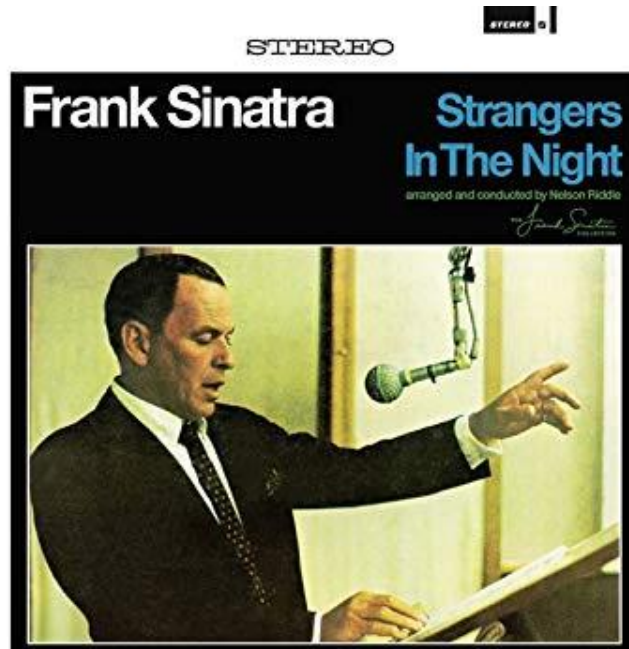


**“Strangers in the Night”** was released in May 1966.

- It is credited to Bert Kaempfert with English lyrics by Charles Singleton and Eddie Snyder, but there is plenty of controversy over who actually wrote the song.
- The track was recorded on April 11, 1966, one month before the rest of Sinatra's album, which also used the title. Hal Blaine was the drummer on the record and Glen Campbell played rhythm guitar. At the session an angry Sinatra turned on Campbell, who had been brought in at the last moment. Campbell did not know the song and busked his way through the first take while listening to the tune.



Sinatra was used to recording in a single take, and when told he would have to sing it again, he glared at Campbell and shouted, “Is that guy with us or is he sleeping?”.

- One of the most memorable and recognizable features of the record is Sinatra’s scat improvisation of the melody (on take two) with the syllables “doo-be-doo-be-doo” as the song fades to the end. For the CD *Nothing but the Best*, the song was remastered and the running time is 2:45 instead of the usual 2:35. The extra ten seconds is just a continuation of Sinatra’s scat singing.
- Sinatra despised the song, calling it at one time “a piece of shit” and “the worst fucking song that I have ever heard”. He was not afraid to voice his disapproval of playing it live. In spite of his contempt for the song, for the first time in 11 years he had a #1 hit, and it remained on the charts for 15 weeks.

**“The Way You Look Tonight”** is a song from the film *Swing Time* that was performed by Fred Astaire and written by Dorothy Fields and Jerome Kern. It won the Academy Award for Best Original Song in 1936. Fields remarked, “The first time Jerry played that melody for me I went out and started to cry. The release absolutely killed me. I couldn’t stop, it was so beautiful.”

- In the movie, Astaire sang “The Way You Look Tonight” to Ginger Rogers while she was washing her hair in an adjacent room. His recording reached the top of the charts in 1936. Other versions that year were by Guy Lombardo and by Teddy Wilson with Billie Holiday.
- The most popular and imitated version was recorded by Frank Sinatra with the Nelson Riddle orchestra in 1964.

**“On the Sunny Side of the Street”** is a 1930 song composed by Jimmy McHugh with lyrics by Dorothy Fields. Some authors say that Fats Waller was the composer, but he sold the rights to the song. It was introduced in the Broadway musical *Lew Leslie’s International Revue* starring Harry Richman and Gertrude Lawrence.

- Richman and Ted Lewis enjoyed hit records with the song in 1930.
- “On the Sunny Side of the Street” was featured in Frank Sinatra’s 1961 studio album, *Come Swing with Me!*.

**“All of Me”** is a song featured in Frank Sinatra's 1954 album, *Swing Easy!*.

- Sinatra also performed this song live on his album *Red Norvo Quintet: Live in Australia*. Count Basie and his orchestra performed this song in an instrumental on Sinatra’s 1966 live album, *Sinatra at the Sands*.
- Gerald Marks and Seymour Simons wrote the words and music of “All of Me” in 1931. “All of Me” first came to public awareness when a performance by Belle Baker was broadcast over the radio in 1931. Paul Whiteman and His Orchestra recorded the song on December 1 that year, with vocalist Mildred Bailey; this went to the top of the US pop charts. Within weeks, another two versions were in the charts, with a Louis Armstrong rendition also reaching No. 1, and Ben Selvin and His Orchestra peaking at No. 19. The song was used in the 1932 film *Careless Lady*. In the view of critic Ted Gioia, the definitive version was sung by Billie Holiday in 1941: “she staked a claim of ownership that no one has managed to dislodge in subsequent years”. Two years later, Lynne Sherman’s recording with Count Basie and His Orchestra reached No. 14 in the charts.
- Frank Sinatra recorded several versions of “All of Me”. His 1948 release peaked at No. 21. He also sang it in the film *Meet Danny Wilson* (1952), pictured to the right, which may have helped Johnnie Ray’s rendition up to No. 12 in the charts that year.



**“I’ve Got The World on a String”** is a 1932 popular jazz song composed by Harold Arlen, with lyrics written by Ted Koehler. It was written for the twenty-first edition of the Cotton Club series which opened on October 23, 1932, the first of the Cotton Club Parades.

- The song was introduced and recorded by Cab Calloway. Bing Crosby recorded the song on January 26, 1933 with the Dorsey Brothers and their Orchestra. The song was one of the first recorded by Frank Sinatra when he transferred to Capitol Records in 1953. His recording on April 30, 1953 with an orchestra conducted by Nelson Riddle reached #14 on Billboard's most played list.

**“High Hopes”** is a song first popularized by Frank Sinatra, with music written by James Van Heusen and lyrics by Sammy Cahn. It was introduced by Sinatra and child actor Eddie Hodges in the 1959 film *A Hole in the Head*, nominated for a Grammy and won an Oscar for Best Original Song at the 32nd Academy Awards.

- “High Hopes” was recorded by Sinatra in 1959 in a hit version featuring a children’s chorus, which was later included in his 1961 album *All the Way* (this version is not the version that appeared in the film, as the film version paired



Sinatra with Eddie Hodges rather than with a children's chorus). The tune reached #30 on the Billboard Hot 100. The track peaked at #6 in the UK Singles Chart. Sinatra also recorded a version of the tune with different lyrics which was used as the theme song for the 1960 Presidential Campaign of John Kennedy.

**“My Funny Valentine”** is a show tune from the 1937 Richard Rodgers and Lorenz Hart musical *Babes in Arms* in which it was introduced by former child star Mitzi Green.

