



Henry Mancini



# DAYS OF WINE AND ROSES

From the Warner Bros. Picture "DAYS OF WINE AND ROSES"

Lyric by  
**JOHNNY MERCER**  
A. S. C. A. P.

Music by  
**HENRY MANCINI**  
A. S. C. A. P.

Moderate Ballad

REFRAIN

The DAYS OF WINE AND ROS - ES

PIANO

Chords: F, Cm6 (Eb Bass), D7.5, D9

# MANCINI

Through the

mead-ow-land to-w

Chords: D9, Gm, Bb

mead-ow-land to-w

Chords: Am, D





# HENRY MANCINI

*Henry Mancini was born in Cleveland, Ohio, on April 16, 1924.*

*His father, Quinto, and his mother, Anna, soon moved to the steel town of Aliquippa, Pennsylvania. It was there, at the age of eight, that young Henry was first introduced to music and the flute by his father, who played the instrument himself. At the age of twelve, Mancini took up piano and within a few years became interested in arranging. A need for instruction and guidance led to Max Adkins, who was conductor and arranger for the house orchestra at the Stanley Theater in Pittsburgh. Soon after graduation from Aliquippa High School in the fall of 1942, Mancini enrolled at the Julliard School of Music. His studies were interrupted by a service draft call in 1943. He served overseas in the Air Force and later in the Infantry. Following his release from the service in 1945, Mancini joined the Glenn Miller-Tex Beneke Orchestra as pianist-arranger. It was there he met his wife, the former Ginny O'Connor, who was singing with the band. They were married in Hollywood in 1947 and now live in the Holmby Hills section of Los Angeles, with their three children, a boy, Chris, and twin daughters, Monica and Felice. Private studies continued with composers Ernst Krenek, Mario Castelnuovo-Tedesco and Dr. Alfred Sendry.*





With Craig Stevens and Lola Albright at rehearsal.



Gia Scala and Jeff Chandler.

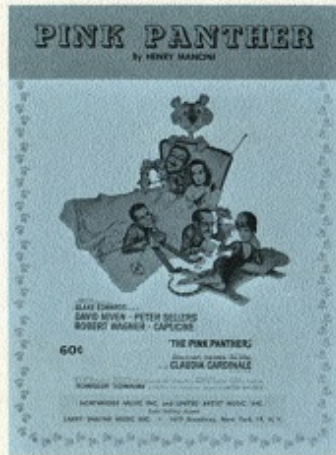
*In 1952 Mancini joined the music department of Universal-International Studios. During the next six years he contributed to over 100 films, most notably "The Glenn Miller Story" (for which he received an Academy Award nomination), the "Benny Goodman Story," and Orson Welles' "Touch of Evil."*

*Soon after leaving U-I, Mancini was engaged by producer-director Blake Edwards to score the TV series, "Peter Gunn." His use of the jazz idiom created an instant success and resulted in a nomination from the Academy of Television Arts and Sciences for an Emmy Award.*

*The album, "Music From Peter Gunn" was released by RCA Victor and to date has sold more than one million copies. The album was voted two Grammys by the members of the N.A.R.A.S. (National Academy of Recording Arts and Sciences) as Album of the Year (1958) and Best Arrangement of the Year.*

*The success of "Peter Gunn" was soon repeated by another Edwards-Mancini collaboration, "Mr. Lucky." The use of lush strings and organ provided a complete contrast from the driving "Gunn" music. The album, "Music from Mr. Lucky" joined*



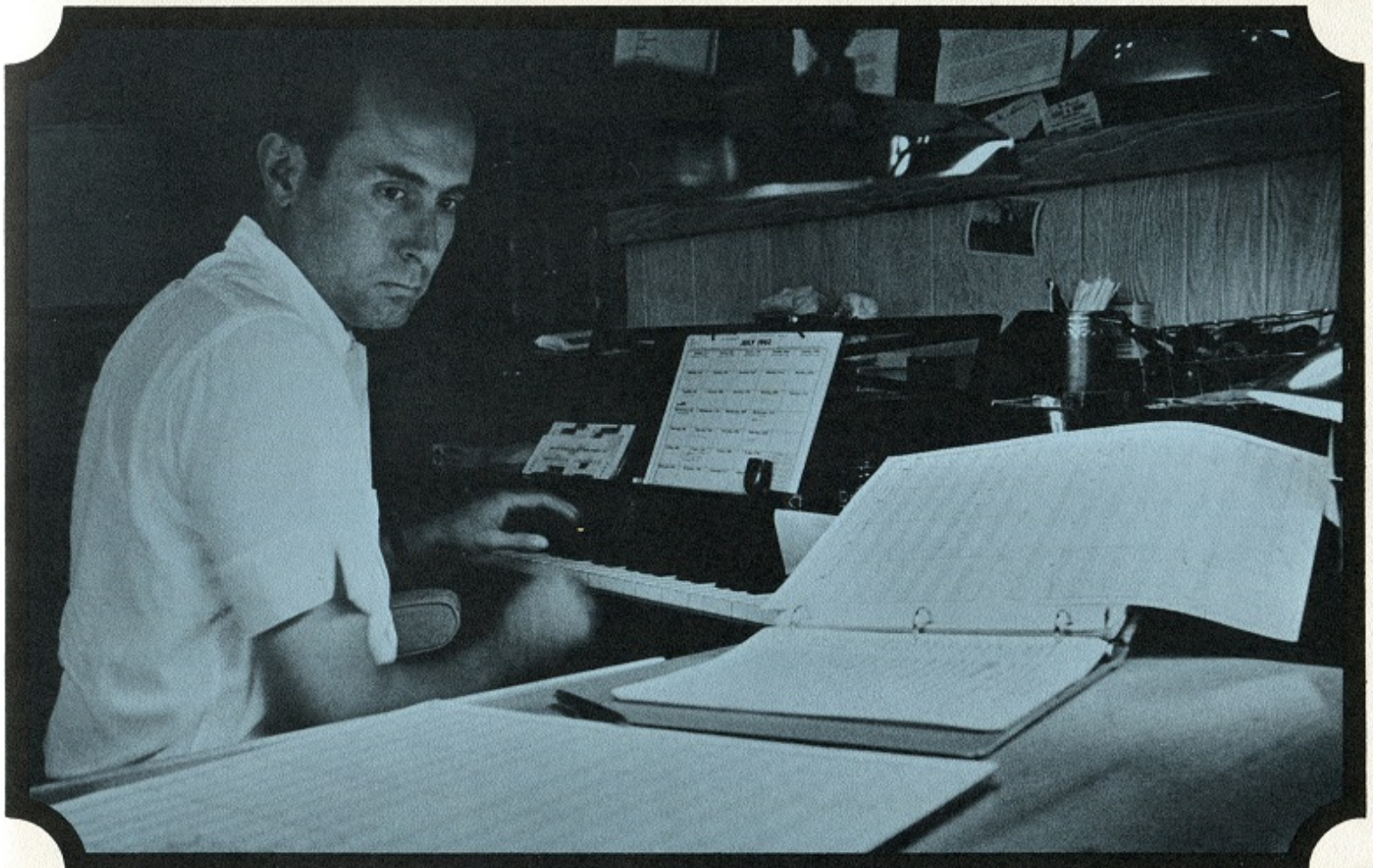


*"Peter Gunn" as best seller. N.A.R.A.S. again honored Mancini with two grammies for Best Arrangement and Best Performance by an Orchestra. (His album "The Blues and the Beat" was also awarded a Grammy that year — 1960).*

*Billboard Magazine paid tribute to the "Mr. Lucky" album by naming it instrumental Album of the Year. In addition, Mancini was nominated twice by the "Playboy Magazine" Jazz Poll in the favorite band category.*

*Mancini's return to motion picture scoring has so far produced the following movie scores: "High Time," "The Great Imposter," "Mr. Hobbs Takes a Vacation," "Bachelor in Paradise," "Breakfast at Tiffany's," "Hatari!," "Experiment in Terror," and "Days of Wine and Roses," "Pink Panther," "Shot in the Dark," "Charade," "The Great Race," "Arabesque," and "What Did You Do in the War, Daddy?"*

*In 1962 the Motion Picture Academy recognized Mancini's ability by awarding him two Oscars — one for best Original Score, "Breakfast at Tiffany's," and another for Best Song, "Moon River," (Lyrics by Johnny Mercer). He was also nominated by the Academy for the song "Bachelor in Paradise" (Lyrics by Mack David).*



The N.A.R.A.S. followed up the golden statuette honors, bestowing on Mancini five Grammys for his recording versions from the same movie score and song. "Moon River" was named Record of the Year, Song of the Year, Best Arrangement, and "Breakfast at Tiffany's" was titled Best Performance by an Orchestra for other than Dancing, and Best Soundtrack LP of a Score from a Picture or TV. (complete listing of awards on page 10.)

