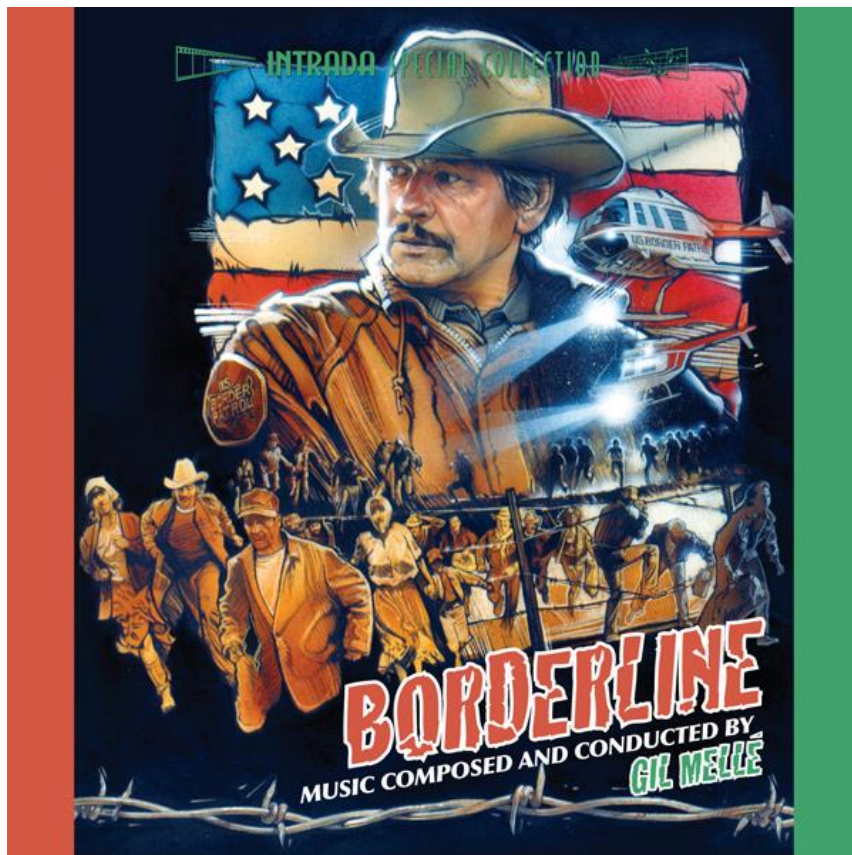




Announces:



BORDERLINE

Music Composed and Conducted by **GIL MELLE**
Intrada Special Collection Volume ISC 194

Composer Gil Mellé wrote highly experimental music for his film projects, melding orchestral writing with jazz, blending electronics with percussion, and utilizing both pleasant and dissonant harmonies. Yet, even with his history of experimentation, Mellé found the 1980 feature *Borderline* to be an unusual challenge. He composed over an hour of music but considerably less than that was used in the finished picture. And in an unusual turn of events much of his score was actually recorded twice. His initial approach was brazen, with an array of unusual ideas that were symphonic as well as jazz-based. It is rich with intense harmonies, full of percussion activity, and brimming with significant electronic keyboard effects and featuring a plethora of brass. As it turned out, the producers weren't fully satisfied with this austere approach and Mellé went back to rescore several sequences, bringing in new and more accessible thematic ideas as well as incorporating a slightly more traditional harmonic language performed by the London Symphony Orchestra. The final film draws from sizeable portions of both scoring approaches, although many cues are heavily truncated in the film and several appear in places different from where they were intended to go.

Intrada's premiere release of *Borderline* features all the music from the stereo 1/4" masters stored by Denise Mellé.

Borderline is the first of the "Mexploitation" films of the early '80s featuring predatory smugglers who traffic in illegal immigrants. Charles Bronson plays Border Patrol agent Jeb Maynard, in charge of a group understaffed, underpaid and overworked patrolmen on the southern California border. Ed Harris plays a Marine Vietnam veteran who makes money transporting poor undocumented immigrants across the border to work as cheap labor. When Maynard's senior deputy, Agent Scooter Jackson (Wilford Brimley), stops a tomato truck for a routine inspection, he discovers it is filled with human cargo. Hotchkiss greets the deputy with a shotgun blast, killing him instantly—along with an innocent teenage boy who is standing nearby. After Border Patrol agents discover the bodies, they call in the F.B.I. Assuming the murders resulted from a drug transaction gone wrong, the federal agents begin to work the case only to find evidence that makes Maynard think otherwise.

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