Couverture du livret
When Poseidon Adventure was released in December 1972, producer Irwin Allen was yet to be crowned “The Master of Disaster.” Despite a string of colorful fantasy film productions that included The Story of Mankind, The Big Circus, The Time Tunnel and Land of the Giants, Allen was primarily known as a television producer throughout the 1960s, with his popular run of science fiction programs. Voyage to the Bottom of the Sea, Lost in Space, The Time Tunnel and Land of the Giants.

Even in his early films, Allen had created a consistent recipe for success: big name stars, lavish sets, high-stakes action and loads of special effects. He had been experimenting transferring the approach to television, using stock footage (often from his own theatrical features) to elaborate sets and sophisticated visual effects to bring a movie-like look to his TV adventure shows. By the mid-1960s, Allen had yet to translate his capabilities into landmark box office success, and his early efforts were often B-level adaptations of hit movies like The Greatest Show on Earth, Around the World in 80 Days and 20,000 Leagues Under the Sea.

Allen changed his fortunes for good with Poseidon Adventure. Author Paul Gallico had written the novel after traveling on the Queen Mary, which was struck by a large wave during the night and capsized, killing many passengers. Gallico’s research also turned up an event during WW II when the ocean liner was transporting American troops to Europe and was struck by a large wave in the North Atlantic and nearly capsized.

Allen hired screenwriter Wendell Mayes, and later Stirling Silliphant, to adapt Gallico’s novel, eliminating some of the more unrealistic elements of the book (including a rape scene that occurs in the aftermath of the capsizing) and sharpening the character archetypes. Wendell Mayes was best known for Anatomy of a Murder, but he had also worked on the submarine war drama thriller The Enemy Below (which Allen had incorporated almost wholesale into an episode of Voyage to the Bottom of the Sea) and the WWII films In Harm’s Way and Von Ryan’s Express.

Silliphant was an Oscar winner for 1967’s In the Heat of the Night and after Poseidon he became Allen’s go-to disaster movie screenwriter, penning the bestselling scripts for The Swarm and When Time Ran Out. For the producer, Poseidon Adventure takes place on New Year’s Eve on the S.S. Poseidon, an aging luxury cruise ship on its way to the Cape Yard and unfortunately on a collision course with a devastating tidal wave. Onboard is Reverend Frank Scott (Gene Hackman), a fire-breathing holy man who has united his congregation (led by a decorous, profoundly played by veteran character actor Arthur O’Connell) by preaching a gospel of personal responsibility and self-reliance, and who has won a fundraiser (led by the incomparable Shelley Winters) to build a new church to replace the one razed to the ground by a hurricane. On the way is a fun-packed family of cruise passengers including adorable twin girls (Sandy Duncan, left, and Kate O’Mara, right) as well as a cast of celebrity cameos, including Fred Astaire, Orson Welles, Angela Lansbury, and the late Broderick Crawford, among others.

Allen cast his hero, Robert Taylor, as the ship’s captain, played by veteran character star George Macready, who finds himself at odds with his first mate, the arrogant Peter Flawn (Faith Domergue). The ship’s doctor is played by the incomparable Royal Dano, and the ship’s second mate is played by the great character actor Robert Loggia, with a wonderfully sinister performance. The ship’s Purser, played by the great character actress Agnes Moorehead, seems to have no idea what’s going on and spends most of her time trying to keep the passengers calm. The ship’s steward is played by the always-reliable George Kennedy, while the ship’s radio operator is played by the always-reliable Jack Albertson, who has a memorable scene in which he tries to communicate with the rescue ship, only to be shot down by the ship’s guns.

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When the Poseidon capsized, these characters are thrown into jeopardy and conflict as Scott tries to convince his literary friend to return to the ship where the number of survivors is still uncertain. They must fight their way to the bottom of the hole where they can't be rescued. Can you cut them free?

Irwin Allen spared nothing to assemble the most power-packed cast possible for The Poseidon Adventure, with five Academy Award-winning actors in the leads including Gene Hackman, who had just become a superstar on the strength of a supporting role in *The French Connection*. Hackman's character immediately butts heads with Borgen's abrasive cop, who in turn is constantly battling with his nemesis, a shipboard trophy wife played by Stevens. Shelley Winters and Jack Albertson provide the pathos, but it's a man of the sea's strength of the genre at this point that Winters' Belle Rosen is also able to be surprisingly heroic and self-sacrificing, even getting the leashed Hackman out of a fatal jam at a crucial point in the story. There's a May/December romance between Button's character and Carol Kane, and the Stevens and Borgen role. We provide the requisite sex appeal when the vessel is the ship's conscious but cut that with Nurse (Monica Vitti) to provide the necessary background on the Poseidon whenever necessary (apologies are about to lose their way). The audience was always at a disadvantage and functional as any diversion we could have to offer.