More than four million Mancini albums have been purchased by fans in the past five years. The albums he recorded for RCA Victor include: "Music from 'Peter Gunn'," "More Music from 'Peter Gunn'," "Music from 'Mr. Lucky'," "Mr. Lucky Goes Latin," "The Blues and The Beat," "Music from the Motion Picture Score 'High Time'," "Combo!," "Mancini Touch," "Breakfast At Tiffany's," "Experiment In Terror," "Hartari!," "Uniquely Mancini," "Our Man In Hollywood," "Charade," "The Best of Mancini," "The Concert Sound of Henry Mancini," "Pink Panther," "Dear Heart and Other Songs About Love," "The Latin Sound Of Henry Mancini," "The Great Race," "Henry Mancini Presents The Academy Award Songs," "Arabesque," and "What Did You Do In The War, Daddy?"

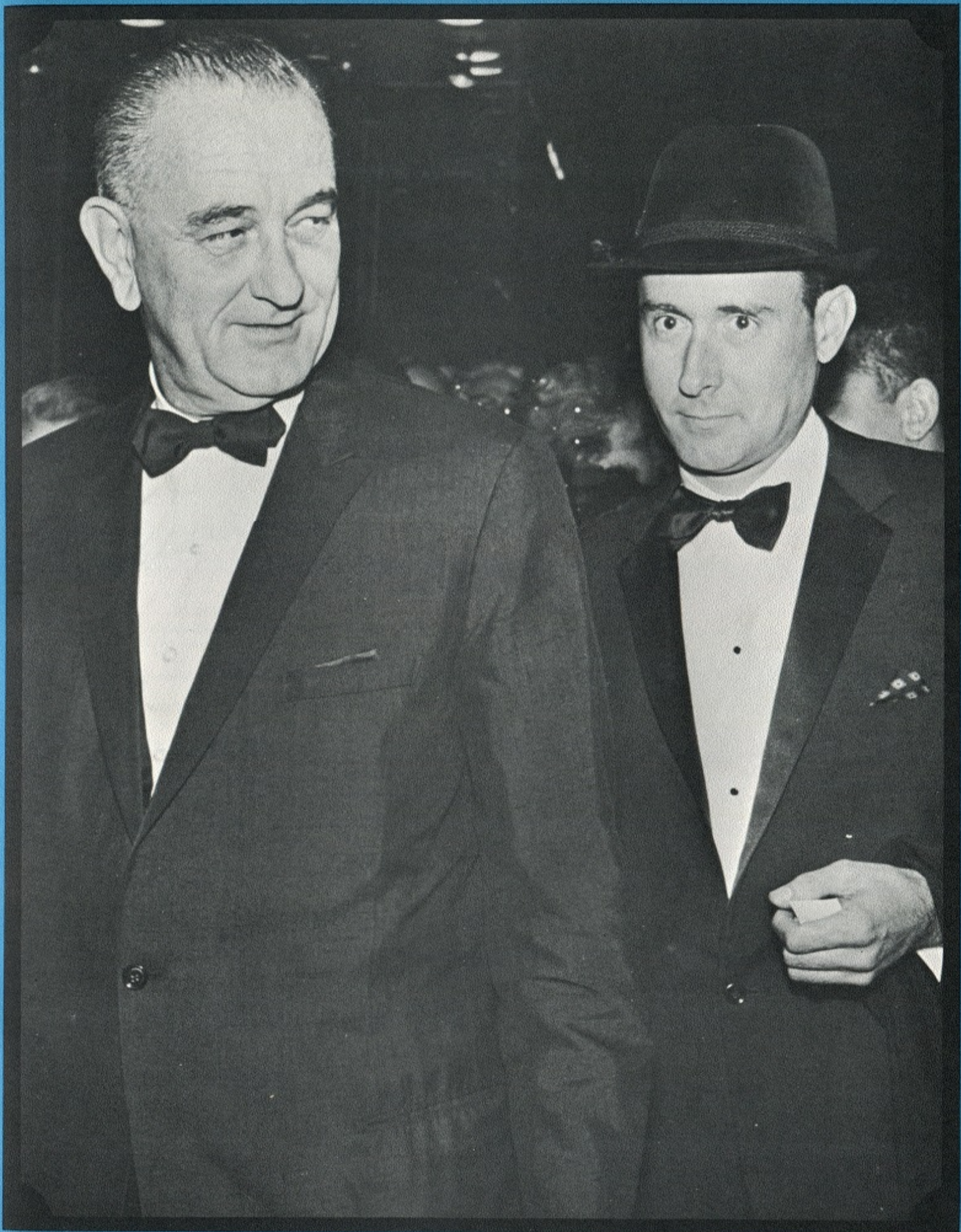
His two forms of relaxation include boating on his 30 foot power-cruiser "Gunnboat" at Newport Beach, California and the collecting of modern paintings. In the collection are works by Barnabé, Dauchot, Dubuffet, Caffé, Marchaud, Massa and others.



Herschel Bernardi, Ross Martin and Craig Stevens of "PETER GUNN".



Andy Griffith, Ann-Margaret, Bud Yorkin, Andy Williams and Dick Van Dyke.



# AWARDS & NOMINATIONS



With Wife, Ginny at N.A.R.A.S. Award Dinner, 1961.

## MOTION PICTURE ACADEMY OF ARTS AND SCIENCES

- 1954 — Nomination — Scoring Musical Picture "The Glenn Miller Story."
- 1961 — Oscar — Scoring Dramatic or Comedy Picture "Breakfast at Tiffany's."
- 1961 — Oscar — Song "Moon River" from "Breakfast at Tiffany's" (lyrics by Johnny Mercer).
- 1961 — Nomination — Song "Bachelor in Paradise" from "Bachelor in Paradise" (lyrics by Mack David).
- 1962 — Oscar — Best Song "Days of Wine and Roses" from picture of same name (lyrics by Johnny Mercer)
- 1963 — Nomination — Best Song "Charade" (lyrics by Johnny Mercer).
- 1964 — Nomination — Scoring Dramatic or Comedy Picture "Pink Panther."
- 1964 — Nomination — Best Song "Dear Heart" (lyrics by Jay Livingston-Ray Evans).

## NATIONAL ACADEMY OF RECORDING ARTS AND SCIENCES

- 1958 — Grammy — Album of the Year "The Music from 'Peter Gunn'."
- 1958 — Grammy — Best Arrangement "The Music from 'Peter Gunn'."
- 1958 — Nomination — Best Performance by an Orchestra for "Music from 'Peter Gunn'."
- 1959 — Nomination — Album of the Year "More Music from 'Peter Gunn'."
- 1959 — Nomination — Best Performance by an Orchestra "More Music from 'Peter Gunn'."
- 1959 — Nomination — Best Jazz Performance Group "More Music from 'Peter Gunn'."
- 1959 — Nomination — Best Musical Composition First Recorded and Released in 1959 "More Music from 'Peter Gunn'."
- 1959 — Nomination — Best Soundtrack Album — Background Score from Motion Picture or Television "More Music from 'Peter Gunn'."
- 1959 — Nomination — Best Arrangement "More Music from 'Peter Gunn'."
- 1960 — Grammy — Best Arrangement "Mr. Lucky."
- 1960 — Grammy — Best Performance by an Orchestra "Mr. Lucky."
- 1960 — Grammy — Best Jazz Performance — Large Group "Blues and the Beat."
- 1960 — Nomination — Best Soundtrack Album or Recording for Music Score from Motion Picture or TV "Mr. Lucky."
- 1961 — Grammy — Record of the Year "Moon River."
- 1961 — Grammy — Song of the Year "Moon River" (lyrics by Johnny Mercer).
- 1961 — Grammy — Best Performance by an Orchestra - Other than Dancing "Breakfast at Tiffany's."
- 1961 — Grammy — Best Soundtrack Album or Recording of Score from Motion Picture or Television "Breakfast at Tiffany's."
- 1961 — Grammy — Best Arrangement "Moon River."
- 1961 — Nomination — Album of the Year (other than classical) "Breakfast at Tiffany's."
- 1961 — Nomination — Best Performance by an Orchestra - For Dancing "Mr. Lucky Goes Latin."
- 1962 — Grammy — Best Instrumental Arrangement "Baby Elephant Walk" from "Hatari!"
- 1963 — Grammy — Record of the Year "The Days Of Wine And Roses"
- 1963 — Grammy — Song of the Year "The Days Of Wine and Roses" (lyrics by Johnny Mercer)
- 1963 — Grammy — Best Background Arrangement "The Days Of Wine and Roses"
- 1963 — Nomination — Best Song "Charade" from picture of same name (lyrics by Johnny Mercer)
- 1964 — Grammy — Best Instrumental Composition (Non-Jazz) "Pink Panther theme"
- 1964 — Grammy — Best Instrumental Arrangement "Pink Panther"
- 1964 — Grammy — Best Instrumental Performance (Non-Jazz) "Pink Panther"
- 1965 — Nomination — Best Song "Sweetheart Tree" from "The Great Race" (lyrics by Johnny Mercer).
- 1965 — Nomination — Best Instrumental Performance (Non-Jazz) "The Great Race"
- 1965 — Nomination — Best Performance by a Chorus — "Dear Heart and Other Songs About Love" — Henry Mancini Chorus



