

★★★, *Quietly There: Zoot Sims Plays Johnny Mandel* (Pablo 1984) ★★★, *In A Sentimental Mood* (Sonet 1984) ★★★, *Happy Over There* 1957, 1958 recordings (Jass 1987) ★★★, with Rowles *For Lady Day* 1978 recording (Pablo 1990) ★★★★★, *On The Korner* 1983 recording (Pablo 1994) ★★★, with Art Pepper *Art 'N' Zoot* 1981 recording (Pablo 1995) ★★★★★, *Live In Copenhagen* 1978 recording (Storyville 1995) ★★★★★, *Only A Rose* (Koch 1999) ★★, with Cohn *Easy As Pie: Live At The Left Bank* 1968 recording (Label M 2001) ★★★, with Eddie 'Lockjaw' Davis *The Tenor Giants Featuring Oscar Peterson* 1975 recording (Pablo 2001) ★★★, with Joe Castro *Live At Falcon Lair* 1956 recording (Pablo 2004) ★★.

● COMPILATIONS: *Zoot Sims & Frank Rosolino* 1953 recordings (Vogue) ★★★, *The Best Of Zoot Sims* (Pablo 1982) ★★★★★, *Swing King* (Proper 2004) ★★★★★.

● FURTHER READING: *The John Haley Sims (Zoot Sims) Discography*, Arne Astrup. *The John Haley Sims (Zoot Sims) Discography Supplement*, Arne Astrup.

Sinatra, Frank

b. Francis Albert Sinatra, 12 December 1915, Hoboken, New Jersey, USA, d. 15 May 1998, Los Angeles, California, USA. After working for a time in the office of a local newspaper, *The Jersey Observer*, Frank Sinatra decided to pursue a professional career as a singer. Already an admirer of **Bing Crosby**, he was impelled to pursue this course after attending a 1933 Crosby concert, and sang whenever and wherever he could, working locally in clubs and bars. Then, in 1935 he entered a popular US radio talent show, *Major Bowes Amateur Hour*. Also on the show was a singing trio, and the four young men found themselves teamed together by the no-nonsense promoter. The ad-hoc teaming worked, and the group, renamed 'The Hoboken Four', won first prize. Resulting from this came a succession of concert dates with the Major Bowes travelling show, along with club and occasional radio dates. By 1938 Sinatra was singing on several shows on each of a half-dozen radio stations, sometimes for expenses—often for nothing. The experience and, especially, the exposure were vital if he was to be recognized.

Among the bands with which he performed was one led by songwriter **Harold Arlen** but in 1939, shortly after he married his childhood sweetheart, Nancy Barbato, he was heard and hired by **Harry James**, who had only recently formed his own big band. James recognized Sinatra's talent from the beginning and also identified the source of his determination to succeed, his massive self-confidence and powerful ego. During their brief association, James remarked to an interviewer, 'His name is Sinatra, and he considers himself the greatest vocalist in the business. Get that! No one's even heard of him! He's never had a hit record, and he looks like a wet rag, but he says he's the greatest.' In 1939 and early 1940 Sinatra made a number of records with James and began to develop a small following. His records with James included 'My Buddy' and 'All Or Nothing At All'.

In 1940 Sinatra was approached with an offer by **Tommy Dorsey**, then leading one of the most popular swing era bands. Only some six months had expired on Sinatra's two-year contract with James, who must have realized he was parting with a potential goldmine, but he was a generous-spirited man and let the singer go. Sinatra had many successful records with Dorsey including 'Polka Dots And Moonbeams', 'Imagination', 'Fools Rush In', 'I'll Never Smile

Again', 'The One I Love', 'Violets For Your Furs', 'How About You?' and 'In The Blue Of Evening', some of which became fixtures in his repertoire. One record from this period became a major hit in 1941 when the USA entered World War II. This song, recorded at Sinatra's second session with Dorsey in February 1940, was 'I'll Be Seeing You', and its lyric gained a special significance for servicemen, and the women they had left behind. Sinatra's popularity with the young female population, achieved despite, or perhaps because of, his gangling, unheroic and rather vulnerable appearance, prompted him to leave Dorsey and begin a solo career. In spite of the tough line taken by Dorsey over the remaining half of his five-year contract (Dorsey allegedly settled for 43% of the singer's gross over the next 10 years), Sinatra quit.

Within months his decision proved to be right. He had become the idol of hordes of teenage girls, his public appearances were sell-outs and his records jostled with one another for hit status. In the early 40s he had appeared in a handful of films as Dorsey's vocalist, but by the middle of the decade he began appearing in feature films as an actor-singer. These included lightweight if enjoyable fare such as **Higher And Higher** (1944), **Anchors Aweigh** (1945), **It Happened In Brooklyn** (1947), **The Kissing Bandit** (1948) and **Double Dynamite** (1951).

