

SINATRA

BEST OF THE BEST





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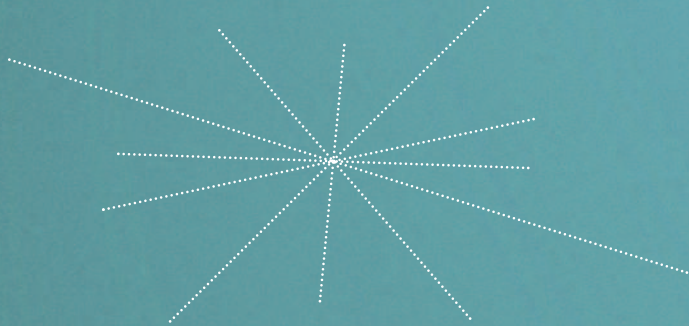
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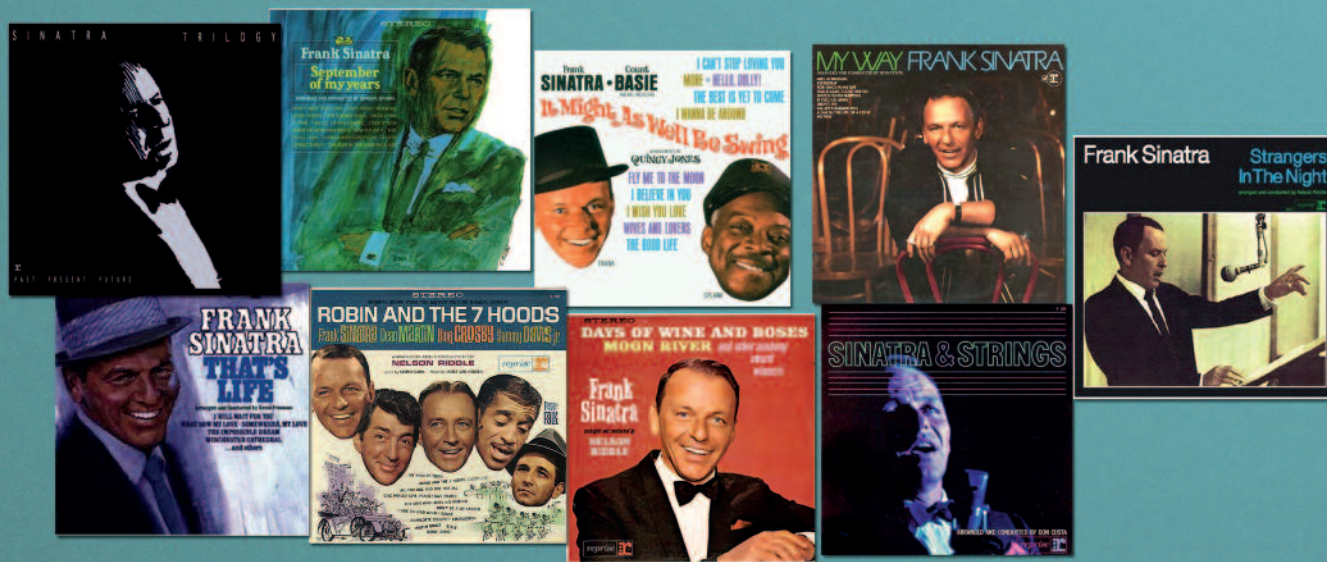
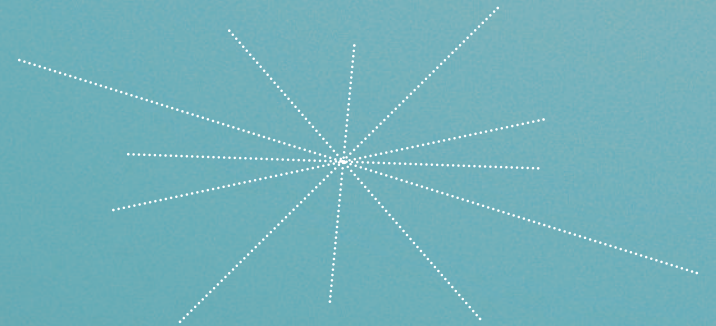
CAPITOL

