bars before swooping like a ravenous hawk (how effectively she does this in ***I Can't Give You Anything But Love, Baby*** – disc 1 track 13).

The technique and vocal range were very limited. This never seemed to matter as her natural intuition always triumphed. Whatever the material, she set a mood stemming, seemingly, from a deep personal experience, be it sad or poignant, for example ***I Must Have That Man*** (disc 1 track 16), ***Some Other Spring*** (disc 2 track 11), or swingin' and happy (***Swing, Brother, Swing*** – disc 2 track 1, or ***Them There Eyes*** – disc 2 track 12). Yet despite the vicissitudes and near-tragic events of her own life she could reach a mood of disarming innocence, as in ***You Go To My Head*** (disc 2 track 6) and ***That Old Devil Called Love*** (disc 2 track 23).

Billie often insisted that ***Strange Fruit*** (disc 2 track 26) came at the end of a programme for she could sing nothing after it; she was always overwhelmed by the poem of Lewis Allan. It was sad that university professors, political agitators and religious leaders (with no interest in jazz) adopted the Milt Gabler Commodore record as a cause célèbre. Billie could never understand this – she was never the black Jeanne d'Arc of America. She was quite simply jazz's greatest vocalist and produced what was described by Carlton Brown as: *"The most anguished and harrowing expression of protest against man's inhumanity to man that has ever been made in the form of vocal jazz."*

In sad circumstances – she was actually arrested for drug possession while in New York's Metropolitan Hospital – Billie Holiday died of cirrhosis of the liver on 17th June 1959, aged just 44.

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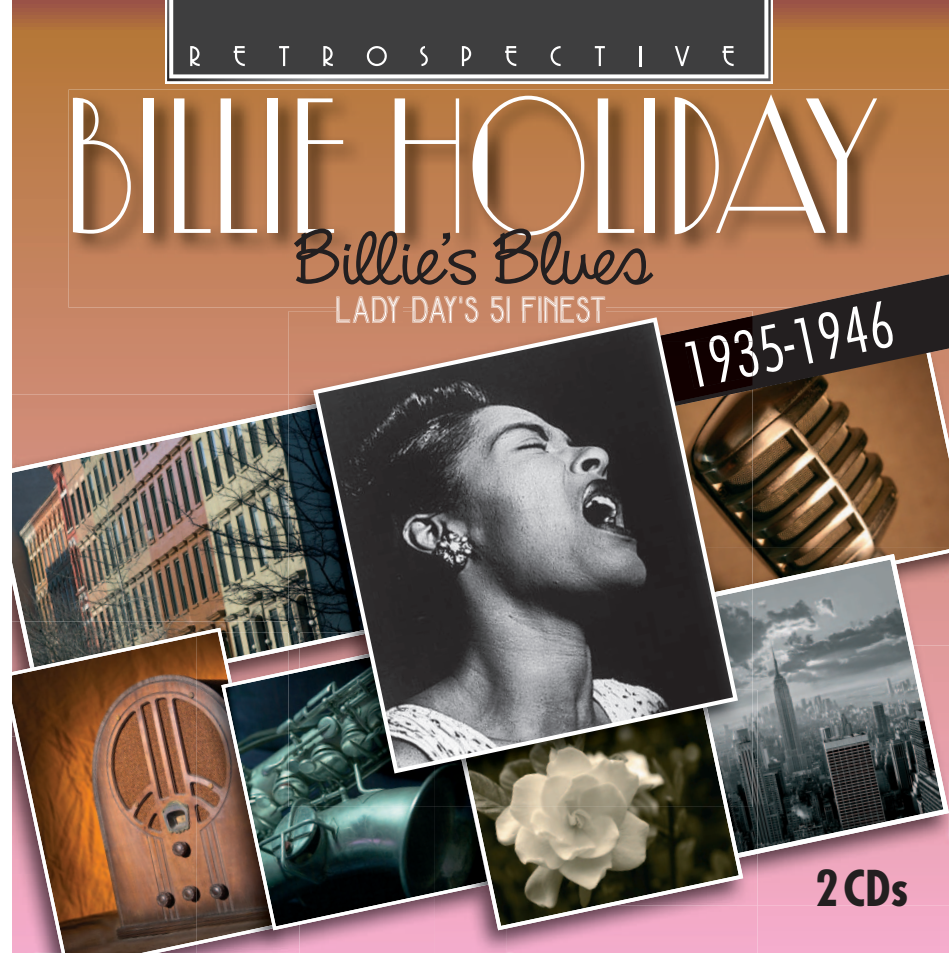
RTS 4142