By the 50s, however, Sinatra's career was in trouble; both as a singer and actor, he appeared to have reached the end of the road. His acting had suffered in part from the quality of material he was offered, and had accepted. Nevertheless, it was his film career that was the first to recover when he landed the role of Angelo Maggio in *From Here To Eternity* (1953) for which he won an Academy Award as Best Supporting Actor. Thereafter, he was taken seriously as an actor even if he was rarely given the same standard of role or achieved the same quality of performance. He continued to make films, usually in straight acting roles, but occasionally in musicals. Among the former were *The Man With The Golden Arm* (1955), one of the roles that matched his breakthrough performance as Maggio, *Johnny Concho* (1956), *Kings Go Forth* (1958), *A Hole In The Head* (1959), *The Manchurian Candidate* (1962), *Von Ryan's Express* (1965), *Assault On A Queen* (1966), *Tony Rome* (1967) and *The Detective* (1968). His musicals included **Guys And Dolls** (1955), **High Society** (1956), **Pal Joey** (1957), **The Joker Is Wild** (1957), **Can-Can** (1960) and **Robin And The 7 Hoods** (1964). Later, he appeared in an above average television movie, *Contract On Cherry Street* (1977), and *The First Deadly Sin* (1980).

Soon after his Oscar-winning appearance in *From Here To Eternity*, Sinatra made a comeback as a recording artist. He had been recording for Columbia, where he fell out of step when changes were made to the company's musical policy, and in 1953 he was signed by **Capitol Records**. The move to Capitol marked a change and produced a body of work that is by any standards, phenomenal. Between 1953 and 1961 the quality of his albums was remarkable. Sinatra's first session at Capitol was arranged and conducted by **Axel Stordahl** whom Sinatra had known in the Dorsey band. For the next session, however, he was teamed with **Nelson Riddle**. Sinatra had heard the results of earlier recording sessions made by **Nat 'King' Cole** at Capitol on which Riddle had collaborated. Sinatra was deeply impressed by the results and some sources suggest that on joining Capitol he had asked for

Riddle. The results of this partnership set Sinatra's singing career firmly in the spotlight. Over the next few years classic albums such as **Songs For Young Lovers**, *This Is Sinatra*, **A Swingin' Affair**, *Come Fly With Me*, *Swing Easy!*, *In The Wee Small Hours* and the exceptional **Songs For Swingin' Lovers** set standards for popular singers that have rarely been equalled and almost never surpassed. The two men were intensely aware of one another's talents and although critics were unanimous in their praise of Riddle, the arranger was unassumingly diffident, declaring that it was the singer's 'great talent that put him back on top'. For all Riddle's modesty, there can be little doubt that the arranger encouraged Sinatra's latent feeling for jazz, which helped to create the relaxed yet superbly swinging atmosphere that epitomized their work together. On his albums for Capitol, his own label **Reprise Records**, and other labels, sometimes with Riddle, other times with **Robert Farnon**, **Neal Hefti**, **Gordon Jenkins**, **Quincy Jones**, **Billy May** or Stordahl, Sinatra built upon his penchant for the best in American popular song, displaying a deep understanding of the wishes of composer and lyricist.

Fans old and new bought his albums in their tens of thousands and several reached the top in the **Billboard** charts. The 1955 album *In The Wee Small Hours* was in the charts for 29 weeks, reaching number 2; the following year's *Songs For Swingin' Lovers* charted for 66 weeks, also reaching the second spot. *Come Fly With Me*, from 1958, spent 71 weeks in the charts, reaching number 1, and other top positions were attained by 1958's *Only The Lonely* (120 weeks), 1960's *Nice 'N' Easy* (86 weeks), and in 1966, **Strangers In The Night** (73 weeks). The title song from this latter album also made number 1 in *Billboard*'s singles charts, as did the following year's million-selling 'Something Stupid' on which he duetted with his daughter **Nancy Sinatra**. At a time in popular music's history when ballads were not the most appealing form, and singers were usually in groups and getting younger by the minute, these represented no mean achievements for a middle-aged solo singer making a comeback. The secret of this late success lay in Sinatra's superior technical ability, his wealth of experience, his abiding love for the material with which he worked and the invariably high standards of professionalism he brought to his recordings and public performances.

During his stint with Dorsey, the singer had taken a marked professional interest in the band leader's trombone playing. He consciously learned breath control, in particular circular breathing, and the use of dynamics from Dorsey. Additionally, he employed Dorsey's legato style, which aided the smooth phrasing of his best ballad work. Complementing this, Sinatra's enjoyment of jazz and the company of jazz musicians prompted him to adopt jazz phrasing, which greatly enhanced his rhythmic style. More than any other popular singer of his or previous generations, Sinatra learned the value of delayed phrasing and singing behind the beat, and he and his arrangers invariably found exactly the right tempo. His relaxed rhythmic style contrasted strikingly with the stiffer-sounding singers who preceded him. Even Crosby, whose popularity Sinatra eventually surpassed, later accommodated some of Sinatra's stylistic devices. (Crosby's habitual lazy-sounding style was of a different order from Sinatra's and until late in his career he never fully shook off his 2/4 style, while Sinatra, almost from the start, was completely comfortable with the 4/4 beat of swing.)