With a $25 million budget, Allen assembled a crew of veterans to film The Poseidon Adventure, but the real star of the production was藉助 Twentieth-Century Fox's growing in real-time from a series of expensive musical productions. It highlighted and the prevailing wisdom was that audiences were no longer interested in spectacular, and preferred perhaps more intimate fare. On the eve of filming, Fox cancelled the production until Allen quickly found two wealthy friends willing to guarantee half of the production costs with their own money. Fox agreed to go ahead with the film, and invited British director Ronald Neame, whose work included *The Prime of Miss Jean Brodie* and *Scrooge*, to be brought onboard to helm the film. Allen chose to coordinate and direct the project’s action sequences himself, a job he would also do on subsequent disaster films *The Towering Inferno* and *The Swarm*. Allen was extremely well-versed in safety and had gained a tremendous amount of experience directing actors around dangerous fire and water "jags" (as on-set physical effects were termed) in his previous films and television series. The movie was filmed in succession with most of the actors doing their own stunts, including Shelley Winters performing a sustained underwater dive at close quarters on a seafarmer set (125 stunt performers also worked on the film).

Allen had helped pioneer and refine a simple technique to depict actors on a set reacting to shaking or falling, using what was called a "poor man's rocker" by mounting the camera on two pivoting rods, one on the top or dollies and another on top of the set so that the camera unit tilts from side to side. With the actors directed to sway or fall in the opposite direction of the camera tilt, and the addition of crushing sound effects, a convincing effect of shaking back and forth could be achieved, as Allen discovered when shooting using this technique on long shots and located with the help of the sea. For The Poseidon Adventure, the exact same technique was used for the initial moments of the scene, showing the crew liner and passengers.
celebrating New Year’s in the dining salon holding onto their tables as the ship begins to capsize.

Art director William Creber had a huge challenge on the film, designing elaborate sets that reproduced an ocean liner’s expansive interior while also making allowances for some sets to be redressed to appear upside down or building whole sets designed to appear inverted. The massive dining salon set was constructed on Stage 6 at Twentieth Century Fox, with a section that could be tilted by fork lift to a 30-degree angle to show actors sliding from their dining tables as the ship capsizes. The sets were later redressed with tables affixed to the ceiling, and huge ceiling lights hinged with breakaway glass and padding for stunt performers to fall into mounted on the floor.

The Poseidon itself was built closely on the Queen Mary. Exterior scenes early in the film were shot on the Queen Mary at Long Beach, and longtime Irwin Allen associate and fox special effects department chief Irwin Yabon obtained blueprints of the vessel that were in 1/8 inch (1/48) scale from the Queen Mary’s owners. This saved the production a great deal of money since Abbott’s art department didn’t have to generate the highly detailed technical drawings for the construction of the miniature needed for the special effects scenes of the Poseidon being overturned by the tidal wave. But it also created a problem. To use the blueprints, the Poseidon would have to be built at 1/48 scale, making it 24 feet six inches in height. But another to get a convincing scale effect for shots, model ships and miniature armatures up to that point had been built in 1/35, which would have resulted in a box-like miniature—twice the size of the actual tank Fox had available for shooting purposes at that time. Abbott had the 1/48 scale Poseidon built at a cost of $35,000 and timed the model with cameras running at seven times normal speed to create the proper effect of size. Two 1,500-gallon dump tanks were rigged to drop water into the 32-foot tank holding the Poseidon model to create the effect of the tidal wave.

The Poseidon Adventure was a box office phenomenon, not grossed only by the Godfather in 1972. Aldo Ray and Joel Harnsberry won an Academy Award for Best Original Song for “The Morning After” and the movie was awarded a Special Achievement Award for Visual Effects, accepted by Abbott and mechanical and explosives expert A.D. Flowers. The film also earned Oscar nominations for Best Supporting Actress (Shelley Winters), Art Direction (Albert and Raphael Bretton), Cinematography (Harold E. Smith), Costume Design (Irene Allen collaborator Paul Sashenwhitz), Film Editing (Harold F. Keis), Sound (Theodore Soderberg and Herman Lewis) and Original Music Score (Irvin Williams).

