



ORIGINAL MOTION PICTURE SOUNDTRACK

REVENGE OF THE PINK PANTHER

The Pink Panther character is standing on the letter 'K' of the title. A yellow character, the Pink Panther's dog, is running away from the letter 'E'.

MUSIC COMPOSED AND CONDUCTED BY **HENRY MANCINI**



In the final scenes of Blake Edwards' 1963 caper film *The Pink Panther*, Peter Sellers' bumbling French police inspector Jacques Clouseau is framed for stealing the sensational Pink Panther diamond. In truth, he had committed a much more significant theft: despite taking second billing to David Niven, the film's debonair cat burglar, Sellers' had effectively stolen the show with his hilariously deadpan delivery and ingenious physical comedy. The character of Clouseau was soon written into Edwards' upcoming production of *A Shot in the Dark* (based on the Marcel Achard play *L'idiote*), and Sellers—now clearly the main draw—once again proved immensely effective in the role. The character was briefly taken up by Alan Arkin for Bud Yorkin's film *Inspector Clouseau* (1968), to mixed results, and it was with great fanfare that Edwards and Sellers revitalized the series with *The Return of the Pink Panther* (1975). By this time, the association of Sellers/Clouseau with the brand had become so complete that the inevitable follow-up, *The Pink Panther Strikes Again* (1976), no longer required the involvement of the fabulous diamond that had started it all. The stage was set for a fifth series entry from Edwards and Sellers—1978's *Revenge of the Pink Panther*.

From the beginning, music was a key element in the success of the *Pink Panther* films. Composer Henry Mancini's gift for melody and deft touch when it came to scoring comedy and adventure had been honed over numerous film and television productions, many (such as *Mr. Lucky* and *Breakfast at Tiffany's*) with Edwards at the helm. Mancini scored all of the





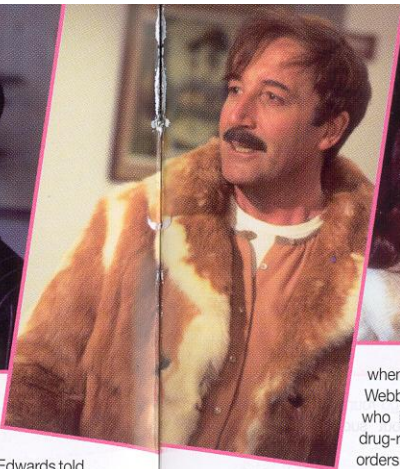
Edwards/Sellers *Panther* films, and his sly, suave main theme for the series was an instant hit. Only *A Shot in the Dark* omitted the famous melody, and this was compensated for by the theme's use in the popular series of spinoff cartoons from producer Dave DePatie and animator Fritz Freleng. In the public's mind, Mancini was thus as integral to the franchise as Sellers and Edwards—although he was quick to redirect acclaim. "I think the reason people can believe in Clouseau is that we all do things that we laugh at," he told *The New York Times* in a 1978 article by Jordan Young promoting *Revenge of the Pink Panther*. "We see Clouseau on the screen doing the same thing. It's self recognition: 'There I go.'"

Despite critical and commercial plaudits, the creative effort of sustaining a blockbuster franchise did take a toll. Edwards and Sellers in particular, although grateful for the success of the films, looked forward to the day when they would be able to hang up Clouseau's distinctive trilby hat and Mackintosh trench coat. Even



while promoting their fifth go-round, neither man was coy about such sentiments. "I don't want to be labeled the guy who directs the 'Pink Panthers,'" Edwards told Young. Added Sellers: "Blake and I know Clouseau so well, all the facets of the character and the stories that accompany it, I don't know how we managed to do it all. I've honestly had enough of Clouseau, myself. I've got nothing more to give." Sellers would, in fact, later agree to at least one more turn as the inept inspector—for the planned *Romance of the Pink Panther*—before his unexpected death in 1980 of a heart attack. Although another film, *Trail of the Pink Panther* (1982), was constructed using outtake footage from previous entries (and dutifully scored by Mancini), *Revenge of the Pink Panther* marked Sellers' last performance in the role of Clouseau.

