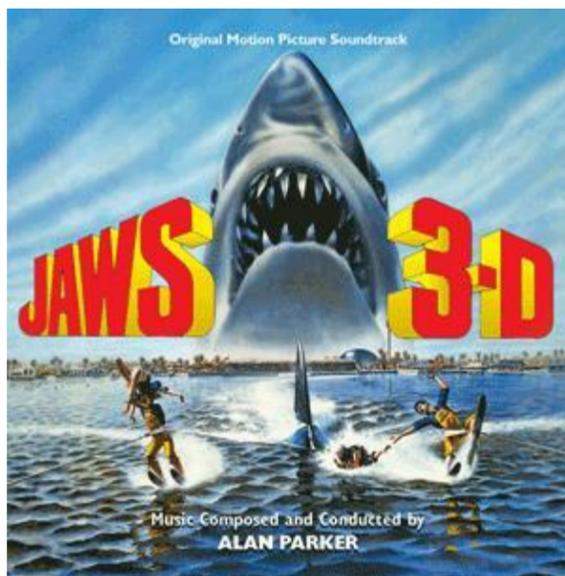




Announces:



JAWS 3-D

Composed and Conducted by **ALAN PARKER**
Intrada Special Collection Volume ISC 322

For this latest edition in the Intrada Special Collection, Intrada has revisited an earlier Special Collection release – Alan Parker's score to *Jaws 3-D* – and remixed and reassembled the entire score for this 2-CD set. Although *Jaws 3-D* was Alan Parker's his first feature film assignment, he delivered an exciting and sometimes even romantic score, being the first *Jaws* score to feature a love theme. It is a rousing mixture of his own original material and the world-famous John Williams theme. Like Williams' *Jaws 2*, it frequently takes a high-spirited approach, emphasizing the fun nature of the Sea World setting, with the main title featuring both the shark theme and a rousing motif for the water-skiers. Parker put his own stamp on the film's shark music:

“While the main motif is exactly the same as John Williams' [basses and cellos], I did a different horn thing for my own shark theme that would have a slight edge to it. There are two Great Whites here, a mother and a baby. So I wanted the score to differentiate their identities and level of threat. While their motif is the same, the baby has a lighter presence with two horns, woodwinds and strings. And when the mother comes in, she's scored with six horns and the entire trombone section. It's music that has more 'weight.' It's the difference between saying that one shark isn't too bad and then suddenly hitting the audience between the eyes with something bigger and nastier.”

Parker composed and conducted enough music for two pictures. He made numerous rewrites and often recorded two different versions of his cues, recording one version at a given session, then making significant changes that altered not only the timing but the tone and intensity of the cue involved and recording the new version during another session. In the final cut, almost all of Parker's cues are truncated, with a large portion of them being used in places for which they were not originally intended. For this release Intrada was provided with all the original 1" eight-channel scoring session masters of every cue; the ½" 15 ips Dolby A-encoded three-channel stereo mixes of all of the rewrites, overlays, stingers and other short bits; and the ¼" 15 ips Dolby A-encoded two-track stereo mixes of the source cues—everything that was recorded in London between late April and mid-June of 1983.

The film takes place in a brand new water park, where chief engineer Michael Brody is expecting a visit from his younger brother Sean, who is still terrified of the water after the shark attacks that haunted his childhood. As a series of mysterious deaths and disappearances plagues the park, Brody and his girlfriend, marine biologist Kay Morgan, discover another visitor—a small Great White shark. Kay tries and fails to keep the shark alive in captivity, but soon the cause of the deaths becomes apparent—the shark's full-size mother, who is stalking the park's lagoons.

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Released May 2015