- 1960 — Billboard Magazine — "Mr. Lucky" named Album of the Year.
- 1963 — Billboard Magazine — Best Instrumental Arrangement "Baby Elephant Walk"
- 1959 — Playboy Magazine — Henry Mancini nominated in Favorite Band Category by Playboy's Jazz Poll.
- 1960 — Playboy Magazine — Henry Mancini nominated in Favorite Band Category by Playboy's Jazz Poll.
- 1964 — Playboy Magazine — Winner-Leader category voted by Playboy's Jazz Poll
- 1961 — Cashbox Magazine — "Moon River" cited by a poll of national disc jockeys as Most Performed Recording of the Year.
- 1961 — Cashbox Magazine — Henry Mancini rated Number 1 for most performed Orchestra of the Year.
- 1963 — Cashbox Magazine — Best Orchestra in the Cashbox Year End Poll, both albums and singles
- 1937 — Award to Henry Mancini for First Flutist in Pennsylvania All-State Band!
- 1965 — Playboy Magazine — Winner-Leader Category voted by Playboy's Jazz Poll



With Edie Adams.



Lorne Greene, Henry and Jo Stafford

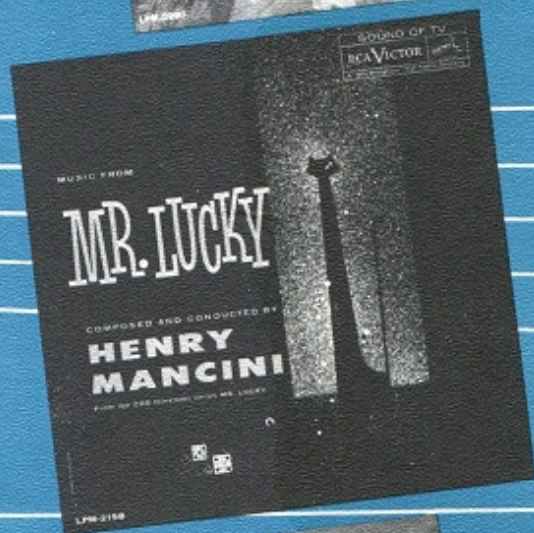
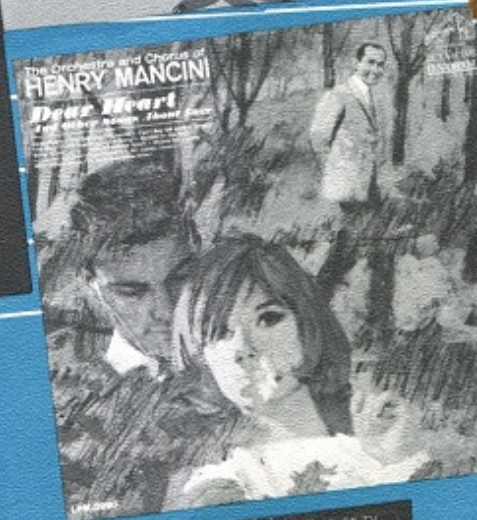
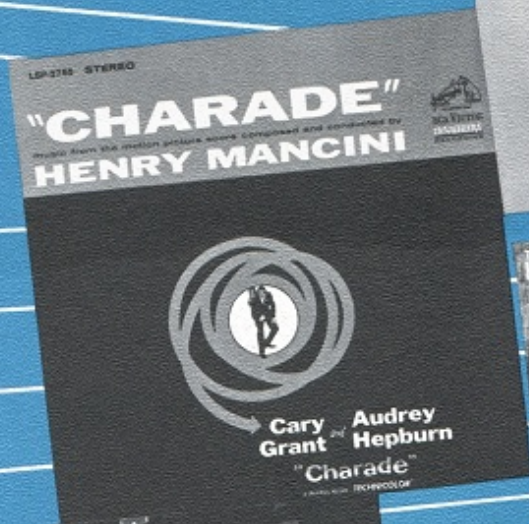


With Debbie Reynolds and Johnny Mercer — Oscar Night, 1962 for "Moon River."

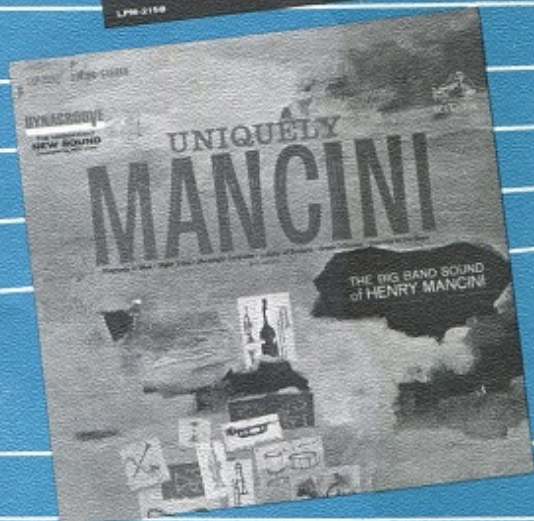
Henry with Cyd Charisse and Tony Martin — Oscar Night, 1962 for "BREAKFAST AT TIFFANY'S" Score.



# MANCINI / ALBUMS




ALL ALBUMS ARE AVAILABLE IN MONO OR STEREO



**THE BEST OF MANCINI**  
 Composed and conducted by **HENRY MANCINI**

<b>SIDE 1 - FROM TELEVISION</b> PETER GUNN TIMOTHY LEON MARCH OF THE CIGARETTES GALLERY MR. LUCKY CHERRY	<b>SIDE 2 - FROM MOTION PICTURES</b> BOON RUCKER EXPERIMENT IN TERROR EARLY ELOPMENTS WALK DAYS OF WINE AND ROSES THEME FROM "MANKY" CHERRY
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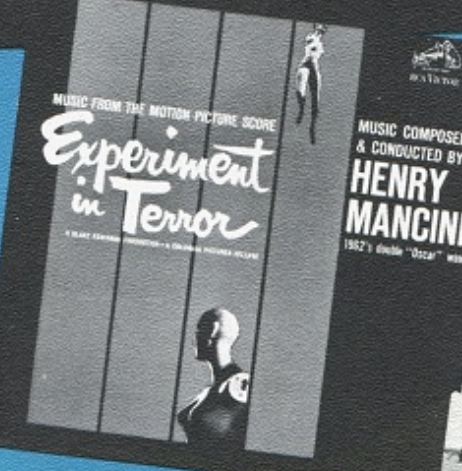


LPM-3092

MUSIC FROM THE MOTION PICTURE SCORE

# Experiment in Terror

MUSIC COMPOSED & CONDUCTED BY **HENRY MANCINI**  
 1952's double "Oscar" winner



HOWARD HAWKS' **HATARI!**  
 Music from the Paramount Motion Picture Score

# HENRY MANCINI

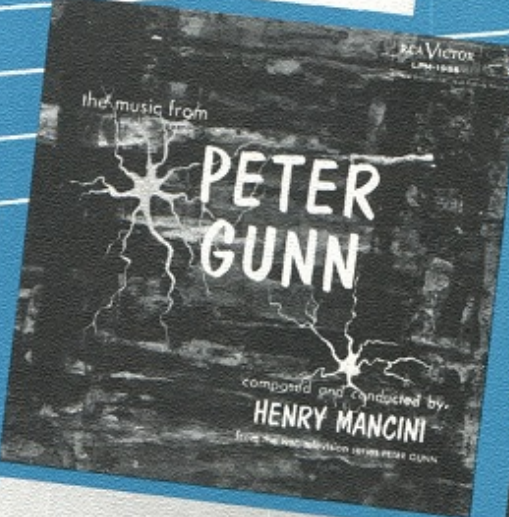
Newest album by 1952's double "Oscar" winner Mancini. Includes: Baby Elephant Walk, One Father's Prayers, Theme from "Hatari!" and others.



the music from

# PETER GUNN

composed and conducted by **HENRY MANCINI**  
 From the NBC television series PETER GUNN