Sinatra's revived career brought him more attention even than in his heyday as the bobby-soxers' idol. Much of the interest was intrusive and led to frequently acrimonious and sometimes violent clashes with reporters. With much of what is written about him stemming from a decidedly ambivalent view, the picture of the man behind the voice is often confused. Undoubtedly, his private persona is multi-faceted. He has been described by acquaintances as quick-tempered, pugnacious, sometimes vicious and capable of extreme verbal cruelty, and he has often displayed serious lack of judgement in the company he has kept. In marked contrast, others have categorically declared him to be enormously generous to friends in need and to individuals and organizations he believes can benefit from his personal or financial support. His political stance has changed dramatically over the years and here again his judgement seems to be flawed. At first a Democrat, he supported Roosevelt and later Kennedy with enormous enthusiasm. His ties with the Kennedy clan were close, and not always for the best of reasons. Sinatra was unceremoniously dropped by the Kennedys following allegations that he had introduced to John Kennedy a woman who became simultaneously the mistress of the President of the United States and a leading figure in the Mafia. Sinatra then became a Republican and lent his support as fund-raiser and campaigner to Richard Nixon and Ronald Reagan, apparently oblivious to their serious flaws.

An immensely rich man, with interests in industry, real estate, recording companies, and film and television production, Sinatra chose to continue working, making frequent comebacks and presenting a never-ending succession of 'farewell' concerts, which, as time passed, became less like concerts and more like major events in contemporary popular culture. He continued to attract adoring audiences and in the late 80s and early 90s, despite being in his mid- to late seventies, could command staggering fees for personal appearances. In 1992, a two-part television biography, *Sinatra*, was transmitted in the USA, produced by Tina Sinatra, and starring Philip Casnoff in the leading role. Almost inevitably, it topped the weekly ratings. In 1993 Capitol Records re-signed Sinatra after 30 years with Reprise Records and announced a new album as 'the recording event of the decade'. *Duets* was a brilliant piece of marketing, although musically lacking: it had Sinatra teamed with a varied all-star cast, including **Aretha Franklin**, **Carly Simon**, **Barbra Streisand**, **Tony Bennett**, **Natalie Cole**, **Kenny G**. and **U2**'s Bono. A subsequent lesser volume, *Duets II*, featuring artists such as **Stevie Wonder**, **Antonio Carlos Jobim**, **Chrissie Hynde**, **Willie Nelson**, **Lena Horne**, **Gladys Knight** and **Patti LaBelle**, was released in 1994. Rumours of ill health persisted through 1996 and 1997, and although it was not confirmed, Alzheimer's disease was cited as the most likely condition. The voice of the century was finally silenced on 15 May 1998. There were countless tributes from fans, world leaders and musicians.

When an assessment has to be made of his life, it is not the money or the worship of his fans that matters; neither is it the mixed quality of his film career and the uncertainties surrounding his personal characteristics and shortcomings. What really matters is that in his treatment of the classics from the Great American Songbook, Sinatra made a unique contribution to twentieth-century popular music. Despite an occasional lapse, when carefully crafted lyrics were replaced

with his own inimitable (yet all too often badly imitated) phrases, over several decades he fashioned countless timeless performances. There are some songs that, however many singers may have recorded them before or since Sinatra, or will record them in the future, have become inextricably linked with his name: 'I'll Walk Alone', 'It Could Happen To You', 'I'll Never Smile Again', 'Violets For Your Furs', 'How About You?', 'Jeepers Creepers', 'All Of Me', 'Taking A Chance On Love', 'Just One Of Those Things', 'My Funny Valentine', 'They Can't Take That Away From Me', 'I Get A Kick Out Of You', 'You Make Me Feel So Young', 'Old Devil Moon', 'The Girl Next Door', 'My One And Only Love', 'Three Coins In The Fountain', 'Love And Marriage', 'Swingin' Down The Lane', 'Come Fly With Me', 'Fly Me To The Moon', 'The Tender Trap', 'Chicago', 'New York, New York', 'Let Me Try Again', 'Night And Day', 'Here's That Rainy Day', 'Strangers In The Night', 'I Thought About You', 'Lady Is A Tramp', 'Anything Goes', 'All The Way', 'One For My Baby' and 'I've Got You Under My Skin'.

