

# Kastlemusick Exchange

## MONTHLY BULLETIN

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Henry Mancini's first Oscar nomination was in 1954 for *The Glenn Miller Story*. The soundtrack was first issued on a set of 78 rpm records, then on a 10" LP, and finally on a 12" album, filled out with Louis Armstrong performances not heard in the film. On none of these recordings does Mancini's name appear. Of course he did not compose any of the material performed by Miller or Armstrong, but with the exception of *Little Brown Jug*, Mancini wrote all of the arrangements for the Glenn Miller selections (his credit in the film—which was the first time his name appeared in a film—read "music adaptation. . . .")

Besides the arrangements of the Miller material, Mancini wrote an original "love theme" which several artists recorded, including Mancini himself. A year after *Miller*, Mancini worked on *The Benny Goodman Story* and, although he did not arrange any of the Goodman material, he did some of the background score—the soundtrack album has no Mancini arranging or composing, and in no way can it be considered in the Mancini discography.

At about the time of these films, *So This Is Paris* was made with an original score of songs performed by Tony Curtis et al. None of these songs was composed by Mancini, but he did most of the arranging. This can be heard on the 10" Decca LP, although, again, his name does not appear.

The man who hired Mancini at Universal, and who was his boss for six years, was Joseph Gershenson. The latter was head of the Universal music department, rarely composing music, but receiving the credit "music supervision by. . . ." in almost every film of that era. Additionally, Gershenson usually conducted the scores, especially for Mancini.

In 1956, Mancini made his only recordings as an orchestra leader with two mood music records on Decca—an LP *You & I & the Music*, and a 45 rpm which did not appear on an LP, (*Song to a Lost Love / 4 Girls in Town*). These were arranged, but not composed by, Mancini with no credits.

In the case of *4 Girls in Town*—the title of a then-current Universal movie—there is an interesting story: Alex North wrote the major part of the score for *Girls*, but at least one theme, *Cha Cha Cha for GIs*, was written by Mancini and recorded by him on a Liberty 45 rpm. The Decca album, which had two film scores (*Written on the Wind* and *Girls*) featured the North composition *Rhapsody for 4 Girls in Town* on one side

of the LP. This was a 3-part piece, arranged by Mancini and credited to him, with piano solos by Andre Previn. For purposes of identification, the first part of the *Rhapsody* was called *Pow*, and it was recorded by itself on a Liberty 45 rpm by Mancini with

## Henry Mancini: A Review of the Last 25 Years

By Stan Kamen

a different arrangement. The same arrangement may or may not have been used for the Gershenson recording of *Girls*.

The 1958 Warner Bros. LP *Terribly Sophisticated Songs* was arranged and conducted by Henri Mancini. The credit reads "orchestra conducted by. . . ." but one has only to listen to it to realize the credit should read "arranged and conducted by. . . ." At the height of the *Peter Gunn* success, Lola Albright recorded an LP for Columbia, *Dreamsville*, which featured some of the songs she sang on the show. The LP was arranged and conducted by Mancini—the credit is "orchestra under the direction of. . . ." Some of the songs were Mancini compositions with Sammy Cahn lyrics, in some cases new titles for the vocal version.

Mancini's first solo assignment in terms of film scoring was *Touch of Evil*. In this film one hundred percent of the score was composed and arranged by Mancini with Gershenson conducting. Challenge records issued the album, one of the compositions being *Tana's Theme*. During the same year (1958), Mancini recorded a different version of *Tana* on a Coral 45 rpm. The main title was re-recorded for the 1968 RCA LP *The Big Latin Band of Henry Mancini*. The original Challenge LP did not contain all of the *Evil* score, but in 1962 Challenge issued *The Wild Side of Henry Mancini*, which had more of the *Evil* score, previously unrecorded, in addition to some reissued material.

Mancini wrote part of the score for *Rock Pretty Baby* in 1957. Two of the themes, *Hot Rod* and *Big Band Rock & Roll* were recorded by him on a Liberty 45 rpm, in addition to the Decca soundtrack LP. Another theme from the score *Free and Easy* re-appeared with a new arrangement in Mancini's RCA LP *The Mancini Touch* (1960).

Craig Stevens, the star of *Peter Gunn* began in 1962 a new series, *Man of the World*, which was made in England. The theme was composed by Mancini, and the only recording of it was on a British Decca 45 rpm—released only in the U. K. British Decca issued another Mancini disc, a 10" LP of the soundtrack of *Charade*, which also was released only in the U.K. This recording is different from the RCA 12" album, which was not from the soundtrack, but, rather, a re-recording for records.

