

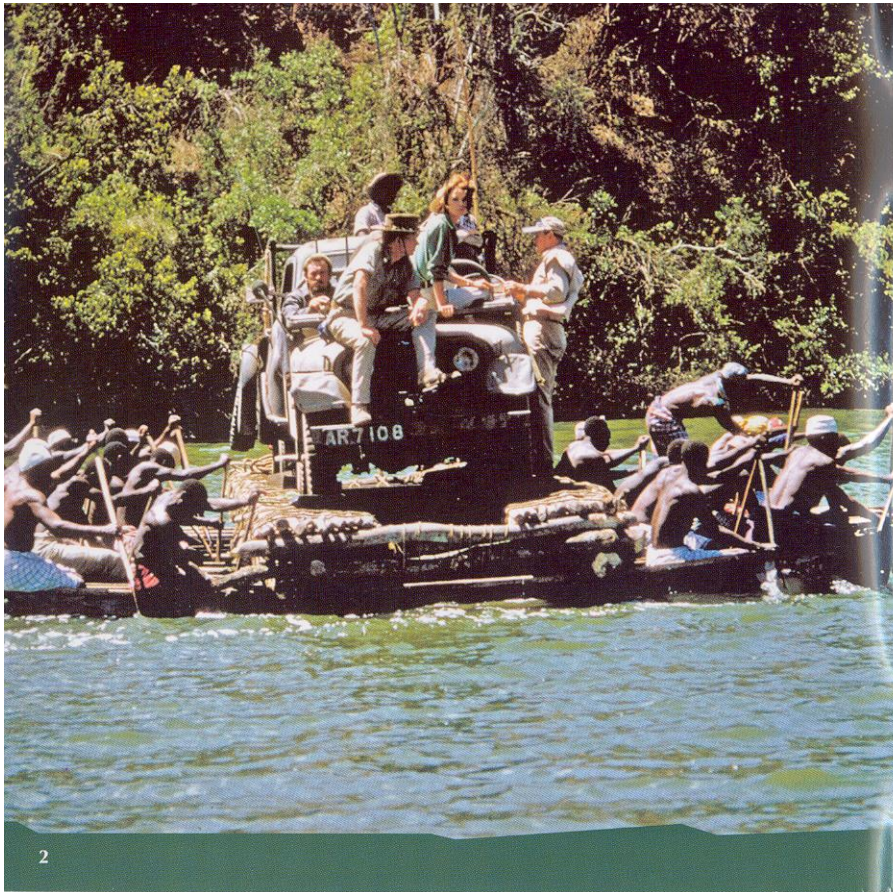
INTRADA SPECIAL COLLECTION

HATARI!



INTRADA

MUSIC FROM THE MOTION PICTURE • COMPOSED AND CONDUCTED BY **HENRY MANCINI**



IN THE SWAHILI TONGUE OF EAST AFRICA, "HATARI!" MEANS "DANGER!" IN THE 1962 HOWARD HAWKS FILM OF THE SAME NAME, IT MEANS PULSE-POUNGING PERIL

brought to life by the indelible image of John Wayne in his mature prime, strapped to the hood of a '47 Chevy pickup as he faces down a charging rhinoceros. But to movie-going audiences, *Hatari!* would come to mean much more. "Hatari means FUN!" the film's theatrical poster exclaimed. "Hatari means ADVENTURE! Hatari means THRILLS!" Such cheerful dispensation with the literal was not limited to the promotional department at Paramount. "It may mean 'danger in Swahili,'" wrote A.H. Weiler in *The New York Times*, "but as unreeled in splendid color, it simply stands for rhinos and romance and giraffes and girls." Hawks himself dryly observed to film historian Joseph McBride, "I accept anything that anybody says about it."

This *laissez-faire* attitude was par for the course with Hawks, whose approach to making *Hatari!* was loose and spontaneous from the beginning. He had taken a team of actors, including John Wayne, Red Buttons, Hardy Krüger and Bruce Cabot, to a farm which Krüger owned in Tanganyika (today, part of Tanzania) for a half-year of filming real wild-animal captures, allowing the story to be shaped by their actual rough-and-tumble adventures in the African bush. "You can't sit in an office and write what a rhino or any other animal is going to do," he told Peter Bogdanovich. "[The picture



is] what happens when a bunch of fellows get together and hunt during a season." The presence of two women amidst this jungle of testosterone—a zoo photographer played by Elsa Martinelli, and a rancher's daughter played by Michèle Girardon—provided the barest foundation for a narrative. Writer Leigh Brackett was brought in to draft a screenplay which would lend shape to the proceedings, but the plot very deliberately took a back seat to character interaction and atmosphere.



