

FSMCD Vol. 13, No. 6

# Cleopatra Jones

Supplemental Liner Notes

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## Cleopatra Jones

Disc one of this set features two programs of the 1973 *Cleopatra Jones* soundtrack. The first, found on disc 1, tracks 1–12, represents the premiere U.S. CD release of the Warner Bros. Records soundtrack LP (BS 2719), remastered from ¼" stereo tapes. (The two Millie Jackson tracks were presented in pseudo-stereo on the original LP but are true stereo here.)

### 1. Theme From *Cleopatra Jones* (Joe Simon)

Kicking off the soundtrack LP is Joe Simon's groovy, atmospheric theme song for the film. Simon was a prolific soul singer of the 1960s and '70s with such hits under his belt as "Your Time to Cry," "Drowning in the Sea of Love" and "Power of Love." He wrote, produced and performed "Theme From *Cleopatra Jones*" with his band, The Mainstreeters, recording it on the scoring stage of The Burbank Studios (as the Warner Bros. lot was known at the time), with string arrangements by Bert de Coteaux. The song appears over the film's main and end titles, with its distinctive four-beat (one-bar) groove instantly memorable (indeed, moreso than the song's actual melody). Cool lyrics espouse Cleo's attributes, while wah-wah effects blend impeccably with acoustic orchestrations.

**2. The Wrecking Yard (Carl Brandt)** The film's climax is set in a junkyard, where this cue was intended to be the first of three continuous selections (see disc 1, track 29): Drug-lord villain Mommy (Shelley Winters) plans to murder Cleo and young Tiffany (Brenda Sykes) by trapping them in a car as it is demolished—which she first demonstrates by executing one of her own henchmen. Score co-composer Carl Brandt makes use of J.J. Johnson's theme for Mommy—a comic bass waddle—in this groove-driven cue. (In the film's final editing, the music-cutting for the finale is a mishmash, with many passages omitted and others replaced by cues from earlier in the film.)

**3. Love Doctor (Jackie Avery)** This is the first of two Millie Jackson-performed songs used in the film and on the soundtrack album, provided by Spring Records from Jackson's contemporaneous LP, *Hurts So Good* (Spring SPR 5706); the two songs, "Love Doctor" and "It Hurts So Good" (disc 1, track 7), were also released as a single in August 1973 (as Spring 139). In the film, "Love Doctor" appears as source music for a party at the film's conclusion, during which Cleo says goodbye to her boyfriend Reuben (Bernie Casey) so she can pursue her fight against crime.

**4. Airport Flight (Brandt)** Early in the film, Cleo arrives in Los Angeles, where Mommy's goons wait to ambush her at the airport—but Cleo gets the drop on them in baggage claim, defeating them in a hand-to-

hand fight and shootout. When police come to secure the scene, she waves her badge, "Special Agent—Seal of the President of the United States," and walks off. Carl Brandt composed this dynamic action cue (some of the beginning of which is dialed out of the finished film) epitomizing the sort of large-scale, high-energy and action-oriented symphonic funk that marked the best of the "blaxploitation" soundtracks. (This LP presentation of the cue is slightly abridged; for the full-length version, see disc 1, track 15.)

**5. Emdee (Johnson)** This mellow instrumental was intended—but not used—for a scene following "Airport Flight" in which Cleo speaks on the phone with police captain Lou Crawford (Dan Frazer). It was meant to be a piece of "LOW KEY, contemporary MJQ" source music (per the spotting notes, where "MJQ" refers to the Modern Jazz Quartet as a stylistic model) that Cleo listens to in her apartment. (The LP presentation of the track uses a "radio fade"; see disc 1, track 16 for the full-length recording.)

**6. Desert Sunrise (Johnson)/Main Title Instrumental (Simon, arr. Johnson)** Side two of the LP opened with what was intended to be the film's first music. "Desert Sunrise" is an eerie, textural piece spotlighting chromatic strings for the picture's opening shot: a few nomads and their camel camped in the Turkish mountains. The film's spotting notes advised: "Use a 'classical' THEME, and go contemporary on CUT to helicopter."

