

JAZZ LINES PUBLICATIONS

*Presents*

**BODY AND SOUL**

AS RECORDED BY JULIE LONDON

ARRANGED BY RUSS GARCIA

PREPARED FOR PUBLICATION BY ROB DUBOFF AND JEFFREY SULTANOF

**FULL SCORE**

FROM THE ORIGINAL MANUSCRIPT

JLP-9955

LYRICS BY EDWARD HEYMAN, ROBERT SOUR, AND FRANK EYTON

MUSIC BY JOHNNY GREEN

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A NOT-FOR-PROFIT JAZZ RESEARCH ORGANIZATION DEDICATED TO PRESERVING AND PROMOTING AMERICA'S MUSICAL HERITAGE.



THE JAZZ LINES FOUNDATION INC.

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# **BODY AND SOUL (1957)**

## **Julie London Biography:**

Julie London was an award-winning American singer and prolific character actor of stage, film, and television. Best known for her smoky, sensual voice, she was called “the queen of the make-out album” and recorded over 30 such albums for Liberty Records between 1955 and 1969. London was described by critics as sultry, low-keyed and intimate, typically featuring sparse guitar and bass arrangements. A BBC Legends episode noted: “Some singers sing as though they are addressing a crowd; some sing as though they are in a bar with a lot of people—[London] sings as though she’s in one room, with you—and that’s the difference.”

Born Gayle Peck in California in 1926, Julie London was the daughter of Jack and Josephine Peck vaudeville performers. London made her professional singing debut on her parents’ radio program at age 3. In July 1947, London married actor Jack Webb, who shared her love of jazz. London later met and married jazz composer and pianist Bobby Troup, who encouraged her to sing professionally.

London’s 35-year acting career began while she was still in high school. After a brief contract with Warner Brothers Pictures, London went on to star in several westerns with big screen stars including Gary Cooper and Robert Mitchum. She appeared as herself in *The Girl Can’t Help It* (1956), in which she performs three songs, including *Cry Me a River*. The film was a box-office success and became one of the highest grossing films of 1956. London appeared on numerous television series in the 1960s and frequently appeared as a panelist on game shows in the 1970s. She received a Golden Globe nomination in 1974 for her portrayal of nurse Dixie McCall in the television series *Emergency!* and retired from acting when the series ended.

## **Musical Career:**

London’s musical career began in 1955 with a live performance at the 881 Club in Los Angeles. She was discovered by record producer Simon Waronke, who was impressed by London’s vocals and delivery, later recalling that “the lyrics poured out of her like a hurt bird.” He convinced London to pursue a recording career and signed her with Liberty Records. Over the next two decades she recorded 32 albums.

London’s debut album *Julie Is Her Name* was released in December 1955. Billboard named her the most popular female vocalist for 1955, 1956, and 1957. She was quoted in a Life Magazine profile about her sound “It’s only a thimbleful of a voice, and I have to use it close to the microphone. But it is a kind of over-smoked voice, and it automatically sounds intimate.”

Her debut recordings included four additional tracks that were later included on the album *Bethlehem’s Girlfriends*, a compilation album released in 1957. *Cry Me a River*, London’s most famous single, became a million-seller after its release on her debut album in 1955. When the album was first released, demand was so high that Liberty couldn’t keep up. The song was ranked number 48 in NPR’s list of the *50 Greatest Jazz Vocals* and was inducted into the Grammy Hall of Fame in 2001.

In 1957 she recorded *Make Love to Me* with arrangements supplied by Russ Garcia. She released albums throughout the 1960s, including *Julie...At Home* (1960), *Around Midnight* (1960), *Whatever Julie Wants* (1961), *Love Letters* (1962), *The End of the World* (1963), and *All Through the Night* (1965). In 1964, she and Troup recorded a program for Japanese television featuring 13 of her classic songs. She released studio albums until the end of the decade, and her final studio album was *Yummy, Yummy, Yummy* (1969), a collection of contemporary songs. After this, London stopped singing professionally. Her final recording was *My Funny Valentine*, for the soundtrack of the Burt Reynolds film *Sharky’s Machine* in 1981.

London passed away in October 2000 due to complications from a stroke. She was buried next to Bobby Troup in Forest Lawn-Hollywood Hills Cemetery in Los Angeles. Music journalist Will Friedwald referred to London as “one of the most influential stylists of the early 20th century.” She has been named as an influence by contemporary artists, including Lana Del Rey and Billie Eilish, and her recordings continue to be used on soundtracks for television. London’s albums *Julie...At Home* and *Around Midnight* were included in the book *1,000 Recordings to Hear Before You Die*. Music journalist Lucy O’Brien stated: “[In] the mid-’50s...pop [was] in a period of transition from big band swing to small jazz combos; you’ve got rock’n’roll, you’ve got R&B—and she managed to incorporate all those influences and feed that into her music. She was very much of her time.”