BILLIE HOLIDAY

BILLIE'S BLUES RTS 4142

Lady Day's 51 finest 1935-1946

Eleanor Fagan "Billie Holiday" (1915-1959) - *vocals*
Recorded in New York

DISC ONE

Teddy Wilson (p) & his Orchestra: Roy Eldridge (tp) Benny Goodman (cl) Ben Webster (ts) John Truehart (g) John Kirby (b) Cozy Cole (d)

1 I WISHED ON THE MOON (Ralph Rainger – *m*; Dorothy Parker – *w*; *The Big Broadcast Of 1936*, film)
B 17766-1 (Brunswick 7501), 2nd July 1935 3:02

2 WHAT A LITTLE MOONLIGHT CAN DO (Harry Woods; 1934) – *No.12 hit*
B 17767-1 (Brunswick 7498), 2nd July 1935 2:59

Teddy Wilson (p) & his Orchestra: Roy Eldridge (tp) Benny Morton (tb) Chu Berry (ts) Dave Barbour (g) John Kirby (b) Cozy Cole (d)

3 IF YOU WERE MINE (Matty Malneck – *m*; Johnny Mercer – *w*; *To Beat The Band,* 1935 film) – *No.12 hit*
B 18209-1 (Brunswick 7754), 25th October 1935 3:09

Teddy Wilson (p) & his Orchestra: Jonah Jones (tp) Johnny Hodges (as) Harry Carney (bar) Larry Lucie (g) John Kirby (b) Cozy Cole (d)

4 THESE FOOLISH THINGS (Jack Strachey – *m*; Eric Maschwitz as "Holt Marvell" – *w*; *Spread It Around,* 1936 revue) – *No.5 hit*
B 19496-2 (Brunswick 7699), 30th June 1936 3:16

5 I CRIED FOR YOU (Gus Arnheim & Abe Lyman – *m*; Arthur Freed – *w*; 1923)
B 19498-2 (Brunswick 7729), 30th June 1936 3:14

radiance, if not the form, of the blues. As Charles Fox observed: *"For Bessie the poetry was already there, Billie had to create it"*.

Most of what she sang was film and cabaret rather than blues-orientated. Hence her discography contains a glut of 1930s standards distinguished by her distinctively verbal, bluesy whine. An impressive list includes the Jerome Kern-Dorothy Fields *Swing Time* hits (penned for Astaire), ***A Fine Romance*** (disc 1 track 9) and the Academy Award-winning ***The Way You Look Tonight*** (disc 1 track 10), a hit versions of Arthur Johnston and Johnny Burke's immortal ***Pennies From Heaven*** (disc 1 track 12), Irving Berlin's ***I've Got My Love To Keep Me Warm*** and ***This Year's Kisses*** (disc 1 tracks 14 & 15 – both from Dick Powell's *On The Avenue*, 1937). Billie prints her name on a revival of ***Mean To Me*** (disc 1 track 22 – a 1929 Fred Ahlert standard popularised by Ruth Etting and Helen Morgan), on repertoire as diverse as Carmen Lombardo's 1937 song ***A Sailboat In The Moonlight*** (disc 1 track 25), Gershwin's ***Nice Work If You Can Get It*** (disc 2 track 3 – from Astaire's 1937 film *Damsel In Distress*) and an English rendering of Maurice Yvain's ***Mon Homme*** (disc 2 track 4 – originally contrived as a signature tune for Folies-Bergère star Mistinguett prior to 1921), as well as creating suitably poignant vehicles by revamping such earlier pop hits as ***All Of Me*** (disc 2 track 16 – 1931), ***I Cover The Waterfront*** (disc 2 track 18 – 1933) and Sigmund Romberg's operetta-style ***Lover, Come Back To Me*** (disc 2 track 21 – from the 1928 show *New Moon*).