At the time the film was scored, "Main Title Instrumental" was intended to accompany the opening credits as Cleo arrives (in said helicopter) at a poppy field to supervise its destruction in a military operation (the actual firebombing is unscored). While the LP presented this instrumental version of Joe Simon's "Cleopatra Jones" song, arranged and conducted by J.J. Johnson, the finished film used Joe Simon's record version (albeit with an alternate vocal take, see disc 2, track 30).

**7. It Hurts So Good (Phillip Mitchell)** This second Millie Jackson track from Spring Records is heard midway through the film: after "Motorcycle Funk" (disc 1, track 22), Cleo visits Reuben, laid up in bed from a gunshot he suffered during "Ambush" (disc 1, track 18). The two begin a love scene as the track plays as source music on a record player. The song is used in the finished film in lieu of J.J. Johnson's instrumental "Cleo and Reuben" (disc 1, track 10) aka "Cleo and Reuben Love Theme" (disc 1, track 23).

**8. Goin' to the Chase (Johnson)** Later in the film, Cleo plays this mellow but upbeat source cue on a cassette player in her car as she drives along the freeway

(and two enemy cars sneak up behind her). On the soundtrack LP, this source cue (see “Chase Cassette,” disc 1, track 24 for the full-length version) segues directly into:

**9. Go Chase Cleo (Johnson)** Cleo bests the two enemy cars in a lengthy chase. This is an abridged version of Johnson’s exciting, up-tempo action music (see “Cleo Chase” disc 1, track 25 for the full-length version).

**10. Cleo and Reuben (Johnson)** This was Johnson’s intended score cue for the love scene between Cleo and Reuben (see disc 1, track 7), featuring a full presentation of their love theme. The finished film used the Millie Jackson song “It Hurts So Good” in its place.

**11. Wrap Up (Brandt)** The wrecking-yard scene (see disc 1, track 2) turns into a climactic battle as Cleo’s friends arrive to save the day; Cleo and Mommy fight, and Mommy falls to her death. Brandt’s groovy action scoring was intended to cover the entire brawl, although the finished film replaces it with portions of “Airport Flight.”

**12. Theme From Cleopatra Jones/Instrumental (Simon)** The closing track of the *Cleopatra Jones* soundtrack LP is a version of the full-length “Theme From *Cleopatra Jones*” minus Joe Simon’s vocal.

Disc 1, tracks 13–29, present the complete J.J. Johnson/Carl Brandt score to *Cleopatra Jones* in chronological order—except for the intended main title music, which would have been identical to disc 1, track 6, and is not repeated due to space limitations. The tracks have been newly mastered from Dan Wallin’s ½” three-track film mixes. The score program duplicates a few cues from the LP sequence, expands others, and debuts many more for a broader look at this classic blaxploitation effort.

**13. Pot Burn** This is a short “tag” after the film’s main title sequence set in Turkey: the orchestra provides a dissonant swell as Cleo watches poppy fields burn (see disc 1, track 6), the scene segueing to:

**Mommy** In her office, Mommy rages to her flunkies about Cleo’s destruction of the poppy fields. Mommy gets the idea that attacking Cleo’s local charity, the B&S house, would entice Cleo to come home (and thus abandon her international narcotics policing). Mommy’s comic theme plays as she makes a phone call. The cue segues to:

**Police Raid (Johnson, orch. Brandt)** A short, whirling orchestral tag accompanies a cut to police cars bearing down on the B&S house—Mommy’s plan in action.

**14. Jimmy Pleads (Johnson/Brandt, orch. Brandt)**

The police find drugs on B&S resident Jimmy Beekers (Jay Montgomery)—the dope is planted—and Jimmy pleads his innocence to the uncaring white cops, one of whom punches Jimmy after reading him his Miranda rights. Carl Brandt, incorporating Johnson’s thematic material, provides wistful but ominous strains for strings and high-end synthesizer.

