



Announces:



STAY TUNED

Composed and Conducted by **BRUCE BROUGHTON**
Intrada Special Collection Volume ISC 167

Bruce Broughton had a formidable challenge when he tackled the scoring of the 1992 Morgan Creek feature *Stay Tuned*. As if writing over fifty minutes of score for an action packed movie about two people trapped inside a television set and forced to interact with all manner of real and animated villainy wasn't a daunting task in itself, Broughton would also be composing numerous mock TV themes for a steady barrage of channel-surfing TV antics. The journey through each television show parody, movie lampoon and commercial spoof contained within this film all required its own unique scoring approach. Broughton's music for *Stay Tuned* plays more like an inspiring adventure score rather than a full-blooded comedy. It is dynamic, colorful, extremely melodious, rhythmically energetic, and packed to the hilt with explosive musical gestures contouring the visual action with seamless precision. The mantle-piece of the score is a rousing main theme which accompanies the opening animated credit sequence paying homage to classic pulp adventure serials. This theme is developed extensively throughout the entire picture with minute fragments. For a composer as diverse and eclectic as Broughton, *Stay Tuned* offered a utopian playground where he freely flexed his compositional muscles in ways not commonplace amongst typical film projects.

Roy (John Ritter) and Helen (Pam Dawber) are a mild-mannered suburban couple at odds with each other concerning Roy's unbearable addiction to television. He drains away the days plastered in front of the telly watching countless hours of sitcoms, sporting events, vintage movies, and a smorgasbord of insufferable commercials. Enter Spike (Jeffrey Jones), who presents Roy with a small box revealing a state-of-the-art remote control sporting glossy red, yellow, and green flashing lights and a brand new "44-inch 900-line resolution three-way expanding matrix dolby stereo TV" sporting "666 channels of heart pounding skull-blasting entertainment" ... just what Roy needs to cure the nagging-Helen blues. Or is it?

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Released April, 2011