

UNIVERSAL 100<sup>TH</sup> ANNIVERSARY

# Charade



Composed and Conducted by HENRY MANCINI



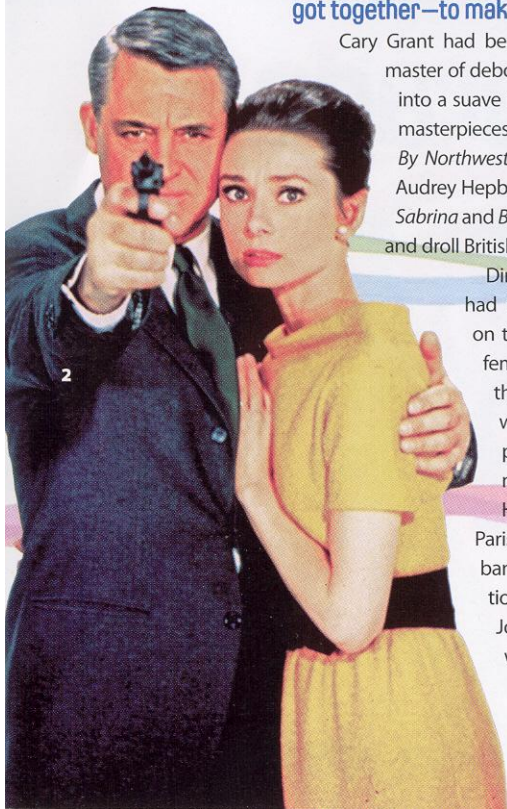
NEWLY METRIC

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In 1962, the two most beautiful people in the world got together—to make a movie.

Cary Grant had been a box office star since the 1930s—a master of debonair screwball comedy who had matured into a suave leading man of action in Alfred Hitchcock masterpieces of the '50s like *To Catch A Thief* and *North By Northwest*. Just as Grant's career reached its peak, Audrey Hepburn's began with films like *Roman Holiday*, *Sabrina* and *Breakfast At Tiffany's*—and her waifish figure and droll British timing made her wildly popular.

Director Stanley Donen (*Singin' In The Rain*) had worked with both stars, and he'd been on the lookout for an adventure story with a female protagonist. Writer Peter Stone had the perfect scenario, and he'd written it with Grant and Hepburn in mind: *Charade* placed the glamorous duo in Paris, in the middle of a suspenseful, romantic mystery. Hepburn plays Regina Lambert, a bored Parisian wife unhappy with her diplomat husband—until she returns home from a vacation to find he's been killed. Grant is Peter Joshua, a handsome British agent who wants to help Regina unravel the mystery of her husband's death—or does he? It turns out the late Mr. Lambert stole a quarter of a million dollars from a WWII





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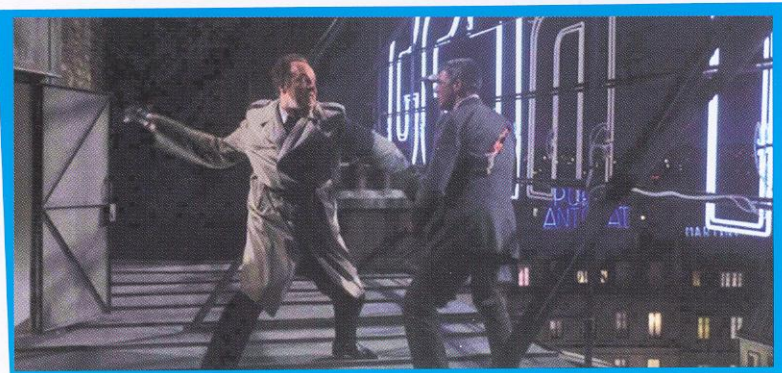
payroll and now his three menacing accomplices (played by Ned Glass, George Kennedy and James Coburn) are convinced Regina knows where the money is hidden.

