

JAZZ LINES PUBLICATIONS

Presents

THE HOUSE I LIVE IN

RECORDED BY FRANK SINATRA

ARRANGED BY MYER 'JEFF' ALEXANDER

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

FULL SCORE

JLP-9863

WORDS BY ABEL MEEROPOL (AKA LEWIS ALLAN)

MUSIC BY EARL ROBINSON

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PUBLISHED BY THE JAZZ LINES FOUNDATION INC.

A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



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THE HOUSE I LIVE IN (1945)

The Music:

The House I Live In has one of the more interesting pedigrees of all of the many memorable recordings in Frank Sinatra's long career. It's one that had tremendous meaning to him for decades after he starred in the RKO short film in 1945 bearing the same name and where his performance of the title track was the film's centerpiece. Sinatra was at the peak of the first wave of his popularity, having starred in the highly successful earlier 1945 release of *Anchors Aweigh* in the wake of his continued recording and performing successes. Realizing that he could continue to present himself to an even larger audience by appearing in more popular films, he took on this very unique project with RKO in 1945 at the suggestion of eventual director Mervyn LeRoy. It was planned as a 10-minute short film at a time when attending a movie meant seeing the feature film as well as possible newsreels and special short films such as this.

The House I Live In screenplay was written by politically active leftist screenwriter Albert Maltz, with the title song's lyrics penned by fellow leftist activist Abel Meeropol, who is perhaps best known for his song *Strange Fruit*, immortalized by Billie Holiday (who, not so ironically, Sinatra had deep respect for). The music was written by Earl Robinson. Made around the end of World War II, with the world having just experienced an unprecedented period of searing violence and racial animus, the idea of the film was to use one of Hollywood's brightest stars to encourage racial and religious tolerance. It was a very different time in Hollywood, when major figures felt a responsibility to try to foster togetherness.

The film begins with the 29-year-old and still very boyish and slim Sinatra playing himself, working in a recording studio in front of a band led by his main collaborator at the time, Axel Stordahl. After a really good take, Stordahl tells Frank he needs a few minutes to prepare the band for the next song, so Sinatra steps outside in the alley for a cigarette break. He quickly sees a group of boys chasing and preparing to gang up on another boy who the film suggests is Jewish. Sinatra, presenting the very best self which always existed within his complex psyche of personas, combines his outsized screen magnitude with the visceral opposition to all bigotry that marked his entire life, to gently but firmly lecture the boys on how different people pray to God in different ways, all being equally valid. It's impressive to watch his commanding screen presence with the boys, as he quickly takes over the situation and gives a lecture on tolerance that is both brilliant and folksy. Despite the often accurate stories of Sinatra's violent temper over the years, this was very much a real side of who he was, having been raised in Hoboken, NJ at a time when Italian-Americans faced tremendous prejudice and discrimination.

He then breaks into the title song to musically drive home his point to the boys, which makes clear that America to him is, among other wonderful things:

"The faces that I see
All races and religions
That's America to me

The air a feeling free
And the right to speak your mind out
That's America to me"

This was what he believed, on screen and off. The film is of course dated in some ways, as is some of the language, and despite the uses of the words "all races," Meeropol was allegedly infuriated by the apparent deletion of a second stanza of the song which more specifically addressed race in America that the producers apparently felt was too much for that era. Still, it must be viewed with the eyes of 1945, which was populated by a very different world than the one we live in today. The film was mostly very well-received and won honorary Oscars the following year, and all proceeds went to underprivileged children.

But there was controversy. As the war ended, the US and its wartime ally the USSR quickly became mortal enemies; this was the very beginning of what would become the era of the second "Red Scare," eventually dominated by the opportunistic Wisconsin Senator Joseph McCarthy, who would forever lend his name to true witch-hunt-style investigations. Paens to racial and religious harmony and equality were often quickly attacked as being euphemistic appeals by the radical far left. Hollywood with its huge influence and reach would become a very fertile hunting ground for those self-styled investigators hunting for communists everywhere. Sinatra in the months following the release of the film would be attacked by the far right as being a "communist front" and a "pied piper" of the ideology of the extreme left. He often fought back quite publicly, and while he certainly was no communist, throughout his life he supported equality in word and deed, with appearances and contributions both artistic and financial. The FBI kept a very close eye on him as well, yet he was viewed by countless Americans as an admirable major star who was willing to risk this sort of bad press and possible government persecution in order to encourage tolerance at a very volatile time.