**15. Airport Flight (Brandt)** Cleo arrives in L.A. and defeats Mommy’s goons at the airport (see disc 1, track 4); this is the full-length version of the cue.

**16. Emdee** This unused mellow source cue was written for a scene in which Cleo listens to music at her apartment while on the phone with Capt. Crawford (see disc 1, track 5); this is the full-length recording of the cue.

**17. Elevator (Brandt)** Cleo leaves her apartment as a pair of neighborhood friends (Eugene Jackson and Lee Weaver) speak admiringly (if crudely) about her. Carl Brandt provided this lighthearted, chipper groove for Cleo stepping out.

**Cleo and Captain (Brandt)** The upbeat groove was meant to continue (but was not used in the finished film) as Cleo rendezvous with Crawford and Sgt. Kert (Stafford Morgan) at a diner.

**18. Ambush (Brandt)** Cleo goes to the B&S house to see her boyfriend, Reuben, but upon leaving the two are fired upon by snipers from a rooftop across the street, who wound Reuben. Only the final 0:28 of this action cue appears in the finished film; it was meant to score the entire sequence as Cleo returns fire, then infiltrates the building to kill the attackers.

**19. Doodle Apartment** Cleo goes to the apartment of Doodlebug Simkins (Antonio Fargas), a flamboyant gangster. A low-key, groove-driven suspense cue accompanies the beginning of the scene as Cleo exchanges words and pushes with Doodle’s posturing bodyguards.

**20. Soul Food** Cleo pays a visit to Mrs. Johnson (Esther Rolle) at her soul food restaurant; this mellow source cue plays at a low level in the background.

**21. Karate Gag** Cleo needs the help of Mrs. Johnson’s sons Matthew (Albert Popwell) and Melvin (Caro Kenyatta), whom she visits at their karate studio. There she postures as if she will fight them hand-to-hand—Johnson’s cue provides a bit of ambient red-herring tension—but they laugh and exchange greetings.

**22. Motorcycle Funk** Cleo visits a motorcycle hill-climbing race to ask questions of Andy (Mike Warren), whose sister is Doodlebug’s girlfriend, Tiffany (Brenda Sykes). This funky instrumental (“rock” was suggested by the spotting notes) was recorded—but not used—as source music for the contest.

**23. Cleo and Reuben Love Theme** Cleo visits Reuben as he recovers from his gunshot wound. The

finished film replaced Johnson's full presentation of their love theme with "It Hurts So Good" (disc 1, track 7). This track is the same as disc 1, track 10.

**24. Chase Cassette** This is the full-length version of "Goin' to the Chase" (as heard on the *Cleopatra Jones* LP, disc 1, track 8), a groovy source cue that Cleo plays on a cassette in her car before spotting two "bad-guy cars" tailing her.

**25. Cleo Chase** This is the full-length version of "Go Chase Cleo" (as heard on the *Cleopatra Jones* LP, disc 1, track 9), as Cleo bests the enemy cars in an elaborate chase. The opening of this cue (an eerie synthesizer tone) was meant to overlap and segue from "Chase Cassette" (causing that source cue to end early)—but we have not editorially recreated this effect for the CD. The finished film severely edits and loops this action cue.

**26. Before Crash** Doodle and his gang are riding home from his nightclub (see disc 2, tracks 28 and 29) when their car is rammed and demolished by a pair of trucks driven by Mommy's goons. This short "stinger" cue was recorded (but not used) to underscore the lead-up to the first impact.

**27. Snake Crib** Cleo goes looking in a slum building for the drug dealer Snake (Christopher Joy); this funky source cue plays at a low level while she walks down a hallway and Snake attacks her.

**28. Verbatim, Simon** A short version of Joe Simon's "Cleopatra Jones" theme was recorded by Johnson for Cleo driving and talking on her car phone. In the finished film, the instrumental was replaced by an excerpt of Simon's vocal version.