HAWKS WAS DETERMINED TO EXTEND THIS APPROACH TO THE

film's music—a decision that would prove deeply frustrating for the director. He initially hoped to make the picture with Russian-born composer Dimitri Tiomkin, who had scored six films for Hawks over more than twenty years, including *Red River*, *Land Of The Pharaohs* and *Rio Bravo*. Hawks was not interested in the status quo, however. He had taken an increasingly dim view of film music over the years:

the traditional symphonic sound had become "ridiculous" to him, and he decried what he saw as "inferior musicians" copying "great masters." He viewed Tiomkin as the most capable and original of his peers, and so hoped that the composer would be able to deliver something fresh. "I said to Dimi, 'Look, I don't want one violin. I don't want one cello. I don't want any woodwind,'" Hawks recounted to McBride. "I want native instruments or something else that you can think of.' He said, 'That's a

great idea, boss.' Then he called me the next day and said, 'You were fooling, weren't you?' And I said, 'You're fired, Dimi.' "

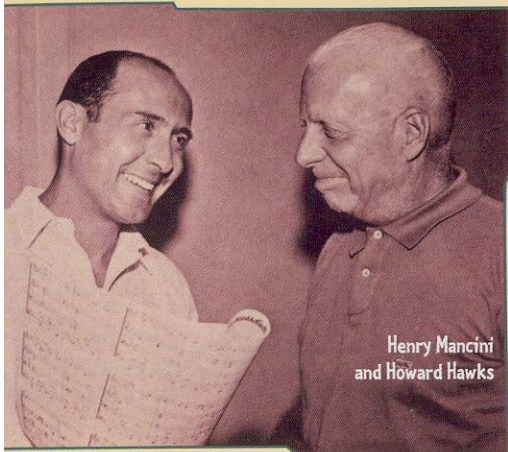
Next, Hawks turned to Hoagy "Stardust" Carmichael (who had a supporting role as a piano player in Hawks's 1944 film *To Have And Have Not*). Carmichael had enjoyed a storied career as a composer, performer and songwriter since the 1920s, but work had slowly dried up over the decades, and he accepted the *Hatari!*



assignment with great enthusiasm. "Three in the morning and he'd belt outta bed, go to the piano and start playing," his son Randy recalled in *Stardust Melody*, the Carmichael biography by Richard M. Sudhalter. "You'd hear it and you'd know you were seeing an elephant, know you were in Tanganyika!" Sadly, after completing almost a half-hour of demo material, Carmichael had a falling-out with Hawks over creative differences. His song "Just For Tonight" (a reworked version of his own "A

Perfect Paris Night," with lyrics by Johnny Mercer) did wind up in the film in various incarnations; but Carmichael departed the project, and Hawks found himself once again bereft of a composer.

FORTUNATELY FOR HAWKS, A THIRD PROSPECT WAS NOT LONG IN



Henry Mancini
and Howard Hawks

ARRIVING. HENRY MANCINI HAD BEEN making waves at Paramount with the completion of his stylish score for the not-yet-released Blake Edwards film *Breakfast At Tiffany's*—including the song “Moon River,” which seemed destined to be an instant classic. Hawks had been impressed by Mancini’s memorable work on the television series *Peter Gunn*, and decided to give the up-and-coming composer a try. For Mancini’s part, he jumped at the chance to work with the legendary director. “Further, it offered an opportunity to score a big-scope film of a kind I hadn’t done up to that point,” he recalled in his autobiography *Did They Mention The Music?* Hawks gave Mancini the same instructions he had given

Tiomkin and Carmichael, and presented him with a “treasure chest” containing tapes of Masai chanting and an assortment of African instruments, including a thumb piano (a wooden board with affixed metal keys, known in East Africa as a “mbira”), shell gourds and seed pod shakers. “I was entranced and immediately decided to use them

in the score,” the composer wrote.

