

2002 04 29 Monday Nancy Sinatra Music

SOME VELVET MORNING

Some velvet mornin' when I'm straight
I'm gonna open up your gate
And maybe tell you 'bout Phaedra
And how she gave me life
And how she made it end
Some velvet mornin' when I'm straight

Flowers growing on a hill
Dragonflies and daffodils
Learn from us very much
Look at us but do not touch
Phaedra is my name

Some velvet mornin' when I'm straight
I'm gonna open up your gate
And maybe tell you 'bout Phaedra
And how she gave me life
And how she made it end
Some velvet mornin' when I'm straight

Flowers are the things we know
Secrets are the things we grow
Learn from us very much
Look at us but do not touch
Phaedra is my name

Some velvet mornin' when I'm straight	Flowers growing on a hill
I'm gonna open up your gate	Dragonflies and daffodils
And maybe tell you 'bout Phaedra	Learn from us very much
And how she gave me life	Look at us but do not touch

FADE

And how she made it end

AB: "And I open tonight with this song because ... well, because sometimes you fall in love all over again. (AB laughs). Then you really fall hard.

I began playing this as a piece of 'bumper music,' ah, oh, I don't know, maybe, ah, the better part of a year ago now. And I just (whispers) I fell in

love with it! (stops whispering). It fit in with the program so well I just fell in love all over again.

And ... and then everybody in my audience did too. I started getting thousands of emails: 'What is that *'Phaedra'* song? 'What is that *'Phaedra'* song?'

Well, it's Nancy Sinatra and Lee Hazlewood. And tonight Nancy Sinatra is here in the first hour, ah, followed by the way by, Hal Lindsey in the next hour.

Nancy has achieved a thirty (30) year-plus legacy in rock 'n roll and created the platform for contemporary 'rebel chicks' like Alanis Morissette, Sheryl Crow, Deborah Harry ['Blondie'], and many more.

Songs like *So Long Babe*, *How Does That Grab You Darlin'*, *These Boots Are Made for Walkin'*, help Nancy change forever the image of women in rock. Indeed *Boots* went to Number One (1), *Sugar Town* – Number Four (4), *How Does That Grab You* – Number Seven (7).

Perpetuated the theme of independence and free-thinking. Appealed to young women as well as men. Nancy recorded the title song for the James Bond movie *You Only Live Twice* ... remember that? Which became an anthem for many who still request it whenever she performs today.

Her legendary Number One (1) record with her father *Something Stupid* is always on the 'Best Of' lists as are many of her duets with her mentor/producer Lee Hazlewood. Ah, *Jackson*, *Some Velvet Morning*, *Sand*, *Summer Wine* ... ah, I play *Summer Wine* a lot too.

Ah, in the liner notes of Nancy's *Sugar* album, Lee Hazlewood tried to explain the dichotomy of the woman-child figure that seemed to capture so many hearts. He's called her a girl and a woman, who is quiet and noisy, square and hip. Heh, heh. (AB laughs). That's quite a combination.

The core of her band – some of whom still perform with her ... that's amazing, enough, huh? – was the world-famous Wrecking Crew – LA's finest rhythm section, who also worked with the Beach Boys, the Righteous Brothers, and Phil Spector.

Other producers, ah, Nancy considers herself fortunate to have worked with are Don Costa, Bones Howe, Snuff Garrett, ah, Charles [Carol?] Kaye, Jimmy Bowen, Tutti Camaratta, L. Russell Brown, Billy Strange, Duane Eddy ... ai, yi, yi.

She's written two (2) books about her legendary father with a hope of setting the record straight about his life. Raised two (2) daughters. Is very politically active. Supports American veterans, ah, who are very dear to her since her U.S. tour of Vietnam during the war ... which I'll never forget.

Coming up in a moment ... Nancy Sinatra."

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AB: "You know, I would describe *Some Velvet Morning* as, ah, almost mystical. Ah, that ... that's the way it hit me anyway and it hit so much of my audience.

Nancy, Sinatra, welcome to the program!"

NS: "Thanks, Art. Hi everybody!"

AB: "It's great to have you!

You're somewhere no doubt in California?"

NS: "Yes, sir, I am. West LA. ..."

AB: (laughs).

NS: "West Los Angeles. It's gorgeous!

It was beautiful here today."

AB: "Um, you know that is the way this particular song *Some Velvet Morning* that I just play and play and play. Um, a lot of people in the audience, ah, you know, never heard it before.

A lotta younger people ... never heard the song before. And then just went absolute ... – I got thousands of emails! THOUSANDS!

You know they all thought it ..."

NS: "So did I! Thanks a lot!"

AB: (laughs). "Ha-ha-ha ... Ha! (AB and NS laugh together).

And we just fell in love.

Ah, I had Lee Hazlewood on."

NS: "I heard that. I ... I wish that, ah ... I was laughing when I was listening to the song just now, ah, but he must be thrilled because I know that he's ... he's getting royalties every time you play that song!" (NS smiles).

AB: "I'm certain he is ... yes!"

NS: (with a trace of sarcasm). "Great!"

AB: "Ah ... (AB laughs). Anyway, ah, he ... he is named ... I forget whether it was a granddaughter, niece or something, ah, was named ..."

NS: "Granddaughter."

AB: "Granddaughter, there ya are, named Phaedra."

NS: "Um-hmm."