Fortunately for *Pink Panther* devotees, *Revenge* provides ample opportunities for Sellers to showcase his unique brand of comedy. The story begins



when Philippe Douvier (Robert Webber)—a wealthy businessman who is secretly the head of the drug-running French Connection—orders the death of Clouseau (by now, a decorated hero) in order to prove his reliability to the New York Mafia. When Douvier's men mistakenly kill a transvestite thief (Sue Lloyd) who has hijacked Clouseau's car, the world believes that the inspector is dead. Clouseau sees this as his chance to work "under the covers" and smoke out his enemies. He is aided by the ever-loyal Cato Fong (Burt Kwouk), his costume supplier Auguste Balls (Graham Stark), and by Douvier's cast-off secretary/mistress Simone Legree (Dyan Cannon, who received an Academy Award nomination for Best Actress in a Supporting Role for *Heaven Can Wait* that same year). Meanwhile, former Chief Inspector Charles Dreyfus (Herbert Lom) is pronounced sane and reinstated to hunt down Clouseau's killer—if he can maintain his composure in the face of continual run-ins with the supposedly deceased detective. All



the players eventually collide in Hong Kong, where Clouseau, in typical bumbling fashion, manages to expose the criminal conspiracy and once again become the hero of France.

None of this was especially groundbreaking stuff—nor did audiences expect it to be. The formula for a successful *Pink Panther* film was well-known to moviegoers. "Take one Jacques Clouseau," wrote Young, "multiply by any number of confrontations with the long suffering Chief Inspector Dreyfus ... add one or more surprised encounters with Cato, the crazed manservant ... stir in a couple of exotic locations and sprinkle with the effervescent compositions of Henry Mancini." *Revenge* sticks firmly to this blueprint, although it does offer some unique charms. The plot, for one, is more coherent than the previous film, in which Dreyfus transformed himself into a James Bond-style supervillain bent on world-destroying vengeance (a storyline pointedly ignored in *Revenge*). With the aid of Professor Balls, Clouseau's disguises are more over-the-top than ever, from a Swedish sailor



(sporting a peg-leg and inflatable parrot) to an Italian Godfather (complete with cotton-stuffed cheeks). Audiences finally get to see what life would be like for Cato without his beloved boss (it involves an upscale brothel). Finally, while the original *Pink Panther* films were firmly located in the Swinging Sixties, *Revenge* brings Clouseau and company fully into the Disco Era.

It was this last detail that provided Mancini with the seed of his own innovation. His previous three opening-title incarnations of the main *Pink Panther* theme (he had not used it for *A Shot in the Dark*) had been firmly rooted in the jazzy, big band idiom for which the composer was best known—although the third had taken a detour into theatrical pastiche. The main title for *Revenge of the Pink Panther* is a notable departure from the norm, adding a funky backbeat, an elaborate bassline, expressive strings, and electric guitar and keyboard. Thanks to the Hong Kong connection, the composer was also prompted



