



Harry Connick, Jr.
Music From The Motion Picture
When Harry Met Sally...

Recorded: RCA Studio B, New York City; June 6, 12 & 19, 1989

Label: Columbia/CBS Records

Producers: Marc Shaiman & Harry Connick, Jr.

Chief Recording and Mixing Engineer: Tim Geelan

Release date: July 25, 1989

As we close out the year and are in the midst of the holiday season, it is fitting to discuss a film (and its timeless soundtrack) whose story spans the relationship of its characters over

many seasons and holidays. On July 21, 1989, *When Harry Met Sally* opened at theatres. Unlike most romantic comedies with the traditional sappy storyline, the witty dialogue and observational humor throughout the characters' romantic miseries is both candid and heartfelt. Though this review is on the music and soundtrack, it is difficult to discuss most soundtracks without briefly discussing the movie itself. The choice of music for any great film is a function of the storyline.

For those not familiar with the movie (one of my all-time favorites) *When Harry Met Sally* looks at all the common relational struggles and miseries between men and women - dating, marriage, loneliness, sex without love, and simply trying to understand and communicate with the opposite sex. It stars Billy Crystal (Harry Burns) and Meg Ryan (Sally Albright) in the title roles. Harry and Sally first meet as recent graduates at the University of Chicago. They drive together to New York to begin their careers, instigating a basic antagonism/attraction based on their conflicting personalities and outlooks on life. Sally has the fresh-faced sunny disposition, always trying to see things in the best light. She's the classic optimist and needs all kinds of superficial controls to help deal with chaos in her life - she is structured, closed off, and keeps all things contained. It is summed up in her humorous and high-maintenance method of ordering in a restaurant: "But I'd like the pie heated, and I don't want the ice cream on top, I want it on the side. And I'd like strawberry instead of vanilla if you have it. If not, then no ice cream, just whipped cream, but only if it's real. If it's out of a can, then nothing." Harry has the opposing pessimistic personality, best illustrated in how he reads a book: "When I get a new book, I read the last page first. That way, if I die before I finish, I know how it comes out. That, my friend, is a dark side." Harry, an adolescent-minded cynic with the perfectly timed punch line, makes an unsuccessful pass at Sally and then sets forth the famous premise: Harry claims it's impossible for a man and a woman simply to be friends because the sex part always gets in

the way. Sally, naïvely argues with him. She drops him off at Washington Square in NYC, and awkwardly and sadly tells Harry, "Have a nice life." Harry and Sally's paths diverge.



The storied relationship continues when they run into each other at an airport five years later. Harry has become a political consultant and she a journalist. Also, she's in love, he is engaged. But little has changed regarding their antagonism to each other. Five years after that, Harry and Sally meet again at a NYC bookstore, finding that both of their relationships recently failed (Harry getting a divorce, Sally wanting more in her recent relationship). They find comfort and solace together in their relational misery, establishing a friendship despite their continual personality conflicts that gradually burgeons into love; thus, finally answering Harry's original thesis about friendship and love.



The movie illustrates the humorous attempts at trying to understand the opposite sex and how after years and years, you can finally discover the love that you didn't realize was there all along. The film simultaneously possesses a modern yet timeless feel thanks to witty dialogue in modern relationship issues combined with nostalgic classic New York scenery and music. There is reoccurring motif flowing throughout the movie of older couples discussing how they first met and fell in love, culminating in Harry and Sally's story at the end of the movie. As true in the movies as in real life – all of us have a story to tell.

The film's screenwriter Nora Ephron aptly summarizes, "Love never stops being mysterious and fascinating to all of us." The script for the movie came out of director Rob Reiner's personal experiences after have been married, divorced, and thrown in the dating world again, making an utter disaster of his social life. Ironically, Reiner met his next wife (Michele Singer) when making this film, as did Harry Connick Jr. when recording the soundtrack (meeting and marrying supermodel Jill Goodacre).



Billy Crystal, Rob Reiner, Meg Ryan on set.

The music chosen by Reiner plays a vital role in the characters and overall arrangement of the film. We all have felt the cumulative power of an aptly themed score or soundtrack in the cinematic experience. British screenwriter Tess Morris highlights this well: "Music is a powerful force in film. Filmmakers are always navigating that fine balance of wanting the audience to feel something, but not wanting to tell them what that feeling is – and music is their holy grail. For me, a writer of romantic comedies, it's something I think about all the time. When I write, I am always thinking about how I can use music. I write songs into the script; I have an ongoing playlist for every project I am working on; I write to music; I make up choreographed dance routines around my office to music. It's fair to say, I spend a little bit too much time thinking about music."

Reiner wanted to do something different, avoiding the traditional instrumental scores or rock n' roll used in so many movies of the day. He selected the jazz and Great American Songbook genre for his script, the songs of Gershwin, Rodgers & Hart, Gus Kahn, Duke Ellington, Benny Goodman, and Vernon Duke. Ian Conrich shows the influence this music had on the film: "Soundtracks can operate to distance the viewer from the events on-screen or to comment on the characters or their characters through ironic juxtaposition. It may, for example, work to invoke the ideas or ideals that are supposed to belong more properly to a past, 'more innocent or romantic age,' as in the use of swing and ballads from the 1940s and 1950s in *When Harry Met Sally*. The old standards pay homage to the romance movies of yore. They give *When Harry Met Sally* a timeless feel and remind us that while Harry and Sally may be very much a late-'80s pair, a love story is a love story, no matter the decade."

Some thought Reiner stole the soundtrack idea from Woody Allen's *Annie Hall* and *Manhattan* since both directors used jazz classics while paying homage to New York City in their films. One can't help but notice the similarities in the music and the backdrop of the buildings, famous shops and restaurants, streets and scenery. It adds more depth to both films. But after closer reflection, it is clear that Reiner used the jazz genre in a more sophisticated way than Allen. In his book on *When Harry Met Sally*, Tamar Jeffers McDonald explains that, "where the music just accompanies events in *Annie Hall* and *Manhattan*, in *When Harry Met Sally*, it comments on, undercuts and underlines them. For example, the Gershwin song "Strike Up The Band," played at the end of *Manhattan* simply

underscores the scene in which Isaac Davis (Woody Allen) runs across town to find his former lover: there is no subtext, the song's lyrics are not being evoked, the orchestral version simply matches the song's rapid tempo to Isaac Davis' speedy movement. In contrast, the song "Don't Be That Way" is being played at the wedding when Harry Burns (Billy Crystal) is trying to overcome Sally's (Meg Ryan) frostiness." "But Not For Me" (sung by Harry Connick Jr) is heard, fittingly twice, when Harry is felling lonely... The way the songs are used and contrasted for each character in a different way also speaks to Harry's introspective temperament and Sally's carefree disposition. Each scene and song is carefully woven together. While not all audience members will be familiar with every song or lyric, or even realize that such things are being consciously employed to add to the movie's meaning, it is evident that such musical choices have been made with great care and used for different effects."

