



Announces:



BILLIE/POPI

Composed and Conducted by **DOMINIC FRONTIERE**
Intrada Special Collection Volume ISC 125

Intrada presents a double-header from the United Artists record catalog of the 1960s. *Billie* (1965) and *Popi* (1969) are two flavorful, enthusiastic film scores by then-prolific composer Dominic Frontiere. *Billie* is hip, spunky and tuned to the sixties teenage beat with musical pleasures aplenty – while most of the songs here are in pop mode (with bubblegum lyrics to match), Frontiere’s score is often funky, bluesy, jazzy—befitting a man who, earlier in his peripatetic career, fronted a jazz sextet. *Billie* tells the coming-of-age story, with songs, of a 15-year-old girl (pluckily played by Patty Duke) whose athletic ability sets her apart from her peers, causing all sorts of endearing trouble with boys, parents, and school officials.

Five years later, Frontiere was offered a very different kind of project. *Popi* is a small film dealing with an unusual subject: the struggles of a Puerto Rican immigrant (Alan Arkin) to provide a decent life for his two little boys in New York’s Spanish Harlem. Eventually, he concocts a desperate scheme to pass them off as Cuban Boat People refugees, hoping that the resultant publicity will attract a potentially wealthy adoptive family who will get his children off the city’s mean streets. The music for *Popi* includes more dramatic content, including some beautiful Latin-flavored melodies and a wonderfully symmetrical, nautically buoyant sailing sequence. Frontiere shows his mettle, providing a score that both supports and enhances the film’s complex mix of comedy and wistfulness. He begins right out of the gate with a sprightly tune for the film’s main character.

For this premiere release of Dominic Frontiere’s scintillating, sparkling works for *Billie* and *Popi*, Intrada had access to the original stereo LP masters stored at MGM. This release features the original LP programs and is limited to 1000 copies.

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