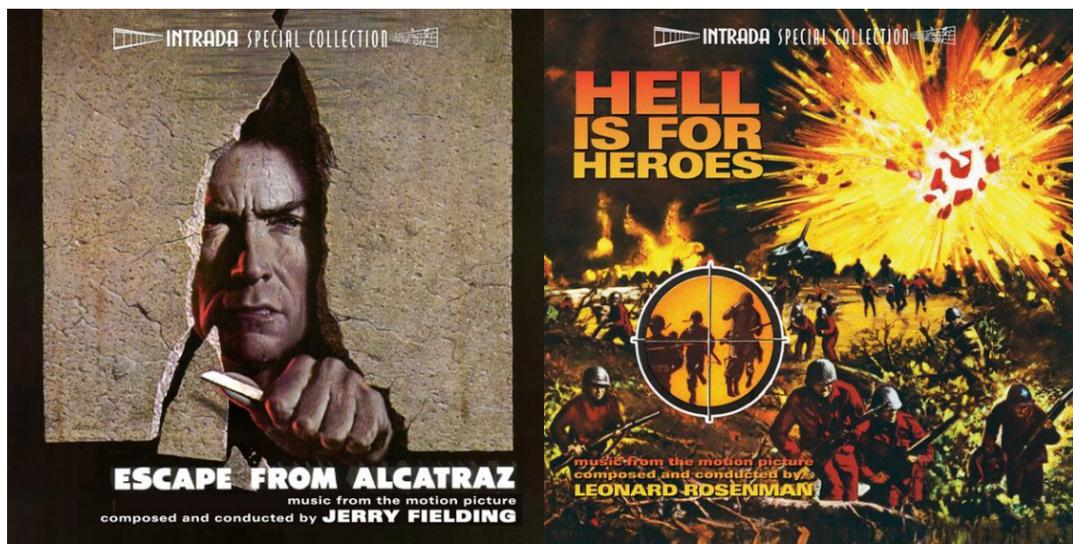




Announces:



**ESCAPE FROM ALCATRAZ/HELL IS FOR HEROES**

Composed and Conducted by **JERRY FIELDING/LEONARD ROSENMAN**  
Intrada Special Collection Volume ISC 236

From the pitted war zone of the Siegfried Line to the rough-hewn cliffs of Alcatraz Island, few directors equaled Don Siegel when it came to navigating the stark landscape of masculine cinema, frequently populated by tough men under extreme duress. This new release from Intrada features two such scores: Jerry Fielding's *Escape from Alcatraz* and Leonard Rosenman's *Hell is for Heroes*.

*Hell is for Heroes* was inspired by a true story from World War II about a small squad charged with holding an indefensible position along the Siegfried Line. The impressive ensemble cast included Bobby Darin, Fess Parker, Harry Guardino, James Coburn and Nick Adams, along with Bob Newhart as an out-of-his-depth private. But the star of the show was Steve McQueen as Reese, a rough outsider with a tarnished past who speaks bluntly and acts independently.

Leonard Rosenman was no stranger to war pictures, having previously scored such films as *Pork Chop Hill* (1959) and *The Outsider* (1961). Following *Hell Is for Heroes*, Pirosh would hire him to score the television series *Combat!* in much the same vein as his score for this feature. Rosenman's sparsely spotted score makes the most of its relatively brief moments in the picture using skittering low strings and scattered piano figures to create a bleak portrait of war as a state of constant unease and agitation. The studio archived *Hell Is for Heroes* on three-track 35mm mag, allowing for a present-day true stereo mix

Based on true events, *Escape from Alcatraz* focuses on the prison in June 1962, when three convicts managed to create dummies for their beds, dig through their cell walls and escape into San Francisco Bay. Unconfirmed sightings fostered rumors that they had survived the treacherous waters. Alcatraz prison closed less than a year later.

It immediately became apparent that the film required an unconventional, amelodic approach. Fielding opted for musique concrète, an electro-acoustic form, involving sonic manipulations beyond the normal spheres of melody, harmony and meter. Using techniques developed in his personal studio, Fielding dramatically altered the speed and pitch of individual instruments (as well as sound effects from the film) to achieve an intensely eerie atmosphere. This premiere CD presents the tracks in varying forms of stereo and artificial stereo for optimal listening purposes.

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