“Jacqueline Susann’s Once Is Not Enough”
music from the motion picture composed and conducted by HENRY MANCINI
Before Judith Krantz, Danielle Steel or Fifty Shades of anything, there was Jacqueline Susann. Best known for a trio of juicy romans à clef, Susann’s novels were filled with “fame, luxury and glamour, with the pleasures and perils of success, the tribulations of love and sex, and with people who had identifiable public counterparts,” said the Saturday Review, “all in terms so brash and simple that anyone who read gossip columns, perused fan and fashion magazines while under the hair-dryer, and who watched Johnny Carson or Merv Griffin and their guests, knew the glossy world she was writing about.”

Susann began her career as an actress on Broadway and in television. Following her first book, Every Night, Josephine!, in 1964, she became the only writer to have three consecutive Number One bestsellers—Valley of the Dolls, The Love Machine and Once Is Not Enough. Dolls sold over 17 million copies, holding the top position on The New York Times bestseller list for 28 consecutive weeks and remaining in the top ten for 47 more, surpassing Peyton Place in the Guinness Book of World Records as the most commercially popular book of all time. The films rights for The Love Machine sold for a reported $1.5 million, the largest amount ever paid to a novelist at the time. Once Is Not Enough was published in March 1973 and by May it sat firmly atop the charts. Many of Susann’s critics complained she wrote “sensationalist, sex-obsessed, superficial garbage you should be ashamed to read,” reported the Los Angeles Times. But, as The New York Times pointed out in its review of the book, “by midsummer every beach, poolside, backyard and bedroom in America will be littered with copies waiting to be picked up and opened at random.”

“[Susann’s] formula is action, movement,” said former New York Times critic Eliot Fremont-Smith. “Her books just zip along. They’re terrible, but they go. Others try the same formula, but their stories don’t go anywhere. And she’s a total professional. Everything she does is calculated.” Susann was a tireless promoter of her books—“Even a good book can die on the vine if it’s not promoted,” she said in The New York Times—but fol-
lowing a bout of double lobar pneumonia, she scaled back her appearances for *Once Is Not Enough* to two a day, much to her chagrin. “Watergate has knocked off everything,” she mourned in response to the book’s slower sales. “When women get home at night they want to turn on the television set and watch the hearings on replay, not read novels.”

But within months of the book’s publication, Susann had taken in more than $5 million, and her books had sold a total of 885,000 in hardback and 20.3 million in paperback. “It’s very gratifying to see yourself on the bestseller list,” she said in *The New York Times*. But “a lot of people don’t like you when your books are popular. It’s a terrible thing.”

Susann felt “a good writer is one who produces books that people read—who communicates. So if I’m selling millions, I’m good. If you think critics have vilified me, you should see what they did to Zola. They called him a yellow journalist. And Dickens … oh, they murdered him in his time. It’s like chocolate ice cream. You’re not supposed to like it because it’s common.”

When it came time to film *Once Is Not Enough*, the talent involved was anything but common. Kirk Douglas stars as a down-on-his-luck producer who marries the fifth-wealthiest woman in the world (Alexis Smith) to provide for his daughter, January (Deborah Raffin), a young woman suffering from a serious daddy complex. George Hamilton stars as January’s suave suitor, Melina Mercouri is a Garbo-like recluse, and Brenda Vaccaro provides an Oscar-nominated jolt of energy as a sexually ferocious magazine editor. Susann also appears, as she had in the other two films made from her books, in a cameo role as a newspaper reporter, a job she always told reporters she wouldn’t mind having.

Director Guy Green got his start as a cinematographer with David Lean, winning an Oscar for *Great Expectations*, before directing such varied projects as *The Light in the Piazza*, 55 Days at Peking and *A Patch of Blue*. Screenwriter Julius Epstein, who won an Oscar for *Casablanca*, worked closely with Susann, who received no upfront fees for the film, agreeing instead to 10 percent of the gross.

Susann rewrote Epstein’s version of the book’s most notorious scene, the lesbian scene between Mercouri and Smith, but, although filmed, her revision was not used. The author was also not fond of Epstein’s reduction of the importance of Karla (Mercouri) in the story. Susann “told me her fan mail indicated Karla was readers’ favorite character,” Epstein said in *Variety*, “and she was irked at the way we changed her for the film. Otherwise she liked the script.” Epstein also toned down the borderline incestuous relationship between January and her father. “I’ve got lesbianism,” he said in *The New York Times*. “But I draw the line at incest.”

