

MY VIEW FROM THE BANDSTAND

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My
VIEW
FROM THE
BANDSTAND

foreword
by

Benny Golson

Foreword

Memories can be extremely significant, depending on what it was that prompted specific things to take up residence in the past to be recalled at any time the heart and/or mind suggests. I suppose the lives of most people could be viewed as a 'book' of sorts because of the myriad things having taken place within its parameters. But in this instance, we focus on these things having taken place within the voluminous parameters of Al Stewart.

I met Al Stewart in 1956 when he became a member of Dizzy Gillespie's band where I was already a member. Al entered as an awesome powerhouse of a trumpet player, guiding that band night after night, gig after gig as if the captain of a smooth sailing ship. When he joined us he gave the band a new 'voice.' Quite a difference before he came. When something of such significance happens it is metaphorically like fingers suddenly becoming a fist of purpose. We, including Dizzy, were all then caught up in performing with our shouting, caring hearts. We irresistibly included detonation in the music we performed as Al led the ensemble from the lead trumpet chair in the band.

I initially thought, "Where the heck did this guy come from?" Well, as it turned out, it didn't really matter because his origin was inconsequential since he did his homework no matter where he was from. But as it turned out he was from right here in New York. Brooklyn to be exact.

There are many musicians who take pictures along the path of their careers. It happens all the time. Thus, you might think the photographs included in this book "My View From The Bandstand" are just more of the same. However, they are not. It turns out that during his coruscate career he had the privilege and gratification to have played for many luminaries who star studded his life with their own iconicity. The list is almost inexhaustible, but some of those names are: Louis Armstrong, Benny Goodman, Woody Herman, Charlie Barnet, Claude Thornhill, Billy May, Tony Bennett, Sammy Davis Jr., Jerry Lewis, Michel Legrand, Peggy Lee, Johnny Mathis, Della Reese, Mahalia Jackson, Jackie Gleason, Ed Sullivan, Milton Berle, and many, many more, including the Broadway musicals of *How To Succeed In Business Without Really Trying*, *West Side Story* (Lincoln Center), *Woman of the Year*, and *Noel Cowards Sail Away*.

Al began his professional career in 1947 when he joined Louis Prima's big band at the Strand Theater in Times Square, Manhattan. After that his life became ascendant.

The difference in his photographs is that there is a story attached to every photograph. Personal things that bring a life to things not known to all who imbibe these memorable photographs. These photographs take you inside the mind of Al, enabling you to see,

after the fact, things seen through his eyes, things that have long since taken up residence in the past. His photographs have life coursing through them, 'speaking' with a voice from the past. If only for moments of time, you are there!

These photographs are rife with humanity, humor, friendship, aspiration, success, failure, and stories. All the things that are a part of humanity, but from the viewpoint of a performing musician. For example. Al stopped by Louis Armstrong's dressing room once after a performance where Armstrong, in green boxer shorts and a white handkerchief tied back over his head was sitting at an old metal typewriter table. A bare bulb at the end of a black wire hung from the ceiling just above him. Suddenly, Joe Bushkin popped into the doorway, hesitated for a moment, then said "hey Pops, man what are you doing?" Louis looked up at Joe and answered, "om doin' ma autobagaphy." Joe responded, "that sounds great Pops...terrific!...you almost finished?" Armstrong, wide eyed looked back at Joe and said "hell no man, ah got 600 pages and om only up to 1929."

Al's viewpoint is from the bandstand, seeing people and things not on the symbolic bandstand, but seen and experienced from the bandstand in real time. But then the second section views things on the bandstand. Things seen and experienced by those associated directly with the music...as if all are in the same band being affected by Direct Sense Perception, usually called experience. This book takes you into real situations one after another where you come to view the artists on a less shallow level, evoking epiphany after epiphany. These photographs take on a kind of humanness because of the way in which they are treated—brought to life with provocative rhetoric, recalling some situations that are all too familiar to us having been affected in similar ways.

Al's career has been so expansive that even I was not aware of so many of the things under discussion and consideration in this marvelous book. It's a book of revelation and history. One of significant consequence as it touches the deep grotto of hearts where the appreciation for this music called jazz resides.

Benny Golson

Saxophonist, composer, educator

New York City

This book is dedicated to my wife Tandy who created the cover photograph, and our son Leonard, whose computer help was invaluable and who suggested the white text on black background.

It is dedicated equally to my daughter Amy Abigail, for whom my serious interest and involvement in photography began a long time ago.

With Gratitude

With heartfelt gratitude to the many who have influenced my musical beginnings and nurtured my development and growth by sitting next to, listening to, and speaking with, about anything having to do with trumpet playing.

To:

Al Galitzin, who urged me to join the Seth Low Junior High School band...

Louis Levy, assistant principal and band director at Seth Low Junior High School...

My parents, taken by my enthusiasm, bought me a used trumpet with case and a bottle of valve oil for ten dollars...

Max Poliakoff, my first trumpet teacher who nourished my hunger to learn...

The U.S. Navy School of Music for assuring my continuing on in music...

Bill Forest, first trumpeter in Admiral Patrick N. Bellinger's Air Force Atlantic Fleet Band from whom I learned much by listening...

To:

Joe Rescigno, Benny Baker, and Nat Prager, teachers who instilled in me to always think musically... And to Carmine Caruso, for his critical ear and insight into problem correction...

To:

The trumpet players of the Big Band Era from whom I learned by listening to live radio broadcasts, many of whom I sat next when I began playing in bands, and subsequently on record sessions, television shows, radio programs, concerts, and Broadway shows. Among these fine trumpeters were, Chris Griffin, Bernie Privin, Billy Butterfield, Charlie Shavers, Jimmy Maxwell, Conrad Gozzo, Bernie Glow, Ray Crisara, Joe Wilder, Charlie Margulies, Don Palladino, Snooky Young, and all who remain in the shadows of my memory...

To:

Timofey Dokshizer, who exemplified the ultimate interpretation and musical expression...

Maurice André, who illustrated that playing anything on the trumpet is possible...

And to Louis Armstrong for everything that he was to music, and to me personally...

And finally to the great voices of Joan Sutherland, Monserrate Caballe, Jessye Norman, Victoria de los Angeles, Renata Tebaldi, Jussi Björling, Luciano Pavarotti, Placido Domingo, and many I have listened to whose names I never knew but from whom I learned about "singing through" my horn.

A Special Thank You

To William ‘PoPsie’ Randolph, Benny Goodman’s bandboy, personal friend, manager, and legendary photographer, whose name I first learned from seeing it scrawled on dressing room walls in theaters, backstage ballroom walls, and band room walls across the country.

I finally met ‘PoPsie’ when I joined Benny Goodman’s newly formed band in 1948 and we have remained friends ever since.

Throughout the years ‘PoPsie’ gave me a number of photographs, several of which can be seen in the “On The Bandstand” section of this book. These photographs appear through the courtesy of Michael Randolph, son and executor of PoPsie’s estate.

I cherish the many wonderful memories they hold.

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Al Stewart

Williamsburg, Brooklyn, was where my family lived until the early 1930s when we moved to Bensonhurst, a quieter neighborhood in Brooklyn where I grew up.

It was a time when letters were written by hand with a refillable fountain pen and a postage stamp was a penny. A keyboard was called a typewriter and a monitor was a kid in school with some special duty. My mother was a housewife who tended to all household chores, and my father was a ladies shoe cutter. Gasoline sold for eleven cents a gallon. A loaf of bread cost six cents. My father drove a Hupmobile that he bought used for twenty dollars.

Television was yet unknown, but most everyone had a radio, which was how I was introduced to the music of the big bands. I listened to live broadcasts by Benny Goodman, Tommy Dorsey, Jimmy Lunceford, Guy Lombardo, Woody Herman, Count Basie, Charlie Barnet, Louis Armstrong, Harry James, and Glen Miller. I also heard broadcasts by a variety of 'territory bands' which were local bands that limited road trips to their area of the United States. These broadcasts were usually a half-hour long and came from hotels, nightclubs, and ballrooms across the country. Many times a band would play two broadcasts within a four-hour dance which some enthusiasts recorded on home equipment. Eventually I played with several bands that I listened to as a kid, and to this day broadcasts that I played with these bands occasionally surface.

Seth Low Junior High School was where I learned about and started to play the trumpet. My parents, aware of my enthusiasm bought me a trumpet and found a wonderful teacher, Max Poliakoff, who came to us once a week from Brownsville, also in Brooklyn to give me a lesson. He and his lessons were inspiring and I looked forward to practicing every day. A short time after I started studying with Mr. Poliakoff I became the first trumpeter in the Seth Low band and upon my graduation from Seth Low I went to Lafayette High School where I played first trumpet in the band from day one.

In 1944 when I was about seventeen-and a-half years old, I enlisted in the Navy and went to the U.S. Naval Training Center in Sampson, New York on January 25, 1945. After boot training I was sent to the U.S. Navy school of Music in Washington D.C. which put me on the path to where I am today, and eventually to the compilation of this book.

My instructor at the school, Leo Prager, a professional trumpeter before entering the Navy required me to prepare a lesson once a week. After two months at the school I was transferred to Admiral Patrick N. Bellinger's Air Force Atlantic Fleet Band in Norfolk, Virginia where I remained until my discharge on July 27, 1946. The only ships deck my feet were ever on until then was the Chesapeake Bay Ferry on my way to a leave or my final discharge from the Navy.

After my service I studied trumpet for a year with Benny Baker, the highly respected trumpet teacher in New York. Mr. Baker played principal trumpet with the NBC Symphony under the baton of Arturo Toscanini and gave traditional classical lessons. He also had a keen awareness of the demands on trumpeters in the commercial music business.

One day in 1947 when I was in Charlie's Tavern (the renowned musicians bar), one of the guys told me that Louis Prima was looking for a lead trumpet player and suggested I audition for the job. I did the audition at the Strand Theater on Broadway where the band was featured, I was hired and went out on the road with the band for about a year. Louis Prima was my entry into playing with the famous bands of the "Big Band Era".

After Louis Prima I went on to play or record with many bands, including Ray McKinley, Benny Goodman, Charlie Barnet, Dizzy Gillespie, Freddy Martin, Elliot Lawrence, Billy May, Maynard Ferguson, Claude Thornhill, Johnny Richards, Woody Herman, Gene Krupa, and Lucky Millinder. I also played and recorded with the well known Latin bands of Machito, Tito Puente, Vicentico Valdez, and Tito Rodriguez.

I have played for Tony Bennett, Sammy Davis, Judy Garland, Gordon Jenkins, Johnny Mathis, Steve Lawrence & Eydie Gorme, Lena Horne, Mahalia Jackson, Patti Page, Peggy Lee, Rosemary Clooney, Della Reese, Liberace, Jerry Lewis, Don Rickels, Myron Cohen, Redd Foxx, Bob Hope, and the list goes on...