John Williams was another veteran of the Irwin Allen production mill when he was hired by Allen to score The Poseidon Adventure, and he got the gig during an important turning point in his career. Throughout the 1960s, Williams’ bid some of his most dynamic and memorable work on Allen’s TV series, writing title music and episode scores for Lost in Space, The Time Tunnel and Voyage to the Mars. Scored to animated live-action title sequences, Williams’ compositions were some of the most exciting combinations of music and imagery to come out of the studio. Williams’ film scores in 1964 marked the start of a series of screwball comedies for which he became known during the 1970s. These included John Goldfarb, Please Come Home.
Hornet! How to Steal a Million and A Guide for the Married Man, both made at Fox in tandem with work on Allen’s series, was his adaptation score for Valley of the Dolls, which earned him his first Academy Award nomination.

Williams’ last television work for Allen was in 1968 on Land of the Giants. By this time the composer was adding more prestigious assignments to his resume, heading for Europe to do Emmy-winning television scores for Heidi and adaptation duties for Goodbye, Mr. Chips. In late 1969, Williams wrote the score for The Reivers, earning his first Oscar nomination for his own music. His Oscar-winning adaptation score for Fiddler on the Roof in 1972 catapulted him to the top of his field, but it was arguably his return to Fox for The Poseidon Adventure that established Williams’ reputation as a leading contemporary film composer, but one who could bring added excitement and power to blockbusters and movie entertainment.

Williams’ score enacted The Poseidon Adventure with two powerful melodies for horns—a bittersweet opening funeral that becomes an elegy motif for the noble sacrifices made by the film’s central characters, and a variation played over a swinging, suspenseful theme that speaks to their inevitable plight. The title music compellingly combines the movie’s themes of heroism and tragedy on an epic scale. On the whole, Williams moved from acting to the score, primarily providing atmospheric tension in scenes where the film’s characters explore the strange environment of the sunken ocean liner. With the actors, largely unable to react, performing some quite ingenious sound effects, the score is often so effective that it has no need of underscore, and indeed some cues Williams wrote were either dropped or partially cut out of the film. A good example of this is “The Death of Bello,” in which the actual underscoreng of the death of Shelly Wester’s character and Reverend Scott’s grief at her passing was dropped, arguably because Winter and Gene Hackman were so effective in performing the scenes that musical support for their work was unnecessary.

Williams also made some subtle use of “The Morning After” song melody in cues related to Carol Lynley’s singer character Jeanie and her grief for her brother (and fellow musical performer).

The impact of The Poseidon Adventure on both 1970s cinema and on John Williams’ career can’t be overstated, while a soundtrack album for the film wasn’t released until decades later. “The Morning After” became a gold record and Williams became closely identified with the disaster genre, scoring Alfred’s The Towering Inferno as well as Earthquake and Black Sunday, even jaws, which won Williams another Oscar and catapulted him into another level where album sales were concerned, was originally conceived as a new entity in the disaster movie sub-genre, Williams’ attachment to these high-level blockbusters made for a natural progression through the 1970s and the mega-blockbuster era of Jaws, Star Wars and Close Encounters of the Third Kind. All in all, Williams was arguably the most popular and successful living film composer.

While The Poseidon Adventure score has been released on CD before, this album marks the first new release of the entire score in stereo. For the 1980 Film Score Monthly release the Towering Inferno score smashed the Top 10 charts as![image: Image 1](Image 1)
was derived from a mono 16” back-up copy.

As part of the process of restoration in 1998, the original 35mm 6-track tape was protected on 2” 16-track tape and archived. For this release, the 2” tape was transferred to Pro Tools, restored and mixed with the advantages of another decade’s advance in sound processing technology, allowing for the entire score to be presented in stereo, along with alternate and source cues not included in the original album.

Track 1: Main Title

As the aging S.S. Nomad muscules its way through heavy waves, Williams’ score builds with a throbbing, soaring melody supported by double basses and low brass. An A-flat fanfare erupts as a powerful statement for horns and is repeated with a slight variation before giving way to the primary melody, another permutation of the fanfare carried over a six-note rhythmic motif for harp, brass and strings, with swelling string passages and sustain. The throbbing motif continues, doubling as both an accompaniment to the obsession theme and as a suggestion of the force of will that will allow most of the film’s primary characters to survive.

Track 2: Rigo and Linda

This unusual cue was written for an early, tender scene between the buccaneers, characters of Rigo (Jestof Borgnine) and his buxom wife Linda (Della Stevens).

Track 3: The Big Wave/The Aftermath

Williams blended a brief sting of percussion and bubbling contrabass clarinets for a shot from the Captain’s P.O.V. of the wave bearing down on the Nemo. The final half of Williams’ gross, atmospheric scoring of wounded passengers recovering from the capsule’s worst unseen; the music is built in at around 2:30 into the track. As Gene Hackman’s character tends to one of the wounded, Williams’ unused music is marked by giving sustained tones created by flute and woodwind clusters, which gradually give way to low harp and strings—all accentuating the atmospheres of aid, loss, fear and vulnerability.