As the song's meaning hewed very close to his very strong personal beliefs (and perhaps as he had performed it during a more idyllic period of his career), it had special meaning for Sinatra, and he passionately performed it many times over the years. While he leaned to the left politically for much of his adult life, this began to change after the well-publicized falling out with the Kennedys in the early 1960s, and he eventually drifted to the right and became close to the Reagans. He performed this song before presidents Kennedy, Nixon, and Reagan, at concerts in various countries, apparently every decade for the rest of his career, and often introduced it with a heartfelt impassioned statement about his love of America and its promise. Despite his personal politics changing greatly over the decades, the song and its meaning stayed very close to his heart.

We proudly present this historic arrangement, prepared using the original materials used by Sinatra on the recording session, and within the score we have enclosed a copy of an original manuscript page for perusal and for historic value.

Frank Sinatra Biography:

Francis Albert Sinatra was one of the greatest figures in the history of American entertainment and pop culture. Born December 12, 1915, in Hoboken, New Jersey, he developed an early interest in music, becoming proficient as a singer and arranging for bands by his teens. He soon dropped out of high school to pursue a career in music. Following the exposure resulting from a successful appearance on the then-popular Major Bowes Amateur Hour radio show, he came to the attention of Harry James, who hired him to front his big band. While he gained experience and released his first records with James, they did not sell well and he soon grew frustrated with the James band and left to join Tommy Dorsey, with whom he had his first huge successes. Seeing his popularity begin to skyrocket, Sinatra soon felt the need to become a solo artist, and left Dorsey, taking arranger Axel Stordahl with him; this would be the first of several very close relationships Sinatra would enjoy with arrangers over the years.

During the World War II era, he became a sensation, earning the nickname "The Voice" and gaining a following of young women that would presage the later crazes for Elvis and the Beatles. By 1946 he was topping the charts, selling millions of records, and also receiving serious acclaim for the quality and depth of his work. Tastes change however, and by the late 1940s he was suffering a significant decline in popularity. Exacerbated by the death of his publicist George Evans and the breakup of his marriage as the 1950s began, it was hard for many to believe how far Sinatra had sunk, but it would have been truly impossible to envision the future heights he would reach. By late 1951 his performances were often poorly attended, and Columbia, the label on which he became a superstar, dropped him.

Sinatra was also a successful actor, and he believed a part in the film *From Here to Eternity* would begin a career revival; it did, and remarkably so. The 1953 film was hugely popular and Sinatra won an Oscar for best supporting actor. He had also signed with Capitol Records, and began what was to be the most significant collaboration of his career with arranger Nelson Riddle. After the legendary first session, which included "I've Got the World on a String," Sinatra was shocked at how well Riddle seemed to understand his abilities, ideas, and aspirations. Riddle knew how to treat dynamics beautifully, and how to craft an arrangement in order to allow the singer to clearly be the star while at the same time giving him rich, creative backing. They recorded a series of albums, including *In the Wee Small Hours*, *Songs For Swingin' Lovers*, and *A Swingin' Affair*, that both defined the genre and turned Sinatra into a massive superstar.

As the 1960s dawned, desiring more creative power and independence, Sinatra formed Reprise Records, which became another huge success for him, signing many other successful artists as well as being his recording home. He began working with other arrangers, hiring Don Costa, who had a great mind for commercial success in various genres. He also worked with the Count Basie Orchestra and Quincy Jones during this period, their greatest success and notoriety coming from the Rat Pack era appearances at the Sands Hotel in Las Vegas. During the rest of the sixties, Sinatra memorably recorded with Antonio Carlos Jobim and Duke Ellington, and he continued to be an eminent presence around the world, recording and touring for the next thirty years, while receiving endless honors and accolades.

