

THE ERTEGUNS' NEW YORK

NEW YORK CABARET MUSIC

MAE BARNES • JOE BUSHKIN • BARBARA CARROLL • EDDIE CONDON
CHRIS CONNOR • JIMMY DANIELS • GOLDIE HAWKINS • GRETA KELLER
JIMMY LYON • CARMEN McRAE • MABEL MERCER • JOE MOONEY
HUGH SHANNON • BOBBY SHORT • TED STRAETER • SYLVIA SYMS
BILLY TAYLOR • MEL TORME • CY WALTER

David R. Land



VOLUME ONE**SIDE ONE****MAE BARNES**

1. I AIN'T GOT NOBODY
Spencer Williams—Roger Graham
(Edwin H. Morris & Co. Inc./Jerry Vogel Music Co. Inc., ASCAP)
2. HERE COMES THE CAPTAIN
Writer, publisher unknown
3. OL' MAN MOSE
Louis Armstrong—Zilner Randolph
(Intersong U.S.A./Chappell & Co., Inc., ASCAP)
4. WHAT WILL THE NEIGHBORS SAY
Writer, publisher unknown
5. LAZIEST GAL IN TOWN
Cole Porter
(Warner Bros. Inc., ASCAP)
6. SWEET GEORGIA BROWN
Bernie—Pinkard—Casey
(Warner Bros. Inc., ASCAP)
7. YOU TURNED THE TABLES ON ME
Louis Alter—Mitchell
(Intersong, admin. by Chappell & Co., Inc./Movietone Music Corp., admin. by Sam Fox Pub. Co., Inc., ASCAP)
8. RINKA TINKA MAN
Kessler—Sillman
(Mills Music Inc., ASCAP)
9. (I AIN'T GONNA BE NO) TOPSY
Irving Berlin
(Irving Berlin Music Co., ASCAP)
10. ON THE SUNNY SIDE OF THE STREET
Jimmy McHugh—Dorothy Fields
(Ireneadele Pub./Albi Music, ASCAP)

SIDE TWO**GRETA KELLER**

1. THIS IS NEW
Kurt Weill
(Chappell & Co., Inc., ASCAP)
2. EXCERPTS FROM
"THE THREEPENNY OPERA"
Kurt Weill
(Warner Bros. Inc., ASCAP)
3. MY SHIP
Kurt Weill
(Chappell & Co., Inc., ASCAP)

GOLDIE HAWKINS

4. BRAZIL
Russell—Barroso
(Peer International, BMI/Irmaos Vitale S.A.)
5. MEDLEY:
FROM THIS MOMENT ON
Cole Porter
(Chappell & Co., Inc., ASCAP)
6. LOVE IS A SIMPLE THING
Carroll—Siegel
(Chappell & Co., Inc., ASCAP)
7. S'WONDERFUL
George Gershwin
(WB Music Corp., ASCAP)
8. IT'S DELOVELY
Cole Porter
(Chappell & Co., Inc., ASCAP)

VOLUME TWO**SIDE ONE****SYLVIA SYMS**

1. PARADISE
Brown—Clifford
(SBK Feist Catalog Inc., ASCAP)
2. THERE'S SOMETHING ABOUT
AN OLD LOVE
Hudson—Fein—Mills
(Mills Music Inc., ASCAP)
3. COMES LOVE
Stept—Tobias Brown
(Chappell & Co., Inc./Ched Music Corp., ASCAP)
4. TEA FOR TWO
Vincent Youmans—Irving Caesar
(WB Music Corp./Irving Caesar Corp., ASCAP)
5. DOWN IN THE DEPTHS ON THE
90TH FLOOR
Cole Porter
(Chappell & Co., Inc., ASCAP)
6. CAN'T YOU JUST SEE YOURSELF
Sammy Cahn—Jule Styne
(Cahn Music Co./Edwin H. Morris Music Co. Inc., ASCAP)

BARBARA CARROLL

7. THE LADY'S IN LOVE WITH YOU
Frank Loesser—Burton Lane
(Paramount Music Corp., ASCAP)

8. MY FUNNY VALENTINE
Richard Rodgers—Lorenz Hart
(Chappell & Co., Inc., ASCAP)
9. THEY CAN'T TAKE THAT AWAY
FROM ME
George Gershwin—Ira Gershwin
(Chappell & Co., Inc., ASCAP)

SIDE TWO**TED STRAETER**

1. SOMETHING'S GOTTA GIVE
Johnny Mercer
(Warner Bros. Inc., ASCAP)
2. ALL OF YOU
Cole Porter
(Chappell & Co., Inc., ASCAP)
3. WHAT'S NEW
Johnny Burke—Bob Haggart
(Marke Music Pub. Co. Inc./M. Whitmark & Sons/
Limerick Music Corp./Reganesque Music Co./
Tim-Co Music, ASCAP)
4. ALL IN FUN
Jerome Kern—Oscar Hammerstein
(T.B. Harms, ASCAP)
5. THIS IS IT
Arthur Schwartz—Dorothy Fields
(Chappell & Co., Inc., ASCAP)
6. MONEY ISN'T EVERYTHING
Richard Rodgers—Oscar Hammerstein
(Williamson Music Company, ASCAP)
7. LOVE ME TOMORROW
Vernon Duke—John Latouche
(SBK Miller Catalog Inc., ASCAP)
8. I GUESS I'LL HAVE TO CHANGE
MY PLAN
Arthur Schwartz—Howard Dietz
(Warner Bros. Inc., ASCAP)

VOLUME THREE**SIDE ONE****JOE MOONEY**

1. POLKA DOTS AND MOONBEAMS
Van Heusen—Burke
(Burke & Van Heusen Inc., ASCAP)
2. THE KID'S A DREAMER
Snider—Snider
Publisher unknown
3. NINA NEVER KNEW
Irving Drake—Louis Alter
(Louis Alter Pub./Drake Activities Corp., ASCAP)
4. LUSH LIFE
Billy Strayhorn
(© 1949 (renewed) Tempo Music, Inc., ASCAP)
5. CRAZY SHE CALLS ME
Sidney Russell—Carl Sigman
(Harrison Music Corp./Major Songs Co., ASCAP)
6. THAT'S ALL
Brandt—Haymes
(Mixed Bag Music, BMI)

BILLY TAYLOR

7. YOU MAKE ME FEEL SO YOUNG
Joe Myrow—Mack Gordon
(Warner Bros. Inc., ASCAP)

SIDE TWO**BILLY TAYLOR**

1. THOU SWELL
Richard Rodgers—Lorenz Hart
(Marlin Enterprises, ASCAP)
2. THE VERY THOUGHT OF YOU
Ray Noble
(Warner Bros. Inc., ASCAP)

CHRIS CONNOR

3. I MISS YOU SO
Henderson—Scott—Robin
(MCA Inc., ASCAP)
4. THEY ALL LAUGHED
George Gershwin—Ira Gershwin
(Chappell & Co., Inc., ASCAP)
5. SOMETHING TO LIVE FOR
Duke Ellington—Billy Strayhorn
(Mills Music Inc., ASCAP)
6. I GET A KICK OUT OF YOU
Cole Porter
(Warner Bros. Inc., ASCAP)
7. THE NIGHT WE CALLED IT A DAY
Dennis—Adair
(Music Sales Corp., ASCAP)
8. MOONLIGHT IN VERMONT
Blackburn—Suessdorf
(Michael H. Goldsen Inc., ASCAP)
9. THE SWEETEST SOUNDS
Richard Rodgers
(Williamson Music Inc., ASCAP)

VOLUME FOUR**SIDE ONE****MABEL MERCER**

1. JUST ONE OF THOSE THINGS
Cole Porter
(Warner Bros. Inc., ASCAP)
2. YOU ARE NOT MY FIRST LOVE
Bart Howard—John Peter Windsor
(Walden Music Inc., ASCAP)
3. THE RIVIERA
Coleman—McCarthy
(Marvin Music Co./Notable Music Co. Inc., ASCAP)
4. DID YOU EVER CROSS OVER TO
SNEEDEN'S
Alexander Wilder
(Edwin H. Morris & Co. Inc., ASCAP)
5. REMIND ME
Jerome Kern—Dorothy Fields
(T.B. Harms Co., ASCAP)
6. LITTLE GIRL BLUE
Richard Rodgers—Lorenz Hart
(T.B. Harms Co. c/o The Welk Music Group, ASCAP)
7. THE END OF A LOVE AFFAIR
Redding
(MCA Inc., ASCAP)
8. SOME FINE DAY
Walter
(Famous Music Corp., ASCAP)
9. IT WAS WORTH IT
Howard
(Hampshire House Publishing, ASCAP)

SIDE TWO**MABEL MERCER**

1. WHILE WE'RE YOUNG
Wilder—Enguick
(Ludlow Music, BMI)
2. OURS
Cole Porter
(Chappell & Co., Inc., ASCAP)

BOBBY SHORT

3. I LIKE THE LIKES OF YOU
E. Y. Harburg—Vernon Duke
(Harms, Inc., ASCAP)
4. FROM THIS MOMENT ON
Cole Porter
(Buxton Hill, ASCAP)
5. GIMME A PIGFOOT
Wesley Sox Wilson
(Northern, ASCAP)
6. I'VE GOT FIVE DOLLARS
Richard Rodgers—Lorenz Hart
(Harms, Inc., ASCAP)
7. AT THE MOVING PICTURE BALL
Howard Johnson—Joseph Stanley
(Leo Feist, ASCAP)
8. BYE BYE BLACKBIRD
Mort Dixon—Ray Henderson
(Remick Music, ASCAP)

VOLUME FIVE**SIDE ONE****BOBBY SHORT**

1. SAND IN MY SHOES
Frank Loesser—Victor Schertzinger
(Famous Music, ASCAP)
2. BEDELIA
Bernard Michel—Maurice Pon
(W. Smyth)
3. HOTENTOT POTENTATE
Arthur Schwartz—Howard Dietz
Publisher unknown
4. SLUMMING ON PARK AVENUE
Irving Berlin
(Irving Berlin Music Corp., ASCAP)
5. FLYING DOWN TO RIO
Kahn—Elicigo—Youmans
(Chappell & Co., Inc./T.B. Harms, ASCAP)

CY WALTER

6. WHO CARES
Ager—Yellen
(Warner Bros. Inc./Edwin H. Morris & Co., ASCAP)
7. OF THEE I SING
George Gershwin
(New World Music Corp., ASCAP)
8. HELLO, YOUNG LOVERS
Richard Rodgers—Oscar Hammerstein

SIDE TWO**EDDIE CONDON**

1. TIME CARRIES ON
Condon
Publisher unknown
2. SEEMS LIKE OLD TIMES
Lombardo—Loeb
(Fred Ahlert Music Corp./Flojan Pub., ASCAP)