- The song became a popular jazz standard, appearing on over 1300 albums performed by over 600 artists. In 2015, it was announced that the Gerry Mulligan quartet featuring Chet Baker's version of the song was inducted into the Library of Congress’s National Recording Registry for the song’s “cultural, artistic and/or historical significance to American society and the nation’s audio legacy”. Mulligan also recorded the song with his Concert Jazz Band in 1960.
- The song is usually performed in C Minor, although for vocalists the key of B Minor is fairly common. Frank Sinatra recorded the song in B Minor, and the



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theatrical version was also in B Minor. Ella Fitzgerald recorded the song in G Minor.

- It was featured in Frank Sinatra's 1954 album *Songs for Young Lovers*. Sinatra recorded the song under Reprise Records as well, however, this rendition was unreleased until 2009's *Seduction: Sinatra Sings of Love*.

**"Where or When"** is also from the 1937 Rodgers and Hart musical *Babes in Arms*.

- It was first performed by Ray Heatherton and Mitzie Green. That same year, Hal Kemp recorded a popular version. It also appeared in the film version of *Babes in Arms* two years later.
- Dion and the Belmonts released a successful cover of the song, which reached number 3 on the Billboard Hot 100 in January 1960. In 1963, The Lettermen released their version as a single, which peaked at number 98 on the Hot 100. The song was used for the 1992 biopic *Sinatra*, starring Philip Casnoff; in the film, Frank Sinatra performs the song on stage at the Paramount Theatre.
- "Where or When" is featured in the 1950 album *Dedicated to You*.
- Sinatra rerecorded this song in his 1958 Capitol album, *Frank Sinatra Sings for Only the Lonely*.
- This song was performed by Sinatra several times in concert. Accordingly, "Where or When" appears in several live albums such as *Sinatra at the Sands*, *Sinatra Saga*, *Sinatra 80th: Live in Concert*.
- Again under Capitol, in 1994, Sinatra rerecorded this song along with Steve Lawrence and Eydie Gormé for his album, *Duets II*.



**"Let's Face the Music and Dance"** is a song written in 1936 by Irving Berlin for the film *Follow the Fleet*, where it was introduced by Fred Astaire and featured in a celebrated dance duet with Astaire and Ginger Rogers.

- It is also used in *Pennies from Heaven*, where Astaire's voice is lip-synched by Steve Martin, and in a celebrated Morecambe and Wise sketch involving newsreader Angela Rippon.
- "Let's Face the Music and Dance" is featured in Frank Sinatra's 1961 Reprise album, *Ring-a-Ding-Ding!*. Sinatra later used this song for his 1980 album, *Trilogy: Past Present Future*. This song was one of the few selections from Sinatra's career that was used for the soundtrack of the Broadway musical *Come Fly Away*.

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**“Makin’ Whoopee”** is a jazz/blues song, first popularized by Eddie Cantor in the 1928 musical *Whoopee!*. Gus Kahn wrote the lyrics and Walter Donaldson composed the music for the song as well as for the entire musical.

- The title is a euphemism for sexual intimacy (if you didn’t already know), and the song has been called a “dire warning”, largely to men, about the “trap” of marriage. “Makin’ Whoopee” begins with the celebration of a wedding, honeymoon and marital bliss, but moves on to babies and responsibilities, and ultimately on to affairs and possible divorce, ending with a judge’s advice.
- “Makin’ Whoopee” is a song featured in Sinatra’s 1956 album *Songs for Swingin’ Lovers!*. This rendition of the song was featured in the compilation album *Tell Her You Love Her*.
- Sinatra later rerecorded this song under Reprise in his live album, *Sinatra at the Sands*.

**“It’s All Right With Me”** is a popular song written by Cole Porter, for his 1953 musical *Can-Can*, where it was introduced by Peter Cookson as the character Judge Aristide Forestier.

- The song is also used in the Cole Porter musical *High Society*.
- Sinatra recorded the song for the film version of *Can-Can* in 1960 (pictured below), and again in 1984 for *L.A. Is My Lady*, his last solo album.



**“I Get a Kick Out of You”** is a song by Cole Porter, which was first sung in the 1934 Broadway musical *Anything Goes*, and then in the 1936 film version. Originally sung by Ethel Merman, it has been covered by dozens of prominent performers, including Frank Sinatra and Ella Fitzgerald.

- Sinatra recorded both pre-Code and post-Code versions (with and without the cocaine reference): the first in 1953 and the second in 1962. On a recording live in Paris in 1962, Sinatra sings the altered version with the first line as “Some like the perfume from Spain”. Other Porter-approved substitutions include “whiff of Guerlain”. There is also a version with the “Some like the bop-type refrain” on *Sinatra and Swingin’ Brass*.

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**"I Love Paris"** is a popular song written by Cole Porter and published in 1953. The song was introduced by Lilo in the musical *Can-Can*.

- Frank Sinatra & Maurice Chevalier sang the song in the 1960 film *Can-Can*, and Sinatra also re-recorded it as a solo recording the same year. This version was released on his *Sinatra Sings of Love and Things* album in 1962, and included as a bonus track on the *Come Fly with Me* CD.

**"How About You?"** is a popular song composed by Burton Lane, with lyrics by Ralph Freed. It was introduced in the 1941 film *Babes on Broadway* by Judy Garland and Mickey Rooney.

- The lyrics of the song are often changed depending on the recording artist. In its original form it is a humorous romantic duet, though rarely has it been recorded that way. Certain lyrics, especially those with topical references, are often changed based on the time of the performance's release. For example, the line "Franklin Roosevelt's looks give me a thrill" was changed to "James Durante's looks" in a 1950s recording by Sinatra, though he did sing it in its original form with Dorsey back in the 1940s.
- Sinatra recorded it for *Songs for Swingin' Lovers* (1956) and *The Legendary Sides* (1997) with Tommy Dorsey.

**"Chicago"**, which is more properly called **"My Kind of Town"** and also, frequently, **"My Kind of Town (Chicago Is)"** is a popular song composed by Jimmy Van Heusen, with lyrics by Sammy Cahn.

- The song was originally part of the musical score for *Robin and the 7 Hoods*, a 1964 musical film starring several members of the Rat Pack. It was nominated for the 1964 Academy Award for Best Original Song but lost to "Chim Chim Cher-ee" from *Mary Poppins*.
- "My Kind of Town" made a minor appearance on the U.S. pop charts, reaching #110 in 1964. It was the second of two charting songs about Chicago recorded by Sinatra. The other was "Chicago (That Toddlin' Town)" from 1957, which reached U.S. #84.



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**“South of the Border”** describes a trip to Mexico, written by Jimmy Kennedy and Michael Carr and published in 1939 for the film of the same name starring country star Gene Autry.

- In the lyrics, a man looks back with regret and pain for having lied to the woman he can't forget (“...and now as I wander, my thoughts ever stray...”) and returned far too late, to discover she had become a nun. The lyric is in juxtaposition with the music, which swings with syncopated joy.
- The song was a hit in 1939 for Shep Fields, vocal by Hal Derwin. Other successful recordings in 1939 were by Guy Lombardo, Gene Autry, Ambrose (vocal by Denny Dennis) and Tony Martin.
- Frank Sinatra recorded the song on April 30, 1953 for Capitol Records and it reached the Billboard charts with a top position of #18 in a 4-week stay.
- Members of the Western Writers of America chose it as one of the Top 100 Western songs of all time.

