

MERCURY



STEREO SR 61009



Sarah Vaughan

SINGS THE

MANCINI

SONGBOOK

IT HAD BETTER BE TONIGHT • (I LOVE YOU AND) DON'T YOU FORGET IT
 SLOW HOT WIND • MR. LUCKY
 DAYS OF WINE AND ROSES
 DREAMSVILLE
 MOON RIVER

PETER GUNN • CHARADE
 TOO LITTLE TIME
 DEAR HEART
 HOW SOON



Neve
 BY REQUEST



Sarah Vaughan

SINGS THE

Hank Mancini

SONGBOOK

All music composed by **Henry Mancini** with lyricists as indicated

	Matr. No.	Time
1. How Soon? (Al Stillman)	2-34989	2:41
2. Days of Wine and Roses (John Herndon "Johnny" Mercer)	2-29452	2:38
3. Dear Heart (Jay Livingston-Ray Evans)	2-34990	2:53
4. Charade (Johnny Mercer)	2-29441	2:50
5. Too Little Time (Don Raye)	2-34991	3:47
6. Dreamsville (Jay Livingston-Ray Evans)	2-34992	3:49
7. Peter Gunn (Jay Livingston-Ray Evans)	2-34993	1:51
8. Moon River (Johnny Mercer)	2-34994	2:49
9. (I Love You) And Don't You Forget It (Al Stillman)	2-34995	2:30
10. Slow Hot Wind (Norman Gimbel)	2-34996	3:36
11. Mr. Lucky (Jay Livingston-Ray Evans)	2-32598	2:27
12. It Had Better Be Tonight (Johnny Mercer)	2-34997	1:44

Sarah Vaughan sings on all tracks, accompanied by:

On tracks 1, 3, 5-10, and 12: Unknown orchestra incl. Bud Shank (as); and prob. Bob James (p).

On tracks 1, 3, and 5: Add Billy Byers (arr).

On track 6: Add unknown (arr).

On tracks 7 and 9: Add Bill Holman (arr).

On tracks 8, 10, and 12: Add Bob James (arr).

Recorded December 1964 probably at A&R Studios, New York City

On tracks 2 and 4: The Svend Saaiby Danish Choir (voc).

others unknown; Robert Farnon (arr, cond).

Recorded October 12, 1963 at Metronome Studios, Copenhagen

On track 11: Wayne Andre, Billy Byers, Richard Hixson, Benny Powell, Britt Woodman (trmb); Jerome Richardson (tr); Bernard Eichen, Lewis Eley, Emanuel Green, Leo Kruczak, Charles Libove, Harry Lookofsky, Gene Orloff, Tosha Samaroff (vln); Bob James (p);

Barry Galbraith (g); George Duvivier (b); Bobby Donaldson (d); Willie Rodriguez (perc); Frank Foster (arr, cond).

Recorded August 15, 1964, in New York City

Tracks 1, 3, 5-10, and 12 original LP issue: *Sarah Vaughan Sings the Mancini Songbook* Mercury SR 61009

Track 11 original LP issue: *Who's Laughing?* Mercury SR 50941

Tracks 2 and 4 original LP issue: *Vaughan With Voices* Mercury SR 60882

Original recordings produced by **Quincy Jones**

Tracks are in their original-LP sequence.

A composer usually only has a very few singers in mind that he would like to be able to count on for a definitive version of his song. Among the male singers, Sinatra is the one I suppose most writers would prefer, along with a few others like Tony Bennett and Andy Williams. Among the girls there are Ella and Sarah. These are the ones that have remained constant through the years. To me, having my songs sung by someone like Sarah will always be like insurance that what I've written will be around for a while.

Hank Mancini

I enjoyed everything about this album — the wonderful Mancini melodies, the fine lyrics that were written for them, and the great arrangements that backed me up. I particularly enjoyed doing "Peter Gunn" because I honestly thought this would be impossible to sing, and I was so happy to be wrong. Altogether, I had the same feeling making the album as I had when I made the one with Robert Farnon. I hope the pleasure will be yours as much as it was mine.

Sarah Vaughan

SARAH VAUGHAN SINGS THE MANCINI SONGBOOK

A slow, hot wind has been gathering in a Hollywood recording studio. At times it takes on the character of a monsoon; other moments give it the cyclonic warmth of a sirocco. Whatever its form, the meteorological components remain constant: the songs of Hank Mancini and the voice of Sarah Vaughan.

Perhaps because his repertoire has grown slowly and because it has included a substantial body of works that were strictly instrumental, the Mancini songbook has never before been incorporated into a complete album of this type. And undoubtedly, because of the instrumental flexibility of her sound, as well as its unique beauty of timbre, the decision to combine Sarah Vaughan's gifts with this set of songs produced a perfect musical wedding.