HUGH SHANNON

3. TRUE BLUE LOU
Whiting—Coslow—Robin
(Famous Music Corp., ASCAP)
4. EASY COME EASY GO
Heyman—Green
(Warner Bros. Inc., ASCAP)
5. YOU BETTER GO NOW
Graham—Reechner
(Chappell & Co., Inc., ASCAP)
6. EVERYTHING HAPPENS TO ME
Dennis—Adair
(Music Sales Corp., ASCAP)
7. BALTIMORE ORIOLE
Carmichael—Webster
(Warner Bros. Inc., ASCAP)

JIMMY DANIELS

8. CHEZ MOI
Miraki—Feline
(American: Chappell & Co., Inc., ASCAP/French:
ET Cie.)
9. I'M GLAD I'M NOT YOUNG
ANYMORE
Alan Jay Lerner—Frederick Loewe
(Chappell & Co., Inc., ASCAP)

VOLUME SIX**SIDE ONE****JIMMY LYON**

1. I'VE GOT YOU UNDER MY SKIN
Cole Porter
(Chappell & Co., Inc., ASCAP)
 2. EASY TO LOVE
Cole Porter
(Chappell & Co., Inc., ASCAP)
 3. JUST ONE OF THOSE THINGS
Cole Porter
(Warner Bros. Inc., ASCAP)
- CARMEN MCRAE**
4. I'M ALWAYS DRUNK IN SAN FRANCISCO
Wolf
(Wolfand, ASCAP)
 5. THE FOLKS WHO LIVE ON THE HILL
Jerome Kern—Oscar Hammerstein
(T.B. Harms Co., ASCAP)
 6. AT LONG LAST LOVE
Cole Porter
(Chappell & Co., Inc., ASCAP)
 7. IF THE MOON TURNS GREEN
Coates—Hanighan
(Bourne Co., ASCAP)

SIDE TWO**JOE BUSHKIN**

1. OUR LOVE IS HERE TO STAY
George Gershwin
(Chappell & Co., Inc., ASCAP)
2. SOMEDAY YOU'LL BE SORRY
Louis Armstrong
(International Music Inc., ASCAP)
3. I CAN'T GET STARTED
Vernon Duke—Ira Gershwin
(Chappell & Co., Inc., ASCAP)

MEL TORME

4. ANYTHING GOES
Cole Porter
(Warner Bros. Inc., ASCAP)
5. WHEN THE WORLD WAS YOUNG
Philippe-Gerard—Mercer
(Criterion Music Corp., Inc., ASCAP)
6. MY TIME OF DAY
Frank Loesser
(Frank Music Corp., ASCAP)
7. AUTUMN IN NEW YORK
Vernon Duke
(Warner Bros. Inc., ASCAP)
8. MANHATTAN
Richard Rodgers—Lorenz Hart
(Marlin Enterprises/Lorenz Hart Publishing Co.,
ASCAP)

What a thrill it was to drive into the environs of New York, the approach to the big city, and get the first glimpse of the skyline. I lived in Washington, D.C. in the thirties, and New York was a place I regarded with wonder and awe.

New York to me was glamour, elegance and modernity. As a teenager the thought of spending a few days there filled me with excited anticipation of sophisticated, romantic experiences, urbane city life, and most of all jazz, 52nd Street, and Harlem.

In those days and into the forties, my brother Nesuhi and I went to all the jazz clubs and heard and met virtually all the jazz performers. We also had a parallel interest—great performers such as Astaire and Rogers, Bing Crosby, Josephine Baker, Marlene Dietrich, Maurice Chevalier. Then there was the music of Cole Porter, Kurt Weill, Rodgers and Hart, Gershwin, and on and on.

I had some very special friends in those years, who understood this music as it was happening and understood its particular character and importance. They were New Yorkers equally at home at El Morocco and the Stork as they were in the Village and in Harlem. Among them were George Frazier, Jr., Bob and Jean Bach, Jimmy and Marjorie Downey, Rogers Whitaker, the great singers Lee Wiley, Blossom Dearie, and Harper and Lu Soules, Billy and Fay Harbach, Eddie Collins, Dwight and Joyce Hemion, Tom Rees and the composers Vernon Duke, Frank Loesser, Johnny Mercer and Cy Coleman.

This set contains much of the cabaret music which Nesuhi and I recorded for Atlantic through the years. Of course, we were not able to include everything, but I hope that what is presented here will give you a feeling for the music—the music of Harlem, the Village, the East Side and Broadway, and the influence of Paris, London and Berlin and, of course, jazz.

It's New York!

—AHMET ERTEGUN

THE CABARET ERA

When did New York stop being an all-night party? Was there indeed a time when "doing the town" meant staying out to greet the dawn? Did one actually encounter the milkman as one headed home?

In retrospect, it seems to have been so glamorous you couldn't bear to let the evening end. Pictures of the period show men in dress suits; the no-tie business was still just a west-coast aberration. Feminine uniform was the cocktail dress, as immortalized by Ceil Chapman—undergirded by something called a "Merry Widow" that pushed flesh up and out into the open, above the décolletage. And remember the corsage? The single orchid or gardenia? Elaborate cigarette cases and lighters? You rarely heard "Mind if I smoke?" because everyone did smoke. The nightclub ash tray was the perfect relic to stow in a time capsule.

Manhattan is a relatively small island. Space is at a premium. Supper clubs that have given New York nightlife its character over the years have generally been described as "intimate." Thus, solo artists, instrumental trios, and small bands were the order of the day—east side, west side, uptown and downtown—on stages too small to accommodate anything else. When Count Basie brought his entire band into the Famous Door, it was a tight squeeze. These once-residential brownstones on the cross streets of Gotham had not been built with big bands in mind. "All the clubs were shaped like shoe boxes," wrote Leonard Feather of the jazz joints. And even where there was dancing involved (on the east side), the tables were tiny, the dance floors small and crowded—a far cry from today's vast discos.

Audiences were limited as well, enjoying the sounds in a pre-electronic age, when elaborate p.a. systems had not as yet taken over, when instruments were still acoustic, and everything was LIVE. Small remained beautiful, joy prevailed. Killer drugs were a thing of the future. Camaraderie meant sitting in, sharing the good time; there was lots of going to hear each other perform. No hostile freezing out as the boppers were later to affect. Jazz was accessible. The American song was in full flower.

The *boite de nuit* may have been hatched in Paris, but it was fine-tuned over here—in the late '30s, '40s, and '50s. And it produced some of the most brilliant musical talent the world has known. An early example was Le Ruban Bleu, in the Langdon Hotel on E. 56th Street.

You entered by climbing a single flight of stairs (passing the ground floor restaurant, Theodore's, on the right). Peering into the main room from the upstairs foyer, you saw the obligatory twin pianos, blue-and-ivory-striped banquettes, walls covered with blue fabric, and folding screens covered with actual John Fredericks hats—a touch of topical whimsy. Hat designers were major league celebrities back then.

So was Brenda Frazier, who often combed her hair at table, and watched the show through the mirror in her compact. Julius Monk was the genius who found the talent, worked the lights, played the piano, and was surely the most original M.C. in cabaret history, intoning, "Ladies and gentlemen, may I direct your attention and applause..." An evening at the Ruban might consist of a funny lady (Imogene Coca), a quartet (the Four Lads), a diva (Dorothy Loudon), a harpist (Caspar Reardon or Daphne Hellman), and two pianos.

Co-conspirator in this venture with Mr. Monk was the dour Frenchman Herbert Jacoby, who could lay claim to the sobriquet, "Prince of Darkness," long before they hung it on Miles Davis. In time, Jacoby moved on to a partnership with Max Gordon, of Village Vanguard fame. Their joint venture (in a two-story carriage house on E. 55th Street) was the famed Blue Angel, where the roster of stars and future stars included Mike and Elaine, Barbra Streisand, Pearl Bailey, Jackie Mason, Bobby Short, Eartha Kitt, and some of the all-time great pianists and trios.

Lorraine Gordon, Max's wife, remembers its glamour. As your cab pulled up to the canopy, a doorman helped you out, and you

entered the outer bar: black patent-leather, glossy white woodwork, and mirrors. In the main room (tufted velvet with rococo white lacquer molding), Arturo ("the handsomest maître d' in the world") presided over a platoon of waiters all wearing white tie and tails. And soaring above it all—the 3-D blue angel which held up the curtain on one side of the stage.

Goldie Hawkins, who had been playing one of those Blue Angel pianos, later decided to play his own baby grand, and, accordingly, went into business for himself over on East 53rd. Here, his responsibilities were several—chief among them that of being joy-giver for a whole slew of regulars who came to hear him play and be outrageous. Artist Lester Gaba contributed a painting of a single slice of watermelon as an opening night present, and soon there were dozens more watermelons by as many other artists—120 at final count.

Trademark motifs helped immortalize the clubs. Who can forget Sherman Billingsley's stork logo? El Morocco's palm trees and zebra stripes? Billy Reed's red and white Little Club stripes? El Borracho had lipstick kisses stamped all over the menus and matchbooks; Le Cupidon featured cupids, the Copa celebrated the Carmen Miranda motif, and the Perroquet Room celebrated the parrot.

The Embers is described in "Buck Clayton's Jazz World": "The room was ideal for jazz. It was a long room with very soft lights, a nicely lit bandstand, and, at the rear, a huge fireplace with the glowing embers that gave the club its name." Marian McPartland has vivid memories of the Hickory House in her book, "All In Good Time": "The room was quite large, with a high ceiling and enormous paintings of boxers, baseball stars, and hunters on horseback lining the mahogany-paneled walls. There was sawdust on the floor... The place had a race-track atmosphere; it was more of a hearty sportsman-type steak-and-potatoes restaurant than a room that featured jazz." Marian also described the stage located up over the bar—the most sizable bar on all of 52nd Street: "The bandstand was an island—almost a fortress. At each end of it were large wooden pillars reaching to the ceiling, and around the bases of these pillars were circular shelves holding row upon row of bottles. In the center was our bandstand... we had the piano up front facing the door, the bass player to the left, and the drummer right behind me.... At times I felt like Miss Seagram of 1952."

According to Leonard Feather, all the 52nd Street clubs seemed to share one doorman, the famous character, Pincus, and they shared a certain look as well. "Inside, there did not seem to be any difference." But Kelly's Stable, which had migrated over from 51st Street, made an attempt to perpetuate the barnyard motif with a hayloft over the door (containing fireproof hay), and a decor that featured wagonwheels and horseshoes. This was an incongruous setting for the highly urbane jazz that flourished here, with names like Billie Holiday, Coleman Hawkins, King Cole Trio, Roy Eldridge, Dinah Washington, and Art Tatum on the bill.

