



Frankly Speaking

News report for the International Sinatra Society

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Reg No. A0022847L

SINATRA SOCIETY SOCIAL EVENING
TUESDAY 31 August 2010 AT 7.45PM
BOX HILL RSL – 26 NELSON ROAD, BOX HILL
TEL: 9898 5992

PRESIDENT'S REPORT

PORTRAIT OF AN ALBUM: LA IS MY LADY

You're invited to witness first hand the historic musical collaboration of Frank Sinatra and Quincy Jones in the behind the scenes documentary of the making of the album. It offers a rarely-seen perspective of Sinatra in session: the musician with the impeccable sense of rhythm, the unmatched sense of phrasing the musician's musician!

As usual the audio programs will open the events of the evening, where some members have the chance to present Sinatra songs of their choice.

Meals are available in the bistro at reasonable prices and quick service. Bookings are essential on 9898 5992. For reservations, ask to be seated at the Sinatra table, for either the 6pm or 7pm meal.

Mark Girdwood, President



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RECOMMENDED RADIO STATIONS FOR SINATRA FANS		
The Whitehorse/Boroondara community radio station - 3WBC 94.1FM Special thanks to Loris Young at 3WBC & 3MP for all their help in promoting the Society.		
Magic 1278 Sinatra and Friends at 6.00pm Sundays followed by Magic Swing	98.1 FM Sundays at 5.00pm Gordon Onans presents an hour of Sinatra	Golden Days Radio – 95.7 FM Jazz on Tuesday 8-11pm Barry Skinner: - Sinatra A-Z Mondays 7.30-8.00pm www.thejazzman.com.au

REPORT ON THE SOCIAL EVENING – 29TH JUNE 2010
REPORT BY JOHN SPENCER

Mark and myself arrived at the RSL at 5pm to set up for the Social evening. The day had been very cold and the previous day was one of the coldest June days on record. We mentioned that the weather would keep a few people away tonight. Well we could not have been more wrong. We had a great attendance of 56 people showing that we have a lot of staunch supporters.

The audio began with Mark introducing Audrey and Jan's selections. **Audrey** chose *You're Nobody 'Till Somebody Loves You* and *Strangers In The Night*. **Jan's** selection was *Something* and *That's Life*. Next was Ralf who gave us a few bars of his first choice *The Tender Trap* followed by *East of the Sun*. **Onre** was next with *Where or When* and *It Happened in Monterey*. Finally **Noel** gave us **Soliliquy** and **I Will Drink The Wine**. A great selection of music really enjoyed by all. Thank you to all the presenters.

The DVD was the Main Event from Madison Square Garden recorded in 1974 with a great introduction by **Howard Cosell**. Among his words were that New York is a City whose landmarks are famous all over the world and Madison Square Garden has created and housed so many champions and tonight the Garden is presenting the most enduring champion of them all, **Frank Sinatra**. What an introduction! In front of 20,000 people, there was our idol on stage in the round looking very fit and well. He sang at his very best accompanied by **Woody Herman's Orchestra, The Thundering Herd**. He drove the fans wild and had them dancing in the aisles. A great concert. Thank you Mark.

The Committee is currently discussing this year's Dinner Dance which will be on Saturday 12 December at Box Hill RSL. More details will be available in the next issue of the Newsletter. So watch this space!!!

At our October evening, there will be no audio presentations. Geof Hawkins will be introducing a DVD he has put together, which contains all the action from the 1974 Concert here in Melbourne. Be there to hear what all the commotion was about. Something really different.
John Spencer

September of My Years set for release on August 31, 2010

LOS ANGELES, CA - (July 20, 2010) - Nearly a half-century after its initial release, Concord Records ushers in the bittersweet season of autumn with a digitally remastered version of Sinatra's *September of My Years*. On license from Frank Sinatra Enterprises (FSE), the album is set for release on August 31, 2010.

In the spring of 1965, Sinatra huddled with his arranger and friend, Gordon Jenkins, to record *September of My Years*, a collection of 13 songs from an iconic balladeer taking stock in a life well lived and recommitting himself to making the best of the years ahead. It was an album that spawned such classics as "This Is All I Ask," "Once Upon a Time" and of course, "It Was a Very Good Year." Four Grammys and 45 years later, the 1965 album is considered one of the finest recordings of his career.