The *Los Angeles Times* made Mancini’s signing a headline event, writing: “Although RCA Victor, Paramount Films and KTLA have proclaimed this Henry Mancini Month, Mr. Mancini won’t have much time to sit back and relax on his arpeggios.” With the press taking notice, Mancini set to work. His first test came when he decided to take a gamble and bend Hawks’s directive against employing certain instruments. As Hawks recalled to McBride, “He came to me one day, and he said, ‘I guess I’m going to get fired.’ I said, ‘Why?’ and he said ‘Come on down on the set.’ He had a violin being played [together] with a calliope ... I said, ‘OK, you’re not fired.’” Mancini had correctly intuited that Hawks was not opposed to strings or winds *per se*. Rather, the director had grown tired of the conventionally symphonic sound that had accompanied so many “jungle pictures.” Hawks wanted more than a faux-African patina over a European orchestra.

Mancini further understood that Hawks was not looking for much in the way of underscore in the traditional sense, where the music would mirror the characters’ actions and comment on their motives. At the end of the day, Hawks had made a film about men being men, almost primitive in its simplicity: men drinking and hunting; men fighting and dancing; men laughing and romancing women. The audience needed to feel that they were in



on the fun. Much of Mancini's score is therefore comprised of easygoing lounge music—from the cool piano and alto sax of “Indian Comes Home” to the bluesy, muted trombone of “Ice Bucket Blues” and the up-tempo brass of “Big Band Bwana.” These pieces speak broadly to the mood of their respective scenes, as with the more reserved “Burnt Fingers,” which plays under a serious conversation between the emo-

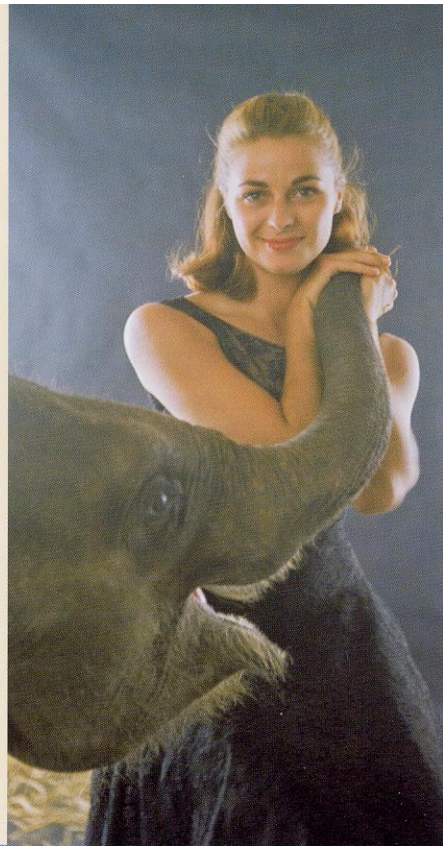


tionally damaged Sean (Wayne) and lovelorn Dallas (Martinelli).

ESTABLISHING A RELAXED AND APPEALING ATMOSPHERE FOR THE RANCH SCENES WAS VITAL, BUT RELATIVELY STRAIGHTFORWARD FOR SOMEONE AS fluent in pop idioms as Mancini. The more pressing question was how to treat the numerous scenes of travel and animal capture across the African savannah. Here,

Mancini places the emphasis on percussion, with Hawks's African instruments married to an assortment of hand drums and mallet percussion (including lujon, an unusual instrument consisting of a wooden resonator and struck metal plates, which Mancini had used in his television score for *Mr. Lucky*), gleaned additional color from detuned piano, Portuguese guitar and mandolin. Thick brass chords add dramatic weight, while bass flutes lend an earthy timbre. The prologue sequence “The Sounds Of Hatari” establishes this potent ensemble, which continues in the “Main Title” as horns introduce Mancini's somber and reflective main theme. Only a handful of hunt-related cues (such as the opening of “Brandy Sniffer,” with its suspenseful snare and dissonant vibraphone) deviate from the pattern laid down by these opening tracks.

