

**THE COMPLETE PEGGY LEE
& JUNE CHRISTY CAPITOL
TRANSCRIPTION SESSIONS**



This is number _____ of an edition limited to 7,500 albums.

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Peggy Lee and Dave Barbour at the July 29, 1946 session.
Photograph courtesy of the Michael Ochs Archives, Venice, CA.



June Christy at the December 13, 1945 session.
Photograph courtesy of the Michael Ochs Archives, Venice, CA.

The word “transcription” has three definitions in the *New Grove Dictionary of Jazz*, and the one that gets the most space concerns the written notation of a jazz solo. A second definition involves the act of sound recording, i.e., when a radio performance is taken down for posterity, that process can also be described as “transcribing.” However, the definition that we’re occupied with here doesn’t center around the performance or the recording process. Rather, when we talk about “transcriptions” in this essay, we’re discussing a business imperative as much as a musical one, a means of distributing music that originated with the widespread popularity of radio in the late 1920s and ended, along with radio, when it reluctantly relinquished its dominance of the mass media in the 1950s.

It was during one of the very first commercial broadcasts ever made that someone got the bright idea of using records, standard commercial phonograph discs, to fill up all that vacant on-air time. Even throughout the glory years of radio, when advertisers were spending millions to entice the most popular singers, comics and big bands of the day to hawk their cigarettes and laxatives, “disc jockey” shows proliferated at the local level. The names of Martin Block, Al Jarvis and Symphony Sid Torin were known by music mavens for many states beyond the range of their transmitters.

Yet disc jockey radio had its opponents. Music publishers perhaps didn’t care if their songs were played live or from recordings, but for many decades the record industry viewed radio as its enemy — much as movie studios in the ’50s regarded television. Later, in the rock and roll era, the labels concluded that airplay leads to sales, yet up until that time it was thought that the more a given song was heard on the airwaves, the less likely a consumer was to go out and buy a record of it. Performers sided with the record companies: not only were they losing royalties, they were told, but if, say, WNEW was selling soap via a weekly half-hour of Crosby recordings, then although both the station and the soap company were deriving a profit from those recordings, the performer most assuredly was not. A number of artists even banded together in the mid-’30s to form “The National Association of Performing Artists,” as Russell Sanjek noted in *American Popular Music and Its Business* (Oxford, 1988), in order to “curb promiscuous broadcasting” of commercial 78s.

“Commercial transcriptions,” as they came to be called, provided an alternative. While music had been pre-recorded for distribution to radio stations since the ’20s, the practice began to proliferate in the swing era. By the late ’30s, most of the major transcription concerns were in operation: Associated, Lang-Worth, Standard Radio Library and many others, including the Los Angeles-based C.P. MacGregor. Stations would subscribe to a transcription service, which would supply them with pre-recorded music, specifically licensed with the performers and publishers. Individual stations would put together programs, using one artist or many, using local announcers and, most importantly for them, local advertisers. Some transcription services offered

music to stations on the very cheap: the Keystone company recorded only license-free music, both traditional tunes and originals, thus avoiding publishing royalty payments altogether.

Even a few of the major commercial labels got in on the action, such as Decca, which operated the World Transcription label. When CBS Radio took over Columbia Records in late 1939, they were originally more interested in using Columbia’s pressing facilities for transcriptions than 78s (although the CBS/Columbia transcription service never did materialize). In the late ’20s, RCA had been the major manufacturer of 16-inch discs for early talking motion pictures; supposedly, the label was just about to trash those oversized presses when someone sold them on the idea of using those machines to make radio transcriptions, which led to the formation of Thesaurus, RCA’s transcription division.

By the time Capitol Records, itself only four years old, got into the act in 1945, the transcription format was set: an outsized 16-inch disc, two-sided, which could hold around 40–45 minutes of music. These played at 33⅓ RPM, which had become the standard speed for long-playing discs long before the invention of the LP. They used the standard coarse-grooves of the period, the microgroove technique still being in the future. Transcriptions generally held around 10 or 12 songs per disc, although the quantity of tunes varied, naturally enough, with the playing time of the individual tracks. Because the format was more flexible than commercial discs, which were uniformly 10 inches of shellac per song, tracks on transcriptions could be shorter — which they generally were — or longer, which they occasionally were (June Christy’s four-minute **MAKE LOVE TO ME** is an arresting example of a good use of the extra time).

The major function of the transcription services was to supply broadcasters with more big band music than they were able to create live. Yet by 1945, when Capitol launched its service, the methods of the transcription companies were starting to favor singers and small bands. By and large, the transcribers did not encourage bands to re-record the same songs that they had already done commercially. Usually, the well-known bands had many more arrangements in their libraries than those they committed to wax, but their supply of material was not infinite. On the other hand, five and six piece combos and vocalists, working with more informal routines, could pretty much improvise their arrangements on the spot.

In the beginning, the fledgling firm of Capitol Records operated in the shadow of the then-established C.P. MacGregor transcription library. Initially, Capitol both rented studio space from MacGregor and permitted its artists to do their transcriptions for that company, most notably Stan Kenton (whose band, at the end of its relationship with MacGregor, included June Christy), The King Cole Trio and Peggy Lee. Soon, Capitol grew well-heeled enough to afford to start its own transcription service, gradually snapping up the contracts of their own artists as soon as they expired with

MacGregor — including Kenton at the end of 1945, and Cole and Lee a few months later. Indeed, Capitol was in such a hurry to get in on this market that Kenton's last MacGregor date took place in November 1945, and his first session for Capitol Transcriptions would be just a few weeks later.

By the post-war period, the transcription services had also settled on the idea that these discs would become a permanent musical library in the stations that subscribed to them. Rather than trying to compete with live broadcasts of the latest hit songs of the day, the transcribers began to concentrate on what was, at that time, beginning to emerge as the standard songbook. Singers such as Capitol's Peggy Lee and June Christy were recorded doing all manner of traditional pop classics. This was in strict contrast from the commercial waxings of the era in which, Frank Sinatra aside, singers were rarely permitted to touch anything but the latest songs with the biggest hit potential. In general, the song pluggers, the lobbyists of the music industry, who called so many of the shots in commercial recording and network radio, seem to have been far less interested in the transcription services.

Because of all these factors, the transcription records sometimes provide us with key documents of these performer's activities. In the case of, say, the King Cole Trio and Stan Kenton on Capitol Transcriptions (later made available commercially on Mosaic), or Duke Ellington on World or Capitol — the transcription recordings provide a worthy supplement to their standard recorded product.

However, in the instance of Peggy Lee and June Christy, the Capitol transcriptions are an absolutely central document of their work. With Christy in particular, it doesn't take long to see why: the transcriptions come extremely early in her career — she had just joined Stan Kenton's band not even nine months earlier. Not only had she not recorded as a "single" before her four Capitol transcription sessions, she had, in fact, cut a mere three songs as the Kenton's vocalist. Therefore, these 19 selections take the place of the commercial recordings that Christy never made at the time — she wouldn't start doing her own 78s for the company until two years later.

The Peggy Lee Capitol transcription sides are, if anything, even more valuable. Miss Lee began her first of two long tenures as a Capitol Recording artist in 1944. Though she probably fought harder than most singers of the time (besides Sinatra) to get nothing but the best songs, both old and new, for her Capitol dates, Lee was far from the most powerful artist on the label. She didn't have the clout that Stan Kenton had to do songs exclusively of her own choosing, or, in many cases, her own composition.

While Lee did do many wonderful songs in her first Capitol tenure (1944–1952), she was also afflicted by the "novelty syndrome" that affected the work of so many singers in the immediate post-band era. She sang **STORMY WEATHER** and **HAPPINESS IS JUST A THING CALLED JOE** on singles, but songs of this caliber were, unfortunately, vastly outnumbered by such inferior items such as **CHI-BABA, CHI-BABA; BUBBLE-LOO, BUBBLE-LOO; BLUM, BLUM, MY SMALL SEÑOR; AY AY CHUG CHUG** and **PICK UP YOUR MARBLES AND GO HOME**. Lee rose in importance to Capitol with the release of her

blockbuster hit **MANANA** in 1948, but, if anything, that encouraged the label to increase the quantity of novelty songs she recorded. In April 1949, she recorded what may have been the least appropriate song in her 50 years of performing, **GHOST RIDERS IN THE SKY** — and what's even worse, the damn thing actually charted.

On the other hand, in that same month, Lee recorded the last of no less than 72 completely worthwhile pieces of material, almost all with highly copacetic small group jazz backing, for Capitol Transcriptions. The works of the major show and film writers predominate: the Gershwins (**THEY CAN'T TAKE THAT WAY FROM ME, SUMMERTIME, SOMEBODY LOVES ME, 'S WONDERFUL**), Rodgers & Hart (**BLUE MOON, THIS CAN'T BE LOVE**), Jerome Kern (**THE WAY YOU LOOK TONIGHT, CAN'T HELP LOVIN' THAT MAN**) and Duke Ellington (**SOLITUDE, I GOT IT BAD (AND THAT AIN'T GOOD), I LET A SONG GO OUT OF MY HEART**). She also included almost half a dozen numbers by Capitol co-founder Johnny Mercer and a full six by Johnny Burke and Jimmy Van Heusen.

Lee further inaugurated a multi-decade fascination with dozens of first rate, inherently jazzy numbers from the 1920s, all of which suit her perfectly, even if the authors weren't always household names, like **SAVE YOUR SORROW FOR TOMORROW** (1925), **BACK IN YOUR OWN BACKYARD** (1928), **FINE AND DANDY** (1930), **I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME** (1926), **YOU BROUGHT A NEW KIND OF LOVE TO ME** (1930), **PORGY** (1928), **I'M CONFESSIN' (THAT I LOVE YOU)** (1930), **MEAN TO ME** (1929), **DANCING WITH TEARS IN MY EYES** (1930) and **THEN I'LL BE HAPPY** (1925). Even **THIS LITTLE PIGGIE**, the sole tune out of the six dozen that looks like it might be beneath Miss Lee, turns out to be a charmer, a children's song (as opposed to one that's merely childish), which she sings, like everything else, with soul and sincerity, as if to her own baby daughter.

It's because of performances like these that the Capitol Transcriptions of Peggy Lee and June Christy are hardly peripheral, but instead some of the essential works by two of the most imposing vocalists in the entire jazz-pop continuum.

Apart from Miss Lee and Miss Christy themselves, the artist who contributes the most to their transcription recordings is Miss Lee's husband, Dave Barbour. He not only was her musical director for all the years that they were together, and figures prominently in all her efforts of the '40s, — the songwriting, the commercial dates and the MacGregor and Capitol Transcriptions — he also plays on Christy's dates here as well, and solos on many of those titles. Whether functioning as a big band guitarist, an accompanist to singer, a composer or a soloist in his own right, Barbour was an outstanding talent on many levels. Had not personal problems slowed him down, he would have been an even more imposing figure in the worlds of big bands, jazz and pop.

Born in Long Island in 1912, Barbour started on banjo before switching to guitar in the 1930s. After working for such diverse leaders as New Orleans traditionalist Wingy Manone and the more futuristically-minded Red Norvo, Barbour had, by his early 20s, established himself as a leading New York studio musician. He recorded with Teddy Wilson and Billie Holiday, Bunny Berigan and Louis Armstrong, among many others. Barbour returned to the road in the early '40s

to replace Charlie Christian in Benny Goodman's great orchestra of the period.