In addition to the 13 songs from the original recording, the reissue also features two bonus tracks – a live version of "This Is All I Ask" and an alternate version of "How Old Am I?," which was released as a single in 1968. The packaging also includes extensive new liner notes, an engaging mix of first-hand historical record and personal reflections penned by music journalist Stan Cornyn, who won a Grammy Award for his liner notes to the original recording.

In the decades since the original release of *September of My Years*, an entire generation has come of age and is now making its own peace with the insidious nature of time. Sinatra's songs speak as much to them as they do to listeners of a previous era.

TRACK LIST

September of My Years / How Old Am I? / Don't Wait Too Long / It Gets Lonely Early
This Is All I Ask / Last Night When We Were Young / The Man in the Looking Glass
It Was a Very Good Year / When the Wind Was Green Hello / Young Lovers / I See It Now
Once Upon a Time / September Song **BONUS TRACKS** This Is All I Ask (live) / How Old Am I?
(single version)



FS and his gal Friday, Dorothy Uhlemann,
at the Waldorf-Astoria in New York,
January 1981



Nancy Sinatra & Dorothy Uhlemann

THE ORAL HISTORY OF DOROTHY UHLEMANN

I was born in Long Island, New York. I have one brother and one sister.

It was great growing up in Long Island. We lived one block from the beach so we were always there in the summer.

It was different growing up then. You could walk to school – our parents were always on top of us – they always knew where we were.

I met my husband when he was the manager for the RKO Theater. We got married in 1957. We had 51 glorious years together.

When I got married I was working for the Flying Tigers. About a year after I got married, they transferred me to Los Angeles. I've been here ever since. Then I started working as a temp. I worked on the Judy Garland Show and The 4 Star Theater with such actors as David Niven and Dick Powell, et al. Then I ended up at Paramount. They gave me a permanent job there.

I worked there for several years.

Then I found out about the job working for Frank Sinatra. I went for the interview and they hired me. I worked for Frank Sinatra for almost 32 years, until his death in 1998.

I travelled all over the world with him. I've been in every continent. We went everywhere except Antarctica. I used to say that we would've gone there if they had a night club.

In Jerusalem, they opened the Frank Sinatra International Center – students came from all over the world.

It was exiting to walk on the Via Dela Rosa where Christ walked carrying the cross to the top where the Church of the Holy Sepulchre is located.

We went to Cairo, Egypt, Mr Sinatra performed in front of the Pyramids and the Sphinx for Mrs Sadat's Children's Charity. Before leaving Cairo, I go to ride a camel. Boy was that a little scary!

I remember being in Oslo, Norway. It stayed light there until 10.30pm. We forgot to have dinner because it was so light. In Stockholm, Sweden we visited the area called Old Stockholm. It was a really old part of town where a lot of the old foreign intrigue films were shot. It was very interesting.

We went to London and Paris countless times. I loved Dublin. Everyone reminded me of that sweet Irish actor, Barry Fitzgerald.

My husband was with me in South Africa. We were at the Sun City Hotel/ Theater in Bophuthatswana. He played golf with some of our personnel and they had to carry rocks in the pockets to shoo off the Baboons would run of course! It was there where we watched Prince Charles and Princess Diana's wedding on live television.

While we were in South Africa we went on a rhino hunt. It was amazing because the rhinos were bigger than the car. We then flew across to South America – to Brazil and Argentina.

I really liked Japan. The people were so nice there. It was hard to imagine they declared war against us.

Of course we went to Las Vegas and Atlantic City many, many times.

I met many famous people through the years – princes and princesses, sheiks, prime ministers, ambassadors and presidents.

I loved my visits to the White House. It was exciting and an honor to help Mr Sinatra with both Reagan Inaugural Shows. I was lucky to be included as a guest to a White House Special dinner for the Italian Head of State. Mr Sinatra and Perry Como performed. It was a great show.

Looking back I think that traveling to places like South Africa, Australia and Maila, etc, was overwhelming to someone from Long Island, New York. All in all, it was a great and exciting adventure.

I was so fortunate in love and in life. Working for Frank Sinatra was so wonderful. He was a very gentle gentleman. He was generous to a fault, a great humanitarian and of course was the greatest entertainer.

I was blessed with a wonderful husband. He and I were each other's best friend. We were always kind toward one another. We didn't have children and we both worked. We never fought. What was there to fight about anyway?