One of the highlights of my career was playing with Benny Goodman's band on the "Benny Goodman/Louis Armstrong 1953 All Star Jazz Concert Tour." That was when I met and became friendly with Louis Armstrong. It was a most memorable experience both musically and personally, and one that I feel very fortunate to have had. I think about it often.

Louis Armstrong had Joe Bushkin on piano, Arvel Shaw on bass, Cozy Cole on drums, Trummy Young on trombone, and Barney Bigard on clarinet. Velma Middleton was his vocalist. Louis valet was 'Doc' Pugh.

Benny Goodman had Ziggy Elman, Charlie Shavers and me on trumpets. Georgie Auld, Willie Smith, Clint Neagley, and Sol Schlinger were the saxophones. Vernon Brown and Rex Peer played trombones, and Gene Krupa, Teddy Wilson, Israel Crosby, and Steve Jordan, made up our great rhythm section.

Helen Ward, a terrific singer who started singing with Benny Goodman in 1934 on the *Lets Dance* radio program came out of retirement to once again sing with Benny's band for this tour. I was thrilled to be playing with and becoming a friend of these legendary musicians.

After being on and off the road for a few years, I came home to New York and soon began doing commercial recording, Broadway shows, and studio playing. Several television shows among the many I've played for include, Jackie Gleason, Ed Sullivan, Johnny Carson and Milton Berle. I've played for number of Miss America Pageants and was the lead trumpeter in the orchestra for the early Jerry Lewis Muscular Dystrophy Telethons. I later played in the trumpet section for the Cerebral Palsy Telethons hosted by Dennis James and Florence Henderson.

I also played for a number of Broadway shows including, *How to Succeed In Business Without Really Trying*, featuring Robert Morse and Rudy Vallee; *Sweet Charity*, starring Gwen Verdon; *Woman Of the Year*, with Lauren Bacall; *Come Summer*, with Ray Bolger; *Bravo Giovanni*, with Cesare Siepi; *Seesaw*, with Michele Lee; *West Side Story*, (Lincoln Center); *Wildcat*, starring Lucille Ball; *Mack & Mabel*, with Robert Preston and Bernadette Peters; and Noel Coward's *Sail Away*, with Elaine Striich.

In 1973 and 1975, I recorded two albums as soloist on piccolo trumpet for RCA called *Al Stewart's Museum of Modern Brass*. Both were well reviewed in several publications including Playboy ,Audio, and Billboard.

My interest in photography came about in the late 1950s. The opportunity was ever present for me to photograph entertainers during performances, record sessions, and other venues which I did from my seat in the orchestra.

The photograph of Della Reese which I took during a performance at The Royal Box in the Americana Hotel in New York City, was the cover photograph on her album, *Moody*.

A photograph of Jackie Gleason that I took on a record session at Capitol Records was the liner note photograph on his album cover, *Jackie Gleason Plays The Most Beautiful Girl In The World*.

This collection of photographs, comments, and acknowledgments, represents just the “tip of my iceberg” of the wonderfully interesting life I’ve had in music during my time “On The Bandstand.”

Al Stewart

June 2013
Sarasota, Florida

Al Stewart's
"Museum of Modern Brass"

RCA Album 1 Record Session

1971

Trumpet Section I-r

Myself - Al Mattaliano - Ray Crisara – Victor Paz – Phil Sunkel



A
PHOTOGRAPHIC
MEMOIR

Jackie Gleason

A funny comedian and a fine serious actor, Jackie Gleason also took great pleasure in being involved with music and produced several excellent albums. Quite popular among them was *Music For Lovers Only*, which featured beautifully lyrical and sensitive trumpet playing by Bobby Hackett.

The excellent musicians on Jackie Gleason's recordings and television shows each played with the big bands from the 1920s thru the 1950s. This period became known as *The Big Band Era*. Some of the bands in which these musicians played were Jimmy Lunceford, Count Basie, Woody Herman, Benny Goodman, Duke Ellington, Tommy Dorsey, Glenn Miller, Chic Webb, Charlie Barnet, and Lionel Hampton.

I played on a number of Jackie Gleason's recordings and many of his television shows when they were performed live and later when the shows were recorded on tape.

It was in 1959, while we were recording his album at Capitol Records in New York titled *Jackie Gleason Plays The Most Beautiful Girl In The World*, that I took this photograph. During a break in the session, Jackie straddled a chair, leaned back a bit with a cigarette between his lips, and smiled approvingly as he listened to a playback of a new arrangement we had just recorded.



Sammy Davis

When I started playing for Sammy Davis he was a member of the Will Mastin Trio. The trio included Sammy's father Sammy Sr. and Will Mastin. They were billed as "The Will Mastin Trio with Sammy Davis Jr."

I played for the Will Mastin Trio numerous times before Sammy went out on his own and many times for Sammy after he went solo.

In 1972, I was in the orchestra playing for Sammy at the Westbury Music Fair in New York, which was a theater in the round with a large revolving stage. During his show Sammy did an extremely sensitive tribute in song and soft-shoe to the great dancer Bill "Bojangles" Robinson. The name of the song was "Mr. Bojangles."

I took this photograph during his performance one evening as the stage came around to just above and in front of where I was sitting in the orchestra.

The lyrics that Sammy is singing in this photograph are "old top hat and worn out shoes."



Tony Bennett

One night after a show, a few of us who played in the band for Tony Bennett were sitting around talking when I noticed Tony standing in his dressing room seemingly elsewhere in thought. I took this photograph not a moment too soon as he joined our conversation seconds after I tripped the shutter.

A memory that still gives me a chuckle happened one night sometime later when I played for Tony at the Copacabana in New York. His driver didn't show up at the end of the night to take him home, so I offered to. Tony and I got into my 1954 Volkswagen and drove to Englewood Cliffs, New Jersey, where he was living at the time. The road to his home was not yet completely paved and was full of potholes. The next day when I went to get my car on the street where I parked it in the city, I discovered that I had lost two hubcaps. That was in 1959, and as yet I haven't had the opportunity to tell Tony this story.



Lucille Ball ∞ Don Tomkins

It has been written that Lucille Ball “is quite likely the preeminent woman in the history of television.” She was multi-talented and had an innate ability of expressing comedy with elastic facial and physical movements.

At the outset of her career with MGM she was a Goldwyn Girl and eventually became a star of “B” movies. After some 20 years in films she came to television with her first show, *I Love Lucy*, which started in October of 1951 and ran successfully for 25 years.

Lucille Ball was the first woman inducted into the Television Academy’s Hall of Fame. Among numerous accolades, she won five Emmy awards and received the Kennedy Center Honors. Lucy was a profound influence on future television comedienne. Her appearances in film, television and Broadway, are legend.

In this photograph, which I took at the Erlanger Theater in Philadelphia, Lucy is seen with fellow actor Don Tomkins listening to a comment from director Michael Kidd during an out-of-town trial rehearsal for her upcoming Broadway opening of *Wildcat*.

New Broadway shows usually played out-of-town trials in one or more cities, often for several weeks in each. The Fisher Theater in Detroit, the Shubert and Colonial theaters in Boston, and the O’Keefe Center in Toronto were just a few among a number of others. *Wildcat* opened at the Alvin Theater in New York City on December 16, 1960.



Richard Rodgers

Richard Rodgers, one of the most celebrated composers of Broadway musical theater in the twentieth century, is best known for his partnerships with Lorenz Hart and Oscar Hammerstein.

Mr. Rodgers started collaborating with lyricist Lorenz Hart in 1920. However, their first professional success was a revue in 1925, *The Garrick Gaieties*, for which they wrote the song *Manhattan*. Among the many songs they wrote during their partnership were *My Funny Valentine*; *Where or When*; *Blue Room*; *You Took Advantage of Me*; *Mountain Greenery*; *Small Hotel*; *The Lady is a Tramp*; *Bewitched, Bothered and Bewildered*; *My Romance*; and *The Most Beautiful Girl In The World*; each a major hit. The partnership ended with the death of Lorenz Hart in 1943.

That same year, Richard Rodgers working with Oscar Hammerstein brought to Broadway the musical *Oklahoma*. It was a resounding, groundbreaking success and the beginning of the most successful partnership in theater history. Rodgers and Hammerstein went on to create four popular musicals, each of which was made into a film: *Carousel* (1945), *South Pacific* (1949), *The King and I* (1951), and *The Sound of Music* (1959). They wrote the score for the film *State Fair* (1945), and a special television production of *Cinderella* (1957), which starred Julie Andrews.

Their partnership gave us many well-known songs: *If I Loved You*; *Oh What a Beautiful Mornin'*; *People Will Say We're In Love*; *You'll Never Walk Alone*; *It Might As Well Be Spring*; *Some Enchanted Evening*; *The Sound of Music*; *Climb Ev'ry Mountain*; *Getting To Know You*; and *Edelweiss*; which was Oscar Hammerstein's last song.

Rodgers and Hammerstein musicals received a total of 35 Tony Awards, 15 Academy Awards, two Pulitzer Prizes, two Grammy Awards, and two Emmy Awards. Richard Rodgers, Lorenz Hart, and Oscar Hammerstein left an unparalleled collection of incredibly creative work.

I took this photograph on Sunday, May 15, 1960 as Mr. Rodgers rehearsed the Grand Finale of that evening's honoring of Cole Porter. The festivities took place at The Metropolitan Opera House on 39th Street and 7th Avenue in New York City. A short time later the Met moved to its new home at Lincoln Center.



Richard Rodgers

This photograph of Richard Rodgers was taken from my seat in the orchestra as he conducted the Grand Finale of the evening honoring Cole Porter.

Late in the evening after many friends and celebrities expressed their homage in talk and song to Mr. Porter, Richard Rodgers, alone in the spotlight came walking down the center aisle of this magnificent opera house toward the waiting orchestra. He slowly opened the gate, stepped onto the podium and led the orchestra through the Grand Finale of a once-in-a-lifetime very thrilling evening.



Wilbur “Dud” Bascomb

Dud Bascomb began his music studies on piano, but while he was at the Lincoln Elementary School in Birmingham, Alabama, he switched to the trumpet. Though much is chronicled about Dud and his older brother Paul, a fine saxophonist, they also had a brother Arthur who was a pianist, of whom little is written. Dud and Paul both played with the Bama State Collegians beginning in 1932, and went with the band to New York in 1934, under the leadership of Erskine Hawkins where they remained until 1944. Erskine was also a trumpet player. In fact, on records a solo by Dud was sometimes mistakenly thought of as having been played by Erskine, even though their styles were quite different. Erskine played more exhibitionistic high-note solos whereas Dud was more musical in his jazz playing which can be heard in his solos on *Tuxedo Junction*, and *Gin Mill Special*, both made with Erskine Hawkins’ band.

Dud co-led a sextet and then a big band with his brother Paul for the next few years and in 1947, he joined Duke Ellington’s band for several months but unfortunately was rarely featured.