01. **I'VE GOT THE WORLD ON A STRING** (T. Koehler, H. Arlen)
Arranged by Nelson Riddle. FROM THE CAPITOL RECORDS ALBUM *THIS IS SINATRA!*
02. **MY FUNNY VALENTINE** (R. Rodgers, L. Hart)
Arranged by Nelson Riddle. FROM THE CAPITOL RECORDS ALBUM *SONGS FOR YOUNG LOVERS*
03. **YOUNG AT HEART** (C. Leigh, J. Richards)
Arranged by Nelson Riddle. FROM THE CAPITOL RECORDS ALBUM *THIS IS SINATRA!*
04. **IN THE WEE SMALL HOURS OF THE MORNING** (D. Mann, B. Hilliard)
Arranged by Nelson Riddle. FROM THE CAPITOL RECORDS ALBUM *IN THE WEE SMALL HOURS*
05. **LOVE AND MARRIAGE** (S. Cahn, J. Van Heusen)
Arranged by Nelson Riddle. FROM THE CAPITOL RECORDS ALBUM *THIS IS SINATRA!*
06. **YOU MAKE ME FEEL SO YOUNG** (M. Gordon, J. Myrow)
Arranged by Nelson Riddle. FROM THE CAPITOL RECORDS ALBUM *SONGS FOR SWINGIN' LOVERS!*
07. **I'VE GOT YOU UNDER MY SKIN** (C. Porter)
Arranged by Nelson Riddle. FROM THE CAPITOL RECORDS ALBUM *SONGS FOR SWINGIN' LOVERS!*
08. **THE LADY IS A TRAMP** (R. Rodgers, L. Hart)
Arranged by Nelson Riddle. FROM THE CAPITOL RECORDS SOUNDTRACK *PAL JOEY*
09. **WITCHCRAFT** (C. Leigh, C. Coleman)
Arranged by Nelson Riddle. FROM THE CAPITOL RECORDS ALBUM *ALL THE WAY*
10. **ALL THE WAY** (S. Cahn, J. Van Heusen)
Arranged by Nelson Riddle. FROM THE CAPITOL RECORDS ALBUM *ALL THE WAY*
11. **COME FLY WITH ME** (S. Cahn, J. Van Heusen)
Arranged by Billy May. FROM THE CAPITOL RECORDS ALBUM *COME FLY WITH ME*
12. **ANGEL EYES** (E. Brent, M. Dennis)
Arranged by Nelson Riddle. FROM THE CAPITOL RECORDS ALBUM *FRANK SINATRA SINGS FOR ONLY THE LONELY*
13. **NICE 'N' EASY** (M. Keith, A. Bergman, L. Spence)
Arranged by Nelson Riddle. FROM THE CAPITOL RECORDS ALBUM *NICE 'N' EASY*



REPRISE

14. **NIGHT AND DAY** (C. Porter)
Arranged by Don Costa. FROM THE REPRISE RECORDS ALBUM *SINATRA & STRINGS*
15. **THE WAY YOU LOOK TONIGHT** (J. Kern, D. Fields)
Arranged by Nelson Riddle. FROM THE REPRISE RECORDS ALBUM *SINATRA SINGS DAYS OF WINE AND ROSES, MOON RIVER & OTHER ACADEMY AWARD WINNERS*
16. **MY KIND OF TOWN** (S. Cahn, J. Van Heusen)
Arranged by Nelson Riddle. FROM THE REPRISE RECORDS SOUNDTRACK *ROBIN AND THE 7 HOODS*
17. **FLY ME TO THE MOON (IN OTHER WORDS)** (B. Howard)
Arranged by Quincy Jones. FROM THE REPRISE RECORDS ALBUM *IT MIGHT AS WELL BE SWING*
18. **IT WAS A VERY GOOD YEAR** (E. Drake)
Arranged by Gordon Jenkins. FROM THE REPRISE RECORDS ALBUM *SEPTEMBER OF MY YEARS*
19. **STRANGERS IN THE NIGHT** (B. Kaempfert, C. Singleton, E. Snyder)
Arranged by Ernie Freeman. FROM THE REPRISE RECORDS ALBUM *STRANGERS IN THE NIGHT*
20. **SUMMER WIND** (H. Meire, H. Bradtke, J. Mercer)
Arranged by Nelson Riddle. FROM THE REPRISE RECORDS ALBUM *STRANGERS IN THE NIGHT*
21. **THAT'S LIFE** (D. Thompson, K. Gordon)
Arranged by Ernie Freeman. FROM THE REPRISE RECORDS ALBUM *THAT'S LIFE*
22. **MY WAY** (P. Anka, J. Revaux, G. Thibault, C. Francois)
Arranged by Don Costa. FROM THE REPRISE RECORDS ALBUM *MY WAY*
23. **THEME FROM NEW YORK, NEW YORK** (F. Ebb, J. Kander)
Arranged by Don Costa. FROM THE REPRISE RECORDS ALBUM *TRILOGY: PAST, PRESENT & FUTURE*





LINER NOTES BY FRANK SINATRA JR.