To the names of Vaughan and Mancini must be added those of several lyricists who have collaborated on the Mancini melodies. Al Stillman, a thirty-year ASCAP man,

provided the words for the opening track, "How Soon". The velvet Vaughan carpet is promptly rolled out, extending all the way from those incredible low Fs to the high D near the end. The arrangement of this theme (familiar to TV fans via Richard Boone) was written by Billy Byers.

"Days of Wine and Roses", for which Johnny Mercer provided the lyrics (and please don't expect a chronicle of all the awards won by many of the songs in this set) is one of that exquisite dozen performances for which Sarah, in Copenhagen, joined forces with the Svend Saaby Danish Choir and the arranging genius of Robert Farnon. (For the entire album of material produced through this memorable fusion, see *Vaughan With Voices* Mercury MG20882/SR60882 [on CD: 846 488-2].)

Jay Livingston and Ray Evans were Mancini's collaborators on "Dear Heart", a movie title song. Ushered in by Billy Byers on a crest of strings, Sarah brings to this waltz all the gentle warmth for which it cries in its simple, uncluttered melody.

"Charade", like "Wine and Roses", is a Mancini-Mercer movie hit and a product of the Farnon-Saaby *Vaughan with Voices* session.

"Too Little Time", one of the earlier Mancini songs, goes back to the days of his sound track for *The Glenn Miller Story*. Don Raye wrote the lyrics, Billy Byers the arrangement.

"Dreamsville", a ballad of Peter Gunn origin, is a product of the Mancini-Livingston-Evans team and offers an example of Sarah's gift for melodic variation.

The "Peter Gunn" theme, though written in 1958, has never before been recorded as a vocal. "In fact", says Hank Mancini, "I never felt this melody could take a lyric, but Quincy Jones kept bugging me about it. Then Livingston and Evans wrote these words, especially for Sarah to sing in this album." The inherently dramatic character of the tune, and the ingeniously apt kiss-the-boy-goodbye-type lyric, combine to lay the groundwork for a Vaughan tour de force. Bill Holman wrote the arrangement.

"Moon River" was arranged by Bob James, and thereby hangs a tale. "A couple of years ago", recalls Mercury's a&r man Quincy Jones, "Hank Mancini and I were both

judges at the annual Intercollegiate Jazz Festival at Notre Dame when we heard Bob James play piano with his own trio. We were both greatly impressed and he won an award. Soon after, he signed with Mercury as an artist. Right now he's working as Sarah's regular accompanist." The song, of course, is one of the biggest of all the Mancini-Mercer successes and was introduced in the film *Breakfast at Tiffany's*.

"And Don't You Forget It" is one you certainly won't. Right from Sarah's unaccompanied opening glissando it swings as much as any record she has ever made, and this is a somewhat hazardous statement to make about anyone whose voice has swung as much and as often as Miss Vaughan's. She is helped more than a little by the Bill Holman chart and by the fact that the lyrics (by Al Stillman) and the buoyant melody lend themselves naturally to such an achievement.

"Slow Hot Wind", exotically arranged by Bob James, with lyrics by Norman Gimbel, is one of Mancini's personal favorites in this album. As he points out, "She managed to achieve a mood people just don't get on records nowadays — a unique feeling in which you practically feel the sultry heat and become part of the atmosphere of the song."

"Mr. Lucky" stems from an earlier recording (in the *iViva Vaughan!* album) and was arranged by the former Count Basie saxophonist Frank Foster. "This is another song I never intended to be sung," says Hank, "because I thought it was too tricky, too rangy. But of course no song is too much for Sarah." Evans and Livingston wrote the lyrics.

"It Had Better Be Tonight", a brisk mamboish treatment, was arranged by Bob James and features an alto saxophone solo by Bud Shank.

The champagne effervesces endlessly and the rose bouquet is a very special kind of American Beauty; the days of wine and roses still remain with us as long as Sarah Vaughan will sing.

Leonard Feather

[Reprinted from the original-LP liner notes]



a PolyGram company

A Brief History of Verve and Mercury

The jazz record labels Verve and Mercury have run along distinct yet parallel paths reaching back the last half-century.

Although Norman Granz founded Verve Records in 1956, in the Forties he licensed some jazz performances to Mercury Records, which had been started in 1945 by Irving Green, a former booking agent, and Berle Adams, the son of a plastics manufacturer.

Since it already had its own pressing plant, Mercury quickly became a major label, diversifying in the Fifties with rock & roll and then country music. Its EmArcy division boasted an impressive roster of jazz and r&b greats.

Both labels were sold in 1961, Verve to MGM and Mercury to Dutch-owned Philips, and both continued to produce great jazz in the Sixties. Philips later purchased MGM, eventually naming its music division PolyGram — which continues to be the beneficiary of two great jazz labels, Verve and Mercury.

