

Front Cover



THE SIGHT OF AUDREY HEPBURN, IN A BLACK GIVENCHY DRESS, exiting a cab in downtown Manhattan at 5:00 a.m. can only mean one thing:

Breakfast at Tiffany's—one of the most iconic and beloved romances in movie history. Based on a 76-page novella by Truman Capote, *Breakfast at Tiffany's* might never have been made at all, or been stillborn in any number of alternate versions—including one costarring its author—had producers Martin Jurow and Richard Shepherd not exercised superior Hollywood judgment throughout the project's development.

Capote's novella concerned a flighty young call girl (the author referred to her as "an American geisha") named Holly Golightly, and her friendship with a young, presumably gay male narrator who was Capote's alter ego. The writer had been inspired by the young models and socialites he knew in New York City, but he had added an unpredictable, neurotic edge to the character derived from his own mother's frequent abandonment of her family and son in pursuit of high-society men.

In 1958 the story seemed so sordid (Holly was foul-mouthed, apparently bisexual, admitted to having had an abortion, and smoked pot) that *Harper's Bazaar* refused to publish it (*Esquire* eventually did). Yet producers Jurow and Shepherd saw a potential movie in the novella's notoriety. Jurow pursued the author and convinced him to sell the producing pair the rights to *Breakfast at Tiffany's*, slyly dodging Capote's stated desire to play Holly's unnamed male friend himself.

Capote had other ideas too—he insisted that Marilyn Monroe should play Holly, despite his own description of a thin girl with a "flat little bottom ... hair sleek and short as a young man's." Monroe's difficult reputation made her a non-starter (her influential acting coach, Lee Strasberg, also insisted that Marilyn should not play a prostitute) and in any case she was under contract at Fox. The producers considered Shirley MacLaine

(who had played a kept woman in Billy Wilder's *The Apartment* and would later play a prostitute in Wilder's *Irma La Douce*) and Jane Fonda—but their real target was Audrey Hepburn. Hepburn's agent wasn't any more enthusiastic about Audrey playing a prostitute than Lee Strasberg was about Marilyn playing one, and Hepburn found the idea of playing Holly (already a *cause célèbre* due to the popularity of the novella) intimidating.



CONVINCING HEPBURN WAS just part of Jurow and Shepherd's

challenge in translating Capote's story to the big screen. With the Hays Code still in place, any depiction—or even mention—of homosexuality was out of the question, which meant radically altering the character of Capote's narrator. Then there was the little question of Holly being a prostitute—one who didn't suffer for her sins like movie ladies of the night, as decreed by the Code, normally did.

Jurow and Shepherd didn't want a hard-hitting social drama; they wanted a romance, and screenwriter George Axelrod (*The Seven Year Itch*) hit on an ingenious way of giving them—and movie audiences—what they wanted. He turned the male character, renamed Paul Varjak, into a gigolo, kept by a new character, a well-off, older woman referred to as "2-E." Now Paul was unmistakably heterosexual, and the onus of Holly's apparent prostitution (she gets "fifty dollars for the powder room") was trans-

ferred to him. In Capote's novella, Holly leaves New York and her male friend and disappears, with the storyteller leaving only clues of another life somewhere in Africa. In Axelrod's script, Paul's devotion to Holly allows him to throw off the shackles of his relationship with his "sponsor" and lets him convince Holly to leave her neurotic, social-climbing life behind and stay with him in New York. Capote hated the changes, but they solved every problem his story posed for Hollywood.

Jurow and Shepherd had hired young director John Frankenheimer to make the film, and Frankenheimer had expected to do the movie with Marilyn Monroe. Once Hepburn had been convinced to make *Breakfast at Tiffany's* on the strength of George Axelrod's script, she insisted Frankenheimer be dismissed—with *Gigi*, *Roman Holiday* and *Sabrina* under her very narrow belt, Audrey Hepburn was a star, and she'd never heard of John Frankenheimer.