AB: "He said Phaedra was a ... a very unlucky ... *very unlucky* Greek Goddess, yes?"

NS: "Yes."

AB: (laughs).

NS: "Did he tell you what the song means! (?)"

AB: "Please! No, please ..."

NS: "He never told me. I ... I'm ..."

AB: "Oh! Oh, he never told you?"

NS: "No."

AB: "Oh my!"

NS: (laughs).

AB: "So he just sat and ... and whipped this up, and ..."

NS: "I think he was smoking something funny at the time."

AB: (laughs). "I know ..."

NS: (laughs).

AB: “There have been a lot of people who have suggested that any number of songs, including *Sugar Town*, for example, are, ah, drug references out of the Sixties (1960s). Sort of, you know, slightly hidden, but not that hidden.”

NS: “Yeah, that’s ... Lee used to joke about that. That *Sugar Town* was his homage to LSD, but I don’t know if that’s true.

You know, he used to put me on a lot, so ...”

AB: (laughs).

NS: “... I don’t know.”

AB: “Ah, you know, the way you two (2) sang ... at the time, ah, I don’t think there would be anybody who would not imagine, you know, these two (2) must be in love (?) Ah, either that or you just did a heluva job of, ah, sounding that way!”

NS: “Yeah, it was a very sexy combination. And, ah, the old guy and the little girl, you know? – *it just worked!* And, ah, he wasn’t old at the time and I was not little at the time, but (AB smirks) we sounded like that. So it worked very well.”

AB: “God! It’s just in-[credible!] ...”

NS: “*We got lucky!*

He ... he recorded with other women, but, ah ... ah, he and I were the only ones to come up with the hit versions of those songs that he did.”

AB: “Ah, by the way did you know that U2 has just done a remake of *Some Velvet Morning?*”

NS: “I heard that. With, um, the Corrs.”

AB: “Yep.”

NS: “Yeah, the Irish ... the wonderful Irish musicians.”

AB: “Incredible!

So it’s obviously recognized as something *incredibly classic!* In fact, in a lot of ways now, *Some Velvet Morning* – as I’ve played it – has received more attention than when it, ah, actually was released.

In fact, all of your music just comes back so ... *it's like fall in love all over again!*"

NS: "Thank you!

You know what part of it is is that the arrangements were classic. They just never go out of style."

AB: "That's right!"

NS: "Beautiful, lush arrangements (!) Billy Strange did most of them.

And some of them in the second collection – Nancy and Lee's second album – were written by a guy named Larry Muhoberac. Great name, huh?"

AB: "Yeah, great name."

NS: "Larry Muhoberac."

AB: "You're right! They never go away ... in other words, there are a lot of songs from the Fifties (1950s) and Sixties (1960s) and you play them now and 'Oh, that sounds old.' You know, you just ..."

NS: "Yeah."

AB: "But your songs ... no. They just ... they just never ... they never sound old."

NS: "Well, I got lucky. I hooked up with two (2) brilliant people – Lee and Billy. And then of course in the booth we had an engineer named Eddie Brackett, who was superb.

So, ah, it was a good team ... very good team. And it happens maybe if you're lucky once in your life."

AB: "Yah ... yah! Yah, and you ... you know it when it's happening!"

NS: "Um-hmm."

AB: "You can feel it. It's just like you're on ... Oh man! It's just happening! And, ah ..."

NS: "Um-hmm."

AB: "... and you can feel it deep in your bones. And you know it's happening and it's right."

NS: "I felt like that with a couple of the things we did for the new album which, ah ... When we were in the studio, the magic was there, um ..."

AB: "Uh-huh."

NS: "... the new tracks ... When we did *Hotel California* and *99 Miles from LA*, I got the same goosebumps. You know, where the hair on your neck stands up."

AB: "Yep. *California Girls*, a CD, right?"

NS: "The CD, yeah. It's called *California Girl* based on the Brian Wilson *California Girls* song. And Brian sings on that with me.

I ... I felt like I was singing with the Beach Boys. (AB laughs).

You know, he did like six (6) parts and Jeffrey Foskett with whom he tours a lot now, ah, does that real high voice. Jeffrey sang three (3) times – it was a huge vocal group. It's wonderful! I just love it!"

AB: "So *California Girl* is just released, right?"

NS: "It's coming out tomorrow."

AB: "Tomorrow?"

NS: "Yep."

AB: "Tomorrow.

Ah, *How Are Things in California?*, *San Fernando Valley*, *99 Miles from LA*, *California Girls*, *Hello LA – Bye-bye Birmingham*, *California Dreamin'* ... Oh, *California Dreamin'!*"

NS: "Yeah, that's a good one. That's also a Billy Strange arrangement. *Super pretty arrangement!*"

AB: "*Route 66, San Francisco, Do You Know the Way to San Jose?, Hooray for Hollywood, Saturday in the Park, California Man, Hotel California* ... Oh my gosh!

Um, Nancy ..."

- NS: "Um-hmm?"
- AB: "You are, ah, when one looks at you – and I'm looking at one of your publicity pictures – ah, you are California Girl, aren't 'cha?"
- NS: "Yeah ... (AB laughs). Born ... born in New Jersey, but you know California since I was four (4). There's still a lotta New York in me though, 'cause you know I ... I go there several times a year."
- AB: "I know, but to look at you is like California written all over you."
- NS: "The surfer girl, yeah. (AB laughs). The Sun and the blonde-streaked hair and ..."
- AB: "Yeah."
- NS: "Yeah, it's pretty typical I guess. We never grow up out here."
- AB: (laughs). "Well, that's a good thing.