"A subterranean snake pit" was all Georgie Auld could say about the club that bore his name in the Hotel Markwell—a basement jazz joint where Barbara Carroll played. And Birdland—over on Broadway—was also below ground. Billy Taylor was house pianist there for a while, and the parade of jazz immortals that occupied the bandstand got introduced by a shouting PeeWee Marquette: "Let's give 'em a HAND," clapping his tiny, ring-laden fingers together.

Basements, English basements, these were usual locations for clubs west of Fifth Avenue, but at Le Downbeat, another place where Billy Taylor worked, you could go upstairs to a balcony and peer down at the performers, from comfortable settees and hassocks.

It's curious that everyone remembers this period of small clubs with great affection—a time when it didn't occur to anyone that bigger might be better, a time when less was most definitely more.

—JEAN BACH
New York City, 1987



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Mae Barnes

During the heyday of Manhattan nightlife, they began calling the Bon Soir (in Greenwich Village) the Barnes Soir—in honor of that nightclub's best-loved fixture, Mae Barnes. She had been born just around the corner, at 14 Cornelia Street, and had done quite a tour of duty in the musical theatre.

Beginning performing life as a hooper (she was a dynamite tap-dancer), Mae was featured in a number of all-black revues, including the second version of the historic "Shuffle Along." She also brightened the stages of "Lucky Sambo," "Bon Bon Buddy, Jr.," and "Runnin' Wild" (with another future legend, Elizabeth Welch, who had been a school chum).

La Barnes started dancing professionally at age twelve. She got in on the beginnings of the Charleston, becoming that dance's most prominent proponent. Dance historians will appreciate the significance of the nickname bestowed upon her: "The bronze Ann Pennington." Pennington—with her famous "million dollar legs"—was the toast of Broadway musicals at the time, and she and Mae Barnes formed a mutual admiration society that lasted for years.

When an auto accident forced Mae to give up dancing, she concentrated on her singing, becoming a favorite at Elsa Maxwell's parties where the guests usually included the Duke and Duchess of Windsor and other fashionable folk. To this day, a signed photo of the famous pair remains on view in Mae's Long Island living room.

They adored Mae's special material—songs like "(I Ain't Gonna Be No) Topsy," and the clever patter she interspersed throughout popular songs of the day. A 1950s edition of the "Ziegfeld Follies," featuring Tallulah Bankhead and Bea Arthur, never made it into New York, but those who journeyed to Boston for the out-of-town tryout reported that once again Mae Barnes stopped the show. She scored mightily in another musical that did enjoy a Broadway run in 1954—"By The Beautiful Sea," with a score by Dorothy Fields and Arthur Schwartz, and starring Shirley Booth.

Between these various theatrical outings, Mae played a club circuit that

stretched from Honolulu to England. While in London, she starred in Jack Hylton's revue, "The Knights Of Madness," and was presented by Prince Littler at the Empire with billing over Peter Sellers ("Direct From The USA—First English Music Hall Appearance Of Mae Barnes"). She also managed to get in six weeks at the stylish Colony Club.

Other dates across the country included the Playboy in Chicago, *Ciro's* in Hollywood, and the *Hungry I* in San Francisco, where Ralph Gleason wrote "The show I saw was an hour long and seemed like 15 minutes." At New York's Bon Soir, Mae surprised her fans by playing bass to Phyllis Diller's hi-jinks on the piano.

Mae's outstanding virtues as a performer were her energetic delivery, impeccable sense of rhythm, and clear diction. Sophie Tucker told her, when they were both playing *Shea's Buffalo*, "When you feel bad—even if someone has died—you go out and entertain these people. They paid money to hear you."



Joe Bushkin

Joe Bushkin is almost as celebrated for his social skills as for his swinging piano. A fast-talking funny guy, he's always on—with audacious observations and anecdotes ad infinitum.

He was born November 7, 1916 in New York City to Russian parents. His father became a barber to pay the rent, but he was always a musician at heart. When it was discovered that Joe had perfect pitch, he was given piano lessons, and later, trumpet lessons.

He was only a teenager when he got a job with Paul Tremaine ("and his Band from Lonely Acres"). Then in 1935, he hit 52nd Street, working with a succession of groups. In Joe Marsala's band he worked at the Famous Door (with Buddy Rich); Bunny Berigan's band took him to Chicago. Back in New York he worked as intermission pianist at Kelly's Stable, and then joined Tommy Dorsey's band where once again he encountered Buddy Rich. It was during this engagement that he wrote his big hit, "Oh, Look At Me Now" (with Johnny DeVries).

By now we were a nation at war and Joe joined up, playing trumpet in a service band and later touring with

"Winged Victory," the Air Force show. When the war was over, he studied with Stefan Wolpe, and worked briefly with Benny Goodman. Then he went to Rio de Janeiro with Bud Freeman. He married Chicago department-store heiress, Francise Netcher, settled into Manhattan's River House, and started a family. They had four daughters in all—the oldest of whom was briefly married to lyricist Alan Jay Lerner. Joe got an acting/piano-playing job on Broadway in Garson Kanin's "The Rat Race," performing again after theatre each night at The Little Club. Then, in 1951, he played a long engagement at The Embers with his own group which included Buck Clayton.

Though they kept their River House maisonette in New York, the family Bushkin set up housekeeping in a succession of far-flung places, including Marin County, California, Hawaii, and finally Santa Barbara, where they now maintain a stable of show horses. Each year they fly their steeds to the Madison Square Garden Horse Show—just as they fly Joe's own Bechstein piano whenever he has a protracted engagement.

Joe has been a prolific recording artist who has been represented on a wide variety of record labels. His first stop at Atlantic was in 1950 for a trio session which became Atlantic's first 10" LP. Atlantic issued a 45 by Bushkin in 1962 ("Queen Cleo"/"Hard Candy"), but the music presented here is from a 1986 release which celebrated a lengthy engagement at the St. Regis Hotel.

His fleet fingers and brash personality have attracted an endless parade of admirers over the years, including journalists, actors, authors, international celebrities; in fact it's been said that if Joe Bushkin ever decides to write his autobiography, the longest section of the book will be the index.



Barbara Carroll

Around 1952, just as the jazz on 52nd Street was beginning to subside, there burst upon the scene—fresh from the New England Conservatory of Music—a buoyant young pianist named Barbara Carroll. A welcome addition to the bebop community, she brought with her guitarist Chuck Wayne and bassist Clyde Lombardi. The trio shared the bill

at the Downbeat with Dizzy Gillespie, which, for Barbara, amounted to starting at the top.

Moving next to a room called "Georgie Auld's Tin Pan Alley," she found herself playing for such celebrated patrons as Charlie Parker, Paul Desmond, Stan Getz, Tony Bennett, and Billie Holiday. To add to her good fortune, Barbara was invited to make her first recording under her own name.

The date was set for after work which meant, in this case, 2 AM. She recalls arriving at the studio, which was in a mid-town office building thoroughly shut down for the night. Then she discovered that the piano was badly out of tune and her heart sank. But not for long. Miraculously—out of the night—there appeared a technician to save the day, prompting the grateful Barbara to marvel, "Who but Ahmet Ertegun could find a piano tuner at two in the morning?!"

In 1953 Rodgers and Hammerstein began auditioning piano players (male) for a role in their forthcoming show, "Me And Juliet," which George Abbott was going to direct. They were looking for someone who could play and read lines as well, and were startled when Miss Carroll appeared with her trio. Richard Rodgers, known for his susceptibility to attractive females, succumbed on the spot, and Barbara was hired—with her trio. They were cast as rehearsal accompanists, and they got to stretch out on the show's main hit, "No Other Love."

By now, her bassist was Joe Schulman, and they had a brief, happy marriage, cut short by Joe's untimely death. In 1960, she married Bert Block, an agent-manager whose clients included Miles Davis, Thelonious Monk, Dave Brubeck, Billie Holiday, Judy Collins, Kris Kristofferson, and Peter, Paul and Mary. Bert and Barbara had one daughter, Suzanne. Bert died in 1986.

In recent years, Barbara has held the fort at the Bemelmans Bar of the Carlyle, where she continues to live up to The New Yorker accolade: "the highly ornamental, most pensive and persuasive of all progressive pianists!"



Eddie Condon

When Albert Edwin Condon died at age 67 in 1973, John S. Wilson

wrote in *The New York Times*, "His abilities as an advocate for jazz often overshadowed his performance as a guitarist." Also noting that Eddie boasted he never took solos, Wilson cited the half-joking rumor that Eddie wasn't even playing, just going through the motions. Be that as it may, Eddie was a major catalyst in jazz history, and his abilities at promotion were undeniable.

He was born in Indiana in 1904. Some time later, his father's saloon business took the whole family—including nine children—to Chicago Heights, where Eddie started fooling around with the ukulele and the banjo. There was a great supply of young talent around Chicago in those days, and he got to know and jam with Bix Beiderbecke, Benny Goodman, Dave Tough and other budding stars.

Eddie was described as a dapper, entertaining, incautious wisecracker. When he claimed "Jazz cannot be scored," he was challenged to back it up. So he rounded up Jimmy McPartland, Joe Sullivan, Gene Krupa, Frank Teschmacher, and Bud Freeman, and they recorded "China Boy" and "Sugar"—two sides that became the basis for the legendary Chicago Style. Co-leader on this project was Red McKenzie, who was famous for his distinctive vocal style and for his blue-blowing, which involved humming through a tissue paper-wrapped comb. The next stop for this spirited group was New York, but steady jobs were hard to come by in the Depression years, and they felt lucky when McKenzie managed to get them a private party or a club date.

Still, Eddie's drive was unstoppable, and he developed useful connections in journalism and the advertising field, and these forces combined to launch a number of concerts and, occasionally, recording sessions. The Condon nucleus finally settled into an eight-year run at the fabled Nick's in Greenwich Village, with time out for several short-lived spats with Nick himself, and for a short tour with Lee Wiley (when they were known as the Summa Cum Laude band). In 1945, Eddie quit for good. He gave as his reason "Nick told us he was raising the price of the musicians' drinks." But he was actually leaving to open his own place.

His original location was at 47 W. 3rd Street. By 1958, he had relocated to 330 E. 56th Street and lasted there until 1967 when he got out of the nightclub business for good. After Condon's death, a club bearing his name opened on West 54th Street. Operated by musicians Red Balaban and Ed Polcer, it flourished until 1985 when the location was demolished to make way for an office tower.

As famous for his quick one-liners as for his music-making, Condon got a lot of mileage out of his most famous put-down. Responding to an overbearing French jazz critic, Eddie countered, "Do we go over to France to tell him how to jump on a grape?"

Having championed ad lib Dixie music all his life, he vigorously opposed the arranged music of the newer bands. He hated bebop and some of the more pretentious structured sounds. A waiter who had dropped a tray full of glasses was reprimanded "None of that progressive jazz in here, if you please." He objected to those who would elevate jazz to the status of art form. "Canning vegetables is an art form. So is getting a sun-tan. Jazz is just unscored music."

