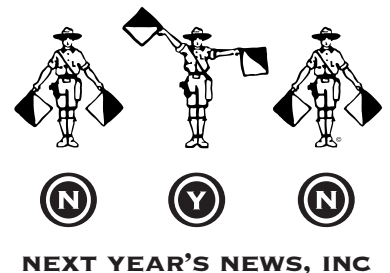


# News Release

## For Details, Contact:

Paula Ashley / Next Year's News, Inc.

Direct Phone: 419-241-3698, ext. 203



C O M M U N I C A T I O N : W H A T E V E R I T T A K E S !®

## FOR IMMEDIATE RELEASE

### **With his score for "Caravan", composer Tim Story explores a musical terrain far from his Ohio home**

It is 4,000 miles from Tim Story's recording studio in northwest Ohio to the cosmopolitan hum of Madrid, Spain. From there, another four hours by jet to the deserts of Niger. Beyond that, the Himalayas of Nepal would entail an unimaginable nine-month journey by caravan.

So why choose Story to score Caravan, a feature-length Spanish documentary set in Nepal and north Africa? On the surface, the American's elegantly introspective 'ambient chamber' music might seem an unconventional choice for a film set in such exotic locales. But a familiarity with Story's uniquely evocative music leads to a more logical explanation.

"I saw a thousand adventures, dunes, sky, stars, and empty spaces," says Caravan's music supervisor Alán Cantos, "and I was only two-thirds into [Tim's] first CD!" Discovered one day on a Madrid radio station, Story's music had stayed with Cantos, prompting him to share it with Caravan's director Gerardo Olivares during one of the film crew's shoots in Niger. It became a kind of soundtrack for their long days and nights in the desert.

From the production company of award-winning director Pedro Almodovar, Caravan weaves together a pair of compelling stories, seen through the eyes of two adolescent boys: Pemba in Nepal, and Rabdoulah in Niger. Each will embark on an adventure that few of us Westerners will ever experience — the centuries-old salt caravans. An economic necessity, and a fast-disappearing rite of passage in their respective cultures, the journeys that Caravan documents will be the first of these boys' young lives. Filled with stunning images of incredible beauty and danger, the documentary also impresses with its subtle portrayals of Pemba and Rabdoulah. Illuminating this narrative, and connecting these diverse threads with understated power and sensitivity, is the music of Tim Story.

There are the occasional geographic cues in Story's music for Caravan: the tongue drums deftly played by Louie Simon, the oriental flute in one piece or the chants of Tibetan Buddhist monks in another, all of which conjure for the listener a vivid sense of time and place. But this soundtrack is no world music travelogue — the orchestration is primarily Story's unique palette of Western classical instruments and subtle electronics, and the landscapes he renders are the internal landscapes of human experience. Caravan is a film about people, and Story's music searches for the nuances and truths of human nature.

Beautifully articulated by Kim Bryden's oboe and Martha Reikow's cello, Story's spare yet rich themes map for us the emotional terrain of Pemba and Rabdoulah's journeys; and in doing so, give us a recording that is strikingly haunting and surprisingly rewarding, even when removed from the film itself.

Remixed, re-sequenced and in some instances even re-composed by Story himself for this cd release, Caravan shows clearly why the Grammy-nominated composer has been called "a master of electronic chamber music" (CD Review, USA), and "a true artist in the electronic medium" (Victory Review, USA).

###

for artist's biography: [www.timstory.com](http://www.timstory.com) • for release information: [www.nepenthemusic.com](http://www.nepenthemusic.com)

P: 419 241 3698 • 800 659 3615 / F: 419 241 3640 / [WWW.NYNINC.COM](http://WWW.NYNINC.COM)

DELIVERY: ONE SOUTH SAINT CLAIR STREET • TOLEDO, OHIO USA 43602 / MAILING: PO BOX 907 • TOLEDO, OHIO USA 43697-0907