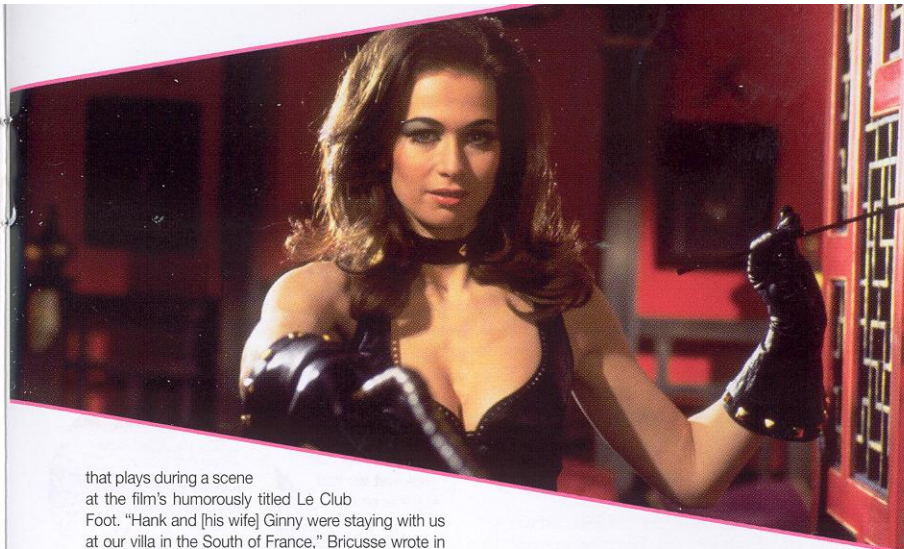
to inject a dose of farcical Hollywood Orientalisms; pentatonic-flavored melodies and parallel fourths abound. For the character of Simone, Mancini stuck closer to tradition, composing an easygoing romantic tune that compares favorably to previous *Pink Panther* love themes. "The Henry Mancini music is a series tradition," wrote Charles Champlin in the film's *Los Angeles Times* review, "and this is one of his best scores, lightly funny and gaily romantic, sophisticated and never obvious."

Revenge of the Pink Panther was a notable milestone for Mancini in one final regard: it touched off an intensely fruitful period with one of his most important collaborators, lyricist Leslie Bricusse. The two had met as colleagues in 1963, the year

of the original *Pink Panther* and Bricusse's hit song "If I Ruled the World." They first worked together on a pair of songs



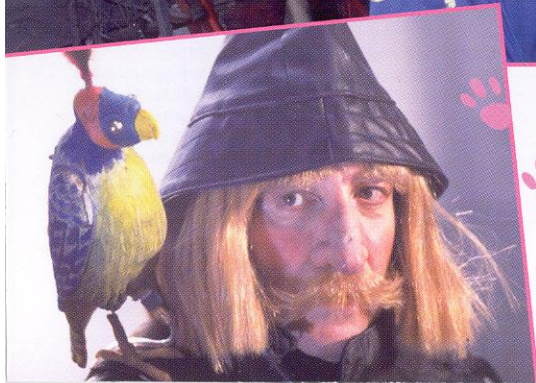
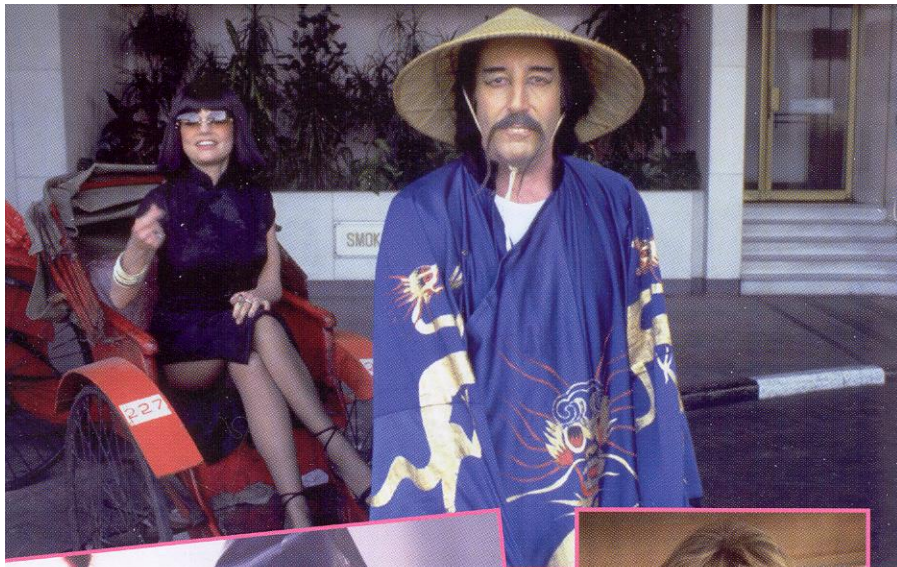
during 1967 ("Two for the Road," for the film of the same name, and "I Like the Look," for the film version of Blake Edwards' 1960s series *Peter Gunn*, which Mancini had also scored) and flirted with the idea of collaborating on a larger-scale project. But they did not actually join forces again until *Revenge of the Pink Panther*, when Bricusse was asked to write lyrics for "Move 'Em Out!"—a hard-driving rock song



