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In August, 1941, Benny Goodman was playing at the Panther Room at the Hotel Sherman in Chicago when Helen Forrest, his star singer since 1939, handed in her notice. That left the King of Swing without a vocalist, but he and his future wife Alice happened to catch a then-unknown singer named Peggy Lee (who had only recently been christened with that professional name, having been born Norma Egstrom) working with a trio in The Buttery, a nightclub in the Ambassador Hotel, where he was staying. "I thought she had a terrific quality then," Goodman later remembered. By the middle of that month, Lee had been hired by BG and began making big band history when she did her first session with the Goodmanites in Chicago on August 15th. These incubatory recordings offer proof positive that Lee's mature sound, natural as it was, did not arrive on the music world fully formed, that she had to work to find a voice of her own. Before she could transform herself into one of the major mavericks of popular music and jazz, Lee had to pass through a period in which, while she never did sound exactly like everyone else, she was at least a more conventional "girl singer" in the classic dance band tradition.

Although Lee was only 22 at this time, her climb to the top of the band business hadn't exactly happened overnight. Lee had grown up enchanted by jazz and dance bands on the radio, and by the age of 17, she was on her own, trying to make it in the music industry (she would eventually have multiple careers in that field, both as vocalist and composer). She was already a veteran of many territorial bands and radio stations in her native North Dakota, and had ventured as far afield as Los Angeles in search of a career.

Returning to the midwest in need of an operation, Lee ultimately started working at the Ambassador while rooming with Jane Larabee, future wife of writer, producer and lifetime friend Leonard Feather.

Even when she joined the Goodman gang, Lee didn't exactly have it made. Here was a band that was, perhaps, not always singer-friendly, musically that is. For starters, like all BG bands, the primary mission was always to swing, swing, swing. Its rhythmic momentum was unrelenting, and it never gave dancers a dull moment. Even on ballads like "Ev'rything I Love" the beat is steady throughout, while the menacing brass behind Goodman's own solo sounds like it wants to mutiny and turn the whole shebang into a flag-waver at any second. But without ever sacrificing the almighty beat, the Goodman aggregate of the early '40s bowed to other gods as well. In these years, Goodman harbored what historians have since labeled "progressive" tendencies. In his small bands, the leader extensively featured guitarist Charlie Christian, the original patron saint of bebop. And with the big band, Goodman encouraged writers like Eddie Sauter and Mel Powell, whose work presaged such modernist orchestras as Dizzy Gillespie and Stan Kenton.

From the very beginning, Lee worked at bringing her own personality to the band, and eventually a distinct "Peggy Lee" style would emerge. On Lee's first session, she took the bull by the horns by tackling a tune—"Elmer's Tune," in fact—that was already identified with two other bands, Dick Jurgens (who introduced it as an instrumental in April) and Glenn Miller (who recorded the hit vocal version a few days earlier). As engineer Bill Savory later related to Goodman biographer Russ Firestone, Lee was understandably

nervous at this, her first record date. Even Goodman admitted, "Unfortunately, when she came with the band she was so scared for about three or four months I don't think she got half the songs out of her mouth." It didn't help that, as the band adjusted to the presence of the new girl singer, she had to sing the arrangements written in her predecessor's (Helen Forrest's) keys. "I was trying to sing in her key, but I had a psychosomatic cold from being terrified to be with Benny Goodman," Lee later added. "I completely froze." When the band first played movie theatres, which, along with ballrooms, were its standard bread and butter gig in those days, Lee said, "I was afraid one of those nights someone was going to grab my ankles and pull me off the stage."

Goodman's patience was rewarded: on the issued take of "Elmer's Tune," Lee sounds completely convincing when she espouses the necessity of putting "a kick in a chicken." Very early on, Lee found precisely the right shade of blue to blend in beautifully with the band on "That's The Way It Goes," a melancholy lullaby despite its vaguely upbeat lyric. (Which signifies the start of Lee's long relationship with composer Alec Wilder, who later credited her with making a standard of his "While We're Young"). Conversely, in the hit "Somebody Else Is Taking My Place," Lee sounds paradoxically upbeat as the lyric describes a contrastingly grim romantic scenario—Lee and the ensemble are nothing less than merry even as she chants "My heart is aching/It soon will be breaking." Lee is most in sync with the band on the uptempo numbers; witness the coy, flirtatious way she unexpectedly swoops upward on various utterances of the title phrase on "Let's Do It," her bobbing over the ground beat on "Somebody Else Is Taking My Place."

