

him to 'untune' the piano for me!" laughed Henry. "But I feel it gave the 'Hatari!' theme a unique and eerie quality."

During the ostrich hunt in the same picture, the curious mixture of a cha-cha combined with a hoe-down fiddle (*Your Father's Feathers*) was certainly an unexpected sound to find in the middle of Africa. So was the playing of boogie-woogie on a calliope and bass clarinet in *Baby Elephant Walk* for which Mancini received a Grammy in 1962. It was this same year that he received an Oscar for Best Song, *Days of Wine and Roses*. This same song was also awarded three Grammys—Record of the Year, Song of the Year (Lyrics by Johnny Mercer) and Best Background Arrangement.

Henry Mancini became interested in arranging in his early teens. When he graduated from Aliquippa High School in 1943, he enrolled in the Juilliard School of Music, but interrupted his studies to go overseas with the Air Force.

In 1945 Mancini joined the Glenn Miller Band, led by Tex Beneke, as pianist-arranger and met his wife, Ginny O'Conner, the band's beautiful vocalist. They now have three children—Chris, 14, and twin daughters, 12.

Henry credits part of the tremendous sales success of his album *Music from Peter Gunn* to these children. He discovered one day that they had been selling his albums to their school friends and neighbors "below wholesale"—at 25c a copy!

When asked about his soundtrack albums, he said: "Most soundtrack albums on the market today are not commercially successful because they are not recorded specifically for the ear. Background music is geared solely to create dramatic impact on a watching audience. The musical interpretation needed for a dramatic situation should have an entirely different emphasis and approach when aimed at someone who is listening and not looking."

This is why Mancini conducts a separate recording session for each. "I use more control when I record scores for movies," he continued. "But for a record, I loosen up on the baton and let the boys have more freedom because that's what produces the extra spark that an album needs."

When asked about his recording orchestra, Mancini said he usually uses the same musicians all the time, except when he feels another instrumentalist may have the slightly different styling necessary for a particular arrangement.

Mancini's more recent soundtrack albums include *Charade* and *The Pink Panther*. The latter features a bossa nova style song, *Meglio Stasera (It Had Better Be Tonight)*, with English lyrics by Johnny Mercer and sung in the picture by Fran Jeffries.

His latest RCA Victor album, *The Concert Sound of Henry Mancini*, was released in July. Both arranged and conducted by him, this album fully demonstrates Mancini's incredible craftsmanship with arrangements styled for concert presentation.

Mancini tries to keep part of the year free for personal appearances and he is always enthusiastically received. Of his concert at the Hollywood Bowl, Albert Goldberg, music critic of the *Los Angeles Times*, wrote: "(Mancini) obviously has his own public . . . When he came to *Moon River* the audience applauded the opening measures like Rachmaninoff's public used to when he sat down at the piano and banged out the first three notes of his *C-Sharp Minor Prelude*."

Not satisfied with all this activity, Henry Mancini has also written a book on Orchestration titled *Sounds and Scores*, subtitled "A Practical Guide to Professional Orchestration." The book includes three 7" long-playing records which illustrate many of the book's examples. *Sounds and Scores* is reviewed elsewhere in this magazine in "The Book Review."

Yet to be released, Mancini-scored pictures are "The Out of Towners" and "The Great Race." The latter is a Warner Bros. comedy starring Jack Lemmon, Natalie Wood and Tony Curtis—and it promises to be another excellent vehicle for another exciting Mancini score.