

## ACKNOWLEDGEMENTS:

*The Frederic W. Ziv Collection of  
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*"The human voice is a mysterious thing. Each one carries it's own unique vibration that communicates on levels that go deep within the soul. When I hear Margaret sing, I feel such a connection from the depth of her being, a sound that made her beloved by millions and particularly appreciated by the song-writers who knew that when she sang a song of theirs, it would honor what they wrote yet would add a gravitas to their creations that even they didn't know was present. For her it was simple, natural and seemingly effortless. Margaret loved to sing and it showed. She was no shrinking violet, thank goodness, and she loved the craft of great songwriting. She introduced me to many songs, all kinds of songs that she wanted to share, but no one sang 'em the way she did, for what she did simply can't be taught. The innate understanding, the gamut of emotions, the freshness and the humanity of it all: that was Margaret. She was a great lady and her legacy is secure, and thanks to recordings such as these, new generations will be captivated by her art. Oh how I wish she were still here, but the consolation of hearing her voice is comforting, and it will be heard by many people, for a very long time. Bless you Margaret!"*

~~~ Michael Feinstein

Sepia

# Dream

## THE LOST RECORDINGS

# MARGARET WHITING

2CD SET





When Margaret Whiting passed away in January 2011, Debbi Bush Whiting was faced with the enviable or unenviable (depending on who you talked to) task of cataloging her mother's archives. Preserving her own history had been of little interest to Margaret, who was far more focused on the next gig, the next Johnny Mercer Foundation meeting, the next singer to mentor. Looking ahead and moving forward, that's what interested Margaret – not how many songs she had recorded, let alone where you might find them.

As Debbi delved deeper and deeper into her mother's files, it seemed odd to her that a woman who had worked continuously in the 40s and the 50s – collecting 12 gold records and scoring 45 songs in the "Top 100" – did not have more recordings credited in her published discographies.

By this time, I was part of Debbi's team at My Ideal Music, the company she created to manage both her mother's and her father's (Lou Busch, aka Joe "Fingers" Carr) music, as well as that of her grandfather, composer Richard A. Whiting.

Margaret Whiting had hosted her own radio show, been the "girl singer" on a number of others, and had been a frequent, popular guest star on countless major

CD #1

1. Honey (*Seymour Simons – Haren Gillespie – Richard Whiting*)
2. Skylark (*Johnny Mercer – Hoagy Carmichael*)
3. Taking A Chance On Love (*John Latouche – Ted Fetter – Vernon Duke*)
4. Confessin' (*Al J. Neiburg – Doc Daugherty – Ellis Reynolds*)
5. I'm Gettin' Sentimental Over You (*Ned Washington – George Bassman*)
6. It's Got To Be Love (*Lorenz Hart - Richard Rodgers*)
7. The Man I Love (*Ira Gershwin – George Gershwin*)
8. You'd Be So Nice To Come Home To (*Cole Porter*)
9. Soon (*Ira Gershwin – George Gershwin*)
10. Easy to Love (*Cole Porter*)
11. Maybe (*Ira Gershwin – George Gershwin*)
12. S'posin (*Andy Razaf – Paul Denniker*)
13. Put That Kiss Back Where You Found It (*Carl Sigman – Peter De Rose*)
14. And The Angels Sing (*Johnny Mercer – Ziggy Elman*)
15. You Made Me Love You (*Joe McCarthy – James V. Monaco*)
16. Embraceable You (*Ira Gershwin – George Gershwin*)
17. More Than You Know (*Billy Rose – Edward Eliscu – Vincent Youmans*)
18. Heart & Soul (*Frank Loesser - Hoagy Carmichael*)
19. Exactly Like You (*Dorothy Fields – Jimmy McHugh*)
20. Now It Can Be Told (*Irring Berlin*)
21. These Foolish Things (*Holt Marvell – Jack Strachey – Harry Link*)
22. The Very Thought of You (*Ray Noble*)
23. I've Got You Under My Skin (*Cole Porter*)