IRONICALLY, THE DIRECTOR JUROW AND SHEPHERD CONVINCED Hepburn to go with didn't have much more experience behind the camera

than Frankenheimer. Blake Edwards had made a splash with his TV series *Peter Gunn* and its hit theme music by Henry Mancini. Edwards had gotten along well with Cary Grant on the service comedy *Operation Petticoat*, and if he could handle a star of Grant's

caliber, Jurow and Shepherd felt he could handle Audrey Hepburn. Edwards chafed at their choice of male lead—he wanted Steve McQueen or Tony Curtis, who was eager to play Paul, but Jurow and Shepherd were determined to cast George Peppard. Veteran actress Patricia Neal would play Paul's "keeper," 2-E, and according to Paramount publicity materials, a famous Japanese comic actor had been hired to portray Holly's apoplectic apartment manager, Mr. Yuniوشي. In the end, Yuniوشي would be played by Mickey Rooney with exaggerated bucked teeth and Coke-bottle eyeglasses in what would be the project's one lasting misstep. Edwards showed much better instincts in casting the all-but-retired Buddy Ebsen to play Holly's hayseed, jilted husband, Doc, the clue to her Texas origins. Ebsen made such an impression in the role that he was immediately nabbed to play Jed Clampett in *The Beverly Hillbillies*, a role that led to two decades of popular work in television.

EDWARDS WAS AN INSPIRED DIRECTING CHOICE, NOT ONLY coaxing strong performances from Peppard and a nervous Hepburn, but cementing his reputation as one of the best comedy directors of his generation with an extended "wild party" sequence rife with brilliant sight gags. (Edwards would later make an entire movie, *The Party* with Peter Sellers, built around the same conceit.) *Breakfast at Tiffany's* became a popular and critical smash, winning two Oscars and earning nominations for Hepburn for Best Actress and a screenplay nomination for George Axelrod. Even critics who complained that the movie "whitewashed" Capote's novella were charmed by the final product. It has since become a popular touchstone, still inspiring popular songs and movie plots—and loosening wallets. In 2007, Holly's black Givenchy dress sold at a Christie's charity auction for \$921,000.



GEORGE AXELROD HAD WRITTEN A SCENE IN HIS SCREENPLAY IN which Holly Golightly strums a guitar and sings a song on her apartment fire

escape—and the film's producers immediately saw the artistic and commercial potential of placing a new song in *Breakfast at Tiffany's*. Blake Edwards had informed Jurow and Shepherd that he wanted Henry Mancini on the movie, and Mancini had enthusiastically gone through the script,

noting opportunities for music, both dramatic and background source possibilities that would allow him to write in the jazz-pop idiom that had made his theme to *Peter Gunn* such a hit. There was just one problem. Jurow and Shepherd didn't want a Henry Mancini song for *Breakfast at Tiffany's*. The producers were convinced that, with its Manhattan setting, the story cried out for a sophisticated Broadway/New York sound, and they wanted to find a big-name Broadway composer to write

a song for the movie.

For Mancini, the song was the key to the score—and since Hepburn would sing it on screen in the movie, it had to be written before filming began. He pressed Edwards for the chance to demo a song, knowing that he couldn't wait to find out if the producer's Broadway composer idea would fly or not—he needed to find his melody. He also had to



write for Hepburn's limited range of slightly over one octave. Writing to Holly's daft, eccentric personality seemed like the natural choice for a comedy—and exactly the wrong choice as far as Mancini was concerned. Instead, Mancini chose to burrow underneath Holly's faux sophistication to find the lost country girl searching for a companion on her journey through life.

Mancini spent almost a month searching for a melodic approach, then hit on the first three notes one evening and banged out the full melody in half an hour. He played the tune for Edwards, then Jurow and Shepherd—they all loved it. Mancini suggested Johnny Mercer—who'd written "Hooray for Hollywood" and other classic songs—to write the lyrics. Mancini and Mercer were mutual fans and Mercer quickly took the job, although the lyricist, burned after a decade of what he considered banal rock songs making the charts, told Mancini he saw little commercial possibility in a song written in waltz time. Mercer came

back to Mancini with three different lyrics. The first was a kind of musical autobiography for Holly that began with the line "I'm Holly..." The last Mercer apologetically called "Blue River," noting that several other songs had been written with that title. But he had an alternate name: "Moon River." In his autobiography, *Did They Mention the Music?*, Mancini





said, "Every once in a while you hear something so right that it gives you chills, and when he sang that 'huckleberry friend' line, I got them. It made you think of Mark Twain and Huckleberry Finn's trip down the Mississippi. It had such echoes of America."