Ah, you did, ah, you did a big USO [United Service Organization] tour in, ah, in Vietnam, huh?"
- NS: "Yeah, but you were there doin' all the fighting, huh?"
- AB: "Yeah. Yeah, I ... I was there."
- NS: "Where were you?"
- AB: "Um, I was at ... I was TDY [Temporary Duty assignment] to Da Nang from ah ... I was a medic in the Air Force by the way. And, ah, TDY to, ah, Da Nang and some other rather exotic locations from Clark Air Force Base in the Philippines when everything, ah, went to hell and, ah, they started bringing casualties, ah, direct to Clark, ah, which turned out to be a politically difficult thing because, ah, people weren't getting treatment flying all the way to the U.S. So they diverted them quickly to Clark and I TDY'd, ah, first to Clark and then on down ... then on down.

So, ah ... (sighs) you know, ah ..."
- NS: "You know, it's a beautiful country though – Vietnam.

Do you remember any- ..."
- AB: "It's incredible!"

NS: “-thing pretty about it at all?”

AB: “Oh my God! Yes, of course.

Ah, I remember it's ... it's astounding!

In fact, um, two (2) or three (3) years ago when ... when I went back to the Orient, ah Nancy, ah, see I, ah, I came within hair's breadth [sic] ... I asked my wife and I debated with myself. I ... I flew right over, ah, the Mekong [River] and looked down, ah, on my way to Bangkok. And I ... I said: ‘Oh my God! Ah, maybe we ... I've gotta go and I debated with myself and I ... I didn't, so one of these years I'm goin' back!’”

NS: “Well, let me know when you go and maybe we'll put a group of us together and do it.”

AB: (laughs). “Of ... so, you know, while others were over there doing other things, you were over there serving your country. Ah, how was that? How was the whole tour for ... for you? I mean ...?”

NS: “It was very emotional. You know, I was very young and scared, and they had me flying in every possible type of aircraft.”

AB: “Yeah, of course.”

NS: “The guys would give up their seats on a helicopter and let us move forward to the next show, you know.

We were just a little group. We were six (6) of us And then one (1) ... plus one (1) – my escort officer, ah, Frank LiVolsi. He was a Captain in the Eleventh (11th) Cavalry, you know, the tankers?”

AB: “Sure. You can't know how important that is?”

NS: “The Eleventh (11th) Cavalry, you mean?”

AB: “*Noo! ... I mean, what you did!*”

NS: “Oh!”

AB: “I mean, what it does for morale. *I mean you just-can't-believe what it does for morale ...*”

NS: “Yeah, I ... I believe it! And it was very important to me to help out – *my whole generation was involved in one way or another.*”

You know, either running off to Canada to hide or ... or being drafted, or joining up.”

AB: “One of the above.

Yeah, that’s right. There was no middle ground, was there?”

NS: “Huh-uh.”

AB: “It was a very different time, wasn’t it?”

NS: “**It was horrendous!** Just awful.

And that scoreboard on TV every night ...”

AB: “Yeah.

NS: “How many we lost and how many they lost.

And you know ... *it was just horrible.*”

AB: “Well, anyway, you were [a] mighty bright spot in the middle of all of that.”

* * *

AB: “Ah, and ... and then all these years and then: Boom! Here’s another CD!

I mean, here we are the night before the CD’s gonna get released. That’s ...”

NS: “It’s called: ‘Survival,’ Art. Listen, you’re doin’ it too, you know?”

AB: “True! That’s true. I am.

And, ah ... but ... but it’s also ‘Love,’ isn’t it?

I mean, it’s just not ... nah, it’s not just ‘Survival.’ That’s part of it I guess, but, ah ... but ... it’s in your blood, Nancy, this ... this business ... this whole show business thing, ah, it can’t be that different with what you do – **It’s in your blood!**”

NS: “I love ... I love music. There’s no doubt about it.

You know, my first love of course is my children. But, ah ... you know, that’s the priority one (1). But ... after children and family is definitely music.”

AB: “Yeah. Well, it’s something that gets in your blood. And then if you don’t do it for a long time, it begins nagging at you and biting at you. And you say to yourself: ‘I know I can still do that.’” (AB laughs).

NS: “Um-hmm.”

AB: (continues laughing). “Yeah, something ...”

NS: “Well actually in my case it was, ah ... um, my friend, ah, who – actually I didn’t know him at the time – he sent me a fax. He was at Rhino Records and he said: ‘I ... I think you should get back to work, because there are a lot of us who really enjoy what you do.’”

AB: “And how long ago ... and how long did you sit around and think about that before you called?”

NS: “Ah, I sat around a little bit about it, ’cause it was a little bit crazy. He said he’d have everybody there at ... at Rhino wearing white Go-Go Boots ...”

AB: “Hah-hah.”

NS: “... you know? (AB and NS laugh).

He scared me, so I didn’t know what to think, but ... ah, he’s a good friend of mine now. This is eight (8) years later. His name is Hal Lifson.

And Hal actually helped bring this California album about. Plus he got all of my, ah, my old albums released on CD, which had never happened before.