**Man From Glad (Brandt)** Cleo and the Johnson brothers get the drop on crooked cop Purdy (Bill McKinney), who is selling weapons to a pair of white criminals in an abandoned hotel. This groovy cue—part build-up, part action—was intended but not used in the finished film for the ensuing fight and chase. The cue title refers to a line of sarcastic dialogue from Melvin.

**29. The Wrecking Yard (Brandt)/More Wrecking Yard (Johnson, orch. Brandt)/Wrap Up (Brandt)** This closing score track represents what was intended to be the wall-to-wall scoring of the film's finale in a junk-

yard. "The Wrecking Yard" (for Mommy executing one of her henchman in a demolition machine, to demonstrate how she plans to kill Cleo and Tiffany) is the same as disc 1, track 2; "More Wrecking Yard" is an ambient, suspenseful cue as Cleo and Tiffany appear doomed, but are rescued by the arrival of Reuben and the Johnson brothers; and "Wrap Up" (for the final running-and-fighting) is the same as disc 1, track 11.

#### Bonus Tracks, Disc 2

Four additional tracks from the original *Cleopatra Jones* film appear at the end of disc two of this set, following Dominic Frontiere's score for *Cleopatra Jones and the Casino of Gold*:

**27. Theme From Cleopatra Jones (extended version)** This is the full-length version of Simon's "Theme From *Cleopatra Jones*," featuring additional bars and vocal lines not used in the familiar album edit (disc 1, track 1).

**28. Am I Blue** This is the first of two songs for *Cleopatra Jones* arranged by Roger Kellaway for a sequence in which Tiffany performs at Doodle's nightclub, attended by the Johnson brothers (heard in the film after "Cleo Chase," disc 1, track 25). Pattie Brooks was the singer, dubbing for Brenda Sykes as Tiffany. This soulful number dating from 1929 (with lyrics by Grant Clarke and music by Harry Akst) does not appear in the finished film. Slate numbers indicate that this song was originally meant to appear first, but it was subsequently filmed to be the second song, before being dropped altogether.

**29. Swing Down Chariot** This second number arranged by Kellaway and sung by Brooks—a traditional gospel tune with a *Shaft*-like bass line—is joined in midstream in the finished film (with the ending "Bow Music" unused).

**30. Theme From Cleopatra Jones (extended version, alternate vocal take)** The instrumental track here is the same as in the other versions of the song—however, the vocal performance by Simon is a retake (marked "new vocal" on the master tape) that was used for the opening credits of the film itself (listen for Simon's vocal starting in a lower register).

—Lukas Kendall

## Cleopatra Jones and the Casino of Gold

Disc two of this set features the premiere release of Dominic Frontiere's complete score to *Cleopatra Jones and the Casino of Gold* (1975), remixed and remastered from the original ½" film mixes recorded at The Burbank Studios (as Warner Bros.' studio facilities were known at the time) by ace engineer Dan Wallin.

Although no soundtrack LP was ever released for this film, an album mockup was prepared, consisting of the following tracks:

### Side A

1. Playing With Fire (disc 2, track 1)
2. Downtong (disc 2, track 5)
3. Pool Hall Rock (disc 2, track 13)
4. Hoe Down Car (disc 2, track 10)
5. Alley Rock (disc 2, track 16)
6. Banjo Bike (disc 2, track 14)
7. Here Comes Cleo (disc 2, track 3)
8. Cleo Leaves (disc 2, track 4)

### Side B

1. Main Title (instrumental) (disc 2, track 24)
2. Les Orgie (disc 2, track 7)
3. Catch Cleo/Car Crash (disc 2, track 20)
4. Casino Fight (disc 2, track 21)
5. Dead Dragon Lady (disc 2, track 22)
6. End Title (disc 2, track 23)

The "End Title" would have been the instrumental version presented on this CD, not the vocal version heard in the film (for which no master survives).