From the 1950s into the 1970s, Dud led his own quintet and also became very busy as a freelance musician and did many record sessions. He also played on the soundtracks for *Midnight Cowboy*, and *It’s A Mad, Mad, World*.

In 1970, Dud and I played in the trumpet section for the new Broadway show *Purlie*, which opened on March 15, at the Broadway Theater. Featured in the show were Cleavon Little and Melba Moore.

One night during the performance where I had a few bars of rest in my music, I happened to glance in Dud’s direction and saw this picture. I quickly reached for my camera and photographed him.



Beatrice Lillie

Beatrice Lillie was one of many performers and friends who gathered at the Metropolitan Opera House on May 15, 1960, for an evening honoring Cole Porter.

Ms. Lillie, hailed as the “funniest woman of our civilization” by Noel Coward, who also composed songs for her, was a popular performer in London before making her New York debut in *Chartlot’s Revue* (1924). The show made her a star.

Between 1926 and 1948 Ms. Lillie performed in a number of revues including, *Oh, Please!* (1926), *She’s My Baby* (1928), *The Third Little Show* (1931), and *Walk A Little Faster* (1932). After spending a few years traveling between England and America, she made a triumphant return to Broadway in *Seven Lively Arts* (1944) and was in *Inside USA* (1948).

This all eventually led to *An Evening With Beatrice Lillie* (1952). The show ran for a year in New York and then went on tour throughout the United States, Canada, and England until the end of 1955.

Beatrice Lillie was the nominee for best actress for her performance in the *Ziegfeld Follies* (1957), and succeeded Rosalind Russell in 1958 with a one-year run of *Auntie Mame* in London. In 1964 she appeared in Noel Coward’s *High Spirits* for which she was again the nominee for best actress.

This photograph of Beatrice Lillie offering homage in song to Cole Porter was taken during the evening of his honoring.



Kate Smith ∞ Milton DeLugg

During her days in vaudeville Kate Smith was referred to as “The Songbird of the South”. In 1926 she took a role in the Broadway musical *Honeymoon Lane*, in which she was the singing slapstick foil to the star. In 1930 she was discovered by Columbia Records’ Ted Collins, who became her manager and put her on radio in 1931. She was an instant success and started *Kate Smith Sings* on NBC with two radio shows a week. These were soon expanded to six shows a week. Between 1931 and 1937 she did a series of shows for CBS, and from 1937 to 1945 the *Kate Smith Hour* was a leading variety show. Her theme song was *When the Moon Comes Over the Mountain*. However, from the time she introduced her stirring rendition of Irving Berlin’s *God Bless America* in 1938, the song became so strongly identified with her that a great many Americans today think *God Bless America* was her theme song. It has been suggested in some circles that *God Bless America* become our national anthem instead of the *Star Spangled Banner*, but that happening is doubtful.

Time magazine once described Kate Smith as the “First Lady of Radio”. She has been honored by every president from Franklin Delano Roosevelt, who called her an “American Treasure,” to Ronald Reagan, who gave her the highest civilian award in the United States, the Medal of Freedom. During WWII she was personally credited for selling more than \$600,000,000 worth of defense bonds. Kate Smith made several films, was a television variety show favorite, and appeared on the Jack Paar, Ed Sullivan, Dean Martin, and Carol Burnett television shows. Ms. Smith was also a major recording artist, having made more than three thousand records. Among her biggest record hits were *River Stay Away From My Door* (1931); *The Woodpecker Song*; *The White Cliffs of Dover*; and *Rose O’Day* (1941); *I Don’t Want To Walk Without You* (1942); *There Goes That Song Again* (1944); *Seems Like Old Times* (1946); and *Now Is the Hour* (1947).

On this evening in 1967, Kate Smith was a guest on the *Tonight Show Starring Johnny Carson* and is seen here rehearsing with musical director Milton DeLugg.



Della Reese

Della Reese began singing in her hometown church at the age of six. By the age of thirteen she was discovered by the “Queen of Gospel”, Mahalia Jackson, with whom she toured from 1945 to 1949. When Della was eighteen she formed the *Meditation Singers* and was the first performer to bring gospel music to the Las Vegas casinos. Della then moved on to the *Clara Ward Singers*.

In the mid-1950s, Della Reese joined Erskine Hawkins’ band as its vocalist which added to her musical expansion. That was also when she started making records under her own name. In 1957, Della recorded *And That Reminds Me*, for Jubilee Records which became a pop hit with sales of over one million records. 1959 took Della to RCA Records, where she recorded *Don’t You Know*, an aria taken from Puccini’s opera *La Boheme*, which is often considered her signature song. She made numerous television appearances, including more than 20 in one year on *The Ed Sullivan Show*. She guest-hosted *The Tonight Show Starring Johnny Carson* and took on the co-starring role in the inspirational television drama *Touched By An Angel*, which ran from 1994 to 2003. She also sang the show’s theme song. Della is an ordained minister in the Understanding Principles for Better Living Church in Los Angeles.

The Royal Box in the Americana Hotel in New York City was a nightclub where well-known entertainers performed nightly for a week or more. I was playing there for Della in 1963 when one evening during her performance I glanced up from my music and noticed that she had moved between a spotlight out front and me on the bandstand. What I saw looked like a white ink outline drawn on a black background.

This photograph is of that very moment. It was also the cover photograph on her RCA album, *Moody*.



Della Reese

Another song by Della Reese during her performance in 1963, at the Royal Box in the Americana Hotel in New York City.



Jule Styne

Jule Styne has composed music for every conceivable venue from Broadway to film. His first Broadway score was for *High Button Shoes*, with Nanette Fabray and Phil Silvers (1947). He brought us *Gentlemen Prefer Blondes*, with Carol Channing (1949), *Peter Pan* with Mary Martin (1954), *Bells Are Ringing*, with Judy Holliday (1956), *Gypsy*, with Ethel Merman (1959), *Do Re Mi*, with Phil Silvers and Nancy Walker (1960), and *Funny Girl*, with Barbra Streisand (1964).

Every well-known singer has sung his songs and famous bands played his music in a variety of styles. Mr. Styne was elected to the Songwriters Hall of Fame in 1972 and to the Theater Hall of Fame in 1981. He received the Kennedy Center Honors in 1990. His credits are without end.

In 1967, Jule Styne composed the music for *Hallelujah, Baby*, a new Broadway musical that starred Leslie Uggams and Robert Hooks.

In this photograph, which I took at a rehearsal prior to the opening, Mr. Styne is seen looking over his score before the orchestra returned from a break.

The lyrics were written by the incomparable team of Betty Comden and Adolph Green.

Opening night was April 26, 1967, at the Martin Beck Theater on West 44th Street in New York City.



Gwen Verdon

Gwen Verdon was considered Broadway's best dancer in the 1950s and 1960s. She won Tony Awards for *Can-Can* (1953), *Damn Yankees* (1955), *New Girl In Town* (1957), and *Redhead* (1959). Gwen was nominated for the Tony Award for *Sweet Charity* (1966), and for *Chicago* (1975), which was her last major Broadway role.

She was a good actress, with a number of films to her credit, including *Damn Yankees*, in which she starred in both the Broadway production and the film.

Her television appearances were extensive, and included appearances on *The Ed Sullivan Show*, *The Perry Como Show*, *The Dinah Shore Show*, *The Danny Kaye Show*, *The Carol Burnett Show*, *M*A*S*H*, and *Magnum P.I.*

I took this photograph of Gwen from my seat in the orchestra one evening during a performance of *Sweet Charity*, in which she had the leading role.

The show played at the Palace Theater in 1966.



Teddi King ∞ Dave McKenna

Following her graduation from high school in Boston, Teddi King branched off into performing and won a singing contest held under the auspices of Dinah Shore. In the period between WWII and the Korean War she studied her singing and jazz piano playing which put her in the place of being both a musician and a singer. Most singers do not enjoy the abilities of both at such a high level of professionalism.

Nat Pierce, a friend and excellent pianist, composer, arranger, and also a fellow Bostonian, secured for Teddi her debut on the Motif record label. This was followed with later recordings on the RCA and Coral labels. In 1952, she recorded and toured with George Shearing.

Teddi King's voice was in the contralto range with a full sound. She had sensitive musical taste in her delivery of a song. Sadly, in 1970 Teddi was diagnosed with the degenerative disease Lupus, which eventually claimed her life.

Mabel Mercer, Teddi's mentor had a profound influence on her. Mercer told her that no matter the beauty of the melody, she should add a song to her repertoire only if the lyrics had meaning for her. Teddi immersed herself in her singing and said: "if there is a person in the lyrics, I became that person. The lyrics direct my choice of notes and the sound follows." Teddi King passed away in November 1977.

The pianist in this photograph is the great and highly respected jazz artist Dave McKenna who was playing at the Columns, a restaurant-jazz club on Cape Cod. Singers and musicians would often come by and sit in with Dave.

On this summer night in 1971, singer/musician Teddi King came by and sang with Dave for a while. Beautiful music very sensitively expressed was heard by all that evening.