Within a few months, Lee was fitting in with the band so well that they began to wonder

how they ever got along without her. "It was like boot camp," she once reminisced, "tremendously tough to endure. But if you come through it, you'll be in shape for anything that comes along. I was being paid \$75 a week and out of that I had to pay for my gowns, hotels and meals. I washed my hair, I handled my own wardrobe; once I remember ironing my gown in an auditorium light booth. It was always catch-as-catch-can for hotel rooms, trying to find the cheapest, cleanest room available. It was hard, but I learned the underpinnings of how to put a show together. I feel sorry for artists today who have a big hit and can't present a show properly."

An honor for Lee was being invited to participate of a Goodman small group session, something he did not extend to many of his vocalists. "Where Or When" and "The Way You Look Tonight" (the latter from a follow-up date three months later) are Lee's standouts, vocally, of the small group items. She dominates these sides almost from start to finish with slow, balladic timing as well as celeste backing (played by Mel Powell, who also takes a Basie-like interlude on "On The Sunny Side Of The Street") that suggests the smoke and pixie dust sound of her mature years.

"Blues In The Night" offers a hint of Lee's impending blues sound (although "I See A Million People," written by "race" artist Una Mae Carlisle, is bereft of blue feeling—instead the high point is the marvelous back and forth between Powell and Goodman). Then too, Lee's performance of "That Did It, Marie," a typical swing-era concoction of riffs and jive, prompted no less than Count Basie himself to inquire, in sincere (though today politically incorrect) terms, "Are you sure you don't have a little spade in you, Peggy?" But with "Why Don't You Do Right," Lee establishes herself as one

of the most credible blues singers working in any band at that time, white or otherwise, not far behind Count Basie's Jimmy Rushing and Helen Humes.

"Why Don't You Do Right" began life in 1936 as "The Weed Smoker's Dream," by the remarkable and underappreciated band known as the Harlem Hamfats. The Hamfats' original disc (on Decca's "race" series) was subtitled, "Why Don't You Do Now," and within a few years composer Joe McCoy had "refined" "The Weed Smoker's Dream" into "Why Don't You Do Right," recorded by blues diva Lil Green.

"I was and am a fan of Lil Green, a great old blues singer," Lee said in a 1984 interview with George Christy, "and Lil recorded it. I used to play that record over and over in my dressing room, which was next door to Benny's. Finally he said, 'You obviously like that song.' I said, 'Oh, I love it.' He said, 'Would you like me to have an arrangement made of it?' I said, 'I'd love that,' and he did." While Lee employs blues inflections that are not necessarily part of the Scandanavian-American experience, it's unfair to accuse her of simply "covering" Lil Green. For starters, Lee and Goodman take the tune about four times as fast than either the Hamfats or Green. Lee uses an Afro-American influenced style equally informed by such giants as Billie Holiday and Ethel Waters. (Coincidentally, Goodman and Lee performed "Do Right" in Stage Door Canteen, a 1943 war-oriented musical also featuring Miss Waters.)

Lee has also been accused of aping Billie Holiday on "Do Right." In at least one interview (*Los Angeles* magazine, July 1983) she admitted: "After hours you could hear Billie Holiday sing at Café Society and yes, that is the singer I would say I have most wanted to

emulate. But Billie is Billie." But far more often Lee has said, "People used to say I copied Billie Holiday, but, of course, I didn't. If you hear the two voices together, then you see that isn't true." While acknowledging Holiday as an influence, Lee's most cited favorite was, along with Lil Green, the underrated Maxine Sullivan. The impact of Sullivan's soft tone and gentle, lilting swing is hard to miss in Lee's work. It's also worth noting that the many postmodern chantootsies who copy Lee, from Toni Tennille to Madonna, have mimicked Miss Lee much more slavishly than Lee ever borrowed from her own inspirations.

By any measure, "Why Don't You Do Right" was a milestone. At the time, "Somebody Else Is Taking My Place" was the bigger hit, making it to number one on the *Billboard* chart (as documented in Joel Whitburn's *Pop Memories*) while "Do Right" never got higher than four. Yet "Do Right" was by far the better-remembered song, not least because it helped define a whole career path for its young singer—one of many that she would follow over the next 50 years. It would be the last issued side by the Goodman-Lee combination, followed only by another war-oriented item, "Let's Say A Prayer" (released here for the first time). That came from Goodman's very last recording session before the dreaded AFM ban, which began immediately after July 31, 1942, and continued (for Columbia Records at least) until the end of 1944. Yet Lee's tenure with the band lasted another eight months—including the filming of the two movies (*The Powers Girl* and *Stage Door Canteen*) and the epochal engagement with Sinatra in December and January.

