



A Tale of Two Sellers

BY JEFF BOND

Peter Sellers was famous for being everyone but Peter Sellers.

After becoming popular on the Spike Milligan radio comedy series *The Goon Show* during the 1950s, he made his name playing characters with voices and appearances entirely different from his own. These included roles in such films as Stanley Kubrick's *Lolita* and *Dr. Strangelove*, and a series of films by director Blake Edwards in which Sellers played the bumbling, thickly accented French detective Inspector Clouseau. Sellers' talent for mimicry and for disguising his appearance also came into play in films where he took on multiple roles: three characters (including a duchess) in 1959's *The Mouse That Roared* and two in *I'm All Right Jack* the same year; a stuffy British RAF officer, the stiff, bald president Merkin Muffley and the Henry Kissinger-like title character in *Dr. Strangelove*; and a career-high seven characters (including Adolf Hitler) in the 1974 WWII comedy *Undercover Hero*. Sellers' appearances in *Dr. Strangelove* and the Inspector Clouseau Pink Panther comedies made him a household name, but he remained a confounding, difficult-to-pin-down figure in real life. He went through multiple marriages and often alienated movie collaborators such as Blake Edwards, who helped vault him to fame. In a strange appearance on *The Muppet Show* in the 1970s, when Kermit the Frog tells him to relax and just be himself, a chilly Sellers explained to Kermit the Frog, "That, you see, my dear Kermit, would be altogether impossible. I could never be myself. You see, there is no me. I do not exist. There used to be a me, but I had it surgically removed."

Sellers moved in and out of success throughout the 1960s and 1970s. He suffered a heart attack after completing *Dr. Strangelove* and the first Clouseau film, *A Shot in the Dark*, in 1964. After those two smashes, Sellers made more hits (*What's New Pussycat*, *After the Fox*) and misses (the James Bond spoof *Casino Royale*; *I Love You, Alice B. Toklas*); and two productions of *Alice's Adventures in Wonderland*). He appeared in a string of comic blockbusters in the mid-1970s that cemented his legendary status with audiences: three Pink Panther movies (*The Return of the Pink Panther*, *The Pink Panther Strikes Again* and *The Revenge of the Pink Panther*) and the Neil Simon Agatha Christie satire *Murder by Death*. Throughout the '70s, Sellers had worked with writer Jerzy Kosinski on an adaptation of Kosinski's novel *Being There*, which would provide him with perhaps his most critically lauded role at the end of his career. But between that triumph and his final outing as Inspector Clouseau in *The Revenge of the Pink Panther*, Sellers once again took on a project that would allow him to perform his celebrated hat trick of playing multiple roles.

The picture was *The Prisoner of Zenda*, the fourth movie adaptation of the 1894 Anthony J. Hope novel that had first been filmed in 1922, and in remakes starring Ronald Colman (1937) and Stewart Granger (1952). The story involves a plot to dethrone the king of Ruritania, a fictional country, and the recruitment of a commoner who closely resembles the king to stand in for the real ruler after he's been kidnapped.

It was producer Walter Mirisch (an uncredited executive producer on the Pink Panther movies and on Blake Edwards' comedy *The Party*) who engaged Sellers for the *Prisoner of Zenda* remake. Stan Dragoti was initially scheduled to direct, but when he withdrew to make the George Hamilton Dracula comedy *Love at First Bite* Mirisch brought in veteran director Richard Quine, who had made such hits as *Bell, Book and Candle*, *The World of Suzie Wong* and *How to Murder Your Wife* during the 1960s. Quine's 1970s resume was far less illustrious, consisting almost entirely of episodic TV (episodes of *Columbo*, *Hec Ramsey* and *Project U.F.O.*) and one homicide thriller starring Twiggy called *W*. The script by Dick Clement and Ian La Frenais incorporated some elements from Dumas' *The Man in the Iron Mask* and opened with an elderly King Rudolph IV of Ruritania (Sellers) tour-





