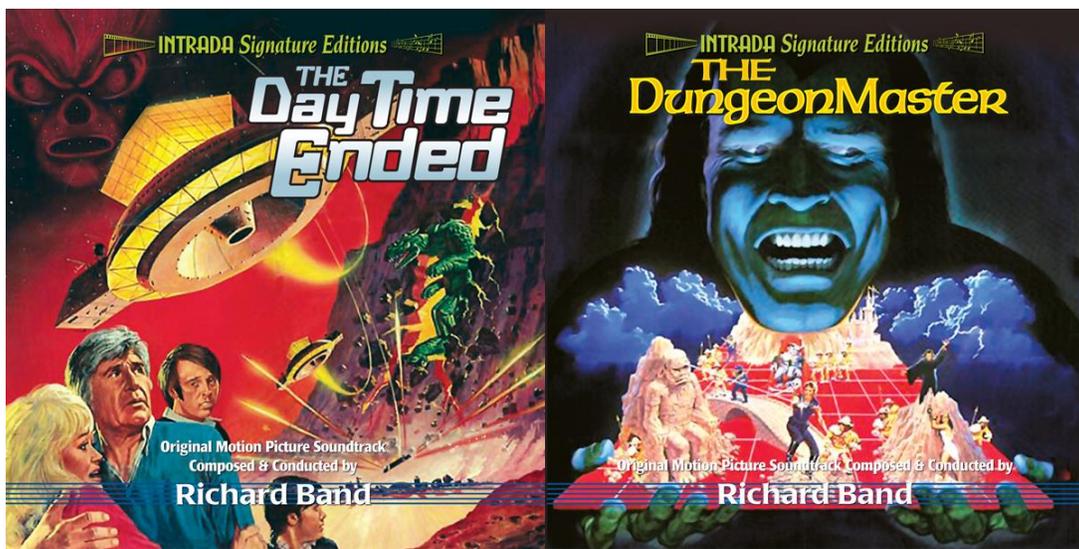




Announces:



THE DAY TIME ENDED/THE DUNGEONMASTER
Composed and Conducted by **RICHARD BAND**
Intrada Signature Edition ISE 1021

The resurgence of interest in sci-fi and fantasy in the 1980s, coupled with the rise of a generation of young effects filmmakers, led to the greatest surge of cinefantastique in almost three decades. Between 1979 and 1989, Richard Band, often working with his brother Charles at Empire Pictures, scored two dozen such films. Showcased on this double header Signature Edition release are two such scores:

The Day Time Ended (1980) tells the story of a family seeking refuge from city life. Grant (Jim Davis) and wife Ana (Dorothy Malone) build a futuristic ranch in the southwestern desert to make a new home with their sons. But mysterious and frightening things happen almost immediately, brought on by a celestial convergence whose nexus is on the site of their home. A series of visits by a tiny sprite-like alien, giant monsters, and a mechanical alien probe culminates in the entire family's displacement to another dimension. *The Day Time Ended* was Richard Band's first orchestral score, an exciting and scary experience for him. "As I was checking the scores on the plane to England, I suddenly realized that I would only have six hours to record the entire thing! Luckily, it all came off without a hitch," remarks Band of the experience. For his first orchestral experience, he delivered the perfect science-fiction score and established that "Richard Band" trademark sound to be featured in his subsequent scores.

The Dungeonmaster (1983) features a shy computer geek named Paul (Jeffrey Byron) and his long-suffering girlfriend Gwen (Leslie Wing) who are captured by the eponymous villain (Richard Moll). The Dungeonmaster sends the couple on a series of perilous adventures, pitting them against animated Mayan statues, trolls, road warriors, heavy-metal musicians, and the LAPD. *The Dungeonmaster* came at a time when Band was committed to scoring three films simultaneously. Because of the crazy schedule, the orchestral cues were recorded at the exact same sessions as those for *Mutant* at Olympic Studios in England. Meanwhile, Gary Chang and Shirley Walker were recording the electronic parts back in the United States.

This colorful, sci-fi extravaganza features both scores complete, in excellent stereo sound remixed from the original multi-track elements.

This release is limited to 1000 copies in the Intrada Signature Series.

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