From the Big Easy to the Big Apple

And now we finally get to the highlight of the soundtrack, Harry Connick, Jr. Most people are now familiar with Connick, who attracts such a wide audience due to his notoriety in film (*Memphis Belle*, *Independence Day*, *Hope Floats*, *New In Town*, *Dolphin Tale*) and television (*Will & Grace*, *American Idol*, and *Harry*). But in the late 80s, Connick was far from a household name, only known in local jazz circles. Connick's roots lie in his New Orleans jazz heritage. His parents worked their way through law school while running a record store (his father was the district attorney for Orleans Parish for twenty years, and his late mother was a Louisiana Supreme Court justice). Inspired by music they brought home, Harry started playing the piano by the age of three and soon became a child prodigy.



Though classically trained in Chopin, Mozart, and Beethoven, Harry was surrounded by the rich New Orleans jazz tradition, such as Professor Longhair, Eubie, Blake, and Dr. John. Winning every piano competition in his early years, Connick performed as a classical pianist with the New Orleans Symphony Orchestra by the age of 9. But young Harry would make the French Quarter his local hangout and hear the local jazz legends, and jazz quickly became his focus and ultimate love. Still a child, Harry would often be invited to sit in and play with the band at jazz clubs, such as Maison Bourbon in the French Quarter. One person working at Maison Bourbon comments on hearing little Harry's talents: "What he brought to that restaurant was lively, spirited, chunky, funky, creative, delightful, classic stuff from New Orleans. Just watching his left hand – with

command and precision hitting those stride patterns...it was truly striking to see such technique combined with such a playful performance." Yes, the stars seemed to align for

Harry as he was destined for musical greatness - an eager student with all the musical potential in the world surrounded by iconic master jazz musicians.

How many kids do you see at the local bars? But that was Connick's unique childhood. Toby Kahn shares one of many great experiences for Harry: "In the early days, Harry used to stroll into one of New Orleans' dark, smoky bars to listen to such jazz legends as Lionel Hampton and Buddy Rich. By that time, his own reputation as a jazz pianist and singer was already so firmly established on Bourbon Street that he would frequently be invited to sit in on sessions. His rasping impersonation of Louis Armstrong was especially popular, and eventually he was invited to join Buddy Rich on tour. Looking back, Connick says he would have accepted in a jiffy if only he hadn't had a prior commitment: He had to finish elementary school. Harry was all of 6 years old when he began hitting the Bourbon Street bars, escorted by his parents, and he was 9 when Rich invited him to see the world with his band."

By 10, Harry began hanging around James Booker – New Orleans jazz pianist known as the Black Chopin. This relationship became the Master – Apprentice relationship. In 1977, Harry had a repertoire of New Orleans Dixieland music and by the age of 10 recorded his first record with some premier musicians in area.



Harry Connick, Jr. and James Carroll Booker III
at the 1978 New Orleans Jazz and Heritage Festival.

Connick also learned under the tutelage of New Orleans jazz master Ellis Marsalis Jr., where he then befriended sons Wynton (trumpeter) and Branford (saxophonist) Marsalis. Harry had a phenomenally retentive ear and impressive technical mastery that few possessed. Interestingly, Harry had no vocal training throughout his childhood and even during his teen years. He tried to imitate artists when he had to sing, such as his hero Louis Armstrong and Stevie Wonder.

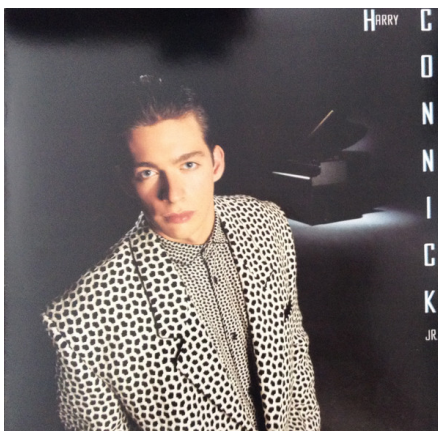
His early experiences were endless. One of Harry's greatest childhood thrills was performing with Eubie Blake. "That was a really special time," Harry recalls. "He was 96 and I was 9. He'd seen jazz before jazz was invented." When Harry around 13, he got a call from one of the great New Orleans trumpet players – Johnny Horn – asking Harry to play a gig with him weekdays from 11pm – 3am at the Famous Door on Bourbon Street. This would be Harry's first formal job. Harry thought his father would say "no" but he was encouraged to pursue his talents. But at the end of the day, Harry's father wanted his son to attend and finish college. After lasting only one semester at Loyola University, Harry dropped out and left the Big Easy for the Big Apple at 18 in 1986.

Harry reflects on his early experiences with teacher Ellis Marsalis, ambition and naiveté as he made the move to New York at such a young age:

“Man, I was young. The first time I played on stage I was five and it was at the New Orleans Center for Creative Arts, where Ellis Marsalis, Branford’s dad, was teaching. I remember looking up over the piano and seeing all these people clapping. I liked that. My mom took me to Washington, D.C., and there was a piano in the hotel lobby, and I asked her if I could play. Within 10 minutes people were throwing money. She made me give it all back, but I was thinking, this is easy — I can do this! I’m not a good student, I’m not a good athlete, but this I know how to do. I had to work for it, because my teachers kept telling me I wasn’t good enough and that I had to practice more. Then I hit a brick wall when I was 13. I was studying with Ellis Marsalis and he was not amused. He didn’t find me cute or interesting and did not let me think I was talented. I was a loose cannon. I was undisciplined and all over the place. My teachers would say, ‘You should quit and do something else with your life.’ They would tell my dad I could do whatever I wanted, but they wouldn’t tell me that. When I was 18, I moved to New York City and my dad asked Ellis if he thought I could make it, and he said, ‘Harry is like Secretariat looking for a race to run.’”

Harry continues, “I left New Orleans just because I wanted to see if I could really do it, but I was in New York for about two years before I got anything decent. I lived at the YMCA for a while on very little money. But I probably would have done anything to make it because I truly feel that if you really want something, if you really have the desire, you’ll get it. I knew I’d play at Lincoln Center, and I did it. I know I’ll play at Madison Square Garden and sell it out. If you have the desire, you can do it. My very first gig was at the Empire Diner, a little dive on the lower West Side. I got a job at the Knickerbocker, something I’ve wanted to do since I was nine years old. When they said I was hired, I said “Wow! This is great!” It’s just something I’ve always wanted. I played there for a year and developed a steady little group of customers and then moved over to the Algonquin. And then on to Lincoln Center.”

But trying to land a record deal did not come right away. Making very little money and receiving little attention from the critics, Harry stayed with Wynton Marsalis until he got on his feet. Harry took gigs wherever he could find them – bars, small clubs, churches and within a year he was signed with Columbia Records at the age of 19 in 1987. His first album (self titled) was meant to be a jazz trio album, but the drummer and bass player backed out at the last second, so it was just Harry playing solo piano.