that plays during a scene at the film's humorously titled *Le Club Foot*. "Hank and [his wife] Ginny were staying with us at our villa in the South of France," Bricusse wrote in *The Henry Mancini/Leslie Bricusse Songbook*. "At the time, there was no piano in the house, so I arranged with Jean-Louis Prat, the artistic director of the Fondation Maeght, a glorious contemporary art gallery in the hills above Saint Paul de Vence, for us to use the artist's villa in the grounds at the Fondation." Bricusse goes on to recount how Mancini would bang into a piece of contemporary art each time he rose from his piano, leading the composer to proclaim, "Screw the song—let's get this stuff into the car!"

The fire that was rekindled on *Revenge* led to dozens more collaborations between Mancini and Bricusse,

including the Academy Award-winning film musical *Victor/Victoria*, and two more songs for the *Pink Panther* franchise: "A Shot in the Dark," set to a melody from the second film, and "God Bless Clouseau!" from *Son of the Pink Panther* in 1993. Bricusse remained proud of his association with the franchise, although like his friend he was self-effacing. "Musically ... nothing can ever match the magical 'Pink Panther' theme that Hank created for the original movie," he wrote in the *Songbook*. "I, like you, must have heard it a thousand times over the years. And every time I do, its sly humour brings a little smile of pleasure."



THE FILM SCORE

1. THE MAFIA MEETING

The score to *Revenge of the Pink Panther* opens with a steeply descending, Nino Rota-esque woodwind line (passing between instruments as it moves into lower registers) for a visit between a New York Mafioso and Philippe Douvier. The gangster conveys the Mafia's doubts that Douvier, who is beginning to show his age, has the ability to continue as head of the notorious French Connection. Swirling strings precede the transition back to Douvier's corporate headquarters in France. He is greeted by his secretary (and not-so-secret mistress) Simone, alongside a swathe of light music highlighting organ, strings and winds.

2. MAIN TITLE — THE PINK PANTHER THEME

Douvier confers with his men and determines to prove his mettle by killing France's greatest national hero—Chief Inspector Jacques Clouseau! This kicks off the animated title sequence by DePatie-Freleng, and Mancini launches into a funky, disco-inspired rendition of his iconic main theme. Saxophone takes the lead as usual, with accompaniment by electric guitar, but eventually shares the melody with electric keyboard, strings, and even trombone. Mancini's onscreen credit is accompanied by a short interlude in the style of a clumsy one-man band, with the animated Pink Panther character appearing in full conductor's



regalia. The piece concludes with a return to solo sax, finishing in the bleary brass chord that ends virtually every incarnation of the theme.

3. ENTER MR. CHONG

When an initial attempt to bomb Clouseau out of existence fails, Douvier's right-hand man Algo (Tony Beckley) summons an assassin of assassins: the dastardly Mr. Chong (an uncredited Ed Parker—a prominent American martial artist who trained Edwards in karate, and frequently consulted on his films). Mancini's music for the villain is pure menace: an inky morass of low-register piano and rumbling percussion, punctuated by stabs of brass, that gives way to rising *trémolo* strings.