Mancini's single most effective contribution to *Hatari!*, however, was not music for evening cocktails or chasing down buffalo. One of the film's humorous subplots is the acquisition of a trio of orphaned baby elephants by the warm-hearted Dallas. Hawks had filmed a whimsical scene of Elsa Martinelli leading the beasts to a watering hole. The composer recalled in his autobiography, “Howard said, ‘I don't know what to do with this. I'm thinking of cutting it out. But before



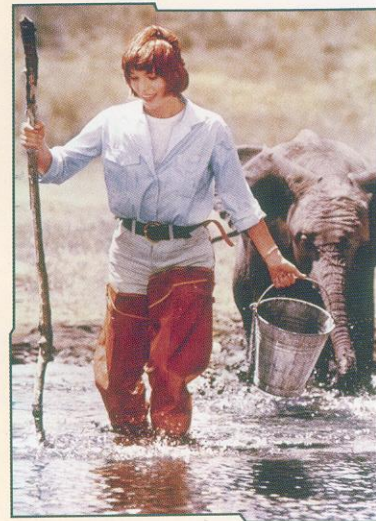


I do, take a look at it and let me know if you have any ideas.' " An obliging Mancini viewed the scene repeatedly, and found that the rhythm of the creatures' movement put him in mind of "Down The Road A Piece," a hit record by bandleader Will Bradley. "Those little elephants were definitely walking boogie-woogie, eight to the bar."

Mancini had also recently become aware of a unique electric calliope developed by a man in Long Beach. "It had a perfect sound, light, airy, and perfect for what I had to put there on the screen." With the calliope laying down a boogie-woogie rhythm, the composer added a sprightly melody for E-flat soprano clarinet to represent the pint-sized pachyderms. Titled "Baby Elephant Walk," this theme became the basis of the score's climactic cue "Search For Dallas," as Sean and his team set the young elephants loose in town to chase down a despondent Dallas before she can leave the continent. (The enthusiastic beasts are accompanied in this scene by quotes of the famous "Charge!" fanfare.) The theme also brings down the curtain in "Finale," after one of the ungainly babes manages to destroy Sean and Dallas's bed.

HATARI! EARNED MANCINI HIS ELEVENTH GRAMMY (BEST INSTRUMENTAL ARRANGEMENT FOR

"Baby Elephant Walk") and plenty of notice in the press. "The tangy and characteristic score was composed by Henry Mancini, who seems to be turning 'em out faster than even the platter recorders can keep up with these days," wrote Philip K. Scheuer in the *Los Angeles Times*, while *Variety* proclaimed, "it has re-



mained for composer Henry Mancini to instill the outstanding and only truly noteworthy artistic ingredient into this film ... Mancini's melodies are contagious and they are haunting." The re-recorded album of soundtrack highlights proved immensely popular, and in September 1962 it was one of three of Billboard's "top LPs" to feature Mancini's music (along with *Breakfast At Tiffany's* and Andy Williams's *Moon River And Other Great Movie Themes*). Hawks himself was thoroughly pleased with the outcome, and hired Mancini for his next film, the romantic comedy *Man's Favorite Sport?*



"Baby Elephant Walk," meanwhile, went on to become the most universally beloved and frequently performed piece of music from *Hatari!*, ultimately transcending its source material to become a pop-culture standard. (Thanks to its popularity at sporting events, the melody today is perhaps more famous than the name of its composer; it is unquestionably more famous than the film which birthed it!) It remains astonishing that Mancini accomplished such a feat not once, but several times over a period of

only a few years, with "Baby Elephant Walk" coming hot on the heels of "Moon River," and just ahead of "Days Of Wine And Roses" and "The Pink Panther Theme."

Yet for all the popularity of its signature hit, the score for *Hatari!* means significantly more than boogie-woogie whimsy. In Mancini's gifted hands, it also means the smooth, yearning tunefulness of "Paraphrase" and the infectiously fun cha-cha of "Your Father's Feathers." It means the otherworldly vortex and primi-

tivist rhythms of "Monkey Suits" and the gentle mysticism of "Trip To Masai Wells." Above all, it means the primal, racing power of "Swift Animal Chase" and "Wildebeest Hunt." In the end, "Hatari!" may indeed mean "Danger!" to speakers of Swahili. But to lovers of great film music, it can only ever mean "Mancini!" —**John Takis**

John Takis is a freelance writer and long-time film music enthusiast. He has contributed liner notes for numerous albums, including Intrada's premiere release of Henry Mancini's The Moneychangers.

TECH TALK FROM THE CD PRODUCER . . . ALONG WITH *BREAKFAST AT TIFFANY'S*, *THE PINK PANTHER* AND *Charade*, *Hatari!* is generally regarded as one of Henry Mancini's all-time most popular film score recordings. In fact, *Hatari!* ushered in the legendary "Baby Elephant Walk," a swaggering tune for clarinet with orchestra written for the movie that instantly became a wildly popular hit on its own.

