

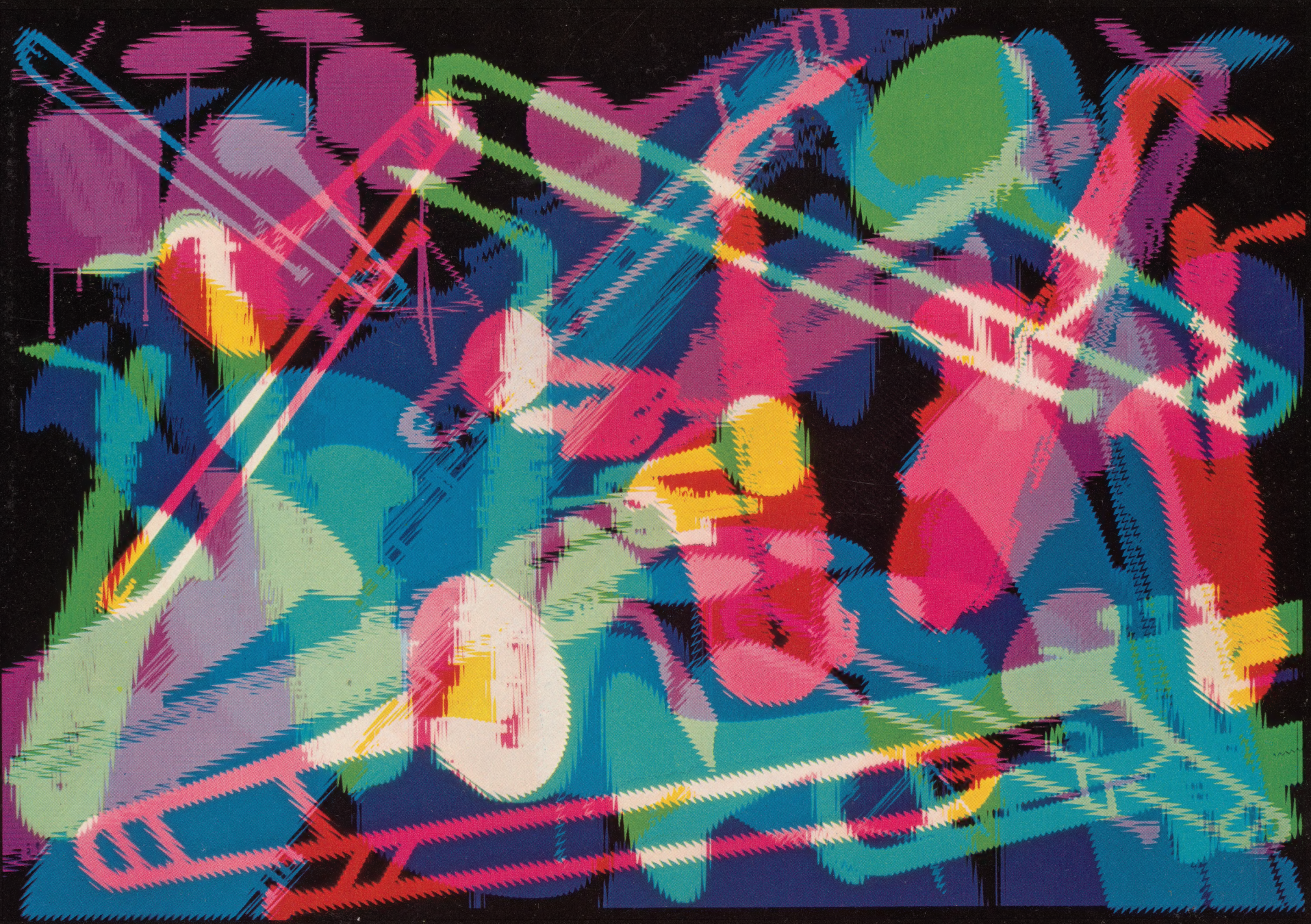
*The Shadow of Your Smile / Turtles / Satin Doll
The House of the Rising Sun / Tijuana Taxi
The Cat / Stolen Sweets / Stockholm Sweetnin' / Conquest
Cherokee / Autumn Nocturne / 'Round Midnight*



RCA VICTOR
DYNAGROOVE
RECORDING

MANCINI '67

The Big Band Sound of HENRY MANCINI



LPM-3694

Mancini – At Home Again with The Big Band Sound



That Hank Mancini has an exceptional gift for creating lovely and enduring melodies need hardly be explained to anyone who has been exposed to such examples as *Moon River*, *Charade*, *Dear Heart* and *Days of Wine and Roses*. Nor should it be necessary to point out, to anyone who possesses a TV set plus a dollar for a neighborhood movie, that any writer who can swing from "Peter Gunn" to "Breakfast at Tiffany's," "The Pink Panther" and "The Great Race" is not only a songwriter, but also a creator of masterfully variegated background scores. (In talking about Mancini, the term "background scores" seems slightly inept, since their success as best-selling records has brought them into the foreground in millions of homes.)