The film was budgeted at $4 million and the target running time was a whopping 180 minutes. Published reports of struggles on the set included friction between Douglas and Raffin, and a blurb in the *New York Daily News* saying that Douglas had tried to get Green fired when...
he asked the actor to fill in his famous chin dimple with makeup “to give him an altogether new look.” Most of the film critics were equally catty in their reviews. But “once you get the hang of it,” said the Saturday Review, “the movie is kind of fun.”

Susann was spared the latest round of critical drubbing. On September 21, 1974, she succumbed to a long-fought battle against cancer after being in a coma for seven weeks. The last time she regained consciousness, she turned to husband Irving Mansfield and said, “Hi, Doll. Let’s get the hell outta here.”

Variety, which called Once Is Not Enough a “handsome” production with “a very good cast,” was, as usual, one of the only publications to remark on the music—“Henry Mancini’s lush romantic score is appropriate.” And indeed it is. Though it may have been overlooked in an era of gritty “mean streets” and Shaft-like funk, Mancini’s score shows that there was still room on the screen for the seemingly effortless musical glamour that he had perfected in the 1960s.

Mancini certainly knew his way around a good tune, and the score centers on two primary themes representing the dueling sides of January’s love life. Set against the gleaming gold of an Oscar statuette, Mancini’s main title theme sparkles and shimmers with lush strings underscored by sweeping harp glissandi, synthesizer swells and a tinkling bell-like figure. Along the way, as January becomes involved with Hemingway-esque writer Tom Colt (David Janssen), the main theme loses its yearning romanticism and hopeful major key signature to portray the darker elements of fame and love (“The Soap Trick”). January’s theme, with its hints of sadness in cues such as “Right On Time” and the appropriately named “Lonely Figure,” captures the character’s damaged isolation in a melancholy three-quarter time.

Mancini liked to honor his leading ladies in his scores, writing “Something For” themes for Sophia Loren (Arabesque), Audrey Hepburn (Two for the Road), Jill Clayburgh (Silver Streak), Bo Derek (10), and even Peter Sellers (The Pink Panther). “Some-
Rhythm-and-blues legend Aretha Franklin expressed interest in recording the song, but her requested fee was higher than the filmmakers could afford—and there was some question about her suitability for the material. Singer Minnie Ripperton, who was climbing the charts with “Lovin’ You,” was also mentioned. But perhaps the biggest problem, “and one of great aggravation to me,” music department head Bill Stinson wrote, “is the fact that this score was literally completed several months ago and now Howard feels he must get this vocal done and in the picture within a matter of ten days. I do not know how that is accomplished, unless we use the Henry Mancini vocal recording that has already been recorded and paid for.” The song, using Mancini’s original recording sung by The Mancini Singers, was later listed on the Oscar shortlist of 10 potential nominees sent to Music Branch voters, though it didn’t make the cut for the final five.

“When you’re number one,” Susann said in The New York Times Magazine, “you have no place to go but down. And it’s such a big drop from one to two.” Though pop music, as John Caps points out in Henry Mancini … Reinventing Film Music, “had moved on from the lyricism and jazz-pop that Mancini represented,” Mancini was forced to take films out of the mainstream such as The White Dawn and The Great Waldo Pepper, as he said, “to keep in motion, to keep your legs alive.” Once Is Not Enough proves once again that, even when composing outside the mainstream, Mancini’s music was—and still is—very much in motion, very much alive.

—Jim Lochner

Jim is the managing editor of FSM Online and the owner of the film music site FilmScoreClickTrack.com.

Tech Talk From The Producer … Henry Mancini fashioned one of his most beautiful main themes for Once Is Not Enough, as well as an equally haunting melody for the tender/tragic character of January. But even with Mancini’s veteran status and his long-term familiarity with the process of getting music from players to tape, recording much of this score proved a somewhat daunting task.
We have included all of the versions, placing the original concept Mancini planned (with chorus and lyrics) in the main program and the alternate versions as extras. We have also included a rough approximation of the film version (including the edits between takes to allow for the extended montage music), although this version actually plays longer here than in the film since we did not want to duplicate the awkward edits which cut bars to shorten the piece.

A word is also in order regarding the lyrics. Even they proved to be a challenge, with different sets of lyrics penned by three authors and recorded by Mancini, each of them heard in various used and unused choral and vocal tracks included on this CD.