In addition to their lofty commercial success, another thing the aforementioned albums had in common was in how they represented their respective scores. In each case, Mancini re-recorded roughly a half hour of music, adapting the major themes and easy listening-style music into albums accessible to wide audiences. The actual film soundtracks, including the more dramatic underscoring, were never made available.

With this premiere release of the film soundtrack to *Hatari!*, Intrada presents to new audiences the



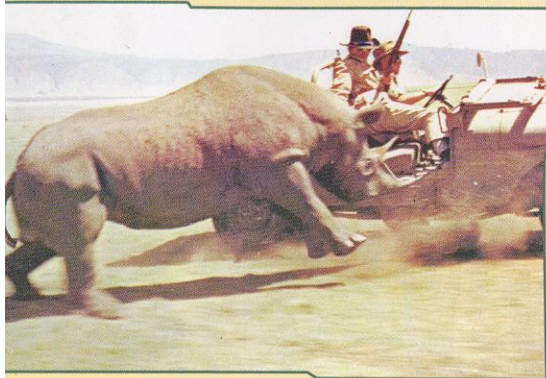
complete score as Mancini actually recorded it for the film, including the original version of "Baby Elephant Walk," heard both in its familiar setting for the parade of elephants scene and in dramatic variations for the final chase sequence.

HATARI! WAS RECORDED ON THREE-TRACK 35MM MAGNETIC FILM IN 1962, THE MAJORITY OF WHICH WERE TRANSFERRED BY PARAMOUNT ONTO 2" ARCHIVAL TAPE IN

the 1990s. To present the complete score, restoration engineer Chris Malone has added otherwise unavailable cues from a monaural DAT (originally 1/4" tape) and the film's music stem (from a dialogue-music-effects or "D/M/E" master). In a few instances, briefly damaged passages or channels required Malone to blend the stereo and monaural sources within cues. His work has yielded a seamless mix of the affected areas with their unaffected counterparts and resulted in a dynamic musical experience that we are proud to bring to you.

As posters for the movie announced back in 1962, "Hatari means DANGER! Hatari means EXCITEMENT!" So join John Wayne and his crew in their dangerous pursuit of rhinos, giraffes, elephants and monkeys, all under the protection of Henry Mancini and his orchestra. He will dazzle, tickle and excite you with his legendary tunes!

—Douglass Fake





HATARI! CUE ASSEMBLY

1. The Sounds Of Hatari	1A	Paramount Seal
	1B	The Sounds Of Hatari
2. Main Title	1C1	Main Title
3. Safari Bar Piano Blues No.1	2B	Safari Bar 1
4. Giraffe Country	3C	Giraffe Country
5. Just For Tonight (Instrumental)	4B	Just For Tonight (Instrumental)
6. Paraphrase I	4C	Paraphrase I
7. Nightside	4D	Nightside
8. Dallas Has A Plan	5A	Dallas Has A Plan
9. Trip To Masai Wells	5D/6A	Trip To Masai Wells
10. Indian Comes Home	6D	Indian Comes Home
11. Just For Tonight (Solo Piano)	7B	Just For Tonight (Solo Piano)
12. Swift Animal Chase	7C	Swift Animal Chase
13. Dead Elephant	7D	Dead Elephant
14. Nightside (Record Player)	4D	Nightside (Record Player)
15. Leopard And Buffalo	8D	Leopard
	8D1	Buffalo
16. The Crocodile	9B	The Crocodile
17. Your Father's Feathers	9C	Your Father's Feathers
18. Baby Elephant Walk (Short)	13C	Baby Elephant Walk (Short)
19. Crocodile, Go Home!	10B	Crocodile, Go Home!
20. Big Band Bwana	10C	Big Band Bwana
21. Paraphrase II	10CX	Paraphrase II
22. Wildebeest Hunt	10G/11A	Wildebeest Hunt
23. Brandy Sniffer	11B	Brandy Sniffer
24. Ice Bucket Blues	11C	Ice Bucket Blues
25. Monkey Suits	9C1	The Fawn
	12C	Monkey Suits
	12D	Monkeys Take To The Trees



26. Baby Elephant Walk (Long)	13C	Baby Elephant Walk (Long)
27. Elephant Scare	13D	Elephant Scare
28. More Rhino	13E	More Rhino
29. Burnt Fingers	15B	Burnt Fingers
30. Search For Dallas	16B	Search For Dallas - Part 1
	16C	Search For Dallas - Part 2
31. Just For Tonight (Chorus)	16E	Just For Tonight (Chorus)
32. Finale	16F	Finale