24. Two Sleepy People (*Frank Loesser – Hoagy Carmichael*)
25. It Had To Be You (*Gus Kahn – Isham Jones*)
26. Where Am I (*Al Dubin – Harry Warren*)
27. Don't Blame Me (*Dorothy Fields – Jimmy McHugh*)
28. What's The Use of Wond'rin' (*Oscar Hammerstein II – Richard Rodgers*)
29. Through A Thousand Dreams (*Leo Robin – Arthur Schwartz*)
30. Surprise Party (*Johnny Burke – Harold Spina*)

CD#2

1. I Let A Song Go Out Of My Heart (*Irring Mills – Henry Nemo – John Redmond – Duke Ellington*)
2. Georgia On My Mind (*Stuart Gorrell – Hoagy Carmichael*)
3. I'll Be Around (*Alec Wilder*)
4. Stormy Weather (*Ted Koehler - Harold Arlen*)
5. It's Easy To Remember (*Lorenz Hart - Richard Rodgers*)
6. Little White Lies (*Walter Donaldson*)
7. How Come You Do Me Like You Do (*Gene Austin – Roy Bergere*)
8. Serenade in Blue (*Mack Gordon – Harry Warren*)
9. I'll Be Seeing You (*Irring Kahal – Sammy Fain*)
10. Music, Maestro, Please! (*Herb Magidson – Allie Wrubel*)
11. Lover Come Back To Me (*Oscar Hammerstein – Sigmund Romberg*)
12. I Got It Bad and That Ain't Good (*Paul Francis Webster – Duke Ellington*)
13. Some of These Days (*Shelton Brooks*)
14. Can't We Be Friends? (*Paul James – Kay Swift*)
15. It's Funny to Everyone But Me (*Dave Franklin – Isham Jones*)
16. Laughing On The Outside (*Ben Raleigh - Bernie Wayne*)
17. It's The Talk Of The Town (*Marty Symes – Al J. Neiburg – Jerry Livingston*)
18. Memories of You (*Andy Razaf – Eubie Blake*)
19. If I Love Again (*J.P. Murray - Ben Oakland*)
20. I Ain't Got Nobody (*Roger Graham – Spencer Williams*)
21. There'll Be Some Changes Made (*Billy Higgins – W. Benton Overstreet*)
22. Changing My Tune (*Ira Gershwin – George Gershwin*)
23. It's Anybody's Spring (*Johnny Burke – James Van Heusen*)
24. September Song (*Maxwell Anderson – Kurt Weill*)
25. There's A Small Hotel (*Lorenz Hart - Richard Rodgers*)
26. Isn't It Romantic (*Lorenz Hart - Richard Rodgers*)
27. Dream (*Johnny Mercer*)





it a 2-CD set!" Thus began production of DREAM: THE LOST RECORDINGS.

Along with Margaret's number one fans – Roy Bishop and Harold Jacobs – Debbi and I set about on the herculean task of paring the list down to the 57 songs in this collection. We focused on selecting songs that she had not previously recorded, because we felt fans should have the opportunity to hear Margaret's take on these wonderful standards.

Cole Porter's I'VE GOT YOU UNDER MY SKIN with its scintillating melody, arranged here with a latin-rhythm, is sung to perfection by Margaret and shows her extensive range as she navigates the low and high notes with ease. NOW IT CAN BE TOLD, an Irving Berlin ballad written in a minor

key, is a difficult song that shows how beautifully and effortlessly Margaret sang to primarily piano accompaniment. Her interpretive skills are displayed in full force on IT'S THE TALK OF THE TOWN, a song about love found and lost. She includes the verse, which sets you up for the heartbreak that follows. It's a real winner as are the other 54 songs in the collection.

We believe these LOST RECORDINGS fill a significant gap in Margaret's catalogue and show why she was often described as "the Godmother of the Great American Songbook." Captured in the early days of what would blossom into a lengthy and storied career, these tracks not only further secure Margaret Whiting's place among the finest interpreters of American popular song, but they also serve to influence and inspire future generations by giving them something to which they can aspire.

Recorded 70 years ago and not heard since their original broadcast, we think you will agree this collection is a DREAM come true.

*Kathy Brown (with special thanks to Ron Standridge)  
August, 2016*



network radio programs. Believing that somewhere in someone's collection there had to be recordings Margaret had done specifically for radio, the hunt began in earnest to locate some of Margaret's LOST RECORDINGS.

