

EXPANDED ORIGINAL MOTION PICTURE SOUNDTRACK

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Music Produced by HENRY MANCINI  
Lyrics: LESLIE BRICUSSE

Publishing: EMI U Catalog Inc. (ASCAP) / Northridge Music, Inc. (ASCAP)

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\* Vocal: ALED JONES

\*\* Vocal: THE AMBROSIAN CHILDREN'S CHOIR

\*\*\* Vocal: THE AMBROSIAN SINGERS

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The 1985 Soundtrack Album Produced by HENRY MANCINI  
Mixed by ROD McMASTER at Abbey Road Studios, London for EMI America

Special Thanks:

JOSÉ LUIS ANDARIAS, PATTY TAYLOR and JASON BLAINE at EMI/CAPITOL RECORDS,  
MICHELLE WEIS and LARRY KARTIGANER at THE HENRY MANCINI ESTATE, CATHERINE SERRE at STUDIOCANAL,  
BOB LUDDER, PHIL HODGES, MONICA MANCINI, STÉPHANE LEROUGE, LUKAS KENDALL, SARA GARCIA

"IT'S CHRISTMAS ALL OVER THE WORLD"

Performed by SHEENA EASTON  
Composed by B. HOUSE AND P. HOBBS  
Produced by KEITH OLSEN (POGOLOGO CORPORATION)  
Published by Puffy Music (BMI)

"SHOULDN'T DO THAT"

Performed by KA-JA  
Composed by N. BEGGS, S. NEALE AND S. ASKEW  
Produced by KEN SCOTT  
Published by International Music (ASCAP)



**Santa Claus**  
THE MOVIE™

MUSIC COMPOSED AND CONDUCTED BY HENRY MANCINI

## Superhero Santa by Jeff Bond

By 1985, movie producers Alexander and Ilya Salkind had already unleashed tales of two legendary, flying superheroes on the world: Superman and Supergirl. It was time for a third, and this one would carry even greater cultural cache than the Man of Steel. *Santa Claus: The Movie* would reveal the origins of Jolly St. Nicholas in a massive international roll-out for a film that would be one of the most expensive ever made at the time.

The Salkinds already had a reputation for lavish, high-profile international movie events with their two-part adaptation of *The Three Musketeers* in 1975 and 1976, and their productions of *Superman: The Movie* (1978) and *Superman II* (1980). *Superman III* and *Supergirl* continued the trend, but with *Santa Claus*, the Salkinds upped the ante, taking on possibly the most famous fictional character of all time. In doing so, they stuck with many elements of the formula that had made their first *Superman* such a huge success: a reverent origin story, settings at the North Pole and in Manhattan (which doubled for Metropolis in *Superman*), elaborate flying sequences and a comic, money-grubbing villain. Screenwriters David and Leslie Newman (who had worked on the Superman films for the Salkinds) imagined Santa as a 10<sup>th</sup> century woodcutter named Claus (David Huddleston) who, because of his bravery and dedication to children, is granted immortality by a race of magical elves and set up in a



sprawling workshop at the North Pole to continue his customary gift-giving on a grand scale.

Once ensconced at the North Pole, Santa and his wife Anya (Judy Cornwell) befriend ambitious elf foreman Patch (Dudley Moore), who wants to bring more modern production techniques to Santa's workshop. Eventually, Patch strikes out on his own and falls under the sway of evil toy manufacturer B.Z. (John Lithgow), who wants to use a little elf magic to increase his profits. Meanwhile, Santa helps out a penniless young waif named Joe (Christian Patrick) and Joe's friend Cornelia (Carrie Kei Heim)—who happens to be B.Z.'s niece.

In an interview with the *Chicago Tribune*'s Dan Yakir, scriptwriter David Newman pointed out that he was determined to create a nonséctarian Santa. "The Santa we know in America comes out of the poem 'The Night Before Christmas.' But

while it's a given that he lives in the North Pole and makes toys for good boys and girls, there's very little that's known about him. I had to work backwards and imagine how somebody would get to be this man. It was essential for him to be a universal father figure, which is why I knew he shouldn't have children of his own—he's father to all children."