It was while with the clarinetist that Barbour met and married the band's vocalist, Peggy Lee. (It's he who plays the famous guitar part on the biggest Goodman-Lee hit, **WHY DON'T YOU DO RIGHT?**) For the next 10 years, Mr. and Mrs. Barbour's professional and personal lives were tightly intertwined. Barbour is such a presence with Lee that he not only solos on virtually all the small group transcriptions, he's also the leading instrumental voice on the big band tracks conducted by Frank DeVol, such as **ALL THE CATS JOIN IN**. Barbour also found time to do sessions with the likes of Charlie Barnet, Jack Teagarden and Boyd Raeburn — and even other singers, such as the June Christy Capitol Transcriptions heard here. Barbour also co-composed most of his wife's best-known songs, such as **MANANA** and **DON'T BE SO MEAN TO BABY**. As pianist Hal Schaefer puts it, "Dave and (their daughter) Nikki, were really the center of Peggy's universe then."

To use a term of the day, Barbour was truly a musician's musician, all but worshipped by his peers. He could play rhythm guitar or solo magnificently, using single string lines or rich sequences of chords. Although raised solidly in the swing idiom, Barbour followed Charlie Christian's lead into the new musical world of bebop. His solos of the late '40s are as modern and boppish as any other guitarist of the era. Barbour's only drawbacks were not in terms of taste or talent, but personal.

An alcoholic for most of his life, he was helped by his devoted wife, Peggy, to get through an ulcer and into AA meetings, but when his disease proved too much even for her, they were divorced around 1951. Schaefer remembers, "Even with all his problems, Dave was still the sweetest guy you could ever meet." Although he eventually did achieve sobriety, Barbour would be less prominent in the '50s. He turns up as an actor in one film and also played guitar on Benny Carter's **BBB & CO** album in 1962. Lee, despite several subsequent marriages, always regarded Barbour as the great love of her life. Supposedly, Lee and Barbour were making plans to get back together when Barbour died a few days after the wedding of their daughter, Nikki Barbour, in 1965.

"We made these transcriptions for radio play only, and I have been hesitant to have them released. They were recorded very quickly, and if we were making a record album we would have done things quite differently. However, if you listen with this in mind, I think you will enjoy what we were doing. I hope that you do."

— Peggy Lee
September 29, 1998

JUNE CHRISTY

Apart from the coincidence that they both were under contract to Capitol Records and Capitol Transcriptions at the same time, June Christy and Peggy Lee have other things in common: both were from the mid-west — Lee having been born in Jamestown, North Dakota, in 1920, Christy in Springfield, Illinois, five years later. Both changed their names, Christy was originally named Shirley

Luster and Lee first arrived on the planet with the good Swedish name of Norma Deloris Egstrom. Both started their singing careers in earnest with big bands, Lee with Benny Goodman, Christy with Stan Kenton, and both used hit records with those bands as springboards to launch their own solo careers: Lee, decisively with **WHY DON'T YOU DO RIGHT** from her final session with Goodman, and

Christy, somewhat more tentatively, with her very first disc, **TAMPICO**. Both also shared the same manager, the beloved Carlos Gastel, who steered both singers to Capitol Records (where they further shared the same producer in Lee Gillette) which was, by and large, the most dynamic, quality-minded concern in the age of pop singers that came after the band era.

“All I ever wanted to be was a girl singer with a jazz band,” Christy once said. From her teens onward, June Christy né Shirley Luster was singing with dance bands around the state capital of Illinois as well as the broader playing field of nearby Chicago. After working with Boyd Raeburn’s local society-style orchestra (years before he launched a national unit in the progressive mode), Christy learned that Kenton was coming to town and in need of a replacement for the departing Anita O’Day.

“I knew Stan was booked with General Artists Corp.,” she later told disc jockey Gordon Spencer. “I naively thought the first thing he would do was go to GAC. So, I went to their office and I sat in the outer lobby. They never allowed me anywhere other than that. But I had my little test record with me, and miraculously, Stan did come in. And what’s more, he did need a singer. He listened to the record and then came out and said, ‘I would like to try you out for a few days, and we’ll see how it works out.’”

It worked out quite spectacularly: Christy not only gave Kenton the kind of commercial *Billboard*-chart success he could not have achieved strictly with instrumentals, but hers was a sound and a sensibility exactly in keeping with the bandleader’s own. The newly-christened Miss Christy soon became the voice most associated with Kenton (apart from Stan’s own booming baritone pronouncements), over roughly five years of working steadily with Kenton and another dozen or so of occasional reunions. If it was conceivable that there could be a feminine side to this most testosterone-driven of jazz powerhouses, it was exemplified by June Christy. While employed by Kenton, Christy met other lifetime partners: agent Carlos Gastel, musical director Pete Rugolo, producer Lee Gillette and, most importantly, her husband, Bob Cooper, one of Kenton’s finest tenor saxophonists and an orchestrator of no small import. (Kentonites have long contended that Stan himself performed the wedding ceremony.)

She had first joined Kenton on March 22, 1945. “I can’t remember my own birthday, but I’ll never forget that date,” she later told Kenton scholar Michael Sparke. In May, she did her first recording session, and with her very first waxing, **TAMPICO**, an ersatz-exotic reworking of Anita O’Day’s biggest number with the band, **AND HER TEARS FLOWED LIKE WINE**, Christy scored an immediate hit. Over the next seven months, Christy cut only two more vocals for Capitol 78s (**IT’S BEEN A LONG, LONG TIME** and **JUST A-SITTIN’ AND A-ROCKIN’**) and several other items with Kenton for MacGregor and then Capitol Transcriptions. Then came her first session as a featured attraction, done as “June Christy and the Kentones,” for Capitol Transcriptions in December 1945.



June Christy at the December 13, 1945 session.
Photograph courtesy of the Michael Ochs Archives, Venice, CA.

THE JUNE CHRISTY CAPITOL TRANSCRIPTIONS



June Christy, Pete Rugolo and Lee Gillette at an early Capitol recording session.

Photograph courtesy of the Ray Avery Jazz Archive.

These four dates, two in December 1945, and two on consecutive days (possibly overnight) the following summer, yielded a total of 27 tracks. The unit was billed “June Christy and the Kentones,” and the session may well represent the first time a small group drawn from the Kenton ranks had recorded as a unit. However, there are a couple of non-Kentonites thrown in, such as guitarist Dave Barbour and drummer Eddie Spanier, on the December dates, as well as Arnold Ross, who plays piano on the 1946 sessions. The pianist on the 1945 dates is Fred Zito, who plays excellent piano, particularly for a musician whose primary instrument was trombone. He was a member of Kenton’s bone section at the time and also worked with Artie Shaw and other band leaders. (Zito’s younger brother, Torrie, is one of the all-time great jazz and vocal orchestrators.)

Ray Wetzel and Henry “Boots” Mussulli never became quite the stars that other Kenton trumpeters and alto saxophonists became, but that was more because of bad timing than any lack of talent. Both also died young — Wetzel at

27 in a car crash, Mussulli at 49. It’s rewarding to hear both hornmen in these intimate, small group settings — although Wetzel was most praised (by Maynard Ferguson, among others) for his lead trumpet work, he was a fine soloist too, while Mussulli’s playing convincingly straddles the fence between swing and bop.

The real ringer on the first two dates is one of the legendary mavericks of big band jazz, Gene Roland, on valve trombone. It was Roland’s coming and going in and out of Kenton’s band that repeatedly prodded Kenton to expand his trumpet and trombone sections. Roland also created the three tenor-one baritone sax sound of Woody Herman’s Second Herd, as well as Kenton’s later mellophonium section. A leader in his own right, Roland’s own groups included the fabled “Band That Never Was,” which featured Charlie Parker in the alto chair. One of Kenton’s standout arrangers, Roland was not actually in the trombone section in December 1945, however, he had been one of the trumpets a few months earlier. In addition to soloing adeptly on the four Christy dates, Roland probably also supplied the smoothly informal orchestrations for the three horns and four rhythm heard on some of the tracks here.

A decade later, a Kenton small group would have probably sounded like straight-down-the-middle west coast “cool jazz.” In 1945, however, it’s not quite so clear what the Kenton ideal means in terms of small group music. At times, this is like vocal-dominated swing with generous solos, in the Billie Holiday-Teddy Wilson tradition. However, on **JUNE’S BLUES** and **WRAP YOUR TROUBLES IN DREAMS**, the “Kentones” sound more like a proto-R&B jump band. And even though there are horns and drums, the impact of the King Cole Trio, the most influential small group of the era, can be felt throughout here, no less than on the guitar/piano-dominated Lee transcriptions.

It’s to Christy’s credit that though the focus is on her all the way through, never at any time do these stop being jazz sessions. Though Christy’s predecessor, Anita O’Day, had set the model for all future Kenton girl singers, it’s telling that Christy was given the chance to do dates like these and stretch out as a featured vocalist long before O’Day. Christy, who had turned 20 only a few weeks before, herewith proves Tony Bennett’s thesis that female singers mature before male vocalists do. It’s also often said of young (usually male) musicians that ballad playing is the last of their attributes to evolve. By contrast, Christy’s ballad work is nearly perfect at this early point; it’s primarily in the area of rhythm singing that she has room to develop.

In another contrast, we can hear how Lee gradually developed into a jazz stylist, getting to the point where she felt comfortable utilizing all manner of improvisational variations. Yet Christy, who started with O’Day’s model (“so many people have said that, that I’m beginning to stop disagreeing,” Christy commented) worked at perfecting her approach until she felt secure enough *not* to do what lots of other jazz singers were doing.

(A) DECEMBER 13, 1945

The date starts with one of the highlights of Christy’s early career: **MAKE LOVE TO ME**, which uses the longer playing

time of the transcription medium for a sensually relaxed performance — there’s no arrangement here, just an after-hours jam session-like feeling, including obbligatos by Roland and Mussulli, then solos by Mussulli and Barbour. Christy’s timing is already impeccable, and her phrasing is especially assured on the second bridge. (Incidentally, this song is not the **TIN ROOF BLUES** variation that hit for Jo Stafford in 1954, but a 1941 piece also recorded by Harry James & Helen Forrest and Artie Shaw & Paula Kelly. Author Kim Gannon was also responsible for **AUTUMN NOCTURNE** and **MOONLIGHT COCKTAIL**, among others.) Christy later re-recorded **MAKE LOVE TO ME** for Thesaurus, but this four-minute version is the charmer.

HOW HIGH THE MOON (solos by Wetzel and Roland) and **WRAP YOUR TROUBLES IN DREAMS** aren’t quite as good; Christy is still not as comfortable at the faster tempos, although **MOON** has an intriguing intro and is a fascinating archetype of the classic treatment of this jazz anthem that Christy achieved with Kenton two years later. **CAN’T HELP LOVIN’ THAT MAN** is notable for the inclusion of the verse, even though it’s been softened from “I even love him / When his kisses got gin” to “...when he says we’re through.”

SWEET LORRAINE, with a riff intro spotlighting Eddie Safranski, romps amiably, suggesting that Christy is settling into the rhythm groove, an observation confirmed by **I CAN’T BELIEVE THAT YOU’RE IN LOVE WITH ME**. **LORRRAINE** boasts a heavily chordal solo by Barbour (in homage to the King Cole Trio and Oscar Moore) and kind of a Billy Butterfield-ish statement by Wetzel. **I CAN’T BELIEVE THAT YOU’RE IN LOVE WITH ME** finds Christy at her hottest, right on the beat, interacting with Wetzel and Roland — even O’Day would have had a hard time doing better. In between, there’s **DON’T WORRY ’BOUT ME**, a slow ballad that begins rubato and focuses on Christy and Barbour in a very intimate setting, although Christy isn’t yet confident enough to abandon the tempo altogether, as she would later on.

