

ORIGINAL MOTION PICTURE SOUNDTRACK

bachelor in paradise



FSM SILVER AGE CLASSICS

FILM SCORE SILVER AGE CLASSICS

"This morning I went shopping, and then I went to the Museum of Modern Art (they have a marvelous new exhibit there), and then I had lunch at the Plaza (Palm Court—eggs Benedict), and then a few minutes before three o'clock I stuck up my husband's bank."



"And one more thing: This is America, not Europe. Our attitude towards our women is different."

"Sex hasn't gone out, has it?"

"No, of course not." "I'd heard it had been replaced by television."

Album Produced by
Lukas Kondall

DISC ONE

Penelope

Music Composed and Conducted by
Johnny Williams

Song: "Penelope" Music by Johnny Williams,
Lyrics by Leslie Bricusse,
Sung by The Pennypipers
Song: "The Sun Is Gray" Music and Lyrics by
Gale Garnett, Song by Natalie Wood

1. Penelope/Building Pan 2:25
2. To Bergdorf's/Shoe Fly 2:17
3. Anthropology 2:06
4. Wedding Reception/Don't Be Jealous/Stolen Earrings 2:44
5. Sadaba and Ducky/ Forgotten Shoes 3:06
6. Penny's Arcade 1:30
7. Lenses and Contacts 1:54
8. Shopping Around/The Thrift Shop/Vintage Pastrami/ Sadaba's Salon 3:50
9. Muzak 3:00
10. At the Art Museum 3:02
11. Penny's Hobbies/Poolside/ La Bostella/Penny's Loot 2:27
12. Mannix Follows Penny/ Mannix Complicity 1:47
13. Anonymous Friends 2:28
14. Mildred's Mission 2:59
15. Penny's Party 1:11
16. Penny Runs Away/ Penny's Substitute 1:37
17. James's Vision/Patient Cured 5:41

18. End Title 1:57
- Total Time: 46:39

PENELOPE Album Recording

19. Penelope 2:00
20. Poolside 3:11
21. Penny's Arcade 2:28
22. La Bostella 2:12
23. The Girl in the Yellow Dress 2:39
24. Penelope (Instrumental) 3:23
25. Penelope (Love Theme) 3:16
26. Girl Chase 3:25
27. The Sun Is Gray 2:20
28. Sadaba 2:27
29. At the Art Museum 3:14
30. The Mad Professor 1:53
- Total Time: 33:10
- Total Disc Time: 79:54

DISC TWO

Bachelor in Paradise

Music Composed and Conducted by
Henry Mancini

Song: "Bachelor in Paradise" Music by
Henry Mancini, Lyrics by Mack David

1. Main Title 2:16
2. Home Again/Entering Paradise 1:51
3. Welcome 4:08
4. Drum Effects/ Bachelor in Paradise 3:18
5. Wake Up/Throughout the Day/ Wet Thumb 2:22
6. Top Shelf 2:14
7. Try It Tonight 1:10
8. Quite Civilized/Nosey 2:34

9. Oh Jacques 1:04
10. The Navel Sisters/Rosemary's Hula/Why Red 2:50
11. Pickles and Peanut Butter 1:15
12. A Splendid Piece 2:15
13. A Real Heel/A Sad Piece 2:06
14. Welcome Home/On the Couch 3:11
15. Wolf in Paradise 2:44
16. Sexy Ideas 1:18
17. Ancient Ritual 1:22
- Total Time: 38:31

BACHELOR IN PARADISE Bonus Tracks

18. Bachelor in Paradise (demo) 2:13
19. The Riviera 1:25
20. How About You 2:17
21. Easy to Love 2:03
22. Alone 2:03
23. Invitation 2:17
24. Green Dolphin Street 1:20
25. Star Eyes 3:37
26. Belly Buttons and Booze 2:50
27. Doorbell Effect 0:14
- Total Time: 20:08

PENELOPE Bonus Tracks

28. Penelope (original ending) 2:20
29. Onward Christian Soldiers/ Happy Days 1:04
30. James Breaks Even 1:00
31. Village Party 2:14
32. The Sun Is Gray (film version) 1:53
33. The Sun Is Gray (alternate) 1:42
- Total Time: 10:26
- Total Disc Time: 68:15

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Hooray for Hank and Johnny

If a member of the general public were asked to identify a film composer at any point during the past four decades, their response would most likely have been one of two men: Henry Mancini during the '60s and early '70s, or John Williams in the post-*Star Wars* era. Both men not only wrote film music that invaded the pop-culture consciousness, but both were also highly visible in public concerts and television appearances.

