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ROUTE 66

MONO RECORDING

Bobby Troup

The basic elements of Bobby Troup's vocal work are the intimate sincerity and an inherent amatorial quality.

The sincere approach is a warmly confiding delivery of songs, devoid of flourishes and exaggerations. His subtle, warm low-key, expressive timbre personalizes and put a unique stamp on his rendition of ballads and up-beat material.

The amatory quality is not hype but is simply his voice. This quality appeals to those mature and is completely different from the pubescent admirers of the Frank Sinatra phenomenon of the early 40's. This was remarked on by the late columnist Dorothy Kilgallen when she noted his club appearances attracted swarms of lovely young women night after night. His style is that of the boy next door, that is, if you happen to live at the Hotel Carlyle. These slightly bee-stung swollen tones of over-ripeness make each and every song uniquely his own.

Since the material in this gets only one run through, each song is like a glimpse of a perfect diamond. The interpretations of his and other composers' music and lyrics are deceptive in their understated simplicity. Besides his felicity as a singer, pianist, and composer, his talent is so multifaceted that he appears in movies and television, and acts as agent for other talent.

Robert William Troup was born in Harrison, Pennsylvania in 1918 and educated at the Wharton School of Finance and the University of Pennsylvania. There he collaborated in college shows and turned out the internationally hit song *Daddy*, made famous on records by Sammy Kaye. He worked for Tommy Dorsey as staff songwriter and arranger in 1941. From 1943 through 1946 he served in the Marine Corps as Captain.

After World War II, he moved to Los Angeles, where he worked in bars and clubs as a single, later adding bass and guitar to form his own trio. Commemorating his trip West, he composed *Route 66*, the big Nat Cole hit. During the late 40's and 50's he was busy working clubs primarily on the West Coast and composing.

Then came a stunning event, the likes of which has never been repeated. He was selected narrator of the television show *Stars of Jazz*, which had a three-year run. It was highly successful and any one remotely interested in jazz always managed to see most segments. Who can ever forget this show and the impeccably dressed, handsome man with his script-boy stool as a prop?

The band personnel in the series varied and all were highly respected individualists in their

category. During the series Bobby worked with about 800 top musicians who were the WHO'S-WHO of both coasts.

Also during this time screen acting, composing and recording occupied him. He had more than a little exposure on the Capitol, Bethlehem, Victor, Premier, Mode, Interlude, and Liberty labels. Most of his recordings are now rare collector's items, highly sought after. The mastery of his skills and his growing popularity placed him in nomination in the Downbeat and Playboy polls.

His movies during this period, 1957 through 1959, were *Bop Girl*, *The High Cost of Living*, *The Five Pennies* and *The Gene Krupa Story*. In the latter he played the role of his old mentor, Tommy Dorsey.

In 1960 he married the promising young singer Julie London, with whom he had earlier worked in launching her career. He served as her vocal coach, supervisor and director. Julie, of course, reached stardom on records and in the movies.

In the late 60's found him doing more club work while continuing to compose and make movies, *First to Fight*, *M.A.S.H.*, and *Number One*. He and Julie also were in the television series, *Emergency*, during the early 70's.

All this activity points to the extraordinary versatility and talent of Bobby Troup. His vast associations with the West Coast Group, which were always experimenting in forms, found him at the forefront of the new trends as they matured. In Frishberg's and Dorrough's impish works, he was "hep when it was hip to be hep."

Among the many enchanting interpretations in the CD are the tender performances of *Baby*, *Baby All The Time*, the lovely rubato in *Dream Of You*, and the feeling one gets of his being by your side on *I'm With You*. For a change of pace, he utilizes his vocal nimbleness and dexterity in *The Three Bears* and *Do-Re-Mi*, firmly held to the meter by bassist Bob Enevoldsen and guitarist Al Viola. These are his own hip tales for us Grimm kids of the 50's (We weren't so grim after all, were we?). *Hungry Man* is a delightful confection of innuendoes, *double-entendre*, and sensualism; and the performance finds Bobby turning from the mike to get a whiff of his amplitudinous girlfriend's cooking. The other tracks, especially *Lemon Twist* (Remember Woody's version?), are all masterpieces of interpretation and charm. No other voice I know can so effectively raise a verbal eyebrow.

Best known for his work on valve trombone and tenor sax, Bob Enevoldsen is found here on string bass supplying dizzying configurations for Mr. Troup. Enevoldsen is talented with so

many instruments that had he concentrated toward solo virtuosity on any one, he would have no peer. the son of musical parents and grandparents, Bob was born in Billings, Montana in 1920. He took his Bachelor of Music degree from the University of Montana in 1942, and served in the Army from 1943 through 1946. At the University of Utah he studied composition and played clarinet in the renowned Utah Symphony Orchestra.

In the early 50's he settled in Los Angeles and worked with numerous jazz groups, joining Bobby Troup as bassist in 1954. He made records with Gerry Mulligan, Shelly Manne, Howard Rumsey, Lennie Niehaus, Tal Farlow, Leith Stevens, Bobby Troup, and also with groups he led. During the 1960's, he arranged for singers, television shows and commercials, and played in Steve Allen's television band. He has yet to gain the full measure of recognition or identification do him.

Brooklyn-born Al Viola has accompanied many vocalists on recordings and has had prominent solo albums on the Liberty label. In these recordings with Troup it is readily apparent just how great an accompanist he is. He not only provides lively backup, but he always anticipates what Bobby is going to do next; his accentuations pointing up certain words, with gorgeous phrasing in the ensemble and delectable solo work.

