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FROM **Adam Abrams**

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SUBJECT **Burt Bacharach**

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Attached please find all necessary liner notes and credits for this package.

Adam

Burt Bacharach

What The World Needs Now: Burt Bacharach Classics

(CD Booklet)

Burt Bacharach's story is by now widely recognized. He's the songwriter with actor-good looks whose career saw him rise from Brill Building songsmith to songwriting icon. Along the way, he landed dozens of Top 40 chart records and some thousands of cover recordings by just about every imaginable kind of artist over the last 40 years. Add to that a high-profile marriage to actress Angie Dickinson, several of his own TV specials, and the more recent revelation that he's on virtually everyone's "favorite songwriter" list and it's clear why Bacharach has become a very public face in a behind-the-scenes profession.

None of which comes as a surprise to longtime Bacharach-philosophers of course. From his earliest hits, such as Marty Robbins' "The Story Of My Life" and Perry Como's "Magic Moments" to his recent teaming with fellow songwriter Elvis Costello, Bacharach has built one of the most amazing catalogs in pop music. He may not only be the most covered contemporary songwriter, but, given his lasting success and universal appeal, is also arguably the most coveted as well.

Now Bacharach is under revue. He and prolific collaborator, lyricist Hal David, are the subjects of *The Look Of Love*, a new Broadway show built around the pair's inimitable hits. Other contemporary writers have received treatment on the Great White Way: Billy Joel's songs set the stage for *Movin' Out*, while ABBA writers Benny Andersson and Björn Ulvaeus and the legendary team of Jerry Leiber and Mike Stoller (who were an early Brill Building influence on Burt) made the rounds with *Mamma Mia!* and *Smokey Joe's Café* respectively. Broadway producers have recognized that contemporary songbooks such as these make both entertaining and lucrative shows. So it's both fitting and wise that Broadway is looking to Bacharach and David as the Next Big Thing. Also ironic.

Unlike the other writers who have hit Broadway in recent years, Bacharach was there decades ago with the Tony® and Grammy®-winning *Promises, Promises* (which produced the huge Dionne Warwick hit "I'll Never Fall In Love Again"). But then, Bacharach was just about everywhere. His songs were cut by middle of the road acts (Como, Andy Williams), pop/soul acts (Warwick, the Shirelles), R&B singers (Aretha Franklin, Jerry Butler), jazz artists (Tommy Dorsey, Stan Getz), rock acts (Love, Mitch Ryder And The Detroit Wheels) and young acts (Carpenters). Even the Beatles and Elvis Presley covered his material.

He enjoyed a lengthy list of film hits, including one-off tracks or title themes (“Alfie,” “The Man Who Shot Liberty Valance”), to full-blown scores. *What’s New Pussycat?* and *Casino Royale*, with their respective themes, provided the movie soundtrack to the swinging ’60s and some stirring Bacharach ballads in “Here I Am” and “The Look Of Love.”

And he was there at the Academy Awards®, collecting Oscar® statues for the eminent soundtrack to *Butch Cassidy And The Sundance Kid* (Best Score) and its B.J. Thomas hit “Raindrops Keep Fallin’ On My Head” (Best Song).

In an era when the generation gap was still an almost unbridgeable chasm and there was a clear distinction between mom & dad’s and junior’s music, there was an active market for MOR instrumentals for the older consumer. Composers and arrangers such as Bert Kaempfert, Ray Conniff and Percy Faith were churning out what would become known as elevator music, usually polite instrumental or choral versions of the day’s hits.

Bacharach’s music, and his records, should not be mistakenly lumped in with these, even if occasionally these artists would turn out a gem, like Faith’s 1960 hit version of “Theme From ‘A Summer Place’.” Instead, Bacharach always had more in common with his contemporary, Henry Mancini. As writers, both created a long list of now-standards but as a recording artist, only Bacharach recorded exclusively his own material. It probably isn’t a stretch to say this made Burt more a musical *auteur*, as he wrote, produced, arranged and created most of the work that bears his name — fairly unheard of for “just a songwriter.”