Eight years Williams's senior, Mancini rose to prominence first, with the theme to *Peter Gunn*, but Williams was there too, playing piano on the *Peter Gunn* LP and its sequel, along with several other Mancini albums (*Mr. Lucky*, *The Mancini Touch*, *The Blues and the Beat*, and *Combo!*). In the early '60s Williams seemed for a time to be following in Mancini's footsteps, scoring a detective show (*Checkmate*) that spawned a soundtrack album, and a follow-up LP that featured big band arrangements of show-tune standards (*Rhythm in Motion*). Success did not come so quickly, how-



2



ever: Williams paid his dues for several years working on episodic television at Revue Studios and scoring comedy films, just as Mancini had spent a good chunk of the '50s writing monster-movie music (and everything else under the sun) at Universal.

Later on, both would enjoy a long-standing relationship with the Boston Pops (Williams as music director and then conductor laureate, Mancini as a regular guest conductor who led the Pops both in Symphony Hall and on tour), both would write theme music for NBC News, and both would be highly lauded for their accomplishments (Mancini was featured on a 2004 postage stamp, Williams is a 2004 Kennedy Center Honoree).

But during the 1960s both men were often scoring the type of film represented on this album: a swinging comedy with an animated title sequence requiring a healthy dose of jazz and easy-listening source music. Mancini got more A-list assignments and Williams more of the leftovers, but it is not too large a stretch to imagine Mancini scoring *Penelope* and Williams providing the music for *Bachelor in Paradise*...

3

Bachelor in Paradise



Bachelor in Paradise (1961) was an amiable Bob Hope comedy offering a gentle critique of American suburban life circa 1960. Hardly the swinging-'60s, Austin Powers-style romp the title might imply, the film is instead a wry look at postwar America of the 1950s: stay-at-home moms, workaholic dads, and rows of identical houses in planned communities. True to form, Hope does not so much act a role as play Bob Hope, delivering a string of one-liners, opposite a fine performance by romantic lead and "straight man" Lana Turner.

Hope plays the "bachelor" in question: Adam J. Niles, a jet-setting author who writes books about the romantic lives of various cultures (*How the Swedes Live*, *How the French Live*, etc.). When faced with tax problems, Niles is sent by his publisher to the perfectly trimmed Paradise Village, California to write a new book, *How the Americans Live*, so as to pay off Uncle Sam. (Adam quips of Paradise: "You mean one of those tract things where they tear down the old slums, and put up new slums?")

Accustomed to a bachelor's life, Adam is instantly out of place in the bedroom community. All of the other residents are married, except one: Rosemary Howard (Turner), a lifelong bachelorette who brushes aside his charms. With the local wives off limits (due to his publisher's edict), Adam nevertheless educates the women in spicing up their marriages as a way of acquiring material for his book. The wives' endeavors flop and the men of Paradise, convinced that Adam is having affairs with their spouses, attempt to run him out of town. Adam and Rosemary find themselves attracted to one another but he refuses to give up his bachelor's life to marry her—until the end, when he uses a courtroom setting to confess his love, and she gratefully returns it, in the process criticizing the men of Paradise for failing to appreciate their wives.

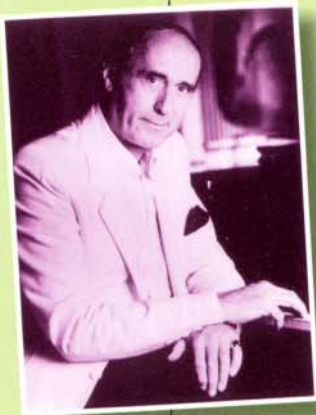
Hope made *Bachelor in Paradise* in the shadow of another film, *The Facts of Life* (1960), which also featured true love and marriage in a suburban setting. *Facts* had co-starred no less than Lucille Ball, a tough act for any comedienne to follow, let alone a dramatic actress. Still, Turner was more than believable as the sort of no-nonsense knockout who would land a devoted bachelor. Turner was making her first return to M-G-M since her long-term contract had expired with *Diane* in 1956 (FSMCD Vol. 7, No. 3), and Hope had long wanted to star with her. Appearing in smaller parts were: Jim Hutton and Paula Prentiss, being groomed as a new romantic-comedy couple by M-G-M after debuting in *Where the Boys Are* (1960); the curvy Janis Paige as a would-be femme fatale; and Agnes Moorehead as a stone-faced judge. The screenplay by Valentine Davies and Hal Kanter was based on a story by Vera Caspary, who had written the novel on which *Laura* (1947) had been based, along with screenplays such as *A Letter to Three Wives* (1949) and *Les Girls* (1957).