**“Chicago (That Toddlin’ Town)”** was written by Fred Fisher and published in 1922. The original sheet music variously spelled the title “Todd’ling” or “Toddling”. The song has been recorded by many artists, but the best-known version is by Sinatra. The song mentions evangelist Billy Sunday as having not been able to “shut down” the city.

- The song made a minor appearance on the U.S. pop charts, reaching #84 in the fall of 1957. It was the first of two charting songs about Chicago recorded by Sinatra. The other was “My Kind of Town” from 1964, which reached U.S. #110.
- It was performed by Frank Sinatra in a 1957 movie in which he starred, *The Joker Is Wild* (below). His separately-recorded rendition (i.e. not the same version that is in the film – also 1957) is the only charting version of the song.



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**“L.A. Is My Lady”** was written by Alan and Marilyn Bergman, Quincy Jones, and Peggy Lipton Jones for Sinatra’s 59<sup>th</sup> and final solo studio album.

- The album was released in 1984 and produced by Quincy Jones. While the album was Sinatra’s last (excluding the *Duets* albums), he recorded five further songs, only four of which have been officially released.
- The album came after an album of duets between Sinatra and Lena Horne – instigated by Jones – was abandoned after Horne developed vocal problems and Sinatra, committed to other engagements, couldn’t wait to record. This was the first studio album Sinatra had recorded with Jones since 1964’s *It Might as Well Be Swing*.
- The sessions were filmed, with a small audience, and released as *Frank Sinatra: Portrait of an Album* (1985). The documentary shows Sinatra meeting Michael Jackson for the first time, with Jones affectionately calling Jackson “Smelly”.
- Eddie Van Halen, Donna Summer, Michael McDonald and David Lee Roth make cameo appearances in the video for “L.A. Is My Lady”, which in turn made moderate rotation on the fledgling MTV Network.
- Despite its title, the album was mostly recorded in New York City. The album peaked at #58 on the Billboard 200 and #8 on the Top Jazz Albums chart.

**“Theme from New York, New York”** (or “New York, New York”) is the theme song from the Martin Scorsese film *New York, New York* (1977) composed by John Kander, with lyrics by Fred Ebb. It was written for and performed in the film by Liza Minnelli. It remains one of the best-known songs about New York City. In 2004 it finished #31 on AFI’s 100 Years...100 Songs survey of top tunes in American Cinema.

- In 1979, “Theme from New York, New York” was re-recorded by Frank Sinatra for his album *Trilogy: Past Present Future* (1980) and has since become closely associated with him. He occasionally performed it live with Minnelli as a duet. Sinatra recorded it a second time for his 1993 album *Duets*, with Tony Bennett.
- The song did not become a popular hit until it was picked up in concert by Frank Sinatra during his performances at Radio City Music Hall in October 1978. (It was not even nominated for the Academy Award for Best Song). Subsequently, Sinatra recorded it in 1979 for his 1980 *Trilogy* set (Reprise Records), and it became one of his signature songs. The single peaked at #32 in June 1980, becoming his final Top Forty charting hit. It was also an Adult Contemporary hit, reaching #10 in the US and #2 in Canada. The song made a minor showing in the UK (#59), however, recharted several years later and reached #4 in 1986. The song was nominated for a Grammy Award for Best Pop Vocal Performance, Male and Sinatra made two more studio recordings of the song in 1981 (for his NBC TV special *The Man and His Music*) and 1993 (for Capitol Records). From the latter, an electronic duet with Tony Bennett was produced for Sinatra's *Duets* album.
- The lyrics of the Sinatra versions differ slightly from Ebb’s original lyrics. Notably, the phrase “A-number-one”, which does not appear at all in the original



lyrics, is sung twice at the song's rallentando climax. (Ebb has said he didn't like Sinatra's use of "A-number-one"). The phrase is both the first and fourth on a list of three superlative titles the singer strives to achieve – "A-number-one, top of the list, king of the hill, A-number-one" – where Ebb's original lyrics (performed by Minnelli) were "king of the hill, head of the list, cream of the crop, at the top of the heap".

- Despite Sinatra's version becoming more familiar, Minnelli had two of the tune's most memorable live performances – during the July 4, 1986 ceremony marking the rededication of the Statue of Liberty after extensive renovations, and in the middle of the seventh inning at Shea Stadium during a New York Mets game, that was the first pro sports event in the metro area after the September 11, 2001 attacks. She also sang it at Los Angeles Memorial Coliseum during the 1984 Summer Olympics opening ceremony, accompanied by 24 pianos and strobe lights.



### Pronunciation Side-note

<p><b>Juliet Prowse</b> rhymes with the s in <i>house</i> not the z in <i>browse</i>. <b>Gina Lollobrigida</b> has the g in <i>bridge</i> as in <i>Lo-lo-bridge-ee-da</i>.</p>
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**"Lean Baby"** is a song released as a single during the Capitol years. It was one of the songs recorded during Sinatra's first session with Capitol Records.

- The song is featured in the CD re-release of Frank Sinatra's 1962 album *Point of No Return*.

**"I Believe"** is a song Frank Sinatra recorded under both Columbia Records and Capitol Records.

- This song was first recorded by Sinatra for the soundtrack to the film *It Happened in Brooklyn*. This performance was released as a single in 1947 along with the B-side "Time After Time". This song peaked at #5 on the charts of that year, while its B-side peaked at #16.
- In 1957, Sinatra later recorded the song again under Capitol Records, recording many of his Columbia classics with new Nelson Riddle arrangements.

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**“Let’s Get Away from It All”** is a song that Frank Sinatra with Tommy Dorsey and his orchestra.

- It was later rerecorded to be featured in Sinatra's 1958 Capitol album *Come Fly With Me*.

**“I Only Have Eyes for You”** is a love song by composer Harry Warren and lyricist Al Dubin, written for the film *Dames* (1934) where it was introduced by Dick Powell and Ruby Keeler.

- The song is a jazz standard, and has been covered by numerous musicians. Successful recordings of the song have been made by Ben Selvin (in 1934), Peggy Lee (in 1947), The Lettermen (in 1966), Art Garfunkel (in 1975), The Three Degrees (in 1982), and Rod Stewart (in 2003), among others. Perhaps the best known and most acclaimed version is the “otherworldly” 1959 recording by doo-wop artists The Flamingos, which was inducted into the Grammy Hall of Fame in 2003, and listed as #157 in *Rolling Stone* magazine’s 500 Greatest Songs of All Time (2004).
- “I Only Have Eyes for You” is featured in Frank Sinatra’s 1962 Reprise album *Sinatra-Basie: An Historic Musical First*.
- A live version of this song can be found on the 1994 live album, *Sinatra Saga*.

**“Something Wonderful Happens in Summer”**, by Joe Bushkin and John DeVries, was recorded for Capitol in 1957 and again in 1962. This song is a bit of a deep cut.

**“Summer Wind”** is an adult contemporary song written by Johnny Mercer in 1966. The song was first recorded Wayne Newton and later by Frank Sinatra, and even later by several others including the song’s writer, Johnny Mercer.