After being enthusiastically received by Edwards, Jurow and Shepherd, "Moon River" was prerecorded by Audrey Hepburn for its scene in the movie—but the song had one final speed bump on the way to becoming one of the most lasting hits in American music. After a preview of the film, Paramount head of production Martin Rackin casually suggested "that stupid song has to go." Hepburn shot out of her seat and exclaimed, "Over my dead body!" Jurow agreed and the song stayed in the picture.

"MOON RIVER" ALMOST BECAME A VICTIM OF ITS OWN SUCCESS. Somewhere between five hundred and a thousand recordings of the song have been made, and every major crooner in America has had his or her way with it, from Frank Sinatra to Louis Armstrong. It was Andy Williams' theme song for years, performed countless times on his TV variety show, and after decades of permutations it sometimes appeared as a punch-line, as in the Chevy Chase movie *Fletch*. As a song, "Moon River" is ubiquitous, so it's easy to forget its tremendous impact as a movie theme—until you experience it in *Breakfast at Tiffany's*, where every key turning point of the relationship between Holly and Paul is underscored by Mancini's melody.

With Holly emerging from a taxi in Manhattan at dawn, the movie's opening might have been expected to be bustling, "big city" music—but Mancini's main title is beautifully wistful, its quiet harmonica immediately placing Holly's origins in farm country before strings and chorus embrace the character and the city's golden, early morning lights. Mancini expertly balanced the romantic and comic sides of the equation in his score, using

a subtle, screwball piano sound in early cues (“Paul Meets Cat,” “Poor Fred”) for Paul’s early impressions of the madcap, unpredictable Holly. A cue like “Poor Fred” shows Mancini navigating shifting moods effortlessly, beginning with his comic piano as an exhausted Holly sneaks chastely into bed with Paul, playing the “Moon River” melody again on harmonica as Holly reminisces about her hayseed family, adding vibes and piano and eventually evoking a ghostly dream state with low flute as Holly begins to doze.

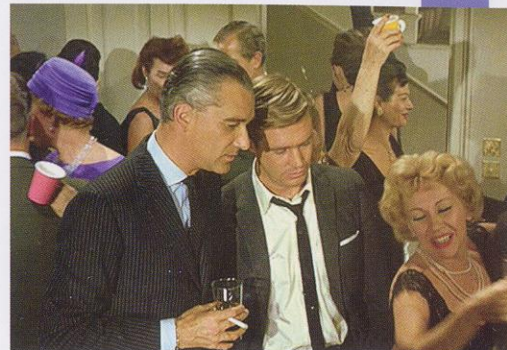


The composer found quietly gripping, dramatic treatments for his main theme in various cues, including “The Hard Way” and “Wait A Minute,” moments of emotional conflict between Holly and Paul. But the tune worked equally well in warmer, more wistful settings (“An Exceptional Person,” “Turkey Eggs”—written for Doc’s crestfallen farewell to Holly as he leaves Manhattan by bus—and “You’re So Skinny”) and even in a sly cha-cha treatment (“Moon River (Cha Cha”). *Breakfast at Tiffany’s* provided ample opportunities to compose the wild and sophisticated jazz pieces of which he was a master, particularly his brash “Loose Caboose” big-band piece for the movie’s celebrated “wild party” sequence, as well as background source cues like “Sally’s Tomato,” “The Big Blowout,” “Latin Golithly,” and even a piece of bump and grind stripper music, “Hub Caps And Tail Lights.”

Mancini also characterized Holly’s irrepressible side, her love of Manhattan in general and Tiffany’s in particular, with a breezy tune introduced in “Rats And Super Rats.” It blossoms fully via chorus for the film’s centerpiece sequence of Holly taking Paul downtown to Tiffany’s in “Holly,” “A Lovely Place,” “Just Like Holly” and “Let’s Eat.” The sense of fun climaxes in “The Big Heist” with Mancini creating jazzy, comic crime-caper music for low piano, xylophone and edgy flutes, an amusing counterbalance to the composer’s earlier, seemingly serious suspense music (“Meet The Doc”) as Paul finds himself being tailed by Holly’s former husband.