**1. Playing With Fire** A bold brass groove creates excitement for an illustration of an Oriental dragon before the main titles unfold over a busy Hong Kong harbor, accompanied by the song "Playing With Fire" (with music by Dominic Frontiere and lyrics by Kenny Kerner and Richie Wise). Featuring seductively funky doo-wop female vocals, the tune will serve as a main theme for *Cleopatra Jones* (Tamara Dobson). A mostly instrumental rendition of the song follows the vocal arrangement as the Johnson brothers, Matthew (Albert Popwell) and Melvin (Caro Kenyatta), arrive at the harbor posing as dope dealers.

**2. Oynia** Morgan (Eddy Donno), a low-level hoodlum, transports the brothers to a shipboard drug operation run by his boss, Soo Da Chen (Shen Chan). Tension escalates when Chen discovers that the brothers' suitcase contains stacks of \$100 bills cut in half as a precaution. Frontiere plays through the hostile exchange with a sinister three-note motive for flutes, surrounded by pulsating electronics, shrill string sustains and grunting low brass. The cue climaxes just before

the arrival of Bianca Javin, the Dragon Lady (Stella Stevens), who seeks revenge against Chen for trying to cut her out of the drug deal. An unscored gunfight ensues, resulting in the capture of the Johnson brothers and the escape of Chen.

**3. Here Comes Cleo** As the Dragon Lady and her henchmen speed off with the Johnson brothers, Frontiere's score returns with a bang as Chen's ship explodes behind them. Afterward, the swinging, optimistic bridge from "Playing With Fire" marks a transition to Cleo arriving via helicopter in Hong Kong. The primary tune takes shape as the helicopter touches down, as a smiling Cleo emerges to greet her boss, Stanley Nagel (Norman Fell).

**4. Cleo Leaves** Cleo resolves to find Chen and her missing agents—and her good friends—the Johnson brothers. A funky rhythm section introduction leads to a carefree setting of the main theme as she turns down a ride from Stanley and sets off into the city on her own.

**5. Downtong** As Cleo travels by taxi through the streets of Hong Kong, an Asian-inflected setting of her theme emphasizes xylophone, portamento string effects, bass and gamelan. The tune alternates with shimmering pentatonic material as she exits the cab and searches a crowded market for Chen.

**6. Room of Mirrors** A tough street girl, Mi Ling Fong (Ni Tien), arrives to help Cleo out of a jam after Chen's gang ambushes the American agent. Afterward, Mi Ling brings Cleo to her bike shop hang-out; broken chords surround mysterious strings and sparkling textures (including wind chimes and tree bells) as they arrive in the back room, a gymnasium doubling as a storeroom for guns and assorted martial arts weapons. As Cleo unsuccessfully tries to ascertain the identity of Mi Ling's employer—she claims to be a private detective—an unused passage (0:27–1:25) features a meandering, exotic melody over a static woodwind pedal. Subsequently, Mi Ling and her biker cohorts agree to help Cleo with her mission.

**7. Les Orgie** The Dragon Lady hosts a lesbian orgy in the private quarters at her casino. Frontiere subtly heightened subtly heightens the lovemaking with an exotic tune over a tranquil sustain, punctuated by bass marimba, bells and water gongs. A knock at the door draws Bianca away from her lovers, with droning, shimmering textures sounding while her chief henchman, Mendez (Christopher Hunt), provides an update about Chen, Cleo, Mi Ling and the Johnson brothers.

**8. Fatman Stomp** A bluesy jazz source cue plays as the Dragon Lady brushes off a portly gambler while passing through her casino.

**9. You Must Believe Me/My Regulars** The Dragon Lady meets with three of her associates; when she accuses one of them, Mr. Han (Rich King), of aiding the traitorous Chen, a low, four-note figure repeats ominously as he pleads his innocence. The cue builds to a stinger when Mendez shoots him from behind, with the four-note figure dying down as Bianca dismisses the other two men. Aggressive brass and pop percussion launch a reprise of the main theme for a transition to a Hong Kong street, where a group of children—Mi Ling’s “irregulars”—report for duty. (Frontiere’s cue title misidentifies the kids as “regulars.”)

