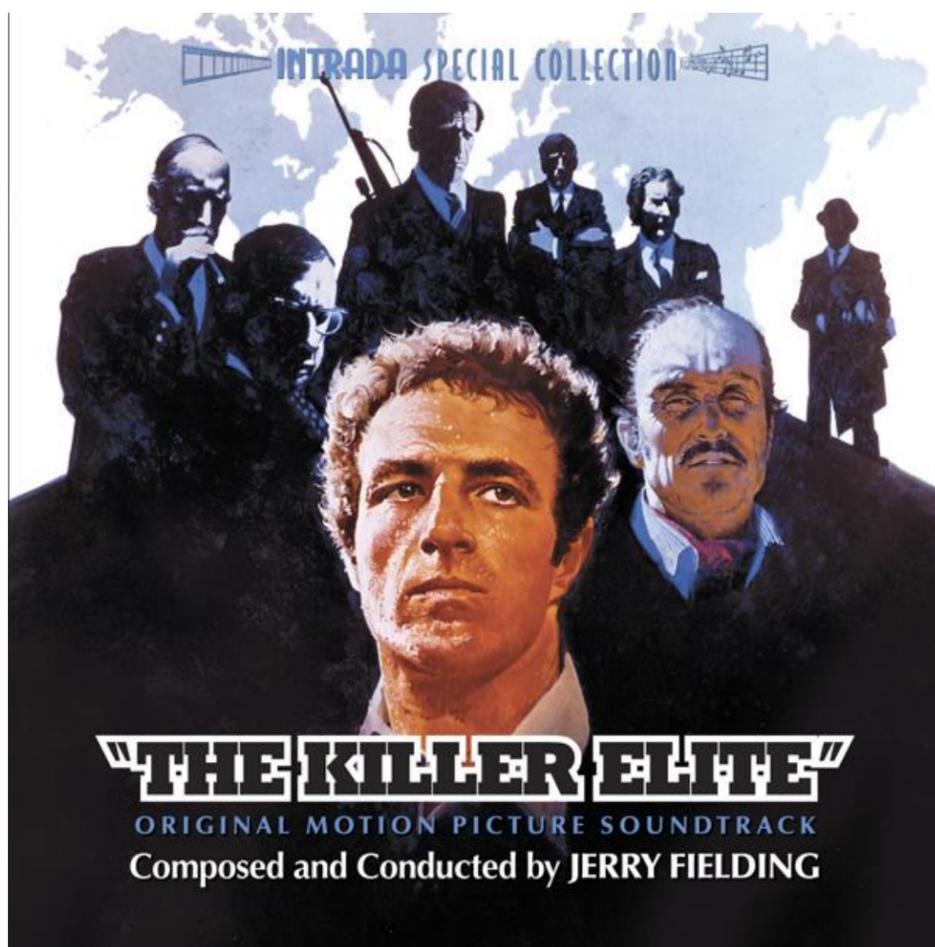




Announces:



THE KILLER ELITE

Composed and Conducted by **JERRY FIELDING**
Intrada Special Collection Volume ISC 85

The 1975 United Artists film *The Killer Elite* was the final collaboration between director Sam Peckinpah and composer Jerry Fielding, delving into the lives of two assassins at a super-elite, CIA-like agency. "Trust no one" is evident as one moral of this story – as agent George Hansen (Robert Duvall) shoots his partner Mike Locken (James Caan), deliberately maiming him in order to “retire” him from the “life.” Left crippled, Locken struggles back to health and some level of fitness, while persuaded to return to active duty when Hansen resurfaces, now playing for the other side. Locken’s only motivation to put himself through the painful rehabilitation is his need to confront Hansen about the whys and wherefores of his heinous action.

Like Locken, the music for the most part is constricted, clinging to the shadows. Since the character is a partial invalid, Jerry Fielding’s music “stays close, encircling him like a chain around his neck. The tolling pulse is Locken’s throb of anger, his inability to move as he once could, and the anguish that accompanies him everywhere, rising and falling like a gorge in Locken’s throat,” comments Nick Redman in his liner notes.

Intrada initially released selections of *The Killer Elite* on its *Bring Me the Head of Alfredo Garcia* album. This new release of the complete score expands on Intrada’s initial release, so that now it can be enjoyed in all its varied colors: light, dark, solemn, and airy, including the omitted jazz cues that play an integral part of the on screen action. One highlight on this new disc, never heard before, is the original take of the main title. The bass line in the opening basses, piano, and tuba is greatly reinforced by the low brass and played fortissimo, and the finale of the piece features a tympani crescendo in the closing bars for a dramatic punch. All this probably made the music too forceful, so Fielding greatly reduced the low brass to a solitary tuba and the crescendo was removed for the alternate version heard in the film.

Redman describes the additional music: Among the other cues added to this CD are: “Locken Shot”; “In The Limo”; all the fun and engaging source music for “Mac’s Garage,” which eagle-eared listeners will recognize from other Fielding scores; “Hot Waltz On Thin Ice In Two Movements Without Pause,” surely one of Jerry’s wackiest cue titles; the short, but ominous “Listen Carefully”; and “Collis Gets His.” With the gorgeous “Sailing To Suisan Bay” (aka “Sailing, Sailing”), Fielding is able to open up—to allow the music to momentarily break free—but then he is forced to shut down again until the final liberation, when Locken heads toward the open sea, outward bound into the head wind of man uncertain future.

Remixed and remastered from the original stereo elements at MGM, this release is limited to 1500 copies.

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