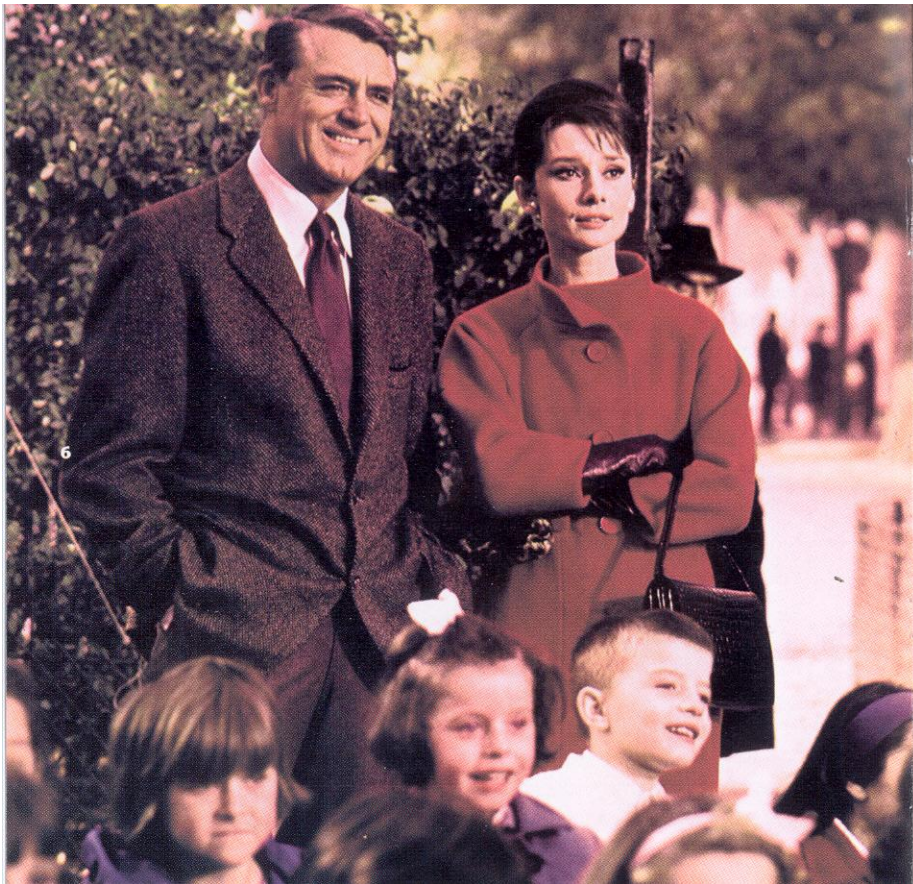
Shot at the dawn of the '60s "spy craze," *Charade* played like a Hitchcock thriller from a woman's perspective. Cary Grant played a man of mystery—a cad with a Rolodex of identities who's either in league with a cabal of thieves or earnestly working to protect Audrey Hepburn's innocent playgirl from them. Grant had turned down the role of secret agent James Bond in *Dr. No* because he felt he was too old to play the part, and he still argued against playing a romance with Hepburn, who was young enough to be his daughter. Stone reworked the script by giving all of Grant's come-on lines to Hepburn, so that Grant could play a reluctant romantic lead in the film.

## At 59, Grant might have been old by Hollywood

standards—*Charade* would be one of the last three films he would make before his retirement in 1966—but the former dancer still came off as graceful and masculine on screen. Whether leaping across a set of balconies five stories in the air, fighting a hook-handed George Kennedy on the rooftop of a Parisian hotel, or sprinting past the pillars of the Palais-Royal in the film's climactic chase scene, Grant exuded charm, sophistication and self-deprecating wit (in one scene he takes a shower wearing a suit and tie). Hepburn's mix of naughtiness and vulnerability (and her way of looking smashing in a series of Givenchy fashions) made her the perfect foil for Grant's too-good-to-be-true *savoir-faire*. The two stars had never met before working on the movie, and Hepburn was so nervous when

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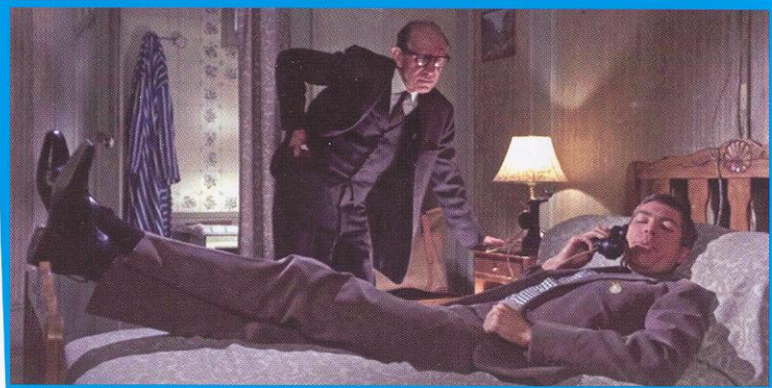


Donen brought them together for an introductory dinner that she spilled a bottle of wine on the immaculate Grant's tan suit.