Similarly, there is no need to elaborate here on the Mancini propensity for winning awards. By now his combined collection of Grammys, Oscars and other trophies, all won within the past five years, weighs slightly more than Mancini in a topcoat. But the time has come to return to essentials. At the core of his success is the protean talent of the man who achieved it, and among the many facets of this talent none can be considered more important than his roots in the big band music of the swing era. The evidence is abundant, starting with his early experience as a young pianist-arranger in the Tex Beneke orchestra and progressing to such assignments as the scoring of music for two band-oriented motion pictures, "The Benny Goodman Story" and "The Glenn Miller Story."

Yet, as Mancini points out, "I've done so many other types of albums in the past few years that a lot of people may not realize what a strong affinity I still have for the big band sound."

Proof of this point has manifested itself in such albums as *UNIQUELY MANCINI* and *THE BLUES AND THE BEAT*. The latter won a Grammy from NARAS as the best large-group jazz performance of 1960. (Let's not forget, either, that the *MUSIC FROM PETER GUNN* album earned a DOWNBEAT award as Best Jazz Record of the Year in a national poll of disc jockeys.)

Since some three years have elapsed since the release of *UNIQUELY MANCINI*, the present album represents a long and eagerly awaited undertaking, for which Hank's customary lineup of nonpareil Hollywood musicians was assembled.

The foundation of any jazz-oriented big band is its rhythm section. For this album Hank had as dependable a foursome as has ever swung for him. Along with the consistently pulsating work of pianist Jimmy Rowles and guitarist Bob Bain were the drums of Jack Sperling and the bass work of a newcomer to the Mancini family, the perennial award-winning Ray Brown. "Sperling and Ray worked perfectly together," says Mancini. "This was really a great lift for everyone."

The overall impression created by the album is doubly emphatic. First, it illustrates Hank's ability to lend new character to an unusual set of tunes from a variety of sources (pop, jazz and rock). Second, it emphasizes that the Mancini orchestra is both a superb ensemble and a collection of talented individuals.

No wonder, when he listened to the tapes played back a few days after the sessions, Mancini remarked, "This wasn't an easy album to work on, but I enjoyed every minute of it. Every couple of years I get an urge to return to where I came from." As these sides prove, Thomas Wolfe was wrong; if you keep your brain cells limber, you can go home again.

side 1

STOLEN SWEETS (William S. Davis) (BMI 2:59)

Of *Stolen Sweets*, Hank says, "I've been wanting to record this for a couple of years. It was written by Wild Bill Davis, the organist. Bill recorded it with Johnny Hodges, and one night in Minneapolis I heard it on Franklin Hobbs' all-night jazz program." In the Mancini treatment, rich ensemble textures build a setting for the full-bodied baritone sax of Ronny Lang.

THE CAT (Lalo Schifrin) (ASCAP 2:37)

The Cat, which won a Grammy for Lalo Schifrin as the best jazz composition of 1964, achieves a fast, up-tempo-blues groove that provides solo outlets for Jimmy Rowles, Ted Nash, Pete Candoli and Plas Johnson.

THE SHADOW OF YOUR SMILE (Love Theme from "The Sandpiper") (Paul Francis Webster-Johnny Mandel) (ASCAP 2:58)

This provides a warm melodic medium for the trombone of Dick Nash, and for some of Mancini's most compelling orchestration, as he lends his very personal touch to the Johnny Mandel melody from "The Sandpiper."

SATIN DOLL (Johnny Mercer-Billy Strayhorn-Duke Ellington) (ASCAP 2:54)

A Duke Ellington standard that dates back to 1952 features the piano of Jimmy Rowles and some easy walking bass by Ray Brown with assistance, too, from Larry Bunker.

CHEROKEE (Indian Love Song) (Ray Noble) (ASCAP 2:59)

A 1939 hit for Charlie Barnet's band again demonstrates Mancini's knack for giving new life to old tunes by using unusual instrumentations. Early in this arrangement, over the horn and trombone choir, you'll hear figures played by five piccolos. Larry Bunker, Plas Johnson, Pete Candoli and Jimmy Rowles are also featured in the Ray Noble standard.

STOCKHOLM SWEETNIN' (Quincy Jones) (ASCAP 3:08)

This was composed by Quincy Jones, another of the great contemporary writers (he and Hank belong to a very exclusive mutual admiration society). Note the opening passage featuring three alto flutes and two bass flutes; and the flute solo is by Ronny Lang. The vibes work here is by Victor Feldman.

side 2

CONQUEST (from the 20th Century-Fox picture, "Captain from Castile") (Alfred Newman) (ASCAP 2:47)

Conquest is a movie theme by Alfred Newman, who, said Hank, "was one of my favorite composers even before I started writing for pictures and, incidentally, still is." Note the trumpet work of Pete Candoli, the brilliant use of the reed section and the French horns, and Sperling's driving percussion.