But I have enough material – Art, you wouldn’t believe it – but I have enough songs for another eight (8) or ten (10) CDs.”

AB: “Oh my!”

NS: “The people don’t even know about these songs. There’s, you know ...”

AB: “Oh my! Recorded, ah ... at what ...”

NS: “Well, starting in the Sixties (1960s), but ... but through the Seventies (1970s).”

AB: “So you never stopped?”

NS: “Well, the last album I did, ah, before raising my kids was an album with Mel Tillis. And, um, I thought it was a real good album, but they’ve never put that out again on ... it was on Elektra Records.

And if I owned it, I would certainly make sure it was released again, 'cause I just love Mel! He’s great! And the ... the songs are gorgeous. You know, it’s ... it’s a little more country than what I usually do, but ... it’s a really good album.

Um, then I ... then I ... my husband died in 1985, so I didn’t want my kids to feel ... they were only nine (9) and eleven (11). I didn’t want them to feel like they had no parents at all. So I just stopped. And, ah, then when I got the fax from Hal, ah, it was 1994 or into early '95. And then coincidentally I ran into a guy named Ray Ruff, a record producer, who, ah, who said I want you ... I want a record you for my new Cougar Records label.

I said: ‘Okay, great! Let’s do it!’ (AB laughs).

So we did an album called *One More Time*, which again was more country-based than, ah, a lot of the stuff I was doing.”

AB: “That’s okay. I can see you could do that easily.”

NS: “Country is great! It’s very cool stuff.

You know, you get to express yourself a lot better.

And you get to *sing more!* Rock you don’t sing as much. You ... you kind of talk-sing a little.”

AB: “Huh?”

NS: “But ...”

AB: “How ... how many, ah, with most of these records, how many takes does it usually get ... take to get it done? Does it ever just pop out the first time and everybody said: ‘Okay, let’s go.’”

NS: “That happened on this album. Um, on *California Man*, we ... and, ah, *Cuando Calienta el Sol* – both of them. We did them live. I was in the booth with the engineer and the band was in the studio. And, ah, that’s not a good way to record a vocal, because you hear ... you pick up all of the sounds in the booth ...”

AB: “Right.”

NS: "... of the work that's going on there. But the vocals were good, and we didn't wanta mess them up, so we just left them the way they were. They sound a little bit different, you know, from the rest of the vocals."

AB: "In other words, don't fix somethin' that's not broken."

NS: "That's right ... kinda, yeah."

AB: "Yeah."

* * *

AB: "Ah, there ... there seemed to be, ah, maybe it was love, maybe it was ... maybe ... I don't know what it was, but there's a spiritual component to an awful lot of, ah, what you sang too, isn't there?"

NS: "Yeah, well, it's ... it's ... it's a spiritual, um, and enlightening and humbling experience to be in that kind of creative setting.

A recording studio is much more instantaneous. It's not like making a movie where you don't see the real film. You could see it on the videotape, but you don't see the real film for a while till the lab is through with it.

With a record you play it back immediately and ..."

AB: "That's right."

NS: "... you know it's just right there. And, ah, it's a very sexy place to be. Recording studios, probably, ah, one of the greatest places to be – **ever!**"

AB: "So that's ... that puts you in a good mood right away – just being there?"

NS: "Right away."

AB: "Right away. All right, ..."

NS: "Absolutely!"

AB: "... hold on, we're at the, ah, bottom of the hour.

Just incredible stuff!

I'm Art Bell. Nancy Sinatra is here!

* * *

LADY BIRD

I've been where the eagle flies
Rode his wings 'cross autumn skies
Kissed the sun, touched the moon
But he left me much too soon
His lady bird
He left his lady bird

Lady bird come on down
I'm here waiting on the ground
Lady bird I'll treat you good
Aw, lady bird I wish you would
You lady bird
Pretty lady bird

Lightning flashed across the sky
The night he taught me how to fly
The sun came up and then I found
Too soon he let his lady down
His lady bird
I'm his lady bird

Lady bird come on down
I'm here waiting on the ground
Lady bird I'll treat you good
Aw, lady bird I wish you would
You lady bird
Pretty lady bird

Winter lives in my heart
In the times we're apart
Summer sings a song or two
When he says "I love you true"
My lady bird
Yeah, I'm his lady bird

Lady bird come on down
I'm here waiting on the ground
Lady bird I'll treat you good
Aw, lady bird I wish you would
You lady bird
Pretty lady bird (I'm your lady bird)
You're a lady bird (Yes, I'm a lady bird)
You're too much you little bird

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Songwriter: Lee Hazlewood

* * *

THESE BOOTS ARE MADE FOR WALKIN'

You keep sayin' you've got somethin' for me
Somethin' you call love but confess
You've been a'messin' where you shouldn't 've been a'messin'
And now someone else is getting all your best

These boots are made for walkin'
And that's just what they'll do
One of these days these boots are gonna walk all over you
Ya

You keep lyin' when you oughta be truthin'
And you keep losing when you oughta not bet
You keep samin' when you oughta be a'changin'
Now what's right is right but you ain't been right yet

These boots are made for walkin'
And that's just what they'll do
One of these days these boots are gonna walk all over you

You keep playin' where you shouldn't be playin'
And you keep thinkin' that you'll never get burnt (ha)
I just found me a brand new box of matches, yeah
And what he knows you ain't had time to learn

These boots are made for walkin'
And that's just what they'll do
One of these days these boots are gonna walk all over you

Are you ready, boots? Start walkin'

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Songwriter: Lee Hazlewood

* * *

AB: "Of course this was a Number One (1) record. A solid 'Ker-Smash' Number One (1) record. And I wonder if you can remember when it was

last used? In what alp [app?] that agency used this record? Do you remember?