ing his country in a hot air balloon, crashing it and falling to his death. In the aftermath of Rudolph's demise, his foppish son Rudolph V (Sellers again) is in line to ascend to the throne, but his brother, Duke Michael (Jeremy Kemp), engages the daring foreigner Rupert of Hentzau (Stuart Wilson) to kidnap and murder Rudolph so that Michael can take the throne. When a humble but fearless cabbie named Syd Frewin derails an assassination attempt, the king's ministers General Sapt (Lionel Jeffries) and Fritz (Simon Williams) hire him to impersonate the king and sit on the throne until Rudolph can be rescued.

With Sellers in the lead role(s), the 1979 *The Prisoner of Zenda* was a costume comedy, unlike its serious predecessors. But the movie had the misfortune of being made in the wake of John Landis' *Animal House* and the irreverent revolution in comedy initiated by *The National Lampoon* and *Saturday Night Live*. In fact, the costume comedy genre itself had been much enlivened by movies like Bud Yorkin's 1970 *Start the Revolution Without Me*, Mel Brooks' *The Twelve Chairs* and *Young Frankenstein*, and Gene Wilder's *The Adventures of Sherlock Holmes' Smarter Brother*. Coming on the heels of these rule-breaking, sometimes R-rated comedies, *The Prisoner of Zenda* remake came across not just as tame, but almost as a relic of another era. Produced at a cost of over \$12 million—more than *Star Wars* had cost just two years earlier—the Peter Sellers movie at least featured some lovely Albert Whitlock matte paintings that added scope to its Austrian location photography, and some technically seamless shots of Sellers sharing the screen with himself. But for audiences that had seen *Star Wars* and *Superman: The Movie*—not to mention Stanley Kubrick's stunning period epic *Barry Lyndon*—*The Prisoner of Zenda* could hardly hold a candle to its similarly budgeted but cinematically far more dazzling predecessors.

The movie at least provided Sellers and some of his fellow actors an opportunity to tackle roles that were either unusual for them or, in some cases, the grand finale of a lengthy genre cycle. Sellers' silly performances as the two real kings were in line with his previous work, but as lowly cabbie Syd, the comic actor played a rare, low-key romantic lead, almost a straight man in the grand scheme of the onscreen hijinks. The film's male British cast—Lionel Jeffries, Jeremy Kemp, Stuart Wilson and even a briefly glimpsed John Rhys-Davies—play standard heroic or villainous types (Wilson's Rupert of Hentzau is delineated by his incessant, villainous laugh that *Variety* described as “hyena-like”). Elke Sommer, at the end of her run as a sex symbol that had begun in the 1960s with the first *Pink Panther* film, played a seductive countess; as her jealous husband, Gregory Sierra had an unusually broad role with more slapstick to perform than Sellers. If the film had a secret weapon it was Catherine Schell, known for her role as an alien on the sci-fi TV show *Space: 1999* but quite an underrated comic actor who had appeared with Sellers—and had had visible difficulty keeping a straight face—in *The Return of the Pink Panther*. As the jealous mistress of Jeremy Kemp's Duke Michael, Schell takes the lead in *The Prisoner of Zenda*'s only moments of true comic inspiration: night scenes at a countryside windmill where the forces of good and evil converge with instructions to use the call of an owl as a code signal. “I can't do an owl!” Schell protests. “I could do a chicken,” she says, gamely reproducing the cluck of a fowl. Playing the sweet and understanding Princess Flavia was Lynne Frederick, Sellers' much younger wife, in the only film she would appear in with her husband.



