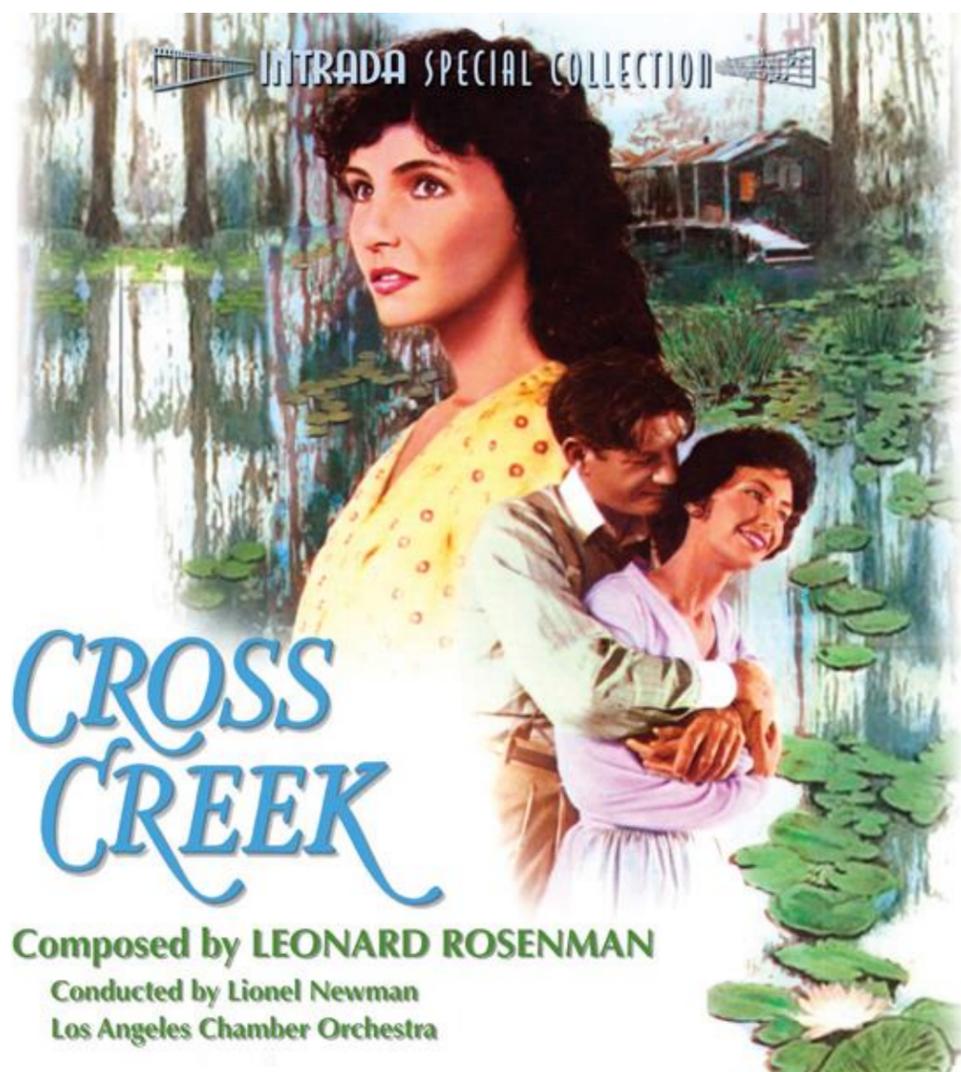




Announces:



### **CROSS CREEK**

Composed and Conducted by **LEONARD ROSENMAN**  
Intrada Special Collection Volume ISC 66

Martin Ritt's films often explore the human condition through the eyes of either a protagonist tossed into unfamiliar surroundings. His 1983 film *Cross Creek* — based on Marjorie Kinnan Rawlings' memoir—sits comfortably in his oeuvre. The titular creek is a character in and of itself; a gorgeous, verdant landscape which moves the story along. While the film plays as an ensemble piece, it is Mary Steenburgen's supremely honest performance as Marjorie Kinnan Rawlings that anchors the picture. Rawlings, an unsuccessful writer of gothic romances, moves to Cross Creek after a painful break with her husband. Once there, she discovers a social microcosm that inspires her to look beyond her failed attempts at writing. Among the people who become an integral part of her life are hotel owner and future husband Norton Baskin (Peter Coyote), an itinerant housekeeper who becomes her close friend (Alfre Woodard), and most importantly, a backwoods father (Rip Torn) and daughter (Dana Hill) who provide the inspiration for Rawlings' finest work—*The Yearling*.

The film was an American entry into the 1983 Cannes Film Festival, whereupon it received a five-minute standing ovation. Other critical accolades were soon to follow: Both Rip Torn and Alfre Woodard were nominated for Academy Awards for their performances, as was Joe I. Tompkins' costume design. The final nomination went to Leonard Rosenman's magnificent music—his first for Best Original Score.

Rosenman was no stranger to Ritt's sensibility, having scored the director's first theatrical feature—*Edge of the City*. However, unlike the harsh, angular, urban approach of that score, here Rosenman presents music that evokes the American pastoral tints that Ritt explores, creating music that emerges out of the landscape and the natural sounds that dominate the sound mix. While his music often veers towards an expressionistic bent—his approach based more in writing for the underlying psychology or emotional subtext of a scene rather than the moment itself—*Cross Creek* takes a more impressionistic orchestral approach, similar to that of Delius or Debussy. Quite simply—the music becomes Cross Creek—it flows with the thoughts and emotional currents of the land and its denizens. Rosenman adds an Americana flavor, similar to his work in *East of Eden* as well as the works of Copland and Thomson. Taken as a whole, the score paints a vast tone canvas that embraces and breathes life into the setting — it is one of Rosenman's warmest and most accessible compositions.

A very special thanks to John Steven Lasher who had the foresight to save a copy of the tapes when he auditioned the music for a possible LP release back in 1983. As the multi-track masters have long since vanished, this copy may represent the only surviving stereo session elements suitable for commercial release.

This CD is limited to 1500 copies.

Intrada Special Collection Volume ISC 66  
Released June, 2008