# The Concert Sound of Henry Mancini



A WARNER BROTHERS PICTURE

# THE GREAT RACE


MUSIC FROM THE FILM SCORE COMPOSED AND CONDUCTED BY **HENRY MANCINI**



**Henry Mancini** presents

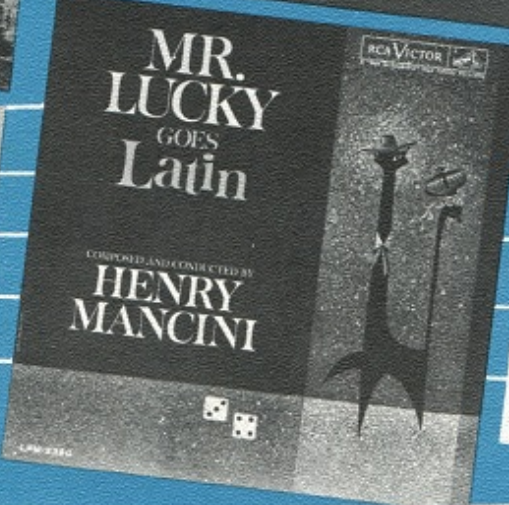
# The Academy Award Songs

31 "Oscar" Winners



**MR. LUCKY GOES Latin**

COMPOSED AND CONDUCTED BY **HENRY MANCINI**



**HENRY MANCINI**

"The Original Peter Gunn Sound!"

# Combo!



**SWING SOFTLY**  
 RCA Victor

# The Mancini Touch

Timothy  
 Leon  
 Baby Elephant Walk  
 One Father's Prayers  
 Theme from "Hatari!"  
 Cherry  
 Mr. Lucky  
 Boon Rucker  
 Experiment in Terror  
 Early Elopments Walk  
 Days of Wine and Roses  
 Theme from "Manky"  
 Cherry



The Latin Sound of

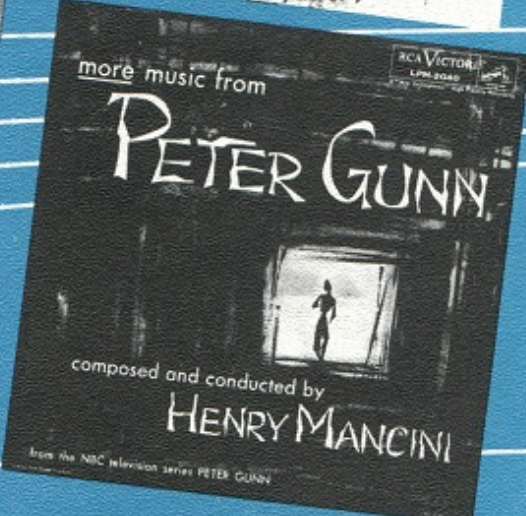
# HENRY MANCINI



more music from

# PETER GUNN

composed and conducted by **HENRY MANCINI**  
 from the NBC television series PETER GUNN



# HOLLYWOOD'S NEW MASTER OF MELODY

By GENE LEES

Sooner or later, in any serious discussion of the arts in this country, there will unaccountably turn up what I take to be a fundamental, rock-ribbed article of American aesthetic faith: GOOD ART DOESN'T MAKE MONEY: BAD ART DOES.

This odd interpretation of Gresham's Law has nowhere found more True Believers than in the fields of jazz and popular music. Every time an a&r man on a recording date orders a cymbal crash or piano-chord triplets inserted into a previously unadorned song arrangement, he is, like any Upper Amazon savage, superstitiously waving an amulet at the dangers out there in the dark, employing the only magic he knows to protect him from the vengeful gods of the marketplace. And every time artists or critics treat a piece of art with condescension because it has made money, they are expressing their own belief in the idea in only slightly more civilized terms. But there is no historical, economic, or artistic justification for this notion that I know of, and even in recent times, when the popular-music business has devoted itself to bad taste with an almost maniacal concentration, individual talents have repeatedly made mince-meat out of it.

No man has done more to disprove this melancholy credo than a tall and polished Italian-American with bright eyes, clear skin, and hair that by now is not much more than a rumor. He keeps it cut short to de-emphasize its scarcity. He was born forty years ago in Cleveland, Ohio and raised in Aliquippa, Pennsylvania. His name is Henry Mancini.

"Aliquippa?" I said. "Is there such a place?"

"As a matter of fact," said Mancini with a grin, "I come from West Aliquippa."

The American public first began to be aware of this son of Aliquippa about five years ago. His scores for two mystery-adventure television programs, "Peter Gunn" and "Mr. Lucky", were released on records and became best-sellers. The "Gunn" score, using jazz musicians and jazz thematic material extensively, aroused particular interest — and a measure of controversy. Jazz critics got up a tempest in a teapot with a fatuous little debate over its merits and/or purity as jazz. That it wasn't meant to be jazz as such but musical underscoring for a drama is an unobtrusive subtlety that went largely undiscussed. There was also a big to-do about the association of jazz with a crime series — Was it not damaging to jazz's image? (Mancini has now, of course, used jazz or near-jazz in all sort of dramatic contexts, most recently in comedy, and most improbably in "Hatari", a John Wayne adventure set in Africa. And although Henry Mancini says "I'm not a jazz musician and never claimed to be," the fact is that he has opened for jazz the whole area of motion-picture scores, once the exclusive preserve of practitioners of the black arts: quasi-Tchaikovsky, quasi-Ravel, and, more recently, quasi-Bartok.) But the high dudgeon of purists notwithstanding, "Peter Gunn" was launched, carrying to success both Mancini and producer Blake Edwards.

For six years prior to the "Gunn" series, Mancini had been on staff at Universal Pictures, writing all or parts of more than one hundred motion-picture scores. "In those days," he recalled, "they were making forty or fifty pictures a year at Universal. You can't get that kind of on-the-job training any more.

"Blake Edwards was a struggling writer at Universal. I knew him socially. He got a couple of directing jobs, and I worked on one of the pictures he did. It was just a chance meeting on the street that led to the "Gunn" thing. He was looking for someone to do the score. I came out of the barber shop at Universal and ran into him. He asked me to do it."

Why did Edwards and Mancini turn to jazz for the "Gunn" score?

"Well, Blake is a very hip guy who knows what's going on in all the fields — music, literature, fashion, styles. He even told the barber how to cut Craig Stevens' hair for the part of Peter Gunn. Before that, Craig had hair with a sort of marcel wave in it. Blake had it cut short. You might say that if Blake didn't want a marcel wave in Craig's hair, he didn't want it in the music either."

The friendship and the comfortable rapport between Mancini and Edwards flowered during the making of "Gunn" and "Mr. Lucky". "Gunn" outlasted "Lucky": the South, which, as it has repeatedly demonstrated lately, has high standards of ethical conduct, objected to Mr. Lucky's being a gambler, so Edwards, under network pressure, had him go straight. Mr. Lucky turned his gambling ship into a restaurant, and the millions of corrupt Americans who had liked the show turned to other TV channels.

Edwards, however, was already on his way back to the movie industry. When he directed "Breakfast at Tiffany's", Mancini wrote the score. From that film came "Moon River", Mancini's first hit song. With lyrics by Johnny Mercer, it is now a standard. Since then, Mancini has scored films for other directors and producers, but most of his work has been with Edwards. Last year, they worked together on two Peter Sellers comedies, "The Pink Panther" and "A Shot in the Dark", both of which concern the adventures of a sublimely incompetent French detective named Clouzot, a sort of fumble-footed Inspector Maigret. The latest Edwards-Mancini film is "The Great Race".

So smooth is their work relationship that Edwards will turn a film over to Mancini and promptly forget about it. He usually doesn't hear the score until the film's premiere — phenomenal in an industry which has a reputation for producing neurotic insecurity and the galloping mistrust of one's associates that goes with it.

"Oh, Blake will perhaps come to one of our recording sessions, stay a while, and then leave," Mancini amended. "But that's about it."

In this atmosphere of freedom, Mancini has done pretty well as he pleases. And he pleases to write melodies, dozens of them, excellent tunes scattered prodigally through his scores as if they were going out of style. But in fact, thanks to him, good songs may well be on their way back in. "Moon River", "Days of Wine and Roses", and "Charade" are perhaps his best known. But there are many more. The score for "The Pink Panther" contains no less than seven of Mancini's superior songs-without-words, including "The Lonely Princess", "Cortina", and "Piano and Strings". The "Charade" score contains several more, and even "Hatari" has a lovely tune called "The Soft Touch". The theme for "Soldiers in the Rain" is, in my opinion, one of the most exquisite melodies ever to come from the motion-picture medium.

Amazingly enough, all these melodies were written in the short space of five years. It will take several more for lyricists to catch up and write appropriate lyrics for these tunes, which constitute the largest body of quality popular music to be produced by any man since the golden days of Kern, Rodgers and Hart, George Gershwin, and the late Cole Porter.

