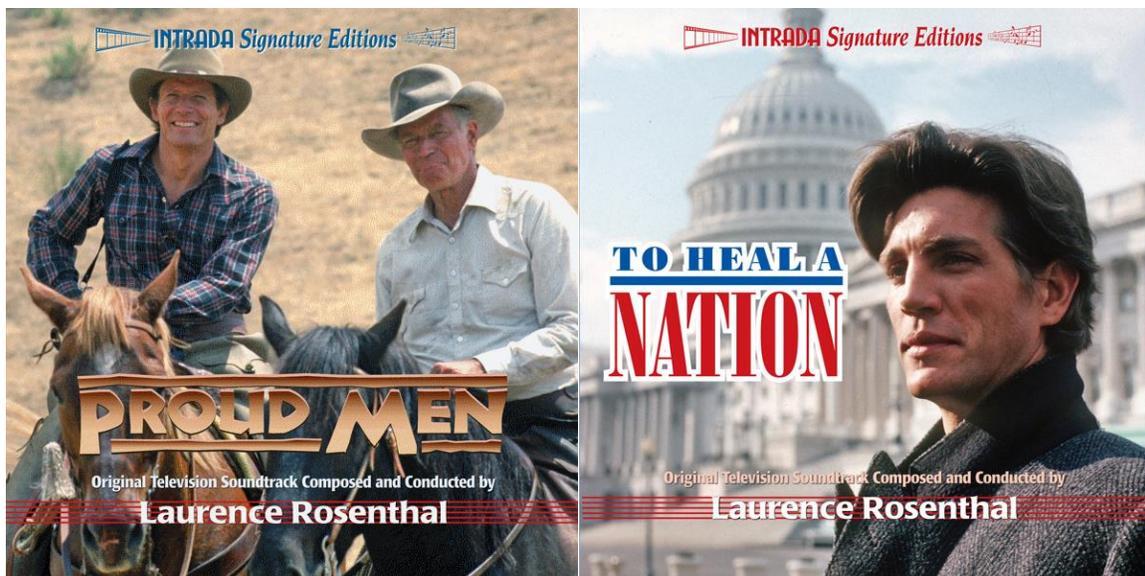




Announces:



PROUD MEN / TO HEAL A NATION

Composed and Conducted by **LAURENCE ROSENTHAL**
Intrada Signature Edition ISE 1018

Intrada's latest release by composer Laurence Rosenthal features two made-for-television films. The first is *Proud Men* (1987), where the untamed West belongs to the man who can rope it in—the American cowboy. Rancher Charlie McCloud (Charlton Heston) is one of the best, and he's proud of everything he's given to the land. Proud of everything except his son (Peter Strauss). Charlie Jr. shamed his father years ago, and McCloud can't—and won't—forgive him. But now McCloud is dying and Charlie Jr must try to make peace. Although they ride the land together, neither man will give in, and their pride soon turns into an explosion of rage. The violence can only end when these two proud men find the courage to face their past.

The second score represented is from *To Heal a Nation* (1988), where Jan Scruggs (Eric Roberts), a young veteran who after returning to an ungrateful country that he fought for, finds his only source of comfort in bringing understanding of the horrors of war to the same American government and people. His crusade to erect a memorial to honor those who fought and died in Vietnam meets with a seemingly hopeless battle for the approval of Congress and government groups. Despite the overwhelming struggle, Scruggs' vision of a memorial became a reality.

Rosenthal found that the difference between the films is not so much in idiom as in emotional tone. "*Proud Men* is a strong, personal, father-and-son story. One feels in the music a quality reflecting the love and pain of that relationship. This is set against a Western panorama, full of action, equestrian excitement, round-ups." In contrast, he characterizes the music for *To Heal a Nation* about individuals who make up a nation, rather than the individuals themselves. "While related stylistically to the *Proud Men* score, this music is more impersonal, as though speaking of concepts, principles, ideals."

Both scores are featured in complete form from the original stereo elements, presenting two more Rosenthal gems from his rich body of work.

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