For the parallel story of Patch and B.Z., the Newmans looked to a lofty inspiration: John Milton's "Paradise Lost" and its tale of an ambitious angel, Lucifer, who is expelled from Heaven after leading an angelic rebellion against God. Like Lucifer, Dudley Moore's Patch believes he can run paradise (i.e., Santa's workshop) better than Santa, and after failing, he's expelled from the North Pole. David Newman even named the elf character "Scratch" (a common nickname for Satan), while Lithgow's character ("B.Z.") is short for Beelzebub, one of Satan's followers

in "Paradise Lost." Of course as a children's film, *Santa Claus* couldn't present the operatic depiction of evil that a "Paradise Lost" could, and Dudley Moore's elf character is a benign figure prone to wordplay variations on "elf" ("He fills me with a sense of real elf confidence," Patch says of Santa). It was Moore's idea to dilute the "Paradise Lost" reference further by changing his character's name from Scratch to Patch (Moore's nickname for his own son). "We wanted to draw on 'Paradise Lost' mildly," Moore said in a *Los Angeles Times* interview. "But I'm not up to playing a character who is evil, being such a nice bloke myself. Patch became less a Beelzebub than a Till Eulenspiegel figure. The evil in the film is taken care of by B.Z."

Moore was the film's nominal star, the only cast member announced as the film went into production (second unit shooting began as early as 1983, before any other major roles were





cast). The search for an actor to play Santa was almost as challenging as the one to cast Superman, as Santa Claus had certain obvious physical characteristics that needed to be shown on screen. Veteran character actor David Huddleston eventually took on the role, coming off a Broadway production of "The Death of a Salesman." Huddleston had a wide-ranging career in film and television and specialized in wry humor in appearances in films like Mel Brooks' *Blazing Saddles* and the quirky western *Bad Company*, but his consummate professionalism allowed him to easily portray Santa's gentle idealism and caring (he also added 35 pounds to his already sizeable frame to play the role). At the opposite end of the spectrum, John Lithgow's B.Z. delights in greed and skullduggery, and Lithgow happily threw himself into a role that had been turned down by performers that varied from Harrison Ford to Johnny Carson. Lithgow's actor's dedication was such that, after viewing the initial footage of himself as B.Z., he decided he

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did not have a sufficiently malevolent appearance and paid a San Francisco dental specialist out of his own pocket to create false teeth that would give B.Z. the exaggerated look Lithgow wanted.

The film's production aspects at times dwarfed the actors. Production designer Tony Pratt (*Excalibur*) spent \$2 million to create the sprawling set for Santa's workshop, which covered an entire soundstage at London's Pinewood Studios (where *Superman*, *Star Wars* and many of the James Bond films had been shot). The film also reproduced exterior streets, rooftops and alleys of Manhattan on soundstages, while exteriors (most of which were used for visual effects background plates) were shot in Greenland, North America, and in Europe. At the height of production, seven different "second unit" teams were shooting simultaneously to create footage for the movie, with the bulk of live action shooting taking place over several months in 1984 and visual effects in 1985, in the final months before the film's December theatrical release.

Some of the live action schedule had to be arranged around the use of the 14 live reindeer imported from Norway for the film. The animals had to be laboriously trained as, contrary to popular belief, reindeer do not work well together, particularly not 14 paired to pull Santa's famous sleigh. The reindeer's familiar-looking antlers also shed at the height of winter and filming on the animals had to be completed before their natural headgear dropped off. Nevertheless, the animals were also doubled by miniature versions created by Derek Meddings (who had done miniature work for the *Superman* and James Bond films)

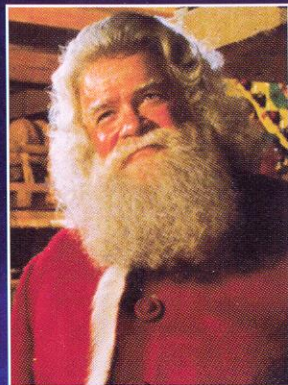
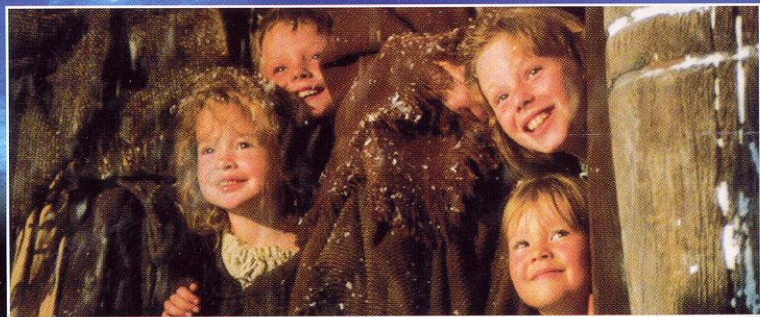
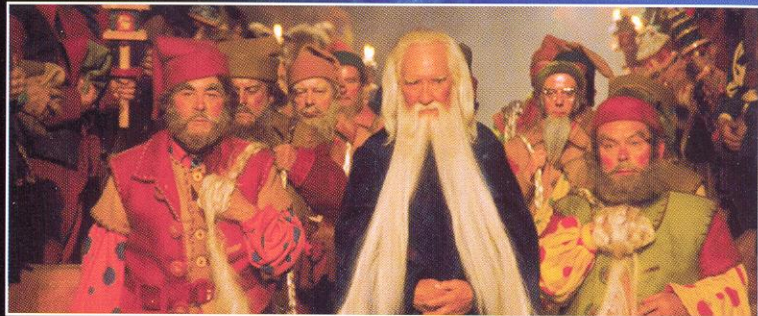
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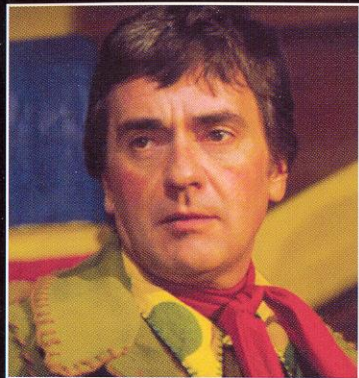
and full-sized animatronic characters used to create reindeer "reaction shots" that required expression and movement that real reindeer couldn't duplicate.