While he became one of the most famous musicians in history, and certainly had a well-publicized and colorful personal life, much is not widely known about this brilliant and complex man. He never had formal music training, but was blessed with an incredible ear and innate musical understanding which often surprised musicians he worked with. His voice was incredibly powerful, his diction precise, and perhaps no popular singer has had a more unique gift for interpreting lyrics. Classical musicians marveled at his skills, and even his conducting ability surprised those who worked with him. His combination of rare musical gifts and perfectionism, as well as his insistence on working with the best writers and arrangers, fused to create an unmatched catalog of definitive versions of many of America's greatest standards.

Sinatra had a temper, which he showed often to the world, and he could be profane, bullying, and gruff. But he also most definitely had a very serious different side as well. He was known for treating collaborators and musicians well, and was generous to a fault. Perhaps less-known is his tremendous charitable streak. Sinatra contributed generously, gave many benefit concerts, and often very quietly donated money to many causes. He was also politically active for his entire life, at first with the Democrats, and after the famous rift with JFK, the GOP. One of the most admirable parts of his character was his lifelong battle against racism. Growing up in a time and place where Italian-Americans were often heavily discriminated against, he quickly developed a visceral hatred for racism. He performed with African-American musicians during his entire career; he worshiped Billie Holiday and said that Ella Fitzgerald was the only singer he feared, and in a time when Las Vegas was much like the Jim Crow South, he fought for the rights of his close friends Sammy Davis Jr. and Count Basie and others.

Frank Sinatra passed away with his wife at his side in Los Angeles on May 14, 1998, at the age of 82. The outpouring of grief, respect, and tributes was tremendous for a figure whose only rivals among 20th century western musicians were Bing Crosby, Elvis Presley, and the Beatles. The 100th anniversary of his birth in 2015 saw countless concert tributes as well as documentaries and major new books. This is a man whose music will be listened to as long as the world continues to turn. The voice of Sinatra in his prime is peerless-powerful and comforting, historic and vibrant; he had the rare ability to make a newly-written song instantly his own, and to breathe new life into decades-old standards while creating their definitive expressions. Jazz Lines Publications is very proud to publish dozens of his best and most important original arrangements written by Nelson Riddle, Billy May, Neal Hefti, Quincy Jones, Billy Byers, and Don Costa.

The Sinatra - Stordahl Years:

The key word that comes to mind when discussing the arrangements that Axel Stordahl wrote for Frank Sinatra is “intimate.” The ballads that Sinatra sang in the 1940s were usually quite slow in tempo and through this setting he routinely demonstrated his uncanny ability to sound strong and emotional even when singing at a near-whisper dynamic. Stordahl created a chamber music accompaniment style for him relying heavily on strings and often featured flute and clarinet solos. As Sinatra rose to fame he was a major contrast to superstar Bing Crosby, who rarely sounded romantic and was older as well. The musical accompaniments framed Sinatra’s voice in an intimate setting, ultimately sounding sexy to his young listeners. Even though Sinatra was married, young women were obsessed with him; the combination of the romantic sounds of his voice and, background music helped to create a frenzy as he became a pop music icon.

Axel Stordahl had been a trumpet player and group singer in Bert Bloch’s Orchestra when in 1936 Dorsey heard and hired him. He subsequently became a staff arranger with the Dorsey Orchestra. His introduction to Frank Sinatra came in the 1940s when the young singer, having just left the Harry James Orchestra, was hired by Dorsey. In 1942 Sinatra and Stordahl recorded four sides for RCA’s budget label Bluebird which became instant classics. When Sinatra left the Dorsey organization in 1942 Stordahl went with him to become his musical director.

By the mid-1940s, Sinatra had become a one-man music industry, with recordings, movies, radio shows, and live appearances in auditoriums, concert halls, and supper clubs. Representatives from music publishers swamped him with new songs, and he needed as many good ones as he could get. Sinatra even started his own publishing company run by his friends Ben Barton and Hank Sanicola (Barton Music). His taste was unerring; he knew what worked for him and what didn’t. As a result, most of Sinatra’s output from his Columbia years is widely considered classic.

