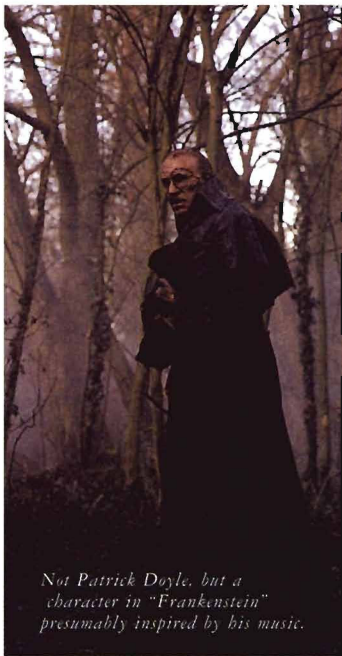


Talent

What's the Score?

Henry Mancini said that along with Jerry Goldsmith, **Patrick Doyle** was the finest musical talent working in the movies. Patrick who? Even if his name doesn't have the marquee value of a Jerry Goldsmith or John Williams, Doyle is an increasingly visible—and certainly audible—presence. Last year, he scored four wildly different movies: *Much Ado*

About Nothing, *Into the West*, *Needful Things*, and *Carlito's Way*. "It may have seemed as if I were a bit of a sausage factory," he says. "But they'd been sitting around for a while." Like John Williams with Steven Spielberg and Bernard Herrmann with Alfred Hitchcock, Doyle has formed a bond with director Kenneth Branagh that extends to their latest collaboration, *Mary Shelley's Frankenstein*. Except for *Peter's Friends*, every movie directed by Branagh features



Not Patrick Doyle, but a character in "Frankenstein" presumably inspired by his music.

Doyle's unabashedly romantic, full-bodied music. So when he's not writing a piece to celebrate the queen mother's birthday or turning down commissions for symphonies (much too busy), what does Doyle do to relax? No music, please; he reads books...about other composers. "I've just recently read Benjamin Britten's [biography]," he admits. "And I've just bought Verdi's and Berlioz's biographies. I'm *desperate* to get into them."

MICHAEL GILTZ