

S.Holzbauer

LUCY ANN POLK, singer

A comprehensive discography and short biography



1946 © Belknap Collection for the Performing Arts

edition S.p.N.LAUB

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edition **S.p.N.LAUB**

Im Baeckerwinkel 3
A-4112 Rottenegg
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Lucy Ann Polk, born on May 16th, 1928 in Sandpoint, Idaho, began her musical career in the 1940s as member of a family singing group with her brothers Gordon (*1923 - †1960) and Charles Vernon (*1926- †1981) and her sister Elva (*1925).

They started singing “when they were knee-high to a music rack” and called themselves the Four Polks. At the age of 9 Lucy Ann already had her own radio show on KHQ and KHPY in their home town of Spokane, Washington. Her parents Malene (*1905-†?) and Charles Adolph Polk (*1899-†1981, son of an old farmer family in Missouri) had moved from Idaho to Washington soon after her birth.

Their first recordings the Four Polks made with Bob Sherwood (1942), who called them “Bobbettes”. Recordings of the Four Polks as a combo feature Lucy Ann on vibes, Vernon on guitar, Gordon on bass and Elva (and all of them) vocals. Subsequently they changed their name to The Town Criers and sang in the orchestras of Les Brown (1942-44), Kay Kyser (1944-46), Lionel Hampton (1944), Jimmie Lunceford (1945), Bob Crosby (1945), Earl Hines (1946). When Tommy Dorsey re-formed his orchestra in May 1947 he hired the Town Criers and featured Lucy Ann and Gordon also as solo vocalists. They earned reputation as one of the first vocal groups to sing modern harmony. The quartet broke up 1948 when sister Elva married (Les Brown’s drummer Dick Shanahan).

After the split Gordon stayed with Tommy Dorsey and his Orchestra and sang in Harry James’ orchestra. He also worked as an actor (e.g. in “Inherit the Wind” 1960 w/ Spencer Tracy). Vernon joined the vocal quartet The Modernaires for some time and became a renown guitarist, playing guitar e.g. in Les Brown’s band.

Lucy Ann stayed with Tommy Dorsey and reached Billboard magazine's Top 20 twice ("Until" 1948, "Down By The Station" 1949). 1946 she was engaged and subsequently married to Tommy Dorsey Band trombonist Dick Noel whom she already knew since she was 15. In 1949 she joined Les Brown and His Band of Renown starting the most successful part of her career as featured girl singer. 1951 Lucy Ann won the Down Beat Reader's Poll in the category "Girl-Singer with Band", as well as 1952, 1953 and 1954. 1953 saw her in the Down Beat All-Star Band. She also was in the top 15 of Metronome Magazine's Poll, female singer category, from 1951(#8)-53(#13).

Her first recording as featured vocalist she did with Kay Kyser and his Orchestra in 1945 performing "I don't wanna to do it alone" (B-Side of Feb. 1946 hit single "Slowly"), her first solo recording with a small band was with Bob Summer and the AFRS Combo in 1950. 1953 Lucy Ann left Les Brown's band to settle in Hollywood. In the same year she was signed by Albert Marx for his Trend label to wax her first 10" LP ("Lucy Ann Polk with David Pell Octet", released 1954), a set of eight standards co-featuring the David Pell Octet who accompanied her. David Pell's octet was an offspring of Les Brown's band. (Four songs were re-released 1956 on "David Pell Octet Plays Burke and Van Heusen" on The Kapp Jazz Galery and all titles 1985 on Fresh Sound LP, 2000 on FSR CD). 1957 Lucy Ann's second LP "Lucky Lucy Ann" was released on Mode (1959 re-released as "Easy Livin'" Interlude ST 1004/59). In the same year she had the honor to take over performances from Billie Holiday due to health problems of Billie.

Since then her tracks lose. She kept performing, e.g. she appeared in the (Meet Me At) Disneyland show "Swinging at the Magic Kingdom" aired 1962 on ABC, but moved away from the musical scene. Living in Los Angeles she married a second time, her new husband was Tommy Dorsey and Les Brown baritone saxophonist Marty Berman. At the end of the 1990s she appeared in some re-union concerts of the Les Brown Band of Renown (e.g. Oct.24,1998 at Queen Mary Hotel, Long Beach Queen Mary, Long Beach Harbor, CA) and the Dave Pell Octet. 2005 she still was at good health and did a gig in Playa Del Rey,CA.

Lucy Ann is a singer's singer and one of the most underrated singers of her time. And, as Wes Hensel (tp,arr) put it: "one of the grooviest people who ever walked this earth."

© Siegfried Holzbauer

Articles

Polks Go Into Their Dance

(Foto showing Gordon, Elva, Vernon and Lucy Ann Polk)

Hollywood – Although their ages range from 17 to 21, the four Polk brothers and sisters had their own radio show in their home town of Spokane, have sung with two or three name bands and now are featured as the Town Criers on Kay Kyser's *College of Musical Knowledge*. *Left to right* are Gordon, Elva, Vernon and Lucy Ann in the order of their ages. Gordon is 21 and Lucy Ann is just 17.

Down Beat, Chicago, December 15, 1944, p.3

lucy ann polk – singer

It must be wonderful to be the "latest discovery." Sitting with Lucy Ann Polk at a Kay Kyser band rehearsal and talking to her about her career and her quick success, you definitely get the impression that it is wonderful. Not that Lucy Ann gushes or get coy or puts on airs at all.

On the contrary, she's a straightforward, bright girl who quite naturally does feel wonderful that she has stepped out of the general obscurity of singing in a vocal group into the limelight of successful soloing with an important name band like Kay Kyser's. And if her name doesn't register with you, she sings "Coffee Time" with Kyser.

Until a few weeks ago, Lucy Ann was a member of the Town Criers, a vocal quartet really made up of brothers and sisters. Their name is also really Polk and if you're wondering why they don't call themselves the Polka Dots, it's because there is already a group with that name. Lucy Ann is the youngest Polk; she's eighteen, Elva Polk is twenty-one; Gordon is twenty-two; Vernon (who is featured vocalist currently with Harry Zimmerman's orchestra) is nineteen.

The Polks started singing when they were knee-high to a music rack and just never stopped.

The first band that the kids joined was Bobby Sherwood's. He called them the Bobbettes. Then they went with Les Brown as the Town Criers and stayed with him for almost two years, traveling the country, playing all the dance halls and theaters and making records. While Les was doing a date at the Hollywood Palladium, the Polks cut out, worked at a local spot called the Clover Club and went on the air out here in a big way. They were on Hedda Hopper's program, on Bob Crosby's Old Gold Show and, at length, on Kay Kyser's show.

It was when Kay Kyser's wife, Georgia Carroll, retired from show biz to become a housewife that Lucy Ann got a crack at soloing. She was an instant click, especially with her very hip version of "Coffee Time" which won her high praise from the toughest of critics. She's got ambitions: wants to become a star if she has the talent; is engaged to Dick Noel, Tommy Dorsey trombonist, and wants eventually to get married and have a home. Her favorite band, like Andy Russell's, is Tommy Dorsey and it isn't because Dick Noel plays in it...that's what Lucy Ann says anyway.

The Capitol News from Hollywood, 4/3 (March 1946), p.7

Les And Lucy Ann Cut Cool One

(Foto showing Lucy Ann Polk and Les Brown)

New York- Following the Les Brown band's three-week stay at the Capitol theater, which in turn followed the unit's European tour, the Brown bandsmen spent a day in the Carol recording studios before taking off again on a cross-country junket, Lucy Ann Polk, shown with Brown above, sang on both sides the band cut. Tunes were *In the Cool, Cool, Cool of the Evening* and *If You Turn Me Down*.

Down Beat, Chicago, April 28, 1951

Music Scene In Focus

(Foto showing Les Brown, Lucy Ann Polk, Art Pepper)

THEY'RE PLAQUE-HAPPY – Two winners in the *Down Beat* 1952 poll receive their plaques from Gene (Just Jazz) Norman on his KHJ-TV show in Hollywood. Lucy Ann Polk, Les Brown singer who has won the "Girl-Singer-with-Band" top spot two years in succession, and Brown, himself, whose unit took an award in the "Best Band" division, are the recipients. Art Pepper, alto sax winner, also received his plaque on Norman show, which featured Snader Transcription shorts of Les Brown band.

Down Beat, vol.20, Chicago, March 25, 1953, p.7

Trend To Wax Lucy Ann Polk

Hollywood - Lucy Ann Polk, *Down Beat* poll winner in the girl-singer-with-band division for three successive years, has been signed by Albert Marx for his new Trend label. Her first release will be an LP set of eight standards in which she will be co-featured with the Dave Pell Octet. Miss Polk left Les Brown (winner in the dance band division) following his summer tour of 1953 in order to settle down at her home here.

Down Beat, vol.20, No.26, Chicago, December 30, 1953, p.1

Hollywood Round-Up

By Howard Lucraft

NITERY NEWS: ...Ex Tommy Dorsey-Les Brown singer Lucy Ann Polk has taken over from Billie Holiday at the Avante Garde...

Melody Maker, November 9, 1957, p.8

LUCKY LUCY ANN

Like many another musician California-captured by carefree living, singer Lucy Ann Polk nowadays is strictly a stay-at-home gal.

"After all," she protestes with characteristic puckish grin, "I started on the road when I was 15. A girl must settle down *sometime*, you know."

Lucy Ann's determination to settle down was, in fact, a primary reason for her leaving the Les Brown band late in 1954, after she had captured the top spot in this magazine's Readers Poll as best girl band vocalist four years in a row.

"Actually, we'd just had our front yard landscaped and I knew if I went back on tour with Les, there'd be nobody to care for it. So I jst quit. Seems like a silly reason, I guess, but when you sink roots in a place, little things like that become pretty important."

So, while Lucy Ann domesticated, husband Dick Noel betook his trombone into the Hollywood NBC stuff orchestra. "It was a relief for Dick, too," Lucy Ann chuckled, "to know he wouldn't have to make that road scene again. Both of us were traveling veterans and we made so many road tours together. See, we've known each other since I was 15."

The term 'veteran' becomes pretty inadequate when applied to Miss Polk's career in show business – from child radio performer to top band vocalist.

"When I was 9, I had my own radio show in Spokane, over stations KHQ and KHPY. Honest. I was kind of young, but you might say I began early. My mother says I was humming the melody of *I'll Be Loving You Always* when I was still in the high chair – before I could talk. Right on pitch, too. Well, that's what she tells me, anyway. Of course, brother Vernon claims it was *he* did it. Really doesn't matter which one was the infant canary, because we were all singing when we were knee high."

The other warbling Polks were sister Elva and brothers Gordon and Vernon. Before Lucy Ann was 9, the quartet won admission to many a movie at Spokane's Orpheum theater by singing on stage before the screening.

Led by eldest brother Gordon, the Four Polks sang on Seattle radio for a year before winning a contest sponsored by Al Pierce who brought them to Los Angeles to sing on his radio program.

"This was in 1940 and I'd just turned 14," she recalled. "You know, we were one of the first vocal groups to sing modern harmony. It was pretty far out then. Can't say my mother approved our changing style, though. She first encouraged us to sing and the modern stuff kinda left her cold, I guess."

In 1943, the Polk's singing came to attention of Johnny Mercer, who recommended the group to bandleader Bobby Sherwood. "That band really was a panic scene," chuckled Lucy. "The average age was about 23, and Zoot Sims was in the sax section. Of course, our mother and father traveled with us, which was fortunate for all concerned. Can you imagine four youngsters just a year apart on the road without chaperons? Wow!"

After the Sherwood stint, which lasted six months, the Polks joined Les Brown. Lucy Ann was 16. This was the preliminary term with the band that later was to assist her to vocal fame. Thanks to the imagination of pianist Willie Rowland, the Four Polks became the Town Criers, a name that blessed the group with the good fortune to follow.

After Brown, it was back to Los Angeles and a successful appearance at the Clover club leading to their engagement as regular vocal group on Mary Astor's *Hollywood Showcase* radio show. In 1945 the Criers joined Bob Crosby to help sell Old Gold cigarets, a chore they handled with signal success until Crosby joined the marine corps.

"This was the time of hectic activity for me in radio," Lucy recalled. When Georgia Carroll became pregnant I took her place with Kay Kyser, her husband. And...I made my first record. Remember *I Don't Want To Do It Alone?* George Duning wrote it. Darn good song. Then, of course, there was *Coffee Time*, which did pretty well. Y'know, I didn't care too much for that song at that time, but now I know just what a fine song it is."

When the Criers joined the Tommy Dorsey band in 1948, Lucy Ann was featured soloist. "This was my first solo job with a real dance band and, believe me, it was an exciting peroid. But then Elva got married and the group borke up. After a while, Gordon and myself returned to Dorsey. That was when I recorded Bobby Troupe's *Baby, Baby All the Time*, which I guess went into the hit bracket."

After this second time around with Dorsey, Lucy and Dick Noel wedded by now, returned again to the coast and built a home in the San Fernando Valley. It looked as though her band days were over and a Greyhound bus would appear to be just another motor vehicle. After six months, however, she and Dick were back on the road – again with Brown. The Year was 1950.

The next four years with Les Brown were star-studded for Lucy Ann. In addition to the aforementioned *Down Beat* awards, the hit records she sang on helped boost the band's popularity in an era since tagged the 'dance band depression.' There was also the Bob Hope weekly radio show, a steady job which kept the Brown band – and Lucy – anchored in Hollywood until its conclusion in 1954.

In the opinion of many, the Brown band of this period was the best in the leader's career. Such sidemen as tenorist Dave Pell, drummer Jack Sperling, trumpeter Don Fagerquist, altoist Ronnie Lang, and guitarist Tony Rizzi helped spark the modern arrangements of writers such as Frank Comstock and Wes Hensel.

These years marked also the beginning of an association with Dave Pell that has endured to this day. When Pell left the Brown band and formed his octet, inevitably the featured girl singer was Lucy Ann, "Except for the past year," says Lucy, "I guess I worked with Dave about once a week on all kinds of gigs – colleges, concerts, dances, every imaginable location. And, y'know, I dug it *so* much, both for the guys and the music."