Harry Connick Jr.’s first Columbia album at 19 years of age, 1987

Harry commented on being signed and releasing his first album: “I hit another brick wall because I expected to sign with Columbia [Records]. There was a guy there named George Butler who had signed Wynton and Branford Marsalis and had met me when I was 14. He told me to call him when I made it to New York. I went to his office nearly every day for six months and he wouldn’t see me. I became

really good friends with his secretary because I sat there for hours. Finally, he came into the lobby and he said he'd sign me [with the help of Wynton Marsalis]. Man, I left that building and I ran from 54th Street to 92nd Street to the YMCA where I lived. I made my first record when I was 19. I thought I was going to be the biggest thing since sliced bread because I was so passionate. But nobody bought it. George Butler wouldn't let me sing on it. He said once you start singing, people are going to forget you're a piano player. And he was right."



KNICKERBOCKER BAR & GRILL, NYC

The next year in 1989, things would all change. Harry released a second album, *20*, which introduced a couple of tracks with Harry singing, though the majority is solo piano. He gained a little more notoriety from the album and moved on to playing at Chez Josephine and then Knickerbocker Bar & Grill on

University Place. One waitress at the Knickerbocker during this time, Bibi Farber (who is now a well known singer songwriter), tells of her experience listening to Harry multiple sets a week: "I didn't know I was going to get life changing, comprehensive exposure to the history of Jazz, New Orleans and American culture – delivered through the stories and piano playing of this very cute young white boy four years my junior. So here he [Harry] was, this kid, 20 years old. I couldn't even have served him a drink if he wanted one. Playing the off nights at The Knick for \$75 take home for three sets. On his break, I brought him a Coke and a cheeseburger. That's all he ever ordered. I had the Sunday night shift in the lounge and before you knew it, the rest of the waitresses were fighting to work when Harry

played. It wasn't even a good money night. Certainly, he was signed and his [Columbia] label was making BIG plans for him, but word wasn't out in New York about this kid yet. He had such moxy! He truly brightened up the place. You just wanted to be there. We started coming in when we weren't working just to hear him play. I remember serving a table of six, walking over with their drinks on a tray – and stopped in the middle of the dining room because Harry was playing some solo that literally



stopped me in my tracks! I went over to the table, completely forgot what everyone ordered and just blurted out most unprofessionally, “Did you hear that? Did you hear what he did?” Harry had none of the dead serious jazz vibe even when he was doing Monk or something intense like that! He would plunge into it, made it a delightful exploration. He brought American music history into our lives, and his enthusiasm pulled us right in. He woke up my ear to jazz. He made it FUN. In every performance he filled the room with respect for the American Tradition. He woke me up to all the songwriting that came before rock & roll. He brought this music down and dusted it off for [us] younger generations. He was a sharp, clever, worldly and yes, disturbingly handsome kid. And a kid he was. Between sets he’d strike up conversations about racecars, sports, the latest spy technology, that kind of thing. Even on his 21st Birthday, a night I worked, he did not drink. It was the furthest thing from his mind. I respected that so much in him. There was none of this genius-headed-for-disaster-seductive-cool threat about him. I was fascinated by how together he was, internally. Forget the fast track: this kid wasn’t going to be distracted by ANYTHING. It was like beholding a piece of machinery perfectly structured and designed to handle a specific job, or watching an animal effortlessly move in the groove of whatever it is doing. His whole being was in perfect coordination with his mission. He was going to be an extremely successful performer, no discussion necessary. We all knew he wasn’t going to stay around The Knickerbocker.”



Harry Connick, Jr.’s second Columbia album at 20 years of age, 1988

And word did get out. The opportunity of a month-long engagement playing and singing at the Algonquin Hotel opened up. The show attracted a great deal of press attention, specifically after legendary singer Tony Bennett saw a performance and proclaimed, "Connick could be the next Frank Sinatra." Harry thought his second record would have pushed him to stardom. But it didn’t happen. Harry notes, “I did another record [titled “20,” named after his age] and I sang on it, and I thought this is going to be the one. And it sold like 10,000 units. I was still

living at the Y, opening for people like Kenny G, Al Jarreau, Steven Wright, the comedian.”

But his passion for the Great American Songbook and all those experiences were cultivating his next big opportunity, when Harry met Rob.

When Harry Met Rob

The music selection process for *When Harry Met Sally* began after a conversation with director Rob Reiner and friend Bobby Colomby, the former drummer for Blood, Sweat, and Tears and then CBS Records executive. Reiner wanted to implement traditional jazz standards into the story, and Colomby then said, “You’ve got to listen to this guy Harry Connick, Jr.” Rob never heard of him. Bobby brought Reiner a demo tape of Connick (who

was just 20 years old at the time) to Reiner's hotel and Reiner was blown away by what he heard— describing Connick's piano style as a cross between Bill Evans and Thelonius Monk and his voice like Frank Sinatra. The original plan was for Connick to play some standards and mix in some original standards from iconic artists and that would be the soundtrack for the movie.

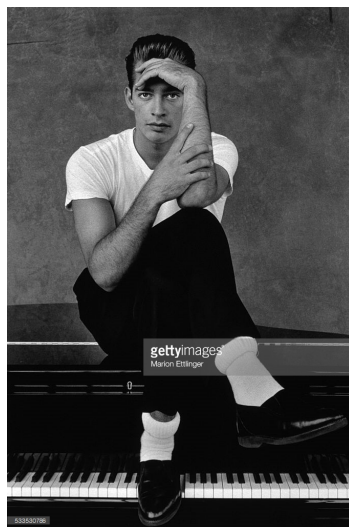


In the RCA Recording Studio: Rob Reiner, Marc Shaiman, Harry Connick Jr.

The standards performed by Louis Armstrong, Ella Fitzgerald, and Frank Sinatra play a key role in the movie, but Reiner had trouble obtaining the rights to put those tracks on the soundtrack album. As Connick recalls, “I got a call from Rob Reiner to do some background piano playing for *When Harry Met Sally*. Not singing, just playing. Then it came time to do the soundtrack — which I was

not originally on — and they had trouble getting music rights from Frank Sinatra, Ella Fitzgerald and a few of the other musicians. So Rob called me and asked if I could sing ‘It Had to Be You’ and before I knew it I had the whole record.”

This also would be Harry's first experience singing with an orchestra. From the kid doing Louis Armstrong impersonations with virtually no vocal training, now he was in the recording studio with 60-70 musicians and a full orchestra. But fittingly, Harry's persona of the old school crooner matched the timeless feel of the soundtrack. Connick developed an image as something of a throwback, a match to the romantic crooners of a bygone era. Connick's thick drawl, Southern manners, and slicked-back hair became his calling cards.