- The Sinatra cover, at a time ranked number one on the Easy Listening chart, has become the most famous version of “Summer Wind”, used in commercials, films, and television shows.
- Along with Julio Iglesias, Sinatra rerecorded this song under Capitol Records for his 1993 album, *Duets*.

**“Indian Summer”** is a jazz standard originally written as a piano piece by the prolific composer Victor Herbert. Al Dubin later wrote the lyrics.

- Herbert composed the tune in 1919, but it did not become a standard until much later. Sheet music exists for Everett Hoagland and Don Reid versions, dating to 1934 and 1939 respectively, but the provenance of the second of these, at least, is doubtful, as Reid may not even have formed an orchestra until 1944.
- Dubin wrote his lyrics for the song in 1939, and in the same year Tommy Dorsey’s orchestra had a number one hit with it on the Billboard singles chart.
- “Indian Summer” is featured in Sinatra’s 1968 album, *Francis A. & Edward K.*

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**“(Love Is) The Tender Trap”** is a pop song composed by Jimmy Van Heusen, with lyrics by Sammy Cahn.

- It was written for the 1955 film *The Tender Trap*, where it was introduced by Debbie Reynolds and Frank Sinatra, who each sing the song separately. It was nominated for the Academy Award for Best Original Song, but lost to “Love Is a Many-Splendored Thing” from the movie of the same name.
- A version by Frank Sinatra became a major hit in the United Kingdom, peaking at no. 2 in February 1956. It reached no. 7 in the US charts.
- A live version can be found on the live Reprise album, *Sinatra '57 in Concert*.



**“Should I?”** is from Sinatra’s 1950 studio album, *Sing and Dance with Frank Sinatra*.

- It was featured heavily in the 1930 film *Lord Byron of Broadway*, where it was sung separately by both Charles Kaley and Ethelind Terry. Music by Nacio Herb Brown, lyrics Arthur Freed.

**“Can I Steal a Little Love?”** is a song Frank Sinatra recorded under Capitol Records.

- This song, arranged by Nelson Riddle, peaked at #20 at the charts of 1956. The song was released as a single with a B-side of “Your Love for Me”, a song that peaked at #60.

**“Same Old Song and Dance”** is a Sammy Cahn–Jimmy Van Heusen song featured in Sinatra’s 1959 album, *Come Dance with Me!*.

**“You’re Cheatin’ Yourself (If You’re Cheatin’ on Me)”** was written by Al Hoffman and Dick Manning and was recorded by Sinatra in 1957.

**“Love and Marriage”** is a song with lyrics by Sammy Cahn and music by Jimmy Van Heusen.

- Improbably, the song was introduced by Frank Sinatra in the 1955 television production of Thornton Wilder’s *Our Town* that aired on *Producers’ Showcase*. Sinatra went on to record two versions of the song. The first was recorded for Capitol Records on August 15, 1955, released on the 1956 album *This Is Sinatra!*, and became a major chart hit. (A competing version by Dinah Shore also achieved popularity.) The second version was recorded for the Reprise Records album *A Man and His Music* on October 11, 1965. The Capitol version was later used as the theme song for the 1987–97 Fox TV sitcom *Married... with Children*.

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- Although both versions were arranged by Nelson Riddle, there are many slight but noticeable differences. For instance:
  1. In the Capitol version, the opening lyrics are “Love and marriage. Love and marriage go together like a horse and carriage”. In the Reprise version, the opening lyrics are “Love and marriage. Love and marriage. They go together like a horse and carriage”.
  2. The Capitol version includes a crescendoing instrumental bridge which was later played over the closing credits of *Married... with Children*. This bridge is missing from the Reprise version.
  3. In the Reprise version, Sinatra ends the song by saying (not singing) “No, sir”. The ending of the Capitol version is an instrumental version of “Shave and a Haircut” with a bassoon playing the final two notes solo – a C flat and a B flat. (Traditionally, when played in B  $\flat$  major, the last two notes of “Shave and a Haircut” are an A natural and a B flat.)

**“The Lady Is a Tramp”** is a show tune from the 1937 Rodgers and Hart musical *Babes in*



*Arms* (the third in *My Way*), in which it was introduced by former child star Mitzi Green. This song is a spoof of New York high society and its strict etiquette (the first line of the verse is “I get too hungry for dinner at eight...”) and phony social pretensions. It has become a popular music standard.

- Early recordings from 1937 include one by Tommy Dorsey and His Orchestra (featuring Edythe Wright on vocals), Midge Williams and Her Jazz Jesters, Sophie Tucker, and Bernie Cummins on the Vocalion records label. Lena Horne recorded the song with the Metro-Goldwyn-Mayer Studio Orchestra on March 30, 1948. Her performance appeared in the film *Words and Music*, a fictionalized biography of the partnership of Rodgers and Hart.
- The song was also used in the film version of *Pal Joey* starring Frank Sinatra, Rita Hayworth and Kim Novak. Joey Evans (Sinatra) sings the song to Vera Simpson (Hayworth) as he tries to entice the wealthy widow Simpson into financing Evans’ dream of owning his own night club. (This is the image below.)
- It was recorded by Frank Sinatra, Ella Fitzgerald, Buddy Greco, Bing Crosby and Pat Suzuki in the 1950s and Shirley Bassey in the 1960s, becoming a signature song for Sinatra. Sinatra sang the song with new lyrics as “The Gentleman Is a Champ” at tribute events for Spiro Agnew and Orson Welles.



**"That Old Black Magic"** is a 1942 popular song written by Harold Arlen (music), with the lyrics by Johnny Mercer.

- They wrote it for the 1942 film *Star Spangled Rhythm* when it was sung by Johnny Johnston and danced by Vera Zorina. The song was nominated for the Academy Award for Best Original Song in 1943 but lost out to "You'll Never Know".
- It was first recorded by Gordon Jenkins and his Orchestra on July 9, 1942, and was released as a single by Judy Garland in January, 1943 – in advance of the movie's release. Five other recordings (also made in 1942) followed within the next two weeks.
- Frank Sinatra recorded the song twice: once as a ballad for Columbia, and again in 1961 in a lightly swinging arrangement for Capitol (featured on *Come Swing with Me!*.) Sinatra also sang a slightly altered version of the song titled, "That Old Jack Magic" at the inaugural gala he held for John F. Kennedy the night before Kennedy was inaugurated as the thirty-fifth President of the United States.

**"Witchcraft"**, from 1957, was composed by Cy Coleman with lyrics by Carolyn Leigh. It was released as a single by Sinatra and reached number six in the U.S., spending sixteen weeks on the charts.

- Elvis Presley sang this song in *The Frank Sinatra Timex Show: Welcome Home Elvis*.
- Sinatra recorded "Witchcraft" three times in a studio setting. The first recording was in 1957, for his single release, and was later released on his compilation album *All the Way* (1961). Sinatra re-recorded "Witchcraft" for 1963's *Sinatra's Sinatra*, and finally recorded it as a duet with Anita Baker for *Duets* (1993).