JUNE’S BLUES, which appeared on bootleg issues as **HEY, LAWDY PAPA** and **47TH STREET JIVE** is one of Christy’s only blues performances (as is **NAT MEETS JUNE** from the 1946 Metronome All-Stars date) and is a credible jump number. Christy starts with two choruses, and then for the rest of the track alternates choruses with the soloists: Wetzel, Christy, Mussulli, Christy, Barbour (at his bluesiest, making one wish he’d also cut a “Peg’s Blues” with his wife for Capitol Transcriptions), Christy, Roland, Christy.

(B) DECEMBER 27, 1945

MEAN TO ME (with a gutty solo by Roland) is another fast and riffy treatment — like Illinois Jacquet’s little big band of the late ’40s, this could almost be one of those quasi-swing, quasi-R&B groups that are being constantly recreated in the late ’90s. Both this and **STOMPIN’ AT THE SAVOY** are ace small group swing concoctions, ones that could provide plenty of grist for the cherry-poppin’-voodoo-squirrel-mamas mill. After the word “Savoy” is chanted by the gentlemen of the ensemble, Christy sings the rest of each line (“the home of sweet romance”). In her second chorus, she and the hornmen reverse roles — she intones the word “Savoy” and the chaps pick it up from there. In between Christy’s two choruses,

there's a brilliant, very modern solo by Barbour in a Christian vein, as well as one by Mussulli.

Slightly slower but no less swinging, **THE ONE I LOVE BELONGS TO SOMEONE ELSE** is in a Sy Oliver style bounce beat with two full choruses by Christy. It opens and closes with Safranski's bass breaks and features solos by Wetzel and Zito in the center. Heard here for the first time, **YOU TOOK ADVANTAGE OF ME**, opens oddly, first with an unusual Safranski intro, then with the second half of the original verse ("a mental deficient you'll grade me..."), one which is clearly not meant to have been performed outside of *Present Arms*, the show that introduced it. After the verse, the performance settles into a dixie-swing tempo. Christy sings the first chorus, then the second chorus is eight bars each by Roland, Zito, Wetzel and Christy.

Finally, there are three outright ballads: **SEPTEMBER IN THE RAIN**, **GHOST OF A CHANCE** and **MOONGLOW**. **SEPTEMBER IN THE RAIN**, like **DON'T WORRY 'BOUT ME**, is about as slow as Christy dared go in this phase of her career, particularly in the first two lines, which are done with Zito alone — after that it settles into a more conventional "slow" tempo. Christy comes up with both melodic and verbal variations — for some reason she repeatedly sings "last September" instead of "that September." Mussulli gets a full chorus solo in the mode of one of the Smiths — Willie or Tab.

The hornless **GHOST OF A CHANCE** has further echoes of the King Cole Trio, and, like Frank Sinatra's classic version of a few weeks earlier, is primarily voice and guitar. The solo instrumental break in the center, however, is primarily given to Eddie Safranski, and the bassist makes the most of this rare solo opportunity. Then, Zito chimes in with a solo suggested by the KC3's famous variations on **EMBRACEABLE YOU** — and Barbour's obligatos to Christy's last eight bars are especially Oscar Moore-ish. The slightly faster **MOONGLOW**, is about as slow as ballads got in the swing era, shifting into swing time in the second vocal chorus, and winding down again in the coda. At first it seems like it'll be another rhythm section-only number, but the horns gradually get into the act. A "pretty, heavenly song" indeed!

(C) JULY 31, 1946

Suddenly next summer: again it's "June Christy and the Kentones," but the major returning musicians are Safranski and non-Kentone Dave Barbour. Again, we have three Kentonian horns — trumpet, trombone and a reed — only this time it's John Anderson and two major stars, trombone great Kai Winding and tenor saxophonist Bob Cooper. Cooper would marry Christy this year and appear on dozens of sessions with her, both as soloing sideman, conductor and arranger. Pianist Arnold Ross had, naturally enough, never played for Kenton, but he had gigged with virtually every band or singer to record on the West Coast, starting with Harry James. Tommy Todd supplies the informal arrangements, such as those on **YOU'RE BLASE**, **PRELUDE TO A KISS** and **WHAT'S NEW**.

Winding also makes a major contribution. Only 24 years old and still a newcomer to Kenton's world, Winding was already establishing himself as one of the finest trombonists extant. As a bop boneman, the Danish-born Winding

was second only to J.J. Johnson in terms of both timing and talent. Winding's conception and articulation were already so similar to Johnson's that he might confuse even careful listeners, on **LULLABY IN RHYTHM** with Christy or on his many classic sessions as part of a multiple trombone ensemble with the great J.J.

GET HAPPY (which features Safranski as well as a nice trumpet and guitar passage) and **LULLABY IN RHYTHM** (spot-lighting Winding) announce that the Christy-Kentones small group style is more consistently finding its direction, which is henceforth less jumpy and more boppish. Harold Arlen's **GET HAPPY**, not yet associated with Judy Garland, would become a major feature for Christy in the late '40s, which she would record with Pete Rugolo for Capitol proper, although by that time she had taken to singing it as "Be Happy." On the whole, the '46 Christy sessions sound a lot like a lot of other early white bop, such as Stan Getz's **OPUS DE BOP** dates on Savoy.

I GOT A GUY, also associated with Ella Fitzgerald and written by **PEANUT VENDOR** lyricist Marion Sunshine, is one of those love songs that spends most of its time deprecating the object of the singer's affection, and therefore, indirectly, the singer along with it. Fittingly, Christy's own guy, Cooper, gets the solo, although Barbour introduces it with another variation on the King Cole **EMBRACEABLE YOU** lick. Her "guy," Cooper, also appropriately appropriates the central solo on **LOVER MAN**. Cooper hasn't yet settled into his later Lestorian mode yet, at this point, the young tenor still sounds more like Coleman Hawkins or Kenton's own Vido Musso. Don't be distracted on **LOVER MAN**, by the way that Christy sings "this lonely life is surely going to drive me mad" instead of "I long to try something I never had" — the new line doesn't even scan right. Other than that, it's a worthy reading of the Billie Holiday perennial, and an effective simple arrangement by Todd, starting with a delicate piano and bass intro.

THIS IS ROMANCE is an independent (non-show) tune by Vernon Duke from 1932 which sounds tailor-made for Christy, a sentimental love song with just a hint of irony ("yet you turn from my kiss"). Barbour solos both here and on **SUPPER TIME**. Christy doesn't do the latter as deeply as she might have 10 years later (had she done it, say, on the **DUET** album with Kenton). Here, it sounds more like a woman merely abandoned by her husband than, as Irving Berlin wrote it for Ethel Waters in *As Thousands Cheer*, widowed by a lynch mob. Christy also builds to a dramatic climax at the end of the bridge (when she repeats the word "lord"), something she would not feel the need to do a few years hence.

The date ends with two "I" songs, **I'M THRILLED** and **I CAN'T GIVE YOU ANYTHING BUT LOVE**. The first is a dry run for her classic **SOMETHING COOL** version of that Sidney Lippman-Sylvia Dee song, with a ballad solo and obligato by Winding, and the latter is another swinger, with a Basie-esque intro, which climaxes in a 16 bar instrumental break that consists of two rounds of two-bar breaks: Anderson, Cooper, Winding and Barbour, then again.

(D) AUGUST 1, 1946

Either Christy and the Kentones reconvened the next day or, equally likely, kept going after midnight and reported

the results to the union as two sessions. In any case, four more tunes were registered as coming from August 1, all of which are primarily ballads. All of which also rely more heavily than usual on Tommy Todd's loose orchestrations, using lots of sustained "organ" chords. Christy does sound a little strained on **HOW LONG HAS THIS BEEN GOING ON**, as if she'd already been working for a while. The Gershwin perennial commences with a piano and bass intro and includes offbeat harmonies and countermelodies (anticipating Christy's later work with Pete Rugolo) both behind Christy and Anderson's solo.

YOU'RE BLASE, written by one "Ord Hamilton," originated in *Bow Bells*, a 1931 English show named after the center of cockney life, and is another perfect opus for the "cool" Miss Christy. Winding solos and Barbour is also prominent throughout. Winding commences **PRELUDE TO A KISS** with a brief howling intro, and Christy leaps right into the melody without much support from the ensemble in terms of an easily findable opening note. Incidentally, this was not the start of her long relationship with the music of Duke Ellington, as she had already cut **SITTIN' AND A-ROCKIN'** with Kenton, both with and without the big band; she would eventually record around a dozen songs by Strayhorn and Ellington. Barbour and Ross split the instrumental break, and the lyrics are by Irving Gordon, who later struck gold with **UNFORGETTABLE**.

WHAT'S NEW begins with an intriguingly off-center introduction, in which Bob Cooper bleats out a few deliberately random-sounding phrases. As a "half-a-conversation song," it's a step in the direction of what the singer would later achieve with **ANGEL EYES** and most of all **SOMETHING COOL**. Ross plays for 16 bars, then Anderson gets eight, before the Misty One herself takes the final eight.

Sometime in the late '40s, Christy would begin a more extensive series of transcriptions for the Thesaurus company, resulting in about 80 songs with a quintet directed by pianist Johnny Guarneri. (The English label Jasmine has recently begun to issue these on compact disc, starting with a 1998 release titled **THE FRIENDLY SESSION, VOL. 1**.) More importantly, in 1947, Christy began to record as a single for Capitol Records (her early commercial singles being collected on the Capitol Jazz CD **DAY DREAM**), and over the next half-decade would establish herself as a talent unto herself, as distinct from her identity as Kenton's major canary. With the 12-inch version of **SOMETHING COOL**, the process was complete — that 1955 masterpiece signifying that here was no mere band singer or clone of another artist, but a storyteller of awesome capabilities. These first solo performances represent a major step in that direction.

PEGGY LEE

If jazz and the blues were born as the music of a long-suffering people, then they must have provided a much-needed outlet for the young Peggy Lee, who grew up amidst deprivations second only to those of *Oliver Twist*. In 1920, as the title of her last Capitol album proclaimed, **NORMA DOLORES EGSTROM FROM JAMESTOWN, NORTH DAKOTA**, was born. Although Norma/Peggy had six older brothers and sisters, her childhood was a desolate and lonely one — a condition that was dispelled only when she could get near a radio. Tuning in bands from far away Kansas City (she likes to brag that she heard Bill Basie on shortwave remotes long before

he was canonized as the Count), Lee realized that music was in her blood, and that what she had to do was sing.

Lee first sang professionally on Valley City (North Dakota) radio KOVC with local bandleader Doc Haines, who referred to the fledgling vocalist as “my little blues singer.” She soon landed her own series on the station, which was sponsored by a local restaurant that let her take home her “salary” in edibles. During and immediately after her high school years, Lee took whatever jobs she could get around North Dakota, both musical (singing for next to *bupkis* on more local radio stations) and otherwise (waitressing). Along the way, the pro-

gram director of WDAY, Fargo (the most widely-heard station in the state) changed her name to Peggy Lee. She also did paperwork for the station, including ASCAP reports that helped inspire a lifetime fascination with songs and songwriters.