SCREENWRITER AXELROD AND director Edwards cannily built up

the sense of romance and fun in the story only to have everything fall off a cliff when Holly, always giving lip service to



her pursuit of rich men, tells Paul she’s leaving for South America to pursue a Brazilian diplomat she met at a party. That sets up an emotional showdown between the two characters, and a powerhouse piece of film music.

One of Mancini’s favorite techniques was to build to a dramatic crescendo and then tail off with vibraphones echoing into silence to give a feeling of emptiness, an effect heard throughout the score, and one that leads into the music’s dramatic high

point, “Where’s The Cat?” Holly, singing in the face of Paul’s furious dissection of her neurotic avoidance of love, tosses her pet cat out of a taxicab and into a rain-swept alley to prove she doesn’t need attachments of any kind. As Paul exits the cab to retrieve the cat and Holly pursues him, Mancini presents a darkly ornamented, minor-mode take on his “Moon River” theme, creating an anguished, psychologically tortured feeling that finally opens up into a rapturous major-mode take on the tune, joined by chorus as Holly finds the cat and the two lovers embrace in the rain. It’s one of the most emotionally satisfying musical finales in the history of movies.

Since his hit album and theme music for the *Peter Gunn* TV series, Mancini had made a habit of re-recording his film scores for album presentation, usually dropping the dramatic cues and concentrating on jazzy pop tracks—source music that would be heard by the characters in the film. He left Hepburn’s vocal performance of “Moon River” off the original album in favor of a choral rendition—a choice he later regretted (Hepburn’s version was released on a 1993 compilation of themes from her films, long out of print). Mancini also felt that he’d undermined his reputation as a dramatic composer by focusing on “party albums” that made filmmakers think of him as primarily a composer for comedies. If you have any doubts about Mancini’s skills with drama, just listen to “Where’s The Cat?”

MANCINI MAY HAVE HAD RESERVATIONS WHERE ALBUMS OF HIS film music were concerned, but his commercial instincts were spot-on.

“Moon River” and the *Breakfast at Tiffany’s* soundtrack LP were both top-sellers—more than a million copies of the sheet music to the song were sold in the first year, and Mancini took home an Oscar for his score and for Best Original Song. He also won five



Grammy awards: for Best Instrumental Arrangement, Best Performance by an Orchestra, Record of the Year, Best Soundtrack Album and Song of the Year. Since, by 1966, "Moon River" had earned \$230,000 in royalties, *Breakfast at Tiffany's* was the last movie Mancini scored without securing the publishing rights to his music. Fortunately, the composer had plenty of other hits in his portfolio, including the themes from *The Pink Panther* and *Charade*, "Baby Elephant Walk" from *Hatari!* and the song "The Days of Wine and Roses."

But "Moon River" may still be his most loved composition and *Breakfast at Tiffany's* one of his most effective, emotionally fulfilling scores.

In his autobiography, Mancini wrote of *Tiffany's*, *Charade* and other scores he had re-recorded for LP presentation, "To this day, I would love to have an album of some of those scores as they were heard in the film." Sadly the composer never lived to see that wish come true—he died in 1994, 18 months after Audrey Hepburn's passing. But Mancini's legacy of dramatic

music is finally being revealed for listeners today, and *Breakfast at Tiffany's* may be the greatest of those treasures to emerge from the shadows so far. —JEFF BOND

Jeff Bond is the author of Danse Macabre: 25 Years of Danny Elfman and Tim Burton and Executive Editor of Geek magazine.