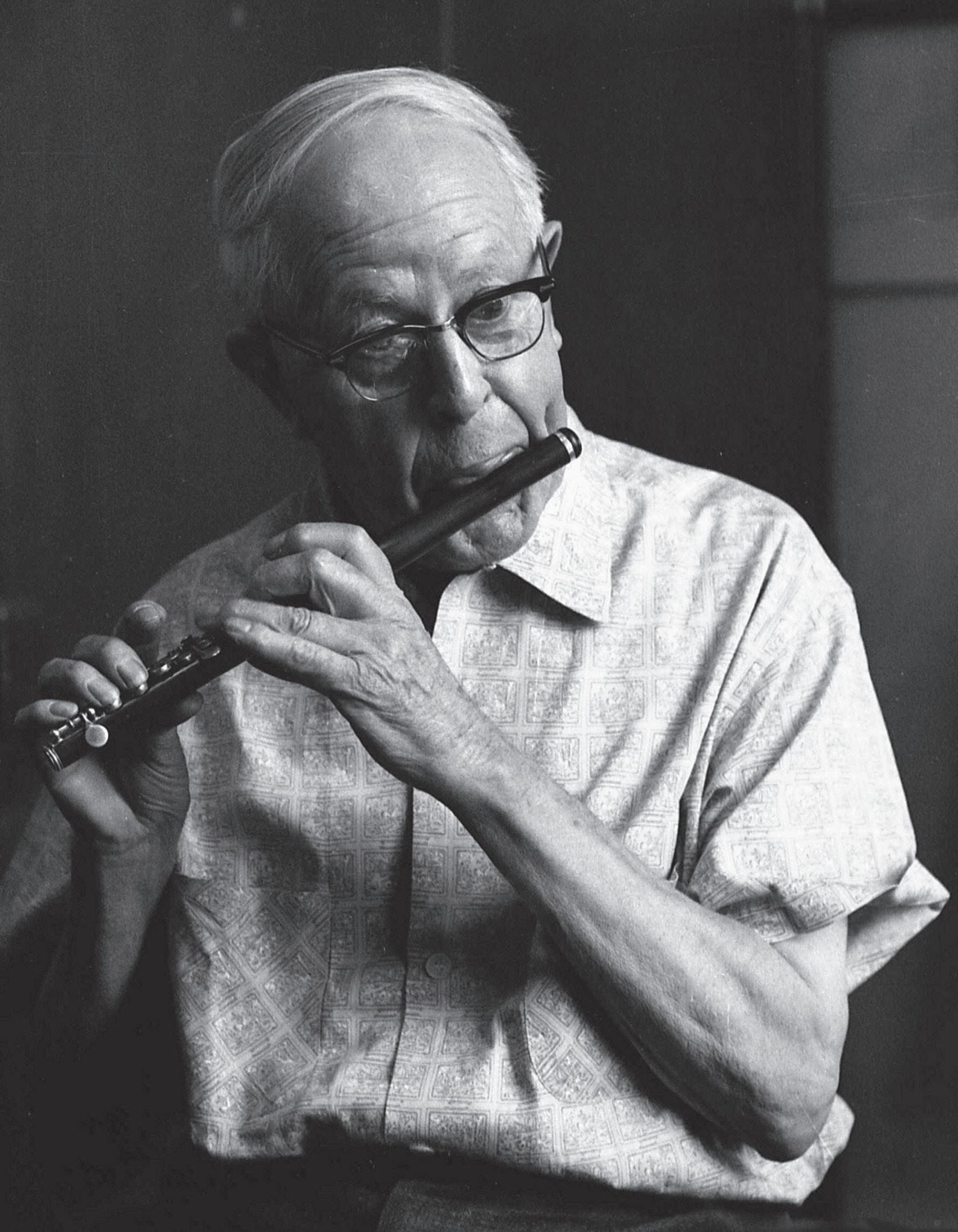
Verne Q. Powell

The name “Powell” has meant excellence in flute making since Mr. Powell started his own company in 1927. The finest flutists everywhere in every musical venue play his instruments.

Mr. Powell had just completed this piccolo in his Boston shop for Ray Beckenstein, the first chair reed player for Noel Coward’s new musical *Sail Away*, starring Elaine Stritch. We were in Boston for four weeks breaking in the new show before opening on Broadway.

After waiting months for the instrument, Ray was finally told his piccolo would be ready while the show was in Boston. This was the day.

Mr. Powell is demonstrating Ray’s new piccolo as he plays a high G to A trill. He was sitting in front of a large window in his shop with overcast light filtering through when I photographed him on this day in 1961.



Verne Q. Powell

In this photograph taken at the same time in 1961, Mr. Powell, took from his safe the very first flute he ever made and showed it to Ray and me as he started telling us the story of how he came to make that silver flute.

In 1910, Mr. Powell went to Chicago to attend a recital by renowned flutist Georges Barreré. Barreré was playing a silver flute which Mr. Powell had never seen before and was very impressed with the sound of the instrument. He set out to make a silver flute for himself. Mr. Powell told us that he melted down several silver half-dollars, some spoons, and a few watch cases to make the keys for what was referred to as the "spoon flute" and invited Ray to play it, which of course Ray was thrilled to do.

Ray has been playing a Powell flute for many years and is still the proud owner of the new piccolo that Mr. Powell is demonstrating on the previous page.



Gene Krupa

When Gene was a teenager studying drums in Chicago he heard the Austin High Band in a Southside movie theater. Among the musicians in this band were Eddie Condon on banjo, Bud Freeman on saxophone, and Dave Tough on drums. Gene was greatly impressed with Dave Tough's playing and became friendly with him. One night Dave took Gene to listen to the King Oliver Creole Jazz Band to hear Baby Dodds the drummer, and Dodds immediately became Gene's new hero.

In the 1920's Gene started playing jam sessions at the Three Deuces, a speakeasy in Chicago. He played there with Frank Teschemacher, Bix Beiderbecke, and Benny Goodman. In 1927 Red McKenzie set up some record sessions under the name "McKenzie and Condon's Chicagoans" on which Gene played a full drum set which included bass drum and tom-toms. Until then, engineers thought that the sounds of the bass drum and tom-toms would not record well and were used sparingly on recordings of the 1920's. Krupa went to New York in 1928 with Condon's Chicagoans where they recorded with Red Nichols, and Miff Mole.

Gene joined Benny Goodman's band in 1934 which at the time featured arrangements by Fletcher Henderson. The band's national radio broadcasts brought a lot of attention to Gene's drumming and by the end of the 1930's, Gene was a star. His 1936 hit recording of *Sing, Sing, Sing* with Goodman became a classic. Gene left Benny Goodman in 1938 to form his own band but disbanded in 1943 and rejoined Goodman. Gene Krupa was associated with Benny Goodman at one time or another from the early Chicago days throughout his life.

Here is photograph of Gene listening to a playback of an arrangement we just recorded with his own band on a session in 1958, in New York City.



Charlie Shavers

Charlie Shavers was a great jazz trumpet player. He had a beautiful tone, incredible technique, and his musicianship was at the highest level. He played piano, was an arranger, and the composer of *Undecided*, which has become a jazz standard.

Coming up during the swing era, Charlie played with the best musicians of that period. Among them were Roy Eldridge, Johnny Dodds, Jimmy Noone, and Dizzy Gillespie. Charlie was also an integral part of the John Kirby Sextet.

Charlie played with the big bands of Benny Goodman, Tommy Dorsey, Tiny Bradshaw, Lucky Millinder, and at CBS with Raymond Scott. He was the trumpet soloist on a number of Billie Holiday's records and toured Europe with Norman Granz' Jazz at the Philharmonic. Charlie's musical accomplishments are legend.

In 1964, I was one of several key musicians from New York who went to Atlantic City to play for the Miss America Pageant.

One evening, after the day's rehearsing was done, a few of us took a walk along Atlantic Avenue, where we came upon a little jazz club called the 730 Lounge. To our surprise, Charlie was appearing there with a local rhythm section. We heard great playing that evening.

Charlie was always a pleasure to sit next to in the band, both musically and personally.



Milt Hinton

Most affectionately referred to as “The Judge,” Milt Hinton has been highly respected in every area of music since the 1920’s.

Milt grew up in Chicago and started playing bass while in high school. He began playing with Eddie South’s Jazz Band in the early 1930’s and joined Cab Calloway’s band in 1936, where he remained until 1951. Milt then toured with Louis Armstrong and Count Basie before joining CBS in New York in 1954.

From then on Milt became one of the busiest musicians in recording and television history. He has played in orchestras, big bands, small groups, and for entertainers and stars in every conceivable musical venue the world over.

“The Judge” played in the White House for President Nixon’s *White House Tribute to Duke Ellington* and for Presidents Ford and Reagan during their White House tenures.

Milt Hinton always helped, encouraged, and gave freely of his knowledge to younger musicians. He was a good man, a good friend, and beyond all of the above, a wonderful photographer with several books to his credit.

In this photograph which I took in 1966 at Basin Street East, a jazz club in New York City, we were playing in the orchestra rehearsing with Lena Horne for her upcoming television appearance.



Milt Hinton

In this photograph, “The Judge”, a good photographer himself is looking into my camera while we were listening to a playback on a recording session in the mid-1970’s at Capitol Records in New York City.



Lena Horne

Lena Horne began her career as a chorus girl in Harlem's Cotton Club in 1933 at the age of 16. While there she met several jazz performers of the day who were instrumental in furthering her career. Among them were Cab Calloway, Duke Ellington, and Billie Holiday. She also met Harold Arlen who wrote *Stormy Weather*, which would become her biggest hit. One year later she had her first featured part in the Broadway play, *Dance With Your Gods*, after which she joined Noble Sissle's orchestra as its singer and dancer. In 1939 she signed with MGM as a specialty performer, and early in the 1940's Lena joined Charlie Barnet's band as its vocalist.

From 1942, Lena performed songs on many film soundtracks. *Just One of Those Things*; *Stormy Weather*; *I Can't Give You Anything But Love*; *Honeysuckle Rose*; *Cabin in the Sky*; (1943), *The Lady is a Tramp*; and *Where or When*; (1948), *From This Moment On*; (1962), *A Fine Romance*; (1994), *Let it Snow*; (2000), and *I Got Rhythm* (2006). These represent just a few out of many during those years. *Cabin in the Sky*; (1943), is regarded as one of the finest performances of her career. Any song that Lena sang made the listener feel as if it were composed for her alone. Her interpretations were unique and musically excellent.

I played for Lena a number of times throughout the years, and in February 1957, I played on her recording, *Lena Horne at the Waldorf Astoria*, which was hailed as an excellent album.

Here is a photograph that I took of Lena in 1966 during a rehearsal in Basin Street East for an upcoming television show in New York City.



Bobby Hackett ∞ Dave McKenna

Bobby was a gentle and very nice man which was reflected in his warm lyrical approach to music. He had a beautiful tone, and listening to him play gave you the feeling that he was "singing" the music through his horn.

As a youngster Bobby played guitar and violin and occasionally the cornet. In 1933 he played cornet in a trio with Pee Wee Russell and Teddy Roy in Boston, and by 1936 he was playing the cornet just about full time.

In 1941 and 1942, he played both cornet and guitar in Glenn Miller's band. In fact, the beautiful cornet solo on Miller's famous recording of *A String of Pearls* was played by Bobby Hackett.

Jackie Gleason could not have chosen a more superb soloist for his 1952 *Music For Lovers Only* album than Bobby Hackett.

I was playing on Cape Cod for Trini Lopez in the summer of 1971 and every night after the show I would go to the Columns, a restaurant-jazz club to listen to the incredible pianist Dave McKenna who was playing there. Musicians and singers who were playing in the area would often come by and sit in with Dave.

On this night the legendary Bobby Hackett came by and sat in with Dave when I photographed them.



Henry “Hank” Jones

Pianist, bandleader, composer, accompanist, soloist, conductor, recording artist, sideman and brother of Jazz trumpeter Thad Jones and drummer Elvin Jones.

The musical accomplishments of these brothers combined would be encyclopedic in length.

Here is a photograph I took of Hank studiously looking over his music on a recording session we were doing in the late 1960's.



George “Pee Wee” Erwin

“Pee Wee” was a really nice man, a terrific trumpeter, and a name I had heard about long before I became a professional trumpet player. A few of the bands Pee Wee played in during the 1930’s were Ray Noble, Isham Jones, and Benny Goodman. The musicians in the bands that Pee Wee played in, some of which I later played in, became leaders of their own bands. Tommy Dorsey, Woody Herman, Glenn Miller and Gene Krupa were several.

When I started to do studio and commercial playing in New York, I sat next to Pee Wee on record sessions and television shows many times and found his reservoir of knowledge and experience always helpful to me. I also learned that he was always ready for something funny.