This is a test. We'll have the answer in a moment."

* * *

AB: "Nancy Sinatra's new CD is *California Girl* – one (1) of the songs is *California Dreamin'*. And that song ...

I was working for, ah, IT&T [International Telephone and Telegraph] in Nutley, New Jersey, ah, one day waiting for a bus and it was snowing, you know, it was cold as hell in New Jersey ... and snowing. And I heard *California Dreamin'* and I, you know, real young at the time, I said: 'The hell with this!' And I quit and I went to California.

That song actually took me to California.

Ah, Nancy, welcome back!"

NS: "Thank you."

AB: "The *Boots* song, ah, Nancy, ah, *These Boots Are Made for Walkin'* when ... when the whole Waco siege was goin' on and the FBI was playing that to the Koresh compound, ah, that one must have really caught you by surprise."

NS: "Well, people asked me about it at the time and I ... all I could say was I wish it had worked!"

AB: "That's a good point ... yeah!

Ah ..."

NS: "You know I think they were using irritating music over and over again to try to get them to leave. I'm not sure ..."

AB: "Oh, that's not irritating music.

Irritating music, ah, they played for the last South American dictator. Blew him out with *Rabbit Sky* and all that kind of stuff. Yours was not irritating ... that was like a foreshadow of things to come.

As you listen to the rest of that record, you know, it's, ah, kind of meaningful to what finally occurred in that situation, isn't it?"

NS: "You mean lyrically?"

AB: "Yeah."

NS: "Yeah, I guess.

You know, there were two (2) bass players on that session?"

AB: "Really!"

NS: "Carol Kaye did the electric, ah, bass. She used a pick which gives it that kinda popping sound. And then Chuck Berghoffer, ah, did the upright bass, which does that beautiful chord or tone live down."

AB: "Ah, that's incredible!"

NS: "Yeah. Very cool!"

AB: "Um ... I guess I've gotta ask you, ah, you know ... you know what? First I'll ask you for your children, Nancy, what's it like, ah, being the child of Nancy Sinatra? How is it for them?

It's tough, idn't [sic] it?"

NS: "Well, I think they wish I wouldn't do certain things. (AB laughs). I think ... I think they're ... they're very patient and, ah, adorable with me about it. My daughter AJ, who lives in Hoboken ... by the way, she's singing the national anthem on Wednesday at Yankee Stadium ..."

AB: "Wow!"

NS: "... for Frank Sinatra Day."

AB: "WOW!"

NS: "And my sister's leaving tomorrow for New York. She's gonna throw out the first ball. It's a big family celebration there! I have to be here, 'cause I'm getting ready to do my shows down in the desert. We have a lotta stuff coming up!

Anyway, so AJ's flying in. My daughter Amanda lives here with her husband. And, ah, we are going down to Palm Springs, 'cause they're giving me a star on the 'Walk of Stars' down there on May 9th."

AB: "Yay!"

NS: "Yay! ... yeah."

AB: “Ha-ha! Ah ...”

NS: “And, ah ...”

AB: “Well, you were immortal a long time before the ... you know, that appears. But, ah, that’s ...”

NS: “Well, that’s sweet.

It’s gonna be a fun two (2) days, because Tom Jones is working that night – May 9th at the Spa in Palm Springs. And then, ah, the next night we do our show with ... at the same venue. So it’s a nice hotel-casino, so it’ll be fun! I’m looking forward to that.”

AB: “I live out here in the desert, so ... Not very far away. We’re kind of like Palm Springs here – it’s a beautiful place.”

* * *

AB: “Ah, so, how was it being the daughter of Frank Sinatra? I mean, is there ... can you see the parallel ... What I wanted to ask is can you see the parallels now in your children, ah, with your experience – you know, with being the daughter of Frank?”

NS: “I think I do in ... in some ways. Um, I think being ... being a famous man’s daughter is being ... is different from being a famous woman’s daughter.”

AB: “Really? (!)”

NS: “My kids have it ... have the double whammy of the famous grandfather ...”

AB: “That’s true.”

NS: “... and then the celebrity Mom, so ... it’s like ...

And ... and celebrity uncle. They, you know, they’re surrounded. But only one of them got the music bug and that’s my AJ. She’s ... she’s a singer ...”

AB: “How do you feel about that?”

NS: “Well, I think it’s great and I’ll tell you why – she went and got a college education. She’s, ah, a screenwriting student from the USC [University of Southern California] film school. And she’s a college grad (!) And she’s got that career if she wants it.”

AB: “Well, but did there come a moment when you sat her down and said: ‘Okay, if you’re goin’ this way, then here’s what you’re in for.’ (?)”

NS: “Hmm, no I think she pretty much saw that along the road ... (AB laughs) ... with her Mom, you know? I think she’s seen all that for herself.

But, ah, you know I don’t really give a lot ... lot of advice. My kids are pretty much their own people, unless they ask me. You know, I don’t really discuss it, but ...

