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DEDICATED TO WES CRAVEN



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S C R E A M

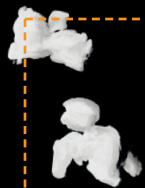
ORIGINAL MOTION PICTURE SOUNDTRACKS
 COMPOSED BY MARCO BELTRAMI

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THE SCREAM OF THE CROP



The 1990s were a cinematic graveyard for fans of teen slasher flicks. Audiences were burned out on “watered-down versions of beloved horror films” like *Halloween*, *Friday the 13th* and *A Nightmare on Elm Street*, says author Alexandra West. “The 1990s Teen Horror Cycle took what was once an underground movement and made it palatable for the masses while ignoring the elements that made these films of the 1970s and 1980s unique.” Box office receipts for this mass-ready entertainment were low, and many horror films went straight to video. But in the middle of the 1996 holiday season, *Scream* slashed its way into theaters and upended the genre.

Directed by genre master Wes Craven from a script by first-time screenwriter Kevin Williamson, *Scream* skewered the slasher flick with originality, humor and self-awareness. Packed with newcomers on the cusp of bright, young careers—Neve Campbell, David Arquette, Courteney Cox, Rose McGowan, Jamie Kennedy, Skeet Ulrich, and Matthew Lillard—Williamson populated the film with characters who knew about other horror films, spent much of their time referencing other horror films, and even recognized they were living inside of a horror film.



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Scream grossed \$103 million at the domestic box office, making it the highest-grossing slasher film of all time until *Halloween* (2018).

“THERE ARE CERTAIN RULES THAT ONE MUST ABIDE BY IN ORDER TO SUCCESSFULLY SURVIVE A HORROR MOVIE.”

—RANDY MEEKS (JAMIE KENNEDY), *SCREAM*



Long before hits like *I Know What You Did Last Summer*, *Dawson's Creek* and *The Vampire Diaries*, Kevin Williamson was “a starving, struggling nobody who really just wanted to pay his rent,” he told *Entertainment Tonight*. Williamson wrote the script for *Scream* in three days and sent it to his agent hoping to make enough money to keep his car from being repossessed. “The movie just came out of my youth,” he said in John Wooley’s biography, *Wes Craven: The Man and His Nightmares*. “I grew up with a VCR; Blockbuster was my friend. The dialogue in the film comes from conversations I had with my friends about films from that era.”

Originally titled *Scary Movie*, Craven read the script over one weekend in preparation for a bidding war on Monday. But he felt the tale of a serial killer (Ghostface) slashing his way through the fictional town of Woodsboro, California, was too violent and too much like his past films, so he took himself out of the running. When Miramax won the property and asked him to direct it, Craven turned it down a second time before reconsidering and deciding “to do one more to-the-wall horror film,” he said in *The Directors—Take Three*, “to really kick ass and do an opening scene that was

really scary and really violent.” Casey Becker’s (Drew Barrymore) grisly murder in that iconic opening scene set the tone for the film and the franchise. In the sequels, stars like Jada Pinkett-Smith, Liev Schreiber, Kristen Bell, Anna Paquin and Lucy Hale all take turns dying in their respective shocking openers. What made that original opening scene even scarier was Marco Beltrami’s music.



When word got around that Dimension Films (Miramax’s genre arm that was making the film) was looking for a composer, Beltrami’s name was brought to the attention of Craven’s assistant. After hearing clips of his music, Craven invited Beltrami to view a rough cut of *Scream*. “It was a little bit strange for me because I had never been a fan of horror movies,” Beltrami said in our interview, “I’d never seen a horror movie. This was the first one I had seen. There are a lot of references to other horror movies, which I didn’t understand at all, so I felt a little uncomfortable.”