The Salkinds worked numerous promotional tie-ins into the film, including a major one with McDonald's (one sequence in the film shows happy holiday shoppers eating at a Manhattan McDonald's—all created on the film's London soundstages). The producers had learned with *The Three Musketeers* and *Superman* to presell their films on the international market to offset production costs well before the film's release. "With a very big film you have a better chance of sales not only in theatrical markets but also in cable and video than you do with a medium-budget film," Alexander Salkind said in an interview for *International Film*. "When it's big everyone wants it, they want to get a hold of it. When it's medium they want to have a look at it first." Still, Ilya

Salkind insisted that the immense production was far more a labor of love than an exercise in profit. "It's the ultimate gift to my children," he said in a *Los Angeles Times* interview. "I know when I see their faces while they're watching this picture, that will be my reward."

Henry Mancini was an inspired choice to provide the symphonic score for *Santa Claus: The Movie*—although at the time, the veteran Hollywood composer might have seemed an unusual selection. The Salkinds knew the impact that a powerful music score could have on their films, and they had received rousing work from Michel Legrand (*The Three Musketeers*), John Williams (*Superman: The Movie*) and Jerry Goldsmith (*Supergirl*) on their previous pictures. Like Williams and Goldsmith, Mancini had done his early film work at a motion picture studio music department, toiling uncredited doing "team composing" for Universal movies like *The*





*Creature from the Black Lagoon* and *It Came From Outer Space* in the 1950s. But Mancini had quickly made a name for himself blending film and television work with a pop sensibility, crafting title music like the theme to *Peter Gunn* and songs like "Moon River" (from *Breakfast at Tiffany's*)—creating huge popular hits in the process. Mancini also had a knack for rerecording and presenting his movie music on record albums, reconfiguring the music away from the sound of dramatic movie scoring and into jazz and pop grooves, making his soundtrack albums big sellers—but also obscuring his gift for dramatic score composition. Consequently Mancini most often found work in comedies or films that required songs and upbeat, catchy music, and rarely found himself working on powerfully dramatic or big budget blockbuster movies.



That changed abruptly in 1985 when Mancini found himself scoring not one but two blockbusters—Tobe Hooper's science fiction/horror epic *Lifeforce* (which hearkened back to Mancini's work on the Universal sci-fi thrillers of the '50s) and *Santa Claus*. *Santa Claus* let Mancini work in the bright and optimistic territory that had been John Williams' bread and butter from *Star Wars* to *Superman* and beyond, with Mancini employing 85 players from England's National Philharmonic Orchestra as well as a choir to create a lavish, magical-sounding score.