BREAKFAST AT TIFFANY'S CUE ASSEMBLY

- | | | | |
|---|--|---|--------------------|
| 1. Main Title (Moon River) | 1AA Tk 6/1AAV Tk 6 | 25. Just Like Holly | 9D/10A y |
| 2. Paul Meets Cat | 1BB1 Tk 10 & Tk 11 | 26. Wait A Minute | 10BB Tk 4 |
| 3. Sally's Tomato | 1CC/2AA Tk 2 | 27. Feathers | 10CC Tk 1 |
| 4. The Big Blowout | 2DD Tk 3 | 28. Let's Eat | 11B |
| 5. Poor Fred | 3BB Tk 4 | 29. Where's The Cat? | 12BB Tk 4 & Tk 6 |
| 6. Moon River (Cha Cha) | 3CC Tk 2 | And End Title (Moon River) | 12CC Tk 7 |
| 7. Latin Golithly | 3C1 Tk 5 | | 12CC1V Tk 5 |
| 8. Something For Cat | 3DD/4AA Tk 3 | THE EXTRAS | |
| 9. Loose Caboose – Part 1
(À La Cha Cha) | 4CCTk 3 | 30. Moon River
(Audrey Hepburn & Guitar) | AG Tk 7/ AV Tk 10 |
| 10. Loose Caboose – Part 2 | 4DD Tk 4 | 31. Moon River
(Piano And Guitar) | [No Slate] |
| 11. Moon River (Vocal By
Audrey Hepburn) | 5B/5B1/ AG Tk 7/ AV Tk 10 | 32. Moon River
(Harmonica And Guitar) | [No Slate] |
| 12. Meet The Doc
(With Organ Grinder) | 5CC Tk 1/5CC1 Tk 1 | 33. Meet The Doc
(Without Organ Grinder) | 5CC Tk 1/5CC1 Tk 1 |
| 13. An Exceptional Person | 5DD/6AA Tk 3 | 34. Piano Practice No. 1 | 1BB Tk 1 |
| 14. You're So Skinny | 6B | 35. Piano Practice No. 2 | 2CC Tk 2 |
| 15. Turkey Eggs | 6DD Tk 3 | 36. Piano Practice No. 3 | 6CC Tk 13 |
| 16. Hub Caps
And Tail Lights | 6EE Tk 2 Hub Caps
And Tail Lights - Part 1
7AA Tk 2 Hub Caps
And Tail Lights - Part 2 | 37. Moon River
(New York Version) | Famous Music Demo |
| 17. Rats And Super Rats | 7AA Tk 2 | 38. Moon River (Whistling) | 7BB |
| 18. The Hard Way | 7BB Tk 6 | | |
| 19. Rusty Trawler | 7BB2 Tk 4 | | |
| 20. Holly | 8BB Tk 5 & Tk 6/8BBV Tk 6 | | |
| 21. A Lovely Place | 8C | | |
| 22. Bermuda Nights | 8DD Tk 1 | | |
| 23. The Big Heist | 9AA Tk 8 The Big Heist
9BB Tk 2 After The Heist | | |
| 24. After The Ball | 9CC Tk 3 | | |





TECH TALK FROM THE CD PRODUCER ... FOR *BREAKFAST AT Tiffany's*, Henry Mancini wrote the melody of a lifetime and the score

to go with it. Along with lyricist Johnny Mercer, he penned the song "Moon River" and enjoyed seeing it win the 1961 Academy Award for Best Song—and rapidly become one of the most recorded hits of all time. His Academy Award-winning score became equally famous.

As was the norm in those days, Mancini selected approximately half an hour of melodies from the film score and re-arranged them for an RCA album aimed at the easy listening market. Among other famous Mancini scores receiving like treatment and garnering bestselling (and occasionally Grammy-winning) RCA albums around that time were *Peter Gunn*, *Mr. Lucky*, *Charade*, *Hatari!* and *The Pink Panther*. While the arrangements made for tuneful listening, in each case the more serious orchestral sequences of the scores went unrepresented on the albums. *Breakfast at Tiffany's* was no exception.

Incredibly, while the "Moon River" theme, with its signature harmonica solo representing the lonely melancholy of principal character Holly Golightly (Audrey Hepburn) was the most famous melody in the picture, Mancini chose to leave it off the re-recorded album save for the main title and a cha-cha version. That meant the entire final (and justifiably celebrated) sequence of the picture—the search for "cat," that unforgettable embrace of the two lovers, the beautifully shot closing image of both cat and lovers re-united in the rain—and the dramatic treatment of "Moon River" with its trademark discordant notes of suspense leading to one of the most stirring orchestral crescendos and codas in all film music, went completely unrecorded for the record-buying public. Also gone were all of the lonesome variations of the melody, as well as the dramatic scoring for "Doc" Golightly (Buddy Ebsen), the magnificent parting sequence at the bus

station, and many other cues.