Bachelor in Paradise received good reviews and has added appeal today as a loving snapshot of 1960 California suburban life, with CinemaScope depictions of furniture, clothing, appliances, cars and fashions that have since been relegated to the dustbins of Americana. The icing on the cake was the formfitting music by a rising star of television who was about to become one of the brand names of 1960s cinema and popular music: Henry Mancini.

The son of Italian emigrants, Henry Mancini was born in Cleveland, Ohio in 1924, and raised in the steel town of Aliquippa, Pennsylvania. His father encouraged his interest in music and he became enamored with conducting and arranging, which

took him to studies in Pittsburgh and then at New York's famed Juilliard School of Music. He spent three years in the Army during World War II before hitting the big band circuit, where he met his wife, singer Ginny O'Connor. It was Mrs. Mancini's appearance in a short film for Universal-International that led to Mr. Mancini's 1952-1958 tenure at the studio. He arranged music for *The Glenn Miller Story* (winning his first Oscar nomination) and *The Benny Goodman Story*, among around a hundred other pictures—most notably Orson Welles's *Touch of Evil* (1958). Mostly he provided background scoring to just about everything under the sun, often collaboratively and anonymously, work that he didn't particularly like aesthetically, but appreciated for the crash course it offered in film composition.

Being laid off at Universal was the best thing that could have happened to Mancini: he met Blake Edwards and provided the innovative soundtrack to Edwards's private-eye TV show, *Peter Gunn* (1958-1961). Jazz had been around in film music throughout the 1950s, particularly from composers such as Alex North and Elmer Bernstein, but Mancini brought it new life and popularity. His innovations were multiple: an emphasis on instrumental color and smaller ensembles (a budgetary consideration with terrific artistic consequences); the use of modern recording techniques; and the employment of first-rate jazz musicians. Everything that was "anti-Universal" found



a home in *Peter Gunn*, making it one of the most famous television soundtracks—and soundtrack albums—of all-time. It wasn't just the notes but the attitude that was new: Mancini's scoring through his career would be marked by "foreground" themes and pieces; an exploration

of source music rather than underscore; and a sensibility that was jazzy and bright yet spare and undeniably hip. Mancini would be the pioneer of the single unifying force amongst the great scores of the 1960s by Jerry Goldsmith, John Barry and Ennio Morricone: the emphasis on sound itself—unique orchestration—to find the soul of a film. The echoing trumpets of General Patton, wah-wah brass of James Bond, and harmonica of *The Man With No Name* all had their provenance in the electric bass line of *Peter Gunn*'s opening theme.

With his theme for a second Edwards TV series, *Mr. Lucky*

(1959-1960), also a recognizable hit, Mancini was ready to tackle the feature world as a freelancer. His partner in crime was most often Edwards: *High Time* (1960), *Experiment in Terror* (1962), *Days of Wine and Roses* (1962), *The Pink Panther* (1963) and its sequels, *The Great Race* (1965), *The Party* (1968), *Victor/Victoria* (1982) and more. With non-Edwards projects such as *Hatari!* (1962) and its "Baby Elephant Walk," *Charade* (1963), *Wait Until Dark* (1967), *The Molly Maguires* (1970), *The Thorn Birds* (TV, 1983) and *Lifeforce* (1985), Mancini would become not only one of the most accomplished dramatic film composers, but a brand name in

pop music that bridged the gap between traditional American songwriting and the broad appeal of rock and roll. As critics have noted, he could impart more character into a bass line than most composers could in an entire piece. He was, following Dimitri Tiomkin and until John Williams in the late 1970s, the best-known human face of film composition. And he remains the only film composer to work in the Hollywood film industry who, once his career was established, was regularly able to retain the publishing rights to his scores—not even Williams can claim that.