It is widely known that from 1943 to 1953 Axel Stordahl was Sinatra’s conductor and arranger. However, what hasn’t been widely understood is the extent to which he had assistance in the creation of arrangements. The concept of ‘ghost writing’ was commonplace at the time. The radio networks and television and movie studios had composers and arrangers on staff whose job it was to produce everything from film scores to incidental background music for announcer-read commercials. These on-staff arrangers were also available to help fill out a program of music needed for an upcoming performance. It’s no secret that as Sinatra became a major star in the 1940s he was performing on a near-daily basis. Due to the number of live dates Sinatra was involved in (concerts, radio, or television) it would have been very difficult for Stordahl to arrange new material to meet the demand. Hence, several ‘ghost writers’ were employed by the Sinatra organization to help quickly produce arrangements of popular songs of the day. Some of the people who contributed arrangements were Billy May, Bill Bunt, Neal Hefti, Earle Hagen, Myer ‘Jeff’ Alexander, Bill Loose, John Hicks, Lowell Martin, and George Siravo. In fact, there are at least two instances of arrangements that were begun by one arranger and finished by another. The two such arrangements are *Don’t Fence Me In* (Lowell Martin and Billy May) and *The Brooklyn Bridge* (Bill Bunt and Axel Stordahl). Until now it was widely believed that Stordahl had written most if not all of these arrangements. Now, due to the availability of materials from Sinatra’s library, we are able to determine the actual arrangers of this historic music.

While Stordahl more often than not arranged the ballads, he was not as comfortable with swing and jazzy songs. These arranging assignments were often farmed out to ghost writers. The most well-known of Sinatra’s ghost writers was George Siravo, who played in Glenn Miller’s first and unsuccessful orchestra. During 1945, Siravo wrote for Charlie Barnet and contributed many arrangements of standard songs to Artie Shaw’s dance book. He would go on to arrange Sinatra’s one Columbia swing LP and an entire book of arrangements for club appearances in the early 1950s when Sinatra’s popularity had waned. To this day, all of Siravo’s work for Sinatra in the 1940s is erroneously credited to Stordahl. Siravo continued to write for Sinatra into the early 1960s. Another arranger who wrote a great deal for Sinatra during the mid-1940s was Lowell Martin. Martin had previously played trombone and arranged for Tommy Dorsey and Woody Herman (*Las Chiapanecas*). He also arranged for Capitol’s artists such as The Pied Pipers and the Starlighters. He is often mistaken for Lloyd ‘Skip’ Martin who also wrote and orchestrated for The Pied Pipers and worked for Sinatra in the early ‘60s.

Ken Lane wrote vocal arrangements and led choirs for Sinatra during this period. He is best known for being Dean Martin’s accompanist and was seen on Martin’s TV show every week. Lane had first worked with Martin at Paramount Pictures and is perhaps best known for having written the song *Everybody Loves Somebody*. This song was initially recorded by Sinatra but later became a bigger hit for Dean Martin in 1964.

Billy May re-located to the West Coast after leaving the Glenn Miller band in 1942, and joined Ozzie Nelson as a trumpet player/arranger. He was soon working for NBC radio and free-lancing. Years later, May spoke of writing for Sinatra during this period, but the breadth of his output remained unknown. Through our research of the music written for Sinatra during the Columbia years, we can finally attribute to him many of the arrangements he contributed. Of course, Frank and Billy would forge a strong musical bond at Capitol that lasted for many years.

Perhaps the biggest surprise (yet, a logical one) is discovering the name Earle Hagen among Sinatra’s arrangers during the 1940s. Hagen arranged and recorded with the Starlighters and Tony Martin for Mercury Records in 1946, and regularly worked for Alfred Newman at 20th Century-Fox, arranging and orchestrating musicals for several years. With his partner Herbert Spencer, he had a company during the 1950s called MSI that supplied music for television, with Hagen composing and Spencer orchestrating. They also made several now-rare albums with an ensemble of free-lance musicians that was called The Spencer-Hagen Orchestra. After dissolving their partnership, Hagen wrote themes and background scoring for *The Danny Thomas Show*, *The Andy Griffith Show*, *The Dick Van Dyke Show*, *I Spy*, and many other TV shows. He was a respected teacher of film music, and his book *Scoring for Films* is still widely used. An excellent oral history of Hagen may be found at the Television Academy Foundation website at: <https://interviews.televisionacademy.com/interviews/earle-hagen#interview-clips>

Sinatra’s story post-1950 is well-known. Listeners of pop music made novelty songs the hits of the day, and Sinatra had a harder time finding the kind of material that he was comfortable performing. Marital and voice problems plagued him, and his own TV show never really caught on, even though it was on for two years. A new producer at Columbia named Mitch Miller made things even worse by giving him terrible songs to record, and these records are the worst he ever made.