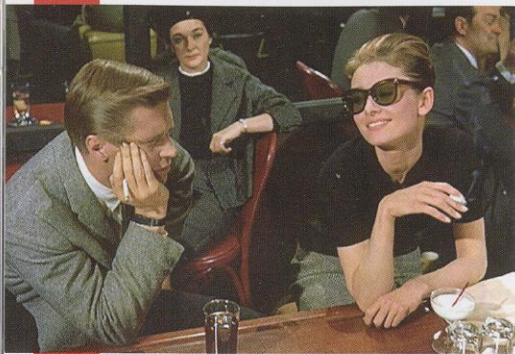
For Mancini, the abundance of big band music and danceable source cues written by him for his film scores were the tunes that typically received the spotlight on his albums. In *Breakfast at Tiffany's* they collectively represent some of the finest such pieces of the composer's illustrious career. Many of them appear back-to-back in another of

the film's famous sequences: the lengthy party Holly throws for a massive crowd of guests both known to her and not. The rearranged album versions of these source pieces are considerably altered from their actual soundtrack counterparts, with entire passages deleted, solos rescored and similar changes. Yet, for all of the omissions on the album, Mancini still created one of the great film music listening experiences of the day.

Now, for the first time ever, fans of this moving and magnificent film score can hear the actual soundtrack versions

Mancini composed and conducted for the film—every dramatic cue, all of the sentimental variations, every big band tune and all the other pieces that make up this special soundtrack CD.

This important CD would not have been possible without the project supervision of Lukas Kendall and the meticulous restoration work Chris Malone performed on the raw



This soundtrack was produced in cooperation with the American Federation of Musicians of the United States and Canada.

CONDUCTOR Henry Mancini

VIOLIN

Israel Baker
Harold Ayres
Arnold Belnick
Samuel Cytron
Samuel Freed
Nathan Kaproff
Louis Kaufman
Caesar Kersten
Alex Koltun
Robert Konrad
William Kurasch
Leonard Malarsky
William Miller
Erno Neufeld
Ralph Schaeffer
Sidney Sharp

VIOLA

Stanley Harris
Albert Falkove
Leon Fleitman
Robert Ostrowski
Sven Reher
Abe Weiss

CELLO

Raphael Kramer
Joe Di Tullio
David Filerman
C. Virgil Gates
Victor Gottlieb
William Van Den Burg

BASS

Keith "Red" Mitchell
Ray Siegel

FLUTE/SAXOPHONE

Ted Nash
Ronald Langinger
Gene Cipriano
Harry Klee
Mahlon Clark

BASSOON

Norman Herzberg

FRENCH HORN

Vince De Rosa
Willard Culley
John Graas
Gale Robinson

TRUMPET

Conrad Gozzo
Phil Candreva
Donald Fagerquist
Raymond Triscari

TROMBONE

Richard Nash
Karl De Karske
Vernon Friley
James Priddy

PERCUSSION

Shelly Manne
Larry Bunker
Roland Hallberg
Milton Holland
Bernie Mattinson

HARP

Aida Dagort

PIANO

James Rowles
Ray Sherman

GUITAR

Robert Bain

HARMONICA

George Fields

ENTER THIS "BREAKFAST AT TIFFANY'S" CONTEST
SEND IN YOUR DESCRIPTION OF AUDREY HEPBURN AS HOLLY GOLIGHTLY
YOU MIGHT WIN A WEEK'S BREAKFASTS
at the _____ Restaurant

HERE'S HOW THE MEN IN HER LIFE SEE HOLLY GOLIGHTLY:

HOW DO YOU SEE HER?

