

^{the tall building}
~~the tall building~~ at the corner of ^{Sunset}
~~Sunset~~ and Vine, Henry Mancini had been leaning forward, speaking earnestly and emphatically. Now, flashing the famous Mancini grin, he settled back in his chair. Through the large windows behind him, the view formed a huge mural—the rolling line of the Hollywood Hills, the outlines of the famous Capitol Tower, the Cinerama Theater with its unique geodesic dome and the slick new RCA Building on Sunset Boulevard—the home, incidentally, of Mancini albums.

It was of these albums that Henry spoke next. "It all started one day when I was leaving the barber shop at Universal-International and bumped into producer-director Blake Edwards. During the conversation Blake mentioned he was putting together a new show, then suddenly asked if I was involved with anything at the time and would I be interested in working with him. To his two questions I answered I wasn't and I would. The show?—'Peter Gunn.'"

Mancini, an ex-flautist himself, uses flutes extensively in his arrangements. In the four-man reed section of his recording orchestra, each man plays piccolo, C-flute, alto-flute and bass-flute. It was the use of these low bass flutes in tense, dramatic scenes that added chills and shivers to the action in "Peter Gunn." The RCA Victor album *Music from Peter Gunn* has sold more than a million copies and in 1958 earned two Grammys from the NARAS (National Academy of Recording Arts and Sciences)—Album of the Year and Best Arrangement of the Year.

A complete contraposition to the

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use of an organ and multiple strings in the "Mr. Lucky" TV series. For *Music from Mr. Lucky* NARAS again awarded him two Grammys plus a third for his album *The Blues and the Beat*.

"My decision to use a harmonica for the opening scene of 'Breakfast at Tiffany's' was a happy one," said Mancini. "And my favorite version of *Moon River* is still Audrey Hepburn's. I know she is not a singer, but no one else could have given the song the same connotation in the picture that she did."

In 1961 for "Breakfast at Tiffany's" Mancini received two Oscars—one for Scoring Dramatic or Comedy Picture and Best Song, *Moon River* (lyrics by Johnny Mercer). The same year NARAS presented him with five Grammys. *Moon River* was named Record of the Year, Song of the Year and Best Arrangement, while RCA Victor's *Breakfast at Tiffany's* was titled Best Performance by an Orchestra for Other Than Dancing and Best Soundtrack of a Score from a Motion Picture or TV.

For his next picture "Experiment in Terror," a seldom used musical instrument, an autoharp, was featured.

"Actually, two autoharps were used," said Henry. "One for the slow strumming in the background and the other to pick out the notes of the theme, while dissonant chords mark each appearance of the villain."

However, it was in "Hatari!" that Mancini really experimented with unorthodox orchestrations and instruments.

"I'll never forget the look on that studio piano tuner's face when I asked