



Announces:



**METALSTORM: THE DESTRUCTION OF JARED-SYN**

Composed and Conducted by **RICHARD BAND**

Intrada Special Collection Volume ISC 53

The early 1980s showcased a spirited, yet brief return of the 3-D craze, starting with 1982's *Comin' At Ya* and *Parasite*, and the following year's *Jaws 3-D*, and *Spacehunter*, to name just a few. Always ready to capitalize on a good thing, producer Albert Band rode the 3-D wave with his 1983 entry *Metalstorm*, directed by son Charles Band. Its timing was fortuitous, as Universal picked up the film to leverage their investment in the 3-D theater equipment for *Jaws 3-D*, making *Metalstorm* the biggest release for the Band family and giving composer Richard Band his biggest scoring opportunity.

Richard Band jumped into *Metalstorm* with a propulsive, heroic theme that would provide the backbone of the score, its brass and strings providing fuel for the film's nearly continuous driving montages, car chases, and flying sequences. The film is a *Road Warrior*-esque tale about a rough and tough "seeker" named Dogen who saves a damsel in distress and seeks out their mutual enemy, Jared-Syn, in his hidden "Lost City." As Band comments about his main theme, "It was an ostinato-type thing. The sky cycle chases had a different ostinato going on, with a lot of moving violins. So there was a thematic variation there, but a lot of the score was plain-old action." The score featured an orchestra of 75-80 players plus seven electronics players performing live with the orchestra. Because of the detailed attention required for mixing the electronics with the orchestra, Band oversaw the recording in the booth, while the late Shirley Walker assumed the podium. Band's contribution to the film clearly made it bigger, better, more exciting, and faster than what actually appeared on screen, showing how a good score can greatly enhance a film.

Nearly 25 years later, Band reflects on the emergence of an album after so much time: "*Metalstorm* would have been more significant in my career, especially given the fact that it was a big Universal movie. I don't think there's a question that it would have brought me much bigger and better work if an album had come out in 1983." And now, as if emerging from the 4<sup>th</sup> dimension itself, comes the premiere release of *Metalstorm*, remixed from the original multi-track elements at Universal in stunning sound.

This release is limited to 1200 copies.

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