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New York, NY 10019

visit us at www.verveinteractive.com

Reissue

Supervised by **Jerry Rappaport**

Researched and restored by **Ben Young**

Mastered by **Kevin Reeves** at PolyGram Studios

Text edited by **Deborah Hay**

Production coordinated by **Tom Greenwood,**

Carlos Kase, Bryan Koniarz, and Terri Tierney

Series art directed and designed by **Sung Lee/STAIN**

Package layout by **SMAY VISION**

Design coordinated by **Suzanne White**

Special thanks to Bob James, Leon Leavitt,

Phil Schaap, Cynthia Sesso, Dan Singer,

the Institute of Jazz Studies,

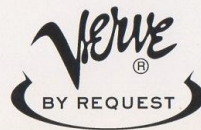
and the staff at PolyGram Studios

Executive producer: **Richard Seidel**

Verve by Request

Some of Verve's most popular LPs are now being given new life — in this latest reissue series, Verve by Request. Fans of these jazz originals have demanded their reissue. So now, specially priced, these favorites get the Verve treatment: original cover art, bonus material (where available), and superior, 22-bit digital sound. The people have spoken.

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Blossom Dearie <i>Give Him the Ooh-la-la</i>	314 517 067-2
Bill Evans <i>From Left to Right</i>	314 557 451-2
Ella Fitzgerald <i>Get Happy!</i>	314 523 321-2
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Walter Wanderley <i>Rain Forest</i>	422 825 533-2





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—Leonard Feather

SIDE 1

HOW SOON

(H. Mancini—Al Stillman), Southdale Music Corp., (ASCAP).....2:40

DAYS OF WINE AND ROSES

(H. Mancini—J. Mercer), M. Willmark & Sons, (ASCAP).....2:38

DEAR HEART

(J. Livingston—R. Evans—H. Mancini), Northridge Music Inc. & M. Willmark & Sons, (ASCAP).....2:51

CHARADE

(J. Livingston—R. Evans—H. Mancini), Southdale Music Corp. & Northern Music Corporation, (ASCAP).....2:47

TOO LITTLE TIME

(H. Mancini—D. Ray), Pickwick Music Corp., (ASCAP).....3:58

DREAMSVILLE

(H. Mancini—J. Livingston—R. Evans), Northridge Music Inc., (ASCAP).....3:48

SIDE 2

PETER GUNN

(H. Mancini—J. Livingston—R. Evans), Northridge Music Inc., (ASCAP).....2:10

MOON RIVER

(H. Mancini—J. Mercer), Famous Music Corp., (ASCAP).....2:47

(I LOVE YOU AND) DON'T YOU FORGET IT

(H. Mancini—A. Stillman), Northridge Music Inc., (ASCAP).....2:28

SLOW HOT WIND

(H. Mancini—N. Gimbel), Northridge Music Inc., (ASCAP).....3:34

MR. LUCKY

(H. Mancini), Southdale Music Corp., (ASCAP).....2:19

IT HAD BETTER BE TONIGHT

(H. Mancini—J. Mercer), Northridge Music Inc., (ASCAP).....1:42

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Mercury Record Corporation

This MERCURY record is the result of the most modern recording techniques in the phonograph industry. In STEREO—The 12" outer shell angle is utilized, the latest development in the art of disc recording. The vertical-tracking angle between grooves and grooves provides intense modulation, distortion and gives the utmost reproduction of the original sound through its dynamic depth control and reliable signal tracking. To protect your stereo recording, play only on a phonograph with stereo reproducing cartridge operating to the I.E.C.A. standard. In MONO—The master tapes are transferred directly through the Best Ampex 800 series tape machine to a specially designed master amplifier which drives the REC-O-Matic Full-Track Cutting Head. Because of the availability of our new recording techniques, quality listening on either stereo or monaural phonographs is assured. In monaural or stereo, your MERCURY record will give you the best possible reproduction of the original sound.

File under: Jazz Vocals



Sarah Vaughan

SINGS THE
MANCINI
SONGBOOK

There had never been a Henry Mancini songbook album; Mancini himself felt that the theme from *Peter Gunn* couldn't be sung. But with the greatest studio talents putting words to and arranging his movie and TV hit themes, and with four Johnny Mercer lyrics, the stage was set for the only artist who could pull this off. Sarah Vaughan doesn't sing Mancini here; she *owns* him.

- | | |
|---|------|
| 1. How Soon? | 2:41 |
| 2. Days of Wine and Roses | 2:38 |
| 3. Dear Heart | 2:53 |
| 4. Charade | 2:50 |
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| 9. (I Love You) And Don't You Forget It | 2:30 |
| 10. Slow Hot Wind | 3:36 |
| 11. Mr. Lucky | 2:27 |
| 12. It Had Better Be Tonight | 1:44 |

Sarah Vaughan (voc) with three studio orchestras arranged and conducted by [collectively] Billy Byers, Robert Forno, Frank Foster, Bill Holman, Bob James.
Recorded October 1963 and August and December 1964

Original recordings produced by **Quincy Jones**

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Sarah Vaughan SINGS THE MANCINI SONGBOOK

VERVE