But Reiner still needed someone who could do the arrangements since Connick did not have big band orchestral experience. Billy Crystal recommended Marc Shaiman, Crystal's rehearsal pianist from *Saturday Night Live*, to Reiner. Shaiman knew every song imaginable, and it turned out to be a perfect collaboration. In fact, it worked so well that Shaiman and Connick collaborated on some of Connick's later albums as well. Reiner had his selection of songs he wanted in the film, and Shaiman wanted to add a few less well-known standards, such as “I Could Write A Book.” Reiner selected “It Had To Be You” as Harry and Sally's theme,

which is why it appears twice on the soundtrack, one featuring Connick's vocal and big band arrangement, the other a jazz instrumental trio with Connick on the piano.

One sign of a well-made soundtrack is that when you hear a song, you cannot help think of the movie. That Reiner, Shaiman, and Connick managed to do that with these timeless songs nearly 100 years old speaks volumes. The soundtrack (and movie) was a full-blown success, as Connick highlights: "That was crazy. This was back when there were no cellphones, internet, any of that stuff, so people had [different] ways of finding out about your music, whether it was on a TV show or the radio or a newspaper or magazine article. I went from selling 10,000 records, which is a lot for an unknown jazz piano player, to millions of records in a matter of months. I'd walk through an airport and people would say, "I know who you are," or I'd hear my music in a shopping mall. You start getting invited to be on "The Tonight Show With Johnny Carson" and it was just a really, really fun time." The *When Harry Met Sally* soundtrack went multi-platinum and earned Connick his first Grammy for Best Jazz Male Vocal at just 22 years of age. And the rest is history. The soundtrack album shot to #1 on the Billboard Traditional Jazz Chart and even made it to the top 50 on the Billboard 200. And in the past 25 years Connick had more number one albums than any other American jazz artist in chart history, selling 25 million copies worldwide. And it all started because of this soundtrack. Everyone hit the jackpot.

Soon after, Harry was playing in venues and concert halls 10x the size as before. He also began writing full orchestral arrangements and lyrics as a songwriter from his experiences with Shaiman. Soon after the *When Harry Met Sally* release, in the 1989 New York Times described Connick's talents "as a jazz pianist who brings together the thundering jubilation of New Orleans boogie-woogie, the quirky lyricism of Thelonious Monk, and the romanticism of Erroll Garner in splashy, rough-hewn solos that cover the keyboard and change style from minute to minute. Vocally, at heart, he is a sultry crooner whose way of eliding syllables owes a great deal to a languid New Orleans rhythm-and-blues tradition. He suggests a lighter voiced, sultrier hybrid of the young Mr. Sinatra with streaks of Dick Haymes' breathiness and Dr. John's New Orleans rhythm-and-blues growl. If he still hasn't found a way to shade one aspect into the other seamlessly, the breadth of Mr. Connick's expressive aspirations, from an extreme tenderness to antic playfulness, is admirable."



Through years of listening and gaining an appreciation for all the rich music history behind these musical legends, what I greatly admire is Connick's respect and knowledge of all the musical icons that have come before him. When I listen to his music, I am also listening to all those who influenced his style and technique. Connick notes, "I'm attempting to play and sing music on a higher level and broadcast it to as many people as I can, the younger people, especially, so they can appreciate it as I do. Because I think it's the greatest kind of music there is: not only New Orleans music, but also Frank Sinatra, Duke Ellington or Louis

Armstrong, for that matter. Wouldn't it be great if all the music on the radio today were like that? I mean, I've got nothing against rock 'n' roll, but rock 'n' roll seems to have completely cornered pop music. I want to change all that. If my music becomes popular, then jazz becomes popular. If I'm known, then jazz will become better known. I want people to hear authentic jazz music. I'd like to elevate jazz to a level where more people will hear it." Since *When Harry Met Sally*, Connick has managed to break some of boundaries that separate jazz, big band, popular music, standards, movie soundtracks and Broadway showtunes. But at his core, Connick is right at home with the legends of the past: Gershwin, Ellington, Berlin, Rodgers & Hart, and Arlen.

Tracklist

HARRY CONNICK, JR. Music From The Motion Picture "WHEN HARRY MET SALLY ..."

- 1 IT HAD TO BE YOU (Big Band and Vocals) 2:39
(I. Jones-G. Kahn) Bantam Music Pub. Co./Gilbert Keyes Music Co.
- 2 LOVE IS HERE TO STAY 4:12
(G. Gershwin-I. Gershwin) Chappell & Co.
- 3 STOMPIN' AT THE SAVOY 4:13
(B. Goodman-C. Webb-E. Sampson) SBK Robbins Music
- 4 BUT NO FOR ME 4:32
(G. Gershwin-I. Gershwin) WB Music Corp.
- 5 WINTER WONDERLAND 3:02
(F. Bernard-D. Smith) WB Music Corp.
- 6 DON'T GET AROUND MUCH ANYMORE 4:22
(D. Ellington-B. Russell) SBK Robbins Music/Harrison Music Corp.
- 7 AUTUMN IN NEW YORK 2:48
(V. Duke) WB Music Corp.
- 8 I COULD WRITE A BOOK 2:28
(L. Hart-R. Rodgers) Chappell & Co.
- 9 LET'S CALL THE WHOLE THING OFF 4:12
(G. Gershwin-I. Gershwin) Chappell & Co.
- 10 IT HAD TO BE YOU (Trio Instrumental) 1:43
(I. Jones-G. Kahn) Bantam Music Pub. Co./Gilbert Keyes Music Co.
- 11 WHERE OR WHEN 3:52
(L. Hart-R. Rodgers) Chappell & Co.

BIEM/STEMRA
Produced by Harry Connick, Jr. & Marc Shaiman

IT HAD TO BE YOU
Piano and Vocals:
Harry Connick, Jr.
Bass: Benjamin Jonah Wolfe
Drums: Jeff "Tain" Watts
Acoustic Guitar:
Jay Berliner
Big Band arranged
and orchestrated by
Marc Shaiman

OUR LOVE IS HERE TO STAY
Piano and Vocals:
Harry Connick, Jr.
Bass: Benjamin Jonah Wolfe
Drums: Jeff "Tain" Watts
Tenor Saxophone:
Frank Wess
Acoustic Guitar:
Jay Berliner

STOMPIN' AT THE SAVOY
Piano: Harry Connick, Jr.
Bass: Benjamin Jonah Wolfe
Drums: Jeff "Tain" Watts

BUT NOT FOR ME
Vocals: Harry Connick, Jr.
Piano: Marc Shaiman
Bass: Benjamin Jonah Wolfe
Drums: Jeff "Tain" Watts
Big Band arranged and
orchestrated by
Marc Shaiman

WINTER WONDERLAND
Solo piano by
Harry Connick, Jr.

**DON'T GET AROUND
MUCH ANYMORE**
Piano and Vocals:

Harry Connick, Jr.
Bass: Benjamin Jonah Wolfe
Drums: Jeff "Tain" Watts
Acoustic Guitar:
Jay Berliner
Big Band arranged
and orchestrated by
Marc Shaiman

AUTUMN IN NEW YORK
Solo piano by
Harry Connick, Jr.