"SHE'S FABULOUS!"
—Mr. "Pat" Richardson

"SHE'S ENCHANTING!"
—Mr. "Pat" Richardson

"SHE'S BAFFLING!"
—Mr. "Pat" Richardson

"SHE'S EXTRAORDINARY!"
—Mr. "Pat" Richardson

"SHE DRIVES ME TO HARA-KIRI!"
—Mr. "Pat" Richardson

SEE

AUDREY HEPBURN as HOLLY GOLIGHTLY
BREAKFAST AT TIFFANY'S
CONTEST CLOSING DATE (DATE)

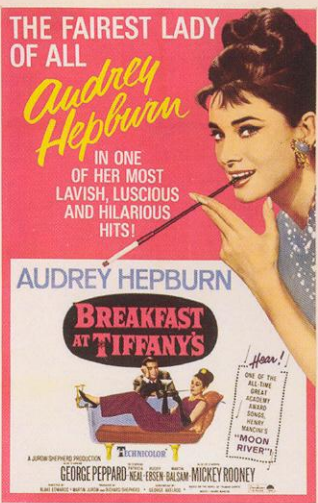
(credits — playdate)

master elements. Working from a number of master materials, including the 35mm three-channel stereo tracks, mono film soundtrack stems, DAT transfers made by Paramount Pictures and a handful of alternate and demo recordings, Chris was able to remix the entire score into a rich and rewarding stereo experience (with the exception of three score cues and the variety of extras that appear on this CD).

Audrey Hepburn's indelible onscreen performance of "Moon River" was only recorded in mono. Along with that original recording (appearing in its proper sequence within the score), we are happily able to offer a second Hepburn performance with just guitar accompaniment, plus additional instrumental versions arranged for both piano and guitar and harmonica and guitar. Searching among the vault masters, Lukas was even able to find a rare demo recording of "Moon River" made for Famous Music, the publishers. And finally, purely for the sake of completeness, we have included the piano practice pieces recorded at the sessions and heard in the film in the background where Holly's neighbors contribute to the overall ambience of sophisticated apartment life.

It's everything any fan of this beloved film could want. It's everything film music fans could want. It's everything

Henry Mancini wrote for this most cherished of never-before-released soundtracks. Enjoy now the music from *Breakfast at Tiffany's*. —DOUGLASS FAKE



Music Composed, Conducted and Produced by
HENRY MANCINI

Executive CD Producers for Intrada
DOUGLASS FAKE, ROGER FEIGELSON

Executive in Charge of Music for
Paramount Pictures: RANDY SPENDLOVE

Soundtrack Album Coordinators:
KIM SEINIGER and ERIC YBANEZ

Recorded December 19, 1960, and March 16, 21 and
23, 1961, at PARAMOUNT PICTURES SCORING STAGE,
Hollywood, California

Orchestrations by LEO SHUKEN and JACK HAYES

"Moon River"

Music by Henry Mancini
Lyrics by Johnny Mercer
Sung by Audrey Hepburn

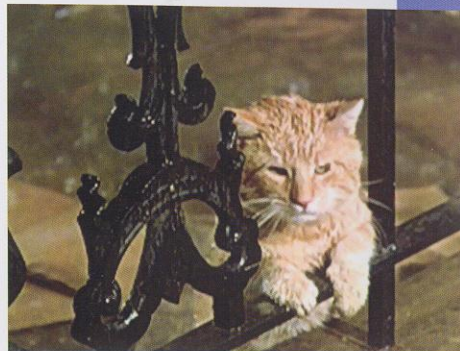
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Audio Restoration and Remix: CHRIS MALONE