In 1961 most of this success was in the future and Mancini was a star of television breaking back into features. *Bachelor in Paradise* was recorded only a few weeks before the release of yet another Edwards film that would be Mancini's single most successful film project: *Breakfast at Tiffany's*, featuring "Moon River" (lyrics by Johnny Mercer). One wonders if Mancini had any notion that the hit of a lifetime was only weeks away; in fact, it was "Moon River" that bested the song "Bachelor in Paradise" (lyrics by Mack David) when both were nominated for Academy Awards.

Mancini's careful shepherding of his work had one side effect that has somewhat deprived future generations: he insisted upon re-recording all of his soundtrack albums (on RCA Victor) so that they would be more enjoyable and accessible for the public; as a result, virtually none of his classic '60s scores are available today in their original soundtrack recordings. (The recent release by Intrada of *Mr. Hobbs Takes a Vacation* is an exception.) *Bachelor in Paradise* is, then, a rare look at his scoring in its unadulterated form. It is also an example of why he sought to re-record his scores so strenuously: the main theme dominates the soundtrack to an almost unconscionable

degree, although there are some other vintage Mancini set pieces: the big band brass for Adam's flights to and from suburbia (track 2), a *Pink Panther*-like saxophone for the introduction to seductress Janis Paige (track 6), and effortlessly drawn comic suspense (track 14).

The theme itself is a jewel: tuneful, the happy man in his perfect surroundings—better living through suburbia—but with just a wink to indicate the humor beneath the façade. (The film's premise bears similarities to *Mr. Hobbs Takes a Vacation* in that both deal with beleaguered men in domestic peril.) As always with Mancini, the bells and whistles are literally in the bells and whistles—orchestration: big band brass, flutes (Mancini's own instrument), sparkling xylophones and vibes. It is as if movie music had always been in black and white, and now was in full color. The body of the score features verbatim statements of the theme, but the settings change drastically: a French waltz here (track 9), a nursery rhyme there (track 11), a marching band for a school crossing guard (track 5). Mancini had the guts and the smarts to know that (as John Williams has stated) the composer may play a theme 30 times, but the audience will only hear it a half a dozen. By not making his music "cuey"—hitting the audience over the head with Mickey Mousing—Mancini was empowering the increasingly cynical movie audiences to form their own conclusions, to laugh with the movie, not at it.

Henry Mancini passed away from pancreatic cancer in 1994; he was only 70. He was warm inside and out and beloved by all who knew him—personally, professionally and artistically. He cared about the art form to which he devoted his life and wrote more than one book on the subject. He deserved to live to be a thousand years old so that he could see, at that late date, how much people still love his music.



Disc two of this album features the complete score to Mancini's *Bachelor in Paradise*. The disc is arranged with a main program (tracks 1-17) followed by source cues (tracks 18-27); for purposes of these notes, the cues are discussed chronologically. All music has been newly remixed from the original 35mm three-track film.

1. Main Title *Bachelor in Paradise*—like *Penelope*—opens with an animated title sequence, done in the colorful style of '60s limited-animation (a graphic, two-dimensional look pioneered by United Productions of America Studios). Mancini's chipper introduction underscores caricatures of stars Bob Hope and Lana Turner flirting, cupid-style, but interrupted by the sprouting of suburbs. Mancini and Mack David's charming title song plays for the duration of the titles. (We hope you like the main theme, because you'll be hearing a lot of it!)

18

19. The Riviera Adam J. Niles (Bob Hope) enjoys the pleasures of the French Riviera, kissing a local beauty while dictating into a tape recorder—Adam is an author specializing in the lovemaking of different cultures, and he is in the midst of research for his latest book. Mancini provides a French-flavored, quasi-source cue for bass, guitar and accordion.

2. Home Again Niles's publisher, Austin Palfrey (John McGiver), summons him back to New York—the author is in dire trouble with the Internal Revenue Service, thanks to a crooked business manager. Mancini's swinging brass and cool jazz flute accompany (stock) footage of air travel for the author's journey to Washington, D.C.

Entering Paradise Palfrey sends Niles to the suburban community of Paradise Village in California's San Fernando Valley, where he will write a new book—*How*

the Americans Live—to generate royalties to pay back the IRS. Niles is admonished not to become romantically involved with his "research subjects." The swinging brass continues for another jet takeoff, segueing to the main theme as Adam arrives in "Paradise."

3. Welcome Niles, masquerading as "Jack Adams," is driven to his rental house by its owner, Rosemary Howard (Lana Turner), who works for the community and is the only other single person in Paradise. The main theme plays for their gentle flirtation during the drive and their subsequent tour of Rosemary's home.