Capitol signed him to a contract when Columbia's contract expired, and Sinatra brought Stordahl with him once again. The Capitol executives loved Axel's music and signed him to his own contract, but thought that Sinatra should have a new musical direction. A recording session with Stordahl delivered nothing very new, so Sinatra was informed that Billy May would arrange the music for the next session. However, Billy May was unavailable at the time so Nelson Riddle was hired to ghost write. Riddle was well-known to Capitol Records as he had written several famous arrangements for Nat King Cole's recording sessions for the label including: *Mona Lisa*, *Too Young*, and *Unforgettable*. He contributed four arrangements: two in Billy May's style and two in his own style. He also conducted the music at the recording session. The rest is show business history, as Riddle and Sinatra became an unbeatable combination and recorded several classic albums that have never been out of print.

Stordahl would become Eddie Fisher's musical director, which did not sit well with Sinatra, and strained their once-close friendship. Stordahl had married June Hutton, lead singer of the Stardusters and the Pied Pipers, and made several recordings with her in subsequent years. Axel made one last album with Sinatra, ironically Sinatra's last album for Capitol, *Point of No Return*. Stordahl would compose the theme for the TV show *McHale's Navy* before he died of cancer in 1963.

Preparing for publication the arrangements written for Sinatra in the 1940s presents several challenges: often the music was cut or changed, copying errors in the parts were not always caught and corrected, and frequently introductions or endings were either re-written or created during the recording session. Many of these arrangements were written for Sinatra's radio appearances and were never officially recorded in the studio. Those that were later revisited in the recording studio frequently had music cut for time reasons or had other modifications made. We have opted to present the arrangements as-written with a narrative detailing any changes that were made to the original music. In addition, we indicate where a reference recording may be found; however, in some cases the only known performance comes from a radio broadcast not in commercial circulation.

While most Sinatra fans know and prefer the Capitol and Reprise albums, others have embraced his entire catalog, and know that the Columbia era established Frank Sinatra as a major star and one of the finest interpreters of popular songs who ever lived. We are proud to be able to publish the music written for Frank Sinatra during this time period, all from the original historic scores and parts.

Myer 'Jeff' Alexander Biography:

Born Myer Alexander on July 2, 1910 in Seattle, Washington, Alexander was a conductor, arranger, and composer of scores for TV, radio, and film. Known as "Jeff Alexander" he should be best known for having arranged Sinatra's historically important recording of *The House I Live In* (1945); however, credit has always been given to Axel Stordahl. During the research of the music for publication, Jazz Lines Publications' discovered that the arrangement was actually composed by Alexander.

Alexander began performing in his teens as a singer and shortly thereafter began playing piano and composing music. Relocating to New York City in 1939, he began composing music for radio programs, including *Camel Caravan*, *The Lucky Strike Show*, and *Amos 'n' Andy*. He also led chorus groups for radio performances and studio recordings. In 1947 he moved to Los Angeles to embark upon a film scoring career. He would go on to score many of Elvis Presley's films, including *Jailhouse Rock* (1957), *Kid Galahad* (1962), *Double Trouble* (1967), *Clambake* (1967), and *Speedway* (1968). He also composed the scores to over 30 films, including *The Tender Trap* (1955), *Ransom!* (1956), *The Wings of Eagles* (1957), *The Sheepman* (1958), *Party Girl* (1958), *Ask Any Girl* (1959), *The Mating Game* (1959), *The Gazebo* (1959), *All the Fine Young Cannibals* (1960), *The George Raft Story* (1961), *The Rounders* (1965), *Day of the Evil Gun* (1968), *Support Your Local Sheriff!* (1969) and *Dirty Dingus Magee* (1970).