If he liked his music unrestrained, he liked his alcohol the same way, and the damage to his pancreas (which eventually took his life) had his family gravely worried. But he was independent to the end. To cure a hangover he always advised "Take the juice of two quarts of whisky."



Chris Connor

Chris Connor (no "S" on that last name, please) appears to have made most of the right moves, beginning by getting herself born in Kansas City, an important geographical point in the atlas of jazz. Musically-inclined from childhood, she first officially raised her voice in song while attending the University of Missouri, working as the vocalist with the college band. She was "Chrissie" then, according to Ira Gitler who was also a Missouri undergraduate.

Her next affiliation was with an off-campus jazz group led by the multi-talented Bob Brookmeyer, and it soon became apparent that both were headed for bigger things. Brookmeyer, who had functioned as leader and arranger, joined the band of Jerry Wald as pianist, then proceeded on to Claude Thornhill's orchestra where he began to feature both slide and valve trombone. Chris, meanwhile, got jobs with the same two employers, singing solos with Wald and joining Thornhill's vocal group, the Snowflakes (so named in honor of his lovely theme, "Snowfall").

During this period Big Bands

were still riding high, and Stan Kenton's was especially prominent. His singer, June Christy, was planning to go out on her own. Not wanting to leave her boss in the lurch, she volunteered to look for a replacement. In Chris Connor she heard the same quality critics had found in Doris Day, Anita O'Day, and in June herself—a slightly husky, slightly tom-boy, very expressive and swinging style ideally suited to dance orchestra demands.

Suffice it to say she was an ideal choice. *Billboard* headlined the result: "Kenton Jams Birdland; New Chirp Scores." Such was the level of her instant success, that within two years she was getting offers to go out as a single. Chris Connor has recorded dozens of albums and is actively recording today, thirty-five years after her big break. Her Atlantic period (1956-1962) produced some of her finest work and highlights are included in this set.



Jimmy Daniels

He lived a full, beautiful life; and died on a crest. Jimmy Daniels spent his last night in the company of his peers—Bobby Short, Josephine Premice, Harold Nicholas, Eileen Farrell, Julie Wilson. They were participants in a memorial tribute to Harold Arlen, and many gathered for a ceremonial supper party afterwards. Jimmy was resplendent in evening clothes, handsome as he had been fifty years earlier when he was a favorite subject for artist-photographer George Platt Lynes.

Born in Laredo, Texas, in 1910, he had come to New York to enroll in a Bronx business college, but the 1929 stock market crash diminished his career chances in that field, and besides someone had gotten him an introduction to Katharine Cornell's manager—which led to a part in the Broadway hit, "Dishonored Lady." And from then on, a series of bit parts, plus intermittent singing jobs, convinced him that show biz was the way to go.

His first clear success occurred during the summer of 1933 when he was hired out of the Hotcha Club in Harlem to sing at Monte Carlo's Sporting Club. There he became the darling of the international jet set, who next heard him in London, accompanied by Reginald

Forsythe.

In Paris he worked for Herbert Jacoby in that impresario's *boite de nuit*, which later became the model for Jimmy's own club when he returned to the States. This prototypical night spot was the first Ruban Bleu (later to be duplicated when Jacoby came to the States.) It featured two interlocking grand pianos, topped by a basket of gladiolas, a menu of smart, sophisticated songs, and a chic clientele.

Gathering war clouds drove Jimmy home once again—home to open his own place up in Harlem, which he named for himself. There he installed the requisite pianos (presided over by Garland Wilson and Norene Tate) and he provided the songs and food himself. For Jimmy, who could do so many things well, was a superb chef de cuisine.

These talents continued to prevail right up to the end, when the still good-looking, still engaging host gave frequent dinner parties in his Chelsea apartment. His New York following had heard him first in Harlem, then later at the Perroquet Room in mid-town where *The New Yorker* magazine reported he had "set up his expatriates' corner in the Hotel Meurice for the benefit of people who still think about the last time they saw Paris."

In semi-retirement, Jimmy lived amid voluminous memorabilia—pictures and bibelots—mementos of friendships he prized. The guest room of this downtown flat was usually occupied by his devoted chum, Alberta Hunter, and photos on the walls revealed his patrons to have included the Duke of Windsor, the Duke of York, Leonard Hanna, Jules Bledsoe, Millicent Rogers, Tallulah Bankhead; the John Roxboroughs, Cole Porter, the Duke of Kent, and the Roy Wilkinsons.

Jimmy died suddenly at age 77, and Bobby Short arranged a memorial service at St. Peter's Lutheran Church in New York's Citicorp Building. Leontyne Price sang "The Lord's Prayer" and an affectionate eulogy was delivered by the Tony-Award-winning playwright, James Kirkwood.



Goldie Hawkins

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Hawkins, the child prodigy of Fort Deposit, Alabama was dubbed "Little Oscar" when, at age fifteen, he played piano with a local dance orchestra in Montgomery, Alabama. His piano lessons had begun before he started school. His young parents, being among the most urbane citizens in that small community, were sought out by the new piano teacher in town, who was looking for some agreeable social contacts. Lessons for little Hawkins *fits* became part of the package.

Hawkins soon learned to read music well enough to play for the local dancing school, and ultimately, while attending Duke University, he played for the glee club. His musical talent provided him with a certain cachet when he joined the Army, and once out of the service, he headed straight for New York. Almost immediately he landed a job at Leon and Eddie's accompanying Eddie Davis. Celebrities flocked to the place and at one point Ethel Merman invited him to become her pianist. (It should be noted here that in addition to a definite natural talent, Goldie Hawkins is blessed with striking good looks.) It wasn't long before Max Gordon hired him to take over the spot formerly occupied by the popular piano team of Eadie and Rack at the Blue Angel.

Despite the fact that Herbert Jacoby (Gordon's partner) continually tried to bury him behind a basket of magnolia leaves, Goldie's engaging personality managed to attract sufficient following to merit his next major move: a club of his own in the East 50s.

It was fortuitous. The cabaret era was in full swing, and Goldie's club offered the host's lively piano and free-wheeling sense of humor—which never failed to put the patrons at their ease. So much so, in fact, that one evening Fred Astaire was moved to break out a few dance steps (something his extreme shyness had always precluded), and to send a present the following day of four ascot ties.

With such good portents it was inevitable that a Summer Goldie's should open out on Fire Island, where his old admirer from the Leon and Eddie's days—Ethel Merman—occasionally cashiered for him.

It was to this Fire Island Goldie's that Vernon Duke brought Vladimir Horowitz—to catch this pianist about whom they'd both heard such good reports. The trip involved commandeering a jeep to track Goldie down. But when he heard him play, Horowitz was moved to suggest that Goldie's touch might better be served by a repertoire of Chopin.

Both of Goldie's clubs are

closed now, and Hawkins himself lives in Palm Beach, where he can be persuaded, from time to time, to play for a special party.



Greta Keller

Covering Greta Keller's last New York appearance in the mid-1970s (shortly before she died), a reviewer wrote that if supperclubs had never existed, they'd have to have been invented for her because, "a cabaret is her natural habitat."

The lovely Viennese blonde who arrived on these shores in the 1930s had already made her mark on the Austrian stage, having, in 1928, starred in a Viennese version of George Abbott's "Broadway" opposite Peter Lorre. Marlene Dietrich was in the chorus of that show. In fact, Keller, Dietrich, and Lotte Lenya all emerged about the same time, and were thought to have influenced each other's style.

Over the years, Greta recorded a thousand songs both here and abroad, according to her obit in *The New York Times*. Listeners in this country were wild about her in those pre-television days when she had her own CBS Radio program—doing her own commercials and pronouncing the sponsor's name "Tawnh-jhee" (Tangee lipstick).

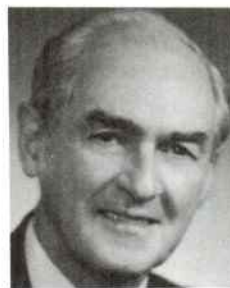
But her magic worked best in small, elegant rooms, and she appeared in many of them over the course of the next several decades, notably at the Algonquin (where she may, indeed, have been the first live performer)—the Stanhope, the Cupidon, the St. Moritz, and the Waldorf-Astoria.

She continued to criss-cross the Atlantic, returning often to Europe for concert dates. On her 1965 trip she was awarded the Medal of Honor in Art and Culture by the President of the Austrian Republic. And it was inevitable that she should add the platform circuit to her agenda, basing her lectures on her international experiences.

Glamour and intrigue extended into her private life; her lovers and admirers included a number of prominent personages. Her last husband, actor David Bacon, Jr., was a member of a distinguished Boston family. He was murdered in Los Angeles and the case has

never been solved. Greta did not remarry, and she died in 1977.

When Leonard Bernstein referred to her as "a timeless wonder, strengthening our secret hopes for immortality," he was describing an enduring talent that enchants us today as we listen to her in films (she was the voice on Liza Minnelli's Victrola in "Cabaret")—and on the recordings in this album.



Jimmy Lyon

Here's a chap who looked, to John S. Wilson, like a board chairman. But Art Tatum had been his mentor, and for the last years of his life he played show tunes on Cole Porter's piano. Jimmy Lyon was a low-key fellow with an incredible wealth of talent.

He attributed his career choice to a chance encounter with Tatum's virtuosity—which he heard on a radio broadcast during his high school days in Collingswood, N.J. He became obsessed, drove to Philadelphia to scour the town for all the Tatum records he could find, and set about practicing the piano for six hours a day. These efforts paid off as he began to get jobs in and around the Philadelphia area, including one with Gene Williams' band and another at Fred Waring's Shawnee resort.

Arriving in New York, Jimmy found employment on 52nd Street. Art Tatum was appearing at the Three Deuces, and Jimmy spent every free moment he could manage literally at Tatum's feet. The master invited him to sit beside him on the piano bench so Jimmy could study his fingering, and soon he was welcoming him aboard every night, calling him "Little Jim."

Now June Christy, who was about to depart the Stan Kenton band, was looking for a jazz accompanist, and Jimmy filled the bill so well they stayed together for over a year and a half. Having learned the craft of accompanying so thoroughly, he was a natural for the slot at the Blue Angel where he next worked (with his trio) for nine years—playing for all the acts that worked there and learning a prodigious number of songs. Among the artists he backed were Polly Bergen and Connie Haines. But the star with whom he's most readily associated in people's memories is Mabel Mercer.

She heard him working with guitarist Jimmy Raney and bassist Beverly Peer at the Blue Angel. Mabel was working across the street at RSVP and was looking forward to a concert appearance with Bobby Short at Town Hall. When she asked Jimmy to be her accompanist he declined, saying she sang such "weird songs" he'd never be able to learn them in the six days that they had before D day. Nevertheless, she managed to talk him into accepting, and the result was a partnership that lasted until she retired in 1978.