I remember trying to involve myself in my Dad’s work and occasionally recommending something that he would agree to do, which always thrilled me! And when they suggest something to me, I ... I see the same joy in their eyes when I say: ‘Oh, great idea! I think I’ll try that ... you know?’

It’s just, you know, it’s like any other business. You know, I call it our ‘family farm’ – *we farm it!* (AB laughs). We farm it, just like anybody else does ... with the products, you know?”

AB: “So how was it being Frank Sinatra’s daughter? Was that ... was that rough?”

NS: “No, God no! Not at all.”

AB: “No?”

NS: “It was great!”

AB: “You wrote two (2) books about your Dad ...”

NS: “Um-hmm.”

AB: “*Frank Sinatra: An American Legend ...*”

NS: “I got sick of reading all the garbage!”

AB: “*Frank Sinatra: My Father.*”

Ah ... yeah, well there was a lotta garbage. I mean, to this day most American people think that your Dad had lots o’ mob connections. Mobbed up ... that kind of thing. Um ...”

NS: “Well, a lot of American people are naive.

I think that, um, if they would think about it for five (5) minutes, they'd realize that the people who ran the nightclubs in New York were just carryovers from the bootleggers."

AB: "Yep."

NS: "And those people who ran those clubs hired people like my father. And Danny Thomas. And Alan King. And Dean Martin and Jerry Lewis. All of the entertainers worked for those guys.

And when those guys moved West – out to Las Vegas ..."

AB: "Hmm ... um-hmm."

NS: "... the entertainers moved with them. And ... and, ah, they were friendly because they worked for these people."

AB: "So, the, ah ... the appearance of connection was completely unavoidable?"

NS: "Well, I guess because my ... my Dad's name ended ... ended in a vowel ... (AB laughs), he was more associated with it than the other guys. But you know, Red Skelton was one. I mean, it's all in the book!

Danny Thomas complained a lot about the fact that my Dad kept getting singled out. But J. Edgar Hoover hated my father, because he ... my father wielded a lot of power with Democratic voters and he was a Roosevelt supporter."

AB: "I know."

NS: "And, um, so the Republicans and ... and especially the Hearst Syndicate went after my Dad and tried to discredit him in any way they could. So there was a big FBI file on my Dad from 1939 forward.

And, um ..."

AB: "Do you remember surveillance?"

NS: "Hmm ... hmm ... no, but I ... I ... I did hear about it, yeah."

AB: "Um-hmm. Ahh ..."

NS: "Don't personally remember."

AB: "Yeah."

* * *

AB: “So ... I own a radio station out here. My wife and I own a ... FM radio station. Your Dad’s music and your music is all over it.

Ah, your Dad will live forever ... just like you will.”

NS: “Well ... thank you. But I don’t think it’s that simple.

Um, it’s very sweet of you to say that, but it’s tough. We ... we keep trying to come up with the right packaging to ... to entice a new generation of people to become Frank Sinatra listeners. And, ah, it’s not that easy. You know, it’s pretty hard.

Um, ’cause the public is, ah ... the young people ... the young public, they’re very discerning and they want what they want.

And, ah, people like Robbie Williams who ... who has now re-recorded *Something Stupid* with Nicole Kidman – he helps.”

AB: “Um-hmm.”

NS: “Um, the fact that we ... we worked with him and let him use, ah, *It Was A Very Good Year* – that helps us. Um ...”

AB: “What an incredible record!”

NS: “Yeah!”

AB: “To me that’s right up there with *A Wonderful Life* or, *A Wonderful World – It’s A Wonderful World* – it’s just ...”

NS: “... *Very Good Year*?”

AB: “Oh yeah!”

NS: “Absolutely!”

AB: “My God, what a record!”

NS: “Absolutely.”

AB: “Ahh ... !”

NS: “Can’t remember who wrote that song right now ...”

AB: “Really?”

NS: “Hate not knowing that.”

AB: (laughs). “It’s just ... it’s another sort of ... it takes you off into a different place kind of song. Like some ... some of that of which you did. It just sort of takes you ...

That’s what music does! It takes you off to a different place.”

* * *

AB: “Do you ... do you have comments on, ah, on today’s music? I mean, all the music you produced, gosh, you know, you can sing, you can tap your foot. It’s real music. It has a melody. You can actually understand the words, ah, even ... even at times, perhaps, not what they mean. You can understand every word sung.

Now today – and I’m sure it’s my age ... I’ll be fifty-seven (57) in June – um, I really have a difficult time with about ninety percent (90%) of today’s music. How ’bout you?”

NS: “Ah, I can identify with a lot of it. I ... I do enjoy some of the acts of today like, ah, Back Street Boys and NSYNC. I think wonderful, wonderful musicians.

And, ah, I ... I appreciate the ... almost like the MGM studio system that cranks these groups out, you know, I think it’s great that they have all of this preparation. *I just wish, in my heart of hearts, that the music was better (!)*”

AB: “Yeah ... yeah, I’m with ... I’m with ya all the way!

Do you think that the pendulum will swing? Is it not inevitable or is that just wishful thinking on the part of those who remember well? I ... won’t it come back the other way?”

NS: “I don’t know, Art, because I don’t think we have the sophistication in the writing that we did in the thirties (1930s) and forties (1940s). The ‘Great American Songbook’ is just un- ... unapproachable. I don’t think *we can match it anymore*.