Not all these songs are major examples of the songwriters' art, yet even on lesser material, of which 'My Way' is a notable example, he provided a patina of quality the songs and their writers may not have deserved and that no one else could have supplied. Since the 70s Sinatra's voice showed serious signs of decay. The pleasing baritone had given way to a worn and slightly rusting replica of what it once had been. Nevertheless, he sang on, adjusting to the changes in his voice and, as often as not, still creating exemplary performances of many of his favourite songs. In these twilight years he was especially effective in the easy-swinging mid-tempo he had always preferred and that concealed the inevitable vocal deterioration wrought by time.

In assessing Sinatra's place in popular music it is very easy to slip into hyperbole. After all, through dedication to his craft and his indisputable love for the songs he sang, Sinatra became the greatest exponent of a form of music that he helped to turn into an art form. In so doing, he became an icon of popular culture, a huge achievement for a skinny kid from Hoboken. Writing in the *Observer*, when Sinatra's retirement was thought, mistakenly, to be imminent, music critic Benny Green observed: 'What few people, apart from musicians, have never seemed to grasp is that he is not simply the best popular singer of his generation . . . but the culminating point in an evolutionary process which has refined the art of interpreting words set to music. Nor is there even the remotest possibility that he will have a successor. Sinatra was the result of a fusing of a set of historical circumstances which can never be repeated.' Sinatra himself never publicly spoke of his work in such glowing terms, choosing instead to describe himself simply as a 'saloon singer'. Deep in his heart, however, Sinatra must have known that Green's judgement was the more accurate and it is one that will long be echoed by countless millions of fans all around the world. Musically at least, it is a world better for the care that Frank Sinatra lavished upon its popular songs.

On his death the newspapers were ready to bring up his dark side, although fortunately the music, and his gigantic contribution to it, was acknowledged. He was no angel; many would testify to his arrogance, misogynistic and ruthless nature, but, Sinatra was the greatest interpreter of the popular song the world has ever known. As Gore Vidal remarked in 1998, it was likely that 50% of the current

population of North America was conceived while Frank Sinatra was singing in the background. He was quite possibly right.

● ALBUMS: *The Voice Of Frank Sinatra* 10-inch album (Columbia 1949) ★★★, *Christmas Songs By Frank Sinatra* 10-inch album (Columbia 1950) ★★★, *Frankly Sentimental* 10-inch album (Columbia 1951) ★★★, *Songs By Sinatra, Volume 1* 10-inch album (Columbia 1951) ★★★★★, *Dedicated To You* 10-inch album (Columbia 1952) ★★★, *Sing And Dance With Frank Sinatra* 10-inch album (Columbia 1953) ★★★, *I've Got A Crush On You* 10-inch album (Columbia 1954) ★★★, *Songs For Young Lovers* 10-inch album (Capitol 1954) ★★★★★, *Swing Easy* 10-inch album (Capitol 1954) ★★★★★, *In The Wee Small Hours* (Capitol 1955) ★★★★★, *Songs For Swingin' Lovers!* (Capitol 1956) ★★★★★, *High Society* film soundtrack (Capitol 1956) ★★★★★, *Frank Sinatra Conducts Tone Poems Of Colour* (Capitol 1956) ★★★, *Close To You* (Capitol 1957) ★★★★★, *A Swingin' Affair!* (Capitol 1957) ★★★★★, *Where Are You?* (Capitol 1957) ★★★★★, *Pal Joey* film soundtrack (Capitol 1957) ★★★, *A Jolly Christmas From Frank Sinatra* (Capitol 1957) ★★★, *Come Fly With Me* (Capitol 1958) ★★★★★, *Frank Sinatra Sings For Only The Lonely* (Capitol 1958) ★★★★★, *Come Dance With Me!* (Capitol 1959) ★★★★★, *No One Cares* (Capitol 1959) ★★★★★, *Can-Can* film soundtrack (Capitol 1960) ★★, *Nice 'N' Easy* (Capitol 1960) ★★★★★, *Sinatra's Swingin' Session!!!* (Capitol 1961) ★★★★★, *Ring-A-Ding Ding!* (Reprise 1961) ★★★★★, *Sinatra Swings* (Reprise 1961) ★★★★★, *Come Swing With Me!* (Capitol 1961) ★★★★★, *I Remember Tommie . . .* (Reprise 1961) ★★★, *Sinatra And Strings* (Reprise 1962) ★★★★★, *Point Of No Return* (Capitol 1962) ★★★★★, *Sinatra And Swingin' Brass* (Reprise 1962) ★★★★★, *All Alone* (Reprise 1962) ★★★★★, with Count Basie *Sinatra-Basie* (Reprise 1963) ★★★, *The Concert Sinatra* (Reprise 1963) ★★★★★, *Sinatra's Sinatra* (Reprise 1963) ★★★, *Days Of Wine And Roses, Moon River, And Other Academy Award Winners* (Reprise 1964) ★★★, with Bing Crosby, Fred Waring *America I Hear You Singing* (Reprise 1964) ★★, with Count Basie *It Might As Well Be Swing* (Reprise 1964) ★★★, *Softly As I Leave You* (Reprise 1964) ★★★, *Sinatra '65* (Reprise 1965) ★★★, *September Of My Years* (Reprise 1965) ★★★★★, *My Kind Of Broadway* (Reprise 1965) ★★★, *Moonlight Sinatra* (Reprise 1965) ★★★★★, *A Man And His Music* (Reprise 1965) ★★★★★, *Strangers In The Night* (Reprise 1966) ★★★, with Count Basie *Sinatra At The Sands* (Reprise 1966) ★★★★★, *That's Life* (Reprise 1966) ★★★, with Antonio Jobim *Francis Albert Sinatra And Antonio Carlos Jobim* (Reprise 1967) ★★★★★, *Frank Sinatra (The World We Knew)* (Reprise 1967) ★★, with Duke Ellington *Francis A. And Edward K.* (Reprise 1968) ★★★, *Cycles* (Reprise 1968) ★★★, *The Sinatra Family Wish You A Merry Christmas* (Reprise 1968) ★★, *My Way* (Reprise 1969) ★★★, *A Man Alone And Other Songs By Rod McKuen* (Reprise 1969) ★★, *Watertown* (Reprise 1970) ★★, with Antonio Jobim *Sinatra And Company* (Reprise 1971) ★★★★★, *Ol' Blue Eyes Is Back* (Reprise 1973) ★★★★★, *Some Nice Things I've Missed* (Reprise 1974) ★★, *Sinatra—The Main Event Live* (Reprise 1974) ★★★★★, *Trilogy: Past, Present, Future* (Reprise 1980) ★★★★★, *She Shot Me Down* (Reprise 1981) ★★, *LA Is My Lady* (Qwest 1984) ★★, *Duets* (Capitol 1993) ★★, *Sinatra And Sextet: Live In Paris* (Reprise 1994) ★★★★★, *Duets II* (Capitol