Donen cast a rogues gallery of character actors as the film's heavies: Ned Glass as a sneezing thief, who looked like (and often played) a grocery store clerk but who somehow comes off as the scariest guy in the film; George Kennedy as a hulking, angry thug with a sharpened hook replacing one hand; James Coburn as an icy-cool Texan who threatens Hepburn with a pack of lit matches in a phone booth; and Walter Matthau, ingeniously cast because he was so funny no one would ever expect him to be the villain of the piece. Matthau's inherently comic physicality inspired a bravura piece of film editing near the film's climax as Matthau, Grant and Hepburn engage in a kinetic foot chase outside the Palais-Royal. When Matthau explained to Donen that he "ran funny," Donen and editor Jim Clark cut the sequence to use the structure's Roman columns almost like a zoetrope that only gives fleeting glimpses of Matthau as he chases Hepburn—making the comic actor scary in spite of himself.

### **Henry Mancini had already made a name for himself**

with three hit tunes by the time Stanley Donen hired him to write the music for *Charade*: the *Peter Gunn* theme for the Blake Edwards private eye TV show, the song "Moon River" from Edwards' movie of *Breakfast At Tiffany's*, and "Baby Elephant Walk" from the African adventure film *Hatari!* But in establishing himself as a popular recording artist, Mancini



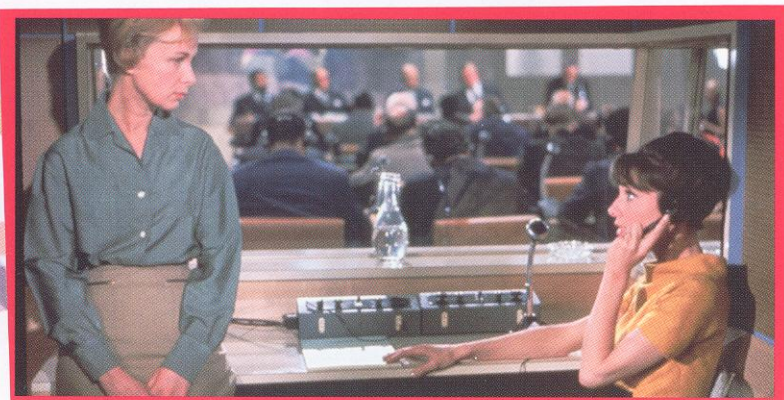
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inadvertently undermined his developing reputation as a dramatic composer. While recording the *Peter Gunn* theme for RCA Records, Mancini discovered that the recording technology used by record labels for popular artists far outstripped the aging equipment film studios used to record movie scores. He decided to make his movie score albums sound as good as records by other pop artists, and he began re-recording his film music as “party albums,” with pop arrangements of his themes and an emphasis on source music—radio and dance tunes heard playing in the background of scenes in the movie, rather than the dramatic underscore. In fact, Mancini’s movie “soundtrack” albums rarely included any dramatic underscore at all—and that extended to his pop-oriented album for *Charade*.

Mancini got another hit tune out of *Charade*—both instru-

mental and song versions (with lyrics by Johnny Mercer) of his main theme from the movie made the Billboard charts, climbing as high as #36 on the Billboard Top 200. And the film offered ample opportunity for pop and novelty source music: breezy, Latin-flavored muzak for Regina’s ski resort vacation, the wild “Mambo Parisienne” for a nightclub game of “pass the orange,” various street music cues, a raucous Punch and Judy show and a medley of carousel tunes—most of which found their way onto Mancini’s original *Charade* album.

**That left Mancini’s dramatic underscore MIA—and as this new album shows, the composer’s genuine film music is**



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every bit as distinctive and entertaining as his pop tunes.