The more intimate material by now indisputably associated with Billie's strictly blues side includes best-selling versions of ***No Regrets*** (disc 1 track 7), ***Who Loves You?*** (disc 1 track 11), ***The Mood That I'm In*** (disc 1 track 17), **Carelessly** (disc 1 track 19 – a Holiday No.1 firm favourite), ***I'm Gonna Lock Up My Heart*** (disc 2 track 7), her own composition ***God Bless The Child*** (disc 1 track 17) and the apparently "autobiographical" ***Lover Man*** (disc 2 track 22 – this reached No.5 in the "Race Chart"), ***Don't Explain*** (disc 2 track 24 – another Holiday composition) and ***Good Morning, Heartache*** (disc 2 track 25).

With Billie the words meant everything; her whole style was devoted to wresting every shred of expression from them and if the tune was not good it could be ignored with hints of improvisation. Overwhelming effects were created by subtle change of emphasis and the audacious use of rubato; indeed, she would sometimes remain poised on one note for many

and formed a personal attachment (she affectionately dubbed him "Prez" – President and he baptised her "Lady Day").

Billie was 'discovered' by New York record scout and jazz promoter John Hammond (1910-1987), singing at Monette Moore's Speakeasy on West 133rd Street, New York. He noted at once: *"She sang as if she really had lived; she was just 17, slightly overweight and completely unknown."* With his influence and unremitting powers of persuasion John encouraged Benny Goodman to give Holiday a number at a recording date. The 18 year-old was nervous to high heaven as she sang *Your Mother's Son-In-Law* in November 1933, surrounded by the likes of Benny Goodman, Jack Teagarden and Gene Krupa; sure the "jitters" showed, but the attack was spicy and uncompromising, if hardly indicative of things to come.

It was nearly two years before the vocalist made another recording, the first date of the Teddy Wilson orchestra in July 1935 (inevitably John Hammond was in attendance). In such a short space of time she had acquired incredible maturity. There is no "June and moon" touch to ***What A Little Moonlight Can Do*** (disc 1 track 2). It swings like crazy and the story goes (probably true) that this young beauty jigged and danced around the studio exhorting Wilson, Goodman, Webster and Eldridge to play at their best – which they certainly did!

Most experts regard the recordings made by the Teddy Wilson / Billie Holiday combination as some of the best she ever made, including such favourites as Ralph Rainger's ***I Wished On The Moon*** (disc 1 track 1), ***These Foolish Things*** (disc 1 track 4 – a hit version of the Holt Marvell-Jack Strachey hit-song from the 1936 London revue *Spread It Abroad*) and Gus Arnheim's 1923 standard ***I Cried For You*** (disc 1 track 5).

After tours with Count Basie in 1937 and Artie Shaw in 1938, Billie forsook the band scene from 1939 to promote her own solo act at the Café Society Club, from which point her blues style blossomed or possibly degenerated. For some reason the publicists (encouraged by Billie) so often referred to Holiday as the *"Lady who sings the blues"*. This could be most misleading. She was, of course, a great blues singer (***Billie's Blues*** – disc 2 track 19***, Long Gone Blues*** and ***Fine And Mellow*** – disc 2 tracks 9 & 10, bear witness to this) but the twelve-bar idiom formed an incredibly small fraction of her recorded and 'live' performance. Her supreme achievement was to imbue commonplace (often dire) material with the energy and

Billie Holiday & her Orchestra: Bunny Berigan (tp) Artie Shaw (cl) Joe Bushkin (p) Dick McDonough (g) Pete Peterson (b) Cozy Cole (d)

6 DID I REMEMBER? (Walter Donaldson – *m*; Harold Adamson – *w*; *Suzie*, 1936 film)
19535-1 (Vocalion 3276), 10th July 1936 2:50

7 NO REGRETS (Roy Ingraham – *m;* Harry Tobias - *w*; 1936) – *No.9 hit*
19536-1 (Vocalion 3276), 10th July 1936 2:36

8 SUMMERTIME (George Gershwin – *m*; Ira Gershwin & Du Bose Heyward – *w; Porgy And Bess*, 1935 opera)
19537-1 (Vocalion 3288), 10th July 1936 2:53