That’s why Bacharach keeps getting “re-discovered,” whether it’s via kitschy nods in movies — like Mike Myers’ reverent tip-of-the-hat in the *Austin Powers* films — or through Bacharach’s own recent work, including his Grammy-winning turn with Elvis Costello on the “duet” album *Painted From Memory*.

Bacharach, often along with David, arranged and produced nearly all the classic Dionne Warwick sessions of the ’60s and early ’70s, and his sense of instrumentation, drama, craft and melody clearly informed many of the arrangers and producers who helped other artists turn Bacharach tunes into hits. Still, his own records gave him an opportunity to stretch the boundaries of those arrangements, to bring a cinematic scope to these three minute pop songs and to give play to some of his early influences (such as the be-bop jazz he heard on 52nd Street in his youthful days).

The songs on this collection are culled mostly from Bacharach’s solo albums for A&M Records, a catalog that represents arguably the best instrumental pop of the ’60s and ’70s.

From his first album, *Hitmaker!* (Kapp Records), to his last studio album of the era, *Woman*, these are now classics that seem to gain respect with each passing year.

Like the best artists of any era, Bacharach's records show a clear line of development; as he made more records he took greater chances, experimented more and created more complex arrangements. Ultimately, he often found a musical voice that spoke quite differently from the hit versions of these songs. Among the best examples of this are the jazzy piano signature that opens "This Guy's In Love With You" and then returns throughout the song; the incessant "Alfie" with the metronome-perfect rhythm that keeps you wondering how the drummer didn't end up with Carpal Tunnel Syndrome. And there is the brilliant and beautiful bridge and coda on "Make It Easy On Yourself."

Others are more familiar renderings of the sublime originals, such as the melancholy "Walk On By," the sexy "One Less Bell To Answer," the playful "I'll Never Fall In Love Again" and the inspirational "Reach Out."

Though it was the Bacharach/David/Warwick team that came to represent the best of Bacharach's earlier days, only six of the twenty two complete tracks here (discounting the medley) were true Warwick hits ("Do You Know The Way To San Jose," "Walk On By," "I Say A Little Prayer," "Message To Michael," "Promises, Promises" and "I'll Never Fall In Love Again"), evidence of the staggering array of hits Bacharach scored with a wide variety of artists. In fact, even "Prayer" enjoyed an equally successful and perhaps even more satisfying recording when Aretha Franklin scored a gold record with her soulful 1968 version.

Singer/songwriter Jackie DeShannon took "What The World Needs Now Is Love" Top Ten in 1965, a song that, as Bacharach often likes to tell the story, was filed in a drawer after Warwick showed little interest. Bacharach's version plays with altering tempos and sweeping vistas, ultimately feeling as grand as the universal theme of its lyric.

Though Warwick would make her own Top Ten hit of it in 1969 (with a gender switch), "This Guy's In Love With You" had a four-week run at No. 1 and became a signature smash for Herb Alpert in 1968. The song introduced the famed trumpeter as a vocalist, and the tune's sense of vulnerability meshed perfectly with Alpert's limited vocal range and soft, understated delivery. It's one of Bacharach's most emotionally charged ballads (a tune Noel Gallagher of the group Oasis called the perfect song) and makes for a vibrant instrumental with its hushed verses and swelling chorus.

"Raindrops Keep Fallin' On My Head" is, of course, the jaunty B.J. Thomas smash from the hit film *Butch Cassidy And The Sundance Kid*. With its bouncy horse-and-carriage rhythm

and banjo, Bacharach somehow managed to bring the turn-of-the-century West into the pop '70s and scored one of the biggest hits of his career. The recording made the Top 25 for the entire decade, according to Joel Whitburn's *Top Pop Singles*. Bacharach's instrumental from the score taps that same old-meets-new flavor.