I COULD WRITE A BOOK
Piano and Vocals:
Harry Connick, Jr.
Bass: Benjamin Jonah Wolfe
Drums: Jeff "Tain" Watts
Big Band arranged and
orchestrated by
Marc Shaiman

**LET'S CALL THE WHOLE
THING OFF**
Piano and Vocals:
Harry Connick, Jr.
Bass: Benjamin Jonah Wolfe
Drums: Jeff "Tain" Watts

IT HAD TO BE YOU
Piano: Harry Connick, Jr.
Bass: Benjamin Jonah Wolfe
Drums: Jeff "Tain" Watts

WHERE OR WHEN
Solo Piano and Vocals:
Harry Connick, Jr.

Album Produced by Marc

Shaiman & Harry Connick, Jr.
Production Assistants: Jeff
Stott & Ann Marie Wilkins
Recorded at RCA Studio B
in New York City on June 6,
12 & 19, 1989

Mixed and Edited at CBS
Studios by Marc Shaiman &
Harry Connick, Jr.
Chief recording and mixing
engineer: Tim Geelan
Second recording engineer:
Dennis Ferrante
Piano Tuner:
Donald Stromback

Piano provided by Steinway & Sons
Special thanks to:
Rob Reiner, Castle Rock, CBS
Records & Bobby Colomby for
making this album possible.
Ben Wolfe, Jeff Watts, Lew Del
Gatto, Ellen Samarasiewicz (for
playing French horn), Tim Geelan
& Dennis Ferrante.
Harry Sr., Anita, Suzanne, Mary
Beth, Ann Marie, Tommy Mattala,
Doreen, Jack Reiner, Sandra
Tina-DuCosta, Mary Ellen Cutano,
June Beck, Bob Willard, Peter
Flotker, Nancy Lyons, Wayne
Rosen, Jeff Stott, Hani-Chu Meng,
Greg Paul, Janice Hill, Kay
Blanchard & all my friends at APA.
Scott Wittman, Mark Sendorff,
Billy Crystal, Claire & Bill, Nelson,
Gordon & Billy.
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For those not familiar with the term "The Great American Songbook" (on which this soundtrack is based), it contains the canon of the most important and influential American popular songs and jazz standards from the early 20th century. It includes the most popular and enduring songs from the 1920s to the 1950s that were initially created for Broadway theatre, musical theatre, and Hollywood musical film. The music of this genre is also often referred to as "American standards." These songs contain some of the greatest ever written and composed with their timeless melodies and captivating reflective lyrics. They have been performed countless times in many different styles. Prominent singers of the songbook genre include Ella Fitzgerald, Fred Astaire, June Christy, Dinah Washington, Nancy Wilson, Rosemary Clooney, Tony Bennett, Nat King Cole, Sammy Davis Jr., Judy Garland, Billy Holiday, Lena Horne, Dean Martin, Frank Sinatra, Mel Tormé, and Margaret

Whiting, and countless others. There has been a recent resurgence in this genre, as artists have crossed over later in their careers (Willie Nelson, Sting, Bob Dylan, Linda Ronstadt, etc.). I've included a brief review of each track's history as well as Connick's rendition on the soundtrack, often in comparison to other well-known artists' versions. On the soundtrack are bigger scale tracks, with big band arrangements and vocals, as well as smaller, more intimate tracks featuring instrumental jazz trio and solo piano arrangements. It is a well-balanced album, reflecting the nostalgic appeal of that golden era.

1. It Had To Be You (with Big Band and Vocals) – This song appears twice on the soundtrack – this one featuring a big band orchestra with Connick on vocals, the other an instrumental jazz trio (bass, piano, drums). The original lyrics and melody were written by Gus Kahn and Isham Jones, respectively. Kahn's repetitive catchphrase "It Had to be You" sets a nonchalantly resigned tone that perfectly matches Isham Jones' casual melody, revealing a lover trapped by fate finally coming to the realization that one is in love. This timeless classic and fitting lyrics provides a perfect accompaniment for the Harry/Sally narrative. Craig Duff of *TIME Magazine* comments on this song: "So many love songs — particularly those penned during the Tin Pan Alley days — put love, and lovers, on a pedestal: all sweetness, light and perfection. But ain't nobody perfect. And if we're lucky, we find somebody who loves us and can't live without us, in spite of our faults. That's what makes Gus Khan's words so refreshing in the 1924 song "It Had to Be You." Here is someone who is absolutely smitten in spite of the significant other's bossy and cranky nature. Married to Isham Jones' tune, with its surprising and sultry half-tone shift on the second mention of "you," the lyrics have been crooned by everyone from Marion Harris to Diane Keaton's *Annie Hall*. By the time Betty Hutton recorded "It Had to Be You" for the 1944 film *Incendiary Blonde*, it was fully entrenched as a standard, a romantic — and realistic — addition to the Great American Songbook."

Hutton's version that cemented this song as a definitely classic is more of a lamenting ballad, much softer and darker in its mood. Frank Sinatra's version (used in the final climatic scene of *When Harry Met Sally*), a ballad is as well – bass, piano, and trumpet, orchestra are secondary with a very mellow focus on Sinatra's vocals. Most performances have a very similar tempo and rhythm with more reflection on the lyrics (see also Billie Holiday's 1955 version on Clef Records). In a twist, Connick's version certainly swings and works very well. He doesn't lose the intimacy of the lyrics yet definitely adds an edge to them. Marc Shaiman's arrangement doesn't feel out of place either, sharing similarities to Nelson Riddle's arrangements in his Sinatra collaborations. There is a noticeable emphasis on the orchestral arrangement compared to the simplicity of the older versions. Connick's voice is not as emotionally sensitive or sophisticated as the other versions, but his playfulness of the lyrics seems fit the mood of the swing feel and tone of the movie.

2. Our Love is Here To Stay – Originally called "It's Here to Stay," this classic (originally a down-tempo standard) was one of the last songs written by the iconic George Gershwin. George (the composer) died in July 1937 of a brain tumor at the young age of 38, after which his lyricist, elder brother Ira, added words to George's melody. This song first appeared in the 1938 film *The Goldwyn Follies* and was sung by Kenny Baker (George did not live long enough to see it unfortunately). The song was given very little attention in

the film and was almost relegated to background music with Baker's performance partly covered by dialogue. Despite its on-screen treatment, "Love Is Here to Stay" went on to become a hit twice in 1938 by Larry Clinton and His Orchestra (Bea Wain, vocal) and Red Norvo and His Orchestra (Mildred Bailey, vocal). But it was not until Gene Kelly sang it to Leslie Caron in *An American in Paris* (1952) that the song became a standard.