**"I've Got You under My Skin"** was written by Cole Porter in 1936.

- It was introduced that year in the Eleanor Powell musical film *Born to Dance* in which it was performed by Virginia Bruce. It was nominated for the Academy Award for Best Original Song that year. It became a signature song for Frank Sinatra, and, in 1966, became a top 10 hit for the Four Seasons.
- Sinatra first sang the song on his weekly radio show in 1946 as the second part of a medley with "Easy to Love". He sang it with a big band in an arrangement by Nelson Riddle. Riddle was a fan of Maurice Ravel and said that this arrangement was inspired by the Boléro. Sinatra aficionados usually rank this as one of his finest collaborations with Riddle's orchestra. The slide trombone solo is by Milt Bernhart. Sinatra usually included the song in his concerts, – a tradition carried on by his son, Frank Sinatra Jr.
- Sinatra re-recorded "I've Got You under My Skin" for the album *Sinatra's Sinatra* (1963), an album of re-recordings of his favorites. This time the trombone solo was by Dick Nash because Bernhart was unavailable.
- A live version of the song appears on the 1966 album *Sinatra at the Sands* with Count Basie and his orchestra.
- Another version of the song is an electronically assembled duet featuring Sinatra and U2 lead singer Bono on Sinatra's 1993 *Duets* album.

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**“All the Way”** is a 1950s pop song made famous by Frank Sinatra and covered since by many musicians.

- Sinatra’s version was published in 1957 by Maraville Music Corporation. The music was written by Jimmy Van Heusen with lyrics by Sammy Cahn. It was introduced in the film *The Joker Is Wild*. Sinatra also had the best-selling recorded version of the song. Aside from this song, he also sang “Chicago (That Toddlin’ Town)” for the movie. It wound up as the flipside of “All the Way” when Capitol Records released the song as a single. The single reached #15 in sales and #2 in airplay in Billboard’s charts. The track peaked at #3 in the UK Singles Chart.
- The song received the 1957 Academy Award for Best Original Song.

**“Drinking Again”** is a 1962 torch song with lyrics by Johnny Mercer and music by Doris Tauber.

- This song is featured in Frank Sinatra’s 1967 Reprise album, *The World We Knew*.

**“Guess I’ll Hang My Tears Out to Dry”** is a 1944 torch song and jazz standard, with music by Jule Styne and lyrics by Sammy Cahn.

- It was introduced on stage by film star Jane Withers in the show *Glad to See You*, which closed in Boston and never opened on Broadway. Styne and Cahn had previously written songs for several of Withers’ films.
- “Guess I’ll Hang My Tears Out to Dry” was recorded by Sinatra for the 1949 album, *Frankly Sentimental*. It was also featured in Frank Sinatra’s 1958 Capitol album *Frank Sinatra Sings for Only the Lonely*.
- Sinatra rerecorded the song again, this time in a melody of it and “In the Wee Small Hours of the Morning” featuring Carly Simon, for his Capitol album, *Duets*.

**“One for My Baby (and One More for the Road)”** was written by Harold Arlen and Johnny Mercer for the movie musical *The Sky’s the Limit* (1943) and first performed in the film by Fred Astaire. It was further popularized by Frank Sinatra.



- Harold Arlen described the song as “another typical Arlen tapeworm” – a “tapeworm” being the trade slang for any song which went over the conventional 32 bar length. He called it “a wandering song. [Lyricist] Johnny [Mercer] took it and wrote it exactly the way it fell. Not only is it long – forty-eight bars – but it also changes key. Johnny made it work.” In the opinion of Arlen’s biographer, Edward Jablonski, the song is “musically inevitable, rhythmically insistent, and in that mood of ‘metropolitan melancholic beauty’ that writer John O’Hara finds in all of Arlen’s music.”

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- Sinatra recorded the song several times during his career: In 1947 with Columbia Records, in 1954 for the film soundtrack album *Young at Heart*, in 1958 for *Frank Sinatra Sings for Only the Lonely*, in 1962 for *Sinatra & Sextet: Live in Paris*, in 1966 for *Sinatra at the Sands* and finally, in 1993, for his *Duets* album.

**"It Was a Very Good Year"** was composed by Ervin Drake in 1961 and originally recorded by Bob Shane with the Kingston Trio.

- It was subsequently made famous by Frank Sinatra's version in D minor, which won the Grammy Award for Best Male Vocal Performance in 1966. Gordon Jenkins was awarded Grammy Award for Best Instrumental Arrangement Accompanying Vocalist(s) for the Sinatra version. This single peaked at #28 on the U.S. pop chart and became Sinatra's first #1 single on the Easy Listening charts. That version can be found on Sinatra's 1965 album *September of My Years*, and was featured in *The Sopranos* season two opener, "Guy Walks into a Psychiatrist's Office...". A live, stripped-down performance is included on his *Sinatra at the Sands* album.
- The nostalgic, melancholic song recounts the type of girls with whom the singer had relationships at various years in his life: when he was 17, "small-town girls on the village green"; at 21, "city girls who lived up the stair"; at 35, "blue-blooded girls of independent means". Each of these years he calls "very good". In the song's final verse, the singer reflects that he is older, and in the autumn of his years, and he thinks back on his entire life "as vintage wine". All of these romances were sweet to him, like a wine from a very good (vintage) year.

**"Here's to the Losers"** is a song that was featured in Frank Sinatra's 1964 album *Softly, as I Leave You*. It was written by Robert Wells and Jack Segal.

**"You Go to My Head"** is a 1938 popular song composed by J. Fred Coots with lyrics by Haven Gillespie.

- Numerous versions of the song have been recorded, and it has since become a pop and jazz standard.
- The song is featured in Frank Sinatra's 1947 Columbia album *The Voice of Frank Sinatra*. Sinatra would later record this song under Capitol Records in his 1960 LP *Nice 'n' Easy*.

**"Somethin' Stupid"** was written by C. Carson Parks. It was originally recorded in 1966 by Parks and his wife Gaile Foote, as Carson and Gaile.

- The most successful and best-known version of "Somethin' Stupid" was issued in 1967 as a single by Nancy Sinatra and Frank Sinatra and subsequently appeared on Frank's album *The World We Knew*. Frank had played Parks' recording to his daughter's producer, Lee Hazlewood, who recalled "He asked me, 'Do you like it?' and I said, 'I love it, and if you don't sing it with Nancy, I will.' He said, 'We're gonna do it, book a studio.'" Their rendition was recorded



on February 1, 1967, after Frank had finished his collaboration with Antônio Carlos Jobim earlier in the day! (See “Dindi” and “Wave” below.) Al Casey played guitar on the recording and Hal Blaine was the drummer. Hazlewood and Jimmy Bowen were listed as the producers of the single, with arrangement by Billy Strange.

- The single spent four weeks at number 1 on the US Billboard Hot 100 chart and nine weeks atop the easy listening chart, becoming Frank’s second gold single as certified by the RIAA and

Nancy’s third. It was the first and only instance of a father-daughter number-one song in America. Nancy Sinatra has said she thinks it’s “very sweet” that some people refer to it as the “Incest Song”. The single also reached number 1 on the UK Singles Chart the same year. It was also nominated for the Record of the Year at the 10th Grammy Awards, losing to the 5th Dimension’s upbeat hit song “Up, Up and Away”.