4. Drum Effects Niles's new neighbors are the Delavanes: Linda (Paula Prentiss), Larry (Jim Hutton), Stevie and Dougie. Larry arrives home as the boys watch

19

a *Tarzan* program on TV; Mancini recorded jungle drums as source music.

Bachelor in Paradise Helpless in the kitchen, Adam goes out to a diner, where Rosemary is also eating dinner; she spots him and hides. A relaxed version of the main theme plays through the scene—ostensibly as Muzak-style source music, as it is dialed in and out of the scene in midstream.

5. Wake Up Adam is awakened by a short big band cue emanating from his alarm clock radio—a joke on the part of the local disc jockey.

Throughout the Day/Wet Thumb Adam dictates his manuscript into a recorder, narrating the events of a typical day in suburbia. The tranquil main theme ("Throughout the Day") gives way to a jostling, hyperactive arrangement ("Wet Thumb") as the action is depicted in fast motion, including a drum-and-whistle passage for a school crossing guard. The speed of the

film—and the tempo of the music—return to a more relaxed pace when Niles arrives at a local supermarket.

20. How About You Adam shops for groceries. Mancini recorded this standard by Ralph Freed and Burton Lane (introduced in the 1941 Judy Garland-Mickey Rooney film *Babes on Broadway*, and published by EMI Feist Catalog, Inc. [ASCAP]) as the first piece of Muzak heard at the supermarket.

21. Easy to Love Adam encounters Rosemary in the meat department. This Sammy Fain/Irving Kahal standard (from the 1934 film of the same name, published by Fain Music Company and Remick Music Corp. [ASCAP]) is the third piece of Muzak heard in the supermarket (the second is a repetition of "Bachelor in Paradise" from track 4).

6. Top Shelf On his way home Adam meets the sexy Dolores Jynson (Janis Paige), estranged from Tom Jynson (Don Foster), the stuffy real estate magnate who owns Paradise. Dolores helps Adam put away his groceries, coming onto him in the process. Mancini provides a new, sultry number, with a hint of burlesque, as Adam wants to stay out of trouble but cannot help noticing her figure. The solo baritone sax anticipates the *Pink Panther* theme, which would come only a few years later.



7. Try It Tonight Adam educates the local housewives about spicing up their marriages; the main theme underscores one such meeting.

8. Quite Civilized Rosemary visits Adam at his rental house. This setting of the main theme suggests their mutual attraction, but Rosemary declines his proposition for a double date with the Jynsons. Mancini's sweetly romantic textures (soft vibes, chimes, muted trumpet) lay the groundwork for their burgeoning relationship.

Nosey Dolores arrives at Adam's place to take him out to dinner; Mancini's smoky "night" music for muted trumpet ends with a dissonant piano figure when a nosey neighbor spies on them. (This cue is actually heard after tracks 22, 23 and 24, below.)

22. Alone The film presents a montage of the Paradise wives surprising their husbands with romantic dinners—to disastrous results (except for the Delavanes, who frolic like teenagers). This source cue, "Alone" by Nacio Herb Brown and Arthur Freed (written for 1935's *A Night at the Opera*, published by EMI Robbins Catalog, Inc. [ASCAP]), is heard in the first household.

23. Invitation At the second home, this recording of "Invitation" ("And what's with the violins?" the husband barks) plays for the candlelight dinner. Mancini recorded Bronislau Kaper's popular theme (lyrics, not heard here, by Paul Francis Webster) from the 1952 M-G-M film *Invitation*, published by EMI Robbins Catalog, Inc. and Webster Music, Inc. (ASCAP).

24. Green Dolphin Street The third household—the Delavanes—features a brief excerpt of Bronislau Kaper's theme from the 1947 M-G-M film *Green*

Dolphin Street (published by EMI Robbins Catalog, Inc. [ASCAP]).

25. Star Eyes Adam's date with Dolores is a disaster, complicated by the appearance of Rosemary, who warns Adam of the imminent arrival of Tom Jynson. "Star Eyes" by Gene De Paul and Don Raye (from the 1943 film *I Dood It*, published by EMI Feist Catalog, Inc., and Hub Music Company, Inc. [ASCAP]) is heard as piano source music at the restaurant.

9. Oh Jacques The next day Linda Delavane reports to Adam about the romantic evening with her husband; they speak in French, and Mancini provides a playfully Parisian take on the main theme.