Gene Kelly & Leslie Caron, dancing Gershwin's *Our Love is Here to Stay*



An American in Paris also uses an extended instrumental string arrangement for a dance sequence between the great Kelly and Caron. In *When Harry Met Sally*, Louis Armstrong & Ella Fitzgerald's version is used in an opening sequence. On the soundtrack, Connick's version has a moody vocal introduction with a lot of deep percussion, which is unique from the more common renditions that treat it as a simplistic ballad. After the intro, the trio comes into play

with a more traditional feel, and Connick's voice is palpably sensitive to the lyrics. His voice has a sweetness and warmth unlike few versions I've heard. This is a distinctive overall arrangement that stays true to the original (especially in tempo) but takes some wonderful interpretative divergences. A standout feature includes a prominent saxophone throughout the extended improvisational solo.

3. Stompin' At The Savoy – Composed in 1934 by Edgar Sampson though made famous by Benny Goodman in 1936, this jazz standard was named after the famous Harlem nightspot, the Savoy Ballroom. The Savoy opened in 1926 and featured a large 10,000 square foot dance floor, attracting the best dancers in New York. In 1927 the Savoy began sponsoring jazz band competitions. A number of dance crazes began or at least were initially



popularized at the Savoy, most notably the Lindy Hop, a partnered jazz dance that evolved into the "jitterbug" and subsequently East Coast Swing. Sadly, the Savoy Ballroom was torn down in 1958 to make way for a housing project.



On the Savoy Ballroom commemorative plaque states:

"Here once stood the legendary Savoy Ballroom, a hothouse for the development of jazz in the Swing era. Visually dazzling and spacious, the Savoy nightly featured the finest jazz bands in the nation, and its house bands included such famous orchestras as those of Fess Williams, Chick Webb, and Teddy Hill. The great jazz dancers who appeared on its block-long floor ranged from professionals like Whitey's Lindy Hoppers to everyday Harlemites. During a time of racial segregation and strife, the Savoy was one of the most culturally and racially integrated of institutions, and its fame was international. It was the heartbeat of Harlem's community and a testament to the indomitable spirit and

creative impulse of African-Americans. It was a catalyst for innovation where dancers and musicians blended influences to forge new, wide-spread, and long-lasting traditions in music and dance. Whether they attended or not, all Americans knew the meaning of "Stompin' at the Savoy."



Benny Goodman's famous rendition of "Stompin' at the Savoy" has a more laid back, traditional orchestral big band arrangement, as opposed to Connick's more upbeat trio on this soundtrack. Connick's versions' opening percussion by Jeff "Tain" Watts sets the jittery tone of the song, harkening the upbeat swing feel of the Savoy ballroom itself. The melody is played solely by Connick on the piano with the rhythm and backing supplied by the bass (wonderful pacing by Benjamin Wolfe) and drums. Each instrument is noticeably prominent (thanks to a wonderful recording and mastering). The trio blends perfectly,

culminating in wonderful noteworthy performance that ranks up there with the best of them. Connick's unique piano style with his crunching New Orleans technique and grunting solos, covering the entirety of the piano's keyboard from minute to minute, are evident in this piece. His ability to still keep the melody front and center in a repetitive, addictive feel will make this stay in your head for days once you hear it (in a good way). This is definitely one of the standouts on the soundtrack.



Left: Connick with Ben Wolfe on bass.

Right: Jeff Waits on drums

4. But Not For Me - This song was originally written by George and Ira Gershwin for the 1930 musical *Girl Crazy* and sung by Ginger Rogers. Judy Garland later sang it in the 1943 film adaptation of *Girl Crazy*. But unlike most of George & Ira Gershwin's classic compositions, this took years to find its place in the pop arena. The iconic performance of this goes to Ella Fitzgerald's cover on her album *Ella Fitzgerald Sings the George and Ira Songbook*. Her rendition took home the 1960 Grammy Award for Best Female Vocal Performance. Soon after, this became one of the most recorded ballads ever written.

This song's lyrics are actually the antithesis of the movie's theme and overall one of the darker songs in the American Songbook. So honest and raw are the lyrics (but few renditions include all of the verses):

"Old man sunshine listen you,
Never tell me dreams come true.
Beatrice Fairfax don't you dare,
Ever tell me she will care.
I'm certain it's the final curtain."

That darkness is felt immediately and portrayed in the orchestral opening of Connick's version. The same orchestral prelude also concludes the song, acting as thematic bookends, with the lyrics in the middle. Connick's emotive lyrics bring the sorrow and sadness all the way through. His performance, his vocals and piano solo, display tenderness, despair, and longing through his tone, phrasing and vocal pauses, and persuasive finish (contrast this to Ella Fitzgerald's smoother, sweeter tone throughout).

5. Winter Wonderland – The lone holiday song on the soundtrack. The movie features Bing Crosby’s “Have Yourself A Merry Little Christmas” and Ray Charles’ version of “Winter Wonderland”, but this track is an instrumental Connick piano solo. This is a masterful arrangement by Harry. Everything about it makes you feel the lyrics without even having them sung. The song’s opening 32nd notes played briskly with his right hand is arranged to make it sound like snow falling, while his left hand opens with the jingle bells melody. Creatively, his left hand’s crunching bass in stride piano style makes it sound like you are walking with your feet crunching in the snow.



With just a piano, Harry’s New Orleans style reproduces all the elements of a larger band, such as a percussive sound with the bass syncopation, the horns and strings played with the piano trills to add a bluesy feel to it, etc. The song builds with each progression, adding more grunt and complicated rhythms as it develops. It pleasantly ends with jingle bells melody and the typical Harry piano slide. Tis’ the season – this one should be on your playlist.

6. Don’t Get Around Much Anymore – This standard was originally written by Duke Ellington in 1940 under a different title, “Never No Lament.” Lyrics were later added to the melody in 1943 by Bob Russell, thus changing the name to “Don’t Get Around Much Anymore.” One of Russell’s best, the lyrics tell the story of a jilted lover who prefers to stay at home rather than be haunted by the memories of happier times spent at dances and nightspots, summed up in the line “Why stir up memories?” Popular renditions include the Ink Spots, Nat King Cole, and Louis Armstrong/Duke Ellington. This is one of my favorites on the soundtrack. Connick captures the melancholic mood of the song. His voice delivery has a smoky feel (contrast this to his more cheerful delivery in “I Could Write A Book” later on). It is a unique arrangement, beginning with a very slow moody tempo and tone with low piano bass notes, and featuring only Harry on the piano and vocals. Connick’s piano captures the sulking and morose mood of the lyrics. As he begins the lyrics with extended pauses, he incorporates a simple yet beautiful stride piano technique (hitting the bass note followed by a block chord voicing). The bass and percussion comes in very softly after the first couple of lines, still capturing the slower tempo. Connick’s true baritone (Sinatra-like) qualities shine throughout, and in classic Connick style, after a brief pause he jumps into a solo that builds and builds, with horns and strings and crescendos from simple to more complex rhythms. His vocals then begin to belt out into a swing feel in contrast to ballad style before. He also takes more vocal improvisations, again in Sinatra-style, at the end of the song. It finishes with the classic Count Basie lick on the piano and punchy horns (almost identical to the infamous Basie ending on his Fly Me To The Moon collaboration with Frank Sinatra – see the Basie/Sinatra It Might As Well Be Swing album).