“Nice ‘n’ Easy” is by Marilyn Keith, Alan Bergman, and Lew Spence.

- The song was released as a single in 1960 and made it to number 60 on the charts. It was also recorded by Charlie Rich in 1964, Peggy Lee in 1966, Natalie Cole in 2008, and Barbra Streisand in 2011.

“Young at Heart” is a pop standard, a ballad with music by Johnny Richards and lyrics by Carolyn Leigh.

- The song was written and published in 1953, with Leigh contributing the lyrics to what was originally a Richards instrumental called “Moonbeam”. Sinatra was the first performer to record the song, which became a million-selling hit in 1953 (and spilling over with popularity into 1954) where it reached the No. 2 spot in the Billboard charts.
- The song was such a hit that a movie that Sinatra was filming at the same time with Doris Day was renamed to the song title, and the song was included in the opening and closing credits of the movie, which was released as *Young at Heart*.



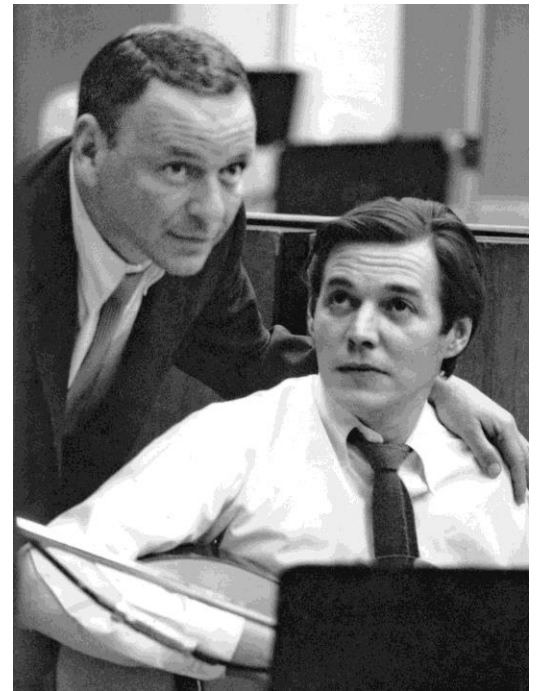
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**"You Make Me Feel So Young"** is a 1946 pop song composed by Josef Myrow, with lyrics written by Mack Gordon. It was introduced in the 1946 musical film *Three Little Girls in Blue*, where it was sung by the characters performed by Vera-Ellen and Charles Smith (their voices were dubbed by Carol Stewart and Del Porter).

- The song was recorded by Frank Sinatra in 1955 – for the 1956 album *Songs for Swinging Lovers!*. It is featured in the 2003 movie *Elf*.
- The song became a staple in Sinatra's concerts and was recorded several times and can be found in such live albums as *Sinatra at the Sands*, *Sinatra Saga*, *Sinatra '57 in Concert*, and *Live at the Meadowlands*. Sinatra also rerecorded the song with Charles Aznavour for *Duets*.

**"Dindi"** (Portuguese pronunciation: [dʒĩˈdʒi] - which sounds like Jin-jee in English) is a song composed by Antônio Carlos Jobim, with lyrics by Aloysio de Oliveira.

- It is a world-famous bossa nova standard. Jobim wrote this piece especially for the Brazilian singer Sylvia Telles. "Dindi" is a reference to a farm named "Dirindi" in Brazil, a place that Jobim and his friend/collaborator Vinicius de Moraes used to visit. In December 1966, just a short while after Telles had recorded this piece with the guitarist Rosinha de Valença, she was killed in a road accident in Rio de Janeiro.
- The song was recorded by Sinatra along with Jobim for the 1967 album *Francis Albert Sinatra & Antônio Carlos Jobim*. The tracks were arranged and conducted by Claus Ogerman, accompanied by a studio orchestra. Along with Jobim's original compositions, the album features three standards from the Great American Songbook arranged in the bossa nova style.
- Jobim had to wait for Sinatra to return from a holiday in Barbados where he was taking a mutually agreed "break" from his marriage to Mia Farrow.
- The album was recorded on January 30 and February 1, 1967, at United Western Records in Hollywood, Los Angeles. Later in the evening of February 1, Sinatra and his daughter, Nancy, recorded their single "Somethin' Stupid".



**"Wave"** (also known as "Vou Te Contar" in Portuguese) is another bossa nova song written by Antônio Carlos Jobim. Recorded as an instrumental on his 1967 album of the same name, its English lyrics were written by Jobim himself later that year.

- The English lyrics were used on the November 11, 1969 recording by Frank Sinatra, on his 1970 album *Sinatra & Company*.
- This is from a second session of collaborations that Sinatra did with Jobim – two years after the first.

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**“Dream”**, sometimes referred to as “Dream (When You’re Feeling Blue)”, is a jazz and pop standard with words and music written by Johnny Mercer in 1944. He originally wrote it as a theme for his radio program. It has been and performed by many artists, with the most popular versions of this song recorded by The Pied Pipers, Frank Sinatra, and Roy Orbison.

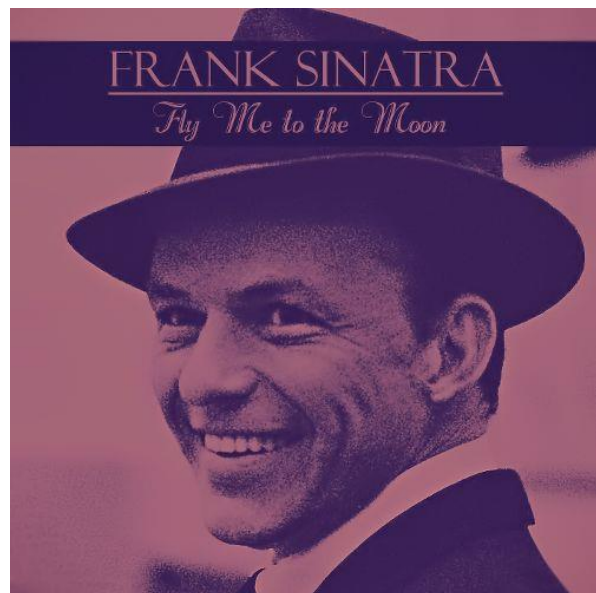
- For Capitol Records, The Pied Pipers, with lead singer June Hutton, made a version of “Dream” (with the flip side “Tabby the Cat”) which became a major hit in 1945. The Skylines, singing with Ray Anthony’s orchestra, would revive this ballad in the 1955 Fred Astaire–Leslie Caron musical film, *Daddy Long Legs*.
- Sinatra’s recording is for Columbia Records (with the Axel Stordahl Orchestra and the Ken Lane singers, with the flipside “There’s No You”. It was reissued with flipside “American Beauty Rose”) which spent 7 weeks on the charts, peaking at #5 in 1945, (as well as a version on his 1960 album for Capitol, *Nice ‘n’ Easy*).
- Johnny Preston released a version of the song on his 1960 album, *Running Bear*.
- Andy Williams released a version on his 1964 album, *The Wonderful World of Andy Williams*.
- In 1970, a vocal quartet which included lead singer Sue Allen (who sang with The Pied Pipers in the 1950s), recorded it with the same arrangement as the 1945 hit version, for Time-Life Records. On October 22, 2008, this version was used in the teaser trailer for the 2K Games BioShock sequel, BioShock 2, and featured for a brief flash during the game's opening cutscene.
- “Dream” was also recorded (on April 14, 1958) by Betty Johnson (issued by Atlantic Records with the flipside “How Much”) in a version that spent seven weeks on the charts: #19 on the Billboard chart of songs most played by disc jockeys and #58 on the Billboard top 100 chart.
- Roy Orbison included a cover of the song on his popular and critically acclaimed 1963 album for Monument Records, *In Dreams*. More recently, Orbison’s version was resurrected for the soundtrack to the 1998 film *You’ve Got Mail*.
- A lush version, with orchestrations and arrangements by Nelson Riddle can be heard on the 1964 Verve release *Ella Fitzgerald Sings the Johnny Mercer Songbook*.