IN THE NEWS
THAT \$5 SHIRT? IT WAS FRANK SINATRA'S
TOM BERG, THE ORANGE COUNTY REGISTER, 23 JULY 2010

Rick Gorski walked into a neighbour's garage sale with \$5 in his pocket. And walked out with a piece of history. He'd already bought a vacuum cleaner and telephone from the couple moving out of state. This time, he spotted a white tuxedo shirt with a sign: Frank Sinatra's Shirt.

Lucinda, how do you know that's a Frank Sinatra shirt? She lifted one corner of the shirt tail. "Frank Sinatra Feb. 1987," was stitched next to "Nat Wise of London ... Sunset Strip, Calif."

How much? For you, Rick, five dollars.

When Gorski told anyone he had a Sinatra shirt, they asked: How do you know?

He finally phoned one of the most famous ateliers in the world: Anto Distinctive Shirtmakers in Beverly Hills. The Sepetjians merged with Nat Wise in 1987 and have records, in a vault, dating back to 1955.

"We know what Frank (Sinatra) wore in '60s" says Sepetjian. "What style. What fabric. We have it in the archives." He dug out the records as Gorski dug out a tape measure and magnifying glass. Tag, two inches from bottom? Seven button holes and two in the French cuff? Gathered sleeves? Double-stitched placket? He had Gorski measure the pleated breastplate and width of each diagonal pleat. "It's Frank's shirt," Sepetjian says.

In the year following February 1987, Sinatra performed 80 concerts — from Carnegie Hall to an Italian opera house. Chances are, he performed in the shirt now in Gorski's hands. Several times.

So what's it worth? Auction houses list conservative estimates for celebrity memorabilia to ensure interested buyers. An item listed at \$800-\$1,200 may fetch \$45,000. Or it might fetch \$800.

Gorski has done other homework. He found two photographs of Sinatra wearing what appears to be this shirt (rare, with its diagonal pleats). One, while receiving an N.A.A.C.P. lifetime achievement award in Los Angeles in May 1987. And one while singing with Liza Minnelli at U.C. San Diego in January 1988.

"Frank Sinatra is the ultimate American icon," Gorski says, holding the shirt in front of him before a mirror. "How can a shirt Frank Sinatra owned, one of the rarest he ever had made, be the same price as an autographed photo? It doesn't make sense."

That's why, for now, the shirt hangs in the closet. And hangs. Gorski can't sell it on eBay, he says — too complicated. And won't sell it through an auction house — too risky. He's in a pickle.

Would he give it to the Sinatra family? "If no one buys the shirt," he says. "I have so much respect for their dad, I'd give it to them." All it'd cost him is five bucks.

People may remember Joyce and Brian Granville in America. They were among the people who rented out Frank Sinatra's house in Rancho Mirage and they made a Video of the weekend. Joyce sent me the letter containing notes from Dorothy Uhlemann, who was for many years Frank's faithful Secretary. Dorothy tells of events that were shared with Frank. In the photo below are from Left to Right. Brian, Joyce, Dorothy and Ric Ross. Ric Ross has written many articles and books on Frank Sinatra. These people meet every year near to December the 12th. with a few others and celebrate all the good times they have had together and of course Frank's birthday. Thanks' Joyce & Brian.



In May I received a phone call from a member in Queensland Neil Smart who told me he would be in Melbourne in a couple of weeks, for 4 days. I asked him to contact me when he arrived. The phone call came one afternoon and he was in Burwood, just up the road from me. Neil was a Foundation Member from 1974. We had never met before as Neil left Melbourne in 1977, before I had joined the Society and moved up near Noosa. I said I would pick him up and as I had arranged to meet Ken Woolfe the following day, would he like to come with me? He was delighted as he had not seen Ken for over 30 years. So we went and had a lovely couple of hours with Ken at his home in Ivanhoe. Sadly I could not take Neil to see Gordon as Gordon was not too well after having a spell in Hospital. However we did have some time together. Then he was off back up North. I did get a photo. JOHN.