To present all of this music, including the variety of alternates, we were given access to the 2" 16-track session masters vaulted by Paramount in pristine condition. While the film mix was monaural, having these multi-channel elements allowed us to create brand-new two-track stereo mixdowns of the entire montage portion, then subsequently (and awkwardly) deleting bars to make the end credits time out properly.

Immediately following this penultimate scene, the final moments of the film encapsulate the movie in a montage, leading into the “End Title And Credits.” However, scoring the sequence proved a lot less cut and dried. Again, Mancini recorded versions for orchestra with piano as well as for orchestra plus chorus both wordless and with lyrics. But when the dust settled, the film editing needs had changed, the closing montage scene was longer than the music already recorded, and the film makers not only had to choose which version to use but how to make it fit. It ended up being something akin to fitting a square peg into a round hole, editing between versions to lengthen the montage portion, then subsequently (and awkwardly) deleting bars to make the end credits time out properly.
score—including the various unused orchestral, choral and vocal pieces.

The mixing was somewhat complicated, with Mancini assigning many of the sixteen different channels to a variety of solo colors that included flute, electric piano, upright piano, electric guitar, two acoustic guitars, vibes, harp and bells. These are spotlighted at various times throughout the score in front of a bed of strings, brass and percussion, thus moving around the sound stage without being “anchored” in place.

As a coda on the CD, we include the above-mentioned fourth solo piano rendition of the main theme by the composer as well as his unused piano performance of “Lonely Figure.” Since the film was presented in mono only, these solo piano pieces were not recorded in the 16-channel format but played directly onto just one channel and preserved on both ½” tape and ¼” safeties.

Enjoy now what is probably Henry Mancini’s most “sixties” sounding score of the seventies. It is rich in melody both warm and sad, chock full of striking combo and big band source cues and will surely linger in your mind long after the disc stops playing.

~Douglass Fake

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~Douglass Fake
This soundtrack was produced in cooperation with the AMERICAN FEDERATION OF MUSICIANS of the United States and Canada.

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Soundtrack Album Coordinators: KIM SEINIGER and ERIC YBANEZ
Project Consultant: LUKAS KENDALL.
Recorded October 15–17, 1974, and March 10, 1975, at PARAMOUNT SCORING STAGE M, Hollywood, California
Orchestrations by LEO SHUKN, JACK HAYES,
PETE RUGOLO and HENRY MANCINI
Recording Engineer: JOE TANABINO

CONTRACTOR

“Once Is Not Enough”
Lyrics by LARRY KUSIK
Music by HENRY MANCINI

CONTRACTOR

Sung by THE MANCINI SINGERS

CONTRACTOR

CD Mixed and Edited by DOUGLASS FAKE at Intrada, Oakland, CA
DDP Mastering by JOE TARANTINO at
Joe Tarantino Mastering, Berkeley, CA

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CD Art Direction by JOE SIKORYAK at designWELL, San Francisco, CA
Production Manager: REGINA FAKE

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24. End Title And Credits (Orchestra/Chorus) (Lyrics: Larry Kusik)* | 4:21   |
25. Opening Scene – Alternate 2 (Vocal by Jerry Wright) (Lyrics: Tony Asher)* | 2:48   |
26. Opening Scene – Alternate 1 (Orchestra/Chorus)* | 2:48   |
27. Bike Ride (Orchestra & Chorus)* | 1:33   |
28. End Title And Credits – Alternate (Orchestra/Wordless Chorus)** | 4:20   |
29. End Title And Credits – Alternate 2 (Orchestra/Chorus) (Lyrics: Sammy Cahn)* | 4:21   |
30. End Title And Credits – Film Edit (Orchestra/Chorus) (Lyrics: Larry Kusik)* | 6:07   |
31. Lonely Figure (Piano: Henry Mancini)* | 1:19   |
32. Theme From Once Is Not Enough No. 4 (Piano: Henry Mancini)* | 1:23   |

Total Extras Time: 25:10
Total Time: 53:47

* Not Used In Film
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Paramount Pictures presents a Howard W. Koch production “Jacqueline Susann’s Once is Not Enough”
Kirk Douglas, Alexis Smith, David Janssen, George Hamilton, Melina Mercouri, Brenda Vaccaro, Deborah Raffin as January
Music scored by Henry Mancini, Executive Produced by Irving Mansfield, Based on the novel by Jacqueline Susann, Screenplay by Julius J. Epstein, Produced by Howard W. Koch, Directed by Guy Green

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