

INTRADA SPECIAL COLLECTION



DAYS OF WINE AND ROSES

composed and conducted by **HENRY MANCINI**

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HENRY MANCINI SCORED NEARLY EVERY BLAKE Edwards film for 35 years, encompassing everything

from crime dramas (TV's *Mr. Lucky* and *Peter Gunn*) and thrillers (*Experiment in Terror*) to musicals (*Darling Lili*, *Victor Victoria*) and signature comedies (the *Pink Panther* franchise). In 1962, Mancini took home Oscars for Best Music, Original Song ("Moon River") and Best Music, Scoring of a Dramatic or Comedy Picture for Edwards's *Breakfast at Tiffany's*. On his next film, Edwards made a rare foray into straight drama and gave Mancini the opportunity to stretch his compositional chops.

Days of Wine and Roses began life in 1958 as an installment of *Playhouse 90* aired live on CBS, starring Cliff Robertson and Piper Laurie as a young couple drowning in the liquored depths of alcoholism. Twentieth Century-Fox bought the film rights, but the studio—sinking under *Cleopatra's* barge—sold the property to Warner Bros., who began the search to find proper stars for such sensitive material even before seeking out a director.

Jack Lemmon, best known for his role in *The Apartment* and his Oscar-winning supporting turn in *Mister Roberts*, may have seemed an unorthodox choice for such a heavy drama. When his agent brought him the project, "I agreed on the spot," he said in *Lemmon: A Biography*, "and within an hour and a half a deal had been set—or so we thought." After mulling it over, Lemmon told the studio the part should go to the role's originator—and his friend from New York's Old Knick Music Hall—Cliff Robertson. But Robertson had yet to achieve stardom and the studio told Lemmon if he refused the part, they would find another star—but not Robertson. Lemmon accepted.

Lee Remick had gained notice with memorable supporting performances in sweltering Southern gothics such as *The Long, Hot Summer* and

*"Til samen e
himlin.
In Norwegian
that means,
'Together in
heaven.'"*

—Kirsten
(Lee Remick)

4 *Sanctuary*, as well as her steamy role in *Anatomy of a Murder*. Her success in Edwards's *Experiment in Terror* showed further dramatic range, cemented her star status and put her in prime position for the director's next film.

DESCENDING INTO HIS SELF-DESTRUCTIVE CHARACTER WAS "A delicious kind of hell," Lemmon remembered in a 1982 *American*

Film interview, enduring "the suffering of the damned, as actors often do." He and Remick attended Alcoholics Anonymous meetings, "not together, individually. Also, we spent several nights in drunk tanks, just watching what happens with these poor bastards that come in and out of their skull with the D.T.'s. It was painful but beneficial."

Lemmon felt the bleak script needed a director who could inject humor, so he and Remick pitched Edwards's name to studio execs. The film adaption also fleshed out the early days of the couple's courtship before their dependence on the bottle. "If the picture goes well, the audience will be fooled in the beginning and they'll think it's a romantic comedy," Edwards said in the *New York Herald Tribune*. "But there's a lot of unpleasantness for the average stomach."

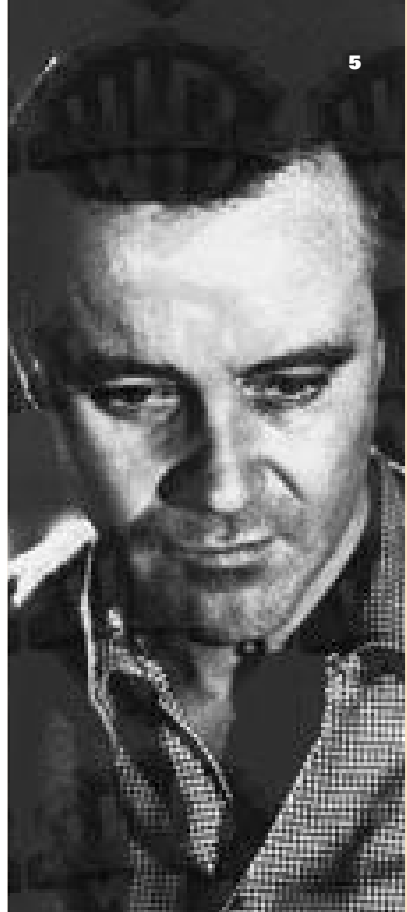
At the film's preview, 40 couples walked out during the first 45 minutes. Edwards called Lemmon, who was

honeymooning in Paris, to tell him the studio wanted to make revisions that might delay the release of the film. When Lemmon returned to California, he and Edwards pleaded their cases. "It was a long session and I gave some performance," he said in *Lemmon: A Biography*, "telling them that Blake and I believed the film had a good chance of some