26. Belly Buttons and Booze Adam finally gets Rosemary out on a date, albeit to discuss business. Mancini provides a Hawaiian-flavored source cue, complete with mellow electric guitar, for the Polynesian-themed restaurant.

10. The Navel Sisters The second restaurant source cue, a faster-paced Hawaiian piece, plays as hula dancers take the stage.

Rosemary's Hula Adam is dumbstruck to see Rosemary performing a seductive hula. Mancini provides an exotic bongo backing.

Why Red Adam again hosts the neighborhood wives, helping them with their love lives as he dictates his book. (The cue title refers to the ladies dyeing their hair.)

11. Pickles and Peanut Butter Adam baby-sits the Delavanes' children; Stevie wakes up and asks for a pickle-and-peanut-butter sandwich. Mancini provides a

charming nursery-rhyme variation on the main theme as Adam tends to the children.

12. A Splendid Piece Tom Jynson orders Rosemary to evict Adam from her house (which he is renting), but she refuses and is fired. She goes to work for Adam as his full-time secretary, and their attraction blossoms. The main theme plays romantically as they have lunch one day, soft electric guitar and tender strings creating a candlelight atmosphere in the middle of the afternoon.

13. A Real Heel Adam asks Rosemary to stay with him—romantically—but she refuses since he will not propose marriage. The bittersweet arrangement of the main theme from "A Splendid Piece" is reprised.

A Sad Piece Adam leaves Paradise, summoned to Washington. Rosemary arrives at her house to find a farewell message from him on his tape recorder; Mancini provides a melancholy treatment of the main theme.

14. Welcome Home Adam, cleared by the IRS, returns to his rental house in Paradise—but Rosemary is living there again. Mancini introduces a slinky new theme spotlighting flute, vibes and acoustic bass as Adam and Rosemary move about the house, each unaware that the other is present.

On the Couch The entire Paradise community has learned Adam's true identity, so Rosemary dispatches him to sleep on the couch. The new "comic suspense" theme continues as she works up the courage to confront him.

15. Wolf in Paradise All hell breaks loose when the women of Paradise descend on Adam, desperate for

him to convince their husbands that they were not having affairs with the infamous A.J. Niles. Mancini provides a new, comic texture for high-hat cymbals against a chirping flute and xylophone figure (echoed by low piano), building to a brassy outburst when newspaper headlines announce legal action against Niles.

16. Sexy Ideas Adam becomes embroiled in multiple divorce hearings: the men of Paradise testify that he has had affairs with their wives, but the women themselves rebut the accusations. Mancini provides shimmering string tremolos underneath the testimony—with a hint of the main theme—ending in a comic moment of muted brass as Linda Delavane unintentionally insults the judge.

17. Ancient Ritual Adam uses his testimony to proclaim his love for Rosemary and ask her to marry him; in her testimony, she accepts. The last scene finds them enjoying their honeymoon—and turning off the tape recorder. The main theme leads to a brassy conclusion for the final animated title card.

Bonus Tracks

18. Bachelor in Paradise (DEMO VERSION) This is Mancini's demo recording of the main theme, in monaural sound. The song is essentially the same as it would be in the finished film, without the fleshed-out orchestration.

27. Doorbell Effect Mancini cleverly recorded the first three notes of his main theme for vibraphone and chimes to be used as a sound effect for the doorbell of Adam's house. It is heard several times during the film.

—LUKAS KENDALL

FILM SCORE

Album Produced by **Lukas Kendall**
Production Executive for Turner Entertainment
Co.: **George Feltenstein**

Music Score Remix by **Michael McDonald**,
Private Island Trax, Hollywood, California
Digital Mastering by **Doug Schwartz**,
Mulholland Music, North Hollywood,
California

Original soundtrack selections recorded
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Culver City, California.

Penelope original soundtrack recorded on
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Orchestrations by **Al Woodbury** and
Jimmy Bryant
Johnny Williams compositions published by
EMI Hastings Catalog, Inc. (BMI).

Bachelor in Paradise original soundtrack
recorded on September 18, 19 and
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Orchestrations by **Leo Shuken** and
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Henry Mancini compositions published by
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Album Produced by **Jesse Kaye**
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Director of Engineering: **Val Valentin**
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Cover Art: **Maurice Thomas**



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toll free: 1-888-345-6335; overseas:
310-253-9595; fax: 310-253-9588;
info@filmscoremonthly.com.