And I mean, are we gonna have a ‘Great American Songbook’ from this century [the 21st Century]? I don’t know.”

AB: “Yeah, I don’t know either.”

NS: “The ... the ... you know, we do have Carole King. And we have, um, Billy Joel. We have some ... Neil Diamond ... we have some writers, who ... who come close to creating another ‘Great American Songbook.’ But ...”

AB: “They’re getting older.”

NS: “Well, it isn’t so much that, it’s that the young people are not singing their songs.

You know, the Brittany Spears of the world – they need to pick up on some of these ... these really good writers and maybe carry their music forward. I don’t know. I ...”

AB: “Do you think it’s just ...”

NS: “... I shouldn’t lecture ’cause I haven’t had a hit record in a hundred (100) years!”

AB: (laughs). “Yeah, but ... but that just is maybe the reflection of the ... the change, which I don’t particularly appreciate. I know a lot of other people don’t too.

I just ... I just wonder if it can come back? I hope it can come back, but maybe you’re right. Maybe it’s gone too far and people have forgotten too much.”

NS: “I don’t know. I just don’t know.

As long as we have people like Robbie Williams, who’s very young – I believe he’s twenty-seven (27) – um, reaching back and bringing these songs forward we’ll be okay. Because Robbie is I think the biggest star in England.”

* * *

AB: “There were a lotta years, ah, in rock when women, ah, just weren’t makin’ it. I mean, just weren’t happening, whether it’s singles or groups, or whatever ...”

NS: “You mean, white women!” (laughs).

AB: “Yeah, white women ... that’s right. (NS continues laughing). White women ... that’s right.

Ah, how did that ... how did that change?”

NS: "It changed radically just before Women's Lib, ah, with people like Lee Hazlewood writing great lyrics. And, ah, that was before Helen Reddy / *Am Woman*."

AB: "Yeah, that was a pretty heavy-duty glass ceiling though, wudn't it?"

NS: "Yep.

But ... but Phil Spector was producing records with ... with a lot of African American women that were absolutely fabulous. And like *He's A Rebel* was a great record ..."

AB: "Aww, yes."

NS: "... and that stuff, you know, that preceded what I did. And that was very influential, um, for me.

I ... I loved the R&B [Rhythm and Blues] stuff. And I loved people like Ruth Brown and, ah, I can't remember now, ah, it's a senior moment, but there were many that I just *loved* and idolized, so that you know, I ...

But I sounded like that [NS squeaks her voice (!)] and had that little high funny voice (AB laughs) till Lee came along and said, you know: 'Let's drop this down a bit and let's get a little funky here.'"

AB: "Uh-huh."

NS: "Yeah."

AB: "Yeah, well he sure did that, didn't he?"

NS: "Yeah, well he knew what to do. He was right."

AB: "He's, ah, he's quite some guy, isn't he? He's kind of a ... kind of a crusty old ... (AB laughs) interesting guy to talk to."

NS: "Yeah, isn't he?"

AB: "Yeah! That's how he struck me, Got a crusty old 'Tell It Like It Is' ... 'Here's How It Happened' kinda guy. He was ..."

NS: "Well, don't think he doesn't embellish. Believe me, he does!"

(AB and NS both laugh).

AB: "Do you ... do you stay ... do you remain in, ah, in contact with him?"

NS: “We lose each other for a year or two (2) at a time, but we always find each other again. I think we spoke a few weeks ago. We ... we were on the phone for over an hour. Just getting caught up.”

AB: “Wow! ... wow!”

* * *

AB: “How does it feel, ah, to be on the eve of the release of *California Girl*?”

NS: “I’m so excited! (AB laughs). This is the best work I’ve done in a long time and, ah, I can’t wait for you to latch on to something you like in that album.”

AB: “Oh, I will.”

NS: “I think if you like *California Dreamin’* what you need to do is cue it up after the long intro ... intro, because it’s pretty long.”

AB: “Right!”

Ah, *California Dreamin’*, I ... I ... I said that at the bottom of the hour – that song actually caused me to walk out of a phone booth in the middle of a snowstorm and say: ‘The hell with New Jersey!’ And I packed up and, ah, and quit my job and went to California.”

NS: “Well, that’s great! (AB laughs). That’s great! I wish I’d known ... we could have put it in the liner notes.”

AB: “Ohh ... no kidding! (NS laughs).”

Ah ... yeah, I was, ah, you know, you’re young and you’re kinda crazy. ‘N’ you look around yourself and I was in, ah, actually Newark waiting for a bus to, ah, take me to IT&T [International Telephone and Telegraph] in Nutley, New Jersey where I was working.

And I ... I looked at the snow and I listened to *California Dreamin’* ... looked at the snow and I listened to *California Dreamin’* ... I got out of the phone booth, went home, packed up and left.”

NS: “I’m outta here!” (NS and AB laugh).

AB: “You know, it was that kind of era, really.”

NS: “Yeah, the Mamas and the Papas. They ... they did a, ah ... a different ... our version is much different from theirs.”