Apart from six months on the Red Rowe television show in 1956, Lucy's activity has in the main been confined to working casual singing engagements. In the past few weeks, however, she has combined talent with Dick Noel, Jack Sperling, Bob Enevoldsen, and guitarist-brother Vernon in a highly entertaining, cleanly-swinging quintet now playing an East Pasadena room called the Bahama Inn.

In this context she has ample opportunity to sing the tunes from her Mode album, *Lucky Lucy Ann*, and just have fun.

"I'm really much happier working with a small group like this," she confesses. "It's freer, more relaxed. The music's happy; you're happy. Let me put it like this: As long as Dick and I are working with people we like and can be together – That's really all we want."

By John Tynan

Down Beat, February 6, 1958, p.19,36f.

Reviews

Music in review

Popular records

LUCY ANN POLK

Although Mode Records titled this LP *Lucky Lucy Ann* (Mode 115) there is more talent than “luck” present. Miss Polk can sing.

Taking advantage of considerable experience as a band singer, Miss Polk sings with a maturity that is rare in these days. Her voice is not the penetrating instrument owned by several leading singers, but she sings warmly. According to the liner notes, this was “the most relaxed date I’ve ever been on,” Miss Polk said. It’s exactly that – relaxed and well-paced, with a splendid array of tunes.

Included among the 12 tunes are *How About You*; *I’m Just a Lucky So and So*; *Squeeze Me*; *Memphis in June*; *Time After Time*; *Easy Living*, and *Looking at You*. The backing, tasteful and inobtrusive, is by a sextet of west coast jazzmen including Marty Paich, piano; Dick Noel, trombone; Bob Hardaway, tenor; Tony Rizzi, guitar; Buddy Clark, bass, and Mel Lewis, drums. They have as fine a time as Miss Polk seems to be having, which makes the package that much more listenable.

This isn’t a significant, definitive LP for young singers, but its worth owning, in these days of chattering, eccentric singers.

(D.G.)

Down Beat, February 6, 1958, p.21

Sunday, September 18, 2005

What a(nother) day!

I have just returned from a Pacific Ocean-side party where **Pinky Winters** sang with only solo piano, and I have---no exaggeration---never heard her sound better. Her program included: I'm In Love Again, Old Devil Moon, Secret Love, and Emily.

Also performing was another "singer's singer" **Lucy Ann Polk** (she sang with Les Brown and Tommy Dorsey, and recorded with Brown, Dorsey, Dave Pell and Marty Paich). Lucy Ann has had to retire because of health problems. . .nothing all that serious. Perhaps this was the first time she has sung in public in a decade or more, and her performance was exiting and moving. She sounded fine and was accompanied by the terrific Dave Mackay, along with Dick Nash and company. Her songs included Imagination, Makin' Whoopee, Them There Eyes and But Beautiful.

Afterwards, I asked Lucy Ann if she understood that she is considered one of the Greats. She laughed, and said, "No. I guess they've been keeping it from me." Not just her singing, but her laughter and smile can light up a room.

blogspot.com, posted by Bill Reed at 8:49 PM

Liner Notes

LUCY ANN POLK WITH DAVE PELL OCTET

Lucy Ann Polk has been the top singer with the biggest name bands of the country for many years and is now stepping out on her own with this new album for Trend Records, Inc.

Lucy Ann started singing with her brothers and sisters in a group known as the Town Criers. They sung together until Elva, her sister married and the group had to break up.

When Lucy Ann was fourteen, she joined Bobby Sherwood. Later she graduated to appearances with the Les Brown band and then with the Bob Crosby Show, she was also doubling as featured singer on Kay Kyser's show.

In 1947 she joined Tommy Dorsey and stayed with Tommy for two years, at which time she teamed with Les Brown Band and that started the most successful part of Lucy Ann's career. For the next three years she was number one vocalist of the country (singing with a band) in Downbeats Magazine poll and has been the only girl singer to have won this award three successive years.

This year Lucy Ann is doing TV and radio appearances and working several concerts with the Dave Pell Octet. In her first album for Trend, Lucy Ann is backed by the Dave Pell Octet and the happiness Lucy Ann portrays throughout these first eight sides is evident that she has found the freedom of singing with a small group, the proper combination for some tasty and swinging sides.

This is another album in the Composers Series that Trend plans to release. We are very proud to present these eight songs by Jimmy Van Heusen, who is one of the most under-rated song writers of our time.

ALBERT MARX

Liner Notes on Trend TL 1008

Additional info:

These selections were arranged by Shorty Rogers:

1. "But Beautiful"
2. "Swinging on a Star"
3. "Imagination"
4. "It Could Happen to You"

These selections were arranged by Wes Hensel:

1. "It's Always You"
2. "Polka Dots and Moonbeams"
3. "Aren't You Glad You're You"
4. "Damn That Dream"

THE DAVE PELL OCTET PLAYS BURKE & VAN HEUSEN

LUCY ANN POLK was born in 1928 and spent her infancy in Idaho, where she began singing at home with her brothers and sister. Subsequently the Polks moved to Spokane, Washington, where they attended the elementary school, but they had little interest in academic pursuits, being very musically inclined since early childhood. Lucy Ann, together with her sister Elva and her brothers Gordon and Vernon formed a vocal group, which became known as The Town Criers in amateur contests over the radio station in Spokane.

The group made its professional debut in the late 1930s, when Al Pearce (a famous radio showman), having heard them, offered to take them to California for his radio show there, a situation that lasted for six months. Sometime later, in 1942, The Town Criers were hired for the newly-formed orchestra of Bobby Sherwood, and after that experience the group performed with Les Brown's band and on the Bob Crosby show, before joining Kay Kyser's orchestra, with whom they stayed nearly two years. This period gave Lucy Ann her first opportunity as featured singer on Kyser's show, as well as her first

recordings. When Elva got married in 1947 the group broke up, just after it had joined Tommy Dorsey, in whose orchestra Lucy Ann and Gordon were to continue their careers as soloists. For his part, the younger brother, Vernon, became a renowned guitarist.

The most successful part of Lucy Ann's career began in 1949 when she joined Les Brown's band again, staying almost four years and making many records with him as featured singer. In fact she was the most popular singer in the whole country and for four consecutive years she received (1951-52-53-54) the award for "Best Girl Singer with a Band", as voted by readers of Down Beat magazine. Dave Pell, her friend and sideman, said of her: "Lucy Ann had such a great easy sound that was kind of Jo Stafford but still very much her own." Wes Hensel once described her as "one of the grooviest people who ever walked this earth."

She got married to Dick Noel, the lead trombonist in Brown's band, and after leaving the Band of Renown Lucy Ann got into Los Angeles doing TV and radio appearances as well as performing in many concerts with the Dave Pell Octet. Dave explained that "Lucy was a pro throughout her career and when I asked her to record some sides with my octet... out of the Les Brown band... she jumped at the chance." At the end of the Fifties she moved away from the musical scene. She now lives in Los Angeles married to baritone saxophonist Marty Berman and she only makes occasional public appearances. Recently she joined the Dave Pell's octet again for some successful concerts, singing with her usual swinging way and freshness. We now have the opportunity with this CD to listen once again to all the songs she recorded with the Dave Pell Octet in 1953. Lucy Ann Polk was described by Wes Hensel as: "one of the grooviest people who ever walked this earth."

- Jordi Pujol

Liner Notes on Fresh Sound FSR-CD 504 (CD, 2000)

LUCKY LUCY ANN

Regardless of the allegations made by ten percenters in show business who represent vocal talent of varying quality, there are still only a dozen or so female vocalists who have gained favor with the public and trade alike. Lucy Ann Polk, whose background in the band business reads like an all time who's who, falls in this very select category. To say that Lucy Ann has a knowing way with a tune is a gross understatement, for here is a young lady whose taste and dynamics have won for her a number of popularity polls and the unwavering support of her fellow artisans.

The musical background of the Polk family began in Idaho, and moved west to Spokane, Washinton, where the children grew up. Brother Gordon became unofficial spokesman for the group, and from their humble beginning in a Spokane amateur contest, the Polks built a family singing unit which blossomed into the professional group known as the Town Criers. It was the same group that was later hired by band leader Bobby Sherwood for variety in his newly formed orchestra.

The singing Polks remained together for a series of band whirls, including Les Brown, Kay Kayser, and the late Tommy Dorsey during which they helped to revolutionize the standards for group singing with a large band. It was during the Kayser era that Lucy Ann received the opportunity to become featured vocalist, and began to attract national attention to her own unique selling ability.

Unfortunately, most of this success was realized during the recording ban which shook the industry, and as a result there are not too many records available which show the progress of the group. Lucy Ann's vocal eminence was fully recognized when she started to work with Les Brown and participated in the many memorable record dates cut by the Band of Renown. At this point in her career she was named the nation's leading band vocalist by the readers of Downbeat magazine.

Among the many good things which have come to Lucy Ann from the band business was her meeting and subsequent marriage to trombonist Dick Noel who has been in the brass section of every band with which she ever worked. Dick serves as musical director for Lucy Ann's record dates, and huddled with pianist/arranger Marty Paich to plan the relaxed session heard on this MODE release. Reflectively, Lucy Ann agrees that "it was the most relaxed date I've ever been on."

This calculated relaxation permeated to the supporting cast on the date, and Lucy Ann is heard in company with six expert musicians. Tenorist Bob Hardaway, guitarist Tony Rizzi and trombonist Noel make up the front line, blending and shading the arranged portions to a delicate balance. The flowing

rhythm lines were directed from the piano bench by Marty Paich, while basist Buddy Clarke and drummer Mel Lewis made them clean and precise. The tunes selected are all Lucy Ann specials, so to speak, in that her breezy attack seems tailor made to the lilting melodies. The program, given entirely to standards, contains these highlights:

Sitting in The Sun – Setting the mood for the album over all, Lucy Ann takes the melody line in easy tempo. The ensemble sustains the light mood.

How About You – This tried and true swinger flows pleasantly und Lucy Ann’s carefree chirping.

I’m Just A Lucky So and So – Another in the long line of Duke Ellington compositions with a slightly dramatic flavor. Lucy Ann tells the story with some nice contributions by Bob Hardaway and Tony Rizzi.

Squeeze Me – Co-authored by the late “Fats” Waller, this happy opus gets a nice ride from Lucy Ann and the group. Tony Rizzi offers some deft guitar thoughts.

When The Sun Comes Out – A moody and sensitive ballad gives Lucy Ann a nice change of pace at this point. Her plaintive quality is a welcome addition.

Makin’ Whoopee – Taken in the whimsical manner which the tune suggests, Lucy Ann traces the pattern eagerly. The interesting second chorus is seldom heard on records.

Don Cha Go Way Mad – Probably the most popular of the be-bop riffs. Lucy Ann and the group find an easy groove here. The tune is currently enjoying a second round of popularity.

Sittin’ and A’Rockin’ - A product of the prolific mind of Billy Strayhorn, this simple swinger wears well for Lucy Ann’s reading.

Memphis In June – This tune smacks the Hoagy Carmichael from beginning to end, and it’s evident in Lucy Ann’s rendition. The mood is in keeping with the picturesque setting.

Time After Time – Lucy Ann bounces through the melody, and shares the spotlight with Bob Hardaway. The subtle ensemble is particularly enjoyable.

Easy Living – “Sung with feeling” best describes Lucy Ann’s warm performance on this great ballad. Marty Paich and Bob Hardaway are especially prominent in support.

Looking At You – This infrequently done tune is from the Cole Porter stable, as the lyric structure will attest. Lucy Ann handles the difficult melody line with ease.

- JOE QUINN

Liner Notes on Mode 115 (Note: errata: “Kayser” = Kyser)

LUCKY LUCY ANN

CRITIQUE –

Press review – **Downbeat Magazine** – “Miss Polk can sing. Taking advantage of considerable experience as a big band singer, Miss Polk sings with a maturity and warmth that is rare these days. A relaxed, well paced album with a splendid array of tunes.”

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Looking At You - This infrequently done tune is from the Cole Porter stable, as the lyric structure will attest. Lucy Ann handles the difficult melody line with ease.

The trends in the vocal market in the past few years have been a source of consternation to even the most aloof observers. Predictions regarding its improvement range from dismal to slightly optimistic. Luckily, Lucy Ann Polk's refreshing technique is yet available on records.

- JOE QUINN

Liner Notes on Interlude ST 1004

Note: errata: "Kayser" = Kyser

LUCKY LUCY ANN

Regardless of the allegations made by ten percenters in show business who represent vocal talent of varying quality, there are still only a dozen or so female vocalists who have gained favor with the public and trade alike. Lucy Ann Polk, whose background in the band business reads like an all time who's who, falls in this very select category. To say that Lucy Ann has a knowing way with a tune is a gross understatement, for here is a young lady whose taste and dynamics have won for her a number of popularity polls and the unwavering support of her fellow artisans.

On the date, Lucy Ann is heard in company with six expert musicians. Tenorist Bob Hardaway, guitarist Tony Rizzi and trombonist Noel make up the front line, blending and shading the arranged portions to a delicate balance. The flowing rhythm lines were directed from the piano bench by Marty Paich, while basist Buddy Clarke and drummer Mel Lewis made them clean and precise. The tunes selected are all Lucy Ann specials, so to speak, in that her breezy attack seems tailor made to the lilting melodies. The program, given entirely to standards, contains these highlights:

Sitting in The Sun - Setting the mood for the album over all, Lucy Ann takes the melody line in easy tempo. The ensemble sustains the light mood.

How About You - This tried and true swinger flows pleasantly und Lucy Ann's carefree chirping.

I'm Just A Lucky So and So - Another in the long line of Duke Ellington compositions with a slightly dramatic flavor. Lucy Ann tells the story with some nice contributions by Bob Hardaway and Tony Rizzi.

Squeeze Me - Co-authored by the late "Fats" Waller, this happy opus gets a nice ride from Lucy Ann and the group. Tony Rizzi offers some deft guitar thoughts.

When The Sun Comes Out - A moody and sensitive ballad gives Lucy Ann a nice change of pace at this point. Her plaintive quality is a welcome addition.

Makin' Whoopee - Taken in the whimsical manner which the tune suggests, Lucy Ann traces the pattern eagerly. The interesting second chorus is seldom heard on records.

Don Cha Go Way Mad – Probably the most popular of the be-bop riffs. Lucy Ann and the group find an easy groove here. The tune is currently enjoying a second round of popularity.