That's when he moved over to the Waldorf, and Cole Porter's piano, where he remained until shortly before he died, in November, 1984.



Carmen McRae

She had studied classical piano as a child, and was confident of her musicianship from the start. Carmen McRae now says her one burning ambition is to act. But enthusiastic reviewers will tell you that her singing *is* a form of acting. And as she says: "In each song, I'm relating something to you; telling you a story; acting out a feeling." Still, classes in drama landed her a role in the film, "Hotel," and she's had several other film roles since then.

Although Billie Holiday preceded her into the world by several years, their birthdays are contiguous (April 7—Billie, April 8—Carmen). Perhaps it was an omen, because Lady Day was the first person to record one of Carmen's compositions—a song called "Dream Of Life." Another songwriter, Irene Kitchings (once married to Teddy Wilson), was Carmen's earliest champion. Irene used her connections to arrange some singing engagements for Carmen—brief stints as band vocalist with the orchestras of Benny Carter and Count Basie. When her voice was finally heard on record, it was with the band of Mercer Ellington, where she was billed as "Carmen Clarke"—since she was the wife of drummer Kenny Clarke at the time.

As her star began to rise as a recording artist and as a performer in clubs, she incorporated piano playing into her act. (Gary Giddins called her "an expert self-accompanist with a Monkian touch"). Her first idol was Billie Holiday,

but Carmen has also long admired the work of Betty Carter, Joe Williams, and the late Irene Kral.

A great champion of other women, Carmen has been seen on television as the host of a memorable special which presented a kind of overview of lady vocalists. And the first all-woman concert of "mean" blues singers produced by Rosetta Reitz for George Wein in 1980 featured Carmen on the podium doing the scholarly commentary.

As a performer, Carmen has matured with grace. She's made dozens of albums, and appeared at major festivals here and abroad. A star of great magnitude, she now belongs to the world.



Mabel Mercer

Singers of every stripe have publicly acknowledged their debt to her—from Frank Sinatra to Ella Mae Morse. Miles Davis keeps her records on his turntable for hours at a time. The lady with this cosmic appeal, and impeccable choice of material, spent the latter part of her career mostly talking her songs; her high and low singing notes were gone. Still, she always held her listeners in thrall.

Mabel Mercer's superb diction and thoughtful interpretations made her the songwriters' favorite. And many songs composed just for her have found their way into the universal repertoire—Bart Howard's "Fly Me To The Moon" being one such case in point. Alec Wilder was another whose material she immortalized.

It was difficult to picture her original incarnation as a dancer when one watched her in later years: sitting still, dignified, hands folded before her as she sang. But her parents had, indeed, been entertainers, and her birth, at the turn of the century in Staffordshire, England, meant one more performer for the family. She was destined to perform. Close friends say she never talked much about those early years. Her singing days in Paris however, have been well-documented.

She sang to the fashionable, international crowd that patronized Bricktop's club in Paris, and when she came to New York, her first audiences were much the same. She became the quintessential supper club artiste and the places she appeared were, all of them,

small rooms in which she could be heard without a microphone: Tony's, Ruban Bleu, the Byline Room, Downstairs at the Upstairs, and RSVP.

Among the pianists providing tasteful settings for her jewel-like renditions one remembers Sam Hamilton, Buddy Barnes, Cy Walter, Bart Howard, and Jimmy Lyon.

For her seventy-fifth birthday, the St. Regis Hotel made her a handsome present. They changed the name of the St. Regis Room to the Mabel Mercer Room.

A mystery ailment sidelined her for the final years of her life, and she spent almost all her time in a country house she adored—up near Chatham, N.Y., where she loved to work in her garden and "just putter."



Joe Mooney

Say "singer-organist-accordionist" and you've described a field of jazz over which Joe Mooney held exclusive suzerainty. His popularity peaked when he led his own quartet in the 1940s, but, for a variety of reasons, the group disbanded in 1949.

So great had been his impact, though, that some two decades later a group of his friends, mobilized by Kay Finegan, pooled their resources to bring him back to New York. By then he had moved to Florida where he was working locally and living quietly. His return to the Apple lasted just long enough for another east side supperclub engagement, and then it was back to the sunshine state where he remained until his death in 1975.

Born in New Jersey in 1911, he began his professional life on local radio. Later, he and his brother, Danny, formed a vocal duo which they called "The Sunshine Boys," and they were heard on network radio. In the early '30s he moved to WLW in Cincinnati.

When he started arranging, it was for a group of his own, which was later incorporated into Frank Dailey's orchestra. There followed a job with the band of Buddy Rogers, which included piano, vocals, and arrangements, and he began to take on more writing assignments. By the early '40s his clients included Paul Whiteman, The Modernaires, Vincent Lopez, Les Brown, Larry Clinton, and

Russ Morgan. In fact, Morgan bought not only his charts, but he bought the Joe Mooney Quartet, which he presented as a supplemental act.

All these milestones might have seemed remarkable for any one musician, but Mooney's case was especially notable, because he was completely sightless. In 1946 he was "discovered" by critic Mike Levin, who put him on the cover of *Downbeat* and touted him so enthusiastically that recording contracts were signed, further club dates arranged, and Joe began winning popularity polls.

By then the group consisted of clarinet, guitar, and bass, with Joe on accordion and vocals. His choice of tunes was often fey. He recalled the childhood of many of his listeners with his rendition of the theme song of a '30s kiddie show, "Little Orphan Annie."

When he was on the scene in New York, the clubs he played included Dixon's on 52nd Street, and the Embers, where his nightly musicales were attended by Tony Bennett, Frank Sinatra, Paul Whiteman, Johnny Mercer, and Artie Shaw—thus earning him the lasting title of "musicians' musician."



Hugh Shannon

One tends to think of the late Hugh Shannon as the authentic New York supperclub type: chic, sophisticated, a shade dissolute-looking around the edges. He was in actual fact as much a product of the Caribbean, the Hamptons, Capri, and the Riviera as of Manhattan. But it seemed that wherever he played, the same crowd showed up. In other words, Shannon followed the jet set, and the jet set followed him. "You could say I was a kind of movable feast," he said at one point, describing his peripatetic career.

Before he had ever set foot in New York he had toured the Orient as a member of the armed forces, entertaining the troops. This was a far piece from De Soto, Missouri, where dotting grandparents saw to it that he learned the right forks and that he took piano and voice lessons.

When Julius Monk discovered him, Hugh was spending a summer in Provincetown with the as-yet-unknown Marlon Brando and several other chums.

Hugh was playing a Bechstein and singing in a local bar, and Julius sought to add him to a Ruban Bleu bill back in Manhattan that featured Imogene Coca and Daphne Hellman. Monk failed to reel him in, however, until he opened a new place called Le Perroquet where Hugh's co-star was Stella Brooks. The clientele included Truman Capote who lived upstairs, and *tout* New York. The Joans Crawford and Bennett were boosted onto the Shannon bandwagon by former showgirl, Peggy Fears.

Despite this ever-expanding sing-along, Hugh was overtaken with wanderlust, winding up in Capri where he fell in love with the island's natural beauty, and proceeded to play the first of many engagements there. He moved his act to Antibes temporarily, then to Paris where he worked at the time-honored Club Mars, just off the Champs Elysees, home-away-from-home for a lot of hip Americans (Bobby Short, et al).

By now the Shannon solar system had grown to include Doris Duke, Porfirio Rubirosa, the Duke and Duchess of Windsor, the Katharine Dunham dancers, and Bricktop.

Later, he was to meet Betty Dodero, erstwhile showgirl who had married (and left) Argentina's richest man. She soon signed on as a sort of fellow traveller, and together they visited the scenes of Hugh's earlier triumphs. Betty's role was to sit alongside Hugh on the piano bench and fan him as his brow heated up. Since he was a rather energetic performer, this activity had some logic. Soon they decided to make everything official, and were married.

Capri became their chief residence. Then Betty's death in 1959 caused Hugh to retire for a while, but Julius Monk lured him back into action, and the travelling resumed. Anyone who managed to catch him at Bricktop's in Rome, or at David K's on Third Avenue, could count on as much as three or four hours of straight singing and playing with no breaks.

Despite a grave illness that made his last years difficult, Hugh continued to perform for friends—until he died in 1984.



Bobby Short

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form of flattery, then Bobby Short has been inundated by compliments over the years. Time and time again some upstart singer/pianist is hailed as "the new Bobby Short." Well, forget it. There is only one. And for a very good reason.

At the Cafe Carlyle, where he's played for twenty years, duchesses stumble over one another to greet him. Demand for his music is worldwide. It's not unusual for him to be summoned across the Atlantic to play for a private party. And a growing number of guest appearances with local symphony orchestras around the country attest to his universal appeal. Bobby's position as a superstar is secure.

Born in Danville, Illinois, on September 15, 1926, he was the ninth of ten children. Blessed with a keen ear, he was able to teach himself to play and sing in the manner of his favorites—Maurice Rocco and Ivie Anderson.

A fortunate mix of energy, taste, and character sustained the youthful Bobby as he embarked on a professional career as a kiddie performer. Memories of this strenuous period appear in his highly-acclaimed autobiography, "Black And White Baby." Pictures taken then reveal him to have been adorable—resplendent in white tie and tails—the tails also white, à la Cab Calloway.

Duke Ellington was and remains a major influence, and as Bobby's celebrated repertoire began to grow, the works of Harold Arlen, Richard Rodgers, George Gershwin, Vernon Duke, Cole Porter, Arthur Schwartz, and Noel Coward were added to the package. He's also a past master of ethnic stuff, with a treasure trove of Bessie Smith material.

His sense of civic responsibility finds him on the boards of half a dozen do-good organizations, not the least being his long-range project to place a statue of Duke Ellington in Central Park.

These days Bobby divides his time between a comfortable apartment on Manhattan's East 57th Street, and a house in Mougins in the south of France where he is in residence for three months each summer.



**Ted
Straeter**

The man who led the *echt* society band of the cabaret era had an impressive musical start in St. Louis. It was here

he first encountered Kay Thompson (who subsequently became the mentor of Judy Garland and Liza Minnelli) and they were both thought to be musical prodigies. Ted, in fact, had become a teacher of harmony and music theory by the time he was 17 years old, and later, in Knox College, he organized a band that toured the Midwest.

Barely twenty, Theodore Anthony Straeter did both local radio and vaudeville, which led, the following year, to his first New York job: playing piano and supplying arrangements for Billy Rose's "Jumbo." That's the famous musical that starred Jimmy Durante and Ethel Merman, and featured a Rodgers and Hart score—including "Little Girl Blue" and "The Most Beautiful Girl In the World." Years later, Ted was to record "The Most Beautiful Girl," singing and playing piano with his orchestra—and managing to sell a million recordings in the bargain. Between 1938 and 1943 he led the band and chorus for the Kate Smith Bandwagon on CBS radio.