Mancini's experience as a hit-maker made him perfectly suited to deal not only with the score's necessary traditional elements, but also with a number of songs, including the gentle "Every Christmas Eve," which becomes the theme for Santa, and the satirical "Patch Natch," a takeoff





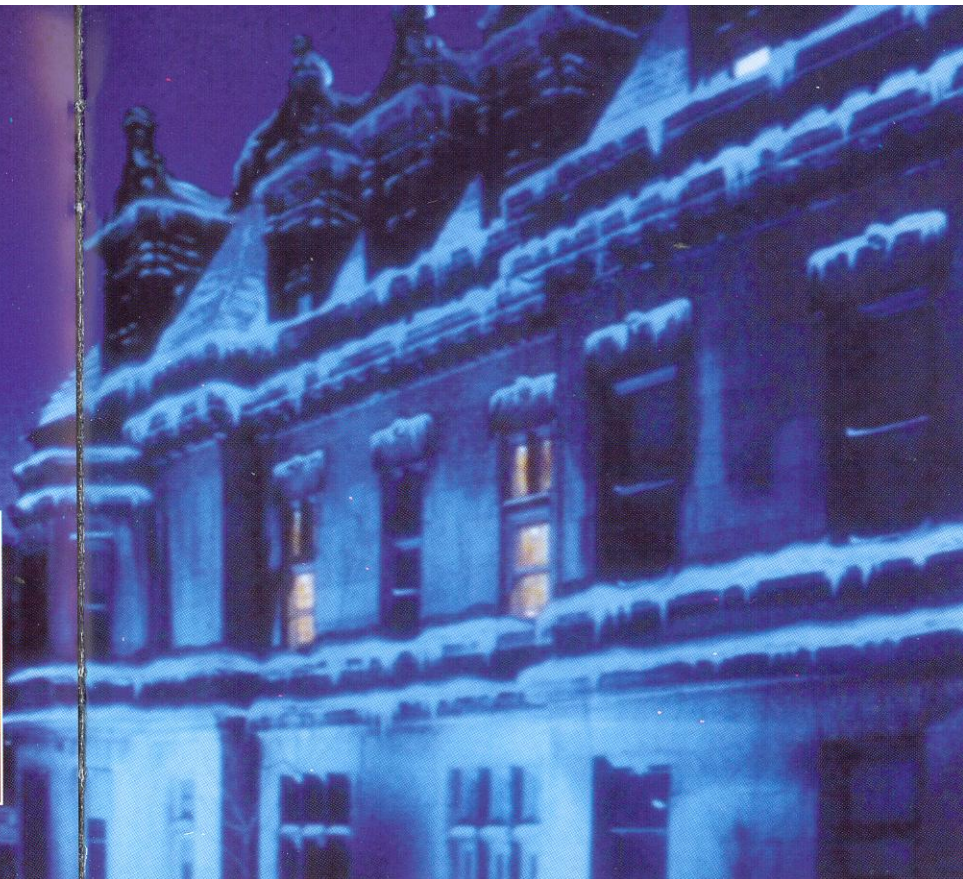
Claus, you know. So I put my melody hat on. The melodies—the march of the elves, Santa's theme, Patch's theme—they were classically oriented, I think, but toward the more melodic things of that period."

of grating advertising jingles—both with lyrics by Leslie Bricusse. But Mancini also worked to create a familiar, classical sound for the score so that it could sit comfortably alongside traditional orchestral works like Tchaikovsky's "Dance of the Sugar Plum Fairy" and "March" from *The Nutcracker*. "I had to decide what my feelings would be and how effective they would be," Mancini said in a 1985 interview with Randall D. Larson. "You can't fool around with Santa

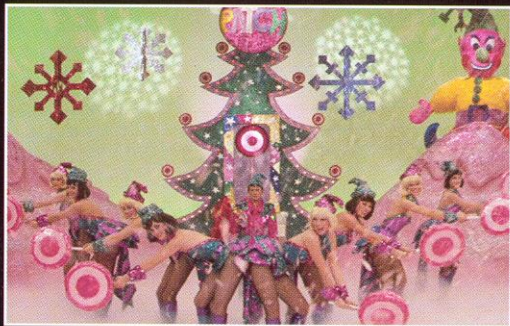
Mancini also knew he would have to make reference to traditional Christmas music—the many standards performed around the holidays every year that conjure up instant childhood memories. "One thing we had to satisfy was that you can't have a picture about Christmas or Santa Claus and not touch on the traditional," Mancini said. "I decided that it would be a good idea to get all of those numbers in one place, rather than spotting them here and there throughout the film. So on Santa's first flight I used them in a piece by itself ["Christmas Rhapsody"], and it all worked out well because the montage was well conceived and it made sense. But from there on we went to original music."

After years of writing pop-oriented music for smaller films, the chance to work on a sweeping orchestral score in the grand Hollywood tradition proved particularly gratifying for Mancini. "The overall score was one of the most interesting things I've ever been involved in, and one of the most challenging," Mancini said in his Larson interview. "There were long sequences of flying that needed a lot of music. I think the picture was an hour and forty-five minutes long and there was over an hour and twenty minutes of music in the picture."