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"Here's the deal," Craven told Beltrami. "We like your music, but we don't know anything about you. Why don't you score this opening scene for us, and let's see how it works." Beltrami got the assignment to score the lengthy cue [*Scream*, Disc 1, Track 2—"The Cue From Hell"] on Friday and had to turn it in by Monday. Since he didn't have a studio of his own, he borrowed the studio of fellow USC film scoring alum Christophe Beck. Craven liked the music, and Beltrami was hired after the movie tested well with the cue at a screening in New Jersey.



"That was a big break for me," Beltrami says. "The cue set the tone for the score, and what I was going to do with it, not necessarily orchestrally but how I played it. It had this over-the-top, almost operatic nature to it, and I think this is what Wes responded to. It was very dynamic. That was the mode I followed with the rest of the score. I viewed the movie from a very innocent standpoint, taking the images not in any jaded way but truly petrified."

Craven was "very patient with me," Beltrami says. "This was really my first experience for the big screen. He and his editor Patrick Lussier would come to my apartment and sit on this horrible futon and go through the cues with me. At the time, it was almost demoralizing, but I was determined to make it work. They stuck it out with me, and I really learned a lot."

Beltrami and Craven thought the film needed an orchestral, acoustical score, but that was going to be tough on "a shoestring budget" of \$30,000. "I didn't even have enough for a full orchestra," Beltrami says. Instead, he recorded three different orchestral combinations of 12-45 players, plus synthesizers and other electronic elements. "It was a little hodgepodge," he admits. "I didn't have enough bodies."

The score introduced the two main thematic elements that span the four films in the franchise. The first is Sidney's (Neve Campbell) theme [*Scream*, Disc 1, Track 16—"Sidney Wants It"]. Beltrami wanted a female voice to portray the character, but since he didn't have much of a budget, he hired Rose Thomson, an old college friend from Brown, to provide the vocals. Thomson's voice "had a very unique character," he says. "I could never match it after that because we used studio singers and they didn't have the same character." The other main thematic element is the Spaghetti Western sound that, while minimally featured in the first score, ultimately evolved into a more prominent guitar theme for Dewey (David Arquette) in the sequels [*Scream 2*, Disc 2, Track 9—"Dewey's Theme"].

"Word of mouth is what made *Scream*," Williamson told *Entertainment Tonight*. Three months after it opened, the film was still playing in theaters. Flush with a hit on his hands, Bob Weinstein, head of Dimension Films, told *Variety*, "We would love for *Scream 2* to go into the theaters while *Scream* is still playing."

“SEQUELS SUCK. BY DEFINITION ALONE THEY’RE INFERIOR FILMS.”

—RANDY MEEKS (JAMIE KENNEDY), *SCREAM 2*



Scream 2 (1997) continued the successful formula of spoofing horror films as well as franchises and even the fictional world of *Scream* itself. Even though security was tight during filming to protect the identity of Ghostface, the first 40 pages of the script were posted immediately on the Internet. “It completely prevented us from using it,” Craven told FilmSchoolRejects.com, “so we literally had to go back to square one. If a fan wants to step up and take credit for that, let him step up and take credit for it, because it caused us agony, for trying to come up with as good of an idea as what we [initially] had. Thereafter, we were printing scripts with big purple lines down the middle and were putting watermarks on them. The amount of aggravation it’s caused us is enormous.” Cast members didn’t get the last 20 pages of the script until the final weeks of shooting. David Arquette told *USA Today*, “Nobody knew whether they were the killer or not.”

Beltrami was back on board. “I knew that Wes believed in me, I knew that Dimension Films believed in what I was doing, so I was a proven commodity,” he says. Even though the film had a bigger budget (\$24 million), the producers “were much more conservative on this picture,” he told the *Los Angeles Times*, “and they wanted to do things that were proven to work.”

The bigger budget meant Beltrami could finally utilize a full orchestra and choir, and “there were no time constraints.” He had also learned a few musical conventions of

the horror genre. “I learned to play with the audience expectation by using sound to scare,” he says. “If you’re expecting a scare at a certain point, you don’t do it then. You do it when the audience lets down their guard. You put the sting where they’re not expecting it and it throws everybody off. I think they began to rely on that type of stuff to make it more an amusement park ride.”