**10. Hoe Down Car** The Dragon Lady’s henchmen shoot at Cleo and Mi Ling, leading to a destructive car chase between the women and their would-be assassins that Frontiere scores with a jaunty hoedown of sawing strings, vibrant brass fanfares and outbursts of “washboard piatti.” The cue reaches a playful finish when the villains crash and their car explodes.

**11. Mi Ling’s Apartment** A shimmering suspense cue develops a mysterious call-and-response figure for Mendez and his men sneaking into Mi Ling’s apartment while she showers. The score swells with tension as the girl steps out of the bathroom before one of the intruders binds her arms with a belt. When Mendez moves to strike Mi Ling, she dodges and he accidentally knocks out his own man. As Mi Ling (her arms still bound) proceeds to dispatch Mendez and his goons with her martial arts skills, the cue explodes into a reprise of the main title fanfare amid racing pentatonic lines and syncopated brass accents. The intruders collect themselves and flee just as Cleo shows up and kicks in the door.

**Enter the Studs** Frontiere composed this (ultimately unused) cue of brawny, brass-driven funk for the Johnson brothers entering the Dragon Lady’s casino dressed in gaudy suits; while they remain her prisoners, she treats them as guests and places them under the care of her beautiful young servant, Madalena (Chen Chi Lin).

**12. She’s My Mother** A light piece of lounge jazz plays as the Johnson brothers relax at the casino with the Dragon Lady’s women; Madalena shocks the brothers when she reveals that the Dragon Lady adopted her at age 12.

**13. Pool Hall Rock** Cleo and Mi Ling track down Chen at a pool hall, where a hip rock source cue spotlights wah-wah guitar, brass and saxophones. When the drug dealer sees the women approaching, he draws his gun and initiates a shootout.

**14. Banjo Bike** Chen escapes from the pool hall and runs through the city while one of Mi Ling’s biker friends gives chase on his motorcycle. Frontiere composed this banjo-driven hoedown cue to accompany

the pursuit, but the finished film tracks in “Pool Hall Rock” in its place.

**15. Juke Box Blues, Part 1** Once Chen loses the biker, a funky, jazz organ source cue plays as one of Mi Ling’s young irregulars tails the villain through a market.

**Juke Box Blues, Part 2** A second source cue of electric guitar-laden funk sounds as the boy continues to follow Chen to his hideout, where Mendez and his goons capture the gangster.

**16. Alley Rock** A mellow jazz-fusion source cue underscores the arrival of Cleo and Mi Ling outside Chen’s hideout.

**17. Turn Him Loose** The Dragon Lady holds Chen captive in a private chamber at her casino, where she prepares to put on a special show for the Johnson brothers. A fleeting quotation of the mysterious Mendez motive from “Mi Ling’s Apartment” (the first half of the call-and-response figure) gives way to a suspenseful, rising ostinato as Mendez retrieves two swords, one for the Dragon Lady and one for Chen. After Mendez releases Chen from his shackles, the cue swells to a climax as blades suddenly spring up from the ground, encircling Bianca and her adversary.

**18. Chopped Meat** The majority of Bianca’s ensuing duel with Chen is unscored, but as the Dragon Lady overwhelms her opponent, Frontiere mounts suspense, mixing nasty muted brass with tuned percussion and accented outbursts. A low, dread-ridden chord closes the piece, with Madalena screaming out in horror as Bianca impales Chen on two of the blades.

**19. Casino Source** Frontiere intended this suave arrangement of “Playing With Fire” to underscore Bianca’s testy first encounter with Cleo and Mi Ling at the casino. (For a subsequent scene outside the casino, in which Madalena confirms to Cleo that the Dragon Lady has captured the Johnson brothers, the film tracks a portion of “She’s My Mother.”)