The Prisoner of Zenda only recouped around \$2.5 of its \$12 million budget in its U.S. limited release. *Variety* called it a “tame comic vehicle.” According to Ed Sikov’s biography, *Mr. Strange-Love: A Biography of Peter Sellers*, Sellers himself was furious when he watched a rough cut of the film and blamed producer Walter Mirisch. But he relented after seeing the finished version, calling it “a wonderfully entertaining movie.” Sellers made only two more films after *The Prisoner of Zenda*: *Being There* and *The Fiendish Plot of Dr. Fu Manchu*—in which he again played a double role, as both the titular villain and his heroic nemesis. In July 1980, Sellers suffered a massive heart attack and died at the age of 54.

One of the factors that apparently changed Sellers’ critical opinion about *The Prisoner of Zenda* was the addition of Henry Mancini’s determinedly eighteenth-century-sounding score (Sellers noted that the version of *Zenda* he had first seen hadn’t included any music). Mancini’s experience working on Peter Sellers movies extended back to *A Shot in the Dark*—Mancini was Blake Edwards’ composer-in-residence after the two had worked together on the *Peter Gunn* TV series in the late 1950s. He had scored all the Pink Panther movies, inventing the series’ distinctive, jazzy theme music, and had also scored Edwards’ movie *The Party*, with Sellers as a naïve Indian film actor. Mancini had angled for the job scoring the Sellers fiasco *Casino Royale* before Burt Bacharach took on the job.

Mancini also had experience with *Prisoner of Zenda*-related costume comedies—1965’s *The Great Race* (directed by Edwards) sported a *Zenda*-influenced

subplot set in the fictional kingdom of Pottsdorf, where a dashing villain plots to replace the royal prince with American villain and lookalike Professor Fate (both played, in a Sellers-like turn, by Jack Lemmon). *The Great Race* mixed takeoffs of silent-movie melodrama scoring and patriotic anthems, but for *The Prisoner of Zenda*, Mancini grounded the score in the music of the period. He used a touch of the 1740 anthem “Rule, Britannia!” in his fanfare-like main theme and allowed classical idioms to dominate and play through even the movie’s slapstick comedy sequences. Thus, the score was able



to slide seamlessly between source/court music and underscore, reinforcing the movie’s period reality at every turn while unobtrusively supporting its comedic and romantic elements. Villainous “plotting” music for low woodwinds and plucked strings underscores the machinations of Duke Michael and Rupert (“The Gratitude of a King,” “The Distraction”) and at times even the bumbling assaults of the jealous Count (“The Count’s Revenge”). Mancini develops his patriotic main theme into heroic but still classically influenced action music (“The Attack,” “The Windmill Siege”) and he provides gently wistful, romantic music for Syd and Princess Flavia (“Farewell, Princess Flavia”).

Mancini of course had a legendary touch with comedy. But *The Prisoner of Zenda* showed both his versatility (in the same year, he scored Blake Edwards’ very contemporary comedy “10” and the bat-centric horror movie *Nightwing*) and his keen sensitivity to genre. His period styling helped to reinforce the believability of the movie’s credulity-stretching plot and build sympathy for the central character of Syd as the humble coachman amiably endures every danger and indignity forced upon him by the story. *Variety* singled out the composer for praise in their otherwise lukewarm review of the film: “Henry Mancini’s score is exceedingly graceful, a perfect example of active but unobtrusive music buttressing less-than-inspired screen action.”

1. *The Prisoner of Zenda* – Main Title

Mancini's good-natured theme launches with a fanfare reminiscent of "Rule, Britannia!" followed by a mellow passage for strings and woodwinds that accompanies elderly King Rudolph IV on his balloon flight over the Ruritarian countryside. The music accentuates both the gracefulness of the flight and the dotty good humor of Sellers as Rudolph, until woodwind trills (at 3:14) underscore the king's accidental piercing of his balloon with a popped champagne cork. He gradually descends into a village—and a tree. Miraculously surviving the crash, Rudolph addresses the astonished townspeople, declaring that he is "Rudolph the Indestructible"—then tumbles into a well to his death, punctuated by Mancini's descending coda.