Stepping out on his own, and with "The Most Beautiful Girl In the World" as his theme song, he and his band played at the Plaza Hotel for ten years, then moved on to other night spots including Gogi's Larue, and the Savoy Plaza.

Soon the band began spending winters in Palm Beach, where they played for the diamonds and chinchilla crowd at Frank Hale's Celebrity Room, and where Ted himself often threatened to outshine his audience in his own glamorous wardrobe of Brioni dinner clothes. In fact, The New Yorker "Night Life" listings once had a field-day describing him as "fashion plate, tenor, pianist, and leader of men," and, in the next issue, "one of the sartorial wonders of the world."

It was in this agreeable Florida setting that he died suddenly, on April 2, 1963, stranding the many admirers of "his richly engraved piano style, his off-hand tenor, and his virtuoso dance band" (quoting The New Yorker once again).



**Sylvia
Syms**

Sylvia Syms, née Blagman, grew up singing—in Flatbush, Brooklyn. As a child she listened to a lot of late-night radio and was greatly influenced by Billie Holiday and Mildred Bailey—both of whom she later got to know. She and

Bailey, both short and round, told people they were sisters.

After haunting the jazz clubs persistently she landed an audition at Kelly's Stable, and yes, she got the job—for \$25 a week. This was the summer of 1940 and the stars on the bill were Billy Daniels and the King Cole Trio. But nothing further happened for her until five years later when she got booked into The Little Casino—where she sang a song composed by her accompanist, Ram Ramirez. This was the classic, "Lover Man." During these years she was working on style—both vocal and visual, and she developed a keen fashion sense: "It was okay to be fat if you were exotic." By now, though barely five feet tall, she had reached 240 pounds. Night club listings in The New Yorker described her as a "basso profundo spirit of rhythm," and her thoroughly original voice and looks made her a presence to be reckoned with.

The 1950s saw her playing the Ruban Bleu (with Norman Paris), the Village Vanguard for Max Gordon, and the Show Spot with Barbara Carroll (while Mabel Mercer sang upstairs at the Byline Room). What really got her moving, though, was her up-tempo album, "I Could Have Danced All Night," in 1956.

By now, the mid-'50s, her first marriage to radio's The Shadow, Bret Morrison, had broken up, and she tried once again with a dancer named Ed Begley—no relation to the actor of the same name.

She soon began to appear on musical theatre stages, her most notable role being the part originated by Juanita Hall in "South Pacific"—Bloody Mary—singing the song that's still a centerpiece of her cabaret act, "Bali Hai."

Sylvia's current act is a mini-biography—weaving in the events of her life and the songs that have been her milestones. And she confesses to a certain narcissism, admitting, "I like me."

And finally, as Dr. Syms, she has been a member of the faculty at Northwood Institute down in Texas, teaching song interpretation and theatre art for the past eleven years.



**Billy
Taylor**

The doctor is IN...in the forefront of just about every positive aspect of

jazz music. Billy Taylor, on whom the University of Massachusetts bestowed his initial doctor of music degree, has since received six honorary doctorates from other colleges and universities, has become a Yale Fellow at Calhoun College, and a Duke Ellington Fellow at Yale, all in the interest of jazz education.

And all this academic prominence is matched by his secure position in the performing field. Billy Taylor came to New York in the early 1940s from his home in Greenville, North Carolina, and, in his own words, "I arrived in town on a Friday night, an unknown with a bachelor of music degree from Virginia State College, and by Sunday night I was part of Ben Webster's quartet."

Actually Webster discovered him jamming at Minton's up in Harlem, and invited him to the Three Deuces where the other attraction on the bill was Art Tatum. This was fortuitous. As Billy recalls, "I not only became Tatum's friend, I became his protégé." And through Tatum's influence, Billy began getting lots of desirable jobs—with Eddie South, with Slam Stewart, with Don Redman's orchestra, and a long-playing run at Birdland where he led trios, quartets, and played solo piano on various bills.

He crammed a variety of activity into a comparatively short space of time, teaming up for a while with the organist, Bob Wyatt, and then appearing on Broadway in Cole Porter's "The Seven Lively Arts" (as part of Cozy Cole's group). In the 1950s he was featured at a West 54th Street club called Le Downbeat and by 1959 he had added the role of radio disc jockey to his list of accomplishments.

Carrying this broadcast business a step further, he became program director and station manager of WLIB in New York. Soon he was parlaying his engaging microphone personality—doing myriad shows on both radio and television. He led the band on David Frost's popular ABC variety series, and he's a regular on the CBS weekly program, "Sunday Morning." For his efforts Billy has received two Peabody Awards, one Emmy, and numerous other honors.

But one of his proudest achievements concerns the well-being of his community, and that's the creation of the Jazzmobile, an organization that brings free concerts to neighborhoods, conducts workshop clinics uptown, and stages major music events in and around New York City. The boards on which he now serves, or has served, include the National Council on the Arts, the New York State Commission on Cultural Resources, ASCAP, NARAS, and the Rockefeller

Commission.

He's also one of the five Americans chosen to represent this country in a cultural exchange program with the Soviet Union, thus adding Russia to his official itinerary which already includes countries in Europe, Asia, Africa, and South and Central America. He has been described as a true ambassador of jazz, and yet, with all this travel and prestigious activity, he continues to play New York club dates with his trio—whenever he can find the time.



Mel Torme

Scene: a TV variety show. MC: "Mel Torme! You sing, play drums, piano, arrange, compose, write lyrics, play-scrips, essays, you're a published author, an actor, musical director, and comedian. How do you DO all these things?" And if the dialogue writer has his wits about him, there's only one suitable answer: "Superbly!"

This musical polymath got a head start on his illustrious career, beginning as a five-year-old guest drummer and singer with the Coon-Sanders band at Chicago's Blackhawk Cafe. By the time he was 15, he was singing his own hit composition, "Lament To Love," with Chico Marx's orchestra. There must have been something in the air that year in Chicago, because another student in Mel's high school class was Steve Allen.

His vocal group, the Mel-Tones, made a number of recordings with Artie Shaw's band, and he worked in motion pictures (mostly musicals) throughout the '40s, '50s, and '60s. He was dubbed "The Velvet Fog" by New York disc jockey, Fred Robbins, but soon felt he had outgrown that description, and—it's true, his voice gets surprisingly better year after year.

The first New York nightclub date was a tough one—the Copacabana—back in 1948, but Mel was dauntless. He continued to record, to appear in films, and do guest shots on variety broadcasts. His own daily series was a color television pioneer; only a handful of viewers had the sets to receive him. But on the show Mel did everything from writing the original music to interviews with visiting celebrities to comedy with Kaye Ballard. In short, the indispensable Mel once again.

His songwriting grew more ambitious; soon he was composing clusters of songs ("The California Suite," "The County Fair") and he took to preparing great production numbers for his cabaret act; his Gershwin medley was a show-stopper when he played the St. Regis.

Mel's regard for fellow artists has taken the form of carefully-structured musical tributes—two of them dedicated to his departed idols, Fred Astaire and Buddy Rich. In recent years he has enjoyed close associations with George Shearing and Gerry Mulligan, and their friendships are frequently celebrated in joint concert appearances.

With everything else going on, you wouldn't think he had time for hobbies, but he's a great specialist in old movies and big band trivia. From the days when Artie Shaw called him "Harold Teen" to the present, Mel has continued to delight his audiences, in ever more interesting ways.



Cy Walter

Despite the fact that Frank Sinatra invariably referred to him as "Cyrus," he was, indeed, christened Cyril—as in Cyril Scott, whose music sounds as if it were meant to be played by Cy Walter. Cy was born in Minneapolis in 1925 and his life was suffused with piano sounds from the very beginning. His mother, known as Frances Greaves, was a prominent piano teacher who continued to maintain a studio right into the mid 1960s.

Upon leaving the University of Minnesota, he headed straight for New York, where he joined an orchestra led by Eddie Lane, and soon joined Gil Bowers to form a two-piano team. He attained national recognition as a regular on Maggie Fisher's fabled "Piano Playhouse," the semi-permanent residents of which included all the great "cocktail" pianists of the day. Through these portals passed Stan Freeman, Lester Crossley, Bill Clifton, Howard Smith, Walter Gross, Forrest Perrin, and many others, but it was generally agreed that Cy was the star boarder.

He could be counted on to make any tune sound fresh and exciting, and he chose a Rachmaninoff prelude as his theme. He performed at a number of clubs before settling in at the Drake

Room—of the Drake Hotel on Park Avenue and 56th Street. This proved to be the ideal venue for fans of Cy's elegant piano. At once glamorous and civilized, it attracted a respectful clientele—as it attracted Cy, himself, who chose to work there from 1945 to 1951, and again from 1959 to shortly before his death in 1968.

His schedule there was demanding (6 PM to 1 AM every night but Sunday), but the ambiance suited him, as did the piano. In the words of Rogers Whitaker (in *The New Yorker* magazine) he played "old black magic on the dark keys and old white magic on all the others." Cy specialized in show tunes, well-known as well as obscure, and he despaired when asked how many requests he got for "Begin The Beguine." He actually worked in a Broadway show, albeit briefly; the show, "Very Warm For May," didn't have much of a run.

Given his high performance standards, it's understandable that he required a first class instrument. At the time of his death, a friend recalled an evening down at her house in the Village, where the upright left a lot to be desired. At the end of the evening as Cy was bidding his host and hostess goodnight, he placed a ten-dollar bill on the keyboard and whispered, "Let this be a down payment on a decent Steinway."