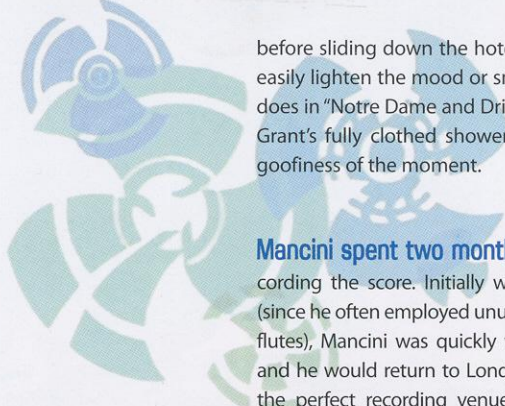
Playing against Maurice Binder's whirligig animation patterns, Mancini's main title tune for cimbalom over Latin percussion rhythms establishes a mood of mystery and intrigue before strings sweeten it into pure romance. Mancini's melody plays as a wistful, lonely love theme at several points in the film, played by celeste ("Fatherly Talk"), cimbalom and harpsichord, and electric guitar ("Notre Dame and Drip-Dry Waltz"), while those exciting Latin rhythms return to bookend the action in a series of chase cues near the end of the film. Mancini wrote no music for the suspenseful climax inside the Palais-Royal theater with Matthau's character stalking Hepburn's—Donen tracked the sequence with music written for earlier scenes in the film.

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### Mancini's distinctive music for suspense will probably

be the biggest surprise this album has to offer, and he demonstrates his approach right in the opening, pre-title cue, "Charade Logo." It's a swelling sustain for low strings and brass that abruptly tails off with the ring of an electric guitar and vibraphone. Mancini created a sinister, unnerving sound using the same technique for many of the movie's suspense scenes—even the violent "Hook Fight" between George Kennedy and Cary Grant gets this treatment, with Mancini building tension rather than mimicking the action on screen (although he does add a few appropriate stabs from brass in the final moments of the fight as Kennedy slashes at Grant





before sliding down the hotel rooftop). Mancini could just as easily lighten the mood or smoothly play pure comedy, as he does in “Notre Dame and Drip-Dry Waltz,” accompanying Cary Grant’s fully clothed shower scene without overplaying the goofiness of the moment.

**Mancini spent two months in London writing and recording the score.** Initially wary of the instrumentalists there (since he often employed unusual instruments like alto and bass flutes), Mancini was quickly won over by the London players and he would return to London to record 15 scores. He found the perfect recording venue in Bayswaters’ Cine-Tele Sound

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Studio, where the acoustics easily balanced Mancini’s mix of pop percussion elements and smooth orchestral performances. *Charade* would be one of the first American movie projects to record there, and the studio would later be used for most of John Barry’s James Bond scores. In *Charade*, Mancini slides into the spy music mode effortlessly enough to make you wonder how he would have handled the Bond movies—he’d laid some of the groundwork for the genre with his *Peter Gunn* theme, and his mastery of big band, songwriting and pop music would have made him a perfect man for the job had John Barry not been around. His popular *Charade* tune became the easy listening flip side to the spy era—music to make happy couples feel just a little bit like reluctant (but glamorous) spies in their own world.