2. *Gratitude of a King / The Distraction*

Mancini created some sneaky, "plotting" music

for low woodwinds (primarily bassoons), plucked strings and flute that first plays as Duke Michael (Jeremy Kemp) orders an assassin to dispatch Rudolph's successor, Rudolph V, telling him that he will earn the "gratitude of a king." Posing as a carriage driver, the assassin follows Rudolph to a club; "The Distraction" continues the plotting music as a streetwalker briefly distracts the assassin. Rudolph V exits the club and enters the carriage ahead of the unwitting assassin, frustrating the killer's plan to murder the would-be king.

3. *Café Royal* This piece of source chamber music plays inside the Café Royal as Rudolph enjoys a rendezvous with the seductive Countess (Elke Sommer) in a private room. The Countess warns Rudolph that her husband, the Count (Gregory Sierra), suspects their affair. Meanwhile, outside the club, lowly cab driver Syd Frewin (Sellers) confronts Duke Michael's

assassin, taking him for another cabbie invading his turf and driving him and his carriage off.

4. *Behind the Red Door* Another chamber source piece, a waltz, plays as the Count enters the club in search of his wife. He confronts the Countess and Rudolph, drawing his sword to slay the king. Rudolph pleads for the privilege of a duel, and the pompous Count accepts, bowing to Rudolph, who promptly hits him over the head with a champagne bottle.

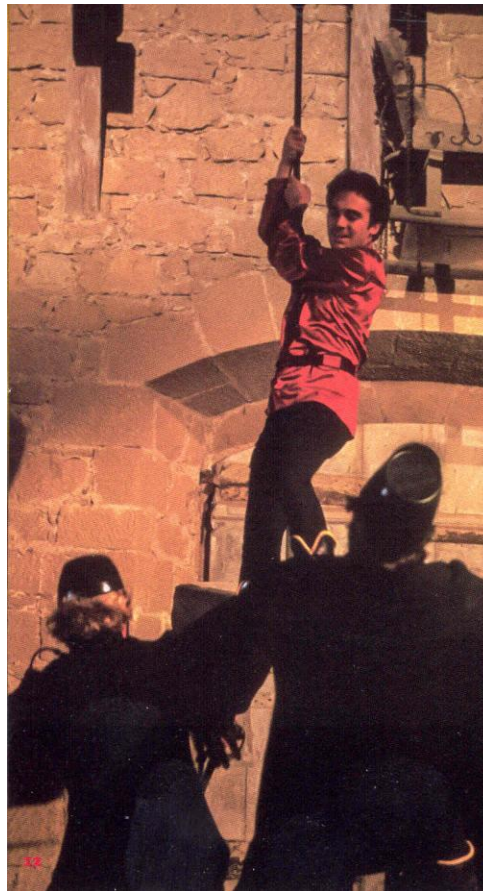
5. *To the Embassy* Mancini creates a piece of playful suspense music, opening with rumbling, thunderous low strings as General Sapt (Lionel Jeffries) and Fritz (Simon Williams) hustle Rudolph outside the club. Syd foils the resulting assassination attempt with his whip and the would-be assassin escapes. Woodwinds play a comic dance as the Count exits the club in flames and douses

himself in a fountain. Mancini's main fanfare theme plays in a warm, subdued mode and then with increasing confidence as General Sapt and Fritz note the resemblance between Syd and Rudolph. A final statement of the fanfare theme plays on the cut to the general's suite where he is about to offer Syd the job of royal coachman.

6. *Goodbye Syl and The Count's Revenge*

Syd and Sapt toast their agreement to another woodwind treatment of the fanfare theme. Mancini creates a gentle ode for bassoon and celesta for Syd's horse, Sylvia, as the cabbie explains to her that she is to be kept at the Ruritarian embassy and be well cared for. "The Count's Revenge" returns to Mancini's grumbling low-woodwinds-and-strings plotting music, this time for the Count as the jealous aristocrat sights Syd and, confusing him with the king, confronts him, telling him his disguise as a newly minted





royal coachman doesn't fool him. When Syd tries to walk off, the Count slaps him, telling Syd that he is the finest swordsman in all of Europe—to which Syd replies, “Up yours, mate,” and knees the Count in the groin.

