



Announces:



THE STUNT MAN / AN UNMARRIED WOMAN
Composed by **DOMINIC FRONTIERE / BILL CONTI**
Intrada Special Collection Volume ISC 64

Intrada presents a new double-header release in its Special Collection, previously available as two LPs from the FOX record catalog and featuring two seemingly unrelated films. But look closer and you'll find two films about characters thrust outside the bounds of social normalcy, who must struggle to give new purpose to their lives. Based loosely on Paul Brodeur's 1970 novel, *The Stunt Man* (1980) tells the story of Cameron, (Steve Railsback) a young Vietnam vet and fugitive from the FBI. Eluding the police, Cameron wanders into a film production where a stunt man gets killed. Autocratic director Eli Cross (Peter O'Toole) offers the job to Cameron, giving him an opportunity to hide from his pursuers. Director Richard Rush turned to Dominic Frontiere to score the film, mainly a TV composer with notable scores for *The Outer Limits* and *The Invaders*, but also with some impressive theatrical work, including *Hang 'em High* and *Brannigan*. For *The Stunt Man*, Frontiere composed two principal themes that dominate the score. Booking ending both film and album is a rollicking, carnival-esque theme, in traditional A-B-A march form, an approach perfectly in keeping with Rush's vision of a surface veneer of clowning to hide pressure, panic, and fatigue. The second primary theme is a darkly romantic melody used mainly to depict the emotionally fraught relationship between Cameron and Nina (Barbara Hershey).

Paul Mazursky's *An Unmarried Woman* (1978) chronicles the efforts of Erica (Jill Clayburgh) to pick up and rebuild the shattered pieces of her life when her husband informs her that he is leaving her for another woman. In her path are numerous obstacles: her doctor makes a pass at her, an encounter with old friends shames her, and a blind date molests her. She perseveres with the help of her daughter, her friends, and her therapist. Conti leaves the first part of the film unscored, then begins by scoring the lonely moments of hurt and abandonment between Erica's encounters. It is not until Erica takes full charge of her life that Conti slips into high gear, accompanying her voice now, rather than her silence. Conti's main theme is bold and breezy, featuring tenor saxophone. Conti adeptly scores Erica's anger, pain and confusion; her uplift and empowerment; moments of introspection and transition; and finally even a little romance.

Both scores are featured on this CD in their original LP presentation from the original master elements. This CD is limited to 3000 copies.

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