Sittin' and A'Rockin' - A product of the prolific mind of Billy Strayhorn, this simple swinger wears well for Lucy Ann's reading.

Memphis In June – This tune smacks the Hoagy Carmichael from beginning to end, and it's evident in Lucy Ann's rendition. The mood is in keeping with the picturesque setting.

Time After Time – Lucy Ann bounces through the melody, and shares the spotlight with Bob Hardaway. The subtle ensemble is particularly enjoyable.

Easy Living – “Sung with feeling” best describes Lucy Ann's warm performance on this great ballad. Marty Paich and Bob Hardaway are especially prominent in support.

Looking At You – This infrequently done tune is from the Cole Porter stable, as the lyric structure will attest. Lucy Ann handles the difficult melody line with ease.

The trends in the vocal market in the past few years have been a source of consternation to even the most aloof observers. Predictions regarding its improvement range from dismal to slightly optimistic. Luckily, Lucy Ann Polk's refreshing technique is yet available on records.

JOE QUINN

Liner Notes on V.S.O.P. #6CD

KAY KYSER FUN WITH THE OL' PROFESSOR '44-'47

1945 : *That's For Me* became a Kyser hit in November, backed by *Choo-Choo Polka* (36844), which the band had cut on July 6th. *I Don't Wanna Do It Alone*, which they recorded on August 13th, turned up as the B-side of their February '46 hit *Slowly* (36900). Kay recorded two completely different songs called *Angel* – the first in 1940. The second, a tune performed by Lucille Bremer in the 1945 film « Yolanda And The Thief », was cut by the band on October 6th and issued as Columbia 36882. 1st flip side, *Coffee Time*, was recorded at the same time and came from the same movie.

1946 : ... A July 11th date resulted in *On The Wrong Side Of You* (37073), the flip of a Kyser chart-topper, *Ole Buttermilk Sky*.

- Notes by Gary Theroux

Liner notes on COL-CD-7575 SONY (A-70229)

BEST OF THE BIG BANDS: LES BROWN AND HIS GREAT VOCALISTS

...

While Lucy Ann Polk (ex-member of Brown's vocal group the Town Criers) is wellremembered for her many excellent vocals with the band for Coral Records, it's generally forgotten that she did record a few tracks during the band's last days at Columbia. Benny Carter's "Rock Me To Sleep" is beautifully exalted by Brown's reed section, with a booting baritone at its bottom, Polk's vocal (which, in this early stage of her development, suggests a cross between June Christy and Day) and Dave Pell's tenor sax.

...

- Will Friedwald
author, *Jazz Singing* (Colier Books, 1992)

Liner notes on LEGACY/COLUMBIA CK66373

HARK, THE STARS OF HOLLYWOOD SING **Featuring THE VOICES OF CHRISTMAS**

JOAN WINCHELL (The Los Angeles Times)

Big-Hearted Night

HIS NAME was Michael. He was 3, going on 4

BUT HE never became 4.

HE DIED on the operating table.

IT WAS only a minor operation. But somehow Michael's heart stopped beating and the doctor didn't know it in time.

HE'D HAVE known it if he'd had a cardioscope. And Michael would have been alive today.

HE'D HAVE been 8, going on 9. And about this time of year probably hoping Santa Claus would bring him a two-wheeler for Christmas.

BUT MICHAEL is dead.

SO WHY are we telling you this sad tale at Christmas time? Because it has a happy ending. Because a lot of kids are alive today because Michael isn't.

YOU SEE, Michael had a father who didn't take the why-did-this-happen-to-me attitude like some people do when tragedy strikes.

INSTEAD OF getting mad, he got busy. Busy, that is, figuring out ways to buy bushels of cardioscopes for bushels of hospitals, so there wouldn't be any more „Little Michael“ stories.

THE FATHER'S NAME is Sonny Burke.

HIS PAL, Les Brown (an old Duke University classmate). Wanted to help out. And Les had a world-renowned band of renown to offer.

SO EACH pooled talent, heart and soul for this cardioscope cause celebre, and in five short years they've raised more than \$30,000 for the Michael Burke Foundation.

THEY'VE DONE IT with Les Brown's „Voices of Christmas“ – an a capella group of singers who carol their lungs out every Christmas season in homes of friends, in veterans hospitals, etc.

THE CAROLERS, incidentally, aren't exactly amateurs, ranging as they do from Jo Stafford and Axel Stordahl to the Whiting Sisters, Margaret and Barbara.

THIS YEAR they wondered if they were good enough to get the world to come to them. Were they ever, and did they ever!

IT DIDN'T just happen, of course. (Even miracles take effort.) This took Evie (Mrs. Theodore) Partridge to sound the drums and spread the word.

WE'VE KNOWN Evie since Westlake school days, and are forever fascinated at her fait accompli. She has that winning way of making you say yes when you know perfectly well you should be saying no.

SO what did we say? „Wouldn't miss it for the world, Evie!“

AND SO, apparently did the Bing Crosbys, Bob Hopes, Alfred Newmans, Robert McCullochs, James McEachens, Peggy Lee, Jimmy Van Huesen and Irene Dunne (all of whom served as sponsors).

ACROSS-A-CROWDED-ROOM: (we noted) Pat Doheny, Jerry Colonna, Bill Brophy, Jim Saphier and the Michael Burke Foundation President Michael Brennan.

ALSO MET the Walkers' guests (new Time-Life West Coast Chief John and Betty Crandall), Jane Powell and Pat Nerney, Jimmy Stewart and the men who collect Academy Awards like we do green stamps – Alfred Newman and Paul Francis Webster. The show was sensational, and better still, we hear it was all stereo-recorded, so we can buy a play-back soon.

DOLORES AND BOB HOPE sang a duet of „Silver Bells.“ The group carolled Sonny Burks latest, „It's Christmas Time Again,“ and „Yuletide, Park Ave.“

An overflow crowd enjoyed the show to the fullest and each was received with a great salvo of applause. The Les Brown band was at its absolute peak and the Voices of Christmas never sounded better. They sang all of the best-known, best-loved hymns and carols and the show was brought to a climax so stunning that the proverbial dropping pin could have been heard all over the hotel when that lovable personality of stage and screen, Reginald Owen, recited one of the most stirring and touching poems these old ears have ever had the pleasure of hearing, „The Stranger“ – to the sweetly tasteful backgrounding from the choir of „Silent Night.“

Strange to tell, Christmas came a little early this year – a week early, to be exact, for as we all left the Beverly Hills Hotel, after such a wonderful show, it was simply a Merry Christmas to all, and to all a good night!

Liner notes on Coral CRL 57307

They also sang with Tommy Dorsey

...

In early 1947 Tommy, in keeping with many other band leaders, disbanded and apart from a number of guest radio appearances and a Clambake recording session was musically inactive for most of the first half of the year. By May, however, he had re-formed and opened at the Casino Gardens Ballroom in Santa Monica, California, a venue which Tommy co-owned with brother Jimmy and fellow band-leader Harry James. Tommy was fortunate enough to retain the services of Stuart Foster, Ziggy Elman, Charlie Shavers and Sid Cooper from his previous band. He also recruited a new and up-coming quartet of siblings called **The Town Criers** (Lucy Ann, Gordon, Vernon and Alva Polk). Lucy Ann and Gordon Polk were also featured as solo vocalists. The Town Criers sing on **Kate (Have I Come Too Early Too Late?)**, an obscure Irving Berlin tune which Tommy plugged heavily during the band's summer season at the Casino Gardens. **Gordon Polk** solos on **Walk It Off**, with sister **Lucy Ann** doing likewise on **Baby, Baby All The Time**.

Ken Seavor
December, 2000

Liner notes on JAZZ BAND COMPACT CLASSIC EBCD 2167-2

(Note: errata: "Alva" = Elva)

They also sang with Tommy Dorsey Volume II

...

It wasn't long, however, before he was back in the harness, opening at the Casino Gardens in Santa Monica on the 16th May 1947. Newcomers to the band included The Town Criers vocal quartet (Lucy Ann, Alva, Gordon and Vernon Polk) who had previous band experience with the Kay Kyser orchestra.

...

Gordon Polk, who very quickly assumed the role of band clown (he was described in the 28th April 1954 edition of *Variety* as "a mugging, bumpkin-type of singer") sings a trio of songs in his own inimitable style.

...

Audrey (*Young*) left the band in early 1948 thus affording the opportunity for Lucy Ann Polk (described in the 29th December edition of *Variety* as "a willowy dish") to leave the ranks of The Town Criers for the occasional solo (Lucy Ann and Gordon Polk would eventually stay with the band when The Town Criers broke up in February 1948). **You Know What the Trouble is Baby** features Lucy Ann and is something of a mystery item. It was made for the sound-track of an unknown 20th Century Fox film sometime during 1948 and later dubbed for subsequent issue by RCA Victor.

Ken Seavor
March, 2002

Liner notes on JAZZ BAND COMPACT CLASSIC EBCD 2186-2

(Note: errata: "Alva" = Elva)

Sessions, Live

...

Featured vocalist on side one is **LUCY ANN POLK**. During the fifties, Lucy was known for her swinging performances with the Les Brown Band. At one time she sang with Tommy Dorsey and Kay Kyser. Backing Lucy on *SESSIONS LIVE* is Marty Paich on piano, Howard Roberts, guitar and Frank De Vito, drums.

...

JIM PEWTER

Liner notes on Caliope Cal 3015

LES BROWN AND HIS ORCHESTRA 1949 Vol.3

...

SEPTEMBER SONG, a pretty set of improbable lyrics for a young and very attractive gal like Lucy Ann Polk, still receives a tender reading from Les's pert girl singer as well as some exceedingly pretty trombone playing from Ray Klein.

...

DON'T DO SOMETHING TO SOMEONE ELSE brings back the jazz-tinged voice of Lucy Ann Polk, the Brown vocalist who was so popular with the guys in the band, who had been with Les as a member of the Town Criers, the quartet of four Polks that had sung with the band during the mid-forties, and who has also been featured with the bands of Tommy Dorsey, Kay Kyser and Bobby Sherwood.

...

PRETTY BABY, a fetching, 16-bar tune from an old Broadway musical, *The Passing Show* of 1916, gives us more of Lucy Ann Polk backed by another one of Cromstock's tasty arrangements.

...

DREAMER'S HOLIDAY, an especially pretty tune reminiscent of early 30s numbers like "We Just Couldn't Say Goodbye," features not only Lucy Ann, but also some beautiful writing for saxes by Cromstock. Says Hensel, "If you heard anything pretty in the band it was usually by Frank. That's one of the reasons I stayed with the band such a long time: there were so many pretty things to listen to."

George T. Simon
Author of "The Big Bands,"
Published 1967, 1971, 1974
By The Macmillian Company.

Liner notes on Hindsight Records HSR-132

FIELDING'S FORMULA

...

4. **CHICKEN ROAD**. This is a blues ballad by Joe Greene – which is to me one of the most intriguing things ever written anywhere at any time by anyone. The choice of words, almost all of them, is such that it becomes more of a conversation piece than a lyric. And the fact that, as it later revealed, it is supposed to be sung by a ghost, makes it even more interesting. The ghost in this case is a warm one, not the frightening menacing kind. I felt that the words on this were so important that I invited Lucyann Polk to do this one with us. She does it as perfectly as could possibly be imagined. But sad though it may be, you do not get the feeling of despair you might expect, but rather a simple commentary on a series of seemingly trite, yet highly important and very personal occurrences.

...

Notes by Jerry Fielding

Liner notes on DECCA Records DL 8450

Quotes from jazz books

The Hep compilation suffers from some very variable sound sources, and though these airchecks feature some fine alternative versions of some of the scores on the Bluebird disc (as well as a couple of delicious vocals by Lucy Ann Polk), it stands very much in the shadow of the studio disc.

Richard Cook, Brian Morton: *The Penguin Guide to Jazz on CD: Seventh Edition* (Penguin Guide to Jazz Recordings), p.457

... Lucy Ann Polk (the band's regular singer) is in winning form on "It's a Good Day"...

Scott Yanow: *Jazz on Film: The Complete Story of the Musicians an Music Onscreen Review Section Three: Short Television Specials and More Documentaries: Crazy Frolic*, p.225

Later Dorsey caught on air checks with DeFranco, Shavers, Ziggy Elman and vocalist Lucy Ann Polk, a neglected and talented singer.

Ian Carr, Digby Fairweather, Brian Priestly: *The Rough Guide to Jazz 2* (Rough Guide Music Guides), p.23

Among those who worked in the Dorsey orchestra were ... and many popular singers as ... Lucy Ann Polk;

Leonard G. Feather: *The Encyclopedia of Jazz* (Da Capo Paperback), p.185

She moved on to play dates at "The Avant Garde" in Hollywood, (alongside her old friend Red Norvo), but the first warning signs of serious illness caused her to cut short her stay; vocalist Lucy Ann Polk was called in to finish the run.

John Chilton: *Billie's Blues: The Billie Holiday Story, 1933-1959* (Da Capo Paperback) p.177

The least hot-blooded cover version of 'Memphis in June' may be by Matt Monro, from 1962; the best (and 'on bandstand croonin'') may be by Lucy Ann Polk, cut in July 1957 in Hollywood.