Broke and 17, she headed to Los Angeles, yet it wouldn't be in Tinseltown that Lee would be “discovered,” but back in the midwest. She'd returned to North Dakota for a tonsillectomy, and from there lined up a gig at The Buttery, a nightclub in the Ambassador Hotel West in Chicago, hometown of superstar clarinetist-bandleader, Benny Goodman. As Miss Lee recently recalled, “Benny's then-fiancée, Lady (Alice) Duckworth, came into the Buttery, and she was very impressed. So the next evening she brought Benny in, because they were looking for a replacement for Helen Forrest. And although I didn't know, I was it. He was looking at me strangely, I thought, but it was just his preoccupied way of looking. I thought that he didn't like me at first, but it just was that he was preoccupied with what he was hearing.”

Lee joined Goodman in 1941 and stayed for two years, leaving the band with three things she didn't have when she first came on board: a national name, a hit song (**WHY DON'T YOU DO RIGHT?**) and a husband, Goodman's guitarist, Dave Barbour. “David joined Benny's band, and there was a ruling that no one should fraternize with the girl singer. But I fell in love with David the first time I heard him play, and so I married him. Benny then fired David, so I quit too. Benny and I made up, although David didn't play with him anymore. Benny stuck to his rule. I think that's not too bad a rule, but you can't help falling in love with somebody.”

Thus Lee and Christy had something *else* in common — they both married musicians in the bands they sang with, Goodman's guitarist and Kenton's tenor-player, and each began raising a daughter just at the beginning of their solo careers. Like one of five marriages in this country, both relationships would be tainted by alcoholism; Lee's would be broken up by it in the early '50s. Both said that upon leaving the bands, they each intended to retire from singing to raise their families, but that various pressures inspired them to take to the road once more. Said Christy, “When we needed new drapes, I called Carlos. I said, ‘I guess you better book me on the road again.’”

When Mr. and Mrs. Barbour left Goodman, the idea was that he would work in the studios and she would content herself to keep house and raise their daughter, Nikki. However, Lee was too drawn to music to stay tied to her own apron strings for long — she preferred preparing songs to preparing meals, and from songwriting (starting with **YOU WAS RIGHT, BABY** and **WHAT MORE CAN A WOMAN DO** and her 1945 hit **I DON'T KNOW ENOUGH ABOUT YOU**) she gradually drifted back to singing at the occasional recording session for the fledgling Capitol Records. “David would come home and say, ‘Where's dinner?’ and I would say, ‘I never got around to making dinner, but the song is done.’”

Lee began recording commercially for Capitol in January 1944, and only gradually eased back to full-time singing, cutting only two dates that whole year and just another two in 1945.



Dave Barbour and Peggy Lee at a 1945 recording session.
Photograph courtesy of the Michael Ochs Archives, Venice, CA.

THE PEGGY LEE CAPITOL TRANSCRIPTIONS



Peggy Lee, Woody Herman and Dave Barbour.
Photograph courtesy of the Institute of Jazz Studies.

By 1946, Lee seems to have completed the process of getting back to the idea that she was fated to be a full-time entertainer and composer, not a homemaker. Carlos Gastel began lining up dates for her to play, and Dave Barbour put together a traveling rhythm section. She began recording more frequently for Capitol's commercial division that year, and also began this extensive series of radio transcriptions. In many ways, the transcriptions more accurately represent what Lee was doing in the club and theater gigs she was playing at this time; she also spent more time doing standards than the contemporary potential-hits she recorded on commercial dates — although when a new song would take off, particularly her own *MANANA*, she was happy to sing those in personal appearances as well.

Lee also traveled with a quartet, although on some occasions the foursome would be supplemented with a local orchestra. It's not known if the other musicians, besides Barbour (and Hal Schaefer on the 1949 titles), on these transcription sessions were the same ones who traveled with her. In particular, pianist Buddy Cole was so in demand for recording dates, it's hard to imagine him taking to the road at any time in the late '40s.

As alluded above, the King Cole Trio provided a perfect starting point for the Lee-Barbour ensemble — although it should be noted that many a group in the late '40s patterned itself after Cole's frontline of piano and guitar. Although drums are officially listed on all of the sessions, the percussionist is never prominent, and usually seems to be playing brushes for coloration rather than traditional time-keeping. (The drums seem to be absent altogether for long stretches during the 1947 session.) Having said that, it's also clear that Lee and Barbour never slavishly copy the Cole Trio style, and find their own way within that instrumentation, employing alternate keyboards (organ, celeste) as well as percussion — the merest wisp of a brush against a skin signifies a major departure from the Cole format.

Hal Schaefer, who played piano for Lee from roughly 1947 to 1949, recalls that most of the rehearsals for her sessions, transcription and commercial, took place at the Lee-Barbour household. "Peggy used to call me to go up to her house to rehearse her and go over things and give her some of my ideas," says Schaefer. "Dave Barbour did not do that — I did it. He thought it would be like trying to teach your wife to drive a car, you know. There are some things you don't do. After she got a tune and liked it, we found what keys and what tempos she'd like to do it in, and worked out a rough arrangement, then David would come in and make his contribution. It was a wonderful experience, just to be with Dave and Peggy in those days. I loved them both. Sometimes Peggy would just sit down in the middle of the rug, right on the floor and just focus on some nice spiritual feeling."

Whether at a record date or a rehearsal, Lee had a way of saying, "I don't own that song, yet," Schaefer recalls. Lee would have to really learn a song before she felt she was ready to perform it. "She wasn't happy. She wasn't satisfied until she could get the song the way she wanted it. Sometimes she had problems with Capitol because they would want her to record something and she didn't feel she was ready. I still



Dave Barbour and Peggy Lee.
 Photograph courtesy of the Ray Avery Jazz Archive.

say that to my students today, 'sing it a few hundred times, work at it until you feel like you 'own' the song.'

On paper, the Lee transcriptions may seem less interesting than the Christy titles, because, except for nine titles with Frank DeVol's big band, there are no superstar horn soloists here. When discussed in print, the Lee transcriptions seem to have a certain sameness: nearly all of them have the same instrumental makeup of just a rhythm section, occasionally varied through the use of alternate keyboards like organ or celeste. They nearly all follow the same "arrangement" — an introduction, a one chorus vocal by Lee, then an instrumental chorus, which, nine times out of 10, will be split between Barbour and the pianist, Cole or Schaefer, and then concluded with an outchorus by Miss Lee. Very rarely are there key or tempo changes, although, following the classic Ethel Waters model, the second chorus is generally considerably jazzier than the first.

Yet what may read as formulaic on paper comes off as anything but in actual listening. The quartet-only backing allows Lee to come off in a far more personal and expressive manner than she would on nine out of 10 of her 78s of the period. Although she was only in her late 20s, Lee was already beginning to perfect the intimate sound that would be her trademark, and while fancy orchestrations and star soloists would probably not get in her way (she certainly had learned to use them to full advantage by the '50s), they're hardly necessary to make Lee seem interesting. As the transcriptions make even clearer than the commercial singles, Peggy Lee was already emerging as a major stylist.

(E) MAY 7, 1946

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME provides a swinging opener for the Lee Capitol Transcription series. Lee sings with such clarity that it amplifies the oddness of the opening lines, "Your eyes are blue / Your kiss is too." (What does that mean? What is a blue kiss? Punk lipstick?) Barbour solos on top of an organ line from Cole. In contrast, the Tin Pan Alley spiritual **LONESOME ROAD**, which she re-sang as a single 21 years later (is this the only time that the word "trudge" appears in a modern popular song?), is movingly introspective, with an offbeat intro and slow, ruminative phrasing by Lee and Barbour.

THEM THERE EYES (with an especially playful second chorus) and **YOU BROUGHT A NEW KIND OF LOVE TO ME** rev the tempo back up to romping speed. Miss Lee would later record the former tune as a Capitol single and eventually live on her 1961 **BASIN STREET EAST** album, and also sang the latter tune as a duet with Frank Sinatra on his Old Gold-sponsored radio show. (Although altering one line in the bridge, from "I know that I'm the slave, you're the king" to "I'm the queen, you're the king" kind of changes the whole point.) This pilot date for the Lee series, included a mere four titles, and also officially credited an arranger, longtime Sinatra and Dorsey associate, reedman-cum-writer Heinie Beau.

(F) MAY 14, 1946

The same cast regroups a week later for a considerably fuller and juicier plunge into the well of jazz and pop standards, opening with a romping treatment of **THE GLORY OF**

LOVE, which Lee later did commercially on her 1959 **JUMP FOR JOY** album and as a duet with Ella Fitzgerald on a Benny Goodman TV special. The tune was the work of Billy Hill, a pop-cum-western composer whose name, fittingly, was an anagram for “hillbilly.” Like nearly all of the Lee-Barbour transcriptions, the instrumental break is a split chorus, begun by Barbour and finished by the pianist, in this case Cole. In the ballad, **MELANCHOLY LULLABY**, the solo order is reversed. Lee’s performance of this under-appreciated song by Benny Carter, at one time the theme song of the Carter big band, undoubtedly comes out of Lee’s long relationship with the alto giant.

TAKING A CHANCE ON LOVE brings the tempo back to a bounce, with a Cole Trio–style intro and King Cole-ish block chords in Buddy Cole’s solo. Both here and on **PORGY**, Lee manages to capture some of the warmth of the great Ethel Waters, who introduced both songs. **PORGY** incidentally, has nothing to do with Gershwin’s **PORGY AND BESS**, but is a rarely-revived Fields and McHugh pop song (and the verse, which Lee sings à la Waters, is rarer still) from *Blackbirds of 1928* that was inspired by DuBose Heyward’s original novel. Lee is just beginning to explore her gift for turning a song into a soliloquy.

A COTTAGE FOR SALE, by Larry Conley and Willard Robison, is one of the most devastating songs ever written about a break-up. Lee had quite a fascination with pop music eccentrics such as Alec Wilder and the unjustly neglected Robison: she herself co-wrote **DON’T SMOKE IN BED** with the rustically-minded Robison, and also recorded his **’T AIN’T SO, HONEY, ’T AINT SO** for Capitol Transcriptions and **RUN FOR THE ROUNDHOUSE NELLIE** on a Capitol 78. This **COTTAGE** is not as emotionally devastating as it might have been, for instance, on the 1957 **MAN I LOVE** album. However, even in ’46 she reveals herself a true student of Sinatra and Holiday both on **COTTAGE** and on a slow, sensual reading of **FOOLS RUSH IN**. The latter displays a particularly secure sense of an artist having the confidence to take all the time she needs in order to get her message across; as does Barbour in his solo. **SOMETIMES I’M HAPPY**, another major standard which she never re-recorded, echoes the tempo and relaxed swing feeling of the classic Lester Young interpretation.

THE WAY YOU LOOK TONIGHT, which she had sung earlier with Benny Goodman, is an unusual lyric to be sung by a woman — but what the hey, it was written by one. This reading ranks as a Peggy Lee classic, the slowest possible tempo an artist could achieve in the ’40s, even on radio. For most of the number it’s just Lee and Cole, the other instruments not being detected until the bridge, which takes a long time to come around. The pulse quickens slightly at that point, and Cole switches to celeste for eight bars or so. Barbour plays double-time over the tempo (albeit at this rate even double-time is pretty slow) before his wife returns for the eight bar outchorus. The whole thing stretches out to a very relaxed four-and-a-half minutes.