**“Moonlight Serenade”** is an American swing ballad composed by Glenn Miller with subsequent lyrics by Mitchell Parish.

- It was an immediate phenomenon when released in May 1939 as an instrumental arrangement, though it had been adopted and performed as Miller’s signature tune as early as 1938, even before it had been given the name “Moonlight Serenade”.
- The song was recorded on April 4, 1939 for on RCA Bluebird. It was a Top Ten hit on the U.S. pop charts in 1939, reaching number three on the Billboard charts, where it stayed for 15 weeks. It was the number 5 top pop hit of 1939 in the Billboard year-end tally.
- It was featured in Frank Sinatra's 1966 Reprise album *Moonlight Sinatra*.

**“Fly Me to the Moon”**, originally titled “In Other Words”, is a song written in 1954 by Bart Howard. Kaye Ballard made the first recording of the song the year it was written.

- In 1954, when he began to write the song that became “Fly Me to the Moon”, Bart Howard had been pursuing a career in music for over 20 years. He played piano to accompany cabaret singers, but also wrote songs with Cole Porter, his idol, in mind. In response to a publisher’s request for a simpler song, Bart Howard wrote a cabaret ballad which he titled “In Other Words”. A publisher tried to make him change some words from “fly me to the moon” to “take me to the moon”, but Howard refused.
- Howard used his position as a piano accompanist and presenter at the Blue Angel cabaret venue to promote the song, and it was soon introduced in cabaret performances by Felicia Sanders.
- In 1960, Peggy Lee released the song on the album *Pretty Eyes*, then made it more popular when she performed it in front of a large television audience on *The Ed Sullivan Show*. As the song’s popularity increased, it became better known as “Fly Me to the Moon”, and in 1963 Peggy Lee convinced Bart Howard to make the name change official. In the early 1960s, versions of the song were released under its new name by many well-known singers, including Nat King Cole, Julie London, Sarah Vaughan, Tony Bennett, Paul Anka and Brenda Lee. Connie Francis released two non-English versions of the song in 1963: in Italian as “Portami con Te” and in Spanish as “Llévame a la Luna”.
- In 1962, Joe Harnell arranged and recorded an instrumental version in a bossa nova style. It was released as a single in late 1962. Harnell’s version spent 13 weeks on the Billboard Hot 100 chart, reaching No. 14 on February 23, 1963, while reaching No. 4 on Billboard’s Middle-Road Singles chart. Harnell’s version was ranked No. 89 on Billboard’s end of year ranking Top Records of 1963.
- Sinatra included the song on his 1964 album *It Might as Well Be Swing*, accompanied by Count Basie. The music for this album was arranged by Quincy Jones, who had worked with Count Basie a year earlier on the album *This Time by Basie*, which also included a version of “Fly Me to the Moon”. Will Friedwald commented that “Jones boosted the tempo and put it into an even four/four” for Basie’s version, but “when Sinatra decided to address it with the Basie/Jones



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combination they recharged it into a straight swinger... [which]... all but explodes with energy”.

- Bart Howard estimated that by the time Frank Sinatra covered the song in 1964, more than 100 other versions had been recorded. By 1995, it had been recorded more than 300 times.
- Sinatra’s 1964 recording became closely associated with NASA’s Apollo space program. A copy of the song was played on the Apollo 10 mission which orbited the Moon. It became the first music heard on the Moon when played on a portable cassette player by Apollo 11 astronaut Buzz Aldrin after he stepped onto the Moon.

**“This Is All I Ask”** is a pop song written by Gordon Jenkins in 1958.

- Jenkins considered this his finest composition, and he recorded it in arrangements he wrote for Nat King Cole, Harry Nilsson, Tiny Tim, Tony Bennett, and Frank Sinatra.
- The song was featured on Sinatra’s 1965 album *September of My Years*, arranged by Jenkins, which won the Grammy Award for Album of the Year. Sinatra was inspired to record *September of My Years*, an album of songs on aging, by hearing the line “Beautiful girls, walk a little slower when you walk by me” from the song.

**“The Best Is Yet to Come”** is a 1959 song composed by Cy Coleman, with lyrics written by Carolyn Leigh. It is generally associated with Frank Sinatra, who recorded it on his 1964 album *It Might as Well Be Swing* accompanied by Count Basie under the direction of Quincy Jones. It was the last song Sinatra sang in public, on February 25, 1995, and the words “The Best is Yet to Come” are etched on Sinatra’s tombstone. Although Sinatra made it popular, the song was written for and introduced by Tony Bennett (in 1962).

**“I’m Gonna Live Till I Die”** is a song Sinatra recorded under Capitol Records.

- It was written by Al Hoffman, Husband Curtis, and Walter Kent.
- While the song was released in 1955 as a Capitol single, the song was casually recorded in concert by Sinatra throughout some of his last years under Columbia Records.
- Sinatra’s studio version of the song was done with an arrangement by Dick Reynolds in 1954. This recording was released as a single in 1955 with the song “Melody of Love” as the A-side. Neither of these songs charted, however.



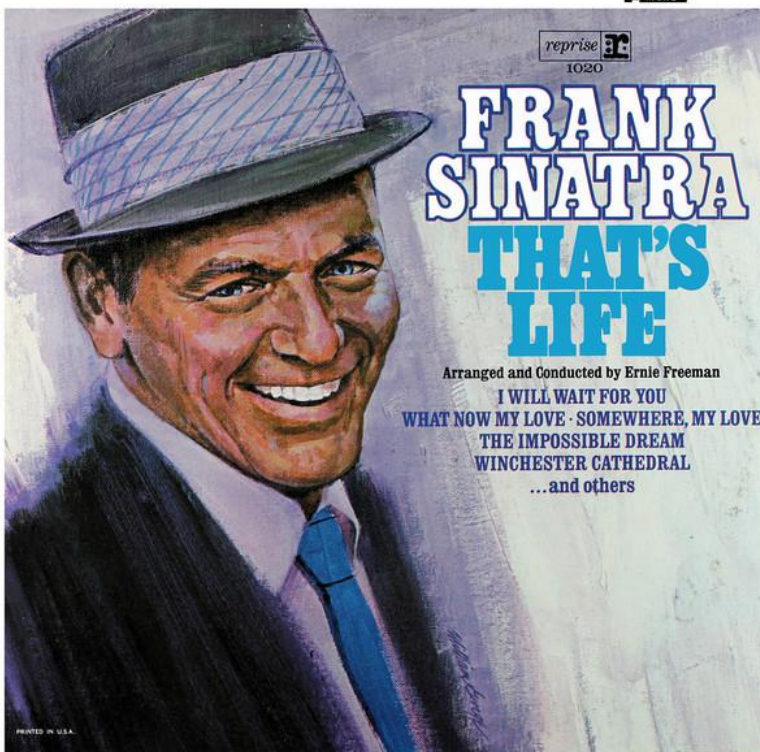
**"That's Life"** is a pop song written by Dean Kay and Kelly Gordon.

- While "That's Life" was first recorded by Marion Montgomery, the song came to the attention of Frank Sinatra when he heard O.C. Smith's chart climbing cover in his car in 1965. He stopped the car, called his daughter Nancy and told her to find the publisher of the song because he wanted to record it. She did. Sinatra first performed the song on his television special *A Man and His Music – Part II* in 1966, with an arrangement by Nelson Riddle.
- The recorded version, made after the taping to the TV Special, was arranged and conducted by Ernie Freeman and produced by Jimmy Bowen. The trio had previously worked together earlier in 1966 on "Strangers in the Night", which got Sinatra the Grammy Award for Best Male Vocal. For "That's Life", the background singers were the vocal contractor and singer B.J. Baker, along with Gwen Johnson and Jackie Ward – members of the storied vocal group The Blossoms. 40 first-chair musicians were also assembled for Sinatra's recording, including Glen Campbell and many of the members of the Wrecking Crew. Sinatra took two passes at the song. He ended the first take with, "Oh yeah". Bowen asked him to perform it again, which annoyed "one take" Sinatra – resulting in the biting performance Bowen was looking for – which Sinatra tagged with the defiant, "My, My".
- Bowen's vision for the rest of the album was to mirror "That's Life" onto the other songs so they all sounded similar, rather than fill it with what he viewed as typical Sinatra-style songs. This was as a result of his work on the *Strangers in the Night* album, where Bowen felt that the titular single did not match the rest of the

album, which was more of a classic Sinatra sound. So for the *That's Life* album, the other album tracks had similar brass accompaniments.

- Both the album and the song proved major successes for Sinatra. The song was a number-four hit on the US Billboard Hot 100 chart and reached number one on the Easy Listening chart for three weeks in December 1966/January 1967.

- Following the success of Sinatra's version, it was subsequently recorded by a number of artists including Aretha Franklin, James Booker, Shirley Bassey, James Brown, Van Morrison, David Lee Roth, and Michael Bolton.



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**"My Way"** is from 1969.

- Its lyrics were written by Paul Anka and set to the music of the French song "Comme d'Habitude" co-composed and co-written (with Jacques Revaux), and performed in 1967 by Claude François. Anka's English lyrics are unrelated to the original French song. The song was a success for a variety of performers including Sinatra, Elvis Presley, and Sid Vicious. Sinatra's version of "My Way" spent 75 weeks in the UK Top 40, a record which still stands.
- Paul Anka heard the original 1967 French pop song, "Comme d'Habitude (As Usual)" performed by Claude François, while on holiday in the south of France. He flew to Paris to negotiate the rights to the song. In a 2007 interview, he said, "I thought it was a shitty record, but there was something in it". He acquired adaptation, recording, and publishing rights for the mere nominal, but formal, consideration of one dollar, subject to the provision that the melody's composers would retain their original share of royalty rights with respect to whatever versions Anka or his designates created or produced. Some time later, Anka had a dinner in Florida with Frank Sinatra and "a couple of Mob guys" during which Sinatra said "I'm quitting the business. I'm sick of it; I'm getting the hell out."
- Back in New York, Anka re-wrote the original French song for Sinatra, subtly altering the melodic structure and changing the lyrics:
- "At one o'clock in the morning, I sat down at an old IBM electric typewriter and said, 'If Frank were writing this, what would he say?' And I started, metaphorically, 'And now the end is near.' I read a lot of periodicals, and I noticed everything was 'my this' and 'my that'. We were in the 'me generation' and Frank became the guy for me to use to say that. I used words I would never use: 'I ate it up and spit it out.' But that's the way he talked. I used to be around steam rooms with the Rat Pack guys - they liked to talk like Mob guys, even though they would have been scared of their own shadows."
- Anka finished the song at 5 in the morning. "I called Frank up in Nevada - he was at Caesar's Palace - and said, 'I've got something really special for you.'" Anka claimed, "When my record company caught wind of it, they were very pissed that I didn't keep it for myself. I said, 'Hey, I can write it, but I'm not the guy to sing it.' It was for Frank, no one else." Despite this, Anka would later record the song in 1969 (very shortly after Sinatra's recording was released). Anka recorded it four other times as well: in 1996 (as a duet with Gabriel Byrne, performed in the movie *Mad Dog Time*), in 1998 in Spanish as "A Mi Manera" (duet with Julio Iglesias), in 2007 (as a duet with Jon Bon Jovi) and in 2013 (as a duet with Garou).
- A few hours before going to celebrate New Year's Eve at the Casino SANDS, Frank Sinatra recorded his version of the song on December 30, 1968, which was released in early 1969 on the "My Way" LP and as a single. It reached No. 27 on the Billboard Hot 100 chart and No. 2 on the Easy Listening chart in the US. In the UK, the single achieved a still unmatched record, becoming the recording with the most weeks inside the Top 40, spending 75 weeks from April 1969 to

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September 1971. It spent a further 49 weeks in the Top 75 but never bettered the No. 5 slot achieved upon its first chart run.

- Although this work became Sinatra's signature song, his daughter Tina says the singer came to hate the song. "He didn't like it. That song stuck and he couldn't get it off his shoe. He always thought that song was self-serving and self-indulgent."
  - And now for something strange:
  - In the Philippines there was a social phenomenon called the My Way killings, which refers to a number of fatal disputes which arose due to the singing of the song in karaoke bars. A *New York Times* article estimates the number of killings to be about six up to 2010. Another source estimates at least 12 between 2002 and 2012. Opinions differ over whether the possible connection is due to the coincidence that the song was simply frequently sung amid the nation's karaoke bars where violence is common or to the aggressive lyrics of the song itself.

**"I'll Be Seeing You"** is a pop song about nostalgia, with music by Sammy Fain and lyrics by Irving Kahal. Published in 1938, it was inserted into the Broadway musical *Right This Way*, which closed after fifteen performances.

- The resemblance between the main tune's first four lines and a passage within the theme of the last movement of Gustav Mahler's Third Symphony (1896) was pointed out by Deryck Cooke in 1970.
- Billie Holiday's 1944 recording of the song was the final bit of data sent by NASA to the Opportunity rover on Mars when its mission ended on 13 February 2019.
- The recording by Bing Crosby became a hit in 1944, reaching number one for the week of July 1. Frank Sinatra's version with Tommy Dorsey and His Orchestra from 1940 charted in 1944 and peaked at No. 4.