We were playing *The Ed Sullivan Show* one Sunday evening in 1959, when during the rehearsal Pee Wee got into one of his funny spells long enough for me to take this photograph.



Harry Belafonte

During the rehearsal for his appearance at the Palace Theater, Harry Belafonte noticed me taking photographs of him on stage and chided me for not having a Nikon camera. He looked toward me in the orchestra several times and shouted, "Get a Nikon! Get a Nikon!"

Eventually I did get a Nikon, though this photograph was taken with my Pentax. A now-and-then glance during a performance was all in good humor.

The rehearsals were on December 14, and 15, 1959, followed by the opening.

After a very successful engagement, Harry Belafonte closed at the Palace on March 20, 1960.



Billy Eckstine

It has been said that Billy Eckstine *defined the art of male ballad singing in jazz in the 1940's*. His elegant phrasing and sound in expressing a lyric were impeccable.

In 1939, Billy joined Earl Hines' band in Chicago as its vocalist and recorded a few novelty songs with the band. *Jelly Jelly* and *The Jitney Man* are two that come to mind. He also recorded several straight songs including *Stormy Monday*, which became a hit.

In 1943, Billy formed his own band which was the first "bebop" big band for which he hired a number of musicians who were to become stars and major forces in jazz. Among them were Dizzy Gillespie, Charlie Parker, Sarah Vaughn, Wardell Gray, Dexter Gordon, Miles Davis, Fats Navarro, and Art Blakey. He also had arrangers Tad Dameron and Gil Fuller. By 1947, for economic reasons, Billy gave up the big band to become a solo performer and had a number of his recordings on the charts. Several of them were *Everything I Have is Yours*; *Blue Moon*; *My Foolish Heart*; *Cottage For Sale*; and *Prisoner of Love*.

We are familiar with Billy Eckstine as a superb singer with a unique sound and style. However, Billy, or "Mr. B" as he was often referred to played the trumpet, valve trombone, and on occasion accompanied himself on guitar with his band in the 1940's, and afterwards as a solo performer.

Billy appeared on numerous television shows including, *The Ed Sullivan Show*, *The Nat King Cole Show*, *The Tonight Show* with hosts Steve Allen, Jack Paar, and Johnny Carson, *The Merv Griffin*, *Art Linkletter*, *Dean Martin*, *Flip Wilson*, *Joey Bishop*, and *Sanford and Son* shows. He also appeared in several films.

I played in the orchestra for Billy Eckstine in 1975 when I photographed him during a concert performance in New York.



Billy Eckstine

During his solo concert performance in New York on this evening in 1975, Billy sang, played the trumpet, and accompanied himself on guitar.

Although he didn't do so in this concert, at times he would also play valve trombone.

Billy Eckstine was a marvelous singer and musician, he had great arrangements, and was just a musical pleasure to play for.



Betty Comden ∞ Adolph Green

Comden & Green was the longest running creative partnership in theater history. They wrote for films, Broadway shows, singers, and entertainers, and collaborated with Leonard Bernstein, Jerome Robbins, Jule Styne, and Cy Coleman, to name a few.

Wonderful Town; Bells Are Ringing; Subways Are For Sleeping; Peter Pan; and Singing In The Rain; barely scratch the surface of their writings.

Among the stars Comden & Green wrote for were Gene Kelly, Fred Astaire, Mary Martin, Rosalind Russell, Judy Holliday, and Carol Burnett. Comden & Green were inducted into the Songwriters Hall of Fame in 1980.

This photograph was taken at the cast album recording session of *Hallelujah, Baby*, for which Jule Styne composed the score and Comden & Green wrote the lyrics.

The show, which starred Leslie Uggams and Robert Hooks, opened at the Martin Beck Theater on April 26, 1967.



Rudy Vallee

Rudy Vallee, singer, actor, and bandleader, was one of the most popular singers in the era before swing music emerged and became widely accepted by the public. Rudy predated Bing Crosby and was the vocal image of the early “crooners.”

Rudy studied clarinet but switched to saxophone when he heard recordings of Rudy Wiedoeft, a professional saxophone player with a formidable reputation. When he attended the University of Maine in 1921, he was nicknamed “Rudy” as a result of his admiration for Wiedoeft

In 1922, Rudy Vallee transferred to Yale University where he began playing at social functions as a member of the Yale Collegians. From 1924 through 1925, Rudy went to London where he played with the Savoy Havana Band and afterward returned to the United States to study philosophy at Yale. It was there that he formed his own band, *Rudy Vallee and the Connecticut Yankees*. In those early years many venues were not equipped with electric amplification, so Rudy started singing through a megaphone, which became his trademark. His theme song was *My Time Is Your Time*.

In 1928 he had his own radio show, *The Fleischmann Hour*, (nationally known as the Rudy Vallee Hour), which had a vast listening audience. Rudy appeared in more than fifty film shorts and full-length films, and also recorded *As Time Goes By* fifteen years before the movie *Casablanca*. He also appeared as a guest on many television shows. In 1961, I played in the orchestra for the Broadway musical *How To Succeed In Business Without Really Trying* which featured Rudy Vallee.

I took this photograph between shows one day when I noticed Rudy sitting by himself backstage in the costume area.



Johnny Carson

Johnny Carson grew up in Norfolk, Nebraska, where he learned magic tricks and by the age of fourteen had dubbed himself *The Great Carsoni*. He took a job on WOWT radio and television in Omaha where he soon was the host of an early morning television program, *The Squirrel's Nest*.

Johnny's entry to the "big time" happened when he went to work for CBS television station KNXT in Los Angeles, where he had a sketch-comedy show, *Carson's Cellar*, from 1951 to 1953. In 1954, Red Skelton who was a fan of *Carson's Cellar*, asked Johnny to join his show as a writer.

Before taking over *The Tonight Show* he was the host on *Earn Your Vacation* in 1954, and *The Johnny Carson Show* from 1955 to 1956. He was a panelist on *To Tell the Truth*, and for five years was on the game show, *Who Do You Trust?* (1957-1962).

When Jack Paar left *The Tonight Show* in 1962, Carson became the host of *The Tonight Show Starring Johnny Carson* on NBC. The rest as they say, is history. Thirty years of consistent nightly enjoyment for millions of his fans.

Often times Johnny Carson would make you laugh with just a turn of his head, a look on his face, or a slight gesture with his hand. One or all of the above probably did happen during the rehearsal for his nightly television show on this day in 1967 when he appeared on the set in his cowboy suit.

While working in my darkroom, I started laughing all over again as I watched this print appear in the developing tray.



Anton Coppola

Anton Coppola's musical credits are formidable, extensive, and versatile. He is an excellent and extremely knowledgeable conductor of opera, and has conducted practically all of the most important opera companies in the United States and Canada.

Mr. Coppola has received honorary doctorates from several universities and was director of both the Symphony and Opera Departments at the Manhattan School of Music. He also holds a Masters degree in composition, and has conducted all of Opera Tampa productions since 1996 as resident conductor.

At this time Anton was the musical director of the 1962 Broadway production of *Bravo Giovanni*, which starred the well-known opera basso Cesare Siepi. Also featured in the show were David Opatashu, Michelle Lee, and Lainie Kazan. Carol Haney was the choreographer.

Anton Coppola, a nominee for the Tony Award, is seen in this photograph studying the score during the cast album recording session at the Columbia Recording Studio on East 30th Street, in New York City.

Bravo Giovanni opened on May 19, 1962, at the Broadhurst Theater and closed on September 15, after a total of 76 performances.



Stanley Prager ∞ Cesare Siepi David Opatashu

Stanley Prager directed, Cesare Siepi starred in, and David Opatashu had a leading role in the Broadway show, *Bravo Giovanni*, which opened on May 19, 1962, at the Broadhurst Theater in New York City.

Michelle Lee and Lainie Kazan were also featured in the show, which had its out-of-town trials at the Forrest Theater in Philadelphia.

Orchestra conductor Anton Coppola was a nominee for the Tony Award.

We were recording the cast album at the Columbia Recording Studio on East 30th Street in New York City when this photograph was taken.



David Opatashu

David Opatashu came to the cast of *Bravo Giovanni* with a wealth of acting history in film and television. By the time of his untimely passing in 1996, he had appeared in close to 100 television shows as star, guest, and character actor.

He also performed in at least a half-dozen films, *The Naked City* (1948), *Exodus* (1960), *The Best of Enemies*, and *Guns of Darkness* (1962), *Torn Curtain* (1966), and *Who'll Stop the Rain* (1978).

David Opatashu is seen here on May 27, 1962, during the cast album recording session at Columbia Recording Studios of *Bravo Giovanni*, the new Broadway show. He was featured along with famous opera basso Cesare Siepi, who starred in the show. *Bravo Giovanni* played at the Broadhurst Theater from May 19 through September 15, 1962.



Carol Haney

Carol Haney, a talented actress, was also a dancer, singer, and choreographer. She performed in both Hollywood and on Broadway in the 1950's and 1960's.

Starting the study of dance at an early age, by the time Carol was in her teens she opened her own dancing school in New Bedford, Massachusetts. In 1942, Carol moved to California where she spent several years with choreographer Jack Cole and did some of his Columbia films. She became his assistant and dance partner from 1946-1948. In 1949, Gene Kelly cast her in the film *On the Town*, where she subsequently became his assistant and aided him in some of his best work. *Summer Stock*, *An American in Paris*, and *Invitation to the Dance*.

Longing to perform again, Carol Haney returned to New York to audition and was accepted for the Broadway production of *Pajama Game* in 1954. Her performance and reviews propelled her to stardom overnight and won her a Tony Award.

Carol Haney did the musical staging on Broadway for *Funny Girl* and *She Loves Me*. She did the choreography for *Flower Drum Song*; *Bravo Giovanni*; and starred in *A Loss of Roses*; and *The Pajama Game*.

Carol was a Tony Award nominee for *Funny Girl*; *Bravo Giovanni*; and *Flower Drum Song*.

At the time of this photograph, Carol Haney was the choreographer for the Broadway musical *Bravo Giovanni*; which starred Cesare Siepi. Also featured in the show was excellent actor David Opatashu.

This photograph was taken during the cast album recording session at the Columbia Recording Studio on East 30th Street, in New York City on May 27, 1962.



Jack Haskell ∞ Steve Allen Johnny Carson

Jack Haskell was a member of the *Garroway at Large* show when it was broadcast from Chicago. He came to New York to join Dave Garroway when he hosted the original *Today Show* on NBC. Jack Haskell also worked with Jack Paar and on occasion substituted for announcer Hugh Downs. His television credits include *The Ed Sullivan Show*, *The Bell Telephone Hour*, *The Garry Moore Show*, *Monitor*, and *The Mike Douglas Show*.

Steve Allen was a comedian, composer, lyricist, pianist, author, talk show pioneer, and was just a funny guy. He was known as one of the greatest ad lib specialists in the business. “When I ad lib something, I laugh for the same reason the audience does: because I haven’t heard that joke before.”