LOVE IS JUST AROUND THE CORNER brings us back into romp-time, with Lee singing the melody straight ahead, phrasing the last two lines à la the Benny Goodman specialty **A SMOO-OO-TH ONE. BLUE SKIES**, in a Tommy Dorsey-like tempo, has Lee solidly on the beat in the bridge, and characteristically

“floating” over the time otherwise. **I’VE HAD MY MOMENTS** is a Gershwin-esque song by Walter Donaldson that evidently inspired Gershwin’s own **A FOGGY DAY**; it apparently was one of Lee’s favorites, since she had earlier done it for MacGregor transcriptions and would shortly after try **MOMENTS** at a commercial Capitol date (although that reading has never been issued). Cole switches to celeste under Lee’s first chorus, and Barbour’s single notes are again quite Moore-ish. The tempo picks up just a hair for **BLUE MOON**, which Lee intones with crystalline purity; Cole and Barbour’s interplay is the thing on the instrumental break.

DON’T BE SO MEAN TO BABY is an excellent Lee-Barbour number which she only recorded once, not long after this date, while this earlier transcribed version has never been heard. The original studio master acetate contains some fascinating instructions by Lee as she and Barbour arrange this newly-composed original on the spot. When Cole plays the first few notes on solo piano, Lee says, “Do you hear what that note sounds like?” He plays a few more chords and she continues, “Let’s just make it with guitar, then. You don’t know, that note sounds awful! David, you’re going to ruin the song that way, if you don’t mind my saying so.” After a pause, she utters the word “Gee.” When the take starts, the piano gets the responsibility of introducing Lee and accompanying her for the first chorus, then Barbour restates the melody in single notes. On the whole, the released Capitol 78 is more fully formed. Important-Lee, Al Hibbler also recorded a stunning version with Duke Ellington’s Orchestra. Which shows that not only was Lee singing Ellington — as mentioned, there are three Ducal standards here — but Ellington was also playing Peggy Lee. Eventually Ellington and Lee would collaborate on **I’M GONNA GO FISHIN’**.

(G) MAY 28, 1946

The third May date consists of four more standards, all superbly sung, and all of which she never re-recorded in any other context. She follows **THE WAY YOU LOOK TONIGHT** with another sample from the Jerome Kern-ocopia, **CAN’T HELP LOVIN’ THAT MAN**. Her performance is doubly surprising, since there are comparatively few versions of this *Showboat* show tune in a jazz context, let alone by two female vocalists for the same concern in the same season. There was a bit of a Kern revival in the air that year, sparked by the composer’s death the previous November (leading to tributes a-plenty), the revival of *Showboat* on Broadway and the lavish Metro biopic *Til the Clouds Roll By*. Cole doubles on piano and organ simultaneously on this one — for his solo, he appears to be playing melodic variations with his right hand on the piano and sustaining chords with his left hand on the organ.

The mood is lighter and bouncier on **MEAN TO ME**, in spite of the sustained presence of the organ. Cole switches back to piano by the outchorus, on which Lee is especially loose and swinging, even in her pauses (as in “it-must-be”), going up on each note, in the final eight. The mood continues on **I’M CONFESSIN’**, which is introduced by Barbour on ringingly pure acoustic guitar — it’s as much a testament to the recording engineer’s art as it is to Barbour’s. The guitarist, Cole and Lee divide the final chorus three ways, 16, eight and eight, Lee echoing Louis Armstrong’s classic version

throughout. After a brief piano passage, Lee herself opens this slow, stately **SUMMERTIME** with the first line ad lib, then she goes into the melody from the beginning in a mega-slow tempo. Barbour backs her on the last section (“one of these mornings”) with bluesy fills, while Cole alludes to Gershwin’s famous countermelody throughout.

(H) JUNE 10, 1946

Lee’s next date featured the same four men, Barbour, Cole, Romersa (Benny Goodman’s drummer in 1947 during the clarinetist’s stay in LA) and Stephens (a capable bassist who also did most of Sinatra’s Hollywood dates in the ’40s), but this time they’re just the rhythm section for a full orchestra of trumpets, trombones, reeds and strings, under the baton and pen of Frank DeVol. At this time, DeVol was primarily known for his radio work, specifically for a west coast–based program called “California Melodies.” Initially, Capitol approached DeVol with the idea of doing an album of music from that show, but the station that owned the title nixed the deal. DeVol began writing arrangements for Capitol’s singers just the same, apparently starting with this Lee transcription date.

As if to illustrate how small group jazz was associated with standard songs at the time — publishers rankled if you “jazzed up” a new plug tune — all of the tunes on this orchestral date are contemporary items. Even the future standard **COME RAIN OR COME SHINE**, which Lee would later do commercially on 1963’s **I’M A WOMAN**, was still being heard on Broadway in *St. Louis Woman* in June ’46. Naturally, this reading isn’t as deep as Lee’s mature version, but it’s plenty soulful just the same. Sunny Skylar’s **WHEREVER THERE’S ME THERE’S YOU** is a novelty love song that follows the same tit-for-tat trajectory as his more famous **GOTTA BE THIS OR THAT**. Arthur “Skeets” Herfurt, former Dorseyite and longtime giant on the Hollywood studio scene, takes the alto break in the coda.

This is virtually the only vocal version of **ALL THE CATS JOIN IN**, written by longtime Lee-Barbour associates Eddie Sauter and Alec Wilder and animated by Benny Goodman in the Disney feature *Make Mine Music* — it’s certainly a more poppishly jivey effort than one would expect from either author. An unidentified tenor soloist and Barbour get the main solos, while drummer Romersa is far more audible here than he is in any of the “chamber” dates. Lee herself supplies sharp rhythmic accents.

It was, however, **A NIGHTINGALE CAN SING THE BLUES** which had the most immediate impact for both Lee and DeVol. Capitol apparently was impressed enough with the performance to have the singer and arranger redo the song for commercial release a month later. **NIGHTINGALE** didn’t become a hit, but for DeVol it was a crucial step in the evolution of what became the best-known arrangement of his career, Nat Cole’s breakthrough **NATURE BOY**. “**NIGHTINGALE** was the first chart I wrote where there was a distinct feeling of being outside,” DeVol recollected in 1991. DeVol primarily achieves that out-of-doors feeling through placement of instruments. By putting his harp (June Weiland) and flute (possibly Julius Kinsler) in the distance, he implies both an open space and the sound of birds fluttering about, all

of which were devices he reused in the classic 1947 King Cole hit ode to naturalness.

(I) JUNE 11, 1946

The day after the big band date, Lee returns to the studio with just the quartet for six tunes, starting with a short, snappy treatment of **I CAN'T GIVE YOU ANYTHING BUT LOVE**, a jazz perennial ever since the day Fields and McHugh wrote it (which also may have been introduced to Lee by Ethel Waters). Barbour's solo is nicely insistent, and the two of them redid the song as a single 15 months later (it was the flip of her Capitol remake of **DO RIGHT**). The partnership then pays homage to Hoagy Carmichael, who, like Ellington, blurred the line between jazz composer and pop songwriter, with **GEORGIA ON MY MIND** and **ROCKIN' CHAIR**. Cole solos on the first, and Barbour's blue lick makes an intriguing intro to the second, although the buoyant Miss Lee seems far too young to be confined to that ol' rockin' chair.

Cole supplies a nicely elegant solo on the spiritual **SWING LOW SWEET CHARIOT** (also a 1947 Capitol single), where the feel is distinctly Basie-esque. On her re-entrance, Miss Lee repeatedly entreats Cole and Barbour to "swing low" — they're not about to refuse a lady. Miss Lee was proud that her disc of **MANANA** was one of the first pop hits to use a "board fade," and here she is, utilizing that device well more than a year earlier.

JUST LIKE A GYPSY is probably the most obscure song here, although it's an amiable enough romper that suits the quartet format nicely; both piano and guitar are heard over Cole's one-handed organ background. Miss Lee apparently had some kind of fascination with gypsies, as she later recorded **THE GYPSY WITH FIRE IN HIS SHOES** for Decca and wrote a song called **(I LOVE YOUR) GYPSY HEART**.

SOMEBODY LOVES ME keeps the bounce going, Lee's phrasing again suggesting Lester Young. Lee may have been omitted from the Smithsonian's **JAZZ SINGERS** package and from the *Grove Dictionary of Jazz*, but I don't think any further proof of Lee's jazz ability is necessary beyond the way she holds back, pauses and then swings out with the line "you were meant to be my baby" in the second chorus. (Don't hold it against her that she sings "I wonder who it can be" instead of "maybe it's you" at the end of both choruses; she returned to the line as written in her re-recording on the **PETE KELLY'S BLUES** package.)

(J) JULY 16, 1946

Of the eight songs that Lee and "The Four Of A Kind" bit off in their last quartet date of 1946, only one would be redone later, **LOVER, COME BACK TO ME!** (as a 1950 single). However, three of the tunes done this day were actually remakes of items Lee had already recorded — indicating that the transcription series wasn't always a set of blueprints for commercial remakes, but oft-times a repository for performance routines that were already honed to perfection. This **LOVER, COME BACK TO ME** is particularly jazzy, with Lee dramatically altering the melody to her personality.

She had first done **I GOT IT BAD (AND THAT AIN'T GOOD)** with Goodman around the time Ellington introduced it in *Jump for Joy*. This treatment has Cole starting on organ but

then switching to the Duke's own instrument, the piano; still, the piano voicings are more King as in Cole than Duke as in Ellington. **IN MY SOLITUDE** represents a further sample of organized Ellingtonia, boasting an especially artful solo from Barbour on the instrumental bridge. **SOMEDAY, SWEETHEART**, transcribed earlier by Lee for MacGregor, retains the same tempo and feeling as in Bing Crosby's classic 1934 version. Coincidentally, Lee would be spending a lot of time, radio-wise, with Crosby, one of her original dream men, in 1946 and 1947.

Lee had already recorded her own **I DON'T KNOW ENOUGH ABOUT YOU** for Capitol the previous December, and the song became a major hit for her (number seven on the charts) a few weeks prior to this transcription session. Here she does include the coda ("I'm a little gem in geology...") but omits her famous spoken tag in which she talks about breaking out the encyclopedia "from schmerz to schmoo." Another one-time Benny Goodmanite, pianist Joe Bushkin, came up with his own swell song about self-discovery, **OH, LOOK AT ME NOW**. Lyricist Johnny DeVries would later rewrite the lyric for another sweet-singing Lee, Wiley that is, but for this version Peggy Lee seems content to merely recast the original masculine text in the second person (as in "you never knew the thrill you could get from my touch," while the song itself becomes "Oh, Look at *You* Now.")

LULLABY OF BROADWAY is an oddity: a pop tune that everybody knows (from *Goddiggers of 1935*) which relatively few pop singers, other than Tony Bennett, have recorded. Unlike Bennett, Lee doesn't have Count Basie's band with her here, but she swings pretty copacetically just the same. On the other hand, virtually every singer to come near a studio has waxed **I GET A KICK OUT OF YOU** at one time or other, and most of them have had to find some more sanitized replacement for Cole Porter's original line "Some get a kick from cocaine... I'm sure that if / I had even one sniff..." The line handed to Lee, however, has got to be one of the lamest: "I get no kick on a train... I'm sure that if / I had even one trip" — it doesn't even rhyme. Apart from the big band numbers, this is one of the few tracks where drummer Ted Romersa, using regular sticks and not brushes, makes his presence felt, giving **KICK** a decided kick.