In March 1943, Lee left the band with any number of things she didn't have when she joined two and a half seasons earlier: a national reputation, a hit record, and a

husband—Goodman's former guitarist Dave Barbour. Unlike Sinatra, Lee did not leave the band that spawned her to go out on her own as a single, rather, when she left the band that spring, her intention was to quit the footlights altogether and become Mrs. Barbour, fulltime housewife. It's to Mr. Barbour's credit that he refused to let his wife's singing and composing talent lay dormant for too long. "I fell in love with David Barbour," she recalled, "But 'Why Don't You Do Right' was such a giant hit that I kept getting offers and kept turning them down. And at that time it was a lot of money. But it really didn't matter to me at all. I was very happy. All I wanted was to have a family and cling to the children. Well, they kept talking to me and finally David joined them and said 'You really have too much talent to stay at home and someday you might regret it.'"

This was far from the end of the Goodman-Lee association, but when they met hereafter, it was no longer as band leader and band singer, but as equals: Lee guesting on Goodman's radio show in 1946, Goodman appearing on Lee's in 1951, doing TV specials in 1951 and 1959 (BG's classic *Swing Into Spring* show) and three reunion tracks from 1947 for Capitol Records — "The Freedom Train," "Keep Me In Mind," and "For Every Man There's A Woman."

The 35 or so sides Lee and Goodman cut together amount to a great beginning for a remarkable career—not to mention invaluable documents of a major band at its apogee. In retrospect, this is the sound of Norma Egstrom, just as she was becoming Peggy Lee.

WILL FRIEDWALD is the author of *Sinatra! The Song is You* (Scribner's) and the co-author of *Tony Bennett: The Good Life* (Pocket Books).



Disc One

1. ELMER'S TUNE

(2:51) E. Albrecht/S. Gallop/D. Jurgens

mx. CCO 3950-2, Recorded August 15, 1941

Benny Goodman, clarinet; Billy Butterfield, Cootie Williams, Jimmy Maxwell, Al Davis, trumpet; Lou McGarity, Cutty Cutshall, trombone; Skippy Martin, Clint Neagley, alto sax; Vido Musso, George Berg, tenor sax; Charles Gentry, baritone sax; Mel Powell, piano/arranger; Tom Morgan, guitar; John Simmons, bass; Sid Catlett, drums.
Originally released 1941 Sony Music Entertainment Inc.

2. I SEE A MILLION PEOPLE (BUT ALL I CAN SEE IS YOU)

(2:42) R. Sour/U.M. Carlisle

mx. CCO 3982-1, Recorded August 20, 1941

Same personnel as Disc 1, Track 1.

Originally released 1941 Sony Music Entertainment Inc.

3. THAT'S THE WAY IT GOES

(3:09) S. Robin/A. Wilder Arr.: Eddie Sauter

mx. CO 31366-2, Recorded September 25, 1941

Benny Goodman, clarinet; Billy Butterfield, Cootie Williams, Jimmy Maxwell, Al Davis, trumpet; Lou McGarity, Cutty Cutshall, trombone; Skippy Martin, Clint Neagley, alto sax; Vido Musso, George Berg, tenor sax; Charles Gentry, baritone sax; Mel Powell, piano/arranger; Tom Morgan, guitar; Morty Stuhlmaker, bass.
Originally released 1941 Sony Music Entertainment Inc.

4. I GOT IT BAD (AND THAT AIN'T GOOD)

(3:14) PF. Webster/D. Ellington From the L.A. revue *Jump For Joy* Arr.: Eddie Sauter
mx. CO 31391-1, Recorded October 2, 1941; Charted November 15, 1941; weeks: 1; peak: #25
Same personnel as Disc 1, Track 3 except add Sid Catlett, drums.
Originally released 1941 Sony Music Entertainment Inc.

5. MY OLD FLAME

(3:08) A. Johnston/S. Coslow From the Paramount film *Belle Of The Nineties*
mx. CO 31392-1, Recorded October 2, 1941; Same personnel as Disc 1, Track 4.
Originally released 1941 Sony Music Entertainment Inc.