Michael Gray: *The Bob Dylan Encyclopedia*, p.119

Recordings, Discography

Recorded c.May, 1945, Hollywood, CA, broadcast June 18, 1945

Idaho

First Heard (E)FH15

Jimmie Lunceford and his Orchestra:

Rostelle Reese, Les Current, Russell Green, Bob Mitchell (tp) Fernando Arbello, Earl Hardy, Russell Bowles, James Williams (tb) Omer Simeon (cl,as) Earl Carruthers (cl,as,bar) Joe Thomas (cl,ts,vcl) Jimmie Lunceford (as,fl,arr) Kirkland Bradford (as) Ernest Purce (ts) Edwin Wilcox (p,arr) John Mitchell (g) Truck Parham (b) Joe Marshall (d) Billy Moore (arr) Town Criers (vcl)

AFRS Jubilee #138 First Heard (E)FH15

Hollywood, CA, Aug. 13, 1945

I don't wanna to do it alone

Columbia 36900 HCO-1511, Big
Band Archives LP1220, Sony
COL-CD7575

Kay Kyser and his Orchestra :

Bobby Guy, Pokey Carriere, Merwyn "Ish Kabibble" Bogue (tp) Harry Thomas, MaxWilliams (tb) Armand Buissaret, Jr.,Herman "Heinie" Gunkler, Jack Martin, Sully Mason (sax) Lyman Gandee (p) Charles Chester (g) Lloyd Snow (tu) Ed Shea (d)

Hollywood, CA, Oct. 6, 1945

Coffee time

Columbia 36882 HCO-1559, Big
Band Archives LP1207, Sony
COL-CD-7575

Kay Kyser and his Orchestra :

Bobby Guy, Pokey Carriere, Merwyn "Ish Kabibble" Bogue (tp) Harry Thomas, MaxWilliams (tb) Armand Buissaret, Jr.,Herman "Heinie" Gunkler, Jack Martin, Sully Mason (sax) Lyman Gandee (p) Charles Chester (g) Lloyd Snow (tu) Ed Shea (d), Mike Douglas (vcl)

January 20, 1946

Love on a Greyhound bus

Columbia 36989, Sony A 26858

Kay Kyser and his Orchestra:

Lennie Mack, Vern Rowe, Al Davis, Charlie Pariato (tp) Harry Thomas, Joe Howard, Max Williams, King Jackson (tb) Noni Bernardi, Rosy McHargue, Dale Brown, Clyde Rogers, Ray Dunn (sax) Lynn Gandee (p) Roc Hillman (g) Loyd Snow (tu) Jess Bourgeois (b) Ormond Downes (d) The Campus Kids (vcl)

March 7, 1946

You're the cause of it all

Columbia 36989

Kay Kyser and his Orchestra:

Lennie Mack, Vern Rowe, Al Davis, Charlie Pariato (tp) Harry Thomas, Joe Howard, Max Williams, King Jackson (tb) Noni Bernardi, Rosy McHargue, Dale Brown, Clyde Rogers, Ray Dunn (sax) Lynn Gandee (p) Roc Hillman (g) Loyd Snow (tu) Jess Bourgeois (b) Ormond Downes (d) The Campus Kids (vcl)

AFRS, April 1946

Waiting for the train to come in	AFRS Basic Music Library P-536
Just a-sittin´ and a rockin´	AFRS Basic Music Library P-536
I don´t wanna do it alone	AFRS Basic Music Library P-555
You won´t be satisfied	AFRS Basic Music Library P-587
Gimme a little kiss	AFRS Basic Music Library P-587
You´re the cause of it all	AFRS Basic Music Library P-587
The frim fram sauce	AFRS Basic Music Library P-587
Love on a greyhound bus	AFRS Basic Music Library P-599
Aren´t you glad you´re you	AFRS Down Beat 219

Kay Kyser and his Orchestra:

Lennie Mack, Vern Rowe, Al Davis, Charlie Pariato (tp) Harry Thomas, Joe Howard, Max Williams, King Jackson (tb) Noni Bernardi, Rosy McHargue, Dale Brown, Clyde Rogers, Ray Dunn (sax) Lynn Gandee (p) Roc Hillman (g) Loyd Snow (tu) Jess Bourgeois (b) Ormond Downes (d)

AFRS, June 1946

On the wrong side of you	AFRS Basic Music Library P-670
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Kay Kyser and his Orchestra:

Lennie Mack, Vern Rowe, Al Davis, Charlie Pariato (tp) Harry Thomas, Joe Howard, Max Williams, King Jackson (tb) Noni Bernardi, Rosy McHargue, Dale Brown, Clyde Rogers, Ray Dunn (sax) Lynn Gandee (p) Roc Hillman (g) Loyd Snow (tu) Jess Bourgeois (b) Ormond Downes (d)

Hollywood, CA, July 11, 1946

On the wrong side of you	Columbia 37073 HCO-1911, Sony COL-CD-7575
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Kay Kyser and his Orchestra

Hollywood, CA, July 1, 1947

<i>I'll be there (sf,tc vcl)</i>	<i>Vic 20-2363</i>
<i>Kate [Have I come too early, too late] (tc vcl)</i>	<i>Vic 20-2363 JazzBand Compact Classic EBCD 2167-2</i>
<i>Deep valley (sf,tc vcl)</i>	<i>Vic 20-2419</i>
<i>Just an old love of mine (sf,tc vcl)</i>	<i>Vic 20-2371</i>

Tommy Dorsey and his Orchestra :

Hal Ableser, Claude Bowen, Ziggy Elman, Mickey Mangano (tp) Charlie Shavers (tp,vcl,arr) Tommy Dorsey (tb,arr) Red Benson, Charles LaRue, John Youngman (tb) Louis Prisby (cl,as) Bruce Branson (as) Marty Berman, Corky Corcoran (ts) Joe Koch (bar) Rosco Colluccio (p) Tony Rizzi (g) Sam Chieftz (b) Louie Bellson (d) Stuart Foster, Town Criers (vcl)

Los Angeles, July 8, 1947

L-L-L-L-A (mw,tc vcl)

*Vic 20-2468, Jazz Band Compact
Classic EBCD 2186-2*

The old chaperone (sf,mw,tc vcl)

Vic 20-2468

Baby, baby all the time

*Vic 20-2912, JazzBand Compact
Classic EBCD 2167-2*

Tick, tick, tick (mw,sf,tc vcl)

(Unissued)

Please don't play number six tonight (tc vcl) -

(Unissued)

Tommy Dorsey and his Orchestra :

Jack Dougherty, Claude Bowen, Ziggy Elman, Mickey Mangano (tp) Charlie Shavers (tp,vcl,arr) Tommy Dorsey (tb,arr) Red Benson, Charles LaRue, John Youngman (tb) Louis Prisby (cl,as) Bruce Branson (as) Marty Berman, Corky Corcoran (ts) Joe Koch (bar) Rosco Colluccio (p) Tony Rizzi (g) Sam Chieftz (b) Louie Bellson (d) Stuart Foster, Max Williams, Town Criers (vcl)

Broadcast "Cafe Rouge, Hotel Statler", NewYork, October 18, 1948

Ain't doin' bad doin' nothin'

Baby, baby all the time

Businessman's boogie

Tommy Dorsey and his Orchestra:

Charlie Shavers (tp,vcl,arr) Chuck Peterson, Vernon Arslan, Jack Dougherty (tp) Tommy Dorsey (tb,arr) Nick DiMaio, Dick Noel (tb) Billy Ainsworth (cl,as) Sid Cooper (as,arr) Boomie Richman, Babe Fresk (ts) Marty Berman (bar) Paul Smith (p) Sam Herman (g) Norman Seelig (b) Louie Bellson (d)

AFRS One Night Stand 1803

New York, October 20, 1948

You know what the trouble is, baby

*Vic 20-3236, RCA Victor DJ-604,
Jazz Band Compact Classic EBCD
2186-2*

Tommy Dorsey and his Orchestra:

Charlie Shavers (tp,vcl,arr) Chuck Peterson, Vernon Arslan, Jack Dougherty (tp) Tommy Dorsey (tb,arr) Nick DiMaio, Dick Noel (tb) Billy Ainsworth (cl,as) Sid Cooper (as,arr) Boomie Richman, Babe Fresk (ts) Marty Berman (bar) Paul Smith (p) Sam Herman (g) Norman Seelig (b) Louie Bellson (d)

AFRS One Night Stand 1803

Broadcast "Cafe Rouge, Hotel Statler", NewYork, November 8, 1948

Again

Here I'll stay

You know what the trouble is, baby

Tommy Dorsey and his Orchestra:

Charlie Shavers (tp,vcl,arr) Chuck Peterson, Vernon Arslan, Jack Dougherty (tp) Tommy Dorsey (tb,arr) Nick DiMaio, Dick Noel (tb) Billy Ainsworth (cl,as) Sid Cooper (as,arr) Boomie Richman, Babe Fresk (ts) Marty Berman (bar) Paul Smith (p) Sam Herman (g) Norman Seelig (b) Louie Bellson (d)

AFRS One Night Stand 1833

Broadcast "Cafe Rouge, Hotel Statler", New York, November 14, 1948

Here I'll stay
You know what the trouble is, baby
Businessman's boogie

Joyce 1106

Tommy Dorsey and his Orchestra:

Charlie Shavers (tp,vcl,arr) Chuck Peterson, Vernon Arslan, Jack Dougherty (tp) Tommy Dorsey (tb,arr)
Nick DiMaio, Dick Noel (tb) Billy Ainsworth (cl,as) Sid Cooper (as,arr) Boomie Richman, Babe Fresk
(ts) Marty Berman (bar) Paul Smith (p) Sam Herman (g) Norman Seelig (b) Louie Bellson (d)

AFRS One Night Stand 1817

Broadcast "Cafe Rouge, Hotel Statler", New York, November 23, 1948

Here I'll stay
You know what the trouble is, baby
What did I do ?

Joyce 1158

Tommy Dorsey and his Orchestra:

Charlie Shavers (tp,vcl,arr) Chuck Peterson, Vernon Arslan, Jack Dougherty (tp) Tommy Dorsey (tb,arr)
Nick DiMaio, Dick Noel (tb) Billy Ainsworth (cl,as) Sid Cooper (as,arr) Boomie Richman, Babe Fresk
(ts) Marty Berman (bar) Paul Smith (p) Sam Herman (g) Norman Seelig (b) Louie Bellson (d)

AFRS One Night Stand 1838

New York, December 15, 1948

Down by the station

Vic 20-3317, AFRS Basic Music
Library P-1212

Tommy Dorsey and his Orchestra:

Charlie Shavers (tp,vcl,arr) Chuck Peterson, Vernon Arslan, Jack Dougherty (tp) Tommy Dorsey (tb,arr)
Nick DiMaio, Dick Noel (tb) Billy Ainsworth (cl,as) Sid Cooper (as,arr) Boomie Richman, Babe Fresk
(ts) Marty Berman (bar) Paul Smith (p) Sam Herman (g) Norman Seelig (b) Louie Bellson (d) Denny
Dennis, Sentimentalists (vcl)

New York, January 13, 1949

Enjoy yourself (lap,cs,s vcl)

JazzBand Compact Classic EBCD
2167-2

Tommy Dorsey and his Orchestra :

Charlie Shavers (tp,vcl,arr) Chuck Peterson, Vernon Arslan, Jack Dougherty (tp) Tommy Dorsey (tb,arr)
Nick DiMaio, Dick Noel (tb) Billy Ainsworth (cl,as) Sid Cooper (as,arr) Boomie Richman, Babe Fresk
(ts) Marty Berman (bar) Paul Smith (p) Sam Herman (g) Norman Seelig (b) Louie Bellson (d,arr),
Sentimentalists (vcl)

Hollywood, CA, September 1949

Dreamer's holiday
Sometimes I'm happy
Them there eyes

Hindsight HSR132, HCD132[CD],
London (G)HMA5059
Hindsight HSR131, HCD131[CD],
London (G)HMA5054

Waitin' at the station
'S wonderful
Where are you

Hindsight HSR131, HCD131[CD],
London (G)HMA5054

Les Brown and his Band of Renown:

Wes Hensel, Bob Fowler, Frank Beach (tp) Bob Higgins (tp,arr) Ray Sims, Ray Klein, Ralph Pfeffner
(tb) Stumpy Brown (b-tb,vcl) Les Brown (cl,arr) Ronnie Lang (as,fl) Abe Most (as,cl) Dave Pell (ts)
Eddie Scherr (sop,ts,cl,bar) Butch Stone (bar,cl,vcl) Geoff Clarkson (p) Bobby Gibbons (g) Ray
Leatherwood (b) Buddy Rich (d) Frank Comstock, Skip Martin, Van Alexander, Ben Homer (arr)
unknown vcl choir added this session only

All above titles from U.S. Marine transcriptions (no. 1-6).

"The Uncollected Radio Years, Les Brown, Vol. 2" Hindsight HSR131, HCD131

"The Uncollected Radio Years, Les Brown, Vol. 3" Hindsight HSR132, HCD132

Hollywood, CA, December 9, 1949

Waitin' at the station

Col 38657

Les Brown and his Band of Renown:

Wes Hensel, Bob Fowler, Frank Beach (tp) Bob Higgins (tp,arr) Ray Sims, Ray Klein, Ralph Pfeffner
(tb) Stumpy Brown (b-tb,vcl) Les Brown (cl,arr) Ronnie Lang (as,fl) Abe Most (as,cl) Dave Pell (ts)
Eddie Scherr (sop,ts,cl,bar) Butch Stone (bar,cl,vcl) Geoff Clarkson (p) Bobby Gibbons (g) Ray
Leatherwood (b) Buddy Rich (d) Frank Comstock, Skip Martin, Van Alexander, Ben Homer (arr)
unknown vcl choir added this session only

Bluebird, Hollywood, CA, December 21, 1949

Don't do something to someone else
Crazy he calls me
What has happened to Joe
Wrong guy

RCA Vic Bluebird 30-0023
RCA Vic Bluebird 30-0023

Lucy Ann Polk accompanied by Jerry Fielding Orchestra:

G.A.Seaberg, M.Harris, R.Fera (tp) R.L.Noel, F.L.Howard (tb) A.Herfurt, W.Schwartz, B.Russin,
J.Jacob, M.J.Berman (saxes) P.T.Smith (p) B.Kessell (g) H.Babasin (b) R.Shanahan (d) Jerry Fielding
(arr, cond)

Hollywood, CA, 1949/1950

It's too soon to know
Just squeeze me

Hindsight HSR131, HCD131[CD],
London (G)HMA5054

Again
Sometimes I'm happy
Honeysuckle rose

Hindsight HSR131, HCD131[CD],
London (G)HMA5054
Hindsight HSR131, HCD131[CD],
London (G)HMA5054

Them there eyes

Pretty baby

Hindsight HSR132, HCD132[CD],
London (G)HMA5059
Astan (G)F20134

We'll be together again
They say it's wonderful
Crazy he calls me
'S wonderful
Sentimental journey

Black coffee	Hindsight HSR131, HCD131[CD], London (G)HMA5054
September song	Hindsight HSR132, HCD132[CD], London (G)HMA5059
Waitin' at the station	
Don't do something to someone else	Hindsight HSR132, HCD132[CD], London (G)HMA5059