(K) JULY 29, 1946

The second and last orchestral date for the Lee transcription series includes four worthy tunes that didn't quite make it out of 1946, with one possible exception, and one piece of pop prehistory. **IF YOU WERE THE ONLY BOY** is actually **IF YOU WERE THE ONLY GIRL IN THE WORLD**, an English song from the first world war. It's a not-surprisingly-swingy treatment of an old-time sentimental song, with the intro retaining the King Cole Trio feeling (via guitar and piano) even in a big band context.

THE BEST MAN, written by longtime Nat Cole associate Roy Alfred, was done at the time by the KC3 and later by Buddy Greco. It's a spry novelty with a clever punchline, which Lee had also sung on the radio as a duet with Bing Crosby. Barbour solos here as well as on **LOVE DOESN'T GROW ON TREES** and **I GUESS I'LL GET THE PAPERS AND GO HOME**. **TREES** is a little-known opus by Burton Lane (on the eve of

his breakthrough in *Finian's Rainbow*) from **A SONG IS BORN**. **GUESS I'LL GET THE PAPERS AND GO HOME** was a hit for the Mills Brothers. It was also later recorded by Louis Armstrong and Doc Cheatham, who said of the song, "It's not exactly a blues, but it's sung by a fella who has the blues." (Composer Hughie Prince had written dozens of swing-era hits.) Skeets Herfurt plays a Benny Carter-like alto figure in the intro and the unknown tenor also solos.

MY SUGAR IS SO REFINED is another snappy rhythm tune that was all but inescapable on the radio on those years, as were Sid Lippman's other hits, such as **CHICKERY CHICK, LAROO, LAROO, LILLI BOLERO**, "**A**" **YOU'RE ADORABLE** and **TOO YOUNG** (although not his "art" song, **I'M THRILLED**.) Skeets, that fine tenor (who is that guy?) and Cole solo. DeVol uses the strings very suitably in a pop context, keeping them in the background on this medium-bouncer.

(L) DECEMBER 18, 1947

From summer of '46 we now move ahead to the winter of '47 — not that the concept of seasonal change is relevant in Los Angeles. Miss Lee's stock had risen considerably in the intervening year-and-a-half. During the summer of '47, she'd co-starred (alongside Woody Herman) in her first radio series, with Dave Barbour conducting. Lee had also scored a mess of chart hits, many of which were her own compositions, as well as hitting the number two spot with Victor Young's film theme **GOLDEN EARRINGS**. Her biggest hit of the decade, **MANANA**, was just about to be released at the time of this transcription date. Her stock company had remained the same, the closest thing to a difference being that drummer Ted Romersa is playing even more imperceptibly subtle than ever — giving the tracks even more of a King Cole Trio feel. (Romersa is most audible on the first few tracks of the date, he may even have left the session part-way through.)

The sole 1947 session consists of nine tunes, none from later than the early '30s, only one of which would be redone by Miss Lee for commercial consumption. Stridemaster James P. Johnson's **IF I COULD BE WITH YOU ONE HOUR TONIGHT** starts things off with a rollicking intro, and Lee sustains that joyous mood all the way through, as do Barbour and Cole in their split chorus; the listener would have to be made of stone to not want to be with her for a couple of hours at the very least. **PLEASE DON'T TALK ABOUT ME WHEN I'M GONE** and **BIRTH OF THE BLUES** extend the romping mood, with Barbour and Cole engaging in lots of unison and block chords (paging the KC3), while Lee contrasts the upbeat atmosphere with distinctly bluesy cadences in her vocal. She also throws in an original tag à la Billy Eckstine on **TALK ABOUT ME**, "Just save your conversation / For some of your relations...." The opening riff of **BIRTH** is even more King Cole-ish, but it should be noted that these bouncy beats that Lee and Barbour get going are really unique to the singer and guitarist, not beholden to the Royal Threesome.

DANCING WITH TEARS IN MY EYES was a song considered overtly sentimental even in the jazz age; years later Bing Crosby referred to a ditty entitled "I Was Dancing with Tears in My Eyes Because the Girl in My Arms Was Arthur Murray." Yet Lee makes it work by playing it completely straight, understating it just right and staying true to the waltz-time



Frank DeVol and strings.
 Photograph courtesy of the Michael Ochs Archives, Venice, CA

signature — subtle sentiment indeed. **CARELESS**, though introduced (and supposedly written) by the Eddy Howard-Dick Jurgens combination, is today more closely associated with the Frank Sinatra-Tommy Dorsey combination. Lee's vocal is touching throughout, especially when she harmonizes closely with the piano and guitar in the intro — the kind of thing that Mel Tormé would later make a specialty of.

THEN I'LL BE HAPPY, sung jubilantly by Lee, offers a

sensational small group arrangement, full of counterpoint and super-intuitive interplay, that would have done even the Cole Trio proud. All four men, Cole, Barbour, Stephens and Romersa make their presence felt in a meaningful way. Lee nails the mood with jazzy variations, none better than when she throws in the line "why don't you let me?" **I ONLY HAVE EYES FOR YOU** is a perfect example of the inherent flexibility of the pop song medium. This Harry Warren classic was

being performed both slow and fast by the '40s (Sinatra's was right down the middle), and Lee takes hers as achingly slow as possible, with an atmospheric intro and lots of languorous, fairly pregnant pauses. She's slowed the tempo down as far as she possibly can without abandoning it altogether.

On the other hand, **BACK IN YOUR OWN BACKYARD**, in which Lee's one-time singing partner Al Jolson managed to horn in on the publishing (Lee redid it in 1959 on her **JUMP**



Woody Herman with Peggy Lee.
Photograph courtesy of the Ray Avery Jazz Archive.

FOR JOY album), is suitable for dancing. Her energy seems to be lagging a little by the end of this nine-song date, although she paraphrases the second “you’ll find your happiness lies...” most excellent-Lee. **HOW LONG HAS THIS BEEN GOIN’ ON** reuses the same tempo as her 1941 Benny Goodman version, although the arrangement is considerably less ostentatious than Eddie Sauter’s. She reproves Billie Holiday’s lesson that one doesn’t have to sing fast to sing jazz.

(M & N) APRIL 4 & 8, 1949

By 1949, Peggy Lee had more than arrived as a pop presence — at 28 she was now one of the most valuable properties for both Capitol and the record industry in general. Surreally enough, her biggest hit of the season was the ersatz western legend **GHOST RIDERS IN THE SKY**; still, she continued to find more suitable standard songs to reanimate at her final two transcription sessions.

Towards the end of 1947, Lee and Barbour made a major change in the makeup of their touring quartet when they hired pianist Hal Schaefer. Schaefer had been accompanying singer Billy Eckstine at the time, and he and Mr. B were playing Billy Berg’s in Hollywood when Lee’s manager, Carlos Gastel, approached the pianist about playing for Lee. Schaefer would work with Lee for roughly two years.

“I thought the best group she ever had was Dave, myself, Alvin Stoller on drums and Joe Mondragon on bass,” Schaefer remembers. “We played all over, including Fargo, North Dakota (practically Lee’s hometown) and The Desert Inn in Las Vegas (back when the casinos first started opening). We were a sensational rhythm section; we would pick up a local orchestra wherever we played, but we were always the nucleus. She wouldn’t work without us. Sometimes we’d travel somewhere, and maybe the band wasn’t happening, so Dave would say ‘Don’t use the band.’ We would do the whole show, practically, the band would just come in for endings and things like that.”

Schaefer verifies that much of the repertoire on the two 1949 transcriptions are songs that Lee did in person with the quartet. The arrangements, however, were less rigorous than those used on the road; “sometimes we’d play more and longer solos,” the pianist affirms. Schaefer doesn’t remember, however, if Stoller and Mondragon were permanently replaced by Nick Fatool (another Benny Goodman alumnus) and Phil Stephens on drums and bass, or if these two studio vets were merely brought in by Capitol for these sessions only.

One thing that’s immediately apparent with Schaefer at the piano, is that the group instantly attains more of a modern sound — that too, is in keeping with the King Cole Trio, which itself had gotten into bongos and bebop by 1949. Schaefer was younger than Buddy Cole, and an inherently more modern-jazz-oriental stylist. According to Schaefer, Barbour encouraged this new direction. “That’s really what Dave liked. He told me many, many times that he liked what I brought to the group. Peggy liked it too, as long as nothing interfered with her singing. Generally, if Dave was happy, she was happy.”

The other significant departure from previous dates is the presence of a second guitarist, playing rhythm guitar behind Lee while Barbour continues to take most of the solos. How-

ever, this is probably the only time the great George Van Eps would ever be described as a “second” anything — for over 60 years he’s been the patron saint of west coast jazz guitar. As Barbour’s predecessor as guitarist in the first Benny Goodman orchestra, Van Eps ranks with Count Basie’s Freddie Greene, the number one rhythm guitarist of the swing era. “Bringing George in was Dave’s idea, because Dave was a big fan of George Van Eps,” remembers Schaefer. “George was considered one of the *best* players in the United States, I mean a real master. Dave loved him and so highly respected his playing that he said, ‘Let’s bring in George to play rhythm guitar and I can play around a little bit or drop out here and there. I’d like him there.’”

With such a superb cast of players on hand — five expert musicians billed as “The Dave Barbour Four” — plus Lee in even better form than usual, the results were bound to be very special indeed. And they were.

Barbour opens **I LET A SONG GO OUT OF MY HEART** with an easy, loping riff, and Lee captures the mood with a nicely delayed entrance, lingering behind the beat, nicely emphasized by the two guitars, for most of her chorus-and-a-quarter (Barbour gets three-fourths of the second chorus). The very way she plays with the time makes for a substantial rethinking of the original Ellington melody, as does the way she reiterates the song title in the coda. The mood is definitely one of letting go.

SAVE YOUR SORROW FOR TOMORROW, redone as a single in 1950, is another short spoonful of ’20s peppiness, with equally brief and pungent statements from Barbour and Schaefer. **’S WONDERFUL** starts with a contrapuntal riff by the two guitars and bass. The instrumental break is balanced between a boppish solo by Schaefer, a swing one by Van Eps and Dave Barbour splitting the difference. Vocally, Lee takes Ira Gershwin’s slangy abbreviations and abbreviates them down even further, streamlining them to mere telegraphic bursts of melody and rhyme. (Lee waited almost 45 years to redo the song on her 1993 **MOMENTS LIKE THIS**.) Another swinger, **THIS CAN’T BE LOVE**, boasts a solid, riff-driven solo by Barbour and Schaefer in a Tatum mode. Lee herself can sound relaxed at a fast tempo and intense at a slow one; it doesn’t get any looser or more swinging than this.

Schaefer describes a lot of these numbers as reflecting Lee’s “adoration of Billie Holiday.” Still, from the very beginning, Lee traveled a lot lighter than Lady Day, displaying a wispier, more velvety sound, that, while no less vulnerable, substituted softness in place of Holiday’s hard edges. With **TRAV’LIN’ LIGHT**, Lee is even able to project a blue mood and a blues feeling while still retaining her trademark lightness, fine-tuning the feeling as she goes into the bridge, and alluding to **TRAVELIN’ ALL ALONE** in the coda.

Composer Jimmy Van Heusen, unique in that he was equally essential to the careers of both Bing Crosby and Frank Sinatra, was one of Lee’s favorite writers as well as a close friend; in her autobiography she reminisces about hanging out with him in San Francisco, when both were part of the Crosby entourage. She includes no less than six great songs by Van Heusen and Johnny Burke here, most of which were too new to be standards but too old to be *au courant*. Schaefer plays celeste on **AS LONG AS I’M DREAMING**, afford-

ing the 1947 tune (from the Crosby film *Welcome Stranger*) an even dreamier quality. Instead of lagging behind the beat, as on **I LET A SONG GO OUT OF MY HEART**, she floats dreamily over it, diving for a Crosby-esque low note at the coda.