6. HOW DEEP IS THE OCEAN

(3:04) I. Berlin mx. CO 31363-3, Recorded October 8, 1941
Benny Goodman, clarinet; Billy Butterfield, Cootie Williams, Jimmy Maxwell, Al Davis,
trumpet; Lou McGarity, Cutty Cutshall, trombone; Skippy Martin, Clint Neagley, alto sax;
Vido Musso, George Berg, tenor sax; Charles Gentry, baritone sax; Mel Powell,
piano/arranger; Tom Morgan, guitar; Sid Weiss, bass; Ralph Collier, drums.
Originally released 1941 Sony Music Entertainment Inc.

7. SHADY LADY BIRD

(2:45) H. Martin/R. Blane From the Broadway musical *Best Foot Forward*
mx. CO 31426-3, Recorded October 8, 1941
Same personnel as Disc 1, Track 6.
Originally released 1941 Sony Music Entertainment Inc.

8. LET'S DO IT (LET'S FALL IN LOVE)

(2:16) C. Porter From the Broadway musical *Paris* mx. CO 31367-4,
Recorded October 21, 1941; Same personnel as Disc 1, Track 4 except omit
Cootie Williams, trumpet; Julie Schwartz replaces Skippy Martin, alto sax; Sid Weiss
replaces Morty Stuhlmaker, bass; and Ralph Collier replaces Sid Catlett, drums.
Originally released 1941 Sony Music Entertainment Inc.

9. SOMEBODY ELSE IS TAKING MY PLACE

(3:09) D. Howard/B. Ellsworth/R. Morgan
mx. CO 31741-1, Recorded November 13, 1941
Charted March 7, 1942; weeks: 15; peak: #1 (3); Same personnel as Disc 1, Track 8.
Originally released 1942 Sony Music Entertainment Inc.

10. SOMEBODY NOBODY LOVES

(3:20) S. Miller
mx. CO 31742-1, Recorded November 13, 1941
Same personnel as Disc 1, Track 8.
Originally released 1942 Sony Music Entertainment Inc.

11. HOW LONG HAS THIS BEEN GOING ON?

(3:16) G. Gershwin/I. Gershwin From the Broadway musical *Rosalie*
mx. CO 31743-2, Recorded November 13, 1941
Same personnel as Disc 1, Track 8.
Originally released 1942 Sony Music Entertainment Inc.

12. THAT DID IT, MARIE

(2:29) I. Higginbotham/F. Meadows Arr.: Eddie Sauter
mx. CO 31744-1, Recorded November 13, 1941; Same personnel as Disc 1, Track 8.
Originally released 1941 Sony Music Entertainment Inc.

13. WINTER WEATHER

(3:00) T. Shapiro Duet with Art London mx. CO 31811-1, Recorded November 27, 1941
Charted January 10, 1942; weeks: 1; peak: #24
Benny Goodman, clarinet; Joe Ferrante, Jimmy Maxwell, Al Davis, trumpet; Lou McGarity,
Cutty Cutshall, trombone; Clint Neagley, Sol Kane, alto sax; Vido Musso, George Berg,
tenor sax; Chuck Gentry, baritone sax; Mel Powell, piano/arranger; Tom Morgan, guitar;
Sid Weiss, bass; Ralph Collier, drums.
Originally released 1941 Sony Music Entertainment Inc.

14. EV'RYTHING I LOVE

(3:05) C. Porter From the Broadway musical *Let's Face It*
mx. CO 31812-2, Recorded November 27, 1941; Same personnel as Disc 1, Track 13.
Originally released 1941 Sony Music Entertainment Inc.

15. NOT MINE

(3:18) J. Mercer/V. Schertzing From the Paramount film *The Fleet's In*
mx. CO 31944-1, Recorded December 10, 1941
Personnel same as Disc 1, Track 13 except Bernie Privin replaces Joe Ferrante, trumpet.
Originally released 1941 Sony Music Entertainment Inc.

16. NOT A CARE IN THE WORLD

(3:22) J. Latouche/V. Duke From the Broadway musical *Banjo Eyes* Arr.: Eddie Sauter
mx. CO 31945-1, Recorded December 10, 1941
Same personnel as Disc 1, Track 15.
Originally released 1941 Sony Music Entertainment Inc.