In 1946 alone, Margaret could be heard weekly on three different radio shows: THE PHILIP MORRIS FOLLIES; THE CONTINENTAL CELEBRITY CLUB, and THE BARRY WOOD SHOW. While the first two shows were broadcast live (on NBC and CBS, respectively), THE BARRY WOOD SHOW was a syndicated transcription show produced by the Frederic W. Ziv Company based in Cincinnati, OH. Finding copies of those shows was my new mission.

Through the Internet, I was able to locate the radio holdings of the Frederic Ziv Estate housed at the Media Heritage Museum in West Chester, OH. I reached out to administrator Mike Martini who revealed that in the dark corners of the museum storage were a number of boxes containing files of scripts, financial records, marketing materials, and lucky for Margaret's fans, more than 100 complete BARRY WOOD SHOWS on pristine transcription discs. I couldn't make plans to visit the museum fast enough.

Known as the "king of syndication," Ziv signed Margaret in large part due to the success of her 1945 recording of IT MIGHT AS WELL BE SPRING on Capitol Records. Having recorded 15 songs for Capitol to this point – and having charted hits with THAT OLD BLACK MAGIC, MY IDEAL and MOONLIGHT IN VERMONT – it was IT MIGHT AS WELL BE SPRING and its 11 weeks on the charts that skyrocketed her to fame.

Exploring the scripts, studio log sheets, and disc inventory of the 182 shows, I would come across a song I just had to hear, and Mike obliged. He placed the first of the 16" vinyls on the turntable, and there was a 21-year-old Margaret Whiting singing Johnny

Mercer's DREAM. . . a song she would take all the way to Broadway some 50 years later, but one she had never recorded for commercial release. I phoned Debbi to let her listen over the phone to her mother's perfect pitch, purity of tone, and impeccable phrasing on a song that meant so much to Margaret. Another Mercer composition, SKYLARK, showed up on the list, and I couldn't wait to hear the longing in that voice I just knew would be there. . . so, another call to Debbi. Back to the files, and there was HONEY, a sweet love song written by her father, Richard Whiting. Again, a call to Debbi to listen to her mother singing her grandfather's song.

As I continued studying the scripts I discovered names of composers who had been dear friends of her father like Harry Warren, Ira & George Gershwin, Gus Kahn, Leo Robin, Jerome Kern and Oscar Hammerstein, as well as Margaret's own composer



friends like Jimmy Van Heusen, Frank Loesser, Jimmy McHugh and others. Duke Ellington's name appeared twice in the composer list. I knew we had none of his songs listed in her discography, and I couldn't wait to hear Margaret singing one of his compositions.

THE BARRY WOOD SHOW had been a huge hit for Ziv due in large part to the talent he'd assembled. In addition to baritone singer/host Barry Wood, he had also enlisted Hank Sylvern (known as "the busiest musician on the air") to do arrangements and conduct an orchestra featuring a full string section along with a trio known as "The Melody Maids" to provide background vocals and harmonies.

When Margaret signed her contract to begin recording the show in New York on January 21, of 1946, she ranked as one of the most popular vocalists of the day. Her contract stipulated

that for two years from the date of the last recording (which was July 1, 1947) Margaret was not permitted to record any other library transcriptions, though she was allowed to continue doing live radio and transcriptions for specific sponsors. This contract stipulation most likely accounts for the lack of additional transcription recordings by Margaret during this period.

Once convinced the quality of the recordings was release worthy, all that remained was to figure out how. The Media Heritage Museum graciously allowed me to transport the heavy, irreplaceable and priceless recordings to Los Angeles for transfer using the equipment of Whiting family friend Robert Bader. Fearful of checking them, I carried the 50-plus pound box as my carry on from the East Coast and back again.

Debbi and I were like kids in a candy store as each record played and we were able to hear the incomparable, ethereal and timeless voice of her mother singing songs the way her father had taught her – the way the composers had written them. Song after song, her approach with reverence and respect was in full evidence. . . no improper vocal gymnastics, no breathless histrionics, no self-indulgent vocal acrobatics. . . just pure, simple singing in her mellifluous style.

We left Los Angeles with about 120 potential new tracks, two-thirds of which were songs Margaret had never recorded commercially. A quick email to Richard Tay of SEPIA RECORDS to inquire about his potential interest in doing something with the recordings resulted just as quickly with his reply: "I love Margaret, so yes. Let's make