I'VE GOT THE WORLD ON A STRING You wouldn't believe that one of the most demanded orchestrators in the record industry would remember a specific date from a distant past. But often times the late Nelson Riddle fondly reflected upon the night of April 30th, 1953. For nearly 8 months, the executives at Capitol Records had been trying to pair Riddle with their new client Frank Sinatra. And on that night at the old Melrose Avenue studios, Nelson dropped the downbeat on the first of his orchestrations for this "new musical partnership." It was an association that would go on to produce well over 200 individual sides for records, movies, and television throughout the next 25 years. When Sinatra heard this exciting arrangement at the first run-through, it inspired his singing as well as his entire outlook on life that for some time had been very dismal. This arrangement remained one of his opening numbers in hundreds of concerts across the years and across the world.

MY FUNNY VALENTINE Sinatra had very few friends at the time he entered into the new contract with Capitol Records in the early 1950s. Many of his steadfast confidants were not people at all, but rather some of the very simple and small orchestrations he had been singing in clubs and hotels during the time his career was at its lowest point. These musical arrangements had not deserted him. Recording companies at the time were beginning to make small collections of songs on slow speed 33 1/3 RPM records, a format that had been invented in 1948 by the CBS Laboratories. It was only natural that for his first "long playing" record, he would include those songs and arrangements he had brought with him from the time when he was very much alone, after Columbia Records had dropped him. In the small usually dark clubs he worked with pianist Bill Miller and a few musicians, "My Funny Valentine" was sure to be included in each show. His gentleness and love touched people who, as he put it, "were ready to be sung to." Here it is in the exact way it sounded when he left his old life behind, and began his new life.

YOUNG AT HEART Before 1953 had finished, there were several record dates for Capitol, Frank Sinatra, and Nelson Riddle. On the night of December 9th, among the other songs recorded was an unknown melody that had been submitted by Stan Kenton orchestrator Johnny Richards, who was trying his hand as a songwriter. The "single" record was released early in 1954 and became an immediate success. Warner Brothers Pictures was so inspired by Sinatra's rendition that when they decided to bring the famous stage play, "The Man Who Came To Dinner" to the screen that same year, they renamed the story "Young At Heart." This great song and its message are still popular and in use in the 21st century.

IN THE WEE SMALL HOURS OF THE MORNING In the early 1950s, the executives at the various record labels used to refer to collections of songs that transmitted the same message as "concept" albums. The long-playing record was in its infancy and after a brief period of time when the medium was confined to a 10-inch profile, the industry settled on the more practical 12-inch format. At Capitol, Sinatra had made 2 of the original small size albums, but "Wee Small Hours" was his first "LP" in the new 12-inch package. As always, he had chosen the songs with the greatest of care. The finest composers and lyricists were represented throughout the collection and Nelson Riddle created magnificent backgrounds for a sad late-night mood. But when the time came to title the album, Sinatra selected the name of an obscure and virtually unknown song that had been included on the list. It has since become one of his most famous standards. (The original album was later voted into the Recording Industries Association of America Hall of Fame.)

LOVE AND MARRIAGE From the beginning of his career, Sinatra had hit songs that had come from the musical stage, the films, and numerous recordings of other vocalists as well as his own. But in 1955, something extraordinary happened. He had the unusual experience of bringing out a chart-topping hit that had actually come from television! That year "Love And Marriage" along with "The Ballad Of Davy Crockett" became the first two such musical compositions in history. Since that time, this continuing example of the Cahn/Van Heusen partnership has been in several television series as well as the movies.