In 1956, Alexander contributed the tone poems *Yellow* and *Brown* to the album *Frank Sinatra Conducts Tone Poems of Color*. He also composed a symphony and other classical pieces. In 1989 Alexander died of cancer.

We proudly present this historic arrangement, prepared using the original set of parts used by Sinatra during the recording session.

Acknowledgements:

Thanks to an agreement with Frank Sinatra Enterprises, LLC, many of the classic arrangements written for Sinatra will be available from Jazz Lines Publications. As music fans who were greatly influenced by these magnificent arrangements, it is a great honor and thrill to work on these using the original manuscripts.

Doug DuBoff and Rob DuBoff

- October 2019

The Salt Lake Tribune (Salt Lake City, UT) November 21, 1945

Sinatra Short Steals Show At the Stanley

For bobby-oxers, and quite possibly for their elders, too, the best part of the new Stanley bill is concentrated in the 11 minutes of Frank Sinatra's nicely made short, "The House I Live In."

Earnest, boyish, flatteringly photographed, Frankie delivers an effective plea for racial and religious tolerance via this non-profit making little screen sermon produced by Frank Ross and Mervyn LeRoy.

Simple in outline, the film shows Frankie taking a hand in a juvenile gang war when 10 young ruffians chase a frightened kid into the alley where Sinatra is having a smoke between numbers, intent on beating him up because they "don't like his religion."

Philadelphia Inquirer (Philadelphia, PA) December 6, 1945

Daily News (New York, NY), December 19, 1945

Democrat and Chronicle (Rochester, NY) November 4, 1945

In the film palaces — "The House I Live In" (RKO-12 minutes). This short film contains Frank Sinatra's best acting job so far. He is fine because he is talking about something he earnestly believes in—the fight against intolerance. It is a polished and popularized treatment of a great problem. Now how about a full-length picture on the subject?

The Selma Times Journal (Selma, AL), October 30,

Some movie makers are coming to a realization of their duties of citizenship in a democracy. This short film, produced by Mervyn LeRoy and Frank Ross and starring Frank Sinatra, is a long step forward in that direction.

In rather cushioned tones, the film, "The House I Live In," deals with intolerance in the United States. Frank Sinatra happens upon a bunch of kids tormenting another because of his religion. The singer asks them if they are Nazis and then shows them the wrong in what they were doing.

Sinatra gives his finest performance on the screen to date. His work is good because it is sincere and believable. He also sings two tunes, "If You Are But a Dream" and "The House I Live In," a fine new song by Earl Robinson and Lewis Allen.

Palladium-Item (Richmond, Indiana), November 6, 1945

I'm Not a 'Pied Piper' for Communism, Sinatra Says

CHICAGO, ILL. (U.P.)—Frank Sinatra Monday denied charges he was crooning America's bobby soxers into the hands of Communists.

He said nothing was red in his singing except the hot notes.

"There may be plenty of implications in my singing," but there never have been any Communist implications," Sinatra said.

Gervase T. Murphy, Calumet, Mich., a director of the supreme council of the Knights of Columbus, Catholic lay organization, said Sinatra, a Catholic, had aligned himself with the Communists when he spoke "at a rally of 16,000 left-wingers" in New York Friday.

Sinatra said he spoke at Madison Square Garden all right, but that it couldn't have been a "red rally."

"It was a rally sponsored by the Veterans Committee of the Independent Citizens Committee of the Arts, Sciences and Professions," he said, adding:

"While Murphy was hunting witches, the committee was urging passage of legislation to provide for the housing of veterans

"I was trying to help veterans get homes to live in. If that is subversive activity, I'm all for it.

"Murphy's statement was a complete distortion. He couldn't have known the facts when he made it. The minute anyone tries to help the little guy he's called a Communist.

Only Political Ties.
"I'm getting so I expect crackpots to say things like that. The guy's a jerk."

Sinatra said the citizens committee is the only political organization to which he belongs.

It is an independent organization of professional people throughout the country who are urging passage of liberal legislation by congress, he explained.

Points to Senator.
"It definitely is not a Communist organization," he said. "Senator Pepper [Claude Pepper (Dem., Fla.)] spoke at the rally too, and he certainly isn't a Communist.