Al has played in large and small groups. Besides working with Troup, he was in the Page Cavanaugh Trio and Buddy Collette's Jazz Quintet. He was band guitarist with the Harry James Music Makers, The Nelson Riddle Orchestra, and the Ray Anthony Band. Most recently, he handled the guitar for Frank Sinatra's *Trilogy* album.

It is always beneficial to have a trio of well-trained, talented, famous musicians get together for a session. What makes this CD so special is the apparent *esprit de corps*. This trio is having a ball!

Jay McGahee



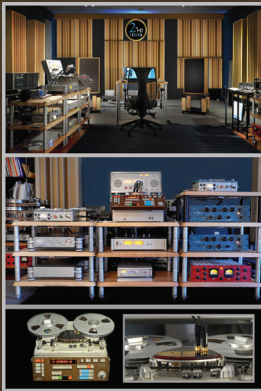


THE 2xHD MASTERING PROCESS

The 2xHD proprietary mastering provides a unique listening experience as the process digs deep in original recordings to bring out all hidden information, without altering the music in any way, uncovering and bringing out nuances, warmth, depth of field and even the air around the musicians.

The 2xHD logo on an album cover indicates that the recording was carefully selected and the high-resolution mastering was done using the 2xHD process. Created by producer/studio owner André Perry and prize-winning audiophile sound engineer René Laflamme in collaboration with several high-end audio equipment manufacturers, the 2xHD music remastering system combines the best of vintage analog with state-of-the-art DSD and DXD digital technology – a '*Back to the Future*' approach. Each musical project is treated with individual attention to the selection of equipment.

Some of the top flight gear used in the process includes a selection of cutting-edge A/D and D/A converters to obtain the most natural DSD or PCM sound, such as a NAGRA-T tape recorder - modified with all tubes playback electronics (With its four direct drive motors and the tape sensor head, The NAGRA-T is one of the best transports ever made), a modified vacuum tube NAGRA HD dac (DSD) to make it possible to obtain real analog sound from a digital master and in some cases even battery power is used so as to benefit from the cleanest power source possible. The 2xHD FUSION mastering system is



powered by super capacitor power supplies with new technology that lowers the digital noise which is heard in the lowest levels, something that was not possible before. The resulting signal is then transformed to high resolution formats by recording it in DSD 256 kHz using the Merging Technologies' Horus A to D converter - which is also powered by a super capacitor power supply. All analog and digital cables are the finest state-of-the-art available today. Also used in the process are Pyramix Masscore (records all high-resolution formats, allowing for great flexibility), an Atomic Clock for re-clocking, and Siltech & Shunyata cables (all digital and analog cables are reduced to a minimum optimal length in the digital conversion and mastering system).

The particular open sound and feeling of having no ceiling to the music are obtained through the 2xHD high resolution transfer. In the case of an original analog master tapes, transfer to DSD 256. In the case of an original 96/24 or DXD/ DSD master, transfer is made to analogue using cutting edge D/A converters.

2xHD is an accurate and musical mastering system, earning recognition from peers and from the specialized trade publications around the world.

2xHD.com
Pure Emotion

BOBBY TROUP

- 1 **DREAM OF YOU** 1:40
Jimmie Lunceford – Edward P. Moran – Sy Oliv
- 2 **ROUTE 66** 1:45
Bobby Troup
- 3 **LULLABY OF BIRDLAND** 1:26
George Shearing – Weiss
- 4 **DADDY** 1:32
Bobby Troup
- 5 **THEIR HEARTS WERE FULL OF SPRING** 1:55
Bobby Troup – Fred Raphael
- 6 **THEY DIDN'T BELIEVE ME** 1:16
Jerome Kern – H. Reynolds
- 7 **TELL ME YOU'RE HOME** 1:57
Bobby Troup
- 8 **LULU'S BACK IN TOWN** 1:50
Harry Warren – Al Dubin
- 9 **DO RE MI** 2:00
Bobby Troup
- 10 **THEY CAN'T TAKE THAT AWAY FROM ME** 1:26
Ira Gershwin – George Gershwin
- 11 **YOU'RE LOOKING AT ME** 1:36
Bobby Troup
- 12 **HUNGRY MAN** 1:50
Bobby Troup

- 13 **YOU'RE IN LOVE** 1:18
Bobby Troup
- 14 **CUCKOO IN THE CLOCK** 1:45
Walter Donaldson – Johnny Mercer
- 15 **IT HAPPENED ONCE BEFORE** 1:57
Al Rinker – F. Huddleston
- 16 **I'M WITH YOU** 1:32
Bobby Troup
- 17 **THE GYPSY IN MY SOUL** 1:48
Moe Jaffe – Clay Boland
- 18 **LEMON TWIST** 1:33
Bobby Troup
- 19 **INDIANA** 1:31
Ballard MacDonald – James F. Hanley
- 20 **THE THREE BEARS** 2:00
Bobby Troup
- 21 **BABY, BABY ALL THE TIME** 2:20
Bobby Troup
- 22 **HEIDI** 1:44
Bobby Troup
- 23 **SKYLARK** 2:00
Hoagy Carmichael – Johnny Mercer
- 24 **TANGERINE** 1:26
Victor Schertzinger – Johnny Mercer

Original recording date: August 13 & 14, 1958, Los Angeles
Irvine Orton, Director of Recording
Album Produced by Georg H. Buck, Jr.
Production Coordinator, Wendell Echols
Photo Courtesy, Walt Jones
Liner Text, Jay McGahee

2xHD Mastering: René Laflamme
2xHD Executive Producer: André Perry