YOU MAKE ME FEEL SO YOUNG 1956. After the success of “Wee Small Hours,” and the rising popularity of the long-playing format, it was time for the next Sinatra album. Long time Sinatra record planner Murray Wolf and Capitol producer Voyle Gilmore suggested a “swing” album which Sinatra quickly agreed to. A menu of famous standards, some dating all the way back to the 1920’s, was compiled and recorded during January, and even though the songs were of another era, the orchestrations were prepared in the modern and imaginative style of the present day. The orange-covered album was titled, “Songs For Swingin’ Lovers.” Wolf and Gilmore decided to open the album with Nelson Riddle’s wonderful and dynamic arrangement of “You Make Me Feel So Young.” For the next several years, this song was also used along with “World On A String” as the opening number in many Sinatra concerts.

I’VE GOT YOU UNDER MY SKIN When “Swingin’ Lovers” was released in 1956, it became one of the biggest selling LPs Capitol had ever produced. Radio stations around the country ate it up and with 15 included songs to choose from they had many sides that could be programmed. But the one most often played on radio that first year is the same selection most often played to this day. Oddly, although the title was an existing standard that fit the nature of the desired “concept,” “I’ve Got You Under My Skin” came into the record, almost by accident, and at the last minute. Many times Nelson Riddle would relate the story of how the orchestration was actually completed in the rear seat of the car while Mrs. Riddle drove him to the studio on the night of its recording. When the music copyists passed out the parts to the members of the orchestra, the ink was still wet on the pages. Sinatra had suggested to Nelson that he create a long sustained crescendo for the interlude between vocal choruses. Nelson complied exactly! For the rest of his career on the concert stage, whenever Sinatra announced “I’ve Got You Under My Skin,” he always described it as “Nelson Riddle’s shining hour.”

THE LADY IS A TRAMP The original story had been set in Chicago, but Columbia Pictures relocated it to San Francisco. They thought it would look better on film. However, “Pal Joey” was still the great Rogers & Hart book that it had been on the stage in New York. I doubt that anyone who saw the picture could ever forget Rita Hayworth’s face when Sinatra started singing this song to her. After its release in 1957, “Lady” was never out of the music book as he traveled in his touring. Nelson Riddle had done the orchestrations for the movie in regard to this song; he always said with a smile, “Frank took particular delight in its salaciousness.”

WITCHCRAFT Something that Sinatra always regretted was the untimely death of lyricist Carolyn Leigh at a tragically young age. Having penned the lyrics in earlier years for “Young At Heart” and “How Little We Know,” her partnership with Broadway composer Cy Coleman was a boon for Frank Sinatra when they delivered this great song in 1957. Another of his standards.

ALL THE WAY When he was signed by Paramount Pictures in 1957 to play the life of his pal Joe E. Lewis, Sinatra learned of Jeanne Crain and Mitzi Gaynor as the two love interests in the picture. He immediately approached James Van Heusen and Sammy Cahn to write a love song for the story. Sammy’s message touched peoples’ hearts. The song went on to win the Academy Award as the best movie song of the year. Although in later years it was used only in medleys, he always kept “All The Way” nearby for those occasions when his audience would request it.

COME FLY WITH ME Here again, we have the “concept album.” For a long time, Sinatra had wanted to make an album about traveling the world. He thought it would be fun. This time he enlisted the orchestral sound of Billy May. Billy was also one of the great arrangers of the era and possessed, in addition to his prodigious talent, a mischievous musical sense of humor. It would reveal itself at the oddest and most unexpected moments. Once more, Sinatra asked his pals Jimmy Van Heusen and Sammy Cahn to come up with 2 songs for the “journey.” The title song became an immediate hit and has found its way into films and commercials ever since the record debuted in January of 1958.

ANGEL EYES This great standard was never a de-facto hit for Frank Sinatra, but stands as one of those songs that just seemed to become his once he had put his touch on it. For as long as he worked on the concert stage until the age of 79, he and pianist Bill Miller performed this dramatic torch song. It never lost its potency in reaching the audience.

NICE 'N' EASY As 1960 began, Sinatra had an idea to go back to the songs he had been singing in the 1950s period while he was still making records for the Columbia label. He felt that they would be appropriate in the stereophonic era, and many of the gentle ballads from his old “single” records were compiled for a new easy listening LP. Capitol artist repertoire executive Dave Cavanaugh found an as yet unknown song that he felt would be a perfect lyric to set the mood and serve as the title for this album. “Nice ‘N’ Easy” was the only selection of the included 12 songs to have a pronounced rhythm feel. Even though the original recording was made way back in 1960, Sinatra was still performing “Nice ‘N’ Easy” on the stage in the 1990’s.