Another significant movie hit, Dusty Springfield's version of "The Look Of Love" may be the sexiest song ever recorded, perhaps surprising given that it's part of the soundtrack to the often wacky '60s James Bond send-up *Casino Royale*. Silly and camp as the movie might have been, "Look" is one of the most enduring Bacharach songs, a smoldering bit of pop foreplay. It recently made a lengthy love-scene return in the Tom Hanks/Leonardo DiCaprio film *Catch Me If You Can*.

"Nikki," a song named after his daughter with Angie Dickinson, is from the 1971 *Burt Bacharach* album, though Burt first recorded it as a single in 1967 for his only Liberty Records release. The effervescent instrumental would become the well-known theme for ABC's *Movie Of The Week* franchise in the '70s.

"Something Big" marks this collection's first appearance of Bacharach as a vocalist. The source of the song was inauspicious — the 1971 Dean Martin movie of the same name earned a "BOMB" rating from *Leonard Maltin's 2002 Movie & Video Guide*. But the tune has a vintage, complex Bacharach melody; it is a musical tongue-twister which the songwriter smartly allows the background vocalists to tackle in the chorus. Despite Bacharach's vocal limitations, there has always been a certain charm in the few vocals he's dedicated to tape. This album's "Make It Easy On Yourself" is one of his best efforts. Though The Walker Brothers' hit version showed the song was suitable for Phil Specter-esque melodrama, the crusty fragility of Bacharach's singing gives the song a more gentle brokenhearted quality, and lends a subtle sense of longing to "(They Long To Be) Close To You."

1977's *Futures* revealed Bacharach exploring a more jazz instrumental direction, with its lengthy and fairly free-form sax solo. Likewise, "New York Lady," from the 1979 album *Woman*, blends a jazz/funk sound. The concept of that album was its recording method — a single four-hour session with the Houston Symphony Orchestra — which does give it a surprisingly spontaneous feel for Bacharach the perfectionist.

This disc closes with a live medley recorded in Japan comprising the debut Warwick hit "Don't Make Me Over," the true genius of "Anyone Who Had A Heart" and the first-rate Bacharach signatures "Wives And Lovers," "24 Hours From Tulsa" and "What's New Pussycat?"

In 1981, after not landing a significant chart record in nearly 10 years, Bacharach began the first of several “comebacks.” He and soon-to-be-wife Carole Bayer Sager, along with Christopher Cross and Peter Allen, wrote “Arthur’s Theme (Best That You can Do)” for the wildly successful Dudley Moore film *Arthur*. The song was a No. 1 record for three weeks for Cross, and Bacharach was, like his beloved pastime, thoroughbred horses, off to the races again. The ’80s would see such smashes as Patti LaBelle and Michael McDonald’s “On My Own” and Neil Diamond’s “Heartlight.” English duo Naked Eyes also delivered a huge synth-driven remake of “(There’s) Always Something There To Remind Me” and there was “That’s What Friends Are For” from Dionne & Friends (Dionne Warwick, Elton John, Gladys Knight and Stevie Wonder).

In the ’90s, spurred perhaps by a Gen-X lounge-music revival but really driven by an entire new generation discovering Bacharach for the first time, Burt enjoyed another renaissance. Artists like R.E.M., Elvis Costello and the Pretenders (in some cases literally) sang the praises of Bacharach’s timeless sound and enduring songs. He closed out the decade writing and performing *Painted From Memory* with Costello, a record that proved the workaholic Bacharach wasn’t just keeping busy, he was producing some of his most satisfying material in years.

As we have entered the new millennium, it’s become increasingly clear that these songs have become a classic canon, a fresh chapter in the Great American Songbook that will thrive well into the coming decades and beyond. As Bacharach and David themselves might write, this collection is truly “Something Big.”