Mancini didn't deliberately set out to rescue American popular music from the dismal swamp into which disc jockey and record company venality had driven it during the rock-and-roll era. "From the time I was fifteen," he said, "all I wanted to do was write movie scores."

Mancini's introduction to music came through his father, an immigrant West Aliquippa steelworker blessed with the traditional Italian love for and knowledge of music. By the time Henry was eight, he was playing the flute in a Sons of Italy band. The flute is still his primary instrument, and he plays it occasionally on his record dates — "But only for kicks," Mancini says, "not for posterity." Mancini makes constant and unusual use of flutes and piccolos in his scores, and is probably responsible for the re-discovery of the bass flute, an awkward instrument sometimes called "the plumber's nightmare," and an unwelcome bastard to the woodwind family until Mancini began using it to eerie effect on records. Mancini also plays the piano, in a composerish sort of way. He learned that, too, in Aliquippa. More to the point, he began to write while he was still in Aliquippa. He would laboriously copy Artie Shaw arrangements from the recordings. ("I was an Artie Shaw nut.") He remembers being caught writing out arrangements in high school study periods. "I guess I learned some music," he mused, "but it didn't do my academic standing much good."

Eventually Mancini wrote an arrangement he thought was good enough for submission to Benny Goodman. Goodman bought it and hired Mancini, who, full of large dreams, hied himself to New York. "It didn't take long for Benny or me to find out that I wasn't ready," he said.

He enrolled at Juilliard School of Music and began long and intensive formal studies. There is little to say about any man's period of study, a slow, arduous, and lonely business at best. Suffice it to say that Mancini ended up studying under Ernst Krenek and Mario Castelnuovo-Tedesco. His preparation was thorough — Mancini is no musical fluke.

From 1945 through 1948, Mancini wrote extensively and played the piano for Tex Benecke and the Glenn Miller Orchestra. "It was good experience, because they had a twelve-man string section — pretty full."

After that?

"I starved for a while."

For several years Mancini wrote what is known in the trade as "act music" — arrangements for nightclub performers, usually singers. "I learned a lot doing that, too. This is where you make a three-piece band sound like twenty. You learn self-discipline." (The terms "self-discipline" and "economy" crop up constantly in Mancini's conversation.) "You find," he went on, "that you get more punch and drive by writing things a third or fourth lower, where the guys don't have to reach. Then when the great players get it, they can really do something with it."

This apparent enlargement of sound is still characteristic of Mancini's scoring. Vibraharpist and drummer Larry Bunker, who has worked a good deal with Mancini and is now on the road

with the Bill Evans Trio, says, "I saw an interesting example of that last year. We were playing a benefit at the Hollywood Bowl, with an eighty-piece orchestra. All the Hollywood composers were there and played their things. When Hank's turn came, the orchestra sounded so much bigger and richer and warmer."

After a few years of act music and "scuffling," as musicians call it, Mancini landed the job he wanted: scoring at Universal Pictures. Segue back to Blake Edwards in front of the barber shop, "Peter Gunn", "Breakfast at Tiffany's", and the rest. Brief shot of two Academy Awards that Mancini picked up along the way.

It is likely that no other film composer is history has achieved the popularity Mancini has. Johnny Green and the late Victor Young probably came closest. Andre Previn is, of course, widely known, but his fame rests partly on his abilities as a performer in other areas of music. Most interesting, Mancini and his songs have achieved this huge success in an era when music biz executives, almost to a man, have nailed to the insides of their foreheads a framed needle-point motto, complete with hearts and flowers and fitting little bluebirds. It reads: Only Trash Makes it.

How in the world has Mancini been able to do it?

"Because of 'Gunn'," Mancini said. "Because I did it through another medium. Because it's all hung on other things. I didn't have to buck the trends. Everything I write is for films or television, where you can get away with being, shall we say, unashamedly melodic."

Mancini, in other words, has not had to depend on disc-jockeys and radio-station program directors, faithfully following the little notes from station managers saying that they must — or else — program only the top forty tunes.

Faced with the fact of his success (Mancini consistently rides high on the "Billboard" and "Variety" charts and his fourteen discs have now sold an estimated five million copies), radio stations simply must play his music. A few good composers and singers, some of whom have endured real hardship as a result of the determined corruption of American radio, have for years held the theory that if good music can only get exposure, it will replace the bad. Mancini has proved it.

What kind of people make up the audience for Mancini's music? Not even the composer knows. "The only thing I have to go on is the concerts," he said. Mancini has of late been appearing with various symphony orchestras, playing large orchestrations of his own and other people's music specially written for the purpose. The concerts are invariably sold out. "It seems to cut across all age groups," he said. "I'll see people all the way from twelve to seventy."

There is a quiet assurance about Mancini when he talks. He gives the impression of being comfortably aware of who he is, what he can do, and how much money he has in the bank. It is not arrogance — but he knows. His surface manner is soft, even gentle, and humorous. But from under the surface comes an impression of steely control. And then there are those constant references to self-discipline.

Mancini apparently prefers the company of other musicians to that of most Hollywood people, though obviously he must deal with them, and he works with them on terms of complete cordiality. "But he remembers where he came from," one musician has said, "and he still hires guys he knew in the old days."

Mancini may use some musicians on his recording sessions because they're old friends. But he also uses them because they're good. The best of Hollywood jazzmen turn up on his dates. Recognizable in his recordings are Larry Bunker's skilled vibes, the Miles Davis-like Harmon-muted trumpet of Jack Shelton, the big-throated tenor saxophone of Plas Johnson, and the liquid and sensitive piano of Jimmy Rowles. The drummer is usually Shelly Manne.

And friendship doesn't disrupt discipline on the dates: "I've always enjoyed working with Hank," Bunker says. "He's easy to work with — demanding, but easy. He knows what he wants and he takes his time to be sure he gets it. He loves to laugh, and he carries on on a record date. But there's a certain quality he has that keeps people from fooling around too much on his dates.

"His music is deceptively simple. To me his whole approach is to go for texture and sound. He's not harmonically venturesome, but he's a masterful orchestrator and he writes those lovely melodies.

"I guess I've done just about everything with him in films and TV in the last two or three years. He has a knack for coming up with thematic material that is utterly different from what you'd expect, and yet is somehow quite appropriate. In "Hatari" there's a scene in which a baby elephant follows the girl around. What could you possibly do with that? He wrote this funny little tune and scored it to be played on a calliope. It was absolutely charming. He does this continually — comes up with something delightful and charming and unexpected."

Good arrangers and composers are often secretive about their techniques. Mancini isn't. He has written a book (published by Northridge Music) called "Sounds and Scores," in which he explains simply and clearly how he gets his various effects. The book is hardly a replacement for the Rimsky-Korsakov, Piston, or other standard textbooks on orchestration, but it is certainly a welcome supplement to them, particularly with its advice about voicings and balances for recordings. The book contains three seven-inch 33 $\frac{1}{2}$  rpm records, so that the student can actually hear a voicing while reading about it in the book. There's nothing else quite like it on the market.

"I wrote it," Mancini said, "because I remember when I wanted to know these things. I had to learn a lot of them the hard way, and I wanted to make it easier for other people."

The book is dedicated "to Ginny." That's Mancini's wife, formerly Ginny O'Connor, who sang with Tex Benecke when Mancini was the band's arranger. They live in Holmby Hills, one of those Los Angeles suburbs in search of a city, with their twelve-year-old twin daughters and fourteen-year-old son.

Mancini intends to go on writing the full-length melodies which are one of his distinguishing characteristics as a writer of film music, rather than the short thematic fragments usually employed. "That's why I'm so selective about the pictures I take on," he said. "Unless I can contribute, I don't want to do it. Some pictures are all talk, with no room for music.

"Sensitivity in film writing doesn't come easy. I'm glad of those years I spent learning my craft at Universal. There are so many things you have to learn. You have to be careful about entrances, for instance. Actually, it's knowing when to be quiet — when to cool it.

"I've been taking the melodic tack more and more. There was a time when I was arranging, and I'd try to write a ballad, and I'd get all hung up on it. I think "Peter Gunn" got me into melodic writing. I'd have to write little jazz numbers and combo pieces. It's become easier, I think. Of the fourteen albums I've done, more than ten of them were completely original material. Yet, when I think back, I don't remember writing anything. I didn't have time to think about it.

"Once I get the idea of what a thing should be, the kind of thing it should be, I rarely go back over it at the recording session. It's perhaps a matter of discipline — of not taking the out of 'we'll-fix-it-on-the-date.' If it's right, I can write it and forget it."