Only a portion of Mancini's lengthy score was presented on a soundtrack album released along with the film in 1985. This album presents the entire score along with the original album presentation and numerous extras, demonstrating again that Henry Mancini easily ranks among the greatest craftsmen ever to work in the field of motion picture music.







## Disc One

### 1. MAIN TITLE: EVERY CHRISTMAS EVE/ SANTA'S THEME

Mancini's wistful song "Every Christmas Eve" plays over the movie's brief main titles before the view shifts down to an unnamed country in the 10th century, where villagers huddle inside their homes with their children awaiting the annual visit of woodcutter Claus and his wife, who faithfully fashion and distribute toys each year. An old woman tells the children the tale of the Vendigam, a mythical race of elf-like people, while one young lad worries about Claus making it through the snowstorm outside. Mancini's music shifts from the gentle "Every Christmas Eve" tune to sprightly writing for strings as Claus and his wife arrive, and Mancini develops his warm "Santa's Theme" as Claus distributes toys to the children.

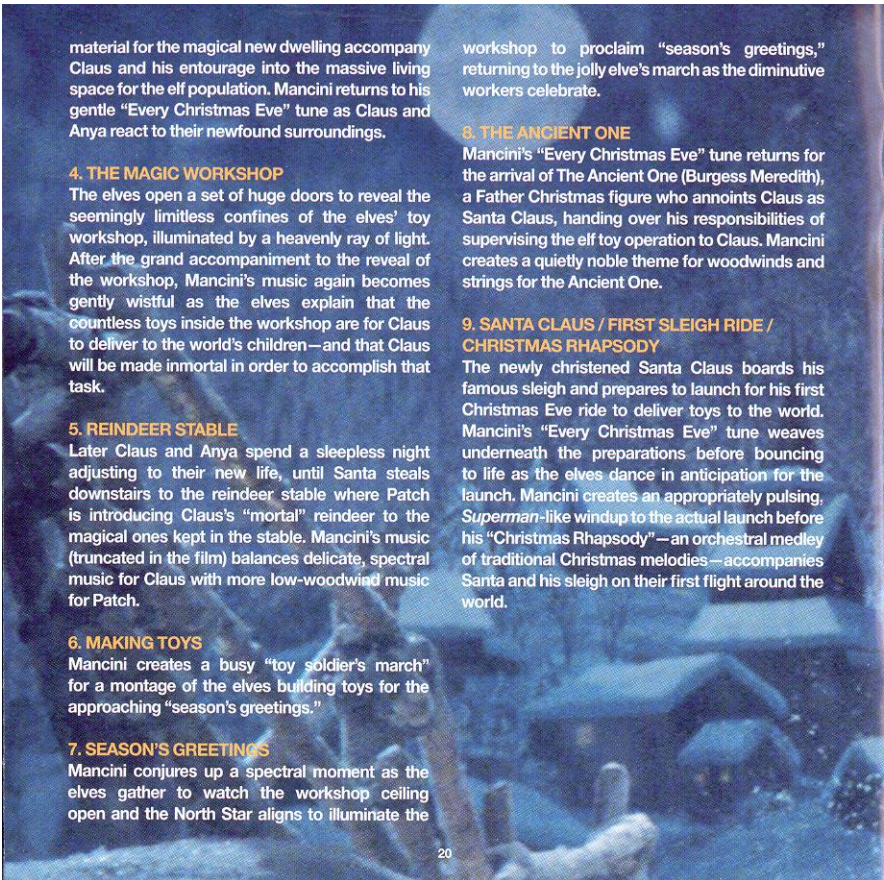
### 2. NORTH STAR / ARRIVAL OF THE ELVES

Trapped in the thickening snowstorm, Claus and Anya fall asleep in their sleigh, only to be awakened by the light of the North Star and the arrival of the Vendigam elves (including Dudley Moore's Patch). Mancini's mysterious writing for the storm and the North Star is in a moody vein similar to his science fiction music for *Lifeforce*, written earlier the same year. Quietly playful music for woodwinds, strings and bells accompanies the arrival of the elves.

### 3. SANTA'S NEW HOME

Mancini creates a musical flourish as the elves usher Santa toward his new North Pole home, which magically appears on the horizon. More busy, playful material for the elves and glittering





material for the magical new dwelling accompany Claus and his entourage into the massive living space for the elf population. Mancini returns to his gentle “Every Christmas Eve” tune as Claus and Anya react to their newfound surroundings.