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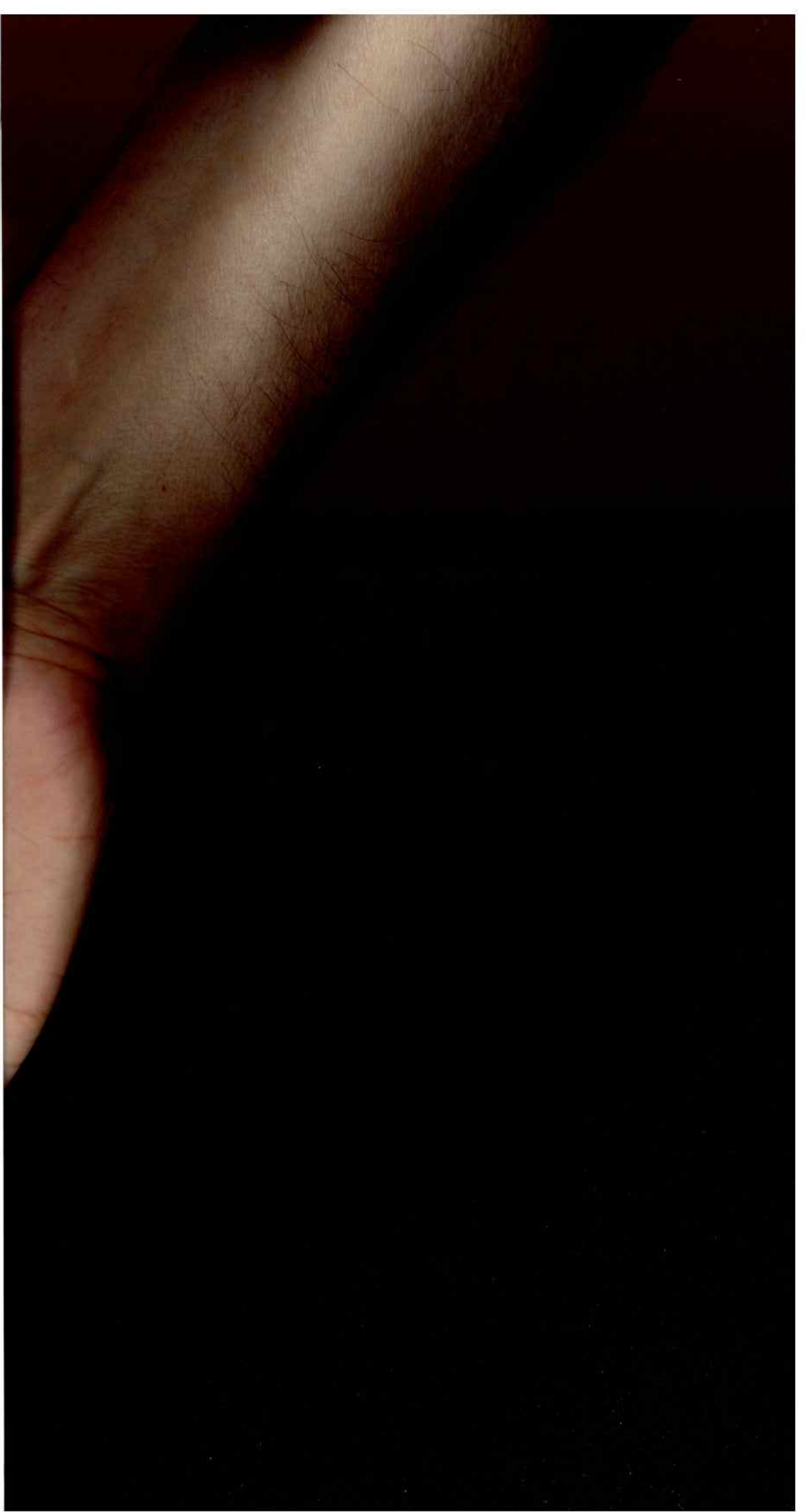
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THE NEW YORK CABARET SCENE

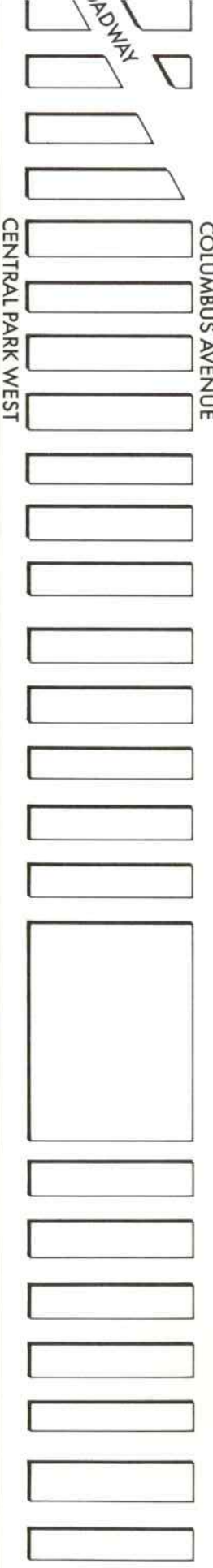


DOWNTOWN AND GREENWICH VILLAGE

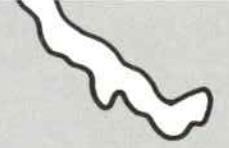
CAFE SOCIETY DOWNTOWN
BON SOIR
VILLAGE VANGUARD
HALF NOTE

FIRST AVENUE
SECOND AVENUE
THIRD AVENUE

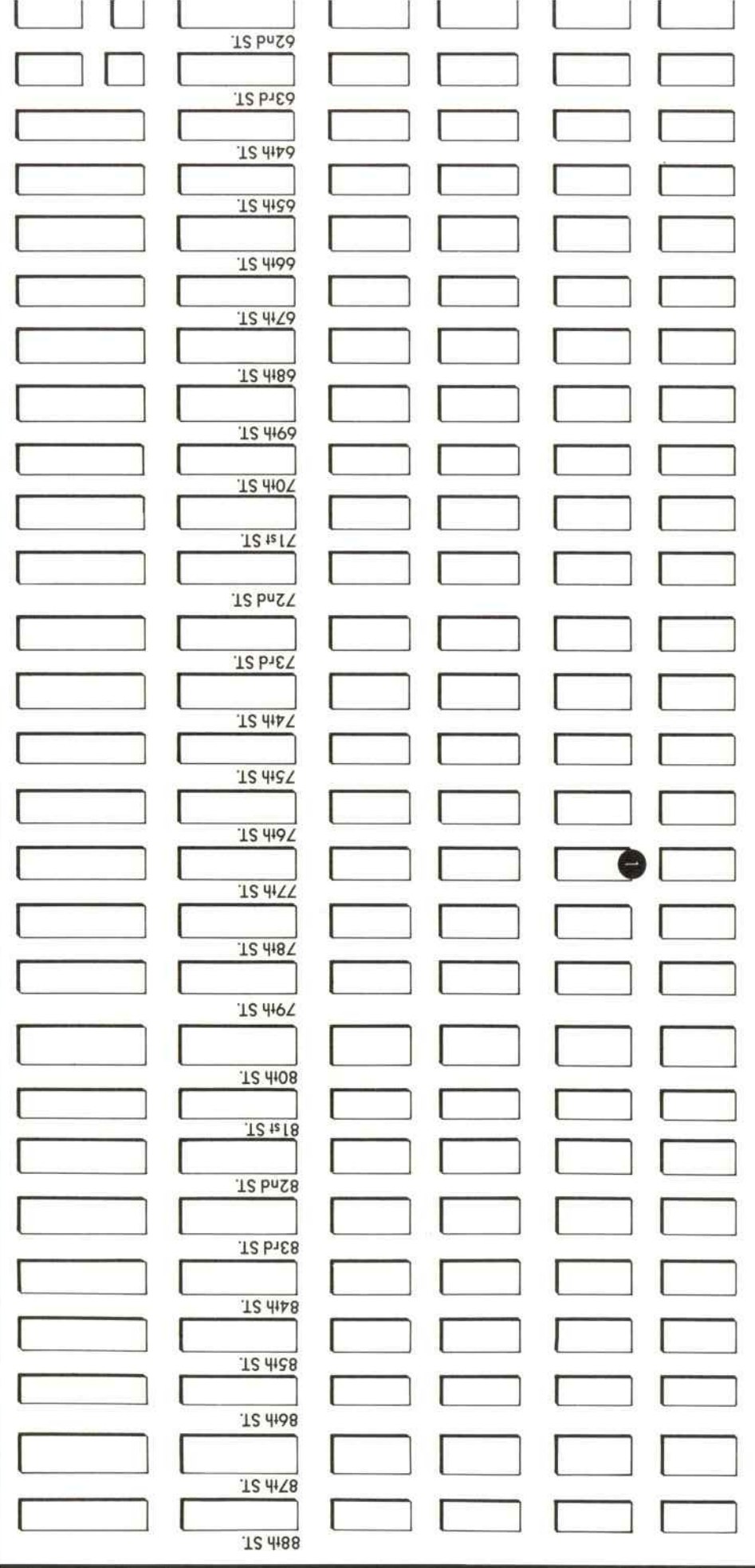
CENTRAL PARK SOUTH



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|-----------------------|------------------|-------------------------|
| 1 CAFE CARLYE | 15 RSVP | 29 DIXON'S |
| 2 VERSAILLES | 16 BLUE ANGEL | 30 DOWNSTAIRS, UPSTAIRS |
| 3 LE CUPIDON | 17 LARUE | 31 ROUNDTABLE |
| 4 SPIVY'S ROOF | 18 ARMANDO'S | 32 WALDORF-ASTORIA |
| 5 CAFE SOCIETY UPTOWN | 19 WEYLIN | 33 STORK CLUB |
| 6 PLAZA HOTEL | 20 EMBERS | 34 BIRDLAND |
| 7 VOYAGER ROOM | 21 EL MOROCCO | 35 THREE DEUCES |
| 8 DRAKE ROOM | 22 1-2-3 | 36 PERROQUET ROOM |
| 9 CONDON'S | 23 MONTE CARLO | 37 LAIGLON |
| 10 THE COMPOSER | 24 GOLDIE'S | 38 LA COMMEDIA |
| 11 COPACABANA | 25 BARBERRY ROOM | 39 LE DOWNBEAT |
| 12 LE RUBAN BLEU | 26 HICKORY HOUSE | 40 KELLY'S STABLE |
| 13 LE COQ ROUGE | 27 DOWNBEAT | 41 TONY'S |
| 14 LITTLE CLUB | 28 FAMOUS DOOR | 42 WHITE ROSE |



PARK



VOLUME ONE

SIDE ONE, ALL TRACKS: MAE BARNES, VOCALS; GARLAND WILSON, ROY TESTAMARK, PIANOS; TIGER HAYNES, GUITAR; AVRIL POLLARD, BASS.
Recorded in New York 1/19/53.

SIDE TWO, TRACKS 1-3: GRETA KELLER, VOCALS; CY WALTER, PIANO.
Recorded in New York 1/53.

SIDE TWO, TRACKS 4-6: LOUIS "GOLDIE" HAWKINS, PIANO.
Recorded in New York 3/11/53.

SIDE ONE PRODUCED BY AHMET ERTEGUN AND HERB ABRAMSON
SIDE TWO, TRACKS 1-3 PRODUCED BY AHMET ERTEGUN
SIDE TWO, TRACKS 4-6 PRODUCED BY LOUIS "GOLDIE" HAWKINS

VOLUME TWO

SIDE ONE, TRACKS 2, 5 & 6: SYLVIA SYMS, VOCALS; BARBARA CARROLL, PIANO; JOE SHULMAN, BASS; HERB WASSERMAN, DRUMS.
Recorded in New York 3/8/52.