4. NOT TONIGHT, CATO

Clouseau returns to his apartment, expecting to be set upon by his manservant Cato (one of the series' beloved running gags). He is oblivious to the fact that he is actually being stalked by Mr. Chong. The

score enters with a reprise of Chong's music, then moves into a comical-yet-tense passage spotlighting brusque strings and *staccato* brass. A game of cat-and-mouse ensues, with the music becoming increasingly busy and dissonant for the build-up to Clouseau's improbable triumph.

5. THE SILVER HORNET

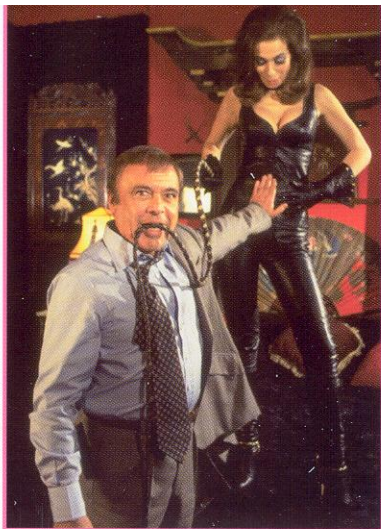
Douvier's next plan is to make an anonymous phone call and lure Clouseau into a trap "so obvious that it could not possibly be a trap." The detective makes ready to depart, and proudly unveils his customized crime-fighting mobile: the Silver Hornet. A bold fanfare announces the vehicle—and then promptly disintegrates along with the car's trappings.

6. MADAME JACQUE

En route to the ambush, Clouseau is waylaid by the notorious transvestite robber Claude Russo (played by Sue Lloyd, but voiced by an uncredited Michael Bell). She steals his car and clothes, leaving him abandoned with only a dress to wear; he is subsequently picked up by the police and arrested as Russo, while Russo is murdered in Clouseau's stead. Mancini's music for the carjacking scene is a masterful example of the composer's ability to blend comedy and drama, effortlessly interweaving a sprightly melody with passages of grave seriousness, and gradually ramping up the tension until the final dissonant crescendo.

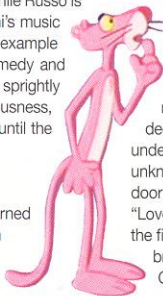
7. FRENCH TAPS

Clouseau's apparent demise is mourned outside the presidential palace with a solemn bugle call over rolling field drums.



8. A TOUCH OF RED

Clouseau gets out of jail and returns to his apartment, which Cato has already converted into a Chinese whorehouse. After being mistaken for a patron, he confers with Cato. He decides to embrace his death and "glide through the underworld like a shadow" to expose and entrap his unknown adversaries. This track opens with a short doorbell statement of the Fain & Webster standard "Love is a Many-Splendored Thing," then moves into the first of two source cues that Mancini wrote for the brothel—a stylish hybrid of disco elements and Oriental clichés.



9. ALMOND EYES

This second brothel source cue is in a similar vein to the first. It ultimately went unused in the scene, but did appear on the 1978 soundtrack album.

10. ODE TO CLOUSEAU

A solemn organ solo accompanies Clouseau's funeral, which he attends in the guise of a bearded priest. Newly reinstated Chief Inspector Dreyfus—released from the asylum to which he had been committed during the last several films in the series—is obliged to deliver the eulogy.

11. THAR SHE BLOWS

Clouseau adopts the disguise of a Swedish sea dog and visits the docks to gather information from an old associate (Alfie Bass). Mancini intersperses an amusing line for recorder and low reeds with flowing, sighing figures, as Clouseau is tipped off that something is about to go down at Le Club Foot.

12. MOVE'EM OUT!

This vivacious rock song, with lyrics by Leslie Bricusse and a vocal by Lon Satton, is one of two source pieces that Mancini wrote for the Club Foot sequence. It can be heard during Simone's arrival at the club; she has been fired by Douvier after complaints from his wife, and now wants to assert herself by sitting at their old table. Meanwhile, Clouseau and Cato attempt to sneak in through the back entrance.