Billie Holiday & her Orchestra: Bunny Berigan (tp) Irving Fazola (cl) Clyde Hart (p) Dick McDonough (g) Artie Bernstein (b) Cozy Cole (d)

9 A FINE ROMANCE (Jerome Kern – *m*; Dorothy Fields – *w*; *Swing Time*, 1936 film) – *No.9 hit*
19971-1 (Vocalion 3333), 29th September 1936 2:49

Billie Holiday & her Orchestra: Irving "Mouse" Randolph (tp) Vido Musso (cl) Ben Webster (ts) Teddy Wilson (p) Allen Reuss (g) Milt Hinton (b) Gene Krupa (d)

10 THE WAY YOU LOOK TONIGHT (Jerome Kern – *m*; Dorothy Fields – *w*; *Swing Time*, 1936 film) – *No.3 hit*
B 20107-2 (Brunswick 7762), 21st October 1936 3:00

Teddy Wilson (p) & his Orchestra: Irving "Mouse" Randolph (tp) Vido Musso (cl) Ben Webster (ts) Allen Reuss (g) Milt Hinton (b) Gene Krupa (d)

11 WHO LOVES YOU? (J. Fred Coots – *m*; Benny Davis – *w*; 1936) – *No.4 hit*
B 20142-1 (Brunswick 7768), 28th October 1936 3:13

Teddy Wilson (p) & his Orchestra: Jonah Jones (tp) Benny Goodman ("John Jackson") (cl) Ben Webster (ts) Allen Reuss (g) John Kirby (b) Cozy Cole (d)

12 PENNIES FROM HEAVEN (Arthur Johnston – *m*; Johnny Burke – *w; Pennies From Heaven*, 1936 film) – *No.3 hit*
B 20290-1 (Brunswick 7789), 19th November 1936 3:15

13 I CAN'T GIVE YOU ANYTHING BUT LOVE (Jimmy McHugh, possibly from Fats Waller – *m*; Dorothy Fields – *w; Blackbirds Of 1928*, show; originally in *Harry Delmar's Revels*, 1927 show) – *No.5 hit*
B 20293-1 (Brunswick 7781), 19th November 1936 3:26

Billie Holiday & her Orchestra: Jonah Jones (tp) Edgar Sampson (cl) Ben Webster (ts) Teddy Wilson (p) Allan Reuss (g) John Kirby (b) Cozy Cole (d)

14 I'VE GOT MY LOVE TO KEEP ME WARM (Irving Berlin; *On The Avenue*, 1937 film) – *No.4 hit*
20507-2 (Vocalion 3431), 12th January 1937 2:53

Teddy Wilson (p) & his Orchestra: Buck Clayton (tp) Benny Goodman ("John Jackson") (cl) Lester Young (ts) Freddie Green (g) Walter Page (b) Jo Jones (d)

15 THIS YEAR'S KISSES (Irving Berlin; *On The Avenue*, 1937 film) – *No.8 hit*
B 20569-2 (Brunswick 7824), 25th January 1937 3:09

16 I MUST HAVE THAT MAN (Jimmy McHugh – *m*; Dorothy Fields – *w; Blackbirds Of 1928*, show)
B 20571-1 (Brunswick 7859), 25th January 1937 2:54

Teddy Wilson (p) & his Orchestra: Henry "Red" Allen (tp) Cecil Scott (cl) Prince Robinson (ts) Jimmy McLin (g) John Kirby (b) Cozy Cole (d)

17 THE MOOD THAT I'M IN (Abner Silver – *m*; Al Sherman – *w*; 1937) – *No.8 hit*
B 20698-2 (Brunswick 7844), 18th February 1937 2:59

18 MY LAST AFFAIR (Haven Johnson; *New Faces Of 1936*, revue) – *No.10 hit*
B 20701-1 (Brunswick 7840), 18th February 1937 3:08

Teddy Wilson (p) & his Orchestra: Cootie Williams (tp) Johnny Hodges (as) Harry Carney (bar,cl) Allen Reuss (g) John Kirby (b) Cozy Cole (d)

19 CARELESSLY (Norman Ellis – *m*; Charles & Nick Kenny – *w*; 1937) – *No.1 hit*
B 20911-3 (Brunswick 7867), 31st March 1937 3:06