7. Autumn in New York – The New York City landscape and scenery play a prominent role in Reiner's film, and New York has inspired more songs than any other American city. It is only fitting that "Autumn in New York" is featured in the movie and on the soundtrack. David Guion describes the origin for this classic standard: "The season of autumn has inspired some of America's best popular songs. That "Autumn in New York" became a standard, recorded by dozens of the giants of American popular music was not inevitable. In a way, the story of this song begins when a young Russian immigrant musician named Vladimir Dukelsky arrived in New York in 1921 and met Jacob Gershowitz, the son of Russian immigrants. But by that time, Gershowitz had changed his name to George Gershwin and had begun to make a name for himself as a composer of popular songs. Dukelsky had studied composition in Kiev with Reinhold Gliere and wanted to pursue a musical career. Gershwin persuaded him to try his hand at popular songs as well as "classical" music and suggested Vernon Duke as a suitable pen name.

Vladimir Dukelsky (Vernon Duke)



From that time on, Dukelsky wrote music for orchestra, chorus, and chamber ensembles under his birth name and popular songs as Vernon Duke. In 1934, when he was in Westport, Connecticut, Duke suddenly became homesick for Manhattan. So he wrote a poem in his second language and set it to music. But Duke apparently wasn't thinking of something he could publish as a hit. He later acknowledged that it contained "not a particle" of what his publisher considered popular appeal. He called the song "a genuine emotional outburst." "Both the long 'conversational' verse and the constantly modulating refrain contained not a particle of what the Harms (publishing company) moguls called 'popular appeal'; the song was a genuine emotional outburst and, possibly, this genuineness accounted for its subsequent standard status. Duke played it at one or two Westport get-togethers and

found the listeners retreating to the bar in the middle of the verse. Back in New York, Murray Anderson was producing a revue he called "Thumbs Up." He told Duke he still needed one song, and what he had in mind was something that would evoke nostalgia with an image of red leaves in Central Park. He exactly described the song Duke had already written. Even though Duke warned him that its frequent modulations from key to key made it difficult to sing, Anderson decided to use it as the finale. Duke later characterized the show as "a decent, average revue [that] received decent, average notices." It ran for five months. No one took much notice of "Autumn in New York." But over ten years later, though, both the Harry James and Charlie Spivak big bands played it on the radio. Louanne

Hogan and Charlie Parker both recorded “Autumn in New York” in 1946 and then began a virtual flood of recordings.”

The Connick instrumental rendition on the soundtrack features him on solo piano and displays his tremendous technical mastery of the instrument. He incorporates a strong command of rhythm, containing a propulsive cha-cha and joyous feel that captures the essence of Vernon Duke’s nostalgic longing for Manhattan very well. The left bass hand adds the comping cha-cha feel, providing a lot of depth to the music, as if a larger band were playing the song (with bass and percussion driving the rhythm and beat). Connick adds his typical New Orleans twist to it, with random bluesy Dixieland trills. As in *Winter Wonderland*, Harry expresses this song in a way that makes you feel the lyrics, easily imaging one strolling through the scenic Manhattan streets.

8. I Could Write A Book – This Rodgers and Hart romantic favorite first appeared in the 1940 film *Pal Joey*. In that film’s context, Joey Evans (Gene Kelly) sings this song as a smooth but phony declaration of love to woo the innocent Linda (Leili Ernst). As Thomas Hischack states, “Rodgers melody is intoxicating as it flows up and down the scale, and the lyrics by Lorenz Hart is seductive and convincing. No wonder Linda fell for it.” Connick’s arrangement and velvety vocal add a whimsical texture to the song, a very nostalgic and magical feel. Connick’s silky smooth vocals sound more spoken than sung and pairs perfectly with the big band accompaniment, especially the Mark Mullins’s soothing trombone solo which could melt even the hardest of hearts. Toward the end, the big band orchestra comes in with more energy as Connick brings out a more sustained vocal, bringing the poetic lyrics to a close: “Then the world discovers as my book ends, how to make two lovers of friends.” This track leaves a very warm and sweet overall impression from start to finish.

9. Let’s Call The Whole Thing Off – Incognito in Central Park and dodging rumors of their non-existent secret marriage, celebrity dancers Pete (Fred Astaire) and Linda (Ginger Rogers) introduce this George and Ira Gershwin song with their famous roller-skate dance in *Shall We Dance*, 1937.

Fred & Ginger dancing on skates to Let’s Call The Whole Thing Off



When you see the film, the song's introduction makes much more sense than it does when played "stand alone", which is why most times the intro is cut and starts playing with "You say either, I say either" (as is done on this soundtrack). The Ella Fitzgerald/Louis Armstrong version is used in the film. The lyrics possess a silliness to them, and Connick’s vocals on the soundtrack

embody the playfulness of the song. The song features just the jazz trio with Harry on vocals (with band members chiming in toward the end in repetitive fashion which Connick does often on future albums). The song opens with the prominent bass rhythm by Ben Wolfe with Harry snapping his fingers. Harry adds his New Orleans flavor into the lyrics: "You say "tomato" I say "creole tomatah." Once again, Harry utilizes the entire keyboard in his piano solo with the just the trio backing. The recording of this song on the record is absolutely superb. All the intricacies and details are clearly heard. One can also hear Harry more as the entertainer on this song, taking a lot of vocal liberties (he skats at the end of the song) but still maintains that smooth crooner style as he adlibs "Sugar, what's the problem... We better call the calling off-off." A very fun and entertaining version that stays true to the original with a New Orleans flair.

10. It Had To Be You (Instrumental Trio) - This instrumental version engages a completely different style compared to the big band vocal before. Harry on the piano is front and center with softer backing from the bass and drums. A simple yet energetic arrangement - Connick brings his punchy swing feel to the notes with classic New Orleans trills to provide a more jumpy feel, almost in staccato fashion. But he still maintains a smooth and connected arrangement. But unfortunately, it is a rather short arrangement, not even two minutes long. One track that I wish would be longer, but it is two great minutes nonetheless.

11. Where or When – This classic was written by Rodgers and Hart for the 1937 musical *Babes in Arms*, and sung by Mitzi Green and Ray Heatherton whose characters, as a result of falling in love with each other, are suffering from a case of déjà vu. They feel as though they have met before but are unable to remember exactly "where or when." MGM bought the screen rights and released a film with the same title a year later (starring Mickey Rooney and Judy Garland).



