



## JOHN CARPENTER'S **THE FOG**

STORY BY **DEBRA HILL**  
SCREENPLAY BY **ADRIENNE BARBERA** & **JAMES UY**  
DIRECTED BY **JOHN CARPENTER**  
EXECUTIVE PRODUCERS **JOHN CARPENTER** & **DEBRA HILL**  
PRODUCED BY **CHARLES B. BUSCH**  
EDITED BY **BARRY BERNARD** & **RED BROWN**  
CAST BY **JOHN CARPENTER** & **TRAVIS CHAPMAN**



**WALT**  
South Wales Recording Company Limited, England  
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**THE FOG** was my fourth feature film (and I was proud **SOMEONE'S** WATCHING ME and **EVIL**, but made for television studios) and was meant to be an homage of sorts to B.F. Lewis' **B.A. Jones** and other writers of great (great) love and the supernatural. Debra Hill and myself wrote the screenplay in February and March of 1978 along with Tawny Lee Wallace, the production designer and editor. Debra and I visited various lightshows along the coast of California and settled on the magical, moody lightshows and surrounding atmospheric photos of Point Reyes National Seashore, just fifty miles north of San Francisco on the setting known as Anselmo Key to the screenplay.

I shot **THE FOG** in April and May and took a ten day vacation to travel with my then-krunk new wife, Adrienne Barbera. When I returned, I rushed to the editing room at Sunset Gateway Studios to consult with Tawny Lee Wallace as to how the picture was cutting together.

It was a disaster. Quite simply, the picture didn't work. Month with a horrifying loss of sleep, I finished the editing and went to work on a musical score that I hoped would somehow "save the picture". We dubbed **THE FOG** in September and finally watched the finished product. The music I had made was clunky, clumsy and awful. The music was heavy-handed and obvious. I wanted to punch up and boost some. This was the lowest point I can remember in my professional career.

With a mighty **Monstrosity** effort, Debra Hill, Tawny Lee Wallace and myself re-wrote, re-cut, re-voiced and re-edited the picture.

I went back to Sunset Arts Studio in central Los Angeles and quickly began composing and recording new tracks. Don Wynton, my creative consultant as **ADAMET** ON **PIEDMONT** 13 and **MILLERIN**, was at my side programming the synthesizers, keeping a critical eye on my much-troubled performance and maintaining quality control over the long hours of recording and mixing. And, out of all this being, no working and no sleeping, I produced what I consider to be one of my best scores.

What was missing from both the score (the first, altered version) and the score - a lightness of tone, a better, understated feel - was achieved. My favorite theme is associated with Steve Wayne (Adrienne Barbera) as she walks down the cliff side steps to her lightshow / radio station. It consisted of three lines, a high note melody, a mid-range counterpoint and a low bass accompaniment. At the beginning of the second act, on Reddy (Clay Mitchell), drummer, a strange piece of driftwood on the rocks of Straker's Bay. I used a ball / harpsichord "twang" that is, for instance, an elaborate show as Tawny (Adrienne Barbera), Steve (Clay Mitchell), Steve (Clay Mitchell), Steve (Clay Mitchell) and Adrienne are trapped by the fog, was held together by an equally long piece consisting of a ball / harpsichord driven by rising and falling synthesized tones. Finally the new version of **THE FOG** was dubbed and I saw the final answer print in December, about one month before the picture was due to open. I saw the picture worked. **THE FOG** opened to what would become a commercial success. Bob Finkel, then president of Buena Vista Pictures, sent me a framed page from **Movie Weekly** showing **THE FOG** number one of the top ten pictures in the country. I still possess this particular piece of framed glory and share of the title and association, with a still, how often I come to the edge.

JOHN CARPENTER

*at Sand Interview & Screen Council*