- AB: "Well, yes, different but it's still *California Dreamin'* though."
- NS: "Yes. But it's much more romantic and ... and introspective."
- AB: "Yes! Which is romantic and introspective ... that's ... that's how you hit it in the first place, isn't it?"
- I mean, that really is what these are all about. Romantic and introspective ... a lot of 'em."
- NS: "The stuff you love so much – the Nancy and Lee stuff ..."
- AB: "Yeah!"
- NS: "... – we're gonna put that out again.
- It's not available anymore unless you get lucky and find one straggily CD."
- AB: "That's right."
- NS: "But, ah, we're gonna put that out again hopefully next year. And, ah, it will be all of the recorded material. Two (2) albums in one (1) CD or two (2) CDs rather in one (1) box. And, ah ..."
- AB: "I ... I can tell ya it's going to be a hit, Nancy. I mean, anytime I ... I start playing a song – and I get thousands ... thousands of emails about it: 'Oh My God! What is that?' You know, people hearing it for the first time ..."
- NS: "Um-hmm."
- AB: "... and totally falling in love.
- So anytime you get that kind of response, I can guarantee a re-release is going to be a big hit."
- NS: "Well, maybe they'll feel that way about *99 Miles*."
- AB: "Yeah!"
- NS: (laughs heartily). "I'm gonna keep a positive attitude."
- AB: "Ah, so for ... for the release are you doing anything special?"
- You've got ... you've got, ah ..."

NS: “Yeah, we’ve got that ‘Star’ happening in Palm Springs and then the show at Spa the next night on May 10th. And then we have Amoeba Records here on May 16th. Ah, that’s gonna be a mini-concert and a ... and a signing – where I’ll sign pictures and CDs and stuff.

And then The Knitting Factory is also here in Hollywood on May 16th. That ... that’s gonna be fun! That’s with The Ventures.”

AB: “Yeah, that ... oh, The Ventures!”

NS: “Yeah.”

AB: “Ai-yi-yi! (AB laughs).

When you do a show do you mix the, ah, the old and the new?”

NS: “Yeah. You have to do the old, ’cause they would throw rocks at me if I didn’t. (AB scoffs). And ... and, ah, the new stuff, you know, I have to do because otherwise I’d just be bored to tears!”

AB: “Of course!

Ah ...”

NS: “And then in New York we’re doin’ four (4) shows at the Bottom Line on May 31st and June 1st, and I have something funny to tell you about that.

I just got an invitation in the mail today from *Liza!*

Her big show in New York is guess what date?”

AB: “Ah, you’re ...”

NS: “May 31st!” (NS laughs).

AB: “Is it really?”

NS: “So I wrote on the ... I put a post-it on it for my assistant, Bill. I said: ‘There goes the audience at the Bottom Line.’ (AB laughs).

They’re all gonna be at Liza’s show.”

AB: “So you’re gonna do it? You’re gonna do Liza?”

NS: “No!”

AB: "You're not gonna do Liza?"

NS: "No, I have to do my show ... ah, two (2) shows on the thirty-first (31st)."

AB: "Ai-yi-yi!"

* * *

AB: "Ah, as, ah, we all get older, ah, doing ... doing shows is a little tougher than it used to be ... or is it? Ah, what is it? Once you're up there and *magic starts*, ah, it becomes easy?"

NS: "Yeah, it's ... it's, ah ... The hard part is the ... it takes longer to get ready ... now." (NS laughs).

AB: "Yeah, that's right."

NS: "With the make-up ... and *the hair and ... and what to wear*. Because you know at my age still doing rock 'n' roll – **who the hell knows what to wear?**

I don't know what to wear!

People expect boots and mini-skirts, but you know, c'mon, I don't do that anymore."

AB: (laughs).

NS: "I mean, I do for an occasional show, but I just feel so stupid! Foolish!"

AB: "Ah, well ... it doesn't look that way though."

NS: "Well, thank you. (AB laughs heartily). It does ... it looks that way, but, you know, ah, you do the best you can with wha' cha' got, you know?"

AB: "All right, look, I will start playing from *California Girl*.

I ... I wish you all the luck!

We're out of time in this hour. They go very, very, very quickly.

Ah, it's gonna be a hit – don't worry, Nancy!"

NS: "Well, Art, I appreciate all you've done for Lee and me, and I really do. It's ah, very important to us to have someone as supportive as you are out there. And we really appreciate it!"

AB: "Easy to do – *I love your music!*

Nancy, thank you!"

NS: "Take care."

AB: "Good Night.

That's Nancy Sinatra.

This is Nancy Sinatra!

SUGAR TOWN

I got some troubles, but they won't last
I'm gonna lay right down here in the grass
And pretty soon all my troubles will pass
'Cause I'm in shoo-shoo-shoo, shoo-shoo-shoo
Shoo-shoo, shoo-shoo, shoo-shoo Sugar Town

I never had a dog that liked me some
Never had a friend or wanted one
So I just lay back and laugh at the sun
'Cause I'm in shoo-shoo-shoo, shoo-shoo-shoo
Shoo-shoo, shoo-shoo, shoo-shoo Sugar Town

Yesterday it rained in Tennessee
I heard it also rained in Tallahassee
But not a drop fell on little old me
'Cause I was in shoo-shoo-shoo, shoo-shoo-shoo
Shoo-shoo, shoo-shoo, shoo-shoo Sugar Town

If I had a million dollars or ten
I'd give to ya, world, and then
You'd go away and let me spend
My life in shoo-shoo-shoo, shoo-shoo-shoo
Shoo-shoo, shoo-shoo, shoo-shoo Sugar Town

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Songwriters: Lee Hazlewood

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