17. MY OLD FLAME*

(3:16) A. Johnston/S. Coslow From the Paramount film *Belle Of The Nineties*
mx. CCO 3981-1, Recorded August 20, 1941; Same personnel as Disc 1, Track 1.
Originally recorded 1941 Sony Music Entertainment Inc.

18. HOW DEEP IS THE OCEAN*

(3:20) I. Berlin
mx. CO 31363-1, Recorded September 25, 1941; Same personnel as Disc 1, Track 3.
Originally recorded 1941 Sony Music Entertainment Inc.

19. LET'S DO IT (LET'S FALL IN LOVE)

(2:01) C. Porter From the Broadway musical *Paris*
mx. CO 31367-2, Recorded September 25, 1941; Same personnel as Disc 1, Track 3.
Originally released 1941 Sony Music Entertainment Inc.

Disc Two

1. BLUES IN THE NIGHT

(3:15) (J. Mercer/H. Arlen) From the Warner Bros. film *Blues In The Night*

Scat: Lou McGarity mx. CO 320S1-1, Recorded December 24, 1941

Charted February 14, 1942; weeks: 1; peak: #20

Benny Goodman, clarinet; Lou McGarity, Cutty Cutshall, trombone; Mel Powell, piano/arranger; Tommy Morgan, guitar; Sid Weiss, bass; Ralph Collier, drums.
Originally released 1942 Sony Music Entertainment Inc.

2. WHERE OR WHEN

(3:21) R. Rodgers/L. Hart From the Broadway musical *Babes In Arms*

mx. CO 32052-1, Recorded December 24, 1941; Same personnel as Disc 2, Track 1.

Originally released 1942 Sony Music Entertainment Inc.

3. ON THE SUNNY SIDE OF THE STREET

(3:11) D. Fields/J. McHugh From the Broadway musical *International Revue*

mx. CO 32053-1, Recorded December 24, 1941

Personnel same as Disc 2, Track 1 except omit Cutty Cutshall, trombone

Originally released 1942 Sony Music Entertainment Inc.

4. THE LAMP OF MEMORY (INCERTIDUMBRE)**

(3:17) A. Stillman/G. Curiel mx. CO 32239-2, Recorded January 15, 1942

Benny Goodman, clarinet; Bernie Privin, Jimmy Maxwell, Al Davis, trumpet; Lou McGarity, Cutty Cutshall, trombone; Clint Neagley, Sol Kane, alto sax; Vido Musso, George Berg, tenor sax; Chuck Gentry, baritone sax; Mel Powell, piano/arranger; Tom Morgan, guitar; Sid Weiss, bass; Ralph Collier, drums.

Originally recorded 1942 Sony Music Entertainment Inc.

5. IF YOU BUILD A BETTER MOUSETRAP**

(3:02) J. Mercer/V. Schertzinger From the Paramount film *The Fleet's In*

Duet with Art London

mx. CO 32240-2, Recorded January 15, 1942

Same personnel as Disc 2, Track 4.

Originally recorded 1942 Sony Music Entertainment Inc.

6. WHEN THE ROSES BLOOM AGAIN*

(2:52) N. Burton/W. Kent mx. CO 32242-1, Recorded January 15, 1942

Same personnel as Disc 2, Track 4.

Originally released 1942 Sony Music Entertainment Inc.

7. MY LITTLE COUSIN

(3:17) H. Lewis/S. Braverman/C. Coben

mx. CO 32384-1, Recorded February 5, 1942

Charted April 11, 1942; weeks: 3; peak: #14

Personnel same as Disc 2, Track 4 except Art Ralston replaces Chuck Gentry, baritone sax.

Originally released 1942 Sony Music Entertainment Inc.

8. THE WAY YOU LOOK TONIGHT

(4:18) D. Fields/J. Kern From the RKO film *Swing Time*

mx. CO 32595-1, Recorded March 10, 1942; Charted June 27, 1942; weeks: 1; peak: #21

Personnel: Same as Disc 2, Track 1 except omit Cutty Cutshall, trombone

Originally released 1942 Sony Music Entertainment Inc.

9. I THREW A KISS IN THE OCEAN

(3:00) I. Berlin mx. CO 32601-1, Recorded March 12, 1942

Benny Goodman, clarinet; Bernie Privin, Jimmy Maxwell, John Napton, trumpet; Lou McGarity, Cutty Cutshall, trombone; Bud Shiffman, Sol Kane, alto sax; Vido Musso, George Berg, tenor sax; Art Ralston, baritone sax; Mel Powell, piano/arranger; Tommy Morgan, guitar; Sid Weiss, bass; Ralph Collier, drums.