As a composer, Steve Allen has written thousands of songs, including *This Could be the Start of Something Big*; *South Rampart Street Parade*; and *Gravy Waltz*. He wrote the themes for *Picnic*; *On the Beach*; and *Bell, Book and Candle*. Among the artists who have sung or recorded his songs are Aretha Franklin, Bing Crosby, Judy Garland, Louis Armstrong, Count Basie, Nat King Cole, Perry Como, Tony Bennett, Sarah Vaughn, Ella Fitzgerald, and Steve Lawrence and Eydie Gorme.

Steve created and was host of *The Tonight Show*, from 1954-1957. The format continued with Jack Paar, Johnny Carson, and currently Jay Leno, and is the longest running entertainment series in television history. While Steve Allen’s accomplishments in all of the above areas could fill volumes, he has also authored more than fifty books since 1955.

Jack Haskell and Steve Allen were guests on *The Tonight Show Starring Johnny Carson* one night in 1967 when I took this photograph. The show was broadcast from the NBC studios in New York City.



Hermione Gingold

Hermione Gingold was born in London and was on stage from the age of ten. Her early career was devoted mostly to the classics, Shakespeare in particular. *The Merchant of Venice* and *Troilus and Cressida* are two among others.

As she was approaching her fortieth year, she changed directions and became a singing comedienne and appeared in several West End revues in London.

In 1951 Hermione Gingold moved to the United States, and in 1952 she appeared on Broadway in John Anderson's *Almanac*.

Although she had made films since 1934, she held back making any in the United States until 1956 when she did a small role in Mike Todd's *Around the World in 80 Days*. In 1958 she performed in the film *Gigi* for which she received a Golden Globe Award for best supporting actress.

On April 19, 1960, a new revue, *From A to Z* featuring Miss Gingold opened on Broadway but unfortunately was short lived and closed on May 7 after only 17 days.

This photograph captures a moment of her on stage one evening during a performance.



Mahalia Jackson

Mahalia Jackson had one of the great voices of the twentieth century, and was described as a “pioneer interpreter of gospel music.” She has also been dubbed “The Queen of Gospel”. Her early influences when she lived in New Orleans were Bessie Smith, Ma Rainy, Enrico Caruso, and Ida Cox. After moving to Chicago at the age of 16, she began singing gospel at the Greater Salem Baptist Church where her rich contralto voice soon attracted attention, and she was sought after by many churches in the city.

Mahalia made her first records for the Decca label in 1937. All were gospel and included *God's Gonna Separate the Wheat From the Tare*; *My Lord Keep Me Every Day*; and *God Shall Wipe All Tears Away*. The records were not successful financially so Decca let her go. In 1947, Mahalia signed with Apollo Records and recorded *Move On Up a Little Higher*, which sold over eight million copies and catapulted her to fame. As a result Mahalia began touring and singing more in concert halls and less frequently in churches. She also started having orchestral accompaniment rather than just organ or piano.

Mahalia was the first gospel singer to sing at Carnegie Hall, and was the first gospel singer to perform at the Newport Jazz Festival. She also sang at John F. Kennedy’s inauguration. Mahalia sang at Martin Luther King’s March on Washington in 1963 where he gave his famous *I Have a Dream* speech, and also sang *Take My Hand, Precious Lord* at his funeral,

I played in the orchestra and photographed her on this day in the mid 1960’s during the rehearsal for her evening’s performance at the Louis Armstrong Stadium in Queens, New York.

Her voice was at once wondrous, thunderous, and thrilling.



Robert Merrill

World-famous operatic tenor Richard Tucker hailed baritone Robert Merrill as the “greatest natural voice that America created.” Such were the accolades accorded Mr. Merrill. However, his beginnings were not as glorious as were his future accomplishments in music.

As a youngster Robert Merrill thought about a career in baseball or perhaps becoming the next Bing Crosby. He began singing lessons, and though they were not classical at the time, his mother who was a classical singer, thought it good because “at least he was singing.” During his teens he worked in the garment district in New York City where the Metropolitan Opera was located. One day Robert sneaked into a rehearsal of *La Traviata* with Lucrezia Borgia and Lawrence Tibbett and was awestruck by what he heard. It was then he set his sights on pursuing a career in opera. In 1941 he auditioned for the Met and failed, but his determination and hard work made him audition again in 1944 when he succeeded. The prize was a debut at the Met singing the role of Germont in *La Traviata* under the baton of Arturo Toscanini. Toscanini was impressed with Merrill and engaged him for the upcoming broadcast and recording of *La Traviata*. Mr. Merrill sang at the Met for 31 seasons sharing the baritone roles with Leonard Warren, and became the principal baritone upon Warren’s tragic death on stage in 1960.

In 1969 Merrill sang the *Star Spangled Banner* at Yankee Stadium to open the season. This became a tradition and the Yankees brought him back every year on Opening Day. Robert Merrill wrote two books, *Once More From the Beginning* (1965), and *Between Acts* (1976), and co-authored *The Divas* (1978). He made numerous operatic recordings, performed all over the world, and donated his time to the yearly Cerebral Palsy Telethons that emanated from New York City.

My photograph of Robert Merrill was taken at the rehearsal for the Cerebral Palsy Telethon of 1997.



Jule Styne

Jule Styne is seen in this 1967 photograph conducting the orchestra during the cast album recording session of *Hallelujah, Baby*. Mr. Styne composed the music and Betty Comden and Adolph Green wrote the lyrics for the new Broadway show which starred Leslie Uggams and Robert Hooks.

The show opened in New York City at the Martin Beck Theater on April 26, 1967.



Lainie Kazan

Lainie Kazan has been in more than forty films since 1968. She first gained notoriety as the understudy for Barbra Streisand in the 1964 Broadway musical *Funny Girl*. One day when Barbra was ill Lainie went on at the matinee and evening shows—effectively launching her career. Her performance led to numerous television offers and she was a guest on practically every variety and talk show, including a record 26 appearances on *The Dean Martin Show*. Within the next few years, Lainie had her own variety show on NBC. In the late 1970's she opened *Lainie's Room* at the Playboy clubs in Los Angeles and New York.

Lainie made her feature film debut in *One From the Heart* in 1982. She received a Golden Globe nomination in 1983 for her part in *My Favorite Year*, an Emmy Award nomination for *St. Elsewhere*, and a Cable Ace Award nomination for *The Paper Chase*. She also received critical acclaim for her part in *My Big Fat Greek Wedding*.

Lainie Kazan is an excellent singer and a fine actress. She supports various charities and received the *Woman of the Year* Award from the B'nai Brith in Atlanta for the 1996-1997 season.

Besides *Funny Girl*, Lainie appeared on Broadway in *My Favorite Year*, *The Government Inspector*, *Bravo Giovanni*, and *The Happiest Girl in the World*. Her accomplishments in world of entertainment are many.

In September of 1968, Lainie Kazan performed in the beautiful Persian Room of the Plaza Hotel in New York City. I played in the orchestra which led to this photograph.

One evening during her performance, she was singing near the edge of the stage at ringside when I took this photograph from my seat on the bandstand.



Lainie Kazan

The Persian Room at the Plaza Hotel in New York City was an intimate nightclub where the most famous entertainers performed.

On this night in September of 1968, Lainie was in mid-performance when I saw the setting for this photograph.



Tony Sandler ∞ Ralph Young

I met Ralph Young in 1950 when we both worked at the Latin Quarter, the world-famous night club in New York City. Ralph was the production singer for the show and I played in the band.

In the early 1940s Ralph was the vocalist with Les Brown's band and recorded '*Tis Autumn*', which was a big hit and sold in excess of one million records. Ralph also sang with Tommy Reynolds, Teddy Powell, and Shep Fields' band, and recorded for several major labels. However, '*Tis Autumn*' with Les Brown was the most successful of his recordings. Ralph had an excellent voice and was extremely personable in front of an audience.

After leaving the Latin Quarter, Ralph became well known as a solo singing act and appeared in theaters and nightclubs all over the country. While he was performing in Las Vegas in 1963, Ralph signed on with *Casino de Paris*, a lavish revue that was coming to the United States. It was where he met Tony Sandler, a singer from Belgium who had achieved a similar level of success in Europe as Ralph had in the United States. During rehearsals they became friends and spent many hours singing together. It was then that they realized they had something special vocally. Tony could speak several languages and would sing a song in the language in which it was written while Ralph sang the lyrics in English. They added the novelty of singing two different songs simultaneously that had similar harmonic structure. When *Casino de Paris* closed, Ralph and Tony took their act to nightclubs and dinner theaters, where they were very well received.

Capitol Records signed them to a contract and their first record, *Dominique*, was a major success and sold more than one million records.

I took this photograph from my seat in the orchestra during a performance in New York in 1974.



Ed Ames

During the 1940's and 1950's Ed Ames was a member of the popular vocal quartet *The Ames Brothers*. They performed in theaters and nightclubs across the United States. In 1960 The group disbanded and each of the brothers went off in his own direction.

Ed made the decision to pursue an acting career and enrolled in the Herbert Berghoff School. His first leading role was in Arthur Miller's off-Broadway production of *The Crucible*, followed by *The Fantastics*, and the Broadway production of *Carnival*. Ed also toured with the national company of *Carnival*. However, his greatest success was in the Broadway production of *One Flew Over the Cuckoo's Nest* with Kirk Douglas. He was noticed by talent scouts at Twentieth Century Fox and given the role of Mingo in the *Daniel Boone* television show which he played from 1964-1968. Ed went back to singing in the 1960's as a solo artist and occasionally accompanied himself on guitar.

In 1965 he recorded *Try to Remember*; and in 1967 *My Cup Runneth Over*; *Time, Time*; *When the Snow is on the Roses*; and *Timeless Love*. In 1968 he recorded *Who Will Answer*; and *Apologize*; and in 1969, *Son of a Travelin' Man*.

While continuing his career Ed went to UCLA where in 1975 he received a degree in theater and cinema arts with highest honors.

Among his many talents, Ed is an Abraham Lincoln scholar and a collector and connoisseur of art and also a graduate of the Boston Latin School. He is proficient in several languages and is also an accomplished tennis player with championships to his credit. Sailing and skiing are favorites of his.

Ed has guest-starred on numerous television shows and in 1994 was honored by theater-goers to the Performers Hall of Fame in northern California.

This photograph is one that I took of him from my chair in the orchestra during a concert in the mid 1970's in New York.



B.B. King

B.B. King initially worked as a singer at WDIA, the local R&B radio station in Memphis. He was also a disc jockey called the “Beale Street Blues Boy,” which was shortened to “B.B.” His birth name is Riley B. King.

In 1949, B.B. began recording songs at RPM Records and in the 1950’s, he became one of the most important names in R&B music, with a string of hit recordings to his credit. Among the many were *You Know I Love You*; *Please Love Me*; *Woke Up This Morning*; and *Every Day I Have the Blues*. B.B. went to ABC-Paramount Records in 1962, and then to Geffen Records. In 1970 B.B. recorded *The Thrill is Gone* which was a Grammy Award winner.