20 MOANIN' LOW (Ralph Rainger – *m*; Howard Dietz – *w; The Little Show*, 1929 show) – *No.11 hit*
B 20913 (Brunswick 7877), 31st March 1937 3:02

Teddy Wilson (p) & his Orchestra: Buck Clayton (tp) Buster Bailey (cl) Johnny Hodges (as) Lester Young (ts) Allen Reuss (g) Artie Bernstein (b) Cozy Cole (d)

21 I'LL GET BY (Fred Ahlert – *m*; Roy Turk – *w*; 1928)
B 21119-1 (Brunswick 7903), 11th May 1937 3:07

22 MEAN TO ME (Fred Ahlert – *m*; Roy Turk – *w*; 1929) – *No.7 hit*
B 21120-1 (Brunswick 7903), 11th May 1937 3:07

Teddy Wilson (p) & his Orchestra: Buck Clayton (tp) Buster Bailey (cl) Lester Young (ts) Freddie Green (g) Walter Page (b) Jo Jones (d)

23 EASY LIVING (Ralph Rainger – *m*; Leo Robin – *w; Easy Living*, 1937 film) – *No.15 hit*
B 21218-2 (Brunswick 7911), 1st June 1937 3:03

BILLIE HOLIDAY – BILLIE'S BLUES

Billie Holiday has long been one of the tragic cult-figures of popular music history. Posthumously elevated and beatified on a par with Callas or Garland or Piaf in their own respective spheres, Billie Holiday now holds a special rank among the great female jazz vocalists largely because, rather than in spite of, the life she led. She perfectly fits the notion that great art is somehow linked with great personal tragedy and, whether or not that truly applies in her case, the disturbing life-story of this sophisticated-but-insecure blues genius who 'went her own sweet way' in the face of destiny unfolds so intensely between childhood instability, mature frustration and fatal drug addiction as to be inextricably intertwined with her music. Holiday the performer and Holiday the 'colourful' female are inseparable counterparts. Her records are therefore doubly documentary; they are at once an emotional, autobiographical communication of her personal tragedy and the stuff of uncomfortable but seemingly ingrained myths and legends.

Billie was born Eleonora Fagan in the black ghetto of Baltimore on 7th April 1915. Her mother was a housemaid, her father a trumpet-player who, owing to lung injuries sustained in France during military service in World War One, turned guitarist. He effectively abandoned his family in the early 20s to tour the States with McKinney's Cotton Pickers and by the early 30s was playing with Fletcher Henderson's prestigious Roseland Ballroom band. Although never neglected by her kind-hearted, God-fearing mother, Billie grew up the hard way on the streets of her native city, earning a living even as a child by scrubbing the floors of Baltimore's wealthy white population, as well as by more disreputable means. Inevitably, however, coincidently via the medium of gramophone records, her own highly individual vocal style found its earliest inspiration in her youthful heroes: Louis Armstrong and Bessie Smith.

"Many's the whipping I got for listening to Louis's records when I was a kid," said Billie, and: *"When I was nine years old I used to run errands for the woman on the corner because she'd let me listen to all Bessie's records"*.

Having moved to Harlem, Billie and her mother were able to hear Louis and other jazz giants in the flesh. By the time she was 15 Billie was herself singing in speakeasies and vocalising in jam-sessions with players of the calibre of Benny Carter, Roy Eldridge, Charlie Shavers, Buck Clayton and Lester Young (1909-1959), with whom she worked extensively

Toots Camarata & his Orchestra: Russ Case (tp) Hymie Schertzer, Jack Cressey (as) Larry Binyon, Paul Ricci (ts) Dave Bowman (p) Carl Kress (g) Haig Stephens (b) Johnny Blowers (d) 6 strings

22 LOVER MAN (Roger Ramirez – *m*; Jimmy Davis & Jimmy Sherman - *w*; 1942; arr. Toots Camarata) – *No.16 hit & no.5 R&B hit*
72404-A (Decca 23391), 4th October 1944 3:15

Toots Camarata & his Orchestra: Russ Case (tp) Hymie Schertzer, Jack Cressey (as) Larry Binyon, Dave Harris (ts) Dave Bowman (p) Carl Kress (g) Haig Stephens (b) George Wettling (d) 6 strings