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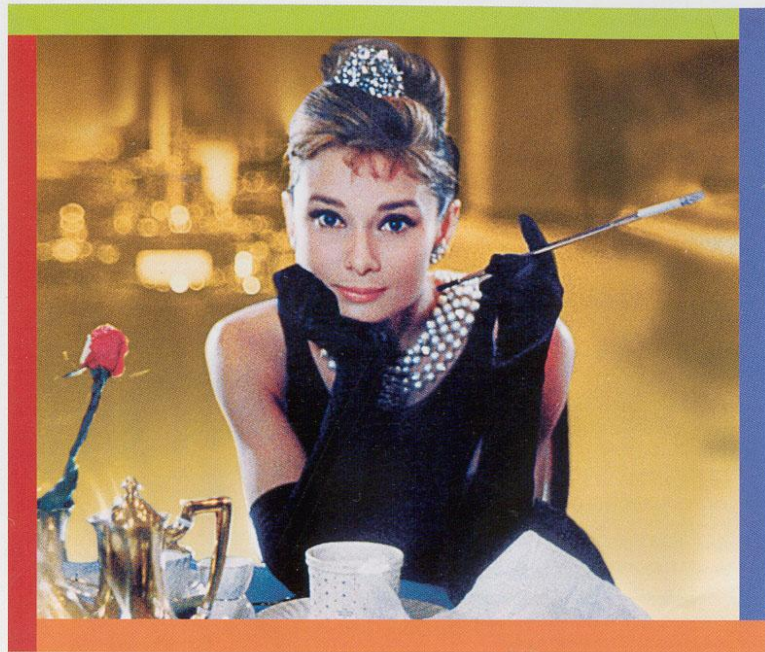
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SPRINGER, CHRISTINA TOTH and HALLIE VOLMAN



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Recording Studios, GEORGE CHAMPAGNE, MARK HAMMON,
JEFF JOHNSON, WENDY KUPSAW, VERONIKA SCHROERS
and KERRY SULLIVAN



BREAKFAST ^{AT} TIFFANY'S



MUSIC FROM THE MOTION PICTURE
COMPOSED AND CONDUCTED BY HENRY MANCINI

BREAKFAST AT TIFFANY'S - MUSIC FROM THE MOTION PICTURE

COMPOSED AND CONDUCTED BY **HENRY MANCINI**

1. Main Title (Moon River)	3:07	21. A Lovely Place	1:33
2. Paul Meets Cat	1:24	22. Bermuda Nights	0:22
3. Sally's Tomato	4:57	23. The Big Heist	4:02
4. The Big Blowout	1:05	24. After The Ball	1:14
5. Poor Fred	3:22	25. Just Like Holly	1:41
6. Moon River (Cha Cha)	2:32	26. Wait A Minute	0:44
7. Latin Golightly	3:05	27. Feathers	1:14
8. Something For Cat	4:48	28. Let's Eat	1:39
9. Loose Caboose - Part 1 (À La Cha Cha)	3:22	29. Where's The Cat? And End Title (Moon River)	3:50
10. Loose Caboose - Part 2	2:11	THE EXTRAS	
11. Moon River (Vocal By Audrey Hepburn)	2:03	30. Moon River (Audrey Hepburn & Guitar)	1:38
12. Meet The Doc (With Organ Grinder)	1:37	31. Moon River (Piano And Guitar)	1:38
13. An Exceptional Person	2:57	32. Moon River (Harmonica And Guitar)	1:36
14. You're So Skinny	0:57	33. Meet The Doc (Without Organ Grinder)	1:37
15. Turkey Eggs	2:43	34. Piano Practice No. 1	1:38
16. Hub Caps And Tail Lights	2:19	35. Piano Practice No. 2	1:48
17. Rats And Super Rats	2:27	36. Piano Practice No. 3	0:54
18. The Hard Way	0:55	37. Moon River (New York Version)	2:01
19. Rusty Trawler	0:26	38. Moon River (Whistling)	0:10
20. Holly	1:56	Total Time:	79:05



A JURJOW-SHEPHERD PRODUCTION A PARAMOUNT RELEASE AUDREY HEPBURN "BREAKFAST AT TIFFANY'S"
 ALSO STARRING GEORGE PEPPARD • PATRICIA NEAL • BUDDY EBSEN • MARTIN BALSAM AND MICKEY ROONEY SCREENPLAY BY GEORGE AXELROD
 BASED ON THE NOVEL BY TRUMAN CAPOTE MUSIC BY HENRY MANCINI PRODUCED BY MARTIN JURJOW AND RICHARD SHEPHERD DIRECTED BY BLAKE EDWARDS



"Audrey Hepburn plays Holly Golightly, the craziest heroine who ever crept between the pages of a bestselling novel!"

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MUSIC FROM THE MOTION PICTURE
COMPOSED AND CONDUCTED BY

HENRY MANCINI