THE SINATRA MASTERPIECES

NUMBER 8: "Guess I'll Hang My Tears Out To Dry"

By Edward Sharp (SMS Member)

It's extraordinary how, in compiling this series of monographs about the great Sinatra recordings, I have uncovered so many interesting background stories and situations which have directly affected the individual performances themselves. Whether it was Sinatra himself calling up Hugh Martin to seek his agreement to alter the lyrics of "Have Yourself a Merry Little Christmas", or the magnificent but "lost" version of "Where or When", or his decision to record only the verse of "Stardust", it is clear that the background factors which often influenced many of his superb recordings occurred often by chance, sometimes by calculation, but had a significant impact on the final result. The performance which is the subject of this analysis similarly possesses an unusual scenario in at least two respects.

As we all are aware, "Guess I'll Hang My Tears Out To Dry" was written by the familiar team of Sammy Cahn (lyrics) and Jule Styne (music). The date of origin was 1944 and research indicates that the song was composed for a show that was designed for Broadway but was abandoned after 14 performances during its Philadelphia tryout in November of that year. The show was called "Glad To See Ya" and despite extensive investigation very little information has been forthcoming about the show itself or its production. What we do know is that Sinatra first recorded the song less than two years later on July 30th in 1946 on the Columbia label, but this version is not the one on which I want to concentrate. This is another case of Sinatra "rescuing" a quality song from the graveyard, just as he did with "Here's That Rainy Day", thus demonstrating a profound respect and affection for material which might otherwise have been lost to us all, as well as a remarkable "ear" for musical quality.

The story regarding the pre-eminent version of "Guess I'll Hang My Tears Out To Dry" is a particularly fascinating one. In 1958 Sinatra and Nelson Riddle created what many regard as their collective masterwork - the "Only The Lonely" album. Riddle, who had lost both his mother and his 3 year old daughter within the previous three months, generated a series of marvellous arrangements which cloaked Sinatra's voice in a manner which remains almost unparalleled. Unusually, whereas his albums at that time were recorded over three or four nights, "Only The Lonely" took a month and a half. And of all the titles on the album, "Guess I'll Hang My Tears Out To Dry" probably created the most difficulty, as Al Viola - Sinatra's favourite guitarist later explained.

What apparently happened was that Riddle wrote the arrangement in the key of B major (though the original sheet music shows the key as being C major). When Viola arrived for the recording on May 8th he

discovered that another guitarist - George van Eps - was there and was expected to play the verse; however, because the arrangement called for a low F sharp on the guitar (a note very difficult to play because it interferes with other chord progressions) a second take was made. This was deemed unsatisfactory and so another recording session was booked for May 29th. Viola recalled that although the session was booked for 8.00 p.m. he was working until 6 o'clock, and had to rent a gut guitar from a store on Sunset and Vine to make the session time. When he arrived he found that "Tears" was to be re-recorded, and that he was asked to play the verse. So he did, and managed by innate skill to play the note written by Riddle (who was unaccustomed to writing for the guitar), and the track was recorded in one take. Sinatra is alleged to have immediately congratulated Viola in his customary manner ("Yeah, Dago! That was clean!").

There is a postscript to the story ...it seems that on May 29th Nelson Riddle was unable to conduct the session because he had been booked to do a tour of Canada with Nat Cole, so on that day the baton was passed to Felix Slatkin whom Sinatra greatly admired as a result of the "Close To You" album which featured the Hollywood String Quartet led by Slatkin. After the session ended (with seven full takes in the bag in under three hours- an unprecedented number), Sinatra joined Felix and his wife, Eleanor, for a bite to eat and congratulated them on their contribution to the session.

And what about the performance? Well, it is yet another immortal rendition by a man at the top of his form, and at the peak of his career. The song is taken at a slow tempo, with a voice- and- guitar- only verse, a verse which sets the lyric scene so clearly "When I want rain, I get sunny weather", portraying the after effects of a poignant and doomed love affair. Nobody before, and certainly nobody since has generated those feelings of loss and melancholy like Sinatra. His voice - soaring effortlessly along Styne's demanding melodic lines - captures all the sadness inherent in Sammy Cahn's painful lyric, and delivers a majestic masterpiece in a little more than three minutes. This song is difficult to sing, not only because it hovers around the lower register, but also because there are three octave jumps that demand perfect vocal control, but Sinatra accomplishes the tricky demands of the melody without any trouble at all. Riddle's orchestration fits him perfectly, from the muted guitar verse to the plaintive string conclusion. I have been listening to this recording for nearly fifty years and it never fails to stir me. I hope it does the same for you, too.