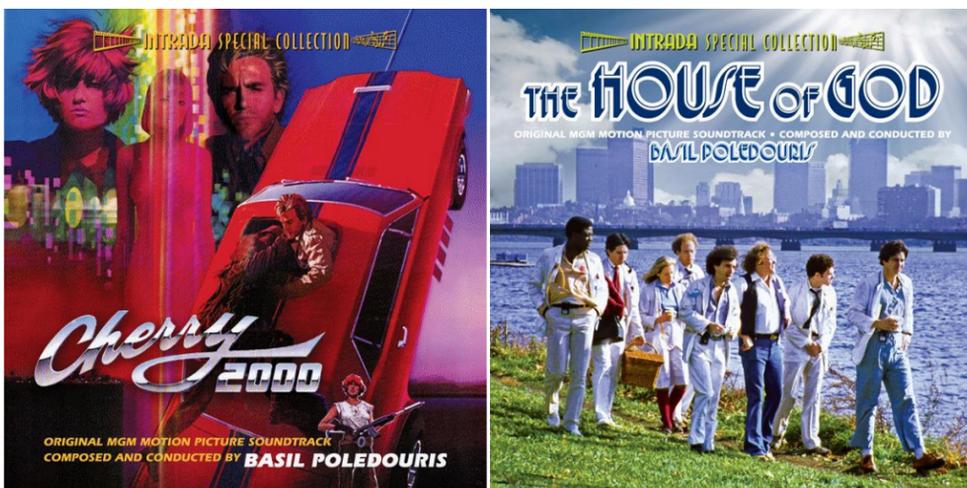




Announces:



CHERRY 2000/THE HOUSE OF GOD
Composed and Conducted by **BASIL POLEDOURIS**
Intrada Special Collection Volume ISC 174

Intrada presents the return of Basil Poledouris' score to *Cherry 2000* along with the premiere release of the same composer's score to *The House of God*. Recorded by the Hungarian State Symphony Orchestra and augmented with shimmering electronics, *Cherry 2000* provided Poledouris with a sense of creative freedom that infused his music with an offbeat, yet thrilling old school retro-western score. Poledouris' theme for Cherry encapsulates her dream-like, tender and romantic sense, for unlike most "robot" scores, there's nothing remotely threatening in Cherry's hypnotically beautiful melody. The combined elements of romance, action, and heroics makes for a colorful and infectious musical program. This release features the same contents as the previous Prometheus release, with some slight alterations in sequencing.

Set in the year 2017, *Cherry 2000* finds a society where recycling is king and production virtually nil. Robots are prized commodities, especially for mild-mannered Anaheim businessman Sam Treadwell (David Andrews), whose life is consumed by his total love for a girlfriend too perfect to be real. After Cherry (supermodel Pamela Gidley) blows her fuse during a bubbly lovemaking session, Sam finds that his only hope to resurrect her is to venture into the outlaw-filled desert wasteland, where another Cherry awaits her memory chip. He hires an equally beautiful, if far less lady-like "tracker" named E. Johnson (Melanie Griffith) for the task, and the duo engages in Road Warrior-inspired car chases, gunfights and much humorous bickering on their way to the robot-filled ruins of Las Vegas.

For *The House of God*, Poledouris scored this "dramedy" with an unconventional musical approach that would prove vital in uniting the film's volatile emotional tones, refining them by way of a classical score that could comment on the film's satire while also playing its segues into graphically powerful medical drama. Baroque music had been a favorite way of playing to the pompousness of academia (as well as its rarefied origins), and that's no exception here. He scored his music for an economical but full-bodied chamber orchestra of strings (violin, viola, cello, bass), flute, alto flute, oboe, English horn, clarinet, bassoon, two French horns, two piccolo trumpets (doubling standard B-flat trumpets when called for), tuba, harpsichord, plus organ and light percussion. The results are distinct and transparent.

The House of God details the eventful year that a group of interns spend battling their own nerves and the money-grubbing callousness of the hospital hierarchy.

This release is limited to 1500 units.

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