SIDE ONE, TRACKS 1, 3 & 4: SYLVIA SYMS, VOCALS; DON ELLIOTT, TRUMPET, MELLOPHONE, VIBES; KAI WINDING, TROMBONE; AL COHN, TENOR SAX; DANNY BANK, BARITONE SAX; ELLIOT EBERHARD, PIANO; CLYDE LOMBARDI, BASS; JIMMY CAMPBELL, DRUMS.
Recorded in New York 2/19/54.

SIDE ONE, TRACKS 7-9: BARBARA CARROLL, PIANO; DANTE MARTUCCI, BASS; HERB WASSERMAN, DRUMS.
Recorded in New York 11/9/51.

SIDE TWO, TRACKS 4 & 6: BART WALLACE, TRUMPET; ROMEO PENQUE, REEDS; TED STRAETER, VOCALS AND PIANO; LAURA NEWELL, HARP; MUNDELL LOWE, GUITAR; TRIGGER ALPERT, BASS; ED SHAUGHNESSY, DRUMS.
Recorded in New York 5/30/55.

SIDE TWO, TRACKS 2, 3 & 8: As above 6/5/55.
SIDE TWO, TRACKS 1, 5 & 7: As above 6/6/55.

ALL TRACKS PRODUCED BY AHMET ERTEGUN

VOLUME THREE

SIDE ONE, TRACKS 2, 4 & 6: JOE MOONEY, VOCALS, ORGAN; LEE ROBINSON, GUITAR, MILT HINTON, BASS; OSIE JOHNSON, DRUMS.
Recorded in New York 11/28/56.

SIDE ONE, TRACKS 1 & 3: As above 11/29/56.
SIDE ONE, TRACK 5: As above 11/30/56.

SIDE ONE, TRACK 7: BILLY TAYLOR, PIANO; EARL MAY, BASS; ED THIGPIN, DRUMS.
Recorded in New York 10/28/57.

SIDE TWO, TRACKS 1 & 2: BILLY TAYLOR, PIANO; JOHN COLLINS, GUITAR; AL HALL, BASS; SHADOW WILSON, DRUMS.
Recorded in New York 2/20/51.

SIDE TWO, TRACK 3: CHRIS CONNOR, VOCALS; PERSONNEL UNKNOWN.
Recorded in New York 7/28/56.

SIDE TWO, TRACK 4: CHRIS CONNOR, VOCALS; DOC SEVERINSON, TRUMPET; EDDIE BERT, TROMBONE; AL COHN, TENOR SAX; DANNY BANK, BARITONE SAX; STAN FREE, PIANO; MUNDELL LOWE, GUITAR; WENDELL MARSHALL, BASS; ED SHAUGHNESSY, DRUMS.
Recorded in New York 4/24/57.

SIDE TWO, TRACK 5: CHRIS CONNOR, VOCALS; LARGE ORCHESTRA ARRANGED & CONDUCTED BY RALPH BURNS.
Recorded in New York 1/19/56.

SIDE TWO, TRACK 6: CHRIS CONNOR, VOCALS; JOHN LEWIS, PIANO; BARRY GALBRAITH, GUITAR; OSCAR PETTIFORD, BASS; CONNIE KAY, DRUMS.
Recorded in New York 1/23/56.

SIDE TWO, TRACK 7: CHRIS CONNOR, VOCALS; BOBBY JASPAR, FLUTE; STAN FREE, PIANO; MUNDELL LOWE, GUITAR; PERCY HEATH, BASS; ED SHAUGHNESSY, DRUMS.
Recorded in New York 3/13/58.

SIDE TWO, TRACK 8: As above except GEORGE DUVIVIER plays bass and JASPAR is not present.
Recorded in New York 5/23/58.

SIDE TWO, TRACK 9: ERNIE ROYAL, NICK TRAVIS, TRUMPETS; JIMMY CLEVELAND, TROMBONE; GENE QUILL, PHIL WOODS, ALTO SAX; OLIVER NELSON, TENOR SAX; SOL SCHLINGER, BARITONE SAX; RONNIE BALL, PIANO; MILT HINTON, BASS; GUS JOHNSON, DRUMS. AL COHN, ARRANGER, CONDUCTOR.
Recorded in New York 3/19/62.

SIDE ONE, TRACKS 1-6 PRODUCED BY AHMET ERTEGUN AND JERRY WEXLER
SIDE ONE, TRACK 7 PRODUCED BY NESUHI ERTEGUN
SIDE TWO, TRACKS 1 & 2 PRODUCED BY AHMET ERTEGUN AND HERB ABRAMSON
SIDE TWO, TRACKS 3 & 4 PRODUCED BY AHMET ERTEGUN AND JERRY WEXLER
SIDE TWO, TRACKS 5-9 PRODUCED BY NESUHI ERTEGUN

VOLUME FOUR

SIDE ONE, TRACKS 1, 2, 5, 6, & 7: MABEL MERCER, VOCALS; SAM HAMILTON, PIANO; REMAINDER UNKNOWN.
Recorded in New York 11/17/51.

SIDE ONE, TRACKS 4 & 8: STAN FREEMAN, CY WALTER, PIANOS.
Recorded in New York 5/29/52 (8) and 6/1/52 (4).

SIDE ONE, TRACKS 3 & 9: CY COLEMAN, PIANO AND ARRANGER; REMAINDER UNKNOWN.
Recorded in New York 7/1/53.

SIDE TWO, TRACKS 1 & 2: MABEL MERCER, VOCALS.
Recorded in New York 11/7/54.

SIDE TWO, TRACKS 3-6: BOBBY SHORT, VOCALS, PIANO; ROLLY BUNDOCK, BASS; LARRY BUNKER, DRUMS.
Recorded in Los Angeles 3/7/55.

SIDE TWO, TRACKS 7-9: BOBBY SHORT, VOCALS, PIANO; BUDDY WOODSON, BASS; MAURICE RUSSELL, DRUMS; PETE CANDOLI, TRUMPET.
Recorded in Los Angeles September 15 & 16, 1955.

SIDE ONE PRODUCED BY AHMET ERTEGUN AND HERB ABRAMSON
SIDE TWO, TRACK 1 PRODUCED BY AHMET ERTEGUN AND HERB ABRAMSON
SIDE TWO, TRACK 2 PRODUCED BY AHMET ERTEGUN
SIDE TWO, TRACKS 3-5 PRODUCED BY BOBBY SHORT AND PHIL MOORE
SIDE TWO, TRACKS 6-8 PRODUCED BY NESUHI ERTEGUN

VOLUME FIVE

SIDE ONE, TRACKS 1-3: BOBBY SHORT, PIANO AND VOCALS; BUDDY WOODSON, BASS; MAURICE RUSSELL, DRUMS; PETE CANDOLI, TRUMPET (I).
Recorded in Los Angeles 9/15 & 9/16/55.

SIDE ONE, TRACKS 4 & 5: BOBBY SHORT, PIANO AND VOCALS; ISH UGARTE, BASS; JOHNNY CRESCI, DRUMS.
Recorded in New York 3/6/59.

SIDE ONE, TRACK 6: CY WALTER, PIANO.
Recorded in New York 7/25/57.

SIDE ONE, TRACK 7: As above.
Recorded in New York 6/30/57.

SIDE ONE, TRACK 8: As above.
Recorded in New York 4/15/56.

SIDE TWO, TRACKS 1 & 2: BOBBY HACKETT, TRUMPET; WILL BRADLEY, TROMBONE; PEANUTS HUCKO, CLARINET, TENOR SAX; ERNIE CACERES, BARITONE SAX; DICK CARY, ALTO HORN; JOE BUSHKIN, PIANO; EDDIE CONDON, GUITAR; JACK LESBERG, BASS; SID CATLETT, DRUMS.
Recorded in New York 5/25/49.

SIDE TWO, TRACKS 3-7: HUGH SHANNON, PIANO AND VOCALS.
Recorded in New York, 1953.

SIDE TWO, TRACKS 8 & 9: JIMMY DANIELS, VOCALS AND PIANO; CECIL McBEE, BASS; BUTCH MILES, DRUMS.
Recorded in New York. 12/19/83.

SIDE ONE, TRACKS 1-7 PRODUCED BY NESUHI ERTEGUN
SIDE ONE, TRACK 8 PRODUCED BY AHMET ERTEGUN
SIDE TWO, TRACKS 1 & 2 PRODUCED BY AHMET ERTEGUN AND HERB ABRAMSON
SIDE TWO, TRACKS 3-7 PRODUCED BY AHMET ERTEGUN
SIDE TWO, TRACKS 8 & 9 PRODUCED BY BOBBY SHORT AND GEORGE WEIN

VOLUME SIX

SIDE ONE, TRACKS 1-3: JIMMY LYON, PIANO.
Recorded in New York. Date unknown.

SIDE ONE, TRACK 4: CARMEN MCRAE, VOCALS; LARGE ORCHESTRA ARRANGED AND CONDUCTED BY BENNY CARTER.
Recorded in Los Angeles 11/27/67.

SIDE ONE, TRACK 5: CARMEN MCRAE, VOCALS; LARGE ORCHESTRA ARRANGED AND CONDUCTED BY JIMMY JONES.
Recorded in New York 6/26/68.

SIDE ONE, TRACKS 6 & 7: CARMEN MCRAE, VOCALS, PIANO (7 only); JIMMY ROWLES, PIANO (6 only); JOE PASS, GUITAR; CHUCK DOMANICO, BASS; CHUCK FLORES, DRUMS.
Recorded in Los Angeles 11/6/71.

SIDE TWO, TRACKS 1-3: JOE BUSHKIN, PIANO AND VOCALS (2 only); AL GREY, TROMBONE; PHIL BODNER, CLARINET; HOWARD ALDEN, GUITAR; MAJOR HOLLY, BASS; BUTCH MILES, DRUMS; GLENN OSSER, STRINGS.
Recorded 1985.

SIDE TWO, TRACKS 4 & 5: MEL TORME, VOCALS; JIMMY WISNER, PIANO; ACE TESONE, BASS; DAVE LEVIN, DRUMS.
Recorded in Pennsauken, New Jersey 3/24/62.

SIDE TWO, TRACKS 6-8: MEL TORME, VOCALS; LARGE ORCHESTRA ARRANGED AND CONDUCTED BY DICK HAZARD.
Recorded in Los Angeles 12/2/63.

SIDE ONE, TRACKS 1-3 PRODUCED BY SCULLY AND ASSOCIATES
SIDE ONE, TRACKS 4-5 PRODUCED BY NESUHI ERTEGUN
SIDE ONE, TRACKS 6-7 PRODUCED BY JACK RAEL
SIDE TWO, TRACKS 1-3 PRODUCED BY LES PAUL
SIDE TWO, TRACKS 4-8 PRODUCED BY NESUHI ERTEGUN

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