"Of course, there might have been several Communists in the audience. Madison Square Garden is a big place."



Frank Sinatra.
Only His Hot Notes Are Red.

The Des Moines Register (Des Moines, IA) May 21, 1946

"THE HOUSE I LIVE IN" AS SINATRA'S INSPIRATIONAL FILM

The question of racial and religious intolerance has always been close to Frank Sinatra's heart, the feeling that too much of that exists to be safely ignored. He also realizes the hold he has on the nation's youngsters, and has never lost an opportunity to talk to them—in schools, on the streets, or any other place he can get a bunch of them together.

The idea of appealing to them from the screen had occurred to him, but it was Frank Ross and Mervyn LeRoy, respectively producer and director of his special one-reel film, "The House I Live In," who came forth with the idea of wrapping up Frank's message in an entertainment package. Advised of the plan, Charles W. Koerner, executive vice-president in charge of production at RKO Radio studios, offered facilities. Then Albert Maltz, author of the novel, "The Cross and the Arrow," volunteered to write the script, and thus "The House I Live In" was made, with every cent of the proceeds ear-marked to agencies devoted to the care of underprivileged children and delinquents.

"The House I Live In" is a neat little piece of entertainment, with Frank singing a couple of songs and talking to the kids in their own language, gently reminding them of their thoughtlessness in stooping to intolerance and prejudice.

The picture is currently an added attraction on the screen of the Dixie theatre.

It is estimated that in three generations 80 per cent of the total populations will be direct descendants of those now living on farms in the United States.

OPA, SHANGHAI VERSION

SHANGHAI, Jan. 19—(AP)—American forces in Shanghai will pay less for borsch (soup) under the new army-navy ceiling price list—but the sky is the limit on baked Alaska. That dessert luxury was removed from the list because so few places serve it.

Borsch came down from 675 Chinese dollars to 550, which is about 40 cents American money. The coffee ceiling was lowered from 450 to 350, which is around 25 cents.

Failure to observe ceilings results in the loss of "in bounds" signs for Shanghai eating places.

There are 2500 varieties of animals on exhibit in the Washington zoo.

The oldest soldiers' home in the United States is located in Washington. It was founded in 1851.

New Sp COA

Suits and dresses coming
Is the time to use the LA
the first choice of the s

Democrat and Chronicle (Staunton, VA) January 20, 1946

Sinatra's Plea Fails To Halt Bobby Soxers In Racial Strike

Gary, Ind., Nov. 2 (AP)—The bobby soxers were enthralled, but the leaders of the student strike at Froebel high school remained cool to the plea of Frank Sinatra, the radio and movie singer, and the classrooms were nearly empty of white students again today.

"The Voice" came here Thursday and appealed to the students to call off their strike in protest of what they described as the bi-racial policies of the Froebel principal, R. A. Nuzum.

Leonard Levenda, 17-year-old spokesman for the strikers, said today: "The situation has not changed a bit."

Lavenda said Sinatra had presented no arguments that would cause him to change his mind about the strike.

Mayor Joseph Finnerty told of a session with Sinatra before the singer left the city. The mayor said he gave the singer a "dressing down" for some of his remarks at the student meeting.

The mayor said Sinatra had indulged in "some personalities." He added that he told Sinatra that although his motives were appreciated his remarks "were most unfortunate," and were "a disservice to the cause and the community."

Lavenda said the students might hold a mass meeting to consider further action in the strike, but he asserted there was no sentiment for a return to classes.

The Emporia Gazette, November 2, 1945

'America First' Chief Attacks Sinatra as 'Communist' Front

WASHINGTON, Jan. 30 (AP)—Gerald L. K. Smith was called to the Capitol today for an account of his America First party but delivered instead an attack on Frank Sinatra and other prominent figures.

As Smith testified before the House committee investigating Un-American activities, four Congressmen who were not committee members filed a statement calling him "a Fascist propagandist."

Sinatra, who campaigns against racial intolerance, was Smith's chief target. Smith said the singer "acts as a front" for Communist organizations. He applied similar terminology to Eddie Cantor, Ingrid Bergman, Walter Winchell, Rep. Helen Gahagan Douglas (D-Cal.) and others. He urged the committee to investigate all of them.