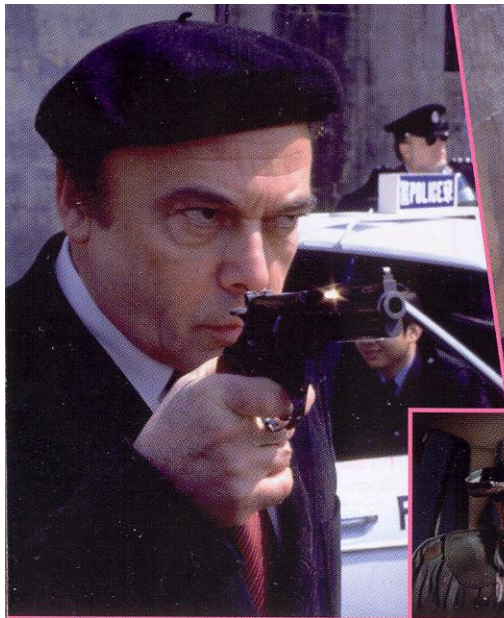
13. GIVE ME SOME MO'!

The club scene continues with this funky instrumental number, featuring guitar with wah-wah pedal and cowbell, as Simone is accosted by killers in the employ of Douvier. They spill out the back door and are inadvertently tripped up by Clouseau, who manages to escape with the girl into the rainy night.

14. AFTER THE SHOWER

Simone escorts Clouseau back to her apartment to dry off. A light piece of instrumental source music plays while she flirts with her rescuer and prepares drinks. The gentle, triple-meter theme trades off between piano and flute, accented by electric keyboard, vibes, and the softly curving pitches of lap slide guitar.





15. SIMONE

When Simone learns Clouseau's true identity, she puts the pieces together and tips him off to the fact that Douvier is the one trying to kill him. Mancini provides an alluring arrangement of Simone's theme using an ensemble similar to the previous cue, and adding a noirish solo trumpet. This version of the theme can also be heard towards the end of the film, just prior to the end credits.



16. THE FIRE ESCAPE

Douvier's gunmen break down Simone's door, and a suspenseful passage for strings and winds accompanies the protagonists' flight down the fire escape and into an adjacent apartment—conveniently belonging to Dreyfus. The half-asleep Dreyfus overhears Simone as she explains to Clouseau about a heroin deal set to go down in Hong Kong between Douvier and the Mafia. The thrilling underscore peaks

as Dreyfus switches on the lights and faints at the sight of his old nemesis.

17. BALLS' CAPRICE

Clouseau returns to Balls' costume emporium (not yet recovered from the bomb blast earlier in the film) to obtain comically offensive "native" disguises for the trip to Hong Kong. The visit is scored with a mincing humoresque for solo violin with piano accompaniment.

18. WELCOME TO HONG KONG

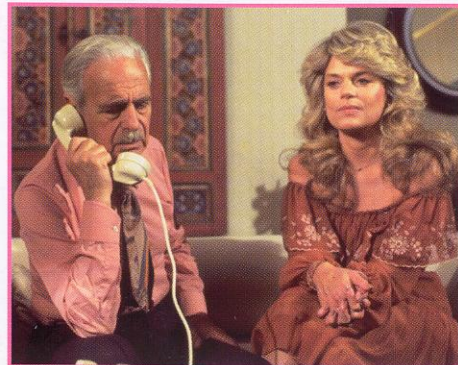
Clouseau's outrageous "Chinaman" costume is an antiquated stereotype, impossible to take seriously ("Just think yellow and follow me," he tells Simone). Mancini correspondingly scores the arrival in Hong Kong with a hokey Chinese fanfare. As the characters approach their hotel, the music segues into an unlikely combination of Asian tropes and banjo-laced Dixieland jazz—anticipating the vaudeville-style antics of the finale.

19. ENTER SCALLINI

A sinister line wends through the orchestra's lower registers as Mafia kingpin Scallini (Paul Stewart) and his goons (led by Robert Loggia) arrive at the hotel to meet with Douvier.