In 2003, B.B. was listed in *Rolling Stone* magazine as “one of the greatest living guitarists,” ranking third among the top 100 greatest guitarists of all time. In over 52 years B.B. has played more than 15,000 performances.

B.B. is a supporter of Little Kids Rock, a nonprofit group that provides free musical instruments and lessons to public school children throughout the United States and sits on its board as an honorary member.

In this photograph taken from my seat on the bandstand, B.B. King just finished his performance on the 1996 Cerebral Palsy Telethon and handed his guitar “Lucille” to an aide. He then turned to the orchestra with this expression of appreciation.

The show was televised from the CBS studios in New York City.



J.J. Johnson ∞ Quentin Jackson Jerome Richardson

J.J. Johnson, who would become one of the twentieth century's most formidable influences in jazz, began studying piano at the age of nine and at fourteen took up the trombone. By the time he was eighteen he was playing with Benny Carter's orchestra where he recorded his first solo on *Love for Sale*. J.J. remained with Carter from 1942-45, and then played with Count Basie from 1945-46.

Dizzy Gillespie once said to J.J., "I've always known that the trombone could be played different...Man, you're elected." Fellow trombonist Steve Turre said, "J.J. did for the trombone what Charlie Parker did for the saxophone. We wouldn't be playing the way we are today if it wasn't for J.J." His fluidity, speed, precision, and technical mastery on the trombone at the time was beyond imagination. J.J. was also an arranger and composer.

In 1954 J.J. Johnson and Kai Winding formed a quintet that toured and recorded successfully until 1956 when they disbanded. J.J. and Kai were on Sarah Vaughn's last Mercury session for which J.J. arranged three sides, including *Take the "A" Train*. In 1970 Quincy Jones convinced J.J. to move to California to start composing for television. Among the shows he did were *Starsky & Hutch*, *Mike Hammer*, and *The Six Million Dollar Man*. Eventually J.J. wrote scores for *Cleopatra Jones*, *110th Street*, and he played in the orchestras for Sammy Davis and Carol Burnett.

Quentin "Butter" Jackson was with Duke Ellington from 1949-1960, and was considered Duke's best "wa wa" trombonist. "Butter" was with McKinney's Cotton Pickers in 1931, Don Redman's band from 1932-1940, and with Cab Calloway from 1940-1948. He went with Count Basie from 1961-62, then rejoined Ellington in 1963, after which he played with the Thad Jones/Mel Lewis orchestra from 1971-75.

Since 1954 Jerome Richardson has been one of the busiest musicians in New York with several hundred commercial recordings to his credit. He was also a member of the orchestra for the long-running television show, *The Hit Parade*.

This photograph was taken on a recording session in the 1960s.



George Duvivier

Except for Milt Hinton and possibly Ron Carter, George Duvivier played on more recordings than any musician in the history of jazz.

While attending the Conservatory of Music and Art, George studied violin and became assistant concertmaster of the Central Manhattan Symphony at the age of 16. He then switched to the bass and started studying composition at New York University. After a period of time in the army in the early 1940's he joined Lucky Millinder's band and later went with Cab Calloway's band. He composed and did arranging for both bands.

In 1945, George became staff arranger for Jimmy Lunceford's band where he stayed until 1947. He then joined Sy Oliver's band where he played bass and also wrote arrangements.

During the 1950's George toured Europe extensively with Lena Horne.

For the greater part of his life George was a freelance bassist and at one time or another played for almost every singer, entertainer, and musician in the world of music. He played on film soundtracks, commercial jingles, and television shows. The list of his accomplishments is voluminous in length.

George was a musician's musician, a bassist's bassist, and was everywhere and anywhere that good music was happening. We were both in the orchestra when I took this photograph of George during a record session in the 1970's, in New York City.



Bernie Glow

Bernie's presence in the orchestra on hundreds of recordings, radio programs, television shows, and concerts, elevated the musical integrity of the performances.

Bernie was an incredible lead trumpet player with a beautiful sound, great time, and was gifted with refined elegance in musical expression.

Along with all of the above, Bernie was a joy to work with and a loyal and dear friend.

This photograph was taken in the early 1970's on a record session we were playing for composer, arranger, and conductor, Ray Ellis.



Jimmy Crawford

Jimmy Crawford played drums with the great swinging Jimmy Lunceford band of the late 1920's early 1930's. Both Lunceford and Crawford went to high school and played in their first bands together. In fact, Crawford's professional career began with the first Lunceford band, the Chickasaw Syncopators. Jimmy went on the band's first road tour, where his drumming contributed greatly to the sound of the band. Jimmy's style was playing two beats in a bar as opposed to four that other drummers at the time were playing.

In 1933, the Lunceford band played at the Lafayette Theater at Seventh Avenue and 132nd Street in New York City, and one year later they played at the famous Savoy Ballroom on Lenox Ave. and 140th Street. The Savoy was referred to as "The Home of Happy Feet." Jimmy Lunceford's rhythm section with Crawford on drums, Ed Wilcox on piano, Moses Allen on bass, and guitarist Al Norris remained the same throughout the life of the band, which came to an abrupt end in 1943 with the sudden passing of Lunceford while he was signing autographs. Crawford then started playing with Ben Webster, Harry James, Edmond Hall, and Benny Goodman.

In the 1950's, Jimmy Crawford played in a number of Broadway show orchestras and was busy as well throughout the 1950's doing record sessions. Jimmy was great in the rhythm section, had a wonderful sense of humor, and was just fun to be around, both on the bandstand and off.

In this 1959 photograph, "Craw," as friends affectionately called him, is in Jackie Gleason's orchestra on a recording session we were doing at Capitol Record Studios on 46th street in New York City. The title of this album was *Jackie Gleason Plays the Most Beautiful Girl in the World*.



Buster Davis

Between 1947 and 1987, Buster Davis was involved in one way or another in at least 22 Broadway musical shows either writing or assisting writing the vocal arrangements. He directed, composed, conducted orchestras, and many times did all of the above. Buster Davis was a gifted man in all creative areas of music for the theater.

Some of the many shows Buster was involved in were: *Barefoot Boy With Cheek*; *Hazel Flagg*; *Bells Are Ringing*; *Do Re Mi*; *Funny Girl*; *Hallelujah, Baby*; and *No, No, Nanette*.

Buster Davis taught courses on “The American Musical Theater” and “Vocal Arranging.” He also wrote special material for many television shows, among them *The Art Carney Show*, and *The Bell Telephone Hour*, featuring the Buster Davis Singers.

I played in the orchestra for *Hallelujah, Baby*, for which Buster wrote the vocal arrangements, and was also musical director. Buster Davis was a very good conductor and enjoyable to play for and was one of the few Broadway conductors who allowed, where appropriate, for personal concept and expression from the musicians in his orchestra.

In this photograph, which I took at the Martin Beck Theater in 1967, Buster is conducting a feature dance number during an evening’s performance of *Hallelujah, Baby*, starring Leslie Uggams and Robert Hooks.

The musical score was composed by Jule Styne, with lyrics by Betty Comden and Adolph Green.

The show opened at the Martin Beck Theater on April 26, 1967, in New York City.



Ted Saidenberg

Ted Saidenberg, conductor, and also a fine pianist, was the musical director for the Broadway show *Milk and Honey*, when I played in the orchestra.

Molly Picon and Mimi Benzell had featured roles in the show.

I took this photograph of Ted waiting for the next orchestra cue during a performance one evening in 1962.



Vic Damone

Vic and I went to Lafayette High School in Brooklyn around the same time. I played in the band and Vic at times sang with the band. I remember him having a good voice as far back as our high school days.

Vic won first place on the Arthur Godfrey Talent Scouts show in 1947 and started doing professional jobs on local radio. Along the way he met Milton Berle who helped him get into the more prominent nightclubs, La Martinique and The Aquarium in New York. This led to a recording contract with Mercury Records where he released his first single, *I Have But One Heart*; which was successful. It was followed by *You Do*; and the duet with Patti Page, *Say Something Sweet to Your Sweetheart*. Both were also successful.

Vic then began to host his own radio show, *Saturday Night Serenade*, and also appeared at the Copacabana, and the Paramount Theater where he had once ushered.

Vic's first major hit in 1949 was *Again*; followed by *You're Breaking My Heart*. Both singles sold over one million copies.

He signed a contract with MGM and made two films: *The Strip*, and *Rich, Young, and Pretty*. In 1951 he was drafted into the army and resumed his film career upon his discharge in 1953. Vic eventually released more records on the Columbia, Capitol, and RCA labels. He became a regular on the casino circuit and also had a sort of renaissance in the UK, where he toured extensively in the 1980's.

I played for, and took this photograph of Vic in 1958, during his engagement at the Camelot, a nightclub on 48th Street at Lexington Avenue, in New York City.



Warren Vaché

Warren Vaché is a marvelous musician gifted with all of the creative skills to invent the most beautiful cornet solos.

I took this photograph of Warren at the home of paleontologist, author, and formidable cornet collector Niles Eldredge in New Jersey.

Once a week Niles would have these “hangs” at his home when trumpet players would stop by to spend an afternoon talking about anything related to music while enjoying a glass of wine and try any of two hundred cornets Niles had displayed on the walls of his “trumpet room.” These cornets represented the evolution of the instrument from the 1800s to the present day.

The instrument that Warren is playing in this photograph is an 1879 patent model rotary-piston cornet from the Boston Musical Instrument Manufactory.



Derek Smith ∞ Frank Wess

Two musical giants jamming during an orchestra break at the Cerebral Palsy Telethon of 1996 rehearsal. The accomplishments of both musicians are beyond formidable in all areas of music, from classical to jazz to commercial, and include big bands, conducting, arranging, and everything else related to the finest music.

Frank Wess, just out of the army, joined Billy Eckstine's band in 1944. Several other notable musicians—Fats Navarro, Art Blakey, and Gene Ammons—were also in the band.

In 1953, Frank joined Count Basie and became a legend in jazz.

Frank was *Downbeat* magazine's critic poll winner on flute from 1959 to 1964. In 2007, he was recipient of the National Endowment for the Arts Jazz Masters Fellowship, the highest honor bestowed by our government on jazz musicians.

By 1950, Derek Smith had become well known on the jazz scene in the UK and performed with the best musicians there.

In the mid-1950s Derek moved to New York City, where he soon was sought out by studio orchestras for recording sessions. He played with Benny Goodman on numerous occasions and was a member of Doc Severinsen's band on *The Tonight Show Starring Johnny Carson* when they were in New York.

Derek's achievements and combined discography as a soloist and accompanist are near infinite.

He always greeted you with a happy smile.