Smith also criticized the late President Roosevelt. He said Roosevelt "was an imitator of Hitler" and that his administration had "used the ideology of the Communists and the techniques of the Fascists."

The four congressmen declared that Smith was "America's most raucous purveyor of anti-Semitism

and of racial and religious bigotry." They termed the committee investigation of Smith "a whitewash" and added:

"If your committee is unable or unwilling to conduct this vital investigation through to a complete unmasking of Smith's disruptive activities and their chief financial supporters here or abroad, we will be glad to take over the work."

Those signing the statement were Reps. Patterson (D-Cal.), Savage (D-Wash.), DeLacy (D-Wash.) and Marcantonio (AL-N. Y.).

Smith commented to the committee that "a group of traitors is branding me a traitor." He said the congressmen "presented the left wing Communist element."

Smith also had something to say about strikes. He declared that "the current epidemic * * * was just a rehearsal for a general strike later." He said the Communists were promoting the strife.

Smith also attacked several organizations as "Communist front groups." He praised the Catholic church as "the greatest single bulwark against Communism in America."

Rutland Daily Herald, January 31, 1946

A

VIOLIN

26-B

FRANK SINATRA

2

INTRO

THE HOUSE I LIVE IN

303

1A X repeat
2X musical bridge

ANDANTE
Con Sord.

ACCEL

SENZA

17 P

SENZA SORD.

Above is the first page of the original Violin A part for *The House I Live In*, recorded in 1945.

THE HOUSE I LIVE IN

RECORDED BY FRANK SINATRA

WORDS BY ABEL MEEROPOL (AKA LEWIS ALLAN)

MUSIC BY EARL ROBINSON

ARRANGED BY MYER 'JEFF' ALEXANDER

PREPARED BY ROB DUBOFF AND JEFFREY SULTANOF

SCORE

SLOWLY ♩ = 80

RIT.

Vocal

Woodwind 1: Flute

Woodwind 2: Oboe

Woodwind 3: Clarinet

Woodwind 4: Clarinet

Woodwind 5: Bass Clarinet

Trumpet 1

Trumpet 2

Trumpet 3

Horn in F

Trombone 1

Trombone 2

Trombone 3

Violin I

Violin II

Violin III

Viola

Cello

Harp

Celeste

Double Bass

Percussion: Snare Drum/Vibraphone/Timpani

Harmon Mute w/ Stem

con sord.

To Snare Drum

p *mp* *mf* *pp*

E♭ F♯ G♯ A♯
D♯ C♯ B♯

5 RUBATO

Vox. What is A - mer - i - ca to me? A name, a map, the flag I see, a

Ww. 1 (Fl.)

Ww. 2 (Ob.)

Ww. 3 (Cl.) *mp*

Ww. 4 (Cl.) *mp*

Hn. *mp*

Vln. I *pp*

Vln. II *pp* div. unis.

Vln. III *pp*

Vla. *pp*

Vc. *pp*

Hp. *p*

Cel.

D.B. arco *pp*

5

6

7

8

RIT.

Vox. cer - tain word, "de - moc - ra - cy." What is A - mer - i - ca to me? _____

Ww. 1 (Fl.) *p* *mf*

Ww. 2 (Ob.) *p* *mf*

Ww. 3 (Cl.) *p* *mf* *p*

Ww. 4 (Cl.) *p* *mf* *p*

Ww. 5 (Bs. Cl.) *p* *mf* *p*

Tpt. 1 *mf* 3 To Tight Cup Mute

Tpt. 2 *mf* 3 To Tight Cup Mute

Tpt. 3 *mf* 3 To Tight Cup Mute

Hn. *p* *mf* To Tight Cup Mute

Tbn. 1 *p* *mf* To Tight Cup Mute

Tbn. 2 *p* *mf* To Tight Cup Mute

Tbn. 3 *p* *mf* To Tight Cup Mute

Vln. I *p* *pp*

Vln. II *p* *pp*

Vln. III *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Hp. C# *mf* C# *p*

Cel. *p* 5

D.B. *p* *pp*

S.Dr. *p* 3 Opt. To Vibraphone