

## An Andy Williams-Style Christmas

By Marilyn Lester

In the golden age of television variety shows, crooner Andy Williams (A.W.) was front and center, hosting his Emmy Award-winning show weekly from 1962 through 1971. Beyond that, Williams hosted Christmas specials, which continued through the years beyond the end of his variety show, up until 2001. In the nine years that The Andy Williams Show broadcast, innumerable stars of stage, screen and recordings of the day guested with the him.

It was in planning this year's programming for the American Popular Song Society (APSS), that Board Member Mark William, a big fan of his almost-namesake, thought it would be a great idea to honor the singer and celebrate the festive season, plus showcase some of the up-

and-coming talent of today. The idea was unanimously approved, and so the December APSS meeting, hosted by clipmeister and Board Member, Will Friedwald, was dedicated to *An Andy Williams-Style Christmas—Just Like the Ones We Used to Know*.

Friedwald was in his usual fine form, armed with jokes, quips, encyclopedic information, and, of course, plenty of wondrous clips of Williams, beginning with A.W.'s rendition of "You Meet the Nicest

People at Christmastime." First up to perform was Hannah Jane (Peterson), who revealed herself not only as a vocalist, but as a composer with guitar. Her song told the tale of a Santa gone a little wild, set to a gently swinging beat. It seems that with all that milk and cookies consumed, in "Merry Christmas, Santa" the jolly man in the red suit was on a high, having nothing to do with a sky-soaring sled. Switching to

observed that remarkably, Peterson and Parasram seemed ignorant of the existence of the "American Idol" television program. Why? Because both perform in a nuanced style, paying attention to the lyric—very far from belting at the top of their lungs. Amen to that. In clip-land, Friedwald showed A.W.'s "What Are You Doing Christmas Eve" with an observation on the song; it seems songwriter Frank Loesser meant for the song to

be sung any time other than the Christmas season, yet the tune became irrevocably linked to it. Another clip of A.W., with then-wife, Claudine Longet and their children, appeared with Williams singing "Because of Christmas Day," notable for hilarious kid antics.

Another singer with excellent vocal chops and sensibilities, and also a Mabel Mercer



Back l to r: Julie Kurtzman, Julia Parasram, Anais Reno, Will Friedwald, Beth Naji, Andrew Poretz, Linda Amiel Burns. Front l-r: Danny Bacher, Mark William

accompanying herself on piano, she also offered one of her favorite Christmas hymns, "O Come, O Come Emmanuel." Another young singer on the program was Julia Parasram, another veteran of the Mabel Mercer Foundation high school vocal competition. Parasram, with Jon Weber at the keys, offered delightfully gentle renditions of "The Christmas Song" and "I'll be Home for Christmas."

In his comments, Friedwald also

Foundation veteran, Anais Reno took the stage thereafter. Reno, like Peterson, has already begun a professional career of note (and she's just a college freshman). One of her favorite songwriters is Billy Strayhorn, and so she delivered a little-known Strayhorn tune, "Joseph, Son of David." She also offered another rather esoteric number, Steve Allen's "Cool Yule." Since most of the songs to this point had been in slow tempos, it was a treat to have a



## President's Message...

Linda Amiel Burns, President

Greetings to our Members, Friends, Family and Fans,

The first order of business is to wish everyone a very safe, healthy, and joyous year ahead. It is for this reason that we have decided to cancel the January live meeting at Don't Tell Mama as many performers and members had serious concerns about getting together in a small space with Covid on the increase. For the past three months there were no problems as we were extra careful and checked everyone's vaccination card at the door. However, this holiday season even Radio City Music Hall canceled its Christmas shows, and Broadway theaters postponed several performances. For this reason, we decided to take off the month of January and hope to continue in February with live shows when the situation improves. The American Popular Song Society has been around for over forty years and will continue to thrive through difficult times to bring you interesting and remarkable programs through it all!

Many thanks to our esteemed Board of Directors for their hard work and support in producing exciting shows, and getting the Newsletter out each month. We are grateful to our dedicated members who have shown up at our meetings either in person or on Zoom, keeping APSS relevant and appealing to music lovers of all generations who not only cherish songs of the past, but the music of today and the future.

We cannot thank Sidney Myer enough at Don't Tell Mama for giving us a new home, and we are grateful to the "man for all seasons" Bernie Furshpan, who valiantly tried for three months to live-stream our programs. Unfortunately, the Wifi system at Don't Tell Mama could not support this effort. We will continue to videotape our monthly programs, and if you miss one or want to re-watch, just go to the Events Page on our website ([www.apssinc.org](http://www.apssinc.org)) and you can view at your leisure.

Be sure to read Marilyn Lester's lead story with photos in this month's issue about our "Andy Williams-style Christmas" held in December with great film clips from Producer Will Friedwald, Jon Weber at the piano, and an amazing and talented cast of performers. It was the perfect way to celebrate the holidays and end the year in merry music and song!

In our efforts to keep everyone safe, we won't be seeing you on January 8th, 2022 for the first meeting of the year, but am optimistic that APSS will be able to complete the rest of the season live as we have terrific programs on the schedule for your enjoyment.

Best,  
Linda



Linda Amiel Burns, President  
American Popular Song Society



Hannah-Jane Peterson wasn't pictured in the group shot

**MEETING LOCATION:** starting with 2021 - 2022 Season



(343 W. 46th St.)  
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## Andy Christmas cont...

swinging, jazz interpretation. Adding to the uplifting energy was a clip of A.W.'s crew singing "Sleigh Ride." This bouncy tune was composed by Leroy Anderson, master of two-minute compositions, often containing sound effects. Mitchell Parrish added lyrics and thus was born a fast onomatopoeic ride through the snow and a tune that also became attached to Yuletide.

Before moving on with the rest of the scheduled program, surprise guests Board Members Andrew Poretz and Danny Bacher, with the effervescent Beth Naji, took the stage with their *raison d'être*: "because it wouldn't be Christmas without Jews." Therein ensued some fun with "White Christmas" and its counterpart, "Blue Christmas," a la Elvis Presley, as well as a jolly "Oh By Gosh By Golly." On the serious side, Bacher offered a resonant "Little Drummer Boy." Joining the trio for a final number—a spirited "Winter Wonderland"—was gifted violinist Julie Kurtzman (who happens to be Reno's mother).

The penultimate Friedwald clip was not Christmas-related, but was a gift in its own right, representing several important legacies in the annals of song. This kinetic clip was taken from the December 12, 1951 "Kate Smith Show" and featured Kay Thompson with The Williams Brothers. Kay Thompson was a polymorph—talented as an actress, dancer, singer, composer/arranger, choreographer, author and more. From 1947 through 1951 she performed a nightclub act with the brothers, and in this segment, they sang one of their signature numbers, "Louisiana Purchase." As to The Williams Brothers themselves, one of them was Andy, performing with Bob, Don and Dick. The four began

their quartet in 1938 achieving great success until the act broke up in 1951. But the brothers did reunite for every single Andy Williams Christmas Special.

The final vocalist to appear at the December APSS meeting was none other than the young crooner himself, the delightful Mark William. He offered several numbers, including two that are especially associated with A.W.: "Happy Holidays" and "The Most Wonderful Time of the Year." It was A.W. who had the last word vocally, performing "Some Children See Him," a hymn-like carol written in 1951. But the program did not end on this lovely and reverential note. With some time left, it was Jon Weber's turn to let loose on his prodigious piano skills. He'd played a jazz interlude earlier in the presentation, but this time it was about his ability to mimic other pianists to perfection. With suggestions called out by audience members, Weber played "Jingle Bells" as Erroll Garner, George Shearing, Dave Brubeck and Art Tatum. Member Mark Walter, who was present, asked for the tune as his father, pianist Cy Walter, would have played it, which, of course, Weber did to a "T."

A final note: in her opening remarks, among the usual updates and doings of members, president Linda Ariel Burns acknowledged the passing of musical theater genius and icon, Stephen Sondheim, who'd died just a few weeks before the meeting. In memoriam, Friedwald recited from memory some lines by English romantic poet, George Gordon, Lord Byron. And thus, with those honoraria delivered, did *An Andy Williams-Style Christmas* begin—and it was indeed just the way we remembered it. 

## The Twins Who Saved Christmas

By Joan Adams

Although I am a long-time admirer of Will and Peter Anderson, many days and hours of unsuccessful Christmas shopping (rather, Christmas searching) left me far from in the mood for those jingles and carols associated with that hap-happiest season of all. But duty, and a date with our dear Linda Amiel Burns, impelled me to show up at Symphony Space on the evening of December 18th. It was somewhat cheering to see the expectant smiles on the members of the audience, but my inner Grinch held fast. Full disclosure: by the time this musical powerhouse of joy had reached perhaps six bars of their first selection, "Jingle Bells" (!!!) I was completely in the holiday spirit, enjoying every tuneful gift being shared so brilliantly. Every "old chestnut" was fresh and exciting, and felt brand new. And, isn't that the magic of Jazz: creation occurring before our eyes and our fortunate ears? The superbly gifted musicians in the band were Dalton Ridenour on piano, Neal Minor on bass, and Chuck Redd on drums and vibraphone. Guest vocalist Molly Ryan's sweet voice and charming presence were welcome additions to the festive mix.

Besides the Andersons' well-known versatility on multi-instruments, their program was greatly enriched by Will's astute comments, and Peter's arrangements were spectacular. The visuals on-screen were especially delightful to those of us who remembered the originals. They gave extra meaning to the songs, without distracting from the dynamic performers who all supported each other so generously. As always, when watching the Andersons, my favorite moments are seeing the unabashed love and respect each brother shows when his twin takes center stage.

The Anderson twins will be performing several different shows at Symphony Space throughout the year. I am looking forward to all of them, and I hope you will enjoy them as well.

For performance schedule:  
[www.PeterAndWillAnderson.com](http://www.PeterAndWillAnderson.com)

## Buddy Barnes: Musician, And Friend, Extraordinaire

By Mark Walter

On an autumnal evening in the mid-to late-1980s, I left my employ as a junior associate with a large midtown law firm early, exiting the office at about 9:00 p.m. I headed to an elegant nightclub in the East Fifties, one whose name now eludes me, but whose physical contours I can easily recall still. Performing there was an astonishing talent and dear friend, nay, a family member, Charles Leslie Barnes.

Known to all as “Buddy”, this urbane piano wizard and song stylist immediately espied me upon my entering the room, standing in its periphery as I awaited my seating by the maitre d’. Just closing a song, Buddy smoothly segued, without break or announcement, into an entrancing ballad — one that was entirely new to me.

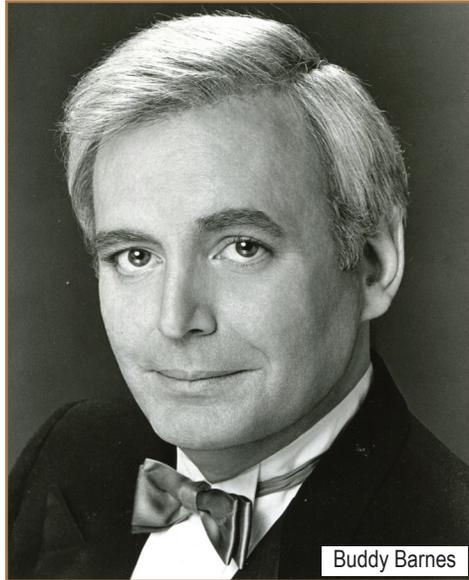
I listened intently, captivated by Buddy’s beautiful pianistics and nuanced delivery of the song’s mysterious lyrics. And, upon reaching the song’s final notes, Buddy then delivered a shock, to me, at least: “Ladies and Gentlemen, that gorgeous piece is called ‘Time And Tide’, with the music by Cy Walter, and the lyrics by Alec Wilder. I played it because Cy’s son, Mark Walter, just joined us”.

And thusly did Buddy, whose repertoire and instantaneous recall of songs were legendary, introduce me to one of my father’s most wondrous compositions. Buddy often cited Cy Walter as the greatest influence upon his piano playing, in a career that began with Buddy as a classically-oriented nine-year-old prodigy, and which evolved into his unquestionably being one of the most talented of pianist-singers interpreting the American Songbook in the latter half of the Twentieth Century.

Buddy was also respected as one of the finest music directors/accompanists to be found — creating marvelous music with such terrific talents as my godmother, Mabel Mercer; Dorothy Loudon; Portia Nelson; Roberta Peters; Sylvia Syms; Marti Stevens; Darcy Thompson; Rob Jackson; Rita Gardner; and so many others. Buddy, as did my

father, died far too young — each only 52 years of age, Cy of throat cancer in 1968 (when I was eleven), and Buddy of AIDS in 1992.

In the years following Cy’s death, Buddy’s and my family grew close. My



wonderful mother, Cam Walter (1932 - 2010), was a cabaret and piano aficionado. She and Buddy were dear friends; and Cam was also an ardent fan of Buddy’s talent. God-given though that talent was, it was also honed both by family circumstance, and by Buddy’s assiduous pursuit of excellence.

Charles Hermes Barnes (1905 - 1981), Buddy’s father, was a vaudevillian singer, actor, and writer. Buddy’s mother, Marjorie Fielding (1905 - 1988) (stage-named “Marjery” to differentiate from another identically named performer), was an accomplished pianist, composer, ballerina, and Broadway director and choreographer. Buddy was born on 6 November 1939.

As Lorie Barnes (1930 - 2020), Buddy’s sister, details in her autobiography, “Things Seen And Unseen” (Smashwords E-book, 2012), theirs was a life of the entertainment world, from childhood onward. Lorie developed a career as a cabaret vocalist; Buddy, until his early twenties, parlayed his prodigious talent into a budding career as a classical pianist. He graduated from

New York’s High School For The Performing Arts and from Juilliard. Although mentored by the famed Russian pianist Simon Barere (1896-1951), Buddy’s classical hopes were dashed by Barere’s tragic death. On 2 April 1951, Barere suffered a cerebral hemorrhage during his performance with Eugene Ormandy and the Philadelphia Orchestra at Carnegie Hall.

What the classical world lost in Buddy’s case, however, was indubitably a gain for devotees of American popular song. Buddy, his sister Lorie observed in her autobiography, “... worked constantly, because he could transpose keys for singers instantly, even with no music in front of him. He later became the pet piano accompanist of great lady chanteuses, or as he fondly dubbed them, ‘all my divas’”.

Buddy’s professional partnership with Mabel Mercer is clearly the best known of his accompaniment roles, and probably the longest, running seven years, from 1965 to 1972. Most famously, Buddy accompanied Mabel at New York City’s Town Hall in 1969 (leading to the issuance of an excellent Atlantic Records LP); but he also performed with her in various cabaret locales, such as Downstairs At The Upstairs on West 56th Street.

And in 1972, PBS produced a terrific performance documentary entitled “An Evening With Mabel Mercer, Bobby Short, And Friends”. Aired nationally in November, the hour-long show featured Mabel accompanied by Buddy; Bobby, playing piano and singing, with Beverly Peers on bass and Dick Sheridan on drums; and a number of select friends in attendance, including, among others, my mother Cam Walter, and musicians such as Alec Wilder, Bart Howard, and Billy Roy. Thankfully, Cam retained a complete video of the event. She also retained great still pictures taken of those present (many of which, including those of Buddy, can be viewed on the Cy Walter website, ).

In 1983, happily while Mabel was still with us, Buddy performed his solo tribute show, “To Mabel Mercer With Love”, at Michael’s Pub on East 55th

Buddy’s name is unlikely to retrieve it.

In the late 1970s, Buddy performed in Paris and Berlin with Rob Jackson, a theatrical partner of tremendous talent.

discography’s materials, gratis, with those who would like to hear or see them; just send your postal address to me at .

In 1978, Audiophile Records held recording sessions with Buddy in New York City and Decatur, Georgia. From the materials produced, Audiophile released “The Magic Time”, Buddy’s first solo LP, in 1980. These 1978 recording sessions also birthed two posthumously released Audiophile CDs, the first, in 1999, likewise entitled “The Magic Time”, but including additional tracks; and the second, in 2000, called “Talkin’ With My Pal”.

The latter CD includes Buddy’s stunning interpretation of Cy Walter’s and Alec Wilder’s “Time And Tide”, which was re-released on the 2015 Harbinger Records CD, “Cy Walter Centennial Tribute: Sublimities, Vol. 2”. I consider vocalist Barbara Lea’s liner notes to the “Talkin’ With My Pal” CD the most eloquently heartfelt portrayal of Buddy’s artistry, as seen, and as heard, through a fellow artist’s experience.

During one of my visits to Buddy at Saint Vincent’s Hospital in Greenwich Village, shortly before his death on 11 September 1992, he led me from his room into a large lounge set aside for patients and their guests. The lounge, otherwise



from left to right, in its top row: Dick Sheridan, drummer; George Frazier; Alec Wilder; Bart Howard; Willa Dene Mustin; center, Bobby Short, standing beside seated Mabel Mercer; seated at left, Beverly Peer, bass player; seated on floor, Buddy Barnes; and seated on a bench to the right of Mabel, Cam Walter and Billy Roy

Street in Manhattan. Stephen Holden, of *The New York Times*, reviewed the show in the paper’s 16 September 1983 edition, entitling the glowing full-length article “From Billy Barnes To Mabel Mercer With Love”. The obviously unintentional mistake resulted in a correction the next day.

This review beautifully caught the magical relationship between the two artists, and also proffered an excellent portrait of Buddy’s musical persona. It was a fine recognition of an especial talent, one who had long grown into his own professionally, but who had also found such individual recognition elusive. Still, the erroneous reference to the songwriter Billy Barnes fostered confusion, and so muted the potency of the praise that the article clearly intended. Unfortunately, it has also meant that the piece is largely lost to all but the most diligent researchers, since a search for

Rob, an African-American singer, actor, and dancer, and Buddy had significant success in Europe before returning to New York in 1979. Happily, among the extant private recordings of Buddy’s performances is a cassette that Cam presciently retained of one of his shows with Rob. Listening to their musical numbers together leaves one impressed by how beautifully these two talents fused.

Other private recordings of Buddy’s artistry that have survived, as detailed in the discography below, include a 72nd birthday celebration for Buddy’s father, at which Buddy, Charles, and Lorie all performed (with Buddy playing two classical pieces); a preview of a 1987 show with vocalist Marti Stevens, which shortly thereafter opened at Freddy’s nightclub in New York; and a duo-piano performance/vocal duet with Murray Grand. I will happily share any of the



empty, boasted a well-tuned grand piano, at which Buddy seated himself. Then, magically, lovingly, transportingly, and absolutely perfectly, Buddy again played for me “Time And Tide”. Doubtless Buddy and Cy, brilliantly performing together on duo Steinways, are now entertaining Cam, Mabel, Lorie, and Alec with the very same song.

## Discography of Buddy Barnes' Audio and Video Recordings

### I. Commercial CDs

#### A. Buddy Barnes As Solo Pianist-Singer

1. "The Magic Time", Audiophile ACD-139 (1999); most of this posthumously issued CD was previously released as a 1980 Audiophile LP with the same title, but this eleven-track CD was issued with three new, unreleased tracks. The original LP tracks were recorded on 10 and 11 December 1979 at A.D.R. Studios, Inc. in New York City (engineered and mixed by Stuart J. Allyn), with the three previously unreleased tracks having been recorded in Decatur, Georgia on 10 March 1978. Performing with Buddy, on the December, 1979 tracks, at least, were Bill Popp on bass, and Winston Welch on drums. Heartfelt liner notes are by Richard Rodney Bennett (who composed the title song), and the recording quality is excellent.

2. "Talkin' With My Pal", Audiophile ACD-294 (2000); this posthumously issued CD contains fourteen tracks recorded in Decatur, Georgia on 10 March 1978. Performing with Buddy on some numbers are Bill Popp on bass, and Luis Stefanell on bongos. Included as track 7 on this CD is Buddy's terrific performance of Cy Walter's (music) and Alec Wilder's (lyrics) "Time And Tide". The superb liner notes — which beautifully capture Buddy as an artist and person, and offer a great singer's insightful musical analysis of each track — are by Barbara Lea. The recording quality is excellent.

3. "Cy Walter Centennial Tribute Sublimities CD, Volume 2" (Harbinger Records, HCD-3104 (2015): Track 27 on this CD is Buddy's performance of "Time And Tide", derived from his Audiophile Records "Talkin' With My Pal" CD listed above.

#### B. Buddy Barnes As Accompanist

1. "Mabel Mercer And Bobby Short At Town Hall and Their Second Town Hall Concert"; Collectables CD COL-CD-6839 (2001). This 2-CD re-release is of, respectively, Mercer's and Short's 19 May 1968 Town Hall appearance, originally released as Atlantic LP SD2-604 in 1968; and of their 19 May 1969 Town Hall appearance, originally released as Atlantic LP Atlantic LP SD2-605 in 1969. Buddy accompanied Mabel at the latter event, which is re-released as CD 2 of this CD set. The liner notes, by Rogers ("Popsy") Whitaker, refer to Buddy as "a pianist as instinctive in his calling as were his late, and great, predecessors [as accompanists to Mabel] — Cy Walter, Les Crosley, and Sam Hamilton, all of them now gone to what must be tremendous rewards".

2. "Broadway Baby — Dorothy Loudon" CD; DRG Records, Inc. CDSL-5203 (1986); arranged and conducted by Buddy Barnes; Buddy, piano; Ron Delseni, Electric Keyboards; David Finck, Bass; John Chiodini, Electric And Acoustic Guitars; and Jimmie Young, Drums. Liner notes by Hugh Fordin.

3. "Saloon — Dorothy Loudon"; DRG Records, Inc. CD 91404 (1991); this CD contains a mélange of Loudon's recordings with differing musicians, with liner notes by Bobby Short. Buddy provides piano accompaniment to Loudon and arrangements on the majority of the numbers; on several others, Loudon accompanies herself on piano. Bobby notes that, "[t]hroughout, Miss Loudon enjoys the excellent accompaniment of the great pianist, Buddy Barnes ...".

4. "Love's The Only Thing That Matters — Darcy Thompson" CD; E-6 Records (1991); Buddy Barnes, piano/musical direction/arranging, and Billy Popp, bass. This CD comprises Buddy's last commercially recorded performances before his passing in 1992. As Richard

Rodney Bennett observes in his liner notes, "[t]his is not Jazz, Pop-Singing, or Cabaret; these are beautiful songs, beautifully performed".

5. "Smithsonian American Song Series, Irving Berlin" CD, Track 21, "Pack Up Your Sins (And Go To The Devil)" (1992); Buddy Barnes is accompanying Dorothy Loudon on this track, which is derived from the "Broadway Baby" CD listed above.

### II. Private Recordings

#### A. Charles Hermes Barnes' 72nd Birthday Party

Two CD transfers of cassette recordings exist in The Cy Walter Collection of recorded materials from this August, 1977 Louisville, Kentucky event. Sequencing is different across the two transfers, though the content is largely the same; and there are some song tracks that are included which did not come from the birthday event.

The event was produced by Gary Cecil, the husband of Charles' niece. It was a celebration of Charles Hermes Barnes' (20 August 1905 - 26 August 1981) 72nd birthday. Charles Hermes Barnes was the father of Charles Leslie Barnes (6 November 1939 - 11 September 1992), who was known to all as "Buddy Barnes". Also in attendance and performing was Lorie Barnes (10 June 1930 - 28 August 2020), Buddy's sister and Charles Hermes Barnes' daughter. Nothing on these recordings indicate whether Charles Hermes' wife and Buddy's and Lorie's mother, Marjorie ("Marjery") Fielding (27 November 1905 - 15 February 1988), was present, but presumably she was.

While Buddy is performing as accompanist for his father and sister, he also performs as pianist-vocalist on several songs; and likewise performs two classical pieces, Manuel DeFalla's "Ritual Fire Dance" and Claude Debussy's "Doctor Gradus Ad Parnassum", from "The Children's

Corner Suite”.

#### B. Pow-Wow Nightclub, NYC

Recorded on cassette by Cam Walter on 21 September 1978, this CD transfer captures Buddy as pianist-singer in what might best be characterized as “cabaret verité”. The tape reveals Buddy in what he terms, in another private recording, as his being the persona of “The Piano Man” so powerfully portrayed in Billy Joel’s song (with Buddy then stating that the song is “literally the story of my life”). Patrons’ background conversation overlays several of the songs’ introductory passages, although, in testament to Buddy’s talent, those intrusions quieten and then cease entirely as the song evolves, and his musical magic captivates his listeners.

Delightfully expressed also is Buddy’s rapport and repartée with his audience, as he expertly shifts from one beautiful standard to another. In the course of an hour, he delivers compositions from Cole Porter, Cy Coleman, Fats Waller, Larry Kerchner, and at least an half-dozen others. Included also are some rare, novel, but very worthy songs; and, at his audience’s request, he closes the hour by performing, flawlessly, a gorgeous tapestry of French songs.

C. Preview performance on 13 February 1987 of Buddy Barnes’ and Marti Stevens’ show, as it thereafter opened on 18 February 1987 at Freddy’s nightclub, NYC. The show was very favorably reviewed by Stephen Holden in a 22 February 1987 New York Times article.

Derived from the Perrin Family (Margaret, Forrest, and Lesley Davison Perrin) Collection, this recording was made of a preview performance event held before a select audience in the Perrins’ Manhattan apartment. As described by Mr. Holden, “[t]he program that Ms. Stevens and her accompanist, Buddy Barnes, have chosen portrays the romantic adventures of an American

abroad, traveling from New York to London to Paris and back”. The selection of songs is delightful, with Cole Porter and Noël Coward gems predominating. Buddy’s extraordinary sensitivity as an accompanist is readily apparent in, for example, Marti’s medley delivery of “I’ll Follow My Secret Heart”; “A Foggy Day In London Town”; “London Pride”; and “A Nightingale Sang In Barkley Square”. Marti’s impeccable diction and Buddy’s seamless pianistics meld perfectly.

D. Buddy Barnes and Murray Grand, as duo-pianists and duet vocalists, performing “Good, Good Friends” (words and music by Murray Grand).

This song is the only duo-piano recording of Buddy’s known to exist, and derives from a musical of the same name (with the music and lyrics for all songs by Murray Grand, and the book written by Patrick Dennis). In The Cy Walter Collection is a CD transfer of an acetate record of the show produced in the late 1970s, using pre-recorded 1960s tracks by Virginia Martin and Johnny Desmond, and with a narration added to explain the story. The musical was planned for Broadway in 1964, and London in 1988, but the only actual production it received was in 1974 in San Diego.

This “Good, Good Friends” CD, along with the separate recording of Buddy’s and Murray’s duo performance of the song, came from The Michael Feinstein Collection. Michael, along with Christine Ebersole, performed the song in their “Good Friends” show that opened at Feinstein’s At The Regency in New York on 8 February 2009 (described in Steven Suskin’s 14 February 2009 *Variety Magazine* review as “a show [that] only magnifies the power of two superb entertainers”).

### III. Videos:

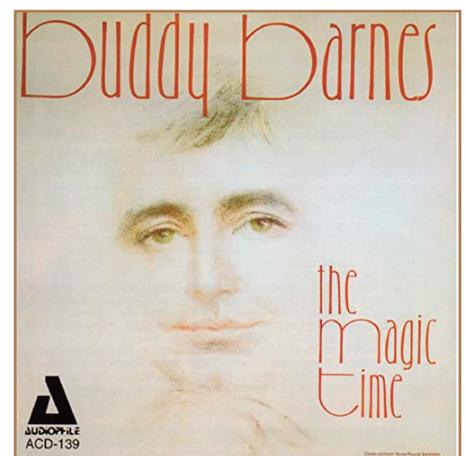
A. “Buddy Barnes: Live From Studio B” — This half-hour VHS tape, released by V.I.E.W. Video in 1983, has Buddy arranging the music and features vocalist

Sylvia Syms on eight songs. Also accompanying were Jay Leonhart on bass; Wayne Wright on guitar; and Ruby Braff on coronet.

B. “An Evening With Mabel Mercer, Bobby Short, And Friends” (a PBS production by South Carolina Educational Television Video, this aired on 20 November 1972).

This hour-long documentary included Cam Walter as one of the friends attending, as well as Buddy Barnes, Alec Wilder, Bart Howard, Billy Roy, and others. The production format has Mabel and Bobby, along with their talented colleagues, performing standards; Mabel, for example, being accompanied on piano by Buddy, and Bobby both playing the piano and vocalizing. The setting is a casual, living-room like space, designed for intimate listening.

Cam retained a complete video of the event. Also in The Cy Walter Collection are still pictures taken of those present (many of which, including those of Buddy, can be viewed on the Cy Walter website, ). One terrific group photo shows, from left to right, in its top row: Dick Sheridan, drummer; George Frazier; Alec Wilder; Bart Howard; Willa Dene Mustin; center, Bobby Short, standing beside seated Mabel Mercer; seated at left, Beverly Peer, bass player; seated on floor, Buddy Barnes; and seated on a bench to the right of Mabel, Cam Walter and Billy Roy.



## What I Learned About Freelancing from Lucille Ball

By Glen Charlow

I have a confession to make. As a child, I grew up watching repeats of I Love Lucy. One thing that I could count on every time I watched an episode is that I would end up laughing. Little did I know that I was also picking up on valuable truths that would serve me for a lifetime.

As a daffy and zany housewife, Lucille Ball's character would seem to be the last place that a freelancer could find business tips. Well, if you're thinking that, then you are wrong. Not only are there lessons to be learned from the I Love Lucy television series, there are also lessons to be learned from Lucille Ball's life. Here are a few of them:

**1. Be Universal.** What made the I Love Lucy show stand out among the comedies of its day was that Lucy touched on day-to-day issues—issues that still concern us - and made them seem less serious. The universal appeal of the television show gave it one of the widest audiences that a television comedy has ever had.

*For the freelancer:* There's currently a debate about whether specialization is a good thing or a bad thing for a freelancer. Lucille Ball had a specialty—comedy. But, at the same time, her material appealed to everyone. As freelancers, we should make sure that we haven't painted ourselves too tightly into a box.

**2. Try New Things.** On the show, Lucy Ricardo was willing to try just about anything once. From running a dress shop to becoming a spokeswoman for "Vitameatavegamin" to her willingness to audition for one of Ricky's shows (again and again). Lucy was fearless when it came to trying new things.

*For the freelancer:* It may feel like I'm up on my soapbox again and I probably am, but a freelancer who won't try new things is a freelancer that is going out of business. The market is constantly changing and it's important to keep up with it.

**3. Don't Give Up.** Lucy Ricardo was

not a quitter. In fact, her dogged determination lends humor to many episodes because she simply refuses to give in. Evidently, Lucille Ball shared her perseverance. From some accounts, Lucille Ball was sent home from drama school because her teachers felt that she would never make it as an actress, yet she didn't give up on her dream.

*For the freelancer:* Quitting is one way to absolutely guarantee your failure. If you find yourself rejected or face an obstacle, figure out what went wrong and try again.

**4. Be More Than What You Seem.** Who could imagine that the actress behind the bumbling and daffy Lucy Ricardo character on television was actually a shrewd and savvy businesswoman? Lucille Ball played a major role in her own success and wound up being the first woman to own a production studio.

*For the freelancer:* It's better to have too many skills or too much knowledge than to have too few skills or too little knowledge. Likewise, it's better to over deliver on a project than to under deliver.

**5. Everyone Needs a Friend.** What would Lucy Ricardo have been without Ethel Mertz? Sure, Ethel played the straight character to Lucy's zany one—but the underlying truth behind the show is that friendship is important. Ethel and Lucy might have had their differences, but in the end they always made up.

*For the freelancer:* As a freelancer, it's easy to get wrapped up in your work—so wrapped up that you forget to spend time with those folks who are important in your life. Don't let your work life destroy your personal life.

**6. Laughter Is Good For You.** One of the greatest things about the I Love Lucy series is its ability to raise the spirits. The characters themselves understood the value of laughter and often an episode of the television series ended with Lucy, Ricky, Ethel, and Fred all in laughter after they had unraveled a misunderstanding.

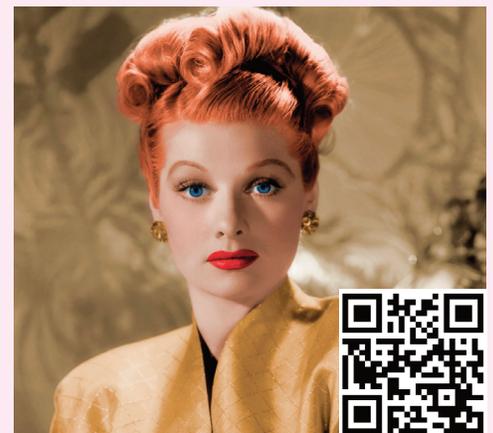
*For the freelancer:* Humor can get you through a lot of tough times. In my opinion, the ability to laugh at yourself is one of the key ingredients of success.

**7. Be Yourself.** Lucille Ball was an original. From her bright red hair to her silly costumes to her loud laugh, there was no mistaking her for someone else. Against the network's wishes, she insisted on starring with her real-life husband, Desi Arnaz. If there had been a rulebook for becoming a star in her era, Lucy probably would have broken every rule.

*For the freelancer:* There are a lot of well-meaning people (sometimes including yours truly) who are only too happy to tell you what you should do. The truth is, you're already an expert at something—being yourself. Why not take advantage of that?

There are a lot of business lessons that can be learned by examining the lives of others—many people have done the things we want to do and have a lot of experience to show for it. Do you have any role models that you look up to for inspiration?

Visit Glens web site on Lucy:  
[www.LucilleBall.net](http://www.LucilleBall.net)



Loving  
**LUCY**

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