Mancini recorded two albums for "premium" sale by the B.F. Goodrich Company beginning in 1964. They consisted of Academy Award-winning songs. In 1966, he recorded a 2-LP set of these songs, with one addition, and new arrangements of several of the songs from the original albums—shortened arrangements so that two albums would accommodate all thirty-three songs.

The Henry Mancini song *Moment to Moment* was originally recorded by Mancini vocally on a 45 rpm recording. This version has never appeared on LP, but an instrumental arrangement is part of *A Warm Shade of Ivory*. *Wait Until Dark* is only available on disc as a 45 rpm, but it is on the tape of *Ivory*.

There are two discs, neither one sold commercially, featuring interviews with Henry Mancini. *His Sound is his Signature* was a 1969 LP promoting *Debut* for disc jockeys. And in 1971, a 45 rpm was issued promoting three syndicated Mancini television specials. Both of these were pressed by RCA.

In 1970 Mancini, Elmer Bernstein, Ron Goodwin, Muir Matheson and James Mason appeared at a charity concert in London

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## HENRY MANCINI—25 Years.

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called Filmharmonic '70, consisting of film music and a reading of Shakespeare by Mason. Polydor records in the U.K. issued a 2-LP set of the live recording, with all the performers except Goodwin. All of the material performed by Mancini was recorded previously, but here are new orchestrations.

Another live concert recording featuring Mancini only was done in Japan in 1971. An LP recording was issued by RCA Japan. Again, all the material was previously recorded, but there were different arrangements.

*Sometimes a Great Notion* was a Mancini-scored film in 1971. Charley Pride sang *All His Children* on the soundtrack; part of the song is also on the Decca album. Charley Pride recorded the entire song only on his 1974 RCA LP *Country Feelin*. Mancini arranged and conducted.

Keyboard artist Artie Kane, featured on many Mancini soundtracks and albums, was spotlighted on two RCA albums in 1972, *Henry Mancini presents Artie Kane Plays Organ* and *Artie Kane Playing the Swinging Screen Scene*. Both albums were arranged and produced by Henry Mancini. In 1975, RCA Camden reissued some of this material as *Henry Mancini presents Artie Kane at the Organ—the Best of the Big Hits*.

The 1974 film *That's Entertainment* had a 2-LP soundtrack album. The title song and overture were arranged and conducted by Mancini—credited as “additional music adaptation.” The following year an album, *Symphonic Soul* featured a hit, *African Symphony*, which was also issued—though not for commercial use—in a longer version on a special LP containing only that material. And yet another “premium” album was issued during 1975, this time for the Good-year Company, *Henry Mancini Selects Great Songs of Christmas*. In this album were a number of selections by other artists, as well as the first Mancini recording of a *New Year's Medley* and a new version of *Have Yourself a Merry Little Christmas*.

In his continuing attempts to try new ideas, Mancini headed for Australia in 1976 to collaborate with one of that country's top poets on a new album. Currently, on the soundtrack album of *The Pink Panther Strikes Again* (United Artists), Mancini has Peter Sellers sing as Inspector Clouseau might perform, with a lyric by Don (*Born Free*) Black. Both the vocal cameo and the violin playing under it are not recommended for anyone who has recently had stitches—they might very well be undone!

The 1976 radio promotions for the Christmas Seal campaign with the voice of Dick Cavett have played as background

music Mancini's composition *Carol for Another Christmas*.

The recently-run 6½ hour TV mini-series *The Moneychangers* had an original score by Mancini—this was the first television show other than a pilot or episodic series that Mancini has scored. His themes can currently be heard on *NBC Mystery Movie*, *The Blue Knight*, *What's Happening*, and the recently run *NBC Decision '76* theme run behind that network's primary and election coverage.

Besides *The Pink Panther Strikes Again* Mancini recently scored *Silver Streak*, a comedy starring Gene Wilder, Jill Clayburgh, and Richard Pryor, and directed by Arthur (Love Story) Hiller, who last did *W. C. Fields and Me*, also with a Mancini score (the album is on MCA). Jack Lemmon's current film, *Alex and the Gypsy*, has a Mancini score.

This spring, Mancini celebrates his 25th anniversary as film composer. Although some of his arrangements were used in the 1951 Frank Sinatra film *Meet Danny Wilson*, he did not begin composing for film until the following year with *Abbott & Costello, Lost in Alaska*.

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*Mr. Stan Kamen (43-10 53rd Street, Woodside, NY 11377) has devoted the last fifteen years to studying and collecting the complete recorded output of Henry Mancini.*