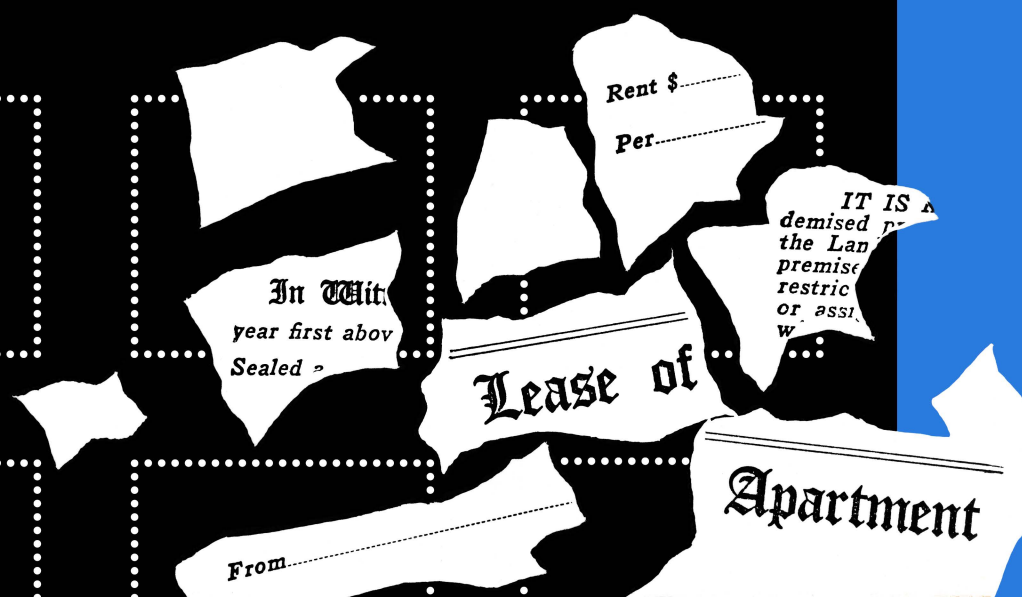


MORE MUSIC TO BREAK A LEASE!!!



SID FELLER and his "FRIENDS" [and enemies]

MORE MUSIC TO BREAK A LEASE



Note the serious and intent countenances in this dedicated group. Note, especially, the placid and serene, subdued manner of the noted conductor, Sid Feller®.



A candid view of the artist at work. Feller, conducting, experiences a moment of ecstatic joy, hearing a particularly harmonious passage. This was one of the moments when the group sang in harmony and in tempo. This "take" was rejected—probably for that very reason!

Candid photo of the group feeding and sipping in the orgiastic revel, just prior to their dissection of the musical selections. Any similarity to a professional choral ensemble is completely accidental and unintended!



HIS FRIENDS

Mrs. Feller and their
Children (who were
home sleeping)

Mr. & Mrs. M. Feller
(Mother & Father)

Jerry Feller (Brother)

AND ENEMIES

Joe Abraham
Phyllis Akers
Herb Greenstein
Sal Asaro
Rochelle Berger
Emil Borsellino
John Calabrese
Barbara Cartassi
Mel Cheren
Marion Diamond
Maryann Ehle
Diane Erdos
Lillian Feingold

Helen Fleschner
Gladys Friedman
Herb Greenstein
Martin Kauffman
Bobbie Lerner
Phil Michelson
Bernice Murphy
John Natoli
Brenda Parker
Carol Paulson
Miike Parys
Charles Lo Piccolo
Rosemarie Reres

Vinnie Reres
Mary Schneider
Fred Scott
Susan Shore
Steve Siegler
Howard Stark
Dave Tieg
Anna Mae Waldman
Milton Waldman
Rick Ward
Ann Weitsen

TECHNICAL INFORMATION

MONOPHONIC (High Fidelity)—Users of wide-range frequency playback systems should adjust their equipment to the standard RIAA curve (Turnover 500 R—Rolloff 13.7). Minor variations from this standard should be made according to one's ear and to the tonal nature of each particular recording. The concept of ABC-Paramount's exclusive *Full Color Fidelity* revolves around the reproduction of true musical sounds rather than "sounds for sound's sake." **ABC-Paramount monaural records may be played on your stereophonic system. The sound will be even more brilliant.**

STEREOPHONIC—RIAA EQUALIZATION CURVE: Crossover, 500 cps; Rolloff, 13.75 db at 10 kc; low Freq. Capabilities, 20 cps; High Freq. Capabilities, over 20 kc.; RIAA playback equalization should be used for this record in order that the ultimate performance capabilities may be realized. **ABC-Paramount stereophonic records should not be played on a standard monaural phonograph unless equipped with a compatible cartridge.**

Producer: SID FELLER
A Product of ABC-Paramount Records, Inc.

Cover Design: CLARA GENCHY

Liner Design: JOE LEBOW
Made in U.S.A.

SIDE ONE

- | | |
|--|--------------|
| 1. ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY
(Sam M. Lewis-Joe Young-Jean Schwartz) (<i>Mills Music Inc. and Warock Music Inc.—ASCAP</i>) | Time
3:08 |
| 2. HI-LILI, HI-LO (Helen Deutsch-Bronislaw Kaper)
(<i>Robbins Music Corp.—ASCAP</i>) | 2:53 |
| 3. I'M SITTING ON TOP OF THE WORLD (Lewis and Young,
Ray Henderson) (<i>Leo Feist, Inc. and Warock Music Inc.—ASCAP</i>) | 2:19 |
| 4. PEG O' MY HEART (Alfred Bryan-Fred Fisher) (<i>Leo Feist, Inc.—ASCAP</i>) | 2:16 |
| 5. DEAR HEARTS AND GENTLE PEOPLE (Bob Hilliard-Sammy Fain) (<i>E. H. Morris & Co., Inc.—ASCAP</i>) | 2:16 |
| 6. TOOT TOOT, TOOTSIE (GOODBYE) (Gus Kahn, Ernie Erdman, Dan Russo and Ted Fiorito) (<i>Leo Feist, Inc.—ASCAP</i>) | 2:40 |

SIDE TWO

- | | |
|---|--------------|
| 1. WEDDING BELLS (Are Breaking Up That Old Gang of Mine) (Irving Kahal-Willie Raskin, Sammy Fain)
(<i>Rytvoc, Inc.—ASCAP</i>) | Time
2:25 |
| 2. CRUISING DOWN THE RIVER (Eily Beadell-Nell Tollerton) (<i>Warock Music, Inc. and Campbell-Connelly, Inc.—ASCAP</i>) | 2:34 |
| 3. DEEP IN THE HEART OF TEXAS (June Hershey-Don Swander) (<i>Melody Lane Pub.—BMI</i>) | 2:42 |
| 4. LAZY RIVER (Hoagy Carmichael-Sidney Arodin)
(<i>Peer International—BMI</i>) | 2:36 |
| 5. AFTER YOU'VE GONE (H. Creamer-T. Layton)
(<i>Mayfair Music Corp.—ASCAP</i>) | 2:42 |
| 6. GOODNIGHT SWEETHEART (Ray Noble-Jimmy Campbell-Reg Connelly-Rudy Vallee) (<i>Robbins Music Corp.—Campbell-Connelly, Inc.—ASCAP</i>) | 3:31 |

To paraphrase many a political bigwig, "Let's look at the record."

This, to many of you, might be decidedly more advantageous than *listening* to the record! Not that the friends and enemies of our noble Sid Feller lack musicianship or vocalistic ability or the collective spirit of camaraderie; in a greater sense, rather, what this motley gathering of voices (voices?) *does* possess is an overabundance of that common quality generally described as "intestinal fortitude." Stating the matter more simply—and less delicately—they've got a lot of guts!

It might be interesting, at this point, to let you in on how this fiasco came into being in the second place. (We eschew the trite and expected phrase, "in the *first* place," because we went off our corporate rockers once before, in 1956, when ABC-Paramount Records encountered another weak moment, and allowed Sid and another wacky group of his friends (!) to record the first evidence of paranoia, *Musical To Break a Lease* [ABC-107].) Well, anyway—to get back to the arsenic and old faces—it was after hours in the offices occupied by Feller and his cohorts, all of whom were discussing what new recording triumphs to launch on an unsuspecting public. To demonstrate a particular idea, one of Feller's top aides (O.K., he doubles as the third assistant shipping clerk . . .) began to warble the opening musical phrases of *Dear Hearts and Gentle People*. Now, to hear any of this in this character's bock-beer baritone, would easily convince the most hardened skeptic that there was nothing but loathing and contempt for any "dear hearts and gentle people!" Feller, however, is no skeptic. The glow that had crept into his eyes back in '56 now became horrifyingly evident once again . . .

Within minutes, the warbler, heartened by the growing enthusiasm in Feller's manner, began to give out with more lusty pumpkin-shaped tones and soon was joined in the musical slaughter by three charwomen, the air-conditioning mechanic, the elevator repairman and an errant messenger boy who was looking for the men's room. After the opening ballad, the group automatically went into several other time-honored ditties, committing complete and unalterable musicide on each. The dam-

age had been wrought, however, and each selection had been carefully noted and annotated, and the album was now a certainty.

The assorted secretaries, erstwhile secretaries (now casting undeniable eyes on singular careers in the vocal field), porters, file clerks, typists and shipping clerks were all assembled in the A. & R. (now known as Aliens and Reprobates) office early the next morning, and informed that they were now full-fledged recording artists. Within an hour or two, Feller received visits from seven attorneys, all demanding special contracts for their new clients—and the seven were promptly enrolled for the recording session. All and sundry were invited to participate in the musical mayhem.

This, then, is the result. The entire group met at the appointed time in the studios of Bell Sound about an hour or so before the actual time of the date, so that Feller and his nefarious assistants could ply them with beer, pretzels, chopped liver sandwiches (laced with No-Doz tablets), beer, salted peanuts, pickles—and more beer. By the time the mikes were in place and turned on, the choral ensemble was as crooked and calcimined as any veteran of the Bowery! Feller felt that this would make it an easy, carefree group of characters which would shing (Oops, sorry!) sing right from their alcoholic hearts.

And that they did. Listen to 'em, if you can bear it! Seriously, this album is not intended to challenge the merits of the Hall Johnson Choir or the Ray Charles Singers. It represents the happy sound of a people at play, a happy assemblage of such as you and I who often delight in lifting our voices in song, simply because we *feel* like it. The selections are those which have come down through the years to hold a special place in our hearts, maybe because each might hold some significant sentiment of some sort or—well, for one thing, because they lend themselves so well to group singing.

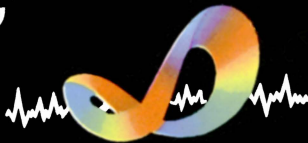
Here's a group, then, which enjoyed themselves. (Excuse, please—we mean, themselves . . .)

We trust you will enjoy hearing them. And, if it becomes too much to bear, remember:

If you can't *bear* 'em-join 'em!

NATT HALE

ABC-PARAMOUNT



MORE MUSIC TO BREAK A LEASE

Sid Feller and his Friends (and Enemies)

STEREO

33 1/3 RPM

F.F.S. * - FULL FREQUENCY STEREO

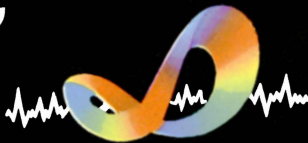
ABCS-416

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