Beltrami said working on the scores for *Scream* and *Scream 2* was “very engaging. There were new things to try out and textures. I also was able to explore using a lot more timbres in the second movie.” On *Scream*, the electronics consisted of stock library sample sounds. For the sequel, Beltrami worked with former assistant Buck Sanders and Kevin Manthei, creating new loops and textures to incorporate into the score. “That was an exciting change,” he says.



Scream 2 logged the biggest December opening weekend ever—\$39.2 million—eventually scaring up \$101 million at the box office. But it would be three years before audiences saw the return of Ghostface.

**“SOMEONE IS TRYING TO RUIN MY MOVIE.
SOMEONE WANTS TO KILL MY MOVIE.”**

—ROMAN BRIDGER (SCOTT FOLEY), *SCREAM 3*



Scream 3 (2000) cost an estimated \$40 million, taking in \$89 million, but was mired in problems from the beginning. Because of a renegotiated contract, Neve Campbell was only on set for 20 days, reducing Sidney to a supporting player. Kevin Williamson also had commitments elsewhere, leaving the script to be written by relative newcomer Ehren Kruger. “We had to throw the script out at the beginning,” David Arquette told *Comicbook.com*. “They were rewriting the whole time. We’d get pages like on the day of shooting. It was just kind of all over the place. It’s interesting and it’s funny but it’s a different tone from the rest.”

With its meta concept of filming a horror film within a horror film, *Scream 3* introduces the cinematic actors (Parker Posey, Emily Mortimer, and others) behind the series’ key figures and wraps up the stories of the main characters from the franchise. It also works as an angry indictment of sexual misconduct in Hollywood, predatory men and the “casting couch”—a surreal aspect today, considering it all happened under the nose of former Miramax head honcho Harvey Weinstein.

“There was pressure on each film to be bigger and bolder than the previous one,” Beltrami says, “almost to a detriment. Everything became bigger.” With *Scream 3*, Beltrami had a 95-piece orchestra, a 30-person choir, and the luxury of a full week of recording at Todd-AO Studios. Though the musical stakes (and the body count) got higher and higher, “that whole searching process, that whole *Sturm und Drang* of trying to figure out what the movie was got so much easier,” he says. “I could just write the cues and not worry about it.”

**“IF YOU WANNA BE THE NEW,
NEW VERSION, THE KILLER SHOULD
BE FILMING THE MURDERS.”**

—CHARLIE WALKER (RORY CULKIN), *SCREAM 4*

Bob Weinstein, who Craven called “the godfather of *Scream*,” told the director that after *Scream 3* there weren’t going to be any more *Scream* films for a long time because he didn’t want it to feel like they were just knocking them out to make money. “But at the end of the decade,” Craven told Collider.com, “there was a feeling that this was the perfect time to look at the first decade of the 21st century, and it was quite distinctive from others, with 9/11 hovering over things and the presence of electronic media being brought down to people, to the level where everybody is online, everybody is on Facebook and people are tweeting, all over the world, all the time. It’s totally different. So, it was time to take that into account.” At the same time, he said, “the cinema was changing very much. You aren’t just watching movies in the theater anymore. ... The way fans follow and participate in movies, and make their own movies to emulate those movies, is profoundly different. It felt like it was time to make a screenplay that could reflect all this newness.” The director told FilmSchoolRejects.com, “Kevin [Williamson] made [*Scream 4*] more about Internet stuff, and that was the most fascinating thing to these characters, which sets it apart from the other films.”