The Oscar-winning **SWINGIN’ ON A STAR** (from *Going My Way*) rates a lightly rocking, back-and-forth tempo, Lee injecting the lyrics with plenty of pep and personality (as in the rolled “r” on “his shoes are a terrible disgrace”). Lee and company do just as well by **AREN’T YOU GLAD YOU’RE YOU** (from *The Bells of St. Mary’s*), another of Father O’Malley’s sermons to his youthful flock. One of the earliest Burke-Van Heusen collaborations, **OH! YOU CRAZY MOON** (which she would do again in 1965, a track later collected on her 1967 **EXTRA SPECIAL**), has Lee and Schaefer (on celeste) taking the bridge rubato — very rubato. **IMAGINATION** is another Johnny-Jimmy classic in dream-time. Lee and company give us one full chorus, concluding with a ringing Barbour solo and Lee extolling the virtues of “silly old imagination” in the coda.

BUT BEAUTIFUL (from the April 8 session, and which Lee would do live on **BASIN STREET EAST**) finds Schaefer on celeste again, while Lee’s singing is especially precious — using the term in the most positive way possible. Note the way she delays the melody to stress the lyric, waiting a fraction of a beat longer to emphasize key ideas like “love is... Funny / Or it’s ... Sad.” These pauses are central to helping Lee stress the contrasts that Burke’s lyric is all about.

YOU’RE DRIVING ME CRAZY stays in a medium bounce, Lee emphasizing a key word (“you” at the start of the final eight) with a pause rather than violating her soft dynamic, with more modern playing by Barbour and Schaefer. Johnny Mercer’s **GOODY GOODY** was one of the prerequisite bouncers of ex-boss Benny Goodman, and shows how Lee can swing even at the gentlest of tempos. She also alludes to Louis Armstrong in the “you old rascal you” at the coda. Her swinging yet non-aggressive sound is at the heart of another ’20s chestnut, Clarence Williams’s **I AIN’T GOT NOBODY**, with Lee doing more sliding notes, restful pauses, and floating rhythms, as well as an original (albeit self-pitying) tag.

You might think that the Irish folk song **MOLLY MALONE** is an oddity, but even at this tender age, Lee specialized in the offbeat, and it would only be about six years until she recorded the folk-driven album **SEA SHELLS**. **MOLLY MALONE** opens pointillistically, with the guitars and piano playing random snatches of melody, before the lens focuses in on the familiar traditional air. The accompaniment is so subtle throughout so as to be almost subliminal. Lee’s voice fades out in the end, dramatically depicting Ms. Malone’s ghost as it wanders off down the streets broad and narrow (the cockles and mussels may be “alive, alive o,” but the same can’t be said for the lady who sells them).

Schaefer’s celeste gives **THIS LITTLE PIGGIE** the appropriate nursery rhyme feeling. Co-author Sam (**COCKTAILS FOR TWO**) Coslow was being a “bad little piggy” when he attempted to rhyme “home” with “poem,” more so when he describes the piggy prose as his “favorite poem.” The tune had been first sung by such ’30s personalities as Singin’ Sam and Al Bowlly, but Lee’s ultra-sincere version contains a verse never heard anyplace else. Van Eps opens **FINE AND DANDY** but is summarily answered by Barbour. This was an especially cool

idea — to revive Kay Swift’s melody at a time when its chords (like Gershwin’s **I GOT RHYTHM**) were being borrowed right and left for bop purposes, i.e., Woody Herman’s **KEEN AND PEACHY**.

Heard here for the first time, **’T AIN’T SO, HONEY, ’T AIN’T SO** is an interesting, offbeat experiment. Willard Robison’s contemporary spiritual herewith commences lackadaisically with a super slow original verse by Lee (not an improvement on the original, it must be admitted), before revving into bounce time. Lee had earlier co-written one of Robison’s last hits, **DON’T SMOKE IN BED**, and here seems no less intent on rewriting this 1928 number associated with Bix Beiderbecke and Bing Crosby, adding all kinds of new lyrics (like “the devil will stay till you make him go”) including an original second bridge (“just be thankful...”), in addition to the one-line verse. **WHEN A WOMAN LOVES A MAN** is a soft treatment of a traditionally misogynist aria by future Lee collaborator Gordon Jenkins, with the influence of Billie Holiday showing through here more than usual. (She liked it enough to do it once more on her 1959 **I LIKE MEN**.)

Thus Lee closes the date by returning to her roots. It’s an appropriate way to end a little-known but brilliant chapter in a remarkable career.

— Will Friedwald
September, 1998

(Will Friedwald is the author of *Jazz Singing, Sinatra! The Song Is You* and the forthcoming *Tony Bennett: The Good Life* (out soon from Pocket Books.)

THE COMPLETE PEGGY LEE & JUNE CHRISTY CAPITOL TRANSCRIPTION SESSIONS

CDs:

DISC I:	DISC II:	DISC III:	DISC IV:
JUNE CHRISTY AND THE KENTONES	JUNE CHRISTY AND THE KENTONES	PEGGY LEE WITH THE FOUR OF A KIND	PEGGY LEE WITH THE FOUR OF A KIND
1. Make Love To Me (A) 3:58 (Gannon-Mann-Weiss) 2. How High The Moon (A) 2:42 (N. Hamilton-M. Lewis) 3. Wrap Your Troubles In Dreams (A) 2:09 (Koehler-Barris-Moll) 4. Can't Help Loving That Man (A) 3:07 (O. Hammerstein II-J. Kern) 5. Sweet Lorraine (A) 2:31 (M. Parrish-C. Burwell) 6. Don't Worry 'Bout Me (A) 1:56 (T. Koehler-R. Bloom) 7. I Can't Believe That You're In Love With Me (A) 1:35 (C. Gaskill-J. McHugh) 8. June's Blues (A) 2:40 (Improvisation) 9. Mean To Me (B) 1:55 (R. Turk-F. Ahlert) 10. September In The Rain (B) 3:41 (A. Dubin-H. Warren) 11. You Took Advantage Of Me (B) 2:28 (L. Hart-R. Rodgers) 12. Stompin' At The Savoy (B) 2:41 (Goodman-Razaf-Sampson-Webb) 13. I Don't Stand A Ghost Of A Chance (B) 4:22 (Crosby-Washington-Young) 14. The One I Love Belongs To Someone Else (B) 2:54 (G. Kahn-I. Jones) 15. Moonglow (B) 2:58 (Hudson-DeLange-Mills) 16. Get Happy (C) 2:51 (T. Koehler-H. Arlen) 17. I Got A Guy (C) 3:23 (Marion Sunshine) 18. Lover Man (C) 3:26 (Davis-Ramirez-Sherman)	1. Lullaby In Rhythm (C) 2:32 (Goodman-Hirsch-Profit-Sampson) 2. This Is Romance (C) 3:14 (E. Heyman-V. Duke) 3. Supper Time (C) 3:32 (Irving Berlin) 4. I'm Thrilled (C) 3:05 (S. Lippman-S. Dee) 5. I Can't Give You Anything But Love (C) 1:56 (D. Fields-J. McHugh) 6. How Long Has This Been Going On (D) 3:04 (G. Gershwin-I. Gershwin) 7. You're Blase (D) 2:58 (O. Hamilton-B. Sievier) 8. Prelude To A Kiss (D) 2:57 (Ellington-Gordon-Mills) 9. What's New (D) 3:08 (J. Burke-B. Haggart) PEGGY LEE WITH THE FRANK DeVOL ORCHSTRA 10. Wherever There's Me There's You (H) 2:12 (Sunny Skylar) 11. All The Cats Join In (H) 2:15 (Wilder-Gilbert-Sauter) 12. A Nightingale Can Sing The Blues (H) 3:10 (D. Charles-L. Markes) 13. Come Rain Or Come Shine (H) 3:15 (H. Arlen-J. Mercer) 14. The Best Man (K) 2:21 (R. Alfred-F. Wise) 15. If You Were The Only Boy (K) 2:12 (C. Grey-N. Ayer) 16. Love Doesn't Grow On Trees (K) 2:25 (R. Freed-B. Lane) 17. I Guess I'll Get The Papers And Go Home (K) 2:09 (Prince-Rogers-Kanner) 18. My Sugar Is So Refined (K) 3:02 (Dee-Proffitt-Lippman)	1. I Can't Believe That You're In Love With Me (E) 1:43 (C. Gaskill-J. McHugh) 2. Lonesome Road (E) 4:03 (G. Austin-N. Shilkret) 3. Them There Eyes (E) 2:25 (Pinkard-Tauber-Tracey) 4. You Brought A New Kind Of Love To Me (E) 2:53 (Fain-Kahal-Connor) 5. The Glory Of Love (F) 2:16 (William Hill) 6. Melancholy Lullaby (F) 3:04 (B. Carter-E. Heyman) 7. Taking A Chance On Love (F) 2:15 (Latouche-Fetter-Duke) 8. A Cottage For Sale (F) 3:24 (L. Conley-W. Robison) 9. Fools Rush In (F) 3:06 (J. Mercer-R. Bloom) 10. Sometimes I'm Happy (F) 2:21 (Caesar-Youmans-Grey) 11. The Way You Look Tonight (F) 4:34 (D. Fields-J. Kern) 12. Love Is Just Around The Corner (F) 2:01 (L. Robin-L. Gensler) 13. Porgy (F) 3:24 (D. Fields-J. McHugh) 14. Blue Skies (F) 2:04 (Irving Berlin) 15. I've Had My Moments (F) 3:48 (W. Donaldson-G. Kahn) 16. Blue Moon (F) 2:28 (L. Hart-R. Rodgers) 17. Don't Be So Mean To Baby ('Cause Baby's So Good To You) (F) 3:56 (P. Lee-D. Barbour) 18. Can't Help Lovin' That Man (G) 3:22 (O. Hammerstein II-J. Kern) 19. Mean To Me (G) 2:05 (F. Ahlert-R. Turk) 20. I'm Confessin' (G) 3:20 (Neiburg-Dougherty-Reynolds) 21. Summertime (G) 3:29 (G. Gershwin-D. Heyward)	1. I Can't Give You Anything But Love (I) 2:05 (D. Fields-J. McHugh) 2. Georgia On My Mind (I) 2:53 (H. Carmichael-S. Gorrell) 3. Rockin' Chair (I) 2:05 (Hoagy Carmichael) 4. Swing Low Sweet Chariot (I) 2:09 (Trad.) 5. Just Like A Gypsy (I) 2:18 (S. Simons-N. Bayes) 6. Somebody Loves Me (I) 2:04 (DeSylva-MacDonald-G. Gershwin) 7. Lullaby Of Broadway (J) 2:44 (A. Dubin-H. Warren) 8. In My Solitude (J) 2:32 (Ellington-Mills-DeLange) 9. I Get A Kick Out Of You (J) 3:08 (Cole Porter) 10. Lover, Come Back To Me! (J) 3:41 (O. Hammerstein-S. Romberg) 11. I Don't Know Enough About You (J) 3:04 (P. Lee-D. Barbour) 12. Oh, Look At Me Now (J) 1:52 (J. deVries-J. Bushkin) 13. I Got It Bad (And That Ain't Good) (J) 3:41 (D. Ellington-P. Webster) 14. Someday, Sweetheart (J) 1:57 (J. Spikes-B. Spikes) 15. If I Could Be With You One Hour Tonight (L) 1:56 (H. Creamer-J. Johnson) 16. Dancing With Tears In My Eyes (L) 2:27 (A. Dubin-J. Burke) 17. Please Don't Talk About Me When I'm Gone (L) 2:31 (Clare-Stept-Palmer) 18. Birth Of The Blues (L) 1:52 (DeSylva-Brown-Henderson) 19. Careless (L) 2:03 (Quadling-Howard-Jurgens) 20. Then I'll Be Happy (L) 2:13 (Clare-Brown-Friend) 21. I Only Have Eyes For You (L) 3:05 (A. Dubin-H. Warren) 22. Back In Your Own Backyard (L) 2:18 (Jolson-Rose-Dreyer) 23. How Long Has This Been Going On (L) 3:43 (G. Gershwin-I. Gershwin)