23 THAT OLD DEVIL CALLED LOVE (Doris Fisher – *m*; Allan Roberts – *w*; 1944)
72497-A (Decca 23391), 8th November 1944 2:52

Bob Haggart (b) & his Orchestra: Joe Guy (tp) Bill Stegmeyer (as) Hank Ross, Armand Camgross (ts) Stan Webb (bar) Sammy Benskin (p) Tiny Grimes (g) Specs Powell (d) 6 strings

24 DON'T EXPLAIN (Billie Holiday – *m*; Arthur Herzog Jr. – *w*; 1945)
W 73006-A (Decca 23565), 14th August 1945 3:21

Bill Stegmeyer (as) & his Orchestra: Chris Griffin, Joe Guy (tp) Hank Ross, Bernie Kaufman, Armand Camgross (ts) Joe Springer (p) Tiny Grimes (g) John Simmons (b) Big Sid Catlett (d) 4 strings

25 GOOD MORNING, HEARTACHE (Irene Higginbotham – *m*; Ervin Drake & Dan Fisher – *w*; 1946)
W 73300-A (Decca 23676), 22nd January 1946 3:06

Billie Holiday & her Orchestra: Frank Newton (tp) Tab Smith (as,ss) Kenneth Hollon, Stanley Payne (ts) Sonny White (p) Jimmy McLin (g) Johnny Williams (b) Eddie Dougherty (d)

26 STRANGE FRUIT (Abel Meeropol "Lewis Allan"; 1937) – *No.16 hit; selected for NARAS Hall of Fame*
WP 24403-B (Commodore 526), 20th April 1939 3:07

Disc Two total timing **78:58**

Key to abbreviations: (arr) arranger (as) alto saxophone (b) double-bass (bar) baritone saxophone (cl) clarinet (d) drums (g) guitar (m) music, i.e. composer (p) piano (ss) soprano saxophone (tb) trombone (tp) trumpet (ts) tenor saxophone (w) words, i.e. lyricist

Compiled by Ray Crick
Final restoration and remastering by Alan Bunting

24 I'LL NEVER BE THE SAME (Little Buttercup) (Matty Malneck & Frank Signorelli – *m*; Gus Kahn – *w*; 1932)
B 21219-2 (Brunswick 7926), 1st June 1937 3:03

Billie Holiday & her Orchestra: Buck Clayton (tp) Edmund Hall (cl) Lester Young (ts) James Sherman (p) Freddie Green (g) Walter Page (b) Jo Jones (d)

25 A SAILBOAT IN THE MOONLIGHT (Carmen Lombardo – *m*; John Jacob Loeb – *w*; 1937) – *No.10 hit*
21250-1 (Vocalion 3605), 15th June 1937 2:51

Disc One total timing **77:10**

DISC TWO

Count Basie (p) & his Orchestra: Ed Lewis, Bobby Moore, Buck Clayton (tp) Dan Minor, George Hunt (tb) Earl Warren, Jack Washington (as) Lester Young, Herschel Evans (ts) Freddie Green (g) Walter Page (b) Jo Jones (d)

1 SWING, BROTHER, SWING (Walter Bishop & Lewis Raymond – *m*; Clarence Williams – *w*; 1936)
'live' (Bravo BR 374), Savoy Ballroom, 30th June 1937 1:48

2 THEY CAN'T TAKE THAT AWAY FROM ME (George Gershwin – *m*; Ira Gershwin - *w*; *Shall We Dance?*, 1937 film) – *(N.B. A studio version was a No.12 hit. Billie Holiday made no recordings with Count Basie)*
'live' (Bravo BR 374), Savoy Ballroom, 30th June 1937 3:20

Teddy Wilson (p) & his Orchestra: Buck Clayton (tp) Prince Robinson (cl) Vido Musso (ts) Allan Reuss (g) Walter Page (b) Cozy Cole ("Swing Roo") (d)

3 NICE WORK IF YOU CAN GET IT (George Gershwin – *m*; Ira Gershwin – *w*; *Damsel In Distress*, 1937 film) – *No.20 hit*
B 21982-1 (Brunswick 8015), 1st November 1937 3:07

