

The Man with Bogart's Face

By 1976, when he published his first novel, *The Man With Bogart's Face*, writer/producer Andrew J. Fenady was an industry veteran having toiled in films and TV since the 1950s, producing and/or writing prolifically throughout the ensuing decades. His first novel had a catchy title, a fun premise, and got nice advance reviews. *Booklist* said, "An easy-to-read must for Bogart fans. Play it again, Fenady." *Kirkus* said, "A funny valentine for the industry – Fenady has a memory bank like *Films on File*." And *Publisher's Weekly* said, "Lots of bodies, alive and dead, make this detective tale entertaining spoofery for Bogart fans, with sexy fun and violent games."

Not long after the book was published, Fenady received a note from actor Robert Sacchi, a dead ringer for Bogart. The note read, "You can't make a movie from your book without first seeing me, for I am Bogart." And so it came to pass when Fenady finally wrote a screenplay and got Melvin Simon Productions to fund and distribute. The movie went into production on May 14, 1979, with Fenady producing his script, and the English director Robert Day (*The Haunted Strangler*, *Corridors of Blood*, *Two-Way Stretch*, *Tarzan the Magnificent*, and many others) helming. The location for Sam Marlowe's office was in a building at the corner of Larchmont and Beverly Blvd. – a building that Fenady just happened to own.

Also in the cast were such expert players as Victor Buono, Yvonne De Carlo, Herbert Lom, Mike Mazurki, Michelle Phillips, George Raft, Sybil Danning, Jay Robinson, Franco Nero, and Misty Rowe. Despite the catchy title and excellent cast, the low-budget film was

released in 1980 to not much business but did garner some decent reviews. *Variety* was very positive, saying, "... a continuous flow of laugh lines. It adds up to a lot of fun." After its release, it had a life on TV and cable and was released on DVD by Image Entertainment.

Fenady's choice for composer could not have been a better one – the great George Duning, who was nearing the end of his impressive career. He would score only two more films after *Bogart's Face*, after which he retired. Duning was born in Richmond, Indiana in 1908 and attended the Cincinnati Conservatory of Music, where his mentor was the wonderful composer, Mario Castelnuovo-Tedesco. After graduating, Duning played trumpet for the Kay Kyser band. In the Navy, he served as conductor and arranger with Armed Forces Radio. He got a contract with Columbia Pictures in 1946, signed by music supervisor Morris Stoloff. He was extremely prolific and his work at Columbia produced some great scores all throughout the 1950s, including *Salome*, *The Man from Laramie*, *Tight Spot*, *5 Against the House*, *Picnic*, *The Eddy Duchin Story*, *Nightfall*, *Full of Life*, *Jeanne Eagles*, *3:10 to Yuma*, *Operation Mad Ball*, *The Brothers Rico*, *Cowboy*, *Me and the Colonel*, *Bell, Book, and Candle*, *Strangers When We Meet*, *Two Rode Together*, *The Devil at 4 O'Clock*, and on and on. At his height he was writing ten scores a year. He had a very long association with director Richard Quine. He also worked for other studios, turning in great scores for *Houseboat*, *The World of Suzie Wong*, *Who's Got the Action*, *Any Wednesday*, *The Wreck of the Mary Deare*, *Critic's Choice*, and *Toys in the Attic*, among others. He

was nominated for the Academy Award five times. He was also extremely busy writing for television, including *The Big Valley*, several classic scores for the original *Star Trek* series, *Then Came Bronson*, *Mannix*, *The Partridge Family*, *The Dream Merchants*, *Beyond Witch Mountain*, to name but a few.

For *The Man With Bogart's Face*, Duning came up with a really fun score, including its wacky and very funky main title song – which went on to win the very first Razzie Award for Worst Song. Very typical of its period, the song is just what you'd want it to be. But the rest of the score is Duning in Duning territory – noirish cues, action cues, and, like every score he ever wrote, his cues are filled with his wonderful melodies. Duning had his sound and his harmonic language and there was no one really like him. He died in 2000.

This release was mastered from a mono tape that came from the composer. While the sound was not optimal, mastering engineer James Nelson labored mightily to clean it up as best he could, and he's done a great job doing so.

On a personal note: In my acting days I appeared on several episodes of *The Partridge Family*, and watching my scenes with music by one of my favorite composers was absolutely thrilling to me. And when I met him, I told him so and he was delighted. He was a wonderful man and a great, great film composer.

— Bruce Kimmel