TIJUANA TAXI (Bud Coleman) (BMI 2:34)

Taxi, familiar to all Herb Alpert fans, takes off into the Mexican streets with Bob Bain on guitar and Larry Bunker on marimba. Pete Candoli plays the trumpet solo and Hank wants you to know that the taxi horn effect was played by none other than Mancini himself.

AUTUMN NOCTURNE (Kim Gannon-Josef Myrow) (ASCAP 4:05)

This is a popular standard—vintage, 1941. "I was thinking of that great old record by Claude Thornhill when I scored this," says Mancini. Woven into the score are notable solos by Jimmy Rowles, Jack Sheldon, Ted Nash on alto sax, Larry Bunker on vibes, and Plas Johnson.

THE HOUSE OF THE RISING SUN (Alan Price) (BMI 3:00)

A hit originally associated with a rock 'n' roll vocal group, this selection offers another resounding example of Mancini's ability to create and build a mood as it mounts to a massive ensemble sound. After the bass flute introduction, the solo in the first chorus is taken by Vincent de Rosa on French horn. Plas Johnson again has a tenor solo.

'ROUND MIDNIGHT (Bernie Hanighen-Cootie Williams-Thelonious Monk) (ASCAP 3:42)

This Thelonious Monk standard (introduced on records in 1944 by Cootie Williams' band) opens with a poignant, unaccompanied statement of the theme by Jack Sheldon. Gently, gradually, he is joined by Bob Bain, Ray Brown, and the brushwork of Sperling. Jimmy Rowles and Ted Nash complete the first chorus; Sheldon returns for the final statement.

TURTLES (Henry Mancini) (ASCAP 2:38)

This is a Mancini original that sets the sax section against the lower depths of the trombones along with the so-called "fuzz guitar" effects by Bob Bain. The attractive minor-mode theme, with its 6/8 rhythmic touch, also displays some Plas Johnson tenor sax and brilliant splashes of color from the whole brass section.

LEONARD FEATHER

Mono LPM-3694

Stereo LSP-3694

MANCINI '67

Henry Mancini and His Orchestra

Produced by Joe Reisman

ORCHESTRA PERSONNEL

Trumpets:

Al Porcino
Ray Triscari
Pete Candoli*
Bud Brisbois or Jack Sheldon†
Frank Beach or Maurice Harris

Trombones:

Dick Nash
Jimmy Priddy
John Halliburton
George Roberts or
Karl de Karske (Bass Trombone)

French Horns:

Vincent de Rosa
Dick Perissi
John Cave
Arthur Maebe

Woodwinds:

Ronny Lang
Ted Nash
Gene Cipriano
Harry Klee
Plas Johnson

Rhythm:

Jimmy Rowles, Piano
Bob Bain, Guitar
Ray Brown, Bass
Jack Sperling, Drums

Percussion:

Milt Holland
Larry Bunker or Vic Feldman

Orchestra Manager:

Bobby Helfer

*Pete Candoli appears through the courtesy of Decca Records, a division of MCA Inc.

†Jack Sheldon appears through the courtesy of Capitol Records, Inc.

All music arranged by Mr. Mancini.

Recorded in RCA Victor's Music Center of the World, Hollywood, California.

Recording Engineer: Dick Bogert.

Liner photo by Herb Carleton.

Cover photo by Jon Henry.

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DYNAGROOVE

RCA VICTOR



MANCINI '67
Henry Mancini and his Orchestra

LPM 3694
(TPRM-0417)

SIDE 1

- 1 - STOLEN SWEETS (William S. Davis)
- 2 - THE CAT (Lalo Schifrin)
- 3 - THE SHADOW OF YOUR SMILE
(Love Theme from "The Sandpiper")
(Paul Francis Webster-Johnny Mandel)
- 4 - SATIN DOLL (Mercer-Strayhorn-Ellington)
- 5 - CHEROKEE (Indian Love Song) (Ray Noble)
- 6 - STOCKHOLM SWEETNIN'
(Quincy Jones)

MONO DYNAGROOVE

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RCA VICTOR



MANCINI '67

Henry Mancini and his Orchestra

LPM 3694
(TPRM-0418)

SIDE 2

1. CONQUEST (from the 20th Century-Fox film "Captain from Castile") (Alfred Newman)
2. TIJUANA TAXI (Bud Coleman)
3. AUTUMN NOCTURNE (Kim Gannon-Josef Myrow)
4. THE HOUSE OF THE RISING SUN (Alan Price)
5. 'ROUND MIDNIGHT (Hanighen-Williams-Monk)
6. TURTLES (Henry Mancini)

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