20. SIMONE (PIANO LOUNGE)

This solo piano rendition of Simone's theme is briefly heard in the film as Douvier's man Algo waits for Scallini in the hotel lounge. He is intercepted by Cato, who escorts him to Clouseau's room.



21. TO THE SHIPYARDS

While Simone distracts the real Scallini, Clouseau dons a ludicrous Godfather disguise in order to impersonate the mobster. He departs with Algo and Douvier for the Lee Kee shipyards, where the details of the smuggling operation will be revealed. Trilling high strings, choppy low strings, and flighty figures for flute and muted brass accompany the suspicions of the genuine Mafia men, who notice them leaving (and Cato following on a stolen motorized food cart). After a brief interlude for keyboard, harp and soft reeds as Scallini interrogates Simone, the criminals decide to pursue. Dreyfus also realizes what is happening, and the cue climaxes with a torrent of swirling strings and winds as the competing parties begin the chase.



22. BEFORE THE FIREWORKS/HONG KONG FIREWORKS

Both the madcap chase scene through the streets of Hong Kong and the explosive slapstick finale in a fireworks warehouse (a fitting nod to the climax of the original *Pink Panther* film) are scored with exuberant developments of the Oriental/Dixieland fusion introduced in "Welcome to Hong Kong." The timpani roll that precedes the final orchestral splash was trimmed from the film.



23. SALUTE TO CLOUSEAU

Having thwarted the French Connection and returned from the dead, Clouseau is once again honored by the French president (John Newbury). A drum cadence and a jovial, Sousa-esque march accompany the ceremony. Despite the French context, melodic licks within the march reference both "The Star Spangled Banner" and Sousa's "The Stars and Stripes Forever."

24. FINALE — THE PINK PANTHER THEME

In the film's final shot, Clouseau and Simone walk off together into a perfect Paris evening. As they banter, the animated Pink Panther character and his Inspector counterpart enter the frame for one last gag. An abbreviated version of Mancini's classic *Pink Panther* theme returns, this time in its more traditional jazz setting.

THE ALBUM VERSIONS

25. THE PINK PANTHER THEME (MAIN TITLE)

The album version of the main title is very close to the film version (CD 1, track 2), although it omits the brief comic passage for Mancini's screen credit.

26. HONG KONG FIREWORKS

The album combines "Welcome to Hong Kong" (CD 1, track 18) with a version of "Hong Kong Fireworks" (CD 1, track 22) that follows the film in omitting the final timpani roll.

27. THANK HEAVEN FOR LITTLE GIRLS

Alan Jay Lerner and Frederick Lowe wrote this classic song in 1957, and it famously bookended the 1958 film musical *Gigi*. Peter Sellers, in character as Clouseau, does sing the song in the film—but only in the form of a brief excerpt, while he is caught up in the enjoyment of a new disguise as a quavery-voiced wino. (Chronologically, this scene occurs between the "Main Title" and "Enter Mr. Chong.") This more complete rendition from Sellers, with a spirited marching-band arrangement and some mild atmospheric effects, closes out the original album.

John Takis



The complete soundtrack has been reconstructed from the 1/2" tapes and 1/4" album master. To reconstruct the LP sequence, program these tracks:

SIDE ONE

- 1 (MAIN TITLE) THE PINK PANTHER THEME (track 25)
- 2 SIMONE (track 15)
- 3 GIVE ME SOME MO'! (track 13)
- 4 THAR SHE BLOWS (track 11)
- 5 BALL'S CAPRICE (track 17)
- 6 MOVE'EM OUT! (track 12)

SIDE B

- 1 A TOUCH OF RED (track 8)
- 2 AFTER THE SHOWER (track 14)
- 3 HONG KONG FIREWORKS (track 26)
- 4 ALMOND EYES (track 9)
- 5 THE PINK PANTHER THEME (track 24)
- 6 THANK HEAVEN FOR LITTLE GIRLS (track 27)