1994) ★★, with Red Norvo *Live In Australia, 1959* (Blue Note 1997) ★★, *Live At Blackpool Opera House 1953* (Acrobat 2004) ★★, *Live In Tokyo Japan 1962* (Acrobat 2004) ★★.

● COMPILATIONS: *Frankie* (Columbia 1955) ★★, *That Old Feeling* (Columbia 1956) ★★, *This Is Sinatra!* (Capitol 1957) ★★, *Adventures Of The Heart* (Columbia 1957) ★★, *This Is Sinatra, Volume 2* (Capitol 1958) ★★, *The Frank Sinatra Story In Music* (Columbia 1958) ★★, *Look To Your Heart* (Capitol 1958) ★★, *Put Your Dreams Away* (Columbia 1958) ★★, *Love Is A Kick* (Columbia 1958) ★★, *The Broadway Kick* (Columbia 1959) ★★, *Come Back To Sorrento* (Columbia 1959) ★★, *Reflections* (Columbia 1959) ★★, *All The Way* (Capitol 1961) ★★, *Sinatra Sings . . . Of Love And Things* (Capitol 1962) ★★, *Tell Her You Love Her* (Capitol 1963) ★★, *Sinatra: A Man And His Music (1960-65)* (Reprise 1965) ★★, *The Essential Frank Sinatra, Volumes 1-3* (Columbia 1966) ★★, *The Movie Songs (1954-60)* (Capitol 1967) ★★, *Greatest Hits—The Early Years* (Columbia 1967) ★★, *Frank Sinatra In Hollywood 1943-1949* (Columbia 1968) ★★, *Frank Sinatra's Greatest Hits!* (Reprise 1968) ★★, *Frank Sinatra's Greatest Hits, Vol. 2* (Reprise 1972) ★★, *The Dorsey/Sinatra Sessions, 1940-42* (RCA 1972) ★★, *Round # 1* (Capitol 1974) ★★, *The Best Of Ol' Blue Eyes* (Reprise 1975) ★★, *Classics* (Columbia 1977) ★★, *Portrait Of Sinatra (400 Songs From The Life Of A Man)* (Reprise 1977) ★★, *20 Golden Greats* (Capitol 1978) ★★, *The Rare Sinatra* (Capitol 1978) ★★, *Screen Sinatra* (Capitol 1980) ★★, *20 Classic Tracks* (MFP 1981) ★★, with Tommy Dorsey *The Dorsey/Sinatra Radio Years* (RCA 1983) ★★, *Lena Horne And Frank Sinatra* (Astan 1984) ★★, *The Capitol Years 20-LP box set* (Capitol 1985) ★★, *Collection* (Castle 1986) ★★, *Now Is The Hour* (Castle 1986) ★★, *All-Time Classics* (Pair 1986) ★★, *The Voice: The Columbia Years (1943-1952)* 6-LP box set (Columbia 1986) ★★, *Sinatra: The Radio Years 1939-1955* (Meteor 1987) ★★, *Hello Young Lovers* (Columbia 1987) ★★, with Tommy Dorsey *Tommy Dorsey/Frank Sinatra All-Time Greatest Hits, Volumes 1-4* (RCA 1988-90) ★★, *Sinatra Rarities* (Columbia 1988) ★★, *Rare Recordings 1935-70* (Sandy Hook 1989) ★★, *Capitol Collectors Series* (Capitol 1990) ★★, *The Capitol Years* 3-CD box set (Capitol 1990) ★★, *The Reprise Collection* 4-CD box set (Reprise 1990) ★★, *Sinatra Reprise—The Very Good Years* (Reprise 1991) ★★, with Tommy Dorsey *The Song Is You* 5-CD box set (Columbia 1994) ★★, *The Soundtrack Sessions* (Bravura 1994) ★★, *Two From Sinatra* (Capitol 1995) ★★, *The Columbia Years* (Sony 1995) ★★, *Sinatra 80th: Live In Concert* (EMI 1995) ★★, *All The Best* 2-CD (EMI 1995) ★★, *Swing And Dance With Frank Sinatra* (Legacy 1996) ★★, *Sinatra Sings Rodgers And Hammerstein* (Legacy 1996) ★★, *The Complete Capitol Singles Collection* 4-CD box set (Capitol 1996) ★★, with Tommy Dorsey *Love Songs* (RCA 1997) ★★, *My Way: The Best Of Frank Sinatra* (Reprise 1997) ★★, *Sinatra Swings* 3-CD set (Delta 1997) ★★, *The Frank Sinatra Story* (Carlton 1998) ★★, *The Capitol Years* 21-CD box set (Capitol 1998) ★★, *Classic Sinatra: His Great Performances 1953-1960* (Capitol 2000) ★★, *The Very Best Of The Radio Years* (Castle 2001) ★★, *A Fine Romance: The Love Songs Of Frank Sinatra*