## **Russ Garcia Biography:**

Russ Garcia was born in Oakland, CA in 1916. In his late teens he enrolled in San Francisco State University only to find that he was not learning as quickly or as much as he thought he would. He later found out that studying with Hollywood's best teachers would move him quicker down the path that he envisioned. He studied harmony, composition, orchestration, counterpoint, and compositional form. Realizing his intense interest in composing and arranging he decided it would be beneficial to take lessons on just about every instrument that he may some day need to write for. While in his early 20s he had the opportunity to regularly conduct a symphony orchestra in the Hollywood area. This too would give him real world experience in writing and conducting for large ensembles.

In 1939 the composer of the radio show *This is Our America* was sick and it was suggested that Garcia be hired as a substitute. The director of the show, actor and future president Ronald Reagan, loved Garcia's work and hired him. Reagan's wife at the time, Jane Wyman, later reached out to NBC and recommended Garcia. He was then hired as a staff composer/arranger. This position led him to come in contact with many of the important musicians and band leaders of the time period. He later was recruited by Universal Studios where he went to work as composer, arranger and conductor in the 1950s. That relationship lasted 15 years.

Some of Garcia's brightest moments include: Louis Armstrong and Ella Fitzgerald's *Porgy and Bess* (1957); Louis Armstrong big band and string sessions in 1957 released in 1960 as *I've Got the World on a String*; Julie London's albums *About the Blues* and *Make Love to Me* (1957); Anita O'Day *Sings the Winners* (1958); Mel Torme *Swingin' on the Moon*, and Stan Getz *Cool Velvet* (1960). He was in high demand as he was one of the few jazz composers that could successfully score for films and conduct classically oriented music.

In 1966 he gave up the Hollywood life and set out on his sailboat with his wife. They settled in New Zealand where he lived out the remainder of his life, passing away in 2011.

## **The Music:**

Vocalist Julie London recorded two albums with Russ Garcia in 1957. Garcia crafted simple but effective arrangements that showcased London's soft and sultry voice. This arrangement comes from the *Make Love to Me* album and features a flute soloist along with a string ensemble and rhythm section. This publication has been prepared from Russ Garcia's original pencil score as well as the set of parts used during the recording session.

This publication was prepared from Russ Garcia's original pencil score and the set of parts used for the 1957 recording session - this is not a transcription.

**Heather Crocker and Rob DuBoff**

- March 2026

BODY

The image shows a handwritten musical score for the piece "Body and Soul" by Russ Garcia, arranged in 1957. The score is written on ten staves, each labeled with an instrument or voice part. The parts are: Vocal, Piano, Guitar, Bass, Drums, Trumpet (TR), Trombone (TB), and Double Bass (DB). The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. A red box labeled "TACET I.X" covers the first four measures of the Piano, Guitar, and Bass parts. The Guitar part includes chord diagrams and chord names: Fmi, Fmi7, E9, Eb, D7, Eb, and Eb°. The Bass part includes notes and rests. The Trumpet and Trombone parts include notes, rests, and dynamics like "cresc". The Double Bass part includes notes and rests. The score is written in ink on aged paper.

Above is the first page of Russ Garcia's score for *Body and Soul*, arranged in 1957.

# Violine I

## BODY + SOUL

Handwritten musical score for Violine I, titled "BODY + SOUL". The score is written on ten staves in G major (one sharp) and 4/4 time. It includes various musical notations such as notes, rests, dynamics (p, cresc), and performance instructions (1. x tacet, I., II.). Measure numbers 1 through 27 are circled and placed above the notes. The piece concludes with a double bar line at the end of the tenth staff.

Above is the original violin 1 part that was used for the 1957 recording session.



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## SCORE

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FREELY

A TEMPO ♩ = 60

Vocal

My heart is sad and lone - ly, for you I sigh, for you, dear, on - ly.

Violin 1

Violin 2

Viola

Cello

Guitar

Piano

Acoustic Bass

Drum Set

Brushes

2 3<sup>p</sup> 4

Vox. Why have - n't you seen it? I'm all for you, bod - y and soul!

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Gr.  $Fm7$   $B^{\flat 9}sus$   $G7(\sharp 11)$   $Cm$   $Fm^9$   $E^9$   $E^{\flat 6/9}$   $C7(\flat 9)$

Pno.  $Fm7$   $B^{\flat 9}sus$   $G7(\sharp 11)$   $Cm$   $Fm^9$   $E^9$   $E^{\flat 6/9}$   $C7(\flat 9)$

Bs.  $Fm7$   $B^{\flat 9}sus$   $G7(\sharp 11)$   $Cm$   $Fm^9$   $E^9$   $E^{\flat 6/9}$   $C7(\flat 9)$

D. S. (4) (6)

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