Beltrami admits to being “shocked by how low the music budget was for the film,” which forced the recording sessions to move from Los Angeles to Bratislava, Slovakia. The budget situation “was unfortunate and such a drastic departure from

what we had to work with on the last few films,” he says, “but ultimately things worked out for the best because I really wanted this score to have a bit of a different feel from the previous three.” The film was temped heavily with the previous *Scream* scores, and “the studio didn’t want us to deviate too much from the original sound. But since *Scream 4* was intended for a new era 10 years removed from the original trilogy, I wanted to sonically set it apart from the over-the-top polish and orchestral extravagance of the previous few entries. I thought it would be more interesting to aim for a more gritty, rough-around-the-edges, scaled-back sound, while still retaining the familiar themes and overall sound of the franchise.”

**“MOVIES DON’T CREATE PSYCHOS.
MOVIES MAKE PSYCHOS MORE CREATIVE.”**

—BILLY LOOMIS (SKEET ULRICH), *SCREAM*

The *Scream* franchise introduced Beltrami to the craziness of film composing for big Hollywood films, from “the schedule of doing the movie and the changing, working digitally, Avids and all” to “doing a lot of my own orchestrations, working on a scene, writing, going back and changing it. It definitely made me more psycho. And probably more creative too. Learning how to create shortcuts and ways to get around certain problems and more innovative in a way. I had come from a concert background where the emphasis was on exploring timbres and extended techniques of instruments. Here I was putting it to practical use in a way that concert music like this would never be heard. There’s something liberating and fun about that.”



Beltrami also scored Craven's *Cursed* and *Red Eye* (both in 2005) as well as *My Soul to Take* (2010), and he looks back fondly on his relationship with the director. "Wes really taught me a lot about how I score movies. We became friends, and we'd have lunch outside of work now and then. I really treasured the relationship. It was more than just a work relationship. I felt like he nurtured my career."

For this CD box set, Beltrami worked with Buck Sanders, Scott Williams and Chas Ferry to provide the ultimate aural experience for each of the four scores. The scores for *Scream* and *Scream 2* [Discs 1 & 2] are re-releases of the previously released Deluxe Edition CDs. The complete score for *Scream 3* is presented on Discs 3 and 4, with two unused tracks from the film—"Doppelgaler" and "Sid's Theme (Reprise)"—included at the end of the Disc 4 [Tracks 19–20]. Disc 5 holds the expanded score for *Scream 4*.

Disc 6 takes you behind the scenes of all four Marco Beltrami *Scream* scores with bonus material that includes previously unreleased cues not included on

the *Scream* [Tracks 1–13] and *Scream 2* [Tracks 16–20] Deluxe Edition releases; a *Scream* orchestra-only session recording of "The Cue From Hell" [Track 14] and an original song written for the film by Marco Beltrami and sung by Dillon Dixon [Track 15]; previously unreleased music (written by Kevin Manthei) from *Scream 2*'s film-within-a-film "Stab" [Tracks 21–23]; an alternate edit of "Sunset Pictures" from *Scream 3* [Track 24] and a suite of cues from the final act in their original full demo version [Track 25]; and an unused/rejected demo of a "Stab" cue from *Scream 4* [Track 26].

The demos on Disc 6 are of particular interest. Beltrami started doing synth-oriented demos in his studio while working on *Scream*. "I thought that was an interesting way to work," he says, "coming up with some demos that could suggest another direction. They were the starting places for each of the subsequent *Scream* movies. Sometimes the demos served as a blueprint that ended up closely resembling the final film versions [like the *Scream 3* demo suite, Track 25], and sometimes they never took on that same sort of allure and nothing happened with them [like the unused/rejected *Scream 4* "Stab" demo, Track 26]. I kind of like them though and thought they might be cool to include in this set."

As for what the franchise means to him, "*Scream* launched my career and got me started in Hollywood," Beltrami says. "It gave me a training that made everything after this easy. Learning how to detangle this total crazy mess really made everything else seem doable afterwards."