(Reprise 2002) ★★, *In Hollywood* 6-CD box set (Rhino 2002) ★★, *Young Blue Eyes: Birth Of The Crooner* (Bluebird 2004) ★★, *The Frank Sinatra Christmas Collection* (Reprise 2004) ★★, *The Voice Of Frank Sinatra* (Legacy 2004) ★★, *Sinatra Sings Cole Porter* (Legacy 2004) ★★, *Sinatra Sings Gershwin* (Legacy 2004) ★★, *Live From Las Vegas* (Capitol 2005) ★★.

● DVD/VIDEOS: *Old Blue Eyes* (World Of Video 1988), *A Man And His Music (1965)* (Braveworld 1990), *A Man And His Music Part II (1966)* (Braveworld 1990), *A Man And His Music + Ella + Jobim (1967)* (Braveworld 1990), *Francis Albert Sinatra Does His Thing (1968)* (Braveworld 1990), *Sinatra (1969)* (Braveworld 1990), *Sinatra In Concert: Royal Festival Hall (1970)* (Braveworld 1990), *Ol' Blue Eyes Is Back (1973)* (Braveworld 1990), *The Main Event: Madison Square Garden (1974)* (Braveworld 1990), *Sinatra And Friends (1977)* (Braveworld 1990), *Sinatra: The First 40 Years (1979)* (Braveworld 1990), *Sinatra: The Man And His Music (1981)* (Braveworld 1990), *Concert For The Americas (1982)* (Braveworld 1990), *Sinatra In Japan (1985)* (Braveworld 1990), *His Way* (PolyGram 1995), *My Way—Sinatra's Greatest Ever Performances* (VCI 1997), *Sinatra: The Best Is Yet To Come* (Orion Home Video 1999), *Sinatra: The Classic Duets* (Hart Sharp 2003), with Dean Martin, Sammy Davis Jr. *Live And Swingin'* (Reprise Video 2003).