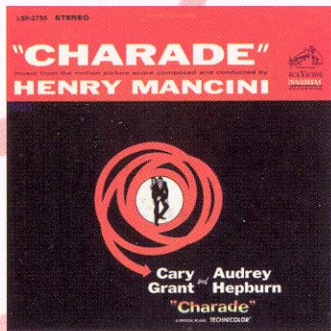
—Jeff Bond

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## Charade cue assembly

1. <b>Charade Logo</b>	M1 Long Version T1	Charade Logo			
2. <b>Main Title</b>	M2 T8	Main Title			
3. <b>Méjève</b>	M3A T3	Méjève			
4. <b>Latin Snowfall</b>	M3 T4	Latin Snowfall			
5. <b>Positive Identification</b>	M4 T4	Positive Identification			
6. <b>Empty Room</b>	M5 T5	Empty Room			
	M5 T4 [End Edit]	Empty Room			
7. <b>Bye Bye Charlie</b>	2B T3	Bye Bye Charlie			
8. <b>Punch And Judy</b>	M6 T2	Punch And Judy			
9. <b>Mambo Parisienne</b>	M7 T2	Mambo Parisienne			
10. <b>Orange Tamouré</b>	M7A T4	Orange Tamouré			
11. <b>Mean Cat</b>	M9 T2	Dumb Move			
	M10 T2	Confide In Me			
			13. <b>Don't Trust Him</b>	M11 T5	Don't Trust Him
				M11 Piano Chords T1	Don't Trust Him
				M11 Piano Chords T2	Don't Trust Him
				M12 T2	Accordion Jazz
			14. <b>Bistro</b>	M13 T5	Bistro
			15. <b>Street (Bistro #2)</b>	M14 T4	Street (Bistro #2)
			16. <b>Hook Fight</b>	M15 Opening T4	Where's The Money?
				M15 T4	Where's The Money?
				M29 T3	Hook Fight
				M16 T6	Hanging Around
				M17 T2	Fatherly Talk
			17. <b>Fatherly Talk</b>	M17 T2	Fatherly Talk
			18. <b>Poor Dead Herman</b>	M18 T3	Poor Dead Herman
			19. <b>Notre Dame and Drip-Dry Waltz</b>	M19 Part 1 T4	Notre Dame
				M19 Part 2 T4	The Drip-Dry Waltz
			20. <b>Bateau Mouché</b>	M20 T3	Bateau Mouché
			21. <b>Charade</b>	M20AV T5	Charade
			22. <b>Gideon Goes Down</b>	M21 T2	Gideon Goes Down
			23. <b>Carousel Medley</b>	M22 T2	Charade (Carousel)
				M23 T1	The Happy Carousel
			24. <b>Stamps</b>	M22A T10	Stamps
				M24 T4	Dyle
			25. <b>Metro Chase</b>	M25 T3	Metro Chase
			26. <b>Son Of Metro Chase</b>	M26 Part 1 T3	Phone Booth
				M26 p/u @ Bar 36 T3	Phone Booth
				M26 T4	Son Of Metro Chase
			27. <b>Game Over</b>	M27 T6	Bartholomew Or Dyle
				M27B T6 Wild	Game Over
			28. <b>True Identity and Finale</b>	M28 T3	True Identity and Finale



MAF 7121

Music Composed and Conducted by **HENRY MANCINI**

"CHARADE" (Track 21)

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Lyrics by **JOHNNY MERCER**

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Executive in Charge of Music for Universal Pictures: **MIKE KNOBLOCH**

Music Supervised for Universal Pictures: **HARRY GARFIELD**

Music Business Affairs for Universal Pictures: **PHILIP M. COHEN**

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**VERONIKA SCHROERS and KERRY SULLIVAN.**

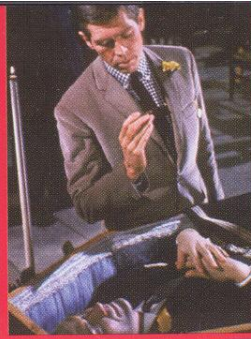
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# Charade



Composed and Conducted by **HENRY MANCINI**



## CHARADE • Complete Original Motion Picture Soundtrack • Composed And Conducted By **HENRY MANCINI**

1. <b>Charade Logo</b>	0:25	11. <b>Mean Cat</b>	2:42	20. <b>Bateau Mouche</b>	3:02
2. <b>Main Title</b>	2:25	12. <b>Confide In Me</b>	3:35	21. <b>Charade</b>	2:09
3. <b>Mégève</b>	3:14	13. <b>Don't Trust Him</b>	4:11	22. <b>Gideon Goes Down</b>	1:21
4. <b>Latin Snowfall</b>	2:13	14. <b>Bistro</b>	3:24	23. <b>Carousel Medley</b>	5:17
5. <b>Positive Identification</b>	2:09	15. <b>Street (Bistro #2)</b>	2:07	24. <b>Stamps</b>	1:17
6. <b>Empty Room</b>	2:35	16. <b>Hook Fight</b>	5:26	25. <b>Metro Chase</b>	2:25
7. <b>Bye Bye Charlie</b>	3:49	17. <b>Fatherly Talk</b>	1:48	26. <b>Son Of Metro Chase</b>	3:04
8. <b>Punch And Judy</b>	2:00	18. <b>Poor Dead Herman</b>	2:33	27. <b>Game Over</b>	1:37
9. <b>Mambo Parisienne</b>	2:15	19. <b>Notre Dame and Drip-Dry Waltz</b>	4:33	28. <b>True Identity and Finale</b>	3:54
10. <b>Orange Tamouré</b>	1:30			Total Time:	77:53

CARY GRANT, AUDREY HEPBURN "CHARADE"  
STORY BY WALTER MATTHAU, JAMES COBURN, SCENARIO BY PETER STONE  
PRODUCED AND DIRECTED BY STANLEY DONEN, MUSIC BY HENRY MANCINI, A UNIVERSAL RELEASE



INTRADA

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# Charade

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Composed and Conducted by  
**HENRY MANCINI**

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