Les Brown and his Band of Renown:

Wes Hensel, Bob Fowler, Frank Beach (tp) Bob Higgins (tp,arr) Ray Sims, Ray Klein, Ralph Pfeffner (tb) Stumpy Brown (b-tb,vcl) Les Brown (cl,arr) Ronnie Lang (as,fl) Abe Most (as,cl) Dave Pell (ts) Eddie Scherr (sop,ts,cl,bar) Butch Stone (bar,cl,vcl) Geoff Clarkson (p) Bobby Gibbons (g) Ray Leatherwood (b) Buddy Rich (d) Frank Comstock, Skip Martin, Van Alexander, Ben Homer (arr) unknown vcl choir added this session only
 "The Uncollected Radio Years, Les Brown, Vol. 2" Hindsight HSR131, HCD131
 "The Uncollected Radio Years, Les Brown, Vol. 3" Hindsight HSR132, HCD132

Hollywood, CA, c.early 1950's

Penthouse serenade	AFRS BML-P-585
Lament to love	AFRS BML-P-585
The moon won't talk	AFRS BML-P-585
It had to be you	AFRS BML-P-585

Lucy Ann Polk (vcl) acc by AFRS Combo : Bob Summer (dir)

Lucy Ann Polk acc by Bob Summer AFRS Combo AFRS BML-P-585

Bluebird, Hollywood, CA, February 28, 1950

If I knew you were coming I'd 've baked a cake	RCA Vic Bluebird 30-0027
It's so nice to have a man around the house	RCA Vic Bluebird 30-0027
One man woman	
You've been so good to me daddy	

Lucy Ann Polk with Skip Martin and his Orchestra:

B.Brooks, C.R.Cathcart, R.A.Fera, R.D.McMickle (tp) R.L.Noel, P.G.Pedersen, E.Smithers, W.Schaefer (tb) J.Dument,, H.Beau, B.Russin, T.M.Nash, C.T.Gentry (saxes) P.T.Smith (p) G. Van Eps (g) H.T.Hagan (d) Lloyd Skip Martin (arr, cond)

broadcast, "Hollywood Palladium", Hollywood, CA, May 26, 1950

Crazy he calls me	(E)FHR18
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Les Brown and his Band of Renown :

Wes Hensel (tp,arr) Frank Beach, Bob Fowler (tp) Bob Higgins (tp,arr) Ray Sims (tb,vcl) Ray Klein, Ralph Pfeffner (tb) Stumpy Brown (b-tb,vcl) Les Brown (cl,as,arr) Ronnie Lang (as,fl,cl) Abe Most (cl,as) Dave Pell (ts) Eddie Scherr (sop,ts,bar) Butch Stone (bar,vcl) Geoff Clarkson (p) Bobby Gibbons (g) Ray Leatherwood (b) Dick Shanahan (d)

Hollywood, CA, November 14, 1950

Rock me to sleep	Col CL539, Legacy/Columbia CK 66373 [CD], Jazz Band (E)EBCD 2177-2[CD]
------------------	--

Thirsty for your kisses
Running around

Col 39081
CL539, Jazz Band (E)
EBCD2177-2 [CD]

Les Brown and his Band of Renown :

Wes Hensel (tp,arr) Frank Beach, Bob Fowler (tp) Bob Higgins (tp,arr) Ray Sims (tb,vcl) Ray Klein, Ralph Pfeffner (tb) Stumpy Brown (b-tb,vcl) Les Brown (cl,as,arr) Ronnie Lang (as,fl,cl) Abe Aaron (cl,as) Dave Pell (ts) Eddie Scherr (sop,ts,bar) Butch Stone (bar,vcl) Geoff Clarkson (p) Bobby Gibbons (g) Ray Leatherwood (b) Dick Shanahan (d)

Hollywood, CA, January 19, 1951

I'll be around

Coral 60407

Les Brown and his Band of Renown :

Wes Hensel (tp,arr) Frank Beach, Bob Fowler (tp) Bob Higgins (tp,arr) Ray Sims (tb,vcl) Ray Klein, Ralph Pfeffner (tb) Stumpy Brown (b-tb,vcl) Les Brown (cl,as,arr) Ronnie Lang (as,fl,cl) Abe Aaron (cl,as) Dave Pell (ts) Eddie Scherr (sop,ts,bar) Butch Stone (bar,vcl) Geoff Clarkson (p) Bobby Gibbons (g) Ray Leatherwood (b) Dick Shanahan (d)

Hollywood, CA, January 20, 1951

With you, where you are

Coral 60814, CRL56019

Note: This title maybe a medley including "With you on my mind" and "Where are you".

Les Brown and his Band of Renown :

Wes Hensel (tp,arr) Frank Beach, Bob Fowler (tp) Bob Higgins (tp,arr) Ray Sims (tb,vcl) Ray Klein, Ralph Pfeffner (tb) Stumpy Brown (b-tb,vcl) Les Brown (cl,as,arr) Ronnie Lang (as,fl,cl) Abe Aaron (cl,as) Dave Pell (ts) Eddie Scherr (sop,ts,bar) Butch Stone (bar,vcl) Geoff Clarkson (p) Bobby Gibbons (g) Ray Leatherwood (b) Dick Shanahan (d)

Hollywood, CA, March 20, 1951

Very good advice
Twas brillig

Coral 60438
Coral 60438

Les Brown and his Band of Renown :

Wes Hensel (tp,arr) Frank Beach, Bob Fowler (tp) Bob Higgins (tp,arr) Ray Sims (tb,vcl) Ray Klein, Ralph Pfeffner (tb) Stumpy Brown (b-tb,vcl) Les Brown (cl,as,arr) Ronnie Lang (as,fl,cl) Sol Libero, Abe Aaron (cl,as) Dave Pell (ts) Marty Berman (tb,bar) Butch Stone (bar,vcl) Geoff Clarkson (p) Bobby Gibbons (g) Ray Leatherwood (b) Dick Shanahan (d)

Snader telescription, film soundtracks, Hollywood,CA, 1951

I've got the world on a string

Camay CA3032, CAS3032,
also on DVD

Les Brown and his Band of Renown :

Wes Hensel (tp,arr) Frank Beach, Bob Fowler (tp) Bob Higgins (tp,arr) Ray Sims (tb,vcl) Ray Klein, Ralph Pfeffner (tb) Stumpy Brown (b-tb,vcl) Les Brown (cl,as,arr) Ronnie Lang (as,fl,cl) Sol Libero, Abe Aaron (cl,as) Dave Pell (ts) Marty Berman (tb,bar) Butch Stone (bar,vcl) Geoff Clarkson (p) Bobby Gibbons (g) Ray Leatherwood (b) Jack Sperling (d)

New York, June 13, 1951

In the cool, cool of the evening
If you turn me down

Coral 60526, Vocalion VL3618
Coral 60526, Vocalion VL3618

Les Brown and his Band of Renown :

Wes Hensel (tp,arr) Frank Beach, Bob Fowler (tp) Bob Higgins (tp,arr) Ray Sims (tb,vcl) Ray Klein, Ralph Pfeffner (tb) Stumpy Brown (b-tb,vcl) Les Brown (cl,as,arr) Ronnie Lang (as,fl,cl) Sol Libero, Abe Aaron (cl,as) Dave Pell (ts) Marty Berman (tb,bar) Butch Stone (bar,vcl) Geoff Clarkson (p) Bobby Gibbons (g) Bob Leininger (b) Dick Shanahan (d)

New York, June 25, 1951

Love letters in the sand

Coral 60671, CRL56109, CRL
57165, Blue Moon BMCD3046

Les Brown and his Band of Renown :

Wes Hensel (tp,arr) Frank Beach, Bob Fowler (tp) Bob Higgins (tp,arr) Ray Sims (tb,vcl) Ray Klein, Ralph Pfeffner (tb) Stumpy Brown (b-tb,vcl) Les Brown (cl,as,arr) Ronnie Lang (as,fl,cl) Sol Libero, Abe Aaron (cl,as) Dave Pell (ts) Marty Berman (tb,bar) Butch Stone (bar,vcl) Geoff Clarkson (p) Bobby Gibbons (g) Bob Leininger (b) Dick Shanahan (d)

Hollywood, CA, November 28, 1951

Let it be
I'll never let you cry

Coral 60622, Vocalion VL3618
Coral 60622, CRL56109

Les Brown and his Band of Renown :

Wes Hensel (tp,arr) Don Paladino, Bob Fowler, Frank Beach (tp) Bob Higgins (tp,arr) Ray Sims, Dick Noel, Bob Pring (tb) Stumpy Brown (b-tb,vcl) Les Brown (cl,as,arr) Sol Libero, Abe Aaron (cl,as) Dave Pell (ts) Marty Berman (ts,bar) Butch Stone (bar,vcl) Geoff Clarkson (p) Tony Rizzi (g) Rollie Bundock (b) Jack Sperling (d) The Mellomen (vcl)

Hollywood, CA, February 13, 1952

Who's excited ?
Just when we're falling in love [Robbins' nest]

Coral 60671
Coral 60814, CRL56109

Les Brown and his Band of Renown :

Wes Hensel (tp,arr) Don Paladino, Bob Fowler, Frank Beach (tp) Bob Higgins (tp,arr) Ray Sims, Dick Noel, Bob Pring (tb) Stumpy Brown (b-tb,vcl) Les Brown (cl,as,arr) Sol Libero, Abe Aaron (cl,as) Dave Pell (ts) Marty Berman (ts,bar) Butch Stone (bar,vcl) Geoff Clarkson (p) Tony Rizzi (g) Rollie Bundock (b) Jack Sperling (d) Four Hits and a Miss (vcl)

Los Angeles, CA, July, 1952

Nice work if you can get it
Moon song
Just when we're falling in love

U.S. Marine Show #2
U.S. Marine Show #3
U.S. Marine Show #4

Bob Crosby and his All-Stars :

Charlie Teagarden, Ray Linn, Zeke Zarchy (tp) Moe Schneider, Jack Teagarden, Ted Veseley (tp) Matty Madlock (cl) Wilbur Schwartz (as) Babe Russin (ts) Chuck Gentry (bar) Stan Wrightsman (p) Al Hendrickson (g) Morty Corb (b) Nick Fatool (d)

Hollywood, CA, November 5-6, 1952

My heart belongs to daddy
Back in your own backyard

Coral 61012, Vocalion VL3618
Coral 60946, MCA MCA2-4070,
Franklin Mint BBE66, Varese5931

Les Brown and his Band of Renown :

Wes Hensel (tp,vcl) Don Paladino, Bob Fowler, Don Fagerquist (tp) Ray Sims, Dick Noel, Bob Pring (tb)
Stumpy Brown (b-tb,vcl) Les Brown (cl,as,arr) Sol Libero, Abe Aaron (cl,as) Dave Pell (ts) Marty
Berman (ts,bar) Butch Stone (bar,vcl) Geoff Clarkson (p) Tony Rizzi (g) Rollie Bundock (b) Jack
Sperling (d)

Hollywood, CA, July, 1953

It could happen to you

Trend TL1008, London 1028,
Kapp KL 1034, FSR 504, G7CD-1760

Imagination

Trend TL1008, London 1028, Kapp KL
1034, FSR 504, G7CD-1760

But beautiful

Trend TL1008, London 1028, FSR 504,
G7CD-1760

Swinging on a star

Trend TL1008, London 1028, FSR 504,
G7CD-1760

Aren't you glad you're you ?

Trend TL1008, London 1028, Kapp KL
1034, FSR 504, G7CD-1760

Darn that dream

Trend TL1008, London 1028, FSR 504,
G7CD-1760

Polka dots and moonbeams

Trend TL1008, London 1028, FSR 504,
G7CD-1760

It's always you

Trend TL1008, London 1028, Kapp KL
1034, FSR 504, G7CD-1760

Don Fagerquist (tp) Ray Sims (tb) Ronnie Lang (as,bar) Dave Pell (ts,bar) Claude Williamson (p) Tony
Rizzi (g) Rollie Bundock (b) Jack Sperling (d) Shorty Rogers, Wes Hensel (arr)

Lucy Ann Polk with Dave Pell Octet Trend TL 1008

Lucy Ann Polk with Dave Pell Octet Plays Van Burke and Van Heusen Kapp KL 1034, FSR FSR 504,
G7CD-1760 [CD]

Dave Pell Octet Van Burke and Van Heusen (Songbook) Group 7 Music G7CD-1760 [CD]

Stars of Jazz, TV Show, Los Angeles, April 7, 1957

Wrap your troubles in dreams
Memphis in June

CAL3015, Norma NCSP 97-01[CD]
CAL3015, Norma NCSP 97-01[CD]

Marty Paich (p) Howard Roberts (g) Buddy Clark (b) Frank DeVito (d)
Session, Live Calliope CAL 3015

Radio Recorders (Studio 56), Hollywood, CA, July 12, 1957

Sittin' in the sun

Mode LP115, V.S.O.P. #6CD, Mode (Jap)35214-28,
85034-30 [CD], TFCL-88907 [CD].

How about you ?

Mode LP115, V.S.O.P. #6CD, Mode (Jap)35214-28,
85034-30 [CD], TFCL-88907 [CD].

I'm just a lucky so and so

Mode LP115, V.S.O.P. #6CD, Mode (Jap)35214-28,
85034-30 [CD], TFCL-88907 [CD].

Squeeze me

Mode LP115, V.S.O.P. #6CD, Mode (Jap)35214-28,
85034-30 [CD], TFCL-88907 [CD].

