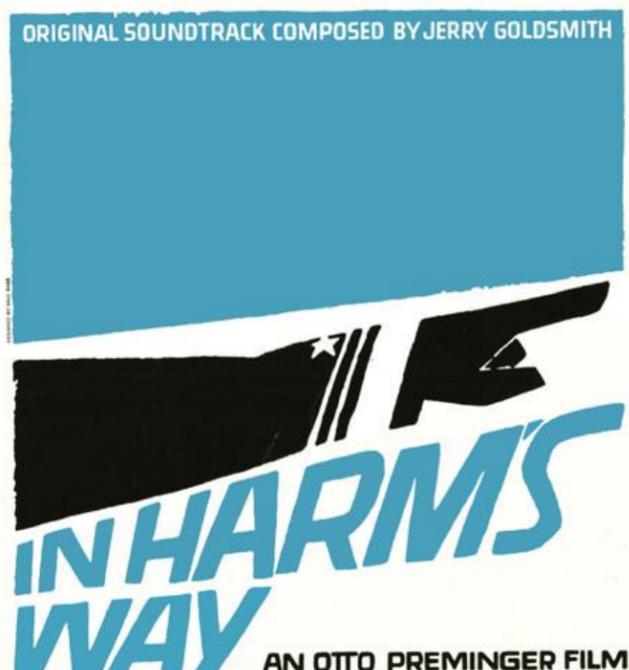




Announces:

 **INTRADA** SPECIAL COLLECTION 



IN HARM'S WAY

Composed and Conducted by **JERRY GOLDSMITH**
Intrada Special Collection Volume ISC 100

The 1965 Paramount film *In Harm's Way* was the most ambitious picture composer Jerry Goldsmith had tackled to that point in his career. With more than a dozen feature scores under his belt, he was a veteran. But working with the legendary Otto Preminger on a massive production with a cast including John Wayne, Kirk Douglas, and Henry Fonda represented a zenith. The film chronicles the early days of naval combat after Pearl Harbor and follows the naval officers and their wives, the devastating attack on Pearl Harbor and its aftermath, and the dramatic events that comprised those early days for America upon entering WWII.

True to form, Goldsmith carefully decided where to place music. No original music appears during the beginning of the picture (there is no main title), save for the dance band numbers. Prior to the Pearl Harbor sequence itself, Goldsmith works a sensual version of his original dance band number into a nighttime scene on the beach, but leaves the impending attack and the entire battle completely unscored. Later in the film Goldsmith's score kicks in. The resulting score introduces many of the trademarks that would later become signatures for the composer with his popular military film scores such as *The Sand Pebbles*, *The Blue Max*, *Patton*, *MacArthur*, *First Blood* and many others. Music was very important to Preminger. As the nearly three-hour drama concludes, the screen dissolves into a graphic depiction of WWII combat at sea, ending with a literal bang as the atom bomb is dropped on Japan. As the credits unfold, Goldsmith provides one of the finest and most intricately designed pieces of musical architecture in his repertoire.

In Harm's Way was easily the biggest picture he had scored up to this point, and the album introduced his military action music and exciting scoring style to the record-buying public for the first time. Neely Plumb produced the album, selecting 36-minutes of highlights from the score and creating a dynamic stereo listening experience. Intrada presents the complete album as originally produced in 1965, digitally re-mastering everything from the actual original stereo album masters for the first time and preserving the sequence as it originally appeared.

This release is limited to 3000 copies.

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