DISC V:

PEGGY LEE WITH THE
DAVE BARBOUR QUARTET

- 1. I Let A Song Go Out Of My Heart (M) 2:53
(Ellington-Mills-Nemo-Redmond)
- 2. As Long As I'm Dreaming (M) 2:07
(J. Burke-J. Van Heusen)
- 3. Swingin' On A Star (M) 2:44
(J. Burke-J. Van Heusen)
- 4. Aren't You Glad You're You (M) 2:07
(J. Burke-J. Van Heusen)
- 5. Trav'lin' Light (M) 2:58
(Young-Mundy-Mercer)
- 6. Save Your Sorrow For Tomorrow (M) 1:49 (B.G. DeSylva-A. Sherman)
- 7. Oh! You Crazy Moon (M) 2:14
(J. Burke-J. Van Heusen)
- 8. 'S Wonderful (M) 2:30
(G. Gershwin-I. Gershwin)
- 9. Imagination (M) 2:33
(J. Burke-J. Van Heusen)
- 10. This Can't Be Love (M) 2:17
(L. Hart-R. Rodgers)
- 11. You're Driving Me Crazy (N) 2:18
(Walter Donaldson)
- 12. Goody Goody (N) 2:22
(J. Mercer-M. Malneck)
- 13. I Ain't Got Nobody (N) 2:13
(Graham-Williams-Peyton)
- 14. Molly Malone (N) 3:31 (Trad.)
- 15. This Little Piggie (N) 2:33
(S. Coslow-H. Lewis)
- 16. But Beautiful (N) 2:33
(J. Burke-J. Van Heusen)
- 17. Fine And Dandy (N) 2:11
(P. James-K. Swift)
- 18. 'T Ain't So, Honey, 'T Ain't So (N) 2:24
(Willard Robison)
- 19. When A Woman Loves A Man (N) 2:11
(Mercer-Hanighan-Jenkins)

DISCOGRAPHY

The numbers on the left of the discography refer to the number of the 16" transcription service disc distributed to radio stations.

JUNE CHRISTY

(A) Ray Wetzel (tp), Gene Roland (v tb), Boots Mussulli (as), Fred Zito (p), Dave Barbour (g), Eddie Safranski (b), Eddie Spanier (d).

Radio Recorders, LA, December 13, 1945

ET 485-2	Make Love To Me	B-21
ET 486-2	How High The Moon	B-21
ET 487-1	Wrap Your Troubles In Dreams	B-21
ET 488-2	Can't Help Loving That Man	B-21
ET 489-1	Sweet Lorraine	B-22
ET 489-3	Don't Worry 'Bout Me	B-22
ET 490-2	I Can't Believe That You're In Love With Me	B-22
ET 491-1	June's Blues	B-22

(B) Ray Wetzel (tp), Gene Roland (v tb), Boots Mussulli (as), Fred Zito (p), Dave Barbour (g), Eddie Safranski (b), Eddie Spanier (d).

Radio Recorders, LA, December 27, 1945

ET 539-2	Mean To Me	B-23
ET 540-1	September In The Rain	B-23
ET 541-1	You Took Advantage Of Me	previously unissued
ET 542-1	Stompin' At The Savoy	B-22
ET 542-2	(I Don't Stand A) Ghost Of A Chance With You	previously unissued
ET 543-1	The One I Love Belongs To Someone Else	B-23
ET 544-2	Moonglow	B-23

(C) John Anderson (tp), Kai Winding (tb), Bob Cooper (ts), Arnold Ross (p), Dave Barbour (g), Eddie Safranski (b), Shelly Manne (d), Tommy Todd (arr).

Radio Recorders, LA, July 31, 1946

ET 1730-1	Get Happy	B-24
ET 1731-2	I Got A Guy	B-24
ET 1732-1	Lover Man	B-24
ET 1733-1	Lullaby In Rhythm	B-24
ET 1734-1	This Is Romance	B-255
ET 1735-1	Supper Time	B-255
ET 1736-1	I'm Thrilled	B-255
ET 1737-1	I Can't Give You Anything But Love	B-255

(D) same as C.

Radio Recorders, LA, August 1, 1946

ET 1738-2	How Long Has This Been Going On	B-256
ET 1739-1	You're Blase	B-256
ET 1739-2	Prelude To A Kiss	B-256
ET 1740-2	What's New	B-256

PEGGY LEE

(E) with The Four Of A Kind: Dave Barbour (g), Buddy Cole (p, org, celeste), Phil Stephens (b), Tom Romersa (d).

Radio Recorders, LA, May 7, 1946

1098-2	I Can't Believe That You're In Love With Me	B-189
1101-1	Lonesome Road	B-189
1101-2	Them There Eyes	B-189
1103-2	You Brought A New Kind Of Love To Me	B-189

Note: Heinie Beau is credited as arranger for this session.

(F) same as E.		
Radio Recorders, May 14, 1946		
1115-2	The Glory Of Love	B-190
1116-1	Melancholy Lullaby	B-190
1117-1	Taking A Chance On Love	B-190
1118-1	A Cottage For Sale	B-190
1120-2	Fools Rush In	B-191
1121-2	Sometimes I'm Happy	B-191
1121-3	The Way You Look Tonight	B-191
1122-1	Love Is Just Around The Corner	B-191
1123-1	Porgy	B-192
1124-1	Blue Skies	B-192
1125-1	I've Had My Moments	B-192
1126-1	Blue Moon	B-192
1126-2	Don't Be So Mean To Baby ('Cause Baby's So Good To You)	previously unissued
(G) same as E.		
Radio Recorders, May 28, 1946		
1184-2	Can't Help Lovin' That Man	B-193
1185-2	Mean To Me	B-193
1186-2	I'm Confessin'	B-193
1187-2	Summertime	B-193
(H) with Frank DeVol and His Orchestra: Uan Rasey, Abe Benike, Irv Shulkin (tp), Si Zentner, George Faye (tb), Skeets Herfurt, Julius Kinsler, Ron Perry, Ted Romersa, Jerry Kasper (reeds), Henry Sugar, Joe Livoti, Victor Arno, Joe Quadri (vln), Jacob Kaz, Paul Lowenkron (vla), Julius Tannenbaum, Joe Saxon, Fred Goerner (clo), June Weiland (harp), Dave Barbour (g), Buddy Cole (p), Phil Stephens (b), Tom Romersa (d), Frank DeVol (arr, cond).		
Radio Recorders, June 10, 1946		
1354-1	Wherever There's Me There's You	A-11, B-531
1355-1	All The Cats Join In	A-11, B-531
1356-2	A Nightingale Can Sing The Blues	A-11, B-531
1357-2	Come Rain Or Come Shine	A-11, B-531
(I) same as E.		
Radio Recorders, LA, June 11, 1946		
1358-1	I Can't Give You Anything But Love	B-195
1359-1	Georgia On My Mind	B-194
1360-1	Rockin' Chair	B-194
1360-2	Swing Low Sweet Chariot	B-194
1361-1	Just Like A Gypsy	B-195
1363-2	Somebody Loves Me	B-195
(J) same as E.		
Radio Recorders, LA, July 16, 1946		
1643-1	Lullaby Of Broadway	B-196
1644-2	In My Solitude	B-195
1645-2	I Get A Kick Out Of You	B-195
1646-2	Lover, Come Back To Me!	B-196
1647-1	I Don't Know Enough About You	B-194
1648-2	Oh, Look At Me Now	B-194
1649-1	I Got It Bad (And That Ain't Good)	B-196
1650-4	Someday, Sweetheart	B-196
(K) with Frank DeVol and His Orchestra: Uan Rasey, Lenny Mach (tp), Paul Weigand (tb), Dick Perissi (Fr h), Skeets Herfurt, Julius Kinsler, Lou Palange, Paul McLarand (reeds), Henry Sugar, Joe Livoti, Victor Arno, Joe Quadri, Walter Edelstein, Ted Rosen (vln), Paul Lowenkron, Elizabeth Sugar (vla), Julius Tannenbaum (clo), June Weiland (harp), Dave Barbour (g), Buddy Cole (p), Fred Whiting (b), John Cyr (d), Frank DeVol (arr, cond).		
Radio Recorders, LA, July 29, 1946		
1715-2	The Best Man	A-16, B-532
1716-1	If You Were The Only Boy	A-16

1717-1	Love Doesn't Grow On Trees	A-16, B-532
1718-1	I Guess I'll Get The Papers And Go Home	A-16, B-532
1719-1	My Sugar Is So Refined	A-16, B-532
(L) same as E.		
Radio Recorders, LA, December 18, 1947		
50-352-1	If I Could Be With You One Hour Tonight	B-369
50-353-1	Dancing With Tears In My Eyes	B-369
50-354-1	Please Don't Talk About Me When I'm Gone	B-369
50-355-2	Birth Of The Blues	B-369
50-356-3	Careless	B-369
50-357-2	Then I'll Be Happy	B-370
50-358-1	I Only Have Eyes For You	B-370
50-359-2	Back In Your Own Backyard	B-370
50-360-3	How Long Has This Been Going On	B-370
(M) with The Dave Barbour Four: Dave Barbour, George Van Eps (g), Hal Schaefer (p, celeste), Phil Stephens (b), Nick Fatool (d).		
Radio Recorders, LA, April 4 , 1949		
51-527-2	I Let A Song Go Out Of My Heart	B-427
51-528-1	As Long As I'm Dreaming	B-428
51-529-1	Swingin' On A Star	B-427
51-530-2	Aren't You Glad You're You	B-428
51-531-3	Trav'lin' Light	B-427
51-532-2	Save Your Sorrow For Tomorrow	B-428
51-533-2	Oh! You Crazy Moon	B-428
51-534-1	'S Wonderful	B-428
51-535-4	Imagination	B-427
51-536-2	This Can't Be Love	B-430
(N) same as M.		
Radio Recorders, LA, April 8, 1949		
51-537-2	You're Driving Me Crazy	B-429
51-538-2	Goody Goody	B-430
51-539-3	I Ain't Got Nobody	B-430
51-540-3	Molly Malone	B-429
51-541-2	This Little Piggie	B-429
51-542-1	But Beautiful	B-429
51-543-2	Fine And Dandy	B-430
51-544-1	'T Ain't So, Honey, 'T Ain't So	previously unissued
51-546-1	When A Woman Loves A Man	B-430
Produced for release by Michael Cuscuna Conceived and annotated by Will Friedwald Executive producer: Charlie Lourie Original recording engineer: John Palladino Transferred from the original 16" acetates by Jay Rannellucci and Malcolm Addey Mastered by Malcolm Addey		
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