has written some good music that might work if Jan Spears script or Robert Clouse's direction could compensate for the fact that Bruce Lee was simply not alive to complete the picture. - Variety.

THE BETSY - John Barry's main theme is charmingly (if unsuitable) delicate composition. - Films Illustrated.