David Konjoyan
April 2003

Burt Bacharach

What The World Needs Now: Burt Bacharach Classics

(CD Booklet)

1. Do You Know The Way To San Jose?
(Burt Bacharach-Hal David)
from A&M album SP 4188 *Make It Easy On Yourself*, 1969
2. What The World Needs Now Is Love
(Burt Bacharach-Hal David)
from A&M album SP 4131, *Reach Out*, 1967
3. I Say A Little Prayer
(Burt Bacharach-Hal David)
from A&M album SP 4131, *Reach Out*, 1967
4. Walk On By
(Burt Bacharach-Hal David)
from Kapp album KS 3428, *Hit Maker!*, 1965
5. Nikki
(Burt Bacharach-Hal David)
from A&M album SP 3501, *Burt Bacharach*, 1971
6. This Guy's In Love With You
(Burt Bacharach-Hal David)
from A&M album SP 4188, *Make It Easy On Yourself*, 1969
7. Raindrops Keep Fallin' On My Head
(Burt Bacharach-Hal David)
from A&M album SP 4227, *Butch Cassidy And The Sundance Kid*, 1969
8. The Look Of Love
(Burt Bacharach-Hal David)
from A&M album SP 4131, *Reach Out*, 1967
9. Message To Michael
(Burt Bacharach-Hal David)

from A&M album SP 4131, *Reach Out*, 1967

10. (There's) Always Something There To Remind Me

(Burt Bacharach-Hal David)

from Kapp album KS 3428, *Hit Maker!*, 1965

11. I'll Never Fall In Love Again

(Burt Bacharach-Hal David)

from A&M album SP 4188, *Make It Easy On Yourself*, 1969

12. A House Is Not A Home

(Burt Bacharach-Hal David)

from A&M album SP 4131, *Reach Out*, 1967

13. One Less Bell To Answer

(Burt Bacharach-Hal David)

Vocals by Cissy Houston

from A&M album SP 3501, *Burt Bacharach*, 1971

14. Something Big

(Burt Bacharach-Hal David)

from A&M album SP 3527, *Living Together*, 1973

15. Reach Out For Me

(Burt Bacharach-Hal David)

from A&M album SP 4131, *Reach Out*, 1967

16. Make It Easy On Yourself

(Burt Bacharach-Hal David)

from A&M album SP 4188, *Make It Easy On Yourself*, 1969

17. (They Long To Be) Close To You

(Burt Bacharach-Hal David)

from A&M album SP 3501, *Burt Bacharach*, 1971

18. Futures

(Burt Bacharach)

from A&M album SP 4622, *Futures*, 1977

19. Any Day Now

(Burt Bacharach-Bob Hilliard)
from A&M album SP 4188, *Make It Easy On Yourself*, 1969

20. Alfie
(Burt Bacharach-Hal David)
from A&M album SP 4131, *Reach Out*, 1967

21. New York Lady
(Burt Bacharach)
from A&M album SP 3709, *Woman*, 1979

22. Promises, Promises
(Burt Bacharach-Hal David)
from A&M album SP 4188, *Make It Easy On Yourself*, 1969

23. Medley: Don't Make Me Over/Anyone Who Had A Heart/What's New
Pussycat/Wives And Lovers/24 Hours From Tulsa
(Burt Bacharach-Hal David)
from A&M album SP 68279, *Burt Bacharach In Concert*, 1974

Tracks 2-4, 7-8, 9-10, 12, 15, 20-21 Produced by Burt Bacharach

Tracks 1, 5-6, 11, 13-14, 16-19, 22-23 Produced by Burt Bacharach and Phil Ramone

Track 21 produced by Michael Woolcock and Armin Steiner

All Songs Arranged and Conducted by Burt Bacharach

Compilation Produced by Jim Pierson & Mike Ragogna

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Also available on A&M by Burt Bacharach:

Make It Easy On Yourself (828394188-2)

Best Of/20th Century Masters (069490393-2)

Plays The Burt Bacharach Hits (MCAD11681)

Reach Out (828394131-2)

Butch Cassidy And The Sundance Kid (750213159-2)

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Burt Bacharach

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Includes 23 Classic Burt Bacharach Tracks
by the maestro himself!

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