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



VIOLIN
Israel Baker
Benny Gill
Harold Ayres
Arnold Belnick
Samuel Cytron
James Getzoff
Nathan Kaproff
Caesar Kersten
Alex Koltun
Robert Konrad
William Kurasch
Leonard Malarsky
William Miller
Erno Neufeld
Ralph Schaeffer
Sidney Sharp

VIOLA
Stanley Harris
Albert Falkove
Leon Fleitman
Phil Candreva
Robert Ostrowsky
Spinoza Paeff

CELLO
Raphael Kramer
Justin DiTullio
Jesse Ehrlich
David Filerman
Armand Kaproff
Emmet Sargeant

FLUTE, SAX
Ronald Langinger
Gene Cipriano
Justin Gordon
Harry Klee
Ted Nash
Wilbur Schwartz

CLARINET
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FRENCH HORN
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John Graas
Sinclair Lott
Arthur Maebe
Gale Robinson

TRUMPET
Conrad Gozzo
Pete Candoli
Phil Candreva
Donald Fagerquist

TROMBONE
Richard Nash
Karl De Karske
Vernon Friley
John Halliburton
James Priddy

TUBA
Ray Siegel
George "Red" Callender

PERCUSSION
Shelly Manne
Larry Bunker
Frank Flynn
Roy Harte
Milton Holland
Bernie Mattinson
Jack Sperling
Alvin Stoller

VIBES
Victor S. Feldman

HARP
Aida Dagort

PIANO
James O. Rowles
Ray Sherman

GUITAR
Robert Bain
Laurindo Almeida
Alton R. Hendrickson

BASS
Roland E. Bundock
Keith "Red" Mitchell

ACCORDION
Carl Fortina

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Score Produced by **HENRY MANCINI**

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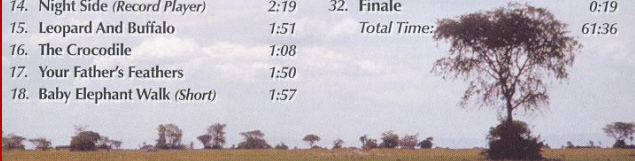
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1. The Sounds Of Hatari	4:17	19. Crocodile, Go Home!	1:70
2. Main Title	2:35	20. Big Band Bwana	1:46
3. Safari Bar Piano Blues No. 1	1:24	21. Paraphrase II	1:26
4. Giraffe Country	1:34	22. Wildebeest Hunt	2:36
5. Just For Tonight (Instrumental)	2:10	23. Brandy Sniffer	2:09
6. Paraphrase I	1:40	24. Ice Bucket Blues	1:42
7. Nightside	2:35	25. Monkey Suits	2:04
8. Dallas Has A Plan	1:31	26. Baby Elephant Walk (Long)	3:14
9. Trip To Masai Wells	1:06	27. Elephant Scare	0:49
10. Indian Comes Home	0:58	28. More Rhino	0:53
11. Just For Tonight (Solo Piano)	2:24	29. Burnt Fingers	2:59
12. Swift Animal Chase	0:49	30. Search For Dallas	4:23
13. Dead Elephant	0:37	31. Just For Tonight (Chorus)	2:10
14. Night Side (Record Player)	2:19	32. Finale	0:19
15. Leopard And Buffalo	1:51	Total Time:	61:36
16. The Crocodile	1:08		
17. Your Father's Feathers	1:50		
18. Baby Elephant Walk (Short)	1:57		



HOWARD HAWKS PRESENTS "HATARI!" STARRING JOHN WAYNE
CO-STARRING HARDY KRUGER - ELSA MARTINELLI - GERALD BLAIN - AND RED BUTTONS
DIRECTED AND PRODUCED BY HOWARD HAWKS - SCREENPLAY BY LEIGH BRACKETT - FROM A STORY BY HARRY KURNITZ
MUSIC SCORED BY HENRY MANCINI - A PARAMOUNT RELEASE - FILMED IN TANGANYIKA, AFRICA IN TECHNICOLOR

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HATARI!



MUSIC FROM THE MOTION PICTURE • COMPOSED AND CONDUCTED BY **HENRY MANCINI**

INTRADA
SPECIAL
COLLECTION
VOLUME 200

HATARI!

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