When the sun comes out

Mode LP115, V.S.O.P. #6CD, Mode (Jap)35214-28,

Makin' whoopee 85034-30 [CD], TFCL-88907 [CD].
 Mode LP115, V.S.O.P. #6CD, Mode (Jap)35214-28,
 Don cha go way mad 85034-30 [CD], TFCL-88907 [CD].
 Mode LP115, V.S.O.P. #6CD, Mode (Jap)35214-28,
 85034-30 [CD], TFCL-88907 [CD].
 Just a-sittin' and a-rockin' Mode LP115, V.S.O.P. #6CD, Mode (Jap)35214-28,
 85034-30 [CD], TFCL-88907 [CD].
 Memphis in June Mode LP115, V.S.O.P. #6CD, Mode (Jap)35214-28,
 85034-30 [CD], TFCL-88907 [CD].
 Time after time Mode LP115, V.S.O.P. #6CD, Mode (Jap)35214-28,
 85034-30 [CD], TFCL-88907 [CD].
 Easy living Mode LP115, V.S.O.P. #6CD, Mode (Jap)35214-28,
 85034-30 [CD], TFCL-88907 [CD].
 Looking at you Mode LP115, V.S.O.P. #6CD, Mode (Jap)35214-28,
 85034-30 [CD], TFCL-88907 [CD].
 Dick Noel (tb) Bob Hardaway (ts) Marty Paich (p) Tony Rizzi (g) Buddy Clark (b) Mel Lewis (d)
 Lucky Lucy Ann: Lucy Ann Polk Mode LP 115, V.S.O.P. #6CD[CD] Mode (Jap)35214-28, 85034-30
 [CD], TFCL-88907 [CD].

Re-released 1959 as: Easy Livin': Lucy Ann Polk Interlude ST 1004/59

Beverly Hills Hotel, Hollywood, CA, December, 1958

Jingle bells	Coral CRL 57307
The first noel	Coral CRL 57307
O come all ye faithful	Coral CRL 57307
Coventry carol	Coral CRL 57307
Deck the halls	Coral CRL 57307
Winter wonderland	Coral CRL 57307
The twelve days of christmas	Coral CRL 57307
Silver bells	Coral CRL 57307
The carol of the bells	Coral CRL 57307
It's christmas time again	Coral CRL 57307
Gloria in excelsis	Coral CRL 57307
Rudolph the red-nosed reindeer	Coral CRL 57307
I wonder as I wander	Coral CRL 57307
Good king wenceslas	Coral CRL 57307
O holy night	Coral CRL 57307
Silent night	Coral CRL 57307

The Les Brown Band of Renown & The Voices of Christmas:

Dolores and Bob Hope, Claire and Les Brown, June Hutton and Axel Stordahl, Reginald Owen, Margaret Whiting, Barbara Whiting, Ken Lane, Dottie and Sonny Burke, Katie Nero, Jo Ann Greer, Ed Platt, Dick Noel, Charles Bud Dant, Lucy Ann Polk, Jackie Shabazian

Note: except tracks 1,.. all a capella

Unkown, 1958 ?

Drive Safely Darlin'	Starlite ST-45 1366
It's Better To Give Than To Recieve	Starlite ST-45 1366

Lucy Ann Polk with Dick Noel's Orchestra

Unkown, 1958

Chicken Road	Decca DLP 8450
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Lucy Ann Polk with Jerry Fielding and his Orchestra

Playa Del Rey, CA, September 18, 2005

Imagination
Makin' Whoopee
Them There Eyes
But Beautiful

Lucy Ann Polk (vcl), Dave MacKay (p), Dick Nash (tb), Dick Goldsmith (tp), Vince Fannelli (ts), Justin Valdivia (b), Joe Correrro (dm)

Singles 78 / 45rpm:

Town Criers with: UNTIL - Tommy Dorsey & His Orch w. vocal/Harry Prime, The Sentimentalists & The Town Criers; 18 weeks (Sept.1948-Jan.1949) in the Top 20 charts, highest position: 6

Kay Kyser and His Orchestra **Slowly** (omit-lap) / **I Don't Want To Do It Alone** - Columbia 36900 HCO-1511

Kay Kyser and His Orchestra **Angel** (omit-lap) / **Coffee Time** - Columbia 36882 HCO-1559

Kay Kyser and His Orchestra **You're the cause of it all / Love on a Greyhound bus** - Columbia 36989

Kay Kyser and His Orchestra **Old Buttermilk Sky** (omit-lap) / **On The Wrong Side Of You** - Columbia 37073 HCO-1911

Tommy Dorsey and his Orchestra **Judaline** (Gordon Polk vcl, omit-lap) / **Baby, Baby All The Time** - Vic 20-2912

Tommy Dorsey and his Orchestra **Let Me Call You Sweetheart** (omit-lap) / **You Know What The Trouble Is, Baby** - Joyce 1106

Tommy Dorsey and his Orchestra **You Can Never Shake Love** (Town Criers vcl) / **You Know What The Trouble Is, Baby** - RCA 20-3236

Tommy Dorsey and his Orchestra w/ Denny Dennis & Lucy Ann Polk **Down By The Station / How Many Tears Must Fall** (omit-lap) - Vic 20-3317
(rec. Dec.5,1948 NY.), 5 weeks (Feb.-Mar.1949) in the Billboard Top 20 charts, highest position: 11

Lucy Ann Polk (w/Jerry Fielding & his Orchestra) **Crazy He Calls Me / Don't Do Something To Someone Else** - RCA Victor Bluebird 30-0023 (54-0018), 5363

Lucy Ann Polk (w/Skip Martin & his Orchestra) **If I knew you were coming I'd 've baked a cake / It's so nice to have a man around the house** - RCA Victor Bluebird 30-0027 (54-0027)

Les Brown and his Band of Renown **The Billboard March** (omit-lap) / **Thirsty For Your Kisses** - Col 39081

Les Brown and his Band of Renown **If I Loved You** (omit-lap) / **I'll Be Around** - Coral 60407

Les Brown and his Band of Renown **Just When We're Falling In Love (Robins' Nest) / With You, Where You Are** - Coral 60814

Les Brown and his Band of Renown **Very Good Advice / Twas Brillig** - Coral 60438 (from Walt Disney's *Alice in Wonderland*)

Les Brown and his Band of Renown **In The Cool, Cool Of The Evening / If You Turn Me Down** - Coral 60526, Vocalion VL3618

Les Brown and his Band of Renown **Love Letters In The Sand / Who's Excited ?** - Coral 60671

Les Brown and his Band of Renown and The Mellowmen w/ Lucy Ann Polk **Let It Be / I'll Never Let You Cry** Coral 60622

Les Brown and his Band of Renown **I'll Be Hanging Around** (omit-lap) / **Back In Your Own Backyard** - Coral 60946

Les Brown and his Band of Renown **In The Cool, Cool Of The Evening / If You Turn Me Down / How About You** (omit-lap) / **Flip Lid** (omit-lap) / **My Heart Belongs To Daddy** - Vocalion VL3618

Lucy Ann Polk with Dick Noel's Orchestra **Drive Safely Darlin' / It's Better To Give Than To Recieve** - Starlite ST-45 1366, 7"

Lucy Ann Polk (w/ Les Brown & His Orchestra) **Pretty Baby** (Japanese) Candlelight NLP 1030 10"
(Side A: 1. Pretty Baby 2. Where Are You 3. Sometime I'm Happy 4. September Song 5. Just Squeeze
You
Side B: 1. Them There Eyes 2. A Dreamer's Holiday 3. Honeysuckle Rose 4. Don't Do Something To
Someone Else 5. Black Coffee)



LPs:



Lucy Ann Polk with Dave Pell Octet Trend TL 1008 10"

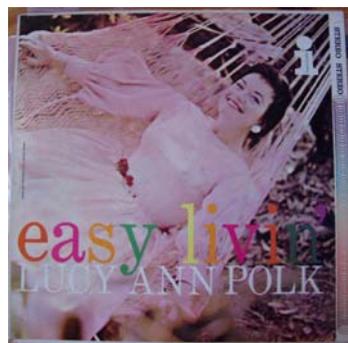
4 tracks re-issued 1956 on The Dave Pell Octet Plays Burke and Van Heusen Kapp KL 1034 (It Could Happen To You, Imagination, Aren't You Glad You're You ?, It's Always You)

Complete tracks re-issued 1985 on The Dave Pell Octet Plays Burke and Van Heusen Fresh Sound 504 (limited edition 750 pieces)

Re-issues on CD:

The Dave Pell Octet Plays Burke and Van Heusen Fresh Sound FSR-CD504 (2000)

Dave Pell Octet Van Burke and Van Heusen (Songbook) Group 7 Music G7CD-1760 (2006)



Lucky Lucy Ann: Lucy Ann Polk Mode LP 115 (mono), V.S.O.P. #6CD (stereo)

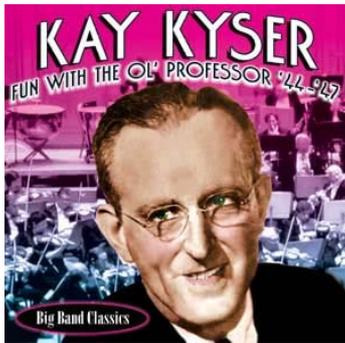
Re-issued 1959 in stereo as: Easy Livin' Interlude ST 1004/59

Note: wrong credits: track 1 (Sitting in the sun) words & music by Irvin Berlin, not Levey-Webb-Witmark, also track 4 (Squeeze me) words & music by Jacobs & Pleis, not Williams-Waller



The Les Brown Band of Renown & The Voices of Christmas: Hark, The Stars Of Hollywood Sing Coral CRL 57307

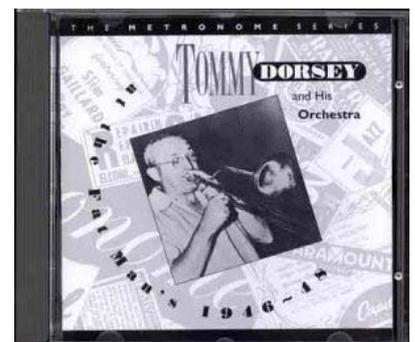
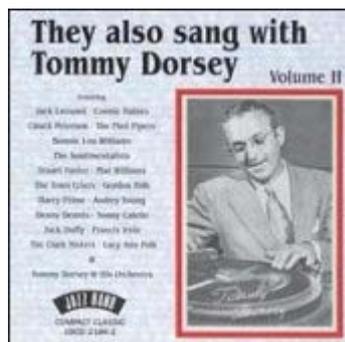
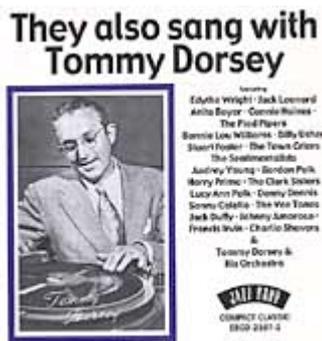
Collections:



Kay Kyser Fun With The Ol* Professor--*44-*47 Collectables/7575-go/cd (I Don't Wanna Do It Alone, Coffee Time, On The Wrong Side Of You)

Kay Kyser and his Orchestra – Dancedate, Big Band Archives LP1220 (I Don't Wanna To Do It Alone)

Kay Kyser and his Orchestra - Pushin' sand, Big Band Archives LP1207 (Coffee Time)

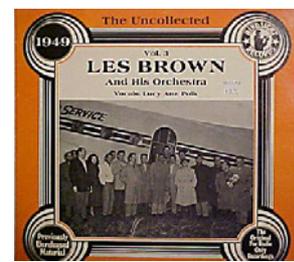
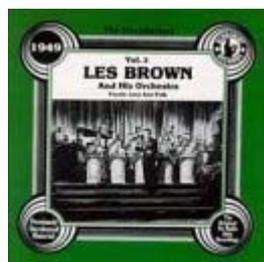
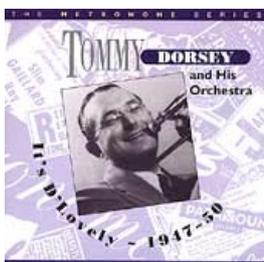


They Also Sang with Tommy Dorsey (Baby, Baby All the Time, Enjoy yourself, plus Town Criers)

They Also Sang With Tommy Dorsey, Vol. 2 (You Know What the Trouble Is Baby, plus Town Criers)

Tommy Dorsey & His Orchestra - At The Fat Man's 1946-48 (Baby, Baby All the Time, You Know What the Trouble Is Baby, Until)

Tommy Dorsey & His Orchestra – It's D'Lovely 1947-50 (Baby, Baby All the Time, You Know What the Trouble Is Baby)



Les Brown and his Band of Renown - Dance With Les Brown Columbia CL539 (Rock Me To Sleep / Running Around)

Les Brown and His Great Vocalists Legacy/Columbia CK66373 (Rock me to sleep)

Les Brown & His Band of Renown - S'Wonderful 1949-50 Recordings Jazz Band Compact Classic EBCD 2177-2 ('S Wonderful, Rock Me To Sleep, Running Around)

Les Brown - Uncollected Les Brown & His Orchestra, Vol. 2 (1949) Hindsight Records (Sometimes I'm Happy, Honeysuckle Rose, Where Are You, Just Squeeze Me, Them There Eyes, Black Coffee)

Les Brown - Uncollected Les Brown & His Orchestra, Vol. 3 (1949) Hindsight Records (Don't do Something to Someone Else, September Song, Pretty Baby, Dreamer's Holiday)

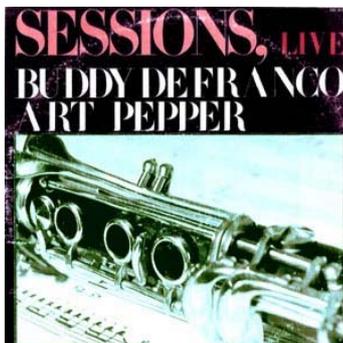
Les Brown - Original Studio Radio Transcriptions The Swing Factory (Sometimes I'm Happy, Honeysuckle Rose, Them There Eyes, Where Are You?, Black Coffee)

Les Brown - Sentimental Thing (Them There Eyes)



The Dave Pell Octet Plays Burke and Van Heusen Kapp KL 1034 (It Could Happen To You, Imagination, Aren't You Glad You're You ?, It's Always You)

The Dave Pell Octet Plays Burke and Van Heusen Fresh Sound 504 (But Beautiful, Swinging On A Star, It's Always You, Aren't You Glad You're You, It Could Happen To You, Imagination, Darn That Dream, Polka Dots And Moonbeams)



Sessions, Live Caliope CAL 3015 (Wrap Your Troubles In Dreams, Memphis In June)

Very Best of the Cole Porter Songbook (Looking At You)

Chanteuses Des Grands Orchestras Swing 1939-1952 / Girl Singers of the Big Swing Bands (Back in Your Own Backyard w/ Les Brown)

Big Band Classics Ladies Only: Songs of 40's and 50's (Black Coffee w/Les Brown)

Top Jukebox Requests of the 1940's (Love on a Greyhound Bus w/ Kay Kyser)

The Classic Hoagy Carmichael [Disc 3] (Memphis in June)

Unforgettable Big Bands: 12 Hits (September Song w/ Les Brown)

The Girl Sings Vol.1 Norma Ncsp97-01 (Warp Your Troubles In Dream, Memphis In June)

Big Band Memories: 1945 To 1969 BMG Music for Reader's Digest

Jerry Fielding: Fielding's Formula Decca DLP 8450 (Chicken Road)

Films:

Radio Stars on Parade (1945)

USA
RKO Radio Pictures
Dir. Leslie Goodwins
w/ Wally Brown, Alan Carney, Frances Langford

Meet the Bandleaders--Barnet, Brown, Flanagan, Pastor. (1951)

Swingtime Video No. 114, 1985. (Producer: Wally Heider, 44 mins., black & white, 1/2" videocassette.
VAA 4753)
(Song: I've Got the World on a String)

Also as:

The Big Bands Vol. 2 - The Snader Telescriptions ZYX Music / Storyville DVD

Crazy Frolic (1953)

USA
Universal International Pictures
Dir. George Robison
w/ Les Brown
(Song: It's a Good Day)

Series: Meet Me At Disneyland, Season 1, Episode 11: Swingin' at the Magic Kingdom
(1962) Originally aired: August 25, 1962 on ABC

Soundies:

The Music Album – Romantic Ballads: (1946)

The Four Polks – Miss You
USA
Castle Films

The Four Polks – The Old Oaken Bucket

USA
Castle Films

Note: Any corrections and additional informations are very welcome and highly appreciated!