4 MY MAN (Mon homme) (Maurice Yvain – *m*; Channing Pollack – *Eng w*; *Ziegfeld Follies Of 1921*, show) – *No.14 hit*
B 21984-1 (Brunswick 8008), 1st November 1937 3:01

Billie Holiday & her Orchestra: Buck Clayton (tp) Benny Morton (tb) Lester Young (ts) Teddy Wilson (p) Freddie Green (g) Walter Page (b) Jo Jones (d)

5 BACK IN YOUR OWN BACK YARD (Dave Dreyer, Al Jolson & Billy Rose; 1927)
22831-1 (Vocalion 4029), 12th January 1938 2:39

Billie Holiday & her Orchestra: Bernard Anderson – 6, Charlie Shavers – 7 (tp) Buster Bailey (cl) Babe Russin – 6, Ben Webster – 7 (ts) Claude Thornhill (p) John Kirby (b) Cozy Cole (d)

6 YOU GO TO MY HEAD (J. Fred Coots – *m*; Haven Gillespie – *w*; 1938) – *No.20 hit*
22921-1 (Vocalion 4126), 11th May 1938 2:51

7 I'M GONNA LOCK MY HEART (Terry Shand & Jimmy Eaton; 1938) – *No.2 hit*
23154-1 (Vocalion 4238), 23rd June 1938 2:07

Billie Holiday & her Orchestra: Buck Clayton (tp) Dicky Wells (tb) Lester Young (ts) Margaret "Queenie" Johnson (p) Freddie Green (g) Walter Page (b) Jo Jones (d)

8 I CAN'T GET STARTED (Vernon Duke – *m*; Ira Gershwin – *w*: *Ziegfeld Follies Of 1936*, show)
23468-1 (Vocalion 4457), 15th September 1938 2:46

Billie Holiday & her Orchestra: Hot Lips Page (tp) Tab Smith (as,ss) Kenneth Hollon, Stanley Payne (ts) Kenny Kersey (p) Jimmy McLin (g) Johnny Williams (b) Eddie Dougherty (d)

9 LONG GONE BLUES (Billie Holiday; 1939)
W 24249-1 (Columbia 37586), 21st March 1939 3:01

Billie Holiday & her Orchestra: Frank Newton – 10, Charlie Shavers – 11,12 (tp) Tab Smith (as,ss) Kenneth Hollon, Stanley Payne (ts) Sonny White (p) Jimmy McLin – 10, Bernard Addison – 11,12 (g) Johnny Williams (b) Eddie Dougherty (d)

10 FINE AND MELLOW (Billie Holiday; 1939)
WP 24405-A (Commodore 526), 20th April 1939 3:13

11 SOME OTHER SPRING (Irene Kitchings – *m*; Arthur Herzog Jr. – *w*; 1939)
W 24877-A (Vocalion 5021), 5th July 1939 2:59

12 THEM THERE EYES (Maceo Pinkard & Doris Tauber – *m*; William Tracey – *w*; 1930)
W 24879-A (Vocalion 5021), 5th July 1939 2:48

Billie Holiday & her Orchestra: Buck Clayton, Harry "Sweets" Edison (tp) Earl Warren, Jack Washington (as) Lester Young (ts) Joe Sullivan (p) Freddie Green (g) Walter Page (b) Jo Jones (d)

13 NIGHT AND DAY (Cole Porter; *The Gay Divorce*, 1932 show)
W 26341-A (Vocalion 5377), 13th December 1939 2:58

14 THE MAN I LOVE (George Gershwin – *m*; Ira Gershwin – *w*; 1924, used in 1927 show *Strike Up The Band)*
W 26342-A (Vocalion 5377), 13th December 1939 3:04

Billie Holiday & her Orchestra: Roy Eldridge (tp) Jimmy Powell, Carl Frye (as) Kermit Scott (ts) Sonny White (p) Larry Lucie (g) Johnny Williams (b) Doc West (d)

15 BODY AND SOUL (Johnny Green – *m*; Frank Eyton, Edward Heyman & Robert Sour – *w; Three's A Crowd*, 1930 show)
W 26573-A (Vocalion 5481), 29th February 1940 2:58