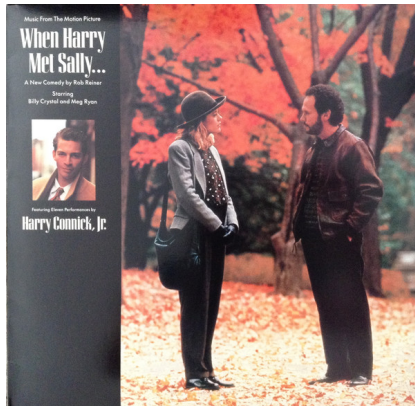
Garland singing Where or When in Babes in Arms (with Mickey Rooney)

In a humorous scene, Mickey Rooney yells out to the couple singing "Where or When", "Will you put some life in that song?... If they sing it any slower people will think it is a lullaby." And then Judy Garland begins singing the tune in her beautiful angelic voice to Rooney. Garland then comments, "You have to know what you're singing about before you can get the idea over to other people."

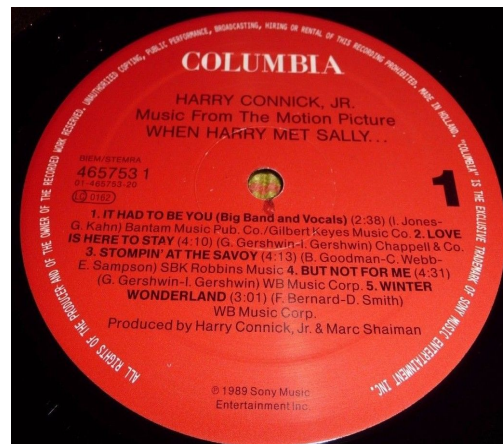
Gary Marmorstein in his biography of Hart gives perhaps the best explication of the theme of "Where or When" while putting it within the context of the show's [Babes in Arms] plot: At its simplest, "Where or When" suggests that old feeling of re-connecting with someone you've never met before ("We looked at each other in the same way then / But I can't remember where or when"). In nine lines of verse and a mere eleven in the refrain, the song describes the *anamnesis*--a recalling to mind--in which time is flighty and illusive ("Thought has wings, and lots of things / Are seldom what they seem"), but graspable at moments of overwhelming emotion. The verse sustains the metrical balance of the title with phrases like "things you think" and "dreams you dream," and the emotion is grounded in everyday reality ("The clothes you're wearing are the clothes you wore"). The most eloquent of all *déjà vu* songs, "Where or When" penetrates the daze of new romance - even as experienced by teenagers." This song can conjure up such emotion and tender feeling when done right. One of the finest performances of this song is the pared-down recording that Peggy Lee and the Benny Goodman Sextet made in a New York studio on Christmas Eve 1941, barely two weeks after America entered the Second World War. Jazz critic Benjamin Schwarz notes how "it speaks to the quavering uncertainty of that historical moment and remains, for me, the most poignant jazz record ever made."

Connick's exquisitely quiet rendition (just his vocal and his piano) of "Where or When" shows him to be a more expressive, careful singer when crooning softly than when swinging out. In the words of Mickey Rooney, he puts life into. Slow? Yes. Boring? Certainly not. The arrangement fits well with the reflective nature of the song - no big band arrangements, no change in tempo, no vocal freedom... just Harry's reflective soft vocals and his gentle piano. It is very reminiscent of Ella Fitzgerald's style on her *Let No Man Write On My Epitaph* album. It also seems that Diana Krall's particular love for this soundtrack is evident, as her opening piano prelude on her version of "A Blossom Fell" is eerily similar to Harry's opening on "Where or When." Harry's performance on *When Harry Met Sally* inspired and influenced Diana Krall to pursue jazz professionally. Krall reflects, "I think I started in a very good time. When I went to see the film *When Harry Met Sally*, and I heard Harry Connick playing the piano, I thought there's somebody who's my age and he's playing the music that I love. And I felt like there was a kindred spirit and it inspired me to go, "I want to do exactly what he's doing." And I still owe a lot of thanks to Harry. I've only met him like a couple of times, but he's still a favorite artist of mine." Overall, this song proves that simplicity is the ultimate sophistication.

Vinyl Releases & Reviews



1989 USA Columbia Release



1989 Netherlands/Holland Release



1989 UK CBS Records Release



2015 Music On Vinyl 180g Release

The original vinyl release in 1989 was issued under the Columbia or CBS Records label, depending on the country. The US pressing by Columbia records has all of the stellar sonic attributes one could ask for - the mastering and pressing quality is simply superb.

Connick's vocals are rich, textured, palpable, and immediately present as only great analog can achieve. His deep chesty baritone in "Our Love is Here To Stay" and lighter and sweeter style on "I Could Write A Book" are easily discernable and shines through. Instruments are clearly separated and not muddled together, yet still inherently musical. Even the piano solos have a fullness without any sonic compression. For example, the rhythmic bass on Stompin' at the Savoy is not pushed back and distant, but sounds just as present as Connick's piano melody. The ringing of each piano note is appreciated, particularly on the trills and punchy techniques that Connick implements throughout. In terms of sonic characteristics, this pressing can stand with the best of them in any collection – wonderful warm midrange, open and transparent detail, large soundstage and dynamics, fantastic separation and imaging, etc.

I own numerous German, UK, and Netherlands/Holland pressings of other Connick albums, though I did not have any international copies of this album on hand during the review. However, I would not hesitate recommending them if one is available. The Connick UK pressings are on par with the US pressings, as are the Netherlands. It should be noted that the Netherlands pressings have a bit more forward vocal and midrange and have an overall warmer sound quality. The US pressings are more crisp, clear, and subtly more transparent. All are easily recommended.

This album was also reissued in 2015 by the label Music On Vinyl (MOV) and marketed as an audiophile release. It is pressed on clear transparent 180gram vinyl (as compared to the black vinyl of all original releases) and the packaging is very nicely done. However, this is one of those cases where "audiophile" can be used as a marketing ploy. Compared to the open and clear dynamics, warm analog sound, 3d imaging and instrument separation, and rich textured sound of the original pressings, this release is somewhat compressed in all areas and lacks the body and analog richness throughout. Connick's vocals were noticeably recessed and thin sounding. This is another example of a marketed "audiophile 180 gram" vinyl thought to be better than the flimsier originals. If it matters to some, the cover and packaging was nicely done and so is the clear vinyl. It is a quiet pressing with black backgrounds without any pops or noise. But it appears you are paying a premium for looks and not the music. I would stay away from this release, since originals are far superior in every area and can still be found fairly easily on the used market for less money. This appears to be from digital sources from my listening experience.

Conclusion: The album that put Harry Connick, Jr. on the map, the *When Harry Met Sally Soundtrack* provides listeners with some of the best songs in the Great American Songbook. Connick's interpretations of these timeless classics are worthy in any collection, and the superb sound quality on all original pressings makes it easy to recommend. It is in my top-10 albums of all-time (partly because it is a sentimental favorite), and deserves a listen for any music lover.