#### 4. THE MAGIC WORKSHOP

The elves open a set of huge doors to reveal the seemingly limitless confines of the elves’ toy workshop, illuminated by a heavenly ray of light. After the grand accompaniment to the reveal of the workshop, Mancini’s music again becomes gently wistful as the elves explain that the countless toys inside the workshop are for Claus to deliver to the world’s children—and that Claus will be made immortal in order to accomplish that task.

#### 5. REINDEER STABLE

Later Claus and Anya spend a sleepless night adjusting to their new life, until Santa steals downstairs to the reindeer stable where Patch is introducing Claus’s “mortal” reindeer to the magical ones kept in the stable. Mancini’s music (truncated in the film) balances delicate, spectral music for Claus with more low-woodwind music for Patch.

#### 6. MAKING TOYS

Mancini creates a busy “toy soldier’s march” for a montage of the elves building toys for the approaching “season’s greetings.”

#### 7. SEASON’S GREETINGS

Mancini conjures up a spectral moment as the elves gather to watch the workshop ceiling open and the North Star aligns to illuminate the

workshop to proclaim “season’s greetings,” returning to the jolly elf’s march as the diminutive workers celebrate.

#### 8. THE ANCIENT ONE

Mancini’s “Every Christmas Eve” tune returns for the arrival of The Ancient One (Burgess Meredith), a Father Christmas figure who anoints Claus as Santa Claus, handing over his responsibilities of supervising the elf toy operation to Claus. Mancini creates a quietly noble theme for woodwinds and strings for the Ancient One.

#### 9. SANTA CLAUS / FIRST SLEIGH RIDE / CHRISTMAS RHAPSODY

The newly christened Santa Claus boards his famous sleigh and prepares to launch for his first Christmas Eve ride to deliver toys to the world. Mancini’s “Every Christmas Eve” tune weaves underneath the preparations before bouncing to life as the elves dance in anticipation for the launch. Mancini creates an appropriately pulsing, *Superman*-like windup to the actual launch before his “Christmas Rhapsody”—an orchestral medley of traditional Christmas melodies—accompanies Santa and his sleigh on their first flight around the world.

#### 10. NAUGHTY OR NICE (Does not appear in the film)

Anya convinces Santa that he should only reward good little boys and girls with presents. Mancini provided a lyrical treatment of Santa’s melody that was not used in the film.

#### 11. INTO THE XX<sup>TH</sup> CENTURY

Mancini’s dance-like music accompanies a montage of Santa delivering toys throughout the years, finally bringing the film into the 20th Century.

#### 12. IT’S CHRISTMAS AGAIN\*\*

This melancholy song for children’s choir plays as impoverished urchin Joe views disillusioning tableaux of Christmas in Manhattan, including a drunken Santa Claus and shoppers eating at McDonald’s while Joe goes without food.

#### 13. MARCH OF THE ELVES

At Santa’s workshop, Patch bucks for a job as Santa’s assistant, competing for the post with Puffy (Anthony O’Donnell) by incorporating modern assembly line techniques into the workshop. Mancini continues his sprightly march for the elves over the action.



#### 14. TABLE SCRAPS

Joe's friend Cornelia (Carrie Kei Heim) sneaks some table scraps (including a very visible Coke) to Joe on a snowy night. Mancini's delicate music for strings and flute creates a restful, sympathetic feeling.

#### 15. NEW SLEIGH RIDE / SANTA MEETS JOE

While Patch works overtime in Santa's workshop, Santa flies over Manhattan and catches sight of Joe warming his hands over some burning trash. Mancini's music deftly shifts from frothy optimism to a moodier vibe as Santa, delighted at the looks and sounds of Christmas across the city, suddenly sees Joe.

#### 16. SLEIGH RIDE OVER MANHATTAN

Santa takes a skeptical Joe on a sleigh ride over snow-covered Manhattan in a scene that mirrors the Lois Lane/Superman flight over Manhattan in the first Superman movie. After a bold orchestral opening, Mancini's music picks up a semi-pop beat as Santa shows Joe some daring aerial maneuvers.

#### 17. CORNELIA'S HOME

Mancini creates an elegant mood for strings before switching back to his "Every Christmas Eve" tune to underscore Joe's introduction of Santa to his friend Cornelia in her home.

#### 18. BAD TOYS

A batch of poor quality toys made using Patch's modern techniques breaks in a montage showing upset and injured children. Mancini provides a brief cue for strings and woodwinds, with bassoon and cellos bringing a mischievous vibe.



#### 19. SAD PATCH

When the damaged toys are returned to the North Pole, tarnishing Santa's reputation, Patch resigns in shame and leaves Santa's workshop. Mancini brings his playful theme for Patch to the fore in a subdued setting for woodwinds and celeste.