NIGHT AND DAY If there ever was a piece of music that could be named synonymous with Frank Sinatra, this is the title. He recorded no fewer than 4 different versions of this great Cole Porter standard over a period of 35 years. The particular rendering in this collection is noteworthy for two reasons. First, it is the only recording in which he included the seldom heard but demonstrably passionate verse. Second, this 1961 edition marked the first outing with the brilliant young composer from Boston, Don Costa.

THE WAY YOU LOOK TONIGHT Here again, we have a great song that was never a specific hit for Frank Sinatra, but once he had put his stamp on it, “The Way You Look Tonight” seemed to become “his.” It was part of a Reprise album in 1964, which featured a collection of songs that had each been honored with an academy award. Since that time, it has secured and maintained a place as a favorite of his audiences.

MY KIND OF TOWN After the huge success of the Warner Brothers film, “Ocean’s 11” in 1960, studio head Jack L. Warner put Frank Sinatra under contract as actor, story man, producer, and even director. Together they made comedies, westerns, war stories, and one other special project. In 1963, Warner Brothers had concluded negotiations to produce “My Fair Lady” for the screen. Mr. Warner had paid an unbelievable sum to buy the rights to the Lerner and Lowe blockbuster. But the board of directors at the studio was doubtful if a musical film, so expensive, would be popular in the market of 1964 and 1965. Therefore, the boss approached Sinatra and asked him if he could prepare a light musical comedy starring those men who had come to be known as (sic) “The Rat Pack” in order to prove to the board that good musicals would always win. When the cause was explained, Sinatra told Mr. Warner, “I’ll get right on it!” Back to Cahn and Van Heusen. The story of Robin Hood set in prohibition Chicago. Sammy and Jimmy were given the overwhelming assignment of nine original songs to be created in less than a year. All of the score was fun and well accepted, but the biggest success of the entire film was the song sung by Sinatra... “My Kind Of Town.” Live audiences loved it whenever he would perform it on stage, but when he would sing it during concerts in Chicago, the audience response was unbelievable as well as unforgettable.

FLY ME TO THE MOON A complete misnomer! The correct title of this popular standard is “In Other Words.” But nobody refers to it by that name. During the Sinatra/Basie/Quincy Jones years, “Fly Me To The Moon” was constantly in demand wherever Sinatra appeared. However, the big event that made it memorable for him came in July of 1969 when Apollo 11 lifted off for the first landing on the moon; a historical event. Armstrong, Aldren, and Collins were delighted to hear across the VHF radio Sinatra singing his best wishes to them as they journeyed across space to make “one giant leap” and write a big page of history.

IT WAS A VERY GOOD YEAR One of Capitol’s biggest record selling acts was “The Kingston Trio.” In the late 1950s folk singing was the rage of popular music, and album after album topped the charts for the group that the execs at Capitol had affectionately named, “the boys.” In 1965, Frank Sinatra was to celebrate his 50th birthday. In observance of this, Reprise producer Sonny Burke created an album project that Sammy Cahn lovingly named, “September Of My Years.” An original title song was prepared once again by Jimmy and Sammy and then Burke and Sinatra started to seek out appropriate titles for this new “concept.” One afternoon, Sinatra was driving his car on the streets of Los Angeles when the radio station he was listening to played a new Kingston Trio side in which the lyric paralleled the passing of years in a man’s life to the vinting and aging of fine wine. It must be said, that no one in popular music history was better at recognizing great lyrics than Frank Sinatra. He immediately communicated with Sonny Burke who instructed Gordon Jenkins to arrange “It Was A Very Good Year” for inclusion in the album; it has since been labeled a classic.

STRANGERS IN THE NIGHT Here again the recognition of a hit song was something that had become ingrained in Sinatra by the time he had entered his 50s. One day in 1965 at his Hollywood office, his long time accompanist Bill Miller brought him a copy of this new Bert Kaempfert melody from Germany, who had written hits many times like “More” and “Spanish Eyes.” This new popular tune immediately caught the attention of Sinatra when Bill Miller played it for him on the piano. He told Bill, “Get this written so we can record it before someone else does.” His face displayed a big smile. The rest, as they say, is history.

