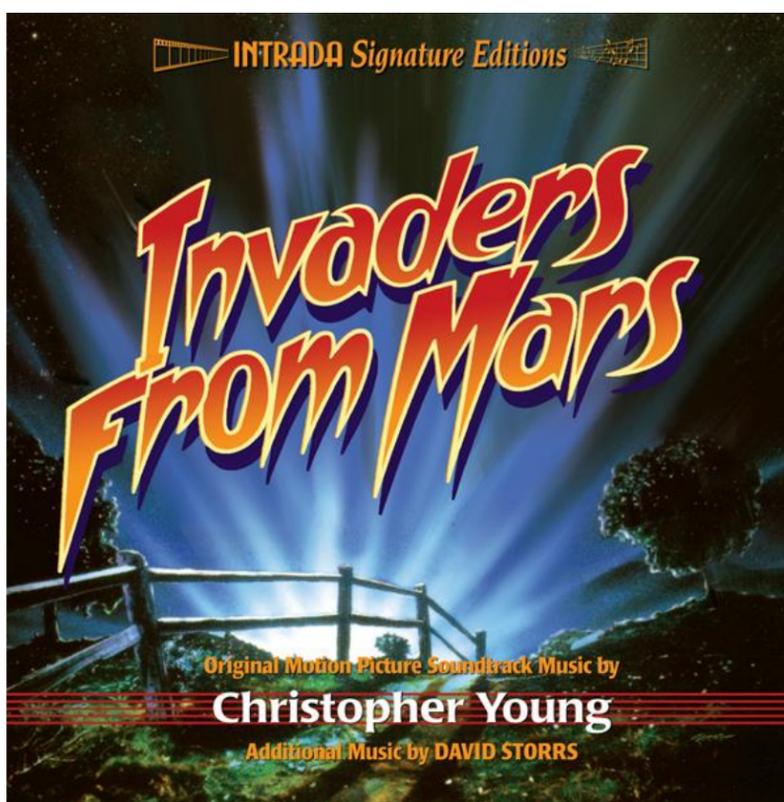




Announces:



INVADERS FROM MARS
Composed by **CHRISTOPHER YOUNG**
Additional Music by **DAVID STORRS**
Intrada Signature Edition ISE 1024

In 1986 Cannon Pictures' undertook an ambitious remake of the William Cameron Menzie's classic 1950 sci-fi thriller *Invaders from Mars*. As in the original, a young boy named David (Hunter Carson) is woken from his sleep by the sight of an alien spacecraft landing just over the hill near his home. He attempts to get help from authority figures, including his own parents (Timothy Bottoms and Laraine Newman) but the effort proves futile—they are all under the control of the alien invaders. Eventually gaining the trust of his psychiatrist (Karen Black) David and a squad of Marines storm the ship for a battle royal with the creepy critters from another world. A top-flight team was assembled for this project, including director Tobe Hooper (*Poltergeist*, *Lifeforce*), special effects guru John Dykstra (*Star Wars*, *Battlestar Galactica*), and creature effects creator Stan Winston (later of *Jurassic Park*). For the score, the filmmakers chose a newcomer, but one who would make a staple of composing for science fiction and horror films, from *Hellraiser* and *Flowers in the Attic* to *The Core* and *Spiderman 3*: Christopher Young.

Initially, Young composed an electronic score, approaching the assignment as musique concrete, incorporating the recorded sounds of drill presses, waterfalls, and crowd noises along with electronically generated tones and acoustic percussion. The sounds were reprocessed with synthesizers and tape recorders into a heady brew that dissatisfied the film's producers. The sound was just too avant-garde, so portions of the score were replaced – Young took a step back and quickly re-scored a handful of sequences for full orchestra, bringing both warm symphonic themes and dynamic action material into the growing mixture.

Still not fully satisfied, the filmmakers brought in composer David Storrs to provide an all-new synthesizer score, appropriate for the sci-fi genre without being too severe for audiences—or the filmmakers. Storrs responded quickly with all new music, still electronically realized but now offering hints of melody and tonality.

All three scores appear in the film, although moved around, re-edited, replaced and truncated. At the time of the film's release, the David Storrs electronic score was the only actual soundtrack recording made commercially available (and then only on LP). Years later, Christopher Young took five brief segments from his synthesized cues and carefully shaped them into a whole new fabric, weaving in the distant sounds of Gregorian chant, working new layers of piano into the texture, manipulating his tape playbacks and re-mixing virtually everything into one lengthy 34-minute "collage" that was released on CD in 1994. For this 2-CD release, Intrada has restored all of the music from all three scores in their entirety, remixed and mastered from the original multi-track elements, and includes as a bonus the 34-minute collage Young also created.

Here it is, finally all in one place, the complete scores to *Invaders from Mars* in a limited release of 1200 copies

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