Where does he go from here? Mancini is thinking of writing a Broadway musical, but the project is indefinite as yet. "I'm just going to keep working," he said, laughing a little. "I feel like a baseball pitcher in mid-season."

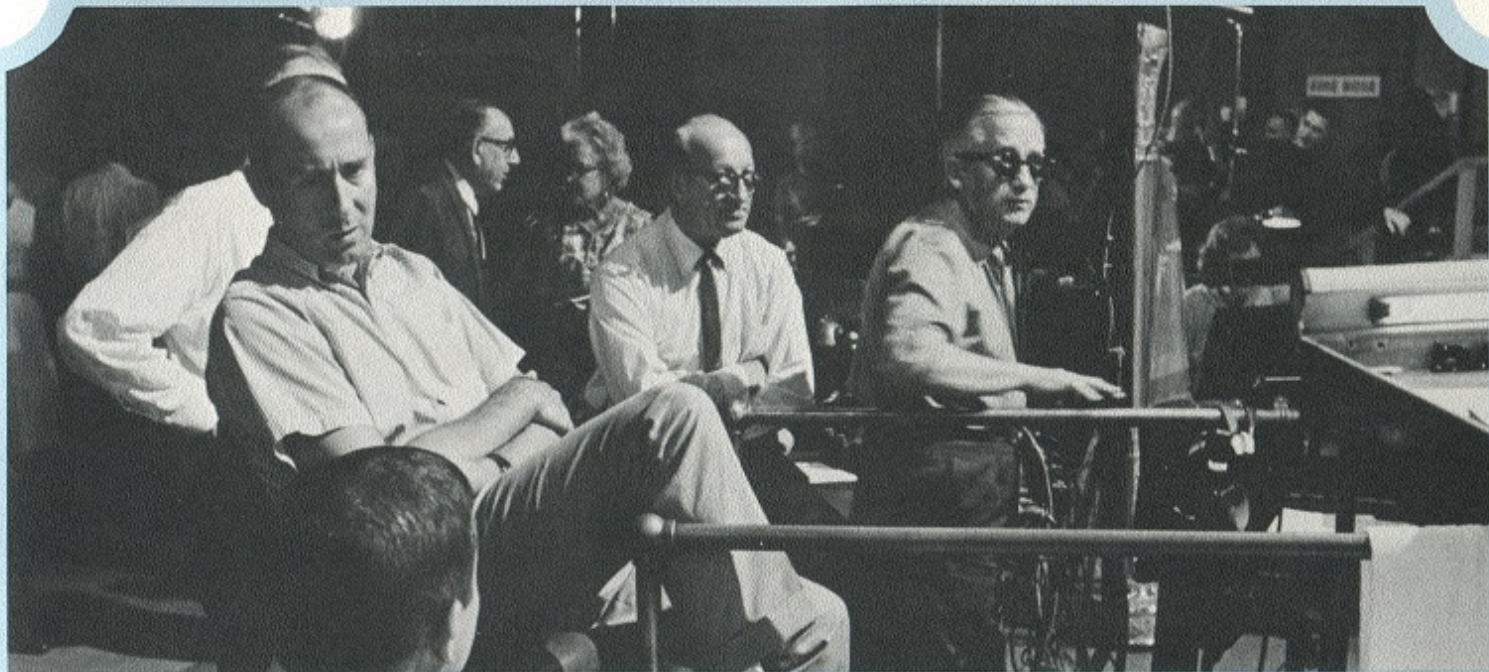
It's been a great season so far.

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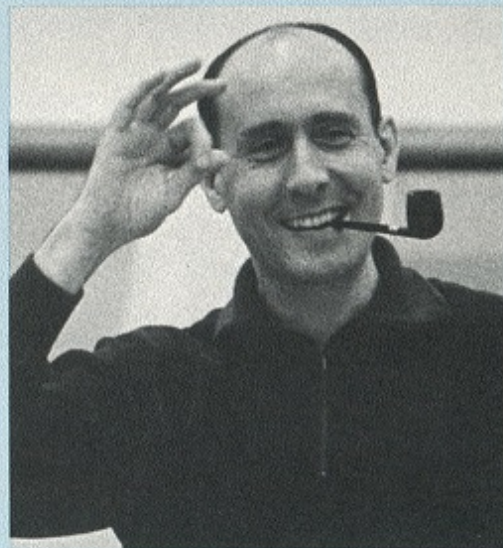
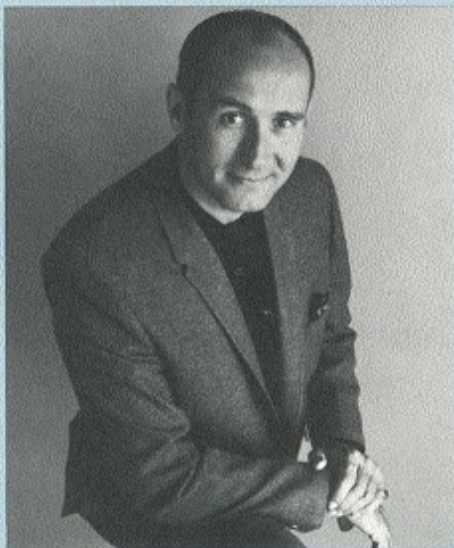
GENE LEES, musician, newsman, and one-time editor of *Down Beat*, now writes short stories, song lyrics — and reviews popular music. He is just back from Paris, where he worked with Charles Aznavour on English versions of the French star's popular songs. His novel "And Sleep Until Noon" will be published soon by Trident Press.



With director Howard Hawks during recording of "Hatari".

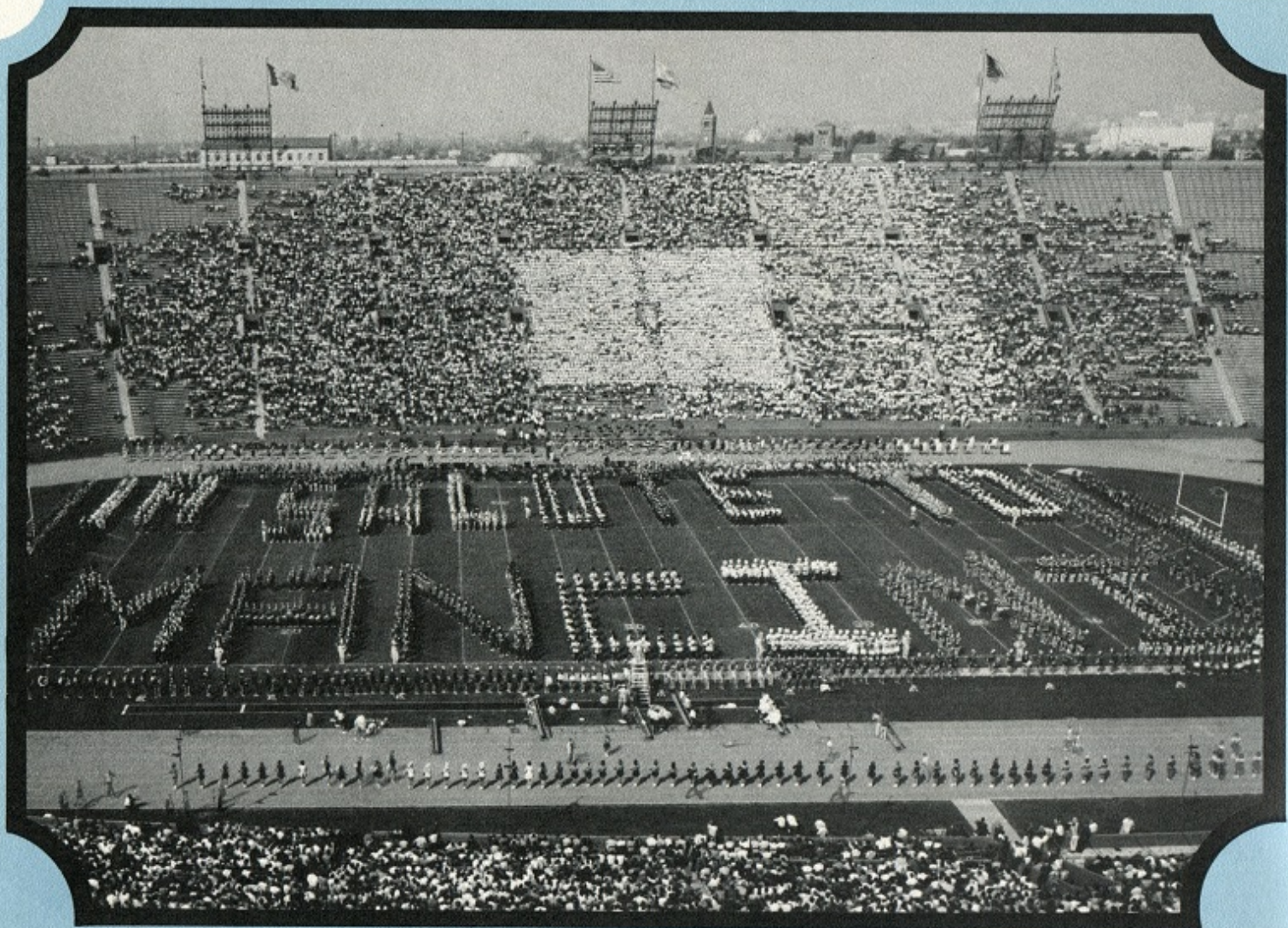


With Mervyn LeRoy, producer-director. (right)



With John Lennon and George Harrison of The Beatles.