7. Welcome to Ruritania Mancini returns to the royal pomp of his main fanfare theme on horns and woodwinds as Syd (posing as Rudolph) and Fritz arrive in Ruritania by train, where Rupert's spies watch them emerge from the coach. Syd's appearance creates a commotion and some slapstick opportunities as the gathering villagers mistake Syd for the king and knock over a painter on a ladder. “This sort of thing happens in Ruritania,” Fritz says.

8. The Attack Mancini adapts his central thematic idea into a bustling piece of action material with horns rising above busy rhythms as Rupert and his troops launch a raid on the carriage carrying the false king. Just as Fritz assures Syd there's nothing to worry about and that the king's royal guard will drive off the attack, the carriage driver is shot and Syd leaps into action to drive the carriage and engage the attackers. As a nonplused Syd reacts to the guards congratulating “his majesty” on his valor in repelling the attack, Mancini's main fanfare reinforces Syd's connection to the monarch.

9. Creepy Rupert and The Kidnap-ping More plotting music for low woodwinds plays as Rupert climbs the walls of the royal castle (a secluded fortress surrounded by a lake-sized moat) and dispatches a servant. “The Kidnapping” continues the plotting

music as Rupert and an accomplice enter a suite where Rudolph is sleeping while Syd is distracted looking at naughty pictures on a stereopticon. Tremolo strings and pulsing flutes add to the mysterious suspense vibe as Rupert and his accomplice carry Rudolph out under Syd's nose, taking the king outside into a courtyard. When General Sapt and Fritz enter the suite looking for Rudolph and realize he's gone, the general rushes outside and sees Rupert fleeing with the king in a boat.

10. The Dungeon of Zenda Mancini's plotting music continues as Duke Michael descends into the royal dungeon to visit Rudolph and commiserate with the dungeon keeper, who, hoping that Rudolph will be tortured, has greased up his iron maiden. Mancini briefly leaves behind the sneaking bassoons for smoother, low strings as Michael confronts the hapless Rudolph, telling him that the people will appoint Michael king when the real king fails to show up for his coronation. Tremolo strings and pulsing flutes enter again as Rudolph offers Michael the crown jewels or the royal treasury in exchange for his freedom—an offer that Michael rejects as he exits.

11. Herald the King This bright source treatment of Mancini's main fanfare plays on brass with a sustained snare drum roll as Syd and the general arrive via carriage at the royal coronation.

12. The Coronation After an imposing trumpet fanfare, Mancini's pomp-and-circumstance coronation music plays on low strings, followed by woodwinds and horns





before returning to strings as Syd and the king's court walk down the aisle toward the royal throne. General Sapt, Rupert, Duke Michael and the squabbling Count and Countess observe the ceremony. As rolling snares lead the piece to a finish, Syd gets his first look at the lovely Princess Flavia (Lynne Frederick), his bride-to-be, before taking his place on the throne.

13. God Help the King Post-coronation, the Princess approaches the throne and swears

obedience to the king. Mancini moves back and forth between smooth pomp and subtly playful woodwinds as the general urges Syd to kiss Flavia and Syd complies. Meanwhile the Count and Countess continue to bicker until the distracted Count trips and Syd drops his royal orb to allow for a visual bowling joke.

14. The Reception Mancini's low-key court music continues as Syd enters the post-coronation reception room, eyes the Count

and Countess suspiciously, then faces Flavia and takes her hand for the dance. Rupert, Duke Michael and his mistress, Antoinette (Catherine Schell), watch as Michael notes, "He's only a dance away from death."