EMERGENCY
EXIT ONLY



Ernie Royal ∞ Jimmy Nottingham Milt Hinton ∞ Snooky Young Clark Terry ∞ Quentin Jackson Jimmy Crawford

Here are some of the members of Jackie Gleason's orchestra on a record session in the 1960s.

Trumpets: Ernie Royal, Jimmy Nottingham, Snooky Young, and Clark Terry
(I was also in this trumpet section but was busy taking the photograph)

Bassist: Milt Hinton

Trombonist: Quentin Jackson

Drummer: Jimmy Crawford

These musicians played during the big band years—from the 1920's into the 1950's—and represent a who's who among musicians who came from that great period known as “The Big Band Era.” Among the bands they played in were Jimmy Lunceford, Woody Herman, Count Basie, Lionel Hampton, Benny Goodman, Chic Webb, Tommy Dorsey, Charlie Barnet, and Duke Ellington.



Jackie Gleason

At the end of a full day of recording his album, *Jackie Gleason Plays the Most Beautiful Girl In The World*, Jackie sits relaxed, content, and very happy with the results as he listens to a replay of the entire session.

This photograph, taken at the session in 1959, is on the liner notes side of the album jacket.



The Big Band Era

The period from the 1920's to the mid-1950's is referred to as *The Big Band Era*. There were many ballrooms and dance halls across the country to which people drove miles to enjoy an evening of dancing to a "name" band. Louis Prima, Charlie Barnet, Jimmy Lunceford, Benny Goodman, Guy Lombardo, Woody Herman, Count Basie, Paul Whiteman, Tommy Dorsey, and Freddie Martin were several of many. I played in those ballrooms and dance halls when I traveled with these bands.

Most ballrooms had a large mirrored chandelier in the center of the ceiling that spun around slowly casting sprinkles of reflected light in every direction in the softly lit space. Even though tables and chairs surrounded the large dance floor for dancers to relax between dances, many dancers stood in front of the bandstand waiting for the band to start playing again.

When a band on the road played in a theater or a club for more than two days, we called it being "on location." In a theater we played four shows a day for the length of the engagement. At these times we stayed in hotels, which gave us a chance to have our laundry done and sleep in a bed. Ballrooms however, were most always "one nighters." That is, play the job, get on the bus, and drive all night to the next town. If we were going to a theater we sometimes arrived just in time to put on our uniforms which hung on a rack in back of the bus, grab our music, have a short talk over rehearsal, and get on the bandstand ready to play the first show of the day.

Dances were usually four hours long. We would play for two hours, take a half-hour break, and play until the end of the evening. Then back on the bus, which we called the "iron lung," and go on to the next town. It sounds grueling, but we were young, playing good music in a good band and getting valuable experience, plus making friends everywhere.

We loved every minute of it.

ON
THE
BANDSTAND

Paramount Theater, New York City

The New York Paramount Theater in Times Square, New York City, opened its doors on November 19, 1926. Its 3300-plus seats were fully occupied and it received rave reviews. This theater was the flagship of the Paramount-Publix chain of theaters. It had a huge Wurlitzer organ which provided musical accompaniment for the silent films. The organ at the Paramount was one of the five largest built by Wurlitzer.

With the advent of “talkies” replacing silent films, the organ was used to accompany performers who appeared at the Paramount in person. Eventually the organ was replaced by popular bands and was just used to entertain the audience in between showings of the feature film.

A typical Paramount stage show included a famous band, a dance act, comedian, and a popular singer. We did as few as four and as many as seven shows a day depending on the crowds. Popular bands and entertainers drew larger crowds and shows were done up to seven times a day. The shows at four a day were thirty to forty minutes long and about twenty-five minutes long at seven a day.

When it was show time, Louis Prima’s band dressed in green uniforms with a wide tan stripe down the side of the trouser legs, tan lapels on the jacket, and red loafers, was seated by sections. From the audience view, the brass was on the right, the reeds on the left, and rhythm section in the center on a large elevator platform at the theater’s lower level. As the platform started to rise the band began playing its opening arrangement which was called the “flag waver.” By the time we reached the main stage level the band was into its final shouting choruses as banks of bright multi-colored lights scanned back and forth across the stage and out over the audience. People jumped out of their seats and danced in the aisles. It was thrilling.

On opening day either PoPsie or a photographer from Arcene Photo would sit in the audience and take pictures. The following are photographs of some of the bands I played with at the Paramount, Strand, Apollo, Birdland, and other venues around New York.

Paramount

THIS WOMAN IS DANGEROUS

THIS STORY IS A SCREEN SCORCHER!

IN PERSON!
BILLY WILLIAMS, GEORGIA, BUDDY
QUARTETTE GIBBS, LESTER
THE DUNHILLS JERRY WALD His Orchestra

JOAN CRAWFORD DENNIS MORGAN DAVID BRIAN
CRAWFORD MORGAN BRIAN
- THIS WOMAN IS DANGEROUS -
IN PERSON BILLY WILLIAMS GEORGIA
QUARTETTE GIBBS
BUDDY LESTER JERRY WALD & ORCH.

JOAN CRAWFORD DENNIS MORGAN DAVID BRIAN
- THIS WOMAN IS DANGEROUS -
IN PERSON BILLY WILLIAMS QUARTETTE GEORGIA GIBBS
BUDDY LESTER THE DUNHILLS JERRY WALD & ORCH.

Al Stewart ∞ Louis Armstrong

applying Louis' lip salve

Paramount Theater

New York City

October

1953



Louis Prima

The first “name” band I ever played with was Louis Prima. I joined him at the Strand Theater in New York early in 1947. Later that same year we played at the Paramount Theater where this photograph was taken.

The band members in this photograph are:

Trumpets: Frank Nichols, me, Jerry Greco and
Lou Dell

Saxophones: Danny Saracini, Art Raboy, Harvey
Nevins, Red Bilkis, Gene Allen

Rhythm section: Moe Wechsler (piano), Don Carlo
(bass), Jimmy Vincent, (drums)

Louis Prima was an excellent musician and a wonderful entertainer who enjoyed a large and loyal following. He also played New Orleans-style trumpet very well, obviously greatly influenced by Louis Armstrong.



Louis Prima

N.Y. PARAMOUNT
EARLY 1940s

Jersey Grundo

Howie Nevin

Red Bilkis

George Riley

Jimmy Vincent

Frank Nichols

W. Stewart

Jersey Greco

Joe Del

Joe Echsler

Domenic Saracini

Art

Al Luzzi

Joe Matty

Benny Goodman

In the latter half of 1948 Benny Goodman formed a new band in New York for a tour across the United States that was bannered as “Benny Swings to Bop.” This was a major transition for the man who was known throughout the world as “The King of Swing” and whose music was instantly recognized everywhere. “Bop”—short for “Bebop”—was the new sound of jazz created by Dizzy Gillespie and Charlie Parker, which changed the concept of how music was written, harmonized, phrased and played.

From his beginning in the early 1930’s, Benny played arrangements written by Fletcher Henderson, who in the 1920’s had his own band. Fletcher became the sound and style of the Benny Goodman “swing-era band,” though Edgar Sampson and Jimmy Mundy also wrote several hit arrangements for Benny through the years. This new “bop” musical venture was a bold move for a musician of Benny’s stature, and he gave it his all.

For his new “bop” band, Benny called Arturo “Chico” O’Farrill to write the arrangements. Chico traveled with us and wrote an arrangement or two a week, which we would rehearse after a job. Chico’s arrangements were excellent, musically demanding, and challenging to play. Benny also had Chico rewrite several of his old hits in this new style. Still, everywhere we played people would request the songs they knew from Benny’s earlier bands, and we rehearsed a number of those in anticipation of such requests.

This photograph of Benny’s new “bop” band was taken on its break-in date at the Syracuse Hotel in Syracuse, New York, on December 3, 1948, by William “PoPsie” Randolph, who gave me this print. PoPsie, well known in the entertainment world, was Benny’s bandboy, personal friend, photographer, and manager. Benny was “Uncle Benny” to PoPsie’s son Michael.

12/13/48

SYRACUSE HOTEL
SYRACUSE, N.Y.



Benny Goodman

Syracuse Hotel, December 1948

Syracuse, New York

Trumpets.....Doug Mettome, Nick Travis, Howie Reich, and me

Trombones...Eddie Bert, Milt Bernhart, George Monte

Saxes.....Eddie Wasserman, Andy Cicalese, Mike Goldberg,
Wardell Gray, Larry Molinelli

Rhythm..... Sonny Igoe drums, Clyde Lombardi bass, Frank
Beecher guitar, Buddy Greco piano & vocals

Vocalist.....Terry Swope

Singers..... Clarinaders

N.Y. PARAMOUNT
DEC - JAN
1948 - 1949



Benny Goodman

Record Session

4/26/51

After a week at the Roxy Theater in 1950 we did the last record session with the band, at the end of which Benny just said, "OK boys, that's it." After more than a year on the road, that's all he said.

Benny disbanded his "Benny Swings to Bop" band. However, he continued to record and called me to play on many sessions with him.

The musicians on the session in this photograph from 1951 are the very best from the "Big Band Era." They played in many of the most famous name bands, including Benny Goodman, Tommy Dorsey, Glenn Miller, Bunny Berrigan, Artie Shaw, and Charlie Barnet, and can be heard on records made by those bands during that period.

The trumpets in this photo are (l-r) myself, Jimmy Maxwell, Billy Butterfield and Chris Griffin. On trombones are Lou McGarity, Cutty Cutshall, and Will Bradley. The reeds shown are Art Drellinger and Al Klink. (Al played the tenor saxophone solo on the Glenn Miller recording of In the Mood.) Not seen are Hymie Shertzer, Boomy Richman, and Peanuts Hucko. The rhythm section included Bob Haggart on bass, Terry Snyder on drums, and Teddy Wilson on piano.



Trumpets L to R: Al Stewart, Jimmy Maxwell, Billy Butterfield, Chris Griffin; Trombones L to R: Lou McGarity, Cutty Cutshall, Will Bradley; Saxes L to R: Art Drellinger and Al Klink at either the April 26 or 29, 1951 session.
Photograph courtesy of the Benny Goodman Collection at the Irving S. Gilmore Library of Yale University.

Herbie Fields

Saxophonist Herbie Fields attended the Julliard School of Music from 1936 to 1938 and then played in Lionel Hampton's band. In 1945 he won *Esquire* magazine's New Star Award on alto saxophone. Herbie has led his own band since 1946 and recorded for RCA.

Several of the musicians who were in Herbie's band at one time or another went on to compose and arrange music for films, television, Broadway shows, records, and for many solo performers. Three in this photograph are Neal Hefti in the trumpet section and Al Cohn and Manny Albam in the reed section.

This photograph was taken on July 5, 1950, opening day of the new show at the New York Paramount Theater in Times Square.

HERBIE Fields
PARAMOUNT Theatre
July 1950

JIMMY
NOTTINGHAM

AL
STEWART

MERI
HEFