

SATAN

TAKES

A

HOLIDAY



ANTON SZANDOR LAVEY

Even the Devil needs a little revitalizing recreation now and again. Anton LaVey here applies his kaleidoscopic vision to conjure forth occult musical treasures, sending them out into the ethers, to haunt and delight us. With his background in classical, burlesque, circus, and roadhouse styles of playing, LaVey uses modern synthesizer technology for illegal purposes—to evoke feelings. Every number LaVey plays—from Sousa march to child's lullaby—is carefully chosen as a potent brew of major and minor chords, lyricism and prosody, then supercharged to its most lusty interpretation. All of the instruments on this recording are played by LaVey on his keyboards, performed without benefit of computer sequencing. Satan has little use for digitalized downloading or pixilated processing. The murky, deathless halls of Tartarus resound with songs of suicide, strained gaiety, and unreserved romance. Dim the lights, settle back and let His Infernal Majesty take you on a holiday tour of His world...

If you're interested in contacting Anton LaVey or finding out more about his organization, please send a SASE to:

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1. **Satan Takes A Holiday**--Black metal groups have nothing on popular American tunes when it comes to Satanic references. This song, written in 1937 by bandleader Larry Clinton, sympathetically portrays Satan as a jivin' guy in need of a well-deserved vacation. This Hammond Novacord arrangement, inspired by Milt Herth, provided an indelible stamp which led the song to be a staple as background music for thousands of magic acts and midnight spook shows.

2. **Answer Me**--Anton LaVey's version of this 1953 German love song by Gerhard Winkler and Fred Rauch (English translation by Carl Sigman) was backed with "Honolulu Baby" on a limited edition 7" record which quickly became a "vinyl collectible". (Vocal: Anton LaVey)

3. **The Whirling Dervish**--The incomparable songwriting team of Harry Warren and Al Dubin wrote this song for the 1938 musical film *Garden of the Moon*. Like other strong and evocative pseudo-oriental compositions, it survived as standard fare for circus wild animal acts.

4. **Chloe**, or, **The Song of the Swamp**--If you've heard this song too often parodied by the likes of Spike Jones and Mickey Katz to ever hear it seriously, this definitive rendition will revive the magic that the composers originally intended. Gus Kahn and Neil Moret wrote this fiery tune in 1927, telling the tale of a man searching ceaselessly for his beloved. Moret was said to have used the proceeds from this song to build a palatial home for himself in the Florida swamps. (Vocal: Nick Bougas)

5. **Thine Alone**--LaVey gives this song, written in 1917 by Victor Herbert and Henry Blossom for an obscure stage show called Eileen, a bombastic presentation. LaVey has been acknowledged as one of the foremost theatre organists in the world and this piece shows him in top form.

6. **Golden Earrings**--Though credit has often been given to Marlene Dietrich for introducing this song by Jay Livingston and Ray Evans in the 1947 film by the same name, it was actually a supporting character, played by Broadway actor Murvyn Vye, who first sang the song. The tune is loosely based on Pablo Sarasate's "Zigeunerweisen". For LaVey's version, one must imagine a paunchy, inebriated old gypsy wandering around the camp late at night passing along his words of wisdom to all within earshot. (Vocal: the Topsy Gypsy)

7. **The More I See You**--Written by Harry Warren with words by Mack Gordon, this light romantic tune was introduced by Dick Haymes in the 1945 film, *Diamond Horseshoe*. (Vocal: Nick Bougas)

8. **Band Organ Medley**--These are the instruments you hear on merry-go-rounds, with all the jangling cymbals, thudding bass drums and nerve-jarring clockenspiels. All the effects are live, not recorded, which is what gives this particular kind of organ its raucous quality. The music is usually too loud and out of tune, giving even the peppiest numbers an underlying melancholy quality. They are actually mechanical instruments, with selections played by music rolls, but many band organs have keyboards that can be pulled out and played live.

Money in my Clothes--Though written in 1934 by Irving Kahal and Sammy Fain, it wasn't until 1947 that this song was used as a leitmotif throughout an entire film (*Wild Harvest*).

Taboo--This 1941 composition by M. Lecuona was an exotic burlesque standard but LaVey uses it well here as a hoochy-coochy band organ piece.

Giovanni--Standard band organ waltz; composer and date unknown.

Yankee Rose--by Abe Frankel and Sidney Holden (1926). It later became a tap-dance and band organ standard, as well as circus march. LaVey effectively interpolates a brief interlude on a wheezy calliope into this piece.

9. **Hello, Central, Give Me No Man's Land**--This haunting little tune was written by Sam M. Lewis, Joe Young and Jean Schwartz in 1918, telling the story of a little child trying to use the (then) relatively new invention of the telephone to talk to his daddy, who's been killed in the war. (Vocal: Anton LaVey)

10. **Blue Prelude**--The immortal themes of love, longing and death once again echo throughout LaVey's sepulchral pipe organ rendition of this 1933 suicide song, written by Gordon Jenkins and Joe Bishop. (Vocal: Blanche Barton)

11. **Softly, As In a Morning Sunrise**--Sigmund Romberg and Oscar Hammerstein II wrote this song for the 1928 operetta, "The New Moon". The sweeping orchestral piece describes a man speaking to his woman of passion, and the bitter betrayal that passion can ignite when seen in the harsh light of morning. (Vocal: Nick Bougas)

12. **Honolulu Baby**--T. Marvin Hatley wrote most of the background music for the Laurel and Hardy films throughout the 1930's, including this 1933 song which was used in one of their finest productions, *Sons of the Desert*. (Vocal: Anton LaVey)

13. **Variations on The Mooche**--All his years playing for strippers gave LaVey an opportunity to develop his skills at taking a basic tune and building on it, matching the dancer's movements to reach a passionate climax. This 1928 erotica by Duke Ellington and Irving Mills was often used by dancers as an exotic showstopper.

14. **Here Lies Love**--Leo Robin and Ralph Rainger wrote this suicide song for inclusion in 1933's *The Big Broadcast*, in which Arthur Tracy, "The Street Singer", introduces it. LaVey integrates an eerie Theremin solo into this tragic lament. (Vocal: Nick Bougas)

15. **Dixie**--This version of Daniel Emmett's 1860 masterpiece presents the song in its most colloquial fervor. LaVey and Nick Bougas evoke it as it might have actually been heard during the Civil War, complete with rebel yell. (Vocal: Nick Bougas)

16. **If You Were the Only Girl in the World**--Have you ever imagined how pleasant it would be if most of the rest of the Earth's population simply disappeared? So did Nat D. Ayer and Clifford Grey when they wrote this charming love song in 1916. (Vocal: Anton LaVey)

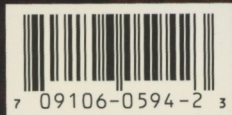
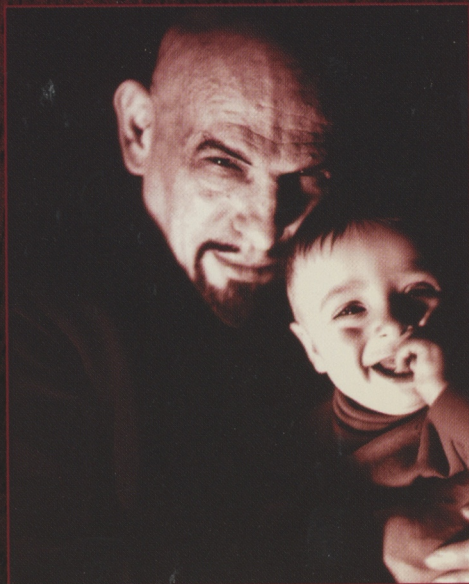
17. **Satan Takes A Holiday**--Our musical tour of Tartarus is coming to a close as we hear a reprise of our main theme, here given a sexy nightclub treatment. (Vocal: Blanche Barton)

18. **Satanis Theme**--This dirge was composed by Anton LaVey for the 1968 film, *Satanis*, and can be heard during the opening ritual sequence. Allow the final strains of the pipe organ to fully possess you before your holiday comes to an end and you must return once again to the cold and shallow world Above.

1. Satan Takes A Holiday (instrumental) (1:54)
2. Answer Me (3:15)
3. The Whirlin'g Dervish (5:03)
4. Chloe (3:59)
5. Thine Alone (5:49)
6. Golden Earrings (4:10)
7. The More I See You (3:08)
8. Band Organ Medley (8:57)
9. Hello Central, Give Me No Man's Land (4:03)

All keyboards performed by Anton LaVey
2, 6, 9, 12, 16—vocals by Anton LaVey
10, 17—vocals by Blanche Barton
4, 7, 11, 14, 15—vocals by Nick Bougas
2, 12—previously issued as Amarillo 7" AM-582.
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10. Blue Prelude (4:59)
11. Softly, As In A Mornin'g Sunrise (3:05)
12. Honolulu Baby (2:19)
13. The Mooche (6:14)
14. Here Lies Love (3:55)
15. Dixie (1:58)
16. If You Were The Only Girl (2:26)
17. Satan Takes A Holiday (vocal) (2:20)
18. Satanis Theme (3:15)



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