The Songs of

Lucy Ann Polk

A

Again (2)
Ain't doin' bad doin'
nothin'
Aren't you glad you're
you ?

B

Baby, baby all the
time (2)
Back in your own
backyard
Black coffee
But beautiful
Businessman's boogie
(2)

C

Coffee time
Crazy he calls me (4)

D

Darn that dream
Don't do something to
someone else (3)
Don cha go way mad
Down by the station
Dreamer's holiday
Drive safely darlin´

E

Easy living
Enjoy yourself

H

Here I'll stay (3)
Honeysuckle rose
How about you ?

I

I don't want to do it
alone
If you turn me down
I'll be around
I'll never let you cry
Imagination
I'm just a lucky so and
so
In the cool, cool of the
evening
It could happen to you
It had to be you
It's a good day
It's always you
It's better to give than
to receive
It's too soon to know
I've got the world on a
string

J

Just a-sittin' and a-
rockin'
Just squeeze me
Just when we're
falling in love
[Robbins' nest]

L

Lament to love
Let it be
Looking at you
Love letters in the
sand
Love on a Greyhound
bus

M

Makin' whoopee
Memphis in June (2)
My heart belongs to
daddy

P

Penthouse serenade
Pretty baby
Polka dots and
moonbeams

R

Rock me to sleep
Running around

S

Sentimental journey
September song
Sittin' in the sun
Sometimes I'm happy
(2)

Squeeze me
Swinging on a star
'S wonderful (2)

T

Them there eyes (2)
The moon won't talk
They say it's
wonderful
Thirsty for your kisses
Time after time
Twas brillig

V

Very good advice

W

Waitin' at the station

(3)

We'll be together

again

What did I do ?

What has happened to

Joe

When the sun comes

out

Where are you

With you, where you

are

Who's excited ?

Wrap your troubles in

dreams

Y

You know what the

trouble is, baby (4)

You're diff'rent

But Beautiful

Words & Music by Johnny Burke & Jimmy Van Heusen

Love is funny or it's sad
Or it's quit or it's mad
It's a good thing or it's bad

But beautiful

Beautiful to take a chance and if you fall, you
fall
And I'm thinking I wouldn't mind at all

Love is tearful or it's gay
It's a problem or it's a play
It's a heartache either way
Love is beautiful
But beautiful

/: And I'm thinking if you were mine
I'd never let you go
And that would be
But beautiful

I know :/
I know that would be
But beautiful, but beautiful

I know

Swinging On A Star

Words & Music by Johnny Burke & Jimmy Van Heusen

Recorded by Bing Crosby, 1944 (#1 for 9 weeks)
From the 1944 movie "Going My Way"*

A mule is an animal with long funny ears
He kicks up at anything he hears
His back is brawny but his brain is weak
He's just plain stupid with a stubborn streak

And by the way, if you hate to go to school
You may grow up to be a mule

Or would you like to swing on a star,
Carry moonbeams home in a jar,
And be better off than you are,
Or would you rather be a pig?

A pig is an animal with dirt on his face
His shoes are a terrible disgrace
He got no manners when he eats his food
He's fat and lazy and extremely rude

But if you don't care a feather or a fig
You may grow up to be a pig

Or would you like to swing on a star,
Carry moonbeams home in a jar,

And be better off than you are,
Or would you rather be a fish?

A fish won't do anything, but swim in a brook
He can't write his name or read a book
To fool the people is his only thought
And though he's slippery, he still gets caught

But then if that sort of life is what you wish
You may grow up to be a fish

And all the monkeys aren't in the zoo
Every day you meet quite a few
So you see it's all up to you
You can be better than you are

You could be swingin' on a star

Imagination

Words & Music by Johnny Burke & Jimmy Van Heusen

Imagination is funny
It makes a cloudy day sunny
It makes a bee think of honey
Just as I think of you

Imagination is crazy
Your whole perspective gets hazy
Starts you asking a daisy
What to do, what to do

/: Have you ever felt a gentle touch
And then a kiss, and then and then
Find it's only your imagination again, oh Ann

Imagination is silly
You go around willy nilly
For example I go around wanting you
And yet I can't imagine that you want me too :/

It Could Happen To You

Words & Music by Johnny Burke & Jimmy Van Heusen

From the 1944 movie "And the Angels Sing"

Hide your heart from sight, lock your dreams at
night
It could happen to you

Don't count stars or you might stumble
Someone drops a sigh and down you tumble

/: Keep an eye on spring, run when church bells
ring
It could happen to you

All I did was wonder how your arms would be
And it happened to me :/

It could happen, oh it happened to me

It's Always You

Words & Music by Johnny Burke & Jimmy Van Heusen

Whenever it's early twilight
I watch 'til a star breaks through
Funny, it's not a star I see
It's always you

Whenever I roam through roses
And lately I often do
Funny, it's not a rose I touch
It's always you

If a breeze, caresses me
It's really you strolling by
If I hear, a melody
It's merely the way you sigh

/: Wherever you are you're near me
You dare me to be untrue
Funny, each time I fall in love
It's always you :/

It's always you

Polka Dots And Moonbeams

Words & Music by Johnny Burke & Jimmy Van Heusen

A country dance was being held in a garden
I felt a bump and heard an "Oh, beg your
pardon"
Suddenly I saw polka dots and moonbeams
All around a pug-nosed dream

The music started and was I the perplexed one
I held my breath and said "May I have the next
one"
In my frightened arms, polka dots and
moonbeams
Sparkled on a pug-nosed dream

There were questions in the eyes of other
dancers
As we floated over the floor
There were questions but my heart knew all the
answers
And perhaps a few things more

/: Now in a cottage built of lilacs and laughter
I know the meaning of the words "ever after"
And I'll always see polka dots and moonbeams
When I kiss my pug-nosed dream :/

You know how my heart goes
When I kiss my pug-nosed dream

Aren't You Glad You're You

Words & Music by Johnny Burke & Jimmy Van Heusen

From the 1945 movie "The Bells of St. Mary's"

Every time you're near a rose
Aren't you glad you've got a nose
And if the dawn is fresh with dew
Aren't you glad you're you

When a meadowlark appears
Aren't you glad you've got two ears
And if your heart is singin' too
Aren't you glad you're you

/: You can see a summer sky
Or touch a friendly hand
Or taste an apple pie
Pardon the grammar, but ain't life grand

And when you wake up each morn
Aren't you glad that you were born
Think what you've got the whole day through
Aren't you glad you're you :/

Aren't you glad you're you

Darn That Dream

Words & Music by Eddie Delange & Jimmy Van Heusen

Darn that dream I dream each night
You say you love me and you hold me tight
But when I awake, you're out of sight
Oh, darn that dream

Darn your lips and darn your eyes
They lift me high above the moonlit skies
Then I tumble out of paradise
Oh, darn that dream

Darn that one-track mind of mine
It can't understand that you don't care
Just to change the mood I'm in
I'd welcome a nice old nightmare

/: Darn that dream and bless it too
Without that dream, I never would have you
But it haunts me cause it won't come true
Oh, darn that dream :/

From: Lucy Ann Polk with Dave Pell Octet,
Trend TL 1008

Sittin' In The Sun

Words & Music by Irvin Berlin (Levey & Webb?)

Sittin' in the sun counting my money
fanned by a summer-breeze
Sweeter than honey is counting my money
Greenbacks on the trees
Comes a summer shower drops of rain falling
Sweeter than christmas chymes

Hearing a jingle on the roof shingles
Like nickles and dimes

Though it's known that all I own
isn't a large amounts
the fills of gold that I behold
are in my bank-account

Sitting in the sun counting my money
happy as can be
and to top it all when shadows fall
I look to heaven and I see
there's a silver dollar
in the sky shining down on me

Though it's known that all I own
isn't a large amounts
but the fills of gold that I behold
are in my bank-account

Cause I'm sitting in the sun counting my
money
happy as can be
and to top it all when shadows fall
I look to heaven and I see
there's a silver dollar
in the sky shining down on me

Shining down on me

How About You

Words & Music by B. Lane & R. Freed

From the 1941 movie "Babes On Broadway"

I like New York in June, how about you?
I like a Gershwin tune, how about you?
I like a fireside when a storm is due, how about
you?
I like potato chips, moonlight motor trips, how
about you?

I'm mad about good books, can't get my fill
And Marlon Brando's looks give me a thrill

Holding hands in the movie show, when all the
lights are low
May not be new, but I like it, how about you?

I'm mad about good books, can't get my fill
And Jarlow Heather's books give me a thrill

Holding hands in the movie show, when all the
lights are low
May not be new, but I like it, how about

I like it, there's no doubt, I like it, how about
you

I'm Just A Lucky So And So

Words & Music by Mack David & Duke Ellington

When I walk down the street
seems everyone I meet
gives me a friendly hello.
I guess I'm just a lucky so and so

The birds in every tree
are all so neighborly.
They sing wherever I go.
I guess I'm just a lucky so and so

If you should ask me the amount
in my bank account
I'd have to confess I'm slippin'
but that don't worry me, confidentially
I've got a dream that's a pippin'

And when the day is through
each night I hurry to a home
where love waits, I know.
I guess I'm just a lucky so and so

And when the day is through
each night I hurry to a home
where love waits, I know.
Well I guess, I guess, I'm just a lucky so and so

so and so

Squeeze Me

Words & Music by Jacobs & Pleis

Treat me sweet & gentle when you hold me
tight
Just squeeze me, but please don't tease me
I get sentimental when you say good night
So squeeze me, but please don't tease me

Missin' you since you went away
Singin' away the blues each day
Cause I'm waitin' for you

I'm in the mood to let you know
I didn't know I love you so
Please give me one more chance

When I get this feelin', I'm in ecstasy
So squeeze me, but please don't tease me

Missin' you since you went away
Singin' away the blues each day
Cause I'm waitin' for you

I'm in the mood to let you know
I never knew I'd loved you so
Please give me one more chance

When I get this feelin', I'm in ecstasy
Squeeze me, but please don't tease me

Squeeze me, but please don't tease me

When The Sun Comes Out

Words & Music by Ted Koehler & Harold Arlen

When the sun comes out
And the rain stops beating
On my window pane

When the sun comes out
There'll be blue birds 'round my door
Singing like they will before

That old storm broke out
And my love walked off
Left me in the rain

Though he's gone I doubt
If he'll stay away for good
I'd stop living if he should

Life is funny,
It's not always peaches, cream or honey

Just when everything looks bright and sunny
Suddenly the cyclone came

I'll never be the same
'Til the sun comes out
And the rain stops beating on my window pane

If my heart holds out
Let it rain, let it pour
It may not be long before
There's a knocking at my door
And you'll know the one I love walked in

When the sun comes out

Makin' Whoopee

Words & Music by Gus Kahn & Walter Donaldson

*From the Broadway show "Whoopie" (1928), movie
1930*

Another bride, another June
Another sunny honeymoon
Another season, another reason
For makin' whoopee

A lot of shoes, a lot of rice
The groom's so nervous, he answers twice
Its really killin' that he's so willin'
To make whoopee

Picture a little love nest
Out where the roses cling
Picture the same sweet love nest
Think what a year could bring

He's washin dishes and baby clothes
He's so ambitious he even sews
But don't forget folks,
Thats what you get folks, for makin' whoopee

Another year, or maybe less
What's this I hear? Well can't you guess?
She feels neglected,

And he's suspected
Of making whoopee.

She sits alone 'most ev'ry night
He doesn't phone, he doesn't write
He says he's busy
But she says, "Is he
Making whoopee?"

He doesn't make much money
Only five thousand dollars per
Some judge who thinks he's funny
Says, "You pay six to her."

He says, "Now judge, suppose I fail?"
The judge says, "Budge, right into jail.
You'd better keep her
I think it's cheaper
Than making whoopee."