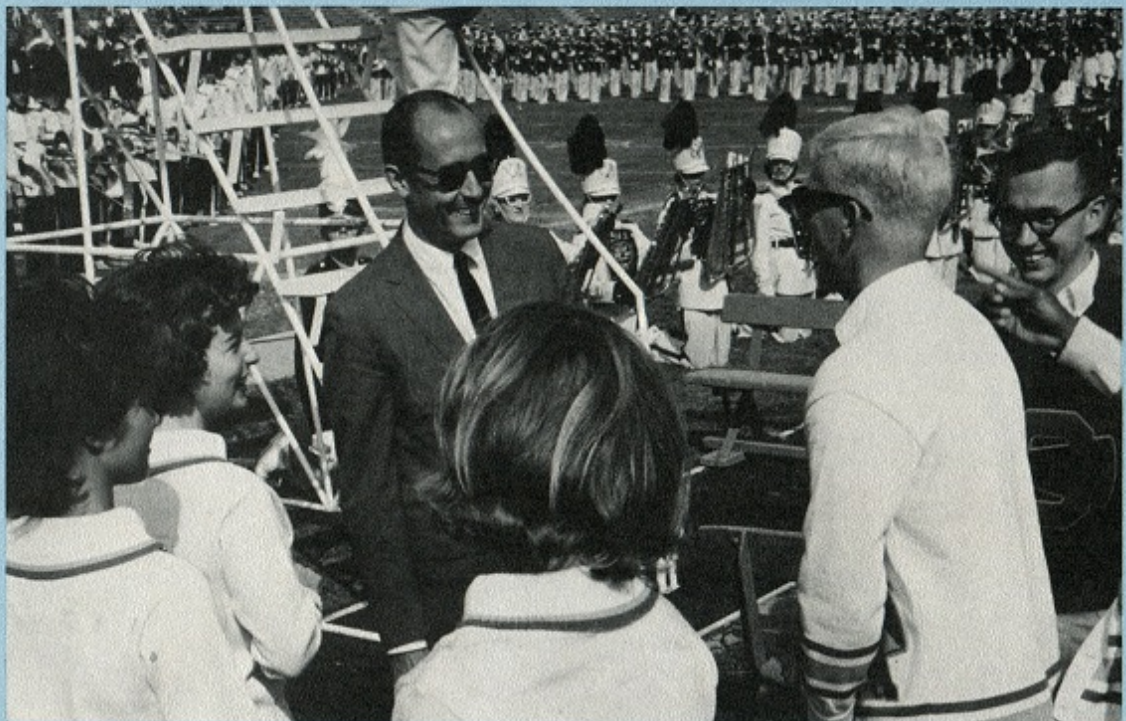


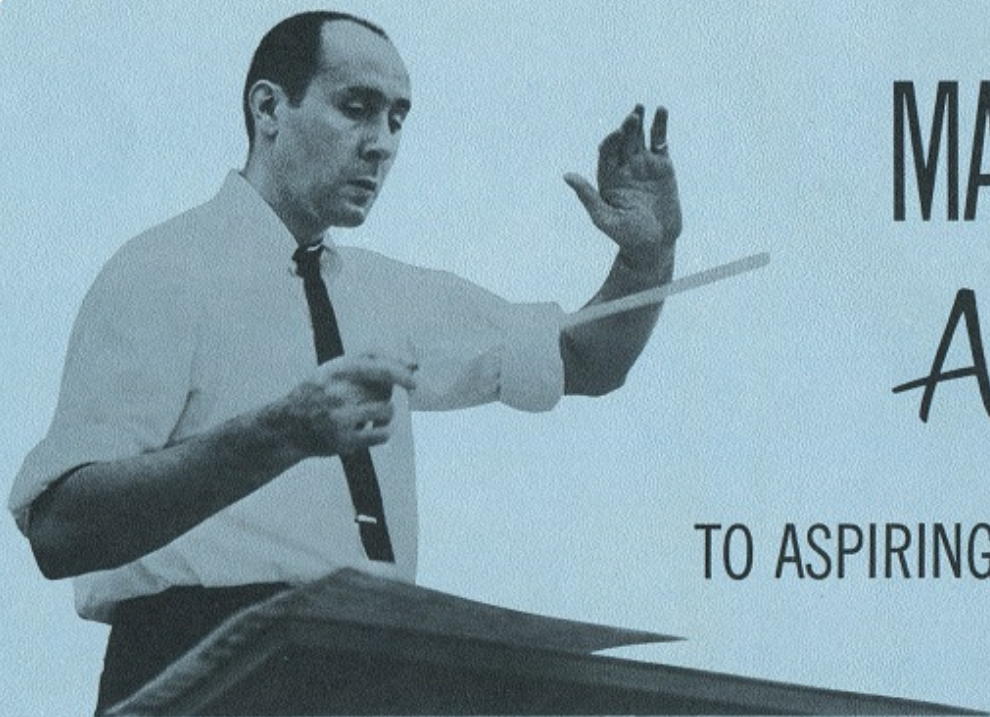


Henry Mancini Day at the Los Angeles Coliseum in 1962  
directing 3,000 High School Band Players.

## MANCINI DAY AT LOS ANGELES COLISEUM, 1962







# MANCINI'S

## Answer

### TO ASPIRING MUSICIANS

"Dear Mr. Mancini: I am 17-years-old and soon will be graduating from high school. I have been playing the trumpet for three years and have been told by my teachers that I should continue with my music studies and become a professional musician. I would appreciate any advice you could give on what I should do now."

The preceding letter is typical of several hundred that I have received during the past few years. In fact, it is typical of a letter I would have written myself at the age of 17.

These letters are not only from playing musicians but from young composers, arrangers and singers.

The one basic problem with young people entering show business is that they are in a hurry. It takes many years to realize that success is the result of equal parts of craftsmanship and experience. Both take time.

To acquire expert craftsmanship, the necessity of good teachers and good schools is obvious. Our colleges and universities abound in good teaching. Some more than other in certain fields. The problem is to find the one that will serve your own needs. By probing a little and asking many questions you can find out for yourself if a particular school can meet your needs.

An instrumentalist has different needs than someone who wants to become a professional arranger or composer. The instrumentalist needs a teacher of his particular instrument that can guide the way. The arranger not only needs a teacher, but he also needs a good orchestra to play the things he writes. A school that does not have a playing group is of no value to him. Pick your school to fit your needs. It may not be a glamorous one with a winning football team but it will set you on the right path in your chosen field and afford a reasonable chance of security in later life.

What to do after college graduation is the next problem. The security of the past four years is suddenly cast aside and the student is now face-to-face with having to make a living.

For a time, applying the new found craft in local surroundings is satisfactory but soon the more gifted people become restless from lack of challenge and opportunity. At this time I say, "**Go where the action is.**" If you want to write for films and TV, you must go to Hollywood. If you play an instrument, New York, Hollywood or Chicago will hold most chance of success.

A singer will find that most of the recording companies are in New York and Hollywood. Those with stage aspirations must make Broadway their goal.

Leaving familiar surroundings and receptive ears is a big move but it must be done.