Track 4: Raising The Christmas Tree

As Reverend Scott mobilizes his fellow passengers to raise an artificial Christmas tree as a ladder to meet Aces, Williams’ music returns to a noble, hymnic mode, restoring the opening born fanfare and rhythmic accompaniment and musically resonating Hackman’s character as the moving force behind the story.

Track 5: Nonnie And Red/Up The Tree

As Mr. Martin explains to the ship in shock, Nonni, that her brother is dead, Williams subtly repurposes the “Morning After” long melody against unrelenting harp, piano and brass. He reinserts “Up The Tree” against an ascending figure for strings and woodwinds, finally returning to the rhythmic main title material as Scott—after pulling Nonni, his fellow pastor (Arthur O’Connell) and an argument with the ship’s steward (Renee Webster)—ascends to the top of the tree and makes a last appeal to the remaining passengers.
Track 6: Death’s Door/The Upturned Galley

In one of the few pieces of action music in the score, harp, piano and brass strings accompany the patched struggle of a few survivors to climb the tree ladder as the dining table begins to flound. Williams’ string begins as the tree gives way and topples back into the rising water. Later in “The Upturned Galley,” Scott explores the ship’s burned out galley, and Williams provides eerie tone clusters, scratchy sound effects, horn sustains and shimmering strings as the Reverend claws his way through a grotesque gallery of dead bodies.

Track 7: Through the Galley

As the rest of the survivors move through the galley, Williams uses the piano with higher pitched string sustains, marimba and more brass clusters.

Track 8: The Other Survivors

Linda Hope sights a group of passengers heading toward the bow of the ship, and Williams’ music rumbles in low, dramatic accompaniment as Scott engages them, furiously urging that they’re heeded the wrong way. The first 30 seconds of this sequence dial out of the film.

Track 9: Search for the Engine Room

The Reverend Hume returns to underscore Scott’s search for the ship’s engine room, while the others stay behind to talk. Staccato piano notes drive the Reverend’s climb through a dark, barricaded chamber, with horn sustains and possession of long additional notes of danger. As Scott, Science and Martin (stitches up with the Reverend and seeks his comfort, the fanfare continues its metamorphosis into a sympathetic elegy that will eventually become a requiem for those who sacrifice themselves along the way.

Track 10: Barber Shoppe Scene

Separated from the main group, Martin and Nannie commiserate and Williams again reprises the “Morning Air” theme in their own strings as Nannie推動er for her brother. Low harp notes and brass sustains add a grim edge to the music as Williams manages to play sympathy while adding a reminder of the danger of the situation.

Track 11: Saving Robin

Williams wrote a brief piece of menacing action music for brass, low-end piano, piccolo, low woodwinds and strings as Scott and Robin struggle through a deluge of waist deep water. With Hackman and the young Eric Shea performing this dangerous stunt right in front of the camera, it was evidently felt that the sequence was horrifying enough without music.

Track 12: The Death Of Belle

After Belle rescues Reverend Scott when he is trapped in an underwater passageway, she has a sudden heart attack and dies in Scott’s arms. Williams actually scored Belle’s death in the track, indicating, with basswood chimes on strings, bass and flute intended to begin as Belle asks Scott to make sure her grandson receives the necklace she’s wearing, and a chronic flutter of gypsy and flute notes to underscore her passing. Scott’s grief was accompanied by a reprisal of the
Track 15: Rogo Takes Command

After Scott sacrifices himself in the aftermath of Linda Rogo's death, Martin races off to Sigefric and Rogo back into action, and Williams' elegy theme returns to its more forceful, heroic version by means of Rogo regaining control of himself and takes over leadership of the band of survivors. As the buoy rises, it is up the final chamber that lies between the passengers and the outer hall, Williams adds some discordant, mysterious effects from strings, snares, and percussion against the pulsing progression rhythm.

Track 16: End Title (The Rescue)

Williams' spotting of the film's final cue is one of the most effective emotional moments in the film, as his elegy theme plays hauntingly over the last of the survivors' faces in close-up as they realize they're about to be rescued and reflect on the heroic journey they've just undertaken. A particularly arid section for strings underscores Rogo's final paroxysm of guilt over his death, where the pulsing rhythm of the main title and its powerful motif returns while the survivors climb out onto the hull of the Sagittarius and board a helicopter for home.