Academy nominations if it could be released at once. They finally gave in, and later we found out what had happened at the preview. Some ding-dong had run newspaper advertisements without mentioning that the picture was a drama. All the ads said was 'Jack Lemmon's Newest Movie.' Families came, some with children, expecting to see a comedy, and within the first 20 minutes this raving drunk shows up on the screen. That's when they started to bail out."

Critical reaction to the film was mixed. *Variety* called it "a film of emotional impact... An intimate and cold sober study of the corrosive effect of alcoholism...it requires maximum involvement and profound compassion from an audience to be appreciated." But critics had no quibbles with the performances from Lemmon and Remick, both of whom garnered well-deserved Oscar nominations.

Reviewers also took note of Mancini's score. "The musical accompaniment to the credits that launch [the film]," said *The New Yorker*, "is like a prolonged sob, and the story itself brims with misery." "Another facet that will be of great advantage," said *Variety*, "is the lovely and haunting title refrain by Johnny Mercer and Henry Mancini, and also the latter's generally fine background score. The song





should be a good seller and is of definite Oscar potential."

EDWARDS AND MANCINI BOTH thought the film's title, which

came from an obscure 1896 poem, "Vitae Summa Brevis," by Englishman Ernest Dowson (1867–1900), would make a good title for a song. "The title determined the melody," Mancini wrote in his 1989 autobiography, *Did They Mention the Music?* "I went to the piano and started on middle C and went up to A, 'The days...!' The first phrase fell right into place. That theme was written in about half an hour. It just came, it rolled out." Sung by chorus over the opening credits, the song is written in the "pure key" of F major, as John Caps points out in *Henry Mancini: Reinventing Film Music*, flirting between major and minor harmonies, and tinged with seventh and ninth chords common in jazz. "I guess those minor ninths I was brought up with still get to me at times," Mancini said in a 1976 interview.

After Johnny Mercer finished the lyrics, Mancini traveled to Mercer's Newport Beach

home one Sunday to hear it. "I sat down at the piano, and John gave the first performance of 'Days of Wine and Roses,'" Mancini remembered in his autobiography. "There were no changes, but for one word. Where he had 'the golden face that introduced me to...', he changed 'face' to 'smile,' and it was perfect." The lyric, like that of the duo's Oscar-winning "Moon River," "was unusual in that it was allegorical," said Mancini, consisting of two long, abstract sentences, one for each stanza, matched by the music's two broad melodic arches and no bridge or verse.

Mancini and Mercer arranged for Edwards (who brought Lemmon along) to hear the song the following morning on "an old upright piano in the middle of a huge soundstage." Mancini played and Mercer sang "in his best bullfrog voice with a crack in it and the jazz inflection that was always there somewhere.... When we were through, there was a long, long, heavy, terrible silence. It probably lasted 10 seconds, but it seemed like 10 minutes. I kept staring into the keyboard. Finally I couldn't stand it, and I shifted myself around to look at Blake and Jack. And there was Jack with a tear rolling down his cheek, and Blake was misty-eyed. We didn't have to ask them if they liked the song."