#### 20. VANISHING ELF

Patch relocates to the second-biggest toymaker he can find: B.Z. Toys, run by the villainous B.Z. (John Lithgow). Mancini's quietly playful music accompanies the negotiations as Patch offers his services to B.Z.

#### 21. NO FREE TOYS

B.Z. is horrified when Patch suggests making free toys for children, and Mancini's circuitous writing for bass clarinet, bassoon and celeste

mirrors the toy executive's feindish plotting as he imagines what Patch's powers can bring to his toy business.

#### 22. PRESENT FOR JOE

As Santa sculpts a special toy for Joe, he and Anya discuss the fact that they've never had children and what their offspring might have been—until Anya points out that Santa's sculpture strongly resembles Patch. Mancini shifts from his theme for Santa to his playful woodwind music for Patch at the realization.

#### 23. PATCH, NATCH!\*\*\*

Mancini and lyricist Leslie Bricusse created this deliberately shrill and grating song for scenes of B.Z.'s television commercials for Patch's new toy line.

#### 24. PATCH MOBILE / PATCH VERSUS SANTA

Patch reveals the flying Patch Mobile (powered by the juice from magic lollipops) to B.Z. and his staff before taking the vehicle out for a flight over Manhattan—where he inadvertently throws Santa and his reindeer off course in a near mid-air collision. Afterwards Santa reunites with Joe and gives him the wooden sculpture toy that resembles Patch. Mancini wrote a bold presentation for horns for the reveal of the Patch Mobile and some pulsating action music for the vehicle's flight and its near miss with Santa's sleigh. After that, the music settles down into a warm reading of Santa's theme as Santa talks with Joe.

#### 25. LOLLIPOP FLIGHT

Cornelia and her aunt float weightlessly after eating some of Patch's magical lollipops, and around Manhattan other children start doing the same. Mancini uses a semi-synthesized, slide whistle-like sound against plucked strings and woodwind pulses to create a goofy feeling for the anti-gravity effect.

#### 26. STRONGER FORMULA

B.Z. argues with Patch to get the elf to create an even stronger lollipop formula. Mancini's slithery music for low woodwinds perfectly characterizes the unscrupulous businessman's venality.

#### 27. THE WORLD IS DIFFERENT

A disillusioned Santa complains to Anya about people not caring as much about Christmas anymore. Santa's theme gets an expressive treatment for cello to underscore Santa's sadness.

#### 28. A NEW DOLL

Puffy brings Santa a new doll, inadvertently reminding him of how much he misses Patch. Keyboard, harp and woodwinds help conjure up the presence of the missing elf.

#### 29. EAVESDROPPING

At his warehouse, B.Z. catches Joe and Cornelia eavesdropping on his nefarious plans, and Mancini provides more diabolical low-woodwind music for B.Z.

## Disc Two

### 1. LETTER FROM CORNELIA

Cornelia writes Santa for help after B.Z. and his thugs hold Joe captive. After he receives the letter, Santa revs up the reindeer and takes off to help, Superman-style. Mancini builds a suspenseful but optimistic tone, eventually adding orchestral weight to create a heroic vibe as Santa heads to the rescue.

### 2. ELF PORTRAIT

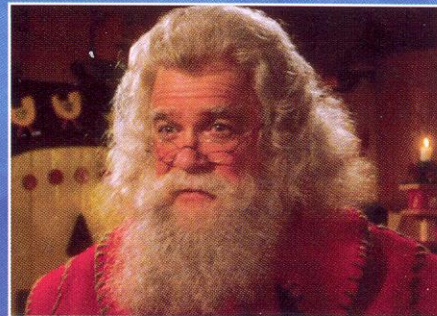
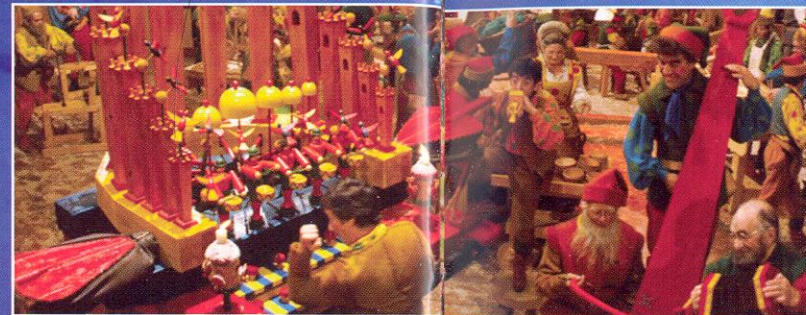
Patch stumbles across Joe tied up in the warehouse and frees him. Seeing Joe's "Patch" toy sculpture from Santa, the elf finds his faith in Santa Claus renewed, and he and Joe take off in the Patch Mobile to deliver a load of magic lollipops to kids—unaware that B.Z.'s new "more powerful" formula makes the load dangerously unstable. Mancini accelerates his optimistic vibe, creating a marvelously pulsating cue to accompany Patch's preparations for flight.