15. Coronation Waltz Mancini provides an elegant waltz that doubles as burgeoning romantic music for Syd and Flavia as they dance in the center of the grand ballroom, quickly joined by the rest of the coronation party. As Flavia attempts to engage a nervous Syd in conversation, noting how "Rudolph" seems transformed by taking on the crown, Syd attempts to respond to her nonverbally. Eventually Flavia tells Syd she knows he's not the king and Syd asks to speak to her alone—where he explains his situation to her. General Sapt interrupts the pair, and Antoinette briefly manages to give Syd an earring and lay the ground for a potential rendezvous. Finally, Rupert and Duke Michael confront Syd and taunt him about his predicament.

16. Royal Galop Mancini's source music switches to this livelier dance as Syd challenges a disdainful and threatening Duke Michael to a fistfight before the general drags him away. As General Sapt and Syd prepare to board an elevator (which someone at that very moment is sabotaging), Syd tells the general about Antoinette—and the elevator falls just after Sapt assures Syd that he's safe from danger.

17. The Farewell Note Plucked strings and woodwinds play a quiet, droll tune as a fed-up Syd leaves a note for the general and prepares to sneak out of the castle. The melody continues as the former king's St. Bernard

notifies and begins barking until Syd closes it up in a bedroom. Syd ties sheets together and lowers himself from the top floor of the castle and down several floors until the Countess emerges from her balcony. She sees Syd in front of her and assumes he's the king, sneaking down to continue his affair with her.

18. The Passionate Count Harp glissandi precede a duet for harp and an exaggeratedly romantic solo violin that plays as the Count knocks, enters and begs forgiveness of the Countess—mistaking Syd, who's hiding under the blankets, for his wife. The Count continues to attempt to seduce Syd until the Countess enters and Syd is revealed.

19. The Bomb Mancini's sly plotting music for low woodwinds and strings returns as the Count arrives later that night at the shop of a gunsmith who has constructed a bomb in the shape of a croquette ball. Mancini's music slows and darkens into low, sustained strings as the Count takes out the bomb and the scene cuts to the next day where the Count spies on Syd and Flavia playing croquette on the grounds of the royal castle.

20. Croquette Mancini creates a cheerful, pastoral mood with dance-like music for woodwinds, strings and bells that plays as Syd and Flavia talk and play croquette. Saxophone takes up the tune as the Countess flirts with Syd, and Syd explains to Flavia that the predatory Countess is just after the king. Harpsichord plays the melody as Syd's croquette ball heads toward a bush where the Count hides with his bomb, and after the Count switches the ball for the bomb, Syd seems on the verge of hitting the explosive ball twice—but

stops sort both times. After Syd and Flavia depart, leaving a disappointed Count, the Countess tosses the ball back to him and playful strings take up the bright melody as the Count is blown, Wyle E. Coyote-style, into a tree by his own bomb.

21. Farewell, Princess Flavia Agreeing to one last appearance as the king, Syd drops in on Flavia to wish her goodbye. Strings, solo flute, celesta and, ultimately, a solo violin create a gentle, romantic vibe as Flavia explains to Syd that he's just being used. The princess expresses her affection for the coachman as well as her obligations to her country (which needs Ruritania's potatoes), that force her to deliver on her promise to marry the king.

22. The Windmill Siege Mancini adds urgency to his plotting woodwind music, building his earlier "Attack" action heroics into the structure as the story's various factions converge on a windmill under cover of darkness. Heroic horns, trilling woodwinds and harp glissandi play as Rupert starts a fire and engages Fritz in swordplay while the general fights one of Rupert's soldiers. Inside the windmill, Rupert confronts Antoinette and sights Syd climbing into the rafters and finally outside to perch on one of the spinning blades of the windmill. Mancini's horns and strings bustle as Syd rides the windmill blade once around until he manages to jump into a wagon filled with hay, dispatching the driver of Rupert's carriage and managing to escape with Rupert and Antoinette back to the castle.