Andy Williams and Perry Como both recorded the song, as did Mancini himself, with Williams's single peaking at No. 26 on the *Billboard* charts and the album from which it came topping at No. 1. In 1963, Mancini and Mercer became the first songwriters to win back-to-back Oscars. They also won the 1964 Grammy Award for "Song of the Year," while Williams took home "Record of the Year" for his rendition. The song has since become a pop and jazz standard, recorded by everyone from Frank Sinatra, Tony Bennett



“JUST A WORD ABOUT THE SONGWRITING THING,” MANCINI SAID in 1976. “It’s strange, but all of the so-called hits I’ve had, like ‘Days of Wine and Roses,’ have been outgrowths of dramatic situations. I mean, there were very few that were written as songs like ‘Moon River’ was, but even that had to be a dramatic, narrative melody that could also double as a song. But with ‘Wine and Roses,’ that was a theme first that I could work with for scoring and that did its job narratively throughout the film. Then on top of that, it got great lyrics and was sung at the beginning of the film. Lots of times people don’t even notice a score unless there’s a song in it; if it’s just doing its job no one pays attention. But I can’t worry about that. The main thing is... for the film a song was important because it was not an issue-oriented story; it was at the bottom about a relationship.”

Mancini’s subtle, understated score is a model of musical economy, with the song melody anchoring the score, whether in simple arrangements like the guitar solo accompanying Joe and Kirsten’s first date or in lush orchestral statements (“Man Meets Girl”), as a string elegy (“A Sad Pop”), or dissected and distorted, punctuated by Mancini’s signature stinger chords when alcoholism nearly drowns its victims (“Get In the Tub”). Dark low strings and harmonic clusters never shy away from depicting the emptiness at the bottom of a bottle, but Mancini wisely steers clear of scoring the horrifying detox scenes, instead concentrating on the poignant dissolution of the relationship.

The trademark “easy listening” Mancini sound can be found in the film’s many jazz source cues. From tinkling piano riffs and gentle brush strokes playing on Kirsten’s “hi-fi” and the lounge piano of “Cocktail Hour” to the elongated stride piano figures in “No Guts” and his signature use of vibraphone, Mancini’s refined orchestrations never overwhelm the drama, yet lend the film a contemporary period feel.



DAYS OF WINE AND ROSES CUE ASSEMBLY

THE ALBUM

- | | | |
|---|---|------------------------------------|
| 1. | Days of Wine and Roses (Main Title) | 1M1 3660-5 |
| 2. | Days of Wine and Roses (guitar source, take 2) | 2M1 3674-2 |
| 3. | Man Meets Girl | 3M1 3653-5 |
| 4. | Hi-Fi II | 4M1 3672-3 |
| 5. | Hi-Fi I | 3M2 3671-1 |
| The order of the two "Hi-Fi" cues was flipped in the movie. | | |
| 6. | Gorgeous and Guilty | 4M2 3655-1 |
| 7. | Kissed in the Greenhouse | 5M1 3656-3 |
| 8. | Silly | 5M3 3668-4/3 |
| 9. | Some Laughs | 5M4-6M1 3657-4 |
| 10. | Off Scene Hi-Fi | 6M2 3673-1 |
| 11. | They Fired Me | 7M3 3652-3 |
| 12. | Vanilla, Part 1 | 8M2 3666-1 |
| 13. | Vanilla, Part 2 | 9M1 3662-2/3663-2 |
| 14. | Crazy Smell | 9M2 3665-4 |
| 15. | Get in the Tub, Part 1 | 11M1, Part 1 3647-4 |
| 16. | Get in the Tub, Part 2 | 11M1, Part 2 3648-6 |
| 17. | A Gone Mommy | 11M2-12M1 3651-3 |
| 18. | No Guts | 13M1-14M1 3654-3/
3676-2/3649-7 |
| 19. | A Sad Pop | 14M2 3664-4/5 |
| 20. | I Want to Come Home | 15M2 3658-3/
3659-4/3661-4 |

THE EXTRAS

- | | | |
|---|---|-------------|
| 21. | Cocktail Hour | 1M2 3677-3 |
| Original Improvisation by Henry Mancini | | |
| 22. | Navel Engagement (Turkish Combo) | 1M3 3667-1 |
| 23. | Days of Wine and Roses (guitar source, take 1) | 2M1 3674-1 |
| 24. | What Is This Thing Called Love (Cole Porter) | 5M2 3670-2 |
| 25. | I Only Have Eyes for You (Harry Warren/Al Dubin) | 7M2 3678-1 |
| 26. | September in the Rain (Harry Warren/Al Dubin) | 12M2 3669-1 |
| 27. | Play Off for Trailer | 3650-1 |