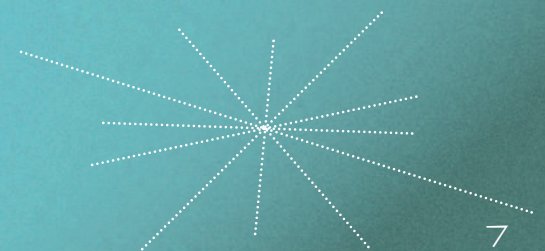
SUMMER WIND The 1960s were a time of transition for Frank Sinatra and all other vocalists like him. Where would the singers from the era of the Berlins, the Gershwins, the Ellingtons, the Kerns, and the Porters, find songs to sing in the age of the British invasion, the narcotics groups, and the punk rock degenerates? Fortunately, Sinatra had his people who were constantly seeking material that would adapt to his musical personality. When an entire album of mostly contemporary songs was compiled to accommodate the newly arrived “Strangers In The Night,” this unknown tune was added. No one at Reprise expected that “Summer Wind” would go on to be one of the most popular of all Sinatra songs. And since its release in 1966, this recording has turned up in several movies as well as numerous television programs. Also, it was yet another victory for the orchestra sound of Nelson Riddle.

THAT’S LIFE! Reprise contemporary producer Jimmy Bowen had been asking Sinatra to make a rhythm and blues “single” that would cross the “color lines” more than Sinatra ever had done in the past. There was no doubt that he never had any trouble making that crossing. But now, it was 1965 and a new generation of record buyers was waiting for music that they could understand. Jimmy Bowen had produced hit after hit for many artists on several record labels, and for that reason, Sinatra listened to his proposal. The result was “That’s Life!” Here again the execs at Reprise never imagined what a hit it would become.

MY WAY In the late 1950s a young singer/songwriter named Paul Anka made many popular records in which he performed his own material. As a boy, his first big hit was “Diana.” Later he struck gold again with a great song called, “She’s A Lady.” It was sometime after that when he began a long friendship with Frank Sinatra. In 1969, a “single” record was released by Reprise with no fanfare whatsoever...to see what would happen! Anka had written the defiant lyric with Sinatra in mind. He said it tells the story of Frank’s life. The music audience overwhelmingly agreed with Paul. More than any other song in his library, in later years as Sinatra toured every continent on the globe for his concerts, “My Way” was most frequently requested and universally recognized of any music, in any program, in any country. Today, over 40 years after its initial release, it is still synonymous with Sinatra.

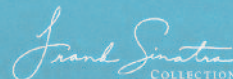
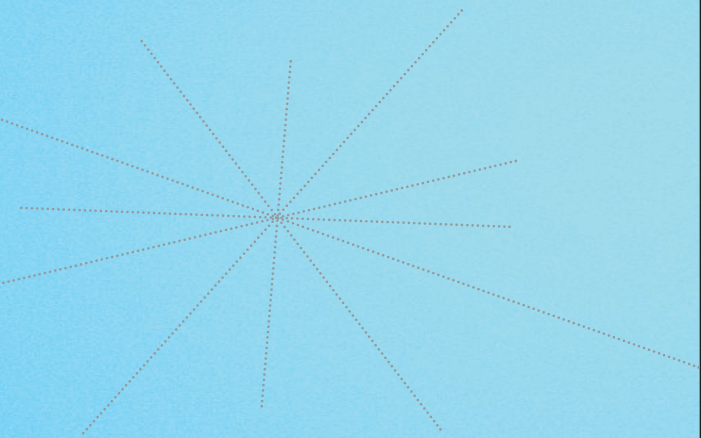
THEME FROM NEW YORK. NEW YORK Set off so perfectly by Don Costa’s magnificent arrangement, this song was a personal favorite of Sinatra’s, probably because it had to do with his favorite city. The wonderful message from John Kander and Fred Ebb was always a perfect finale in his stage shows. For years, during the last 2 minutes of the performance, when “New York, New York” would go into the very pronounced slow swing tempo, people in the audience would get up and dance. On the occasion of his 75th birthday, Liza Minnelli who was attending his concert at the New Jersey Meadowlands, was actually taken up from her seat and escorted onto the stage to join Sinatra in the song that she had made famous in the movie of the same name. She often laughed about that night because in the photographs that were taken of this impromptu duet, she saw something she found very funny. Not having been prepared to go on stage and sing she noticed that all through “New York, New York” with Sinatra she still had her purse hanging on her shoulder.

FRANK SINATRA JR. - AUGUST 2011





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04. IN THE WEE SMALL HOURS OF THE MORNING
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23. THEME FROM NEW YORK, NEW YORK



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