23. Up Yours, Mate Mancini's royal fanfare plays as General Sapt leads the Royal Guard troops back to the castle, and the score

shifts into suspense with suggestions of the composer's plotting music as Antoinette holds Duke Michael at gunpoint until he disarms her. Accelerating rhythms play as the General's troops ride up to the castle drawbridge; comic music plays as the disheveled Rudolph meets Rupert—and then Syd appears alongside his double. Mancini's suspense music returns as Rupert threatens to kill Rudolph but engages Syd in combat instead. Even the Count gets in on the action as he arrives on horseback—in his bedclothes—as the Royal troops enter the castle.

24. Showdown at the Castle Turning on his fellow conspirators, the opportunistic Rupert engages Duke Michael with a sword. Mancini's bustling action music gathers more energy and buckles more swash as Syd faces two of Rupert's troops in the dining room while the Count swims the moat toward the castle. Rupert and the Duke continue to duel until Syd arrives and pins Duke Michael against the wall with a trident. Rupert flees, fighting off his own troops as he's branded a traitor; Mancini's flutes trill as the Count descends into the basement to find King Rudolph hiding in a wicker basket.

25. The King Is Saved Mancini continues his bustling action vibe as Syd steps in to save Rudolph from the still vengeful Count, after which the two lookalikes flee into the upper floor of the tower where Rupert has climbed. Duke Michael sends men upstairs to capture Rupert, who appears to lower himself on a rope to surrender but instead escapes on horseback, lowering the castle's drawbridge and allowing royal troops into the castle while Rudolph hangs precariously near the top of the castle's tower. Finally, Syd

and Rudolph leap into the moat (to a flourish of cascading harp glissandi) just as Duke Michael and his conspirators arrive at top of the tower.

26. The Prisoner of Zenda → End Title Trilling woodwinds and warm cellos conjure up a fairy tale mood as, with the conspirators finally brought to heel, Syd (who has permanently assumed the role of Ruritania's monarch while the real king is now gambling in London as Syd Frewin) marries Princess Flavia in a royal ceremony. Mancini returns to his main title music as the couple boards the driver's seat of a carriage and Syd, reunited with Sylvia, urges the horse onward to a happy ending.

ADDITIONAL MUSIC

27. Emperor Waltz (Excerpt – J. Strauss) This familiar classic plays on a phonograph as Fritz helps Syd demonstrate to General Sapt his surprising ability to dance a waltz.

28. The Coronation (Film Version) The film version of "The Coronation" includes a repeat statement of Mancini's opening trumpet fanfare.

Jeff Bond is the author of *Danse Macabre: 25 Years of Danny Elfman and Tim Burton*, *The World of the Orville* and *The Art of Star Trek: The Kelvin Timeline*. He has never been mistaken for a king, but Facebook's automatic photo tagging has mistaken his classic features for Superman, Han Solo, Captain Kirk and Dr. McCoy.



**MUSIC COMPOSED AND CONDUCTED BY**

Henry Mancini

RECORD PRODUCED BY

Henry Mancini

SCORING ENGINEER

John Richards

RECORDED APRIL 1979 ATThe Music Centre (CTS)
Wembley, Middlesex, London**CD PRODUCED, MIXED AND MASTERED BY**