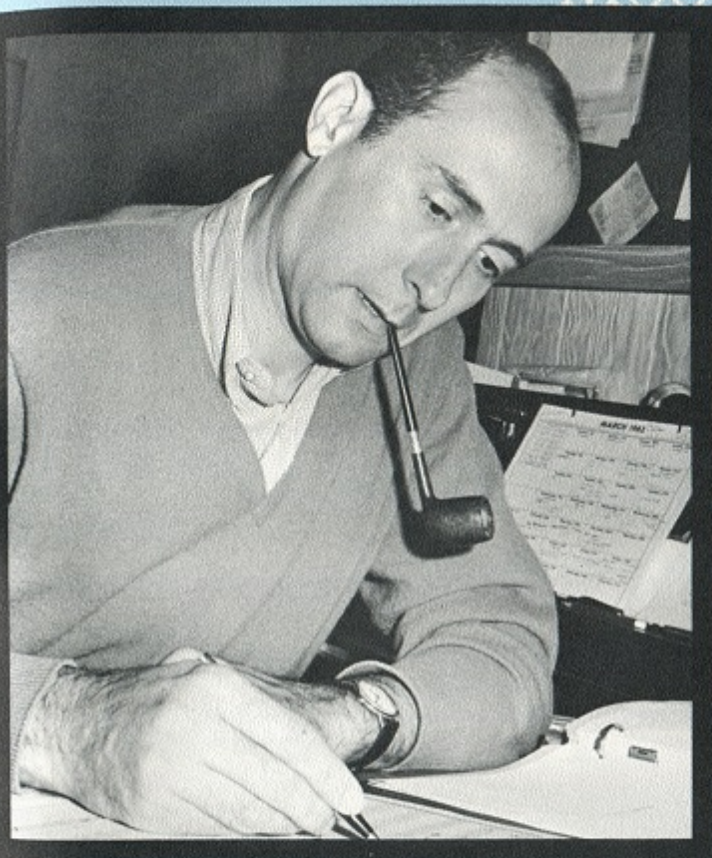
Here is one word of advice that I feel will help you through the difficult period of adjustment in a new place. **Meet as many people in your own field as is humanly possible.** If you arrange or compose, get to know as many arrangers and composers as you can. The same applies for woodwind, brass, string and percussion players. I am not suggesting that you become a nuisance but I am suggesting that you leave no stone unturned.

This is also a period when you can further your education on a more professional level. There are many fine teachers that also work in the film and TV studios that can give you a perspective on what is expected from a professional.

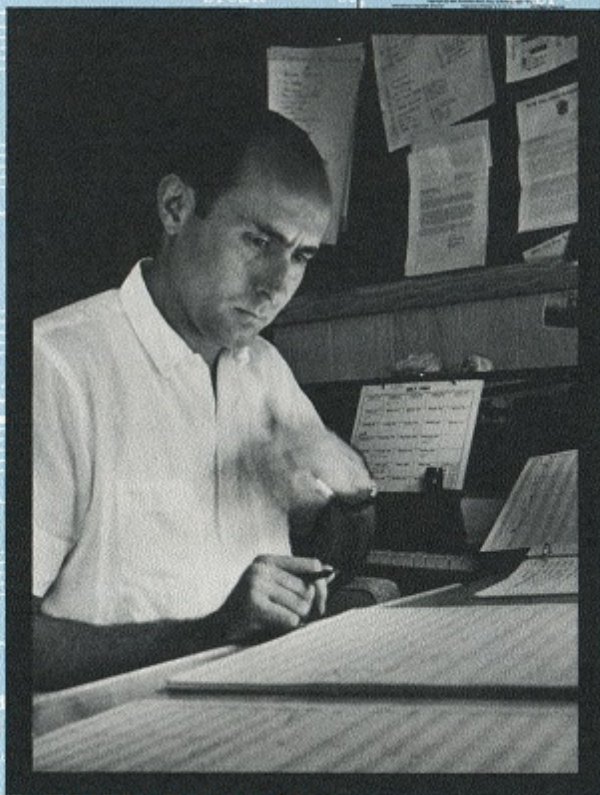
Success is not usually easy or fast. The luxury of becoming discouraged and quitting is always present on the way up. Always stop and say to yourself in times of stress, "I'm doing what I want to do most." You will find that one simple sentence to be the greatest comfort you can have.

# Moon River

Music by  
HENRY MANCINI



"Sounds Good!"



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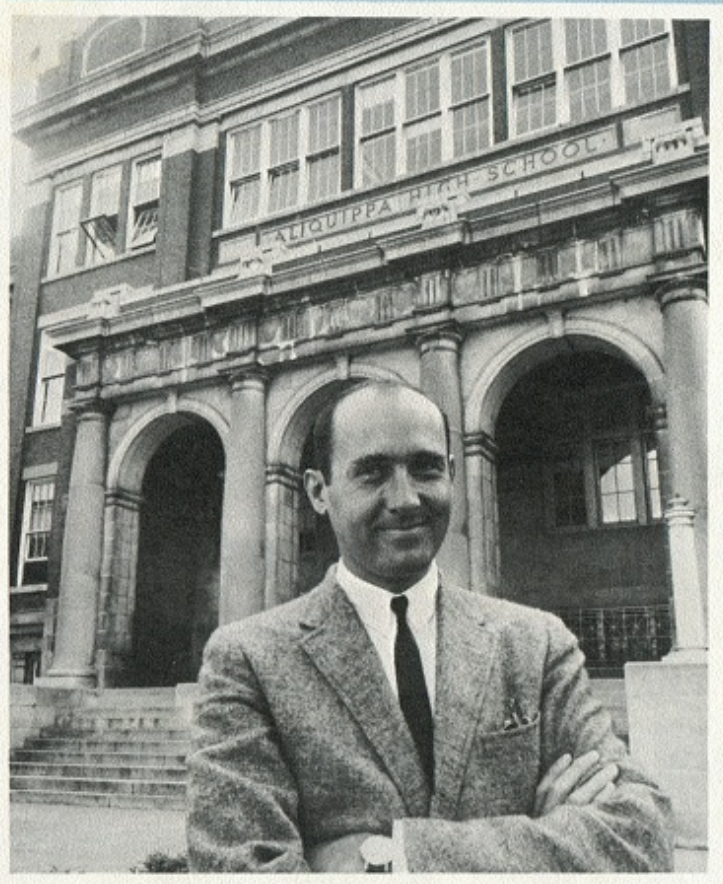
AS SUNG IN THE PARAMOUNT PICTURE "BREAKFAST AT TIFFANY'S"



Homecoming Reception in Aliquippa, Pa., in July, 1960.

# AT HOME

Henry and Gigi.



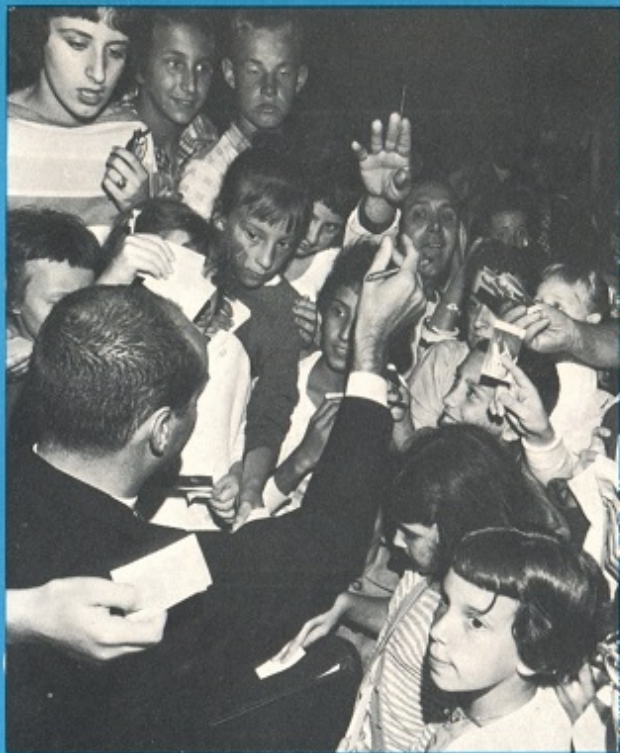
Henry at his home-town Aliquippa High School.



New Year's '65



Henry, Chris, Ginny, Monica and Felice.



Fans . . . and More Fans!



Music lover!

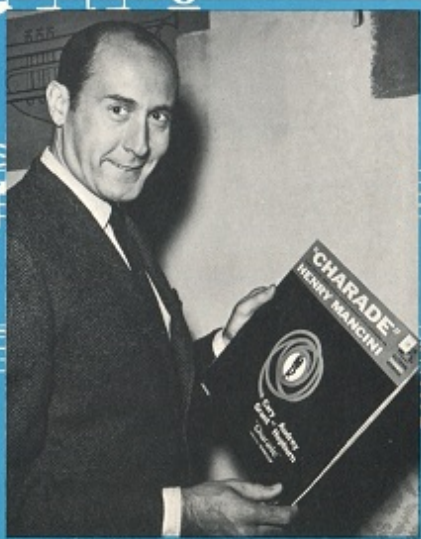
*second chorus.*



⊕ Coda



Mancini at the Piano with the Tex Beneke and the Glenn Miller Orchestra





# MANCINI ON RECORDS

( Here are two of his many exciting albums )



Hear Hank's lively score from the motion picture "Arabesque." "Ascot," "We've Loved Before (Yasmin's Theme)."



Hank's big orchestra plays 30 most requested all-time favorites. "Never on Sunday," "Golden Earrings," "The Stripper."

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