—Jim Lochner is a film music journalist and the author of *The Music of Charlie Chaplin*.
jimlochner.com

HOLLYWOOD STUDIO SYMPHONY (SCREAM 1, 2 AND 3)

VIOLINS

Endre Granat (concertmaster) 1, 2, 3 | Bruce Dukov (principal 2nd) 1, 3 | Eun-Mee Ahn 2, 3 | Richard Altenbach 1, 2 | Rebecca Barr 1, 3 | Mari Tsumura Botnick 2 | Jacqueline Brand 2 | Robert Brosseau 2 | Belinda Broughton 2, 3 | Rebecca Bunnell 2 | Darius Campo 1, 2, 3 | Lily Ho Chen 2, 3 | Ron Clark 1, 2, 3 | Charles Everett 1, 2 | David Ewart 1 | Michael Ferril 3 | Kirstin Fife 2, 3 | Ronald Folsom 2, 3 | Armen Garabedian 3 | Berj Garabedian 3 | Julie Gigante 1, 2, 3 | Harris Goldman 2 | Alan Grunfeld 2 | Rhonni Hallam 2 | Pamela Gates Henderson 1, 2, 3 | Lily Ho 1 | Tiffany Hu 1, 3 | Patricia Johnson 2 | Karen Jones 2 | Ovsep Joe Ketendjian 2, 3 | Aimee Kreston 3 | Natalie Leggett 1, 2, 3 | Dimitrie Leivici 2 | Joy Lyle 2 | Rene Mandel 3 | Michael B. Markman 2 | Horia Moroica 3 | Cynthia Moussas 2 | Robin Olsen 1, 3 | Carolyn Osborn, 2 | Don Palmer 3 | Katia Popov 2, 3 | Barbra Porter 2 | Rachel Stegeman Purkin 2, 3 | Liane Mautner Reynolds 2 | Rachel Robinson 1 | Guillermo Romero 1, 2 | Jay Rosen 2, 3 | Robert Sanov 3 | Haim Shtrum 3 | Kimiyo Takeya 1 | Jennifer Walton 3 | Roger D. Wilkie 2 | John Wittenberg 1 | Kenneth Yerke 2, 3 | Olivia Tsui Yi 1, 2, 3

VIOLAS

Janet Lakatos (principal) 1, 2 | Brian Dembow (principal) 3 | Robert Becker 2, 3 | Dmitri Bovaird 1, 2 | Marlow Fisher 3 | Matthew Funes 2 | Jennie Hansen 2 | Carrie Holzman-Little 2, 3 | Patricia Johnson 1 | Roland Kato 3 | Carole Kleister-Castillo 1, 2, 3 | Renita Koven 1 | Laura

Kuennen-Poper 2 | Miriam Granat Meyer 2, 3 | Victoria Miskolczy 3 | Simon Oswell 1, 3 | Andrew Picken 3 | Barbra Porter 1, 3 | Karie Prescott 1 | Robin R. Ross 3 | John Scanlon 1, 3 | Harry Shirinian 1, 2 | David Stenske 2 | Raymond Tischer II 2, 3 | Karen Van Sant 3

CELLI

Larry Corbett (principal) 1, 2, 3 | Stephen P. Erdody (principal) 3 | Matthew Cooker 1, 3 | Douglas Davis 2, 3 | Stefanie Fife 3 | Barbara George 1, 2 | Nadine Hall 1 | Rowena Hammill 2, 3 | Todd Hemmenway 1, 2 | Paula Hochhalter 3 | Dennis Karmazyn 1 | Armen Ksajikian 1, 2, 3 | Dane Little 3 | Hugh Livingston 2 | Earl Madison 3 | Steve Richards 2 | Christina Soule 2 | David Speltz 3 | Sebastian Toettcher 1, 2, 3

BASSES

David Young (principal) 1, 2, 3 | Arni Egilsson (principal) 2 | Nico Abondolo 3 | Tim Barr 1, 3 | Drew Dembowski 1, 2 | Donald Ferrone 2 | Richard Feves 1, 2, 3 | Oscar Hidalgo 2, 3 | Oscar Meza 3 | Bruce Morgenthaler 1, 2, 3 | Susan Ranney 1, 2 | Kenneth Wild 2, 3 | Frances Liu Wu 2, 3