YOU'LL NEVER FORGET THE HAUNTING LOVE SONG FROM "DAYS OF WINE AND ROSES"



While Mancini made a common practice of re-recording albums of his film scores, he prepared no such album for *Days of Wine and Roses*. “A problem arose from the re-recording of those scores,” he wrote in his autobiography. “The albums were made up of the most melodic material from the films. A lot of the dramatic music—which is what I really loved to do and really thought I had a feeling for—was left out. *Days of Wine and Roses* and *Charade* had a lot of dramatic music that was never released on record. For the albums, I used the source music that was the common denominator for my record-buying audience. And there was pressure from the record company: they didn’t want to know about dramatic music. It may have hurt my reputation as a writer of serious film music. To this day, I would love to have an album of some of those scores as they were heard in the film. The albums gave me a reputation, even among producers, as a writer of light comedy and light suspense, and at that time it was not easy for them to think of me for the more dramatic assignments. I did that to myself.”

Mancini and Edwards had decades of successes in front of them, but *Days of Wine and Roses* occupies a special place in the careers of both artists, making this premiere release of Mancini’s score especially welcome. “I was one of the luckiest directors in the world,” Edwards said in the film’s DVD commentary, “to have the composer of this particular song behind [the] credits to score any number of my films and to score ‘em so well.”

—Jim Lochner

Jim is the managing editor of *FSM Online* and the owner of the film music blog, FilmScoreClickTrack.com.



TECH TALK FROM THE EXECUTIVE PRODUCER ... Henry Mancini composed *Days of Wine and Roses* in the sweetest spot of his prestigious career, among such legendary efforts as *Breakfast at Tiffany's*, *Hatari!*, *Charade* and *The Pink Panther*, to name just the most celebrated. But *Days of Wine and Roses* never had a soundtrack release, nor even a re-arranged and re-recorded album, such as Mancini had done with other films.

To present this premiere of Mancini's most important remaining, unreleased film soundtrack, Warner Bros. provided us access to the complete mono session elements (the film was released in mono as well), vaulted in excellent condition on 1/4" full-track tape. Under the aegis of Lukas Kendall, Chris Malone made audio assemblies of every cue, sequencing everything in picture order as "The Album" and continuing with several additional source cues provided here as "The Extras."

Special note should be made of Mancini's finale to the score, one of the most sublime in all film music. Opening the film with the melody of his famous Academy Award-winning song playing on solo French horn without embellishment, Mancini proceeds to create moving, emotionally rich orchestral music to accompany the descent of two alcoholics tragically intertwined in a downward spiral of despair and heartbreak. When the entire story is finished—without a proper dramatic resolution—Mancini returns to that lone French horn on the melodic line, this time uncompromisingly fading without providing a full cadence for the melody. Arguably, no other film score comes to rest without a full conclusion, yet with such purity of line and simplicity of purpose.

With a feeling of melancholy, listen now to this long-overdue release of Henry Mancini's haunting masterpiece, *Days of Wine and Roses*.

—Douglass Fake





This soundtrack was produced in cooperation with the **American Federation of Musicians** of the United States and Canada.

VIOLIN

David Berman
Samuel Cytron
Baldassare Ferlazzo
Noumi Fischer
Sam Fried
Max Goodwin
R. C. Hemery
Nat Kaproff
Lou Klass
Marvin Limonick
Joseph Livoti
Dan Lube
Erno Neufeld
Irma Neumann
Jerome Reisler
Sam Ross
Felix Slatkin
Hans Wippler
Harry Zagon

VIOLA

Donald Aubrey Cole
Stan Harris
William Hymanson
Maurice Keltz
Virginia Majewski
Alexander Neiman
Robert Ostrowski
Joseph Reilich

CELLO

Joseph Coppin
Justin DiTullio
Marie Fera
Adolph Frezin
Irving Lipschultz
Emmet Sargeant
Joseph Saxon
Harold Schneier
Eleanor Slatkin

BASS
Roland E. Bundock
Abe Luboff
Peter Mercurio
Keith "Red" Mitchell
Joe Mondragon

WOODWINDS

James Briggs
Gene Cipriano
Harry Klee
Ronald Langinger
Ted Nash

FRENCH HORN

Arthur Briegleb
Vincent De Rosa
William A. Hinshaw
George Hyde

TRUMPET

Peter Candoli
D. A. Fagerquist
Larry Sullivan

TROMBONE

Karl De Karske
Richard T. Nash
Jim Priddy
Pincus Savitt
Lloyd Ulyate

PERCUSSION

Larry Bunker
Frank Flynn
Jack Sperling Jr.