Making whoopee

Don'cha Go 'Way Mad

Words & Music by Stillman & Mundy

I must confess what you say is true
I had a rendez-vous with somebody new
That's the only one I ever had
So baby, baby, don'cha go 'way mad

Your cheatin' shows and it never goes
You've got a reason to be mad I suppose
But it only was a passing fad
Baby, baby, don'cha go way mad

His kind's a dime a dozen
I should have past him by
But who'd have thought your cousin
Would come along and give me the eye

I understand that you feel upset
But what you say that you forgive and forget
Come here and kiss me so I'll know you're
glad
But baby, don't you go 'way mad

His kind's a dime a dozen
I should have past him by
But who'd ever thought your cousin
Would come along and give me the eye

I understand that you feel upset
So what'll you say that you forgive and forget
Come here and kiss me so I'll know you're
glad
But baby, baby, don't you go 'way mad

But baby, baby, don't you go 'way mad

Just A-Sittin' And A-Rockin'

*Words & Music by Duke Ellington / Lee Gaines /
Billy Strayhorn*

I know I should go out
Be seen here and there
But my friends have found out
My baby don't care

I don't go out walkin'
I ain't for no talkin'
My baby done left me
Just a-sittin' and a-rockin'

If I had been schemin'
Instead of just dreamin'
He might never have left me
Just a-sittin' and a-rockin'

When I'm sittin' all day without holdin' my
baby
Gee I'm so blue and sad
If he don't hurry and come back
It's a cinch he'll drive me mad

Now if I don't find him
I hope you'll remind him
That I'm stayin' where he left me
Just a-sittin' and a-rockin' all day

I'm sittin' all day without holdin' baby
Gee I'm so blue and sad
If he don't hurry and come back
It's a cinch he'll drive me mad

If I don't find him
Well I hope you'll remind him
That I'm stayin' where he left me
Just a-sittin' and a-rockin' all day

Well I'm a-sittin' and a-rockin' all day

Memphis in June

*Words & Music by Paul Francis Webster & Hoagy
Carmichael*

Memphis in June
A shade veranda under a Sunday blue sky
Memphis in June
And cousin Amanda making a blueberry pie

I can hear the clock inside a ticking and tocking
Everything's peacefully dandy
And I can see old granny still sitting there
rocking
Watching the neighbours go by

Memphis in June
With sweet oleanders blowing perfume in the
air

/: Up jumps the moon
to make it that much grander
It's paradise won't you take my advice
Nothing's half as nice as Memphis in June :/

Time After Time

Words & Music by J. Styne & S. Cahn

From the 1947 movie "It Happened in Brooklyn"

Time after time
I tell myself that I'm
So lucky to be loving you

So lucky to be
The one you run to see
In the evening, when the day is through

I only know what I know
The passing years will show
You've kept my love so young, so new

And time after time
You'll hear me say that I'm
So lucky to be loving you

I only know what I know
The passing years will show
You kept my love so young, so new

That time after time
You'll hear me say that I'm
So lucky to be loving you

Easy Living

Words & Music by Leo Robin & Ralph Rainger

Living for you is easy living
It's easy to live when you're in love
And I'm so in love
There is nothing in life but you

I'll never regret the years I'm giving
It's easy to give when you're in love
I'm happy to do whatever I do for you

For you maybe I'm a fool
But it's fun
People say you rule me with one, one wave of
your hand
Darling, it's grand
They just don't understand

Living for you is easy living
It's easy to live when you're in love
And I'm so in love
There's nothing in life but you

When you're in love
And I'm so in love
There's nothing in life but you

Looking At You

Words & Music by Cole Porter

Looking at you
While troubles are fleeing
I'm admiring the view
Cause it's you I'm seeing
And the sweet honey dew
Of well-being settles upon me

Well, what is this light
That shines when you enter
Like a star in the night
And what's to prevent her
From destroying my sight
If you center all of it on me

Just looking at you, I'm filled with the essence
of
The quintessence of joy
And looking at you, I hear poets tellin' of
Lovely Helen of Troy

Oh, life seemed so gray
I wanted to end it
Till that wonderful day
You started to mend it
And if you'll only stay
Then I'll spend it looking at you

Looking at you, I'm filled with the essence of
The quintessence of joy
And looking at you, I hear poets tellin' of
Lovely Helen of Troy

Oh, life seemed so gray
I wanted to end it
Till that wonderful day
You started to mend it
And if you'll only stay
Then I'll spend it looking at you

Looking at you, looking at you

From: Lucky Lucy Ann, Mode LP 115

I've Got The World On A String

Words & Music by Harold Arlen & Ted Koehler

I've got the world on a string
Sitting on a rainbow
Got the string around my finger
What a world, what a life
I'm in love

I got a song that I sing I can make the rain go
Any time I move my finger
Letting me dance, Lucy
I'm in love

Life's a beautiful thing
As long as I hold a string
I feel silly so and so
If I should ever let go

I've got the world on a string
Sitting on a rainbow
Got the string around my finger
What a world, what a life
I'm in love

Life's a beautiful thing
As long as I hold a string
I feel silly so and so
If I should ever let go

I've got the world on a string
Sitting on a rainbow
Got the string around my finger
What a world, what a life
I got no trouble with strain or strive
I'm in love
I've got the world on a string

It's A Good Day

Words & Music by Peggy Lee & Dave Barbour

Yes, it's a good day for singin' a song,
And it's a good day for movin' a - long;
Yes, it's a good day, how could anything go wrong,
A good day from mornin' till night.

Yes, it's a good day for shinin' your shoes,
And it's a good day for losin' the blues;
Ev'rythin' to gain and nothin' to lose,
'Cause it's a good day from mornin' till night

I said to the sun, "good mornin', sun.
Rise and shine, today."
You know you've got - ta get go - in'
If you're gonna make a showin'
And you know you've got the right of way.

'Cause it's a good day for payin' your bills;
And it's a good day for curin' your ills,
So take a deep breath and throw away your pills;
'Cause it's a good day from mornin' till night.

Photos



Gordon, Elva, Vernon, Lucy Ann Polk (Town Criers) *
Hollywood, 1944



Vernon, Elva, Lucy Ann, Gordon Polk (Town Criers) **



Vernon, Elva, Louis Armstrong, Lucy Ann, Gordon Polk (Town Criers) **



Lucy Ann, Gordon Polk **



Lucy Ann Polk ****
1951



Lucy Ann Polk ***
1946

Picture sources:

- * Down Beat
- ** Kelly Shanahan
- community-2.webtv.net/Ratamacues/TheTownCriers/
- *** Video Still, Snader Telescriptions 7303
- **** Belknap Collection for the Performing Arts,
George A. Smathers Libraries, Gainesville FL.
- *****LP cover DavePellOctet Fresh Sound 504



Les Brown, Lucy Ann Polk, Artie Shaw *
Hollywood 1953



Dave Pell, Lucy Ann Polk ****
1953





Lucy Ann Polk **
ca.1953



Lucy Ann Polk, Les Brown *
1951



Town Criers with Hal Derwin and Roberta Lee
1943

Picture sources:

- * Down Beat
- ** Liner notes on Fresh Sound FSR-CD 504, Photo by David Pell
- *** from "Les Brown - 1943 Broadcasts", Fanfare LP30-130



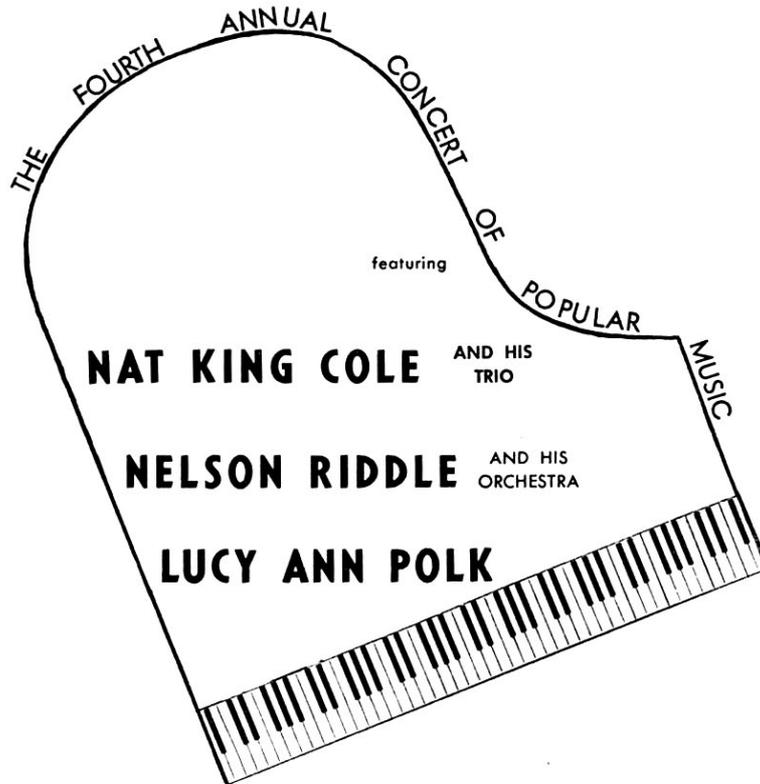
Lucy Ann Polk, Vince Fanneli (ts), Dick Nash (tb)
Playa Del Rey, CA, September 18, 2005

Picture source:

* Bill Reed

*The Student Body of
Claremont Men's College*

presents



BRIDGES AUDITORIUM

Saturday, February 26, 1955 — 8:30 p.m.

THIS IS A JAZZ CONCERT

Tonight's program is not just another concert, but one of a series of annual musical events which have come to bear the name, "Jazz Concert." With us at CMC these concerts are part of our tradition, and the planning, work, successes and failures which have been associated with them are part of our story.

In 1949, when CMC was but two years old, plans were started to present a concert by Duke Ellington's orchestra. The difficulties involved and the lack of precedent by which to be guided forced postponement of the presentation, but the idea and the desire remained. Finally, on February 23, 1952, the dream was realized, and Duke Ellington and his fine orchestra appeared here on the stage of Bridges Auditorium in a highly successful and memorable concert.

"The Duke" was followed a year later by Les Brown's band and George Shearing's quintette, and the featured girl vocalist then, as she is tonight, was the lovely Lucy Ann Polk. Last year David Rose and his orchestra appeared with Lucille Norman as vocalist in a program of popular music featuring the fine arrangements for which Rose is famous.

Tonight you see the fourth of a series, featuring Nat "King" Cole, the orchestra of Nelson Riddle, and Lucy Ann Polk.

"Is all of this really jazz?" ask the skeptics. Well, maybe it is and maybe it isn't, but whether the star be Louis Armstrong or Lawrence Tibbett, it will still be the "Jazz Concert" to us.

Our audience is reminded of the special earthquake and fireproof construction of this building. Kindly retain your seats if the lights should go out; we have auxiliary lights for emergencies. In case of an emergency, please follow the directions given by the ushers in leaving the auditorium. Our safety and exit procedures have had official approval.



Due to the untimely death of Mrs. Cole, Mr. Nat Cole will not be able to appear this evening. In his place the Student Body of Claremont Men's College present the Page Cavanagh Trio, the DeCastro Sisters, and Champ Butler, in addition to Nelson Riddle and his orchestra, and Lucy Ann Polk.

The Student Body of Claremont Men's College wishes to thank Gordon Crowder and Mery Markham for their invaluable assistance in making the presentation of this concert possible.

Credit: Nelson Riddle collection, University of Arizona School of Music, Tuscon (Az)

PROGRAM

Nelson Riddle and His Orchestra

•

Lucy Ann Polk with Nelson Riddle

•

Nat "King" Cole with Nelson Riddle

•

Nat "King" Cole and His Trio

•

INTERMISSION

•

Nelson Riddle and His Orchestra

•

Lucy Ann Polk with Nelson Riddle

•

Nat "King" Cole with Nelson Riddle

•

Nat "King" Cole and His Trio

BLUEBIRD

LUCYANN POLK with Orchestra
under the direction of Jerry Fielding

Hollywood
Dec. 21, 1949

A & R Rep: Mr. W. Heebner
 Instrumentations: Leader: Jerry Fielding
 Trumpet: G.A. Seaberg M.Harris R.Fera
 Trombone: R.L.Noel F.L.Howard
 Sax: A. Herfurt W. Schwartz
 Sax: B. Russin J. Jacob M.J.Berman
 Drums: R.Shanahan
 Bass: H.Babasin
 Guitar: B.Kessell
 Piano: P.T.Smith
 Contractor: B. Barrett.

033 0327

D9-AB-2617 1 M DON'T DO SOMETHING TO SOMEONE ELSE 2:53 Fred Fisher Music Co. 1949
 1A (Roy Alfred-Marvin Fisher)
 2
 2A 30-0023-A Also made 7" 45 RPM (No label) = 3:00
 D9-AB-2618 1 M CRAZY HE CALLS ME 3:05 Massey Music Co., 1949
 1A (Bob Russell-Carl Sigman)
 2
 2A 30-0023-B Also made 7" 45 RPM (No label) = 3:10
 D9-AB-2619 1 WHAT HAS HAPPENED TO JOE? 2:53 P.D.S. - 1949
 1A (Bobby Troup)
 2
 2A 2:51
 D9-AB-2620 1 WRONG GUY 3:02 Simon House Inc., 1950
 1A (from the Frank Selzer Productions Picture "Wrong Guy")
 (Emil Newman-Leon Pober)

Union Musicians Used
Time: 8:30PM to 12:00
SP WM

LUCYANN POLK with
Skip Martin and his Orchestra

Hollywood
Feb. 28, 1950

A & R Rep: Mr. W. Heebner
 Instrumentations: Conductor: Lloyd Skip Martin
 Sax: J. Dement
 H. Beau
 B. Russin
 T. M. Nash
 C. T. Gentry
 Trumpet: E. Brooks
 C. R. Cathcart
 R. A. Fera
 R. D. McKickle
 Trombone: R.L.Noel
 P.G.Pedersen
 E. Smithers
 W. Schaefer
 Contractor: David Klein
 Piano: F.T. Smith
 Guitar: G. Van Eps
 Drums: R. T. Hagan

033 0326

EO-AB-3565 1 IT'S SO NICE TO HAVE A MAN AROUND THE HOUSE 3:17 Edwin H. Morris & Co., Inc.
 1A (Jack Elliott-Harold Spina) Also made 7" 45 RPM (No label) = 3:17
 30-0027-B 54-0027-B
 EO-AB-3566 1 IF I Knew You Were Comin' I'D 'VE BAKED A CAKE 2:38 Robert Music Corp., 1950
 1A (Al Hoffman-Bob Merrill-Clem Watts) Also made 7" 45 RPM (No label) = 2:38
 30-0027-A 54-0027-A
 EO-AB-3567 1 ONE MAN WOMAN 3:10 Hanover Music Corp., 1949
 1A (Roy Gordon-Sid Bass)
 EO-AB-3568 1 YOU'VE BEEN SO GOOD TO ME DADDY 2:40 Toby Music, 1950
 1A (Harry Tobias)

Union Musicians Used
Time: 8:00PM to 11:30PM
WMD RG

Credit: Robert J.Roberts

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Compiled by S.Holzbauer
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