Eddie Heywood (p) & his Orchestra: Shad Collins (tp) Eddie Barefield, Leslie Johnakins (as) Lester Young (ts) John Collins (g) Ted Sturgis (b) Kenny Clarke (d)

16 ALL OF ME (Seymour Simons & Gerald Marks; *Careless Lady*, 1932 film)
29990-1 (OKeh 6214), 21st March 1941 3:00

Eddie Heywood (p) & his Orchestra: Roy Eldridge (tp) Jimmy Powell, Lester Boone (as) Ernie Powell (ts) Paul Chapman (g) Grachan Moncur (b) Herbert Cowans (d)

17 GOD BLESS THE CHILD (Billie Holiday – *m*; Arthur Herzog Jr, – *w;* 1941) – *No.25 hit – selected for NARAS Hall of Fame*
30458-1 (OKeh 6270), 9th May 1941 2:54

Teddy Wilson (p) & his Orchestra: Emmett Berry (tp) Jimmy Hamilton (cl,ts) Hymie Schertzer (as) Babe Russin (ts) Al Casey (g) Johnny Williams (b) J.C. Heard (d)

18 I COVER THE WATERFRONT (Johnny Green – *m*; Edward Heyman – *w*; 1933)
31003-1 (Columbia 37493), 7th August 1941 2:56

The Esquire All-Stars Jam Band: Roy Eldridge (tp) Barney Bigard (cl) Art Tatum (p) Al Casey (g) Oscar Pettiford (b) Big Sid Catlett (d)

19 BILLIE'S BLUES (I Love My Man) (Billie Holiday; 1936)
VP 670 (V-Disc 248), 'live' – Metropolitan Opera House, 18th January 1944 4:12

Eddie Heywood (p) & his Trio: John Simmons (b) Sidney Catlett (d)

20 HE'S FUNNY THAT WAY (Neil Moret – *m*; Richard Whiting – *w*; 1928)
A 4754-2 (Commodore 569), 8th April 1944 3:13

21 LOVER, COME BACK TO ME (Sigmund Romberg – *m*; Lawrence Schwab, Frank Mandel & Oscar Hammerstein II – *w; The New Moon*, 1928 show)
A 4755-2 (Commodore 559), 8th April 1944 3:12

RETROSPECTIVE

BILLIE HOLIDAY

BILLIE'S BLUES

Lady Day's 51 finest 1935-1946

...with Teddy Wilson, Lester Young, Count Basie, Johnny Hodges, Cootie Williams, Benny Goodman ...

2 CDs

1935-1946

RETROSPECTIVE

Total playing time: 2 hours 36 mins.

DISC ONE

1 I WISHED ON THE MOON
2 WHAT A LITTLE MOONLIGHT CAN DO
3 IF YOU WERE MINE
4 THESE FOOLISH THINGS
5 I CRIED FOR YOU
6 DID I REMEMBER?
7 NO REGRETS
8 SUMMERTIME
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21 I'LL GET BY
22 MEAN TO ME
23 EASY LIVING
24 I'LL NEVER BE THE SAME
25 A SAILBOAT IN THE MOONLIGHT

DISC TWO

1 SWING, BROTHER, SWING
2 THEY CAN'T TAKE THAT AWAY FROM ME
3 NICE WORK IF YOU CAN GET IT
4 MY MAN
5 BACK IN YOUR OWN BACK YARD
6 YOU GO TO MY HEAD
7 I'M GONNA LOCK MY HEART
8 I CAN'T GET STARTED
9 LONG GONE BLUES
10 FINE AND MELLOW
11 SOME OTHER SPRING
12 THEM THERE EYES
13 NIGHT AND DAY
14 THE MAN I LOVE
15 BODY AND SOUL
16 ALL OF ME
17 GOD BLESS THE CHILD
18 I COVER THE WATERFRONT
19 BILLIE'S BLUES (I Love My Man)
20 HE'S FUNNY THAT WAY
21 LOVER, COME BACK TO ME
22 LOVER MAN
23 THAT OLD DEVIL CALLED LOVE
24 DON'T EXPLAIN
25 GOOD MORNING, HEARTACHE
26 STRANGE FRUIT

BILLIE HOLIDAY – BILLIE'S BLUES

RTS 4142

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