Mike Matessino

**EXECUTIVE PRODUCERS
FOR LA-LA LAND RECORDS**

MV Gerhard and Matt Verboys

TRACK PREPARATION BY

Neil S. Bulk

**EXECUTIVE IN CHARGE OF MUSIC
FOR UNIVERSAL PICTURES**

Mike Knobloch

**MUSIC BUSINESS AFFAIRS
FOR UNIVERSAL PICTURES**

Tanya Perera

**PRODUCTION COORDINATOR FOR UNIVERSAL
PICTURES FILM MUSIC HERITAGE COLLECTION**

Andy Kalyvas

ANALOG-TO-DIGITAL TRANSFERS BY

Tal Miller

at Next Generation Audio

PRODUCTION ASSISTANCE

Frank K. DeWald

ART DIRECTION

Dan Goldwasser

at Warm Butter Design

**MUSIC PUBLISHING EXECUTIVE
FOR UNIVERSAL PICTURES**

Eric Polin

**PROJECT COORDINATOR FOR UNIVERSAL
PICTURES FILM MUSIC HERITAGE COLLECTION**

Alexia Baum

ALL TRACKS PUBLISHED BY

USI B Music Publishing (BMI), © 1979

SPECIAL THANKSMainor Rodriguez, Scot Deer, John Edell,
Steve Griesemer, Jepson Staral, Nikki Walsh



HERITAGE COLLECTION

UNIVERSAL PICTURES FILM MUSIC



ORIGINAL MOTION PICTURE SOUNDTRACK

THE PRISONER OF ZENDA

MUSIC BY
HENRY MANCINI



THE PRISONER OF ZENDA Motion Picture Artwork, Logos and Photography © 1979 Universal City Studios, Inc. All Rights Reserved. © 2018 Universal Studios. Unauthorized duplication is a violation of applicable laws. Printed in the U.S.A. Released by La-La-Land Records, Inc., 150 S. Glenoaks Blvd., #9252, Burbank, CA 91502. www.lalalandrecords.com



Record Produced by Henry Mancini

1. *The Prisoner of Zenda – Main Title* 5:18
2. *Gratitude of a King / The Distraction* 1:27
3. *Café Royal* 3:14
4. *Behind the Red Door* 2:40
5. *To the Embassy* 2:02
6. *Goodbye Syl and The Count's Revenge* 2:14
7. *Welcome to Ruritania* 2:59
8. *The Attack* 2:50
9. *Creepy Rupert and The Kidnapping* 2:50
10. *The Dungeon of Zenda* 2:22
11. *Herald the King* 4:46
12. *The Coronation* 2:38
13. *God Help the King* 1:50
14. *The Reception* 1:15
15. *Coronation Waltz* 3:00
16. *Royal Galop* 2:50
17. *The Farewell Note* 4:16
18. *The Passionate Count* 2:08
19. *The Bomb* 1:43
20. *Croquette* 4:07
21. *Farewell, Princess Flavia* 1:54
22. *The Windmill Siege* 4:23
23. *Up Yours, Mate* 2:10
24. *Showdown at the Castle* 3:19
25. *The King Is Saved* 3:25
26. *The Prisoner of Zenda – End Title* 2:38

ADDITIONAL MUSIC

27. *Emperor Waltz (Excerpt – J. Strauss)* 1:24
28. *The Coronation (Film Version)* 2:23

Total Album Time: 74:41

A WALTER MIRISCH PRODUCTION
Also starring LYNNIE FREDERICK, LIONEL JEFFRIES, ELKE SOMMER, GREGORY SIERRA, JEREMY KEMP, CATHERINE SCHELL
Screenplay by DICK CLEMENT and JAN LA FRENAIS. Based on the novel by ANTHONY HOPE, as Dramatized by EDWARD ROSE. Music by HENRY MANCINI.
Special Visual Effects by ALBERT WHITLOCK. Produced by WALTER MIRISCH. Directed by RICHARD QUINE. A UNIVERSAL PICTURE.
© 1979 UNIVERSAL CITY STUDIOS, INC. ALL RIGHTS RESERVED. 

LIMITED EDITION OF 3000 UNITS
THE PRISONER OF ZENDA Motion Picture Artwork, Logos and Photography © 1979 Universal City Studios, Inc. All Rights Reserved. © 2018 Universal Studios. Unauthorized duplication is a violation of applicable laws. Printed in the U.S.A. Released by La-La-Land Records, Inc., 150 S. Glenoaks Blvd., #9252, Burbank, CA 91502. www.lalalandrecords.com