HARP

Denzil Laughton

PIANO

Ray Sherman

GUITAR

Robert Bain

INTRADA SPECIAL COLLECTION VOLUME 242

Composed and Conducted by HENRY MANCINI

CD Produced by LUKAS KENDALL

CD Executive Producers: DOUGLASS FAKE and ROGER FEIGELSON

Orchestrations by LEO SHUKEN and JACK HAYES

Recorded July 25 and 26, 1962, at

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CD Mastering: DOUG SCHWARTZ at Mulholland Music,
Chatsworth, CA

CD Art Direction by JOE SIKORYAK at designWELL, Berkeley, CA

Production Assistant: REGINA FAKE

Editorial Assistant: FRANK K. DeWALD

Production Artist: KAY MARSHALL

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WATERTOWER
MUSIC



YOU'LL NEVER FORGET THE STARTLING IMPACT OF THIS UNIQUE MOTION PICTURE!



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VOLUME 242

DAYS OF WINE AND ROSES

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MUSIC



INTRADA

music composed and conducted by
HENRY MANCINI

VOLUME 242

ORIGINAL MOTION
PICTURE SOUNDTRACK



"THIS, IN ITS OWN TERRIFYING WAY, IS A LOVE STORY."

DAYS OF WINE AND ROSES ORIGINAL MOTION PICTURE SOUNDTRACK
COMPOSED AND CONDUCTED BY **HENRY MANCINI**
SONG: "DAYS OF WINE AND ROSES"
WORDS BY **JOHNNY MERCER**, MUSIC BY **HENRY MANCINI**

THE ALBUM

- | | | | |
|---|------|--|-------|
| 1. Days of Wine and Roses
(Main Title) | 2:10 | 18. No Guts | 7:34 |
| 2. Days of Wine and Roses
(guitar source, take 2) | 1:46 | 19. A Sad Pop | 2:48 |
| 3. Man Meets Girl | 4:27 | 20. I Want to Come Home | 6:56 |
| 4. Hi-Fi II | 2:22 | Total Time: | 51:19 |
| 5. Hi-Fi I | 3:25 | THE EXTRAS | |
| 6. Gorgeous and Guilty | 1:22 | 21. Cocktail Hour | 2:15 |
| 7. Kissed in the Greenhouse | 1:05 | 22. Navel Engagement
(Turkish Combo) | 2:52 |
| 8. Silly | 2:16 | 23. Days of Wine and Roses
(guitar source, take 1) | 3:01 |
| 9. Some Laughs | 2:45 | 24. What Is This Thing Called Love
(Cole Porter) | 2:44 |
| 10. Off Scene Hi-Fi | 1:37 | 25. I Only Have Eyes for You
(Harry Warren/Al Dubin) | 2:25 |
| 11. They Fired Me | 1:10 | 26. September in the Rain
(Harry Warren/Al Dubin) | 1:08 |
| 12. Vanilla, Part 1 | 2:11 | 27. Play Off for Trailer | 0:16 |
| 13. Vanilla, Part 2 | 1:39 | Total Time: | 14:58 |
| 14. Crazy Smell | 2:10 | Total Disc Time: | 66:24 |
| 15. Get in the Tub, Part 1 | 1:02 | | |
| 16. Get in the Tub, Part 2 | 1:02 | | |
| 17. A Gone Mommy | 0:45 | | |



WARNER BROS. PICTURES PRESENTS JACK LEMMON LEE REMICK "DAYS OF WINE AND ROSES" A MARTIN MANULIS PRODUCTION
CO-STARRING CHARLES BICKFORD JACK KLUGMAN MUSIC BY HENRY MANCINI WRITTEN BY JP MILLER PRODUCED BY MARTIN MANULIS DIRECTED BY BLAKE EDWARDS



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Henry Mancini

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