**20. Catch Cleo** Portentous jazz marks a transition to the dark alleys of Macao, where Cleo arrives for a meeting with Madalena. A cool bass line and percussion persist under eerie high strings and a dissonant woodwind ostinato as Cleo proceeds to the rendezvous point: an empty temple at the end of the alley. With Madalena nowhere in sight, a calamitous trill and ominous brass sound as Cleo admires the Oriental artwork that decorates the walls. Once the agent exits the temple, swirling woodwinds and harp glissandi evoke a gust of wind that blows open a window in an adjacent building. Flutter-tongued brass play up Cleo’s horror when she sees one of Bianca’s goons spin Madalena around in a chair—the girl is dead, with a giant chopstick penetrating her tongue. The cue segues to:

**Car Crash** The track's opening bass line returns, mixing with the Mendez motive and pounding timpani as Bianca's men begin to cut off Cleo's potential escape routes. When Cleo makes a break for it, the tempo picks up with racing strings, furious winds and xylophone as Bianca's forces pursue the heroine through various alleyways by car and foot. For the final leg of the chase, Frontiere builds excitement with a shift into compound meter and an aggressive, repeating pattern for strings as a car bears down on Cleo; she shoots the driver in the head, with a raucous trill sounding as the vehicle crashes into a gas pump and explodes. The string pattern struggles over a rising bass line and harsh crescendos as Mendez and his goons surround Cleo in a courtyard, forcing her to surrender.

**21. Casino Fight** Frontiere couples the Mendez motive with suspenseful strings and a low pulse as the Dragon Lady's henchmen lead Cleo and the Johnsons through the casino, where Mi Ling poses as a gambler. When Mi Ling creates a diversion by throwing her playing cards into the air, the composer develops the racing Asian material from "Car Chase" for Cleo and the brothers fighting their way free. Once Mi Ling leads the heroes into an attic, she and Cleo escape through a window; low-key suspense underscores the women making their way down to the street, while a new funk theme represents the brothers fending off Bianca's men back in the attic. The funk theme continues to build excitement as Mi Ling's associates arrive outside on their motorcycles and the women jump into a sidecar. The bikers ride up the casino's steps, the cue climaxing as they burst through the establishment's front doors, sparking pandemonium inside.

**22. Dead Dragon Lady** The first half of the final destructive casino battle plays without music. When Cleo chases after a fleeing Bianca, a funk bass line and percussion join cool flutes (reading the "Playing With Fire" tune) for Mi Ling engaging Mendez and his men in combat. Brass eventually takes over the main theme with flutes delegated to a countermelody as the film

cuts back and forth between: Mi Ling's heroics (she succeeds in killing Mendez); the Johnson brothers carrying their attic fight into the main casino; and Cleo fighting Bianca in the Dragon Lady's private quarters. Frontiere builds the funk to a grand climax as Cleo and Bianca pulverize one another, the main theme screaming out in triumph as the Dragon Lady desperately lunges for Jones with her sword. The cue ends as Cleo runs Bianca through with her own weapon.

**23. End Title** A plucky rendition of the main theme plays through a montage of Mi Ling and Stanley escorting Cleo to her plane, while explaining that Mi Ling and her squad have actually been working for Stanley all along. Frontiere mounts a reprise of the doo-wop arrangement of the main theme as the film freeze-frames on Cleo, who turns back before she boards her plane to flash her killer smile. The bridge of "Playing With Fire" runs its course through the end credits. (The finished film utilizes a vocal version of this track employing the "Playing With Fire" lyrics, but the vocal incarnation was not found with the rest of the master tapes.)

#### Bonus Tracks

**24. Main Title (instrumental)** Frontiere recorded this rousing instrumental of "Playing With Fire" as an alternate version of the "Main Title."

**25. Take Me Away (main title, alternate lyrics, version #1)** "Playing With Fire" actually represents the second attempt at a lyric for the film's main theme. An unknown lyricist originally devised "Take Me Away" and two versions of that song were recorded at the film's scoring sessions, using a similar vocal group as "Playing With Fire" (and the same instrumental backing track). This is the first, with the vocal performed by several singers throughout.

**26. Take Me Away (main title, alternate lyrics, version #2)** A second version of "Take Me Away" has a solo female vocal carrying the tune at times.

—Alexander Kaplan