### 3. FLIGHT FROM POLICE

Cornered by the authorities, B.Z. gobbles down some of Patch's magic lollipops in order to float outside his headquarters building and escape the police. Mancini's diabolical woodwind music accompanies the action.

### 4. TO THE NORTH POLE / SUPER DUPER LOOPER / REUNITED AGAIN

With Cornelia in his sleigh, Santa pursues Patch and Joe, trying to warn them about their dangerous cargo. The sleigh and the Patch Mobile engage in a hair-raising chase over the Arctic that



climaxes as Santa initiates a “super duper looper” maneuver to double back on Patch. After rescuing Patch and Joe, Santa returns to the North Pole and invites the two orphaned children to live with him among the elves and reindeer. Mancini wrote a lengthy, six-minute climactic cue for the action that maintains excitement without abandoning the feel-good mood of holiday cheer established by the rest of the score. After a brief, reflective moment as Santa invites the children to stay with him at his North Pole workshop, Mancini returns to his bustling march for the elves as Santa’s minions dance in celebration.

#### 5. END TITLES: THANK YOU, SANTA!\*\*\*

A children’s choir sings this giddy tune, marked by tolling chimes. Although it was written for the end credits by Macini and Bricusse, it was replaced by a pop song by other witters: “It’s Christmas All Over the World”, performed by Sheena Easton.

#### THE EXTRAS

Henry Mancini generated a tremendous amount of material for the *Santa Claus* score, including source music and alternative approaches to certain cues. Mancini also wrote some music that was replaced in the film—for example: disc 2, track 5 (“Thank You, Santa”), was replaced by the Sheena Easton song “It’s Christmas All Over the World.” A cut version of “Thank You, Santa” replaced Mancini’s “Naughty or Nice” cue (disc 1, track 10). Mancini recorded a number of percussion overlays separately, including one for “Patch Toys” which was tracked into the film, and pop percussion for “Patch Versus Santa” and “To the North Pole.” “Chopin’s Waltz” plays as source music during a scene in Cornelia’s ballet class,

and “Patch Toys” plays briefly late in the film as Patch sits alone monitoring his lollipop-making machinery in B.Z.’s warehouse.

6. Every Christmas Eve (*Alternate Lyrics*)\*
7. Making Toys (*Children’s Choir*)\*\*
8. Making Toys (*Carousel version*)
9. Making Toys (*Men’s Choir*)\*\*\*
10. Making Toys (*Instrumental Alternate*)
11. Patch Versus Santa (*Alternate*)
12. To the North Pole (*Alternate*)
13. Thank You, Santa (*Alternate Vocal*)
14. Every Christmas Eve (*Instrumental Version*)
15. It’s Christmas Again (*Instrumental*)
16. It’s Christmas Again (*Christmas Bells*)
17. Chopin’s Waltz (*Source*)
18. Patch, Natch! (*Instrumental Version*)
19. Thank You, Santa (*Instrumental Version*)
20. Patch Toys (*Percussion Insert*)
21. Christmas Jingles (*Rehearsal*)
22. Making Toys (*Choral Insert*)\*\*



## Disc Three

### THE 1985 SOUNDTRACK ALBUM

Henry Mancini often rerecorded and rearranged his film music for album presentation, with an ear toward making it more listenable to a broad audience. For *Santa Claus* he retained the original film score recording, presenting the score's highlights with some minor editing of certain cues. The album also included two pop songs not written by him: Sheena Easton's "Christmas All Over the World" and "Shouldn't Do That" performed by Raja.

1. Main Title: Every Christmas Eve\* / Santa's Theme
2. Arrival of the Elves
3. Making Toys\*\*
4. Christmas Rhapsody
5. It's Christmas Again\*\*
6. March of the Elves
7. Patch, Natch!\*\*\*
8. It's Christmas All Over the World
9. Shouldn't do That
10. Sleigh Ride Over Manhattan
11. Sad Patch
12. Patch Versus Santa
13. Thank You, Santa\*\*

