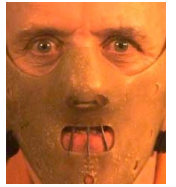


Classic 90s

Crime Films
History
Minimalism
Fresh Sounds

The Silence of the Lambs



- Best Picture, 1991
- Principal Characters
 - Clarice Starling—AFI Greatest Hero No. 6
 - Hannibal Lecter—AFI Greatest Villain No. 1
- Music composed by Howard Shore
 - Modest score; low register frequent
 - Following trend of brilliant killers, Hannibal prefers Bach to rock

Pulp Fiction

- Winner Palm d'Or 1994
- Director Quentin Tarantino masterpiece
 - Intermixes 2 principal threads and 1 subsidiary thread (the frames)
 - Non-linear (not chronological)
- Music
 - Largely surfer rock
 - Mostly heard as source music
 - Often runs counter to action

Minimalism



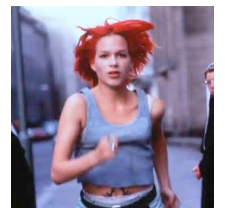
- Musical qualities
 - Long sustained pitches or chords
 - Short repetitive figures
- Contrasts for relief
 - Source music in a different style
 - Build to a climax

The Shawshank Redemption, **1994**

- Music by Thomas Newman
- Minimalism
 - Repetitive quality suggests main character's coldness, calculating mind, and being trapped in a situation
 - Contrasts with source music and a few climactic moments



Run Lola Run



- German film 1998
 - Postmodern style
 - Music is by director Tom Tykwer
 - Synthesized rock pulse, lacks obvious changes
- Source music includes
 - "What a Difference a Day Makes" sung by Dinah Washington
 - "The Unanswered Question" composed by Charles Ives
 - Robbing a Store: Viewer Guide 28.3

Minimal Efforts



- American Beauty 1999
 - Best Picture Winner
 - Thomas Newman Oscar nominated minimalist score
- The Matrix 1999
 - Composer: Don Davis
 - Eclectic score, largely popular and minimalist
 - Introduces action minimalism

Titanic 1997



- Winner of 11 Oscars
- Composer: James Horner – 2 Oscars
- Mixes traditional symphonic and popular
- International hit song
 - Song appears in the closing credits
 - Melody is integrated into the score as a leitmotif
- Fore and Aft: Viewer Guide 25.3

Schindler's List 1993



- Best Picture Winner: AFI #9
- Director: Steven Spielberg
 - Focuses on the transformation of a single man who witnesses the horrific events of the Holocaust
 - Daring black-and-white cinematography suggests the 1930s and 40s and a documentary style
- Music: John Williams
 - Haunting musical score; does not change moods
 - Prominent solo violin throughout
- Farewell: Viewer Guide 25.2