Track 17: Main Title (alternate #1)

This alternate approach to the film's main title melody, based on a variation of the main title theme, introduces the complex and abstract melody that the instrument eventually employed, this alternate is composed almost entirely of dissonant, avant-garde effects for strings, brass, and percussion. It's unclear how the music would have worked with the main title sequence since many of the subtle experimental orchestral effects heard here would likely have been drowned out by the sound effects of ocean waves heard over the main title's miniature photography of the ocean.

Track 18: New Year's Party (version 1)

This pop arrangement played as source music early in the dining room New Year's Eve celebration scene.

Track 19: To Love

When the Captain leaves the New Year's Eve party after being called to the bridge, he asks Scott to take over as host. Scott proposes a toast to love as the mellow pop tune for trumpet, electric guitar, keyboards, and rhythm section plays as source music.

Track 20: New Year's Party (version 2)

Another mellow piece of source music for trumpet, guitar, and rhythm section.

Track 21: Main Title (alternate #2)

Another avant-garde approach to the main title, this time with a somewhat more of a suggestion of the heavy rhythmic string pulse. Williams would eventually use, as well as effects for piccolo, flute, and oboe.
Track 22: "The Morning After" (version 1)

Al Kasha and Joel Hirshhorn wrote this pop ballad specifically for The Poseidon Adventure, with lyrics designed to foreground the struggle that the film's protagonists would shortly be engaged in—while still focusing on a hopeful outcome appropriate to a potential hit record. Singer Renee Armand recorded the song for Carol Lynley's singer character to lip sync to in two scenes. The first rendition of "The Morning After" in the film was actually the demo version of the song, with its technical imperfections masked by the fact that it would be used in an early scene of Lynley's Nicole character rehearsing with her band for the evening's performance.

Track 23: "Love Is A Many Splendored Thing"

John Williams can be heard here conducting his orchestra through, a source cue performance of Alfred Newman's popular theme from the 1955 motion picture.

Track 24: "Our Time For Simple Love" (from That Certain Smile)

A breezy, wistful love theme performed by the popular singer by Harry Belafonte and Ruby Bloom plays as stock music at Fox Studios, and is featured early in the film's narrative.

Track 25: "The Morning After" (instrumental)

The instrumental take on the song continues after Nicole sings at the New Year's Eve celebration in the dining salon.

Track 26: "Auld Lang Syne"

Renee Armand again performs, vocally for Carol Lynley in this take on the New Year's Eve standard that plays just before the Poseidon is struck by a tidal wave.

Track 27: "The Morning After" (version 2)

This second, more technically polished take of the song is played in the film as Nicole's New Year's Eve party performance. Fox Records later released this version as an official single.

Track 28: End Title (alternate)

This take on the film's title features a delicate, introspective instrumental performance in its opening bars and a more celebratory, upbeat arrangement for the later, accompanying string line and vocals. Despite the omission of the vocal line in this rendition, the song was chosen to conclude the score presentation as it is the only surviving alternate recording of the End Title.

As played in a cameo role of the oceanographer's grandson, Jeff Bond wanted his character to sing "The Morning After" in the final scene. At the time, Jeff Bond was also a singer and songwriter, and he wrote the song "Sail On Moon" for the Studio's soundtrack to the film "Sail On Moon." After the film was released, Jeff Bond continued to write and perform, and eventually moved to Hollywood, where he was a successful songwriter and record producer.

THE POSEIDON ADVENTURE - THE ORCHESTRA Score Recorded on Stage 1, 20th Century Fox Studios, September 20, 21 and 22, 1972.

CONDUCTOR: John Williams

ORCHESTRA MANAGER: Meyer Rubin


VIOLAS: Allan Hashman, Myriam Bell, Alex Neiman, Sven Reher, Joseph Reich, Milton Thomas

CELLI: Kurt Reher, Joseph Ditullio, Leonard Reiter, Armand Krajoff

TRUMPETS: Raphael Kraler, Edgar Lustgarten, Fred Seykora, Eleanor Slatkin, Mary L. Zeyen

BASSES: Milton Kostetbaum, Abe Luboff, Peter Mercuro

FLUTES: Lelia Edward, Sidney Stikes, Sylvia Greenfield

OBES: Gordon Pope

CLARINETS: Dominick Sera, John Neufeld

BASSOONS: Don Christlieb, Ray nonlinear


GUITAR: Tommy Tedesco, Dennis Budimir, Carol Kane, Michael Lang

DRUMS/PERCUSION: Hal Reis, Richard Cornell, Jerry Williams

"THE MORNING AFTER" AND "AULD LANG SYNE" Recorded on Stage 1, 20th Century Fox Studios, March 27, 1972.
Dos du livret