WOODWINDS

Chris Bleth 3 | Gary Boyver 1, 2, 3 | Heather Clark 3 | Jon Clarke 1, 2 | Charles Coker 1, 2 | Rose Corrigan 3 | Louise | DiTullio Dissman 1, 3 | Earle Dumler 1, 2, 3 | Lisa Edelstein 1, 2 | Susan Greenberg 3 | Michael Grego 2, 3 | Lawrence Kaplan 2 | Steve Kujala 1, 2, 3 | Kenneth Munday 1, 2 | Michael O'Donovan 3 | John A. Ralston 1 | Steve Roberts 1, 3 | Alan Savedoff 1 | Ralph Williams 1, 2

FRENCH HORNS

John Reynolds (principal) 1, 2, 3 | Mark Adams 1, 2, 3 | David Duke 3 | Daniel Kelley 3 | Joseph Meyer 2, 3 | Todd Miller 2, 3 | Brian O'Connor 1, 2 | Kurt Snyder 1, 2 | Brad Warnaar 2, 3 | Phillip Yao 2, 3

TRUMPETS

Jon Lewis (principal) 1, 2, 3 | Rick Baptist 3 | Wayne Bergeron 3 | Kevin Brown 1, 2 | Warren Luening 1, 2

TROMBONES

William Booth (principal) 1, 2, 3 | Alan Kaplan 3 | James Sawyer 1, 2 | George Thatcher 3 | Craig Ware 1, 2

TUBA

J. Tommy Johnson 1, 2, 3 | James Self 2

KEYBOARDS

Bryan Pezzone 1, 2, 3

PERCUSSION

Gregory Goodall (principal) 1, 2, 3 | Wade Culbreath 2, 3 | Michael Englander 1, 2, 3 | Alan Estes 3 | Marvin Gordy 2, 3 | Daniel Greco 1 | Scott Higgins 1, 2 | Thomas Roney 3

HARP

Marcia Dickstein 1, 2, 3 | Amy Kent Shulman 3

SYNTH, ELECTRONICS

Pete Anthony 3 | Buck Sanders 3

GUITAR

Steve Carnelli 2

Thanks to: Tina Anderson, Lyn Benjamin, Elizabeth Clark, Jessica Dolinger, Laura Engel, Mark Gill, Marcy Granata, Robin Jonas, Chaison Keeton, Terri Kiode, Richard Kraft, Rachel Levy, Lorin Prince, Dennis Rice, David Schulhof, Weiman Seid, Julie Shuler, Rose Thomson, Amanda Walk, Jill and Orfeo

Special Thanks to: Marco Beltrami, Buck Sanders, Scott Williams, Tyson Lozensky, Liza Richardson, Stuart Burkin, Tim Clawson, Tony Cohen, Steve DeLuca, Jeff Elefterion, Josh Kappraff, Matt Landon, Keith Levine, Francoise Martin, Bladimir Norman, Matthew Signer, Matthew Stein

Very Special Thanks to: Dan Arrendondo, Stuart Besser, Wes Craven, Cary Granat, Cathy Konrad, Ehren Kruger, Patrick Lussier, Marianne Maddalena, Andrew Rona, Bob Weinstein, Kevin Williamson

Marco Beltrami would like to thank Wes Craven, Iya Labunka, Peter McNulty, Carly Feingold, Eric Bergman, Brendan Walsh, Erica Stern, David Croom, Jermaine Stegall, Anita Greenspan, Neil Kohan, Jill Coleman, Tristan and Hayden

Varèse Sarabande would like to thank Marco Beltrami, Buck Sanders, Scott Williams, Tyson Lozensky, Bryon Davis and Peter Hackman