Originally released 1942 Sony Music Entertainment Inc.

10. WE'LL MEET AGAIN

(3:17) R. Parker/H. Charles

mx. CO 32602-1, Recorded March 12, 1942; Charted May 23, 1942; weeks: 2; peak: #16

Same personnel as Disc 2, Track 9.

Originally released 1942 Sony Music Entertainment Inc.

11. FULL MOON (NOCHE DE LUNA)

(3:17) B. Russell/G. Curiel

mx. CO 32603-1, Recorded March 12, 1942; Charted June 13, 1942; weeks: 1; peak: #22

Same personnel as Disc 2, Track 9.

Originally released 1942 Sony Music Entertainment Inc.

12. THERE WON'T BE A SHORTAGE OF LOVE*

(2:40) C. Lombardo/J.J. Loeb mx. CO 32604-1, Recorded March 12, 1942

Same personnel as Disc 2, Track 9.

Originally recorded 1942 Sony Music Entertainment Inc.

13. YOU'RE EASY TO DANCE WITH*

(3:15) I. Berlin From the Paramount film *Holiday Inn*

mx. CO 32793-1, Recorded May 14, 1942; Personnel same as Disc 2, Track 9 except Alvin Stoller replaces Ralph Collier, drums and Charlie Castaldo replaces Cutty Cutshall, trombone. Originally recorded 1942 Sony Music Entertainment Inc.

14. ALL I NEED IS YOU

(3:22) P. DeRose/B. Davis/M. Parish

mx. CO 32794-1, Recorded May 14, 1942; Same personnel as Disc 2, Track 13.

Originally released 1942 Sony Music Entertainment Inc.

15. WHY DON'T YOU DO RIGHT

(3:12) J. McCoy

mx. CO 33048-1, Recorded July 27, 1942; Charted January 2, 1943; weeks: 19; peak: #4

Benny Goodman, clarinet; Tony Faso, Jimmy Maxwell, Lawrence Stearns, trumpet; Lou McGarity, Charlie Castaldo, trombone; Hymie Schertzer, Clint Neagley, alto sax; Jon Walton, Leonard "Zoot" Sims, tenor sax; Bob Poland, baritone sax; Mel Powell, piano/arranger; Dave Barbour, guitar; Cliff Hill, bass; Howard Davies, drums.

Originally released 1942 Sony Music Entertainment Inc.

16. LET'S SAY A PRAYER*

(3:10) C. Farrow

mx. CO 33069-1, Recorded July 30, 1942; Same personnel as Disc 2, Track 15.

Originally recorded 1942 Sony Music Entertainment Inc.

17. THE FREEDOM TRAIN

(3:10) I. Berlin

mx. 2247, Recorded September 12, 1947

Peggy Lee, Margaret Whiting, Johnny Mercer & The Pied Pipers; Benny Goodman, clarinet; with Paul Weston and His Orchestra.

Originally released 1947 courtesy of Capitol Records. Under license from EMI Music Special Markets.

18. KEEP ME IN MIND*

(2:50) A. Zing/B. Goodman

mx. 2721, Recorded December 2, 1947

Benny Goodman, clarinet; John Best, trumpet; Ed Kusby, trombone; Sinclair Lott,

French horn; Louis Kievan, viola; Paul McLarand, Jack Dumont, alto sax; Bumps Meyers,

tenor sax; Chuck Gentry, baritone sax; Red Norvo, vibes; Mel Powell, piano/arranger;

Al Hendrickson, guitar; Artie Shapiro, bass; Tommy Romersa, drums.

Originally released 1947 courtesy of Capitol Records. Under license from EMI Music Special Markets.

19. FOR EVERY MAN THERE'S A WOMAN

(2:46) H. Arlen/L. Robin

mx. 2723, Recorded December 2, 1947

Same personnel as Disc 2, Track 18.

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Disc 2, Tracks 17-19 courtesy of Capitol Records

* Previously unissued ** Previously unreleased alternate take



Peggy Lee recording
"Why Don't You Do Right"
at Columbia studios in
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website Loving-Lee · The Peggy Lee Page,

<http://www.geocities.com/~peggyfan/>

[index.html](http://www.geocities.com/~peggyfan/index.html))

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