● FURTHER READING: *The Voice: The Story Of An American Phenomenon*, E.J. Kahn. *Sinatra And His Rat Pack: A Biography*, Richard Gehman. *Sinatra*, Robin Douglas-Home. *Sinatra: Retreat Of The Romantic*, Arnold Shaw. *The Films Of Frank Sinatra*, Gene Ringgold and Clifford McCarty. *Sinatra And The Great Song Stylists*, Ken Barnes. *Songs By Sinatra, 1939-1970*, Brian Hainsworth. *Frank Sinatra*, Paula Taylor. *On Stage: Frank Sinatra*, Harriet Lake. *Frank Sinatra*, Anthony Scaduto. *The Sinatra File: Part One & Two*, John Ridgway. *Sinatra: An Unauthorized Biography*, Earl Wilson. *Sinatra*, Alan Frank. *The Revised Complete Sinatra: Discography, Filmography And Television Appearances*, Albert I. Lonstein. *Frank Sinatra*, John Howlett. *Sinatra In His Own Words*, Frank Sinatra. *The Frank Sinatra Scrapbook: His Life And Times In Words And Pictures*, Richard Peters. *Frank Sinatra: My Father*, Nancy Sinatra. *His Way: The Unauthorized Biography Of Frank Sinatra*, Kitty Kelley. *Frank Sinatra*, Jessica Hodge. *Frank Sinatra*, Derek Jewell. *Frank Sinatra: A Complete Recording History*, Richard W. Ackelson. *The Recording Artistry Of Francis Albert Sinatra 1939-1992*, Ed O'Brien and Scott P. Sayers. *Frank Sinatra Reader: Seven Decades Of American Popular Music*, Steven Petkov and Leonard Mustazza (eds.). *Sinatra! The Song Is You: A Singer's Art*, Will Friedwald. *Sinatra: His Life And Times*, Fred Dellar. *The Rat Pack: The Hey-Hey Days Of Frank And The Boys*, Lawrence J. Quirk. *Why Sinatra Matters*, Pete Hamill. *Sinatra: An Intimate Collection*, Bob Willoughby. *Ratpack Confidential*, Shawn Levy. *Mr S: The Last Word On Frank Sinatra*, George Jacobs and William Stadiem. *The Sinatra Treasures*, Charles Pignone.

● FILMS: *Major Bowes' Amateur Theatre Of The Air* (1935), *Las Vegas Nights* (1941), *Ship Ahoy* (1942), *Reveille With Beverly* (1943), *Higher And Higher* (1943), *Step Lively* (1944), *The Road To Victory* (1944), *The House I Live In* (1945), *anchors Aweigh* (1945), *The All Star Bond Rally* (1945), *Till The Clouds Roll By* (1946), *It Happened In Brooklyn* (1947), *The Miracle Of The Bells* (1948), *The Kissing Bandit* (1948),

Take Me Out To The Ball Game (1949), *On The Town* (1949), *Double Dynamite* (1951), *Meet Danny Wilson* (1952), *From Here To Eternity* (1953), *Suddenly* (1954), *Young At Heart* (1955), *Not As A Stranger* (1955), *The Tender Trap* (1955), *Guys And Dolls* (1955), *The Man With The Golden Arm* (1955), *Meet Me In Las Vegas* cameo (1956), *Johnny Concho* (1956), *High Society* (1956), *Around The World In 80 Days* cameo (1956), *The Pride And The Passion* (1957), *The Joker Is Wild* (1957), *Pal Joey* (1957), *Kings Go Forth* (1958), *Some Came Running* (1958), *A Hole In The Head* (1959), *Invitation To Monte Carlo* travelogue (1959), *Never So Few* (1959), *Can-Can* (1960), *Ocean's Eleven* (1960), *Pepe* cameo (1960), *The Devil At 4 O'Clock* (1961), *Sergeants 3* (1962), *The Road To Hong Kong* cameo (1962), *The Manchurian Candidate* (1962), *Sinatra In Israel* (1962), *The List Of Adrian Messenger* (1963), *Come Blow Your Horn* (1963), *4 For Texas* (1963), *Robin And The 7 Hoods* (1964), *None But The Brave* (1965), *Von Ryan's Express* (1965), *Marriage On The Rocks* (1965), *The Oscar* cameo (1966), *Cast A Giant Shadow* (1966), *Assault On A Queen* (1966), *The Naked Runner* (1967), *Tony Rome* (1967), *The Detective* (1968), *Lady In Cement* (1968), *Dirty Dingus Magee* (1970), *That's Entertainment!* narrator (1974), *Contract On Cherry Street* (1977), *The First Deadly Sin* (1980), *Cannonball Run II* (1984), *Who Framed Roger Rabbit?* voice of Singing Sword (1988), *Listen Up: The Lives Of Quincy Jones* (1990).

Sinatra, Frank, Jnr.

b. 10 January 1944, New Jersey, USA. Frank Sinatra Jnr. was encouraged by his legendary father *not* to pursue a career in music. Despite this, he sang along to his father's records, and, by the early 60s had decided on a singing career of his own. In 1963, just like Frank Snr. he joined the **Tommy Dorsey** band (whose namesake was long dead), with an act similar to that of his father. However, the younger Sinatra's main claim to fame is not for his singing, but for being the victim of a kidnapping on 9 December 1963. Ransomed for nearly a quarter of a million dollars, paid by his father, Frank Jnr.'s reputation was hurt when the kidnappers claimed they had been hired by the younger Sinatra as a publicity stunt. They were convicted of the crime and the money returned. Sinatra Jnr. toured the following year and recorded his debut album, *Young Love For Sale*, for his father's **Reprise Records** label. He performed on many television programmes during the 70s and recorded for Daybreak Records. In the early 70s he was accompanied on *Spice* and *His Way*, by the **Nelson Riddle** Orchestra. Riddle had arranged and conducted several of his father's finest albums. Sinatra went on to record a country album, and a tribute to arranger **Billy May**. In the late 80s and early 90s Sinatra played nightclubs in Las Vegas, backed by the potent big band of Buddy Childers. He has also conducted the orchestra for his father's concerts and tours.

● ALBUMS: *Young Love For Sale* (1964) ★★, *Spice* (1971) ★★, *His Way* (1972) ★★, *It's Alright* (1978) ★★, *Billy May For President* (1983) ★★.

Sinatra, Nancy

b. 8 June 1940, Jersey City, New Jersey, USA. Determined not to rest on the laurels of famous father, **Frank Sinatra**, Nancy spent several years taking lessons in music, dance and drama. She made an impressive appearance on the Frank Sinatra/**Elvis Presley** television special (1959), and two years later made her recording debut with 'Cuff Links And A Tie

Clip'. From 1960–65, she was married to pop singer **Tommy Sands**. Further releases were combined with a budding acting career until 1966 when, having teamed with producer/songwriter **Lee Hazlewood**, Nancy enjoyed an international smash with the sultry number 1 'These Boots Are Made For Walkin''. It's descending bass line on every verse made it one of the most recognizable hits of 1966. 'How Does That Grab You, Darlin'', 'Friday's Child', and 'Sugar Town', all entered the US Top 40, before 'Somethin' Stupid', a duet with her father, gave the singer a second UK and US chart topper. Her other mostly country-styled record hits during the 60s included 'Love Eyes', 'Jackson' and 'Lightning's Girl' (both with Hazlewood), 'Lady Bird', 'Highway Song', and 'Some Velvet Morning'. In 1971, Sinatra joined Hazlewood again for the slightly risqué 'Did You Ever'. She also made nightclub appearances, and starred in television specials and feature movies such as *Get Yourself A College Girl*, *The Wild Angels* and **Elvis Presley's** *Speedway*, and sang the theme song to the James Bond movie *You Only Live Twice*.

After spending some years away from the limelight, during which she concentrated on bringing up her two daughters by choreographer Hugh Lambert, in 1985 she published a biography entitled *Frank Sinatra: My Father*. A decade later she embarked on a major comeback, releasing her first solo album for more than 15 years, and posing *au naturel* for a six-page pictorial in *Playboy* magazine. An array of younger artists provided the material for 2004's self-titled collection, including **Morrissey**, **Calexico**, Bono and Jarvis Cocker.

● ALBUMS: *Boots* (Reprise 1966) ★★, *How Does That Grab You?* (Reprise 1966) ★★, *Nancy In London* (Reprise 1966) ★★, *Sugar* (Reprise 1967) ★★, *Country, My Way* (Reprise 1967) ★★, *Movin' With Nancy* (Reprise 1968) ★★, with Lee Hazlewood *Nancy & Lee* (Reprise 1968) ★★, *Nancy* (Reprise 1969) ★★, *Woman* (Reprise 1970) ★★, *This Is Nancy Sinatra* (RCA 1971) ★★, with Lee Hazlewood *Did You Ever* (RCA Victor 1972) ★★, *Nancy Sinatra* (Attack/Sanctuary 2004) ★★.

● COMPILATIONS: *Nancy's Greatest Hits* (Reprise 1970) ★★, *One More Time* (Cougar 1995) ★★, *Sheet Music: A Collection Of Hits* (DCC 1998) ★★, *You Go-Go Girl!* (Varèse Sarabande 1999) ★★, *Lightning's Girl: Greatest Hits 1965–1971* (Raven 2002) ★★.

● DVD/VIDEOS: *Movin' With Nancy* (Aviva 2000).

● FILMS: *Get Yourself A College Girl* aka *The Swinging Set* (1964), *For Those Who Think Young* (1964), *Marriage On The Rocks* (1965), *The Wild Angels* (1966), *The Oscar* (1966), *The Last Of The Secret Agents?* (1966), *The Ghost In The Invisible Bikini* (1966), *Movin' With Nancy* (1967), *Speedway* (1968), *Nancy & Lee In Las Vegas* (1975).

Sinbad

This vehicle for the ebullient entertainer **Al Jolson**, opened at the Winter Garden in New York on 14 February 1918. His regulation blackface came in handy as he travelled to the exotic locations demanded by **Harold Atteridge's** book which was apparently something to do with the Arabian Nights. In Jolson's shows a simple plot was essential anyway because he continually stopped the action to sell the songs, and the evening always threatened to become a one-man concert. The basic score was credited to **Sigmund Romberg** and Atteridge, but the interpolated numbers were far more popular, and several of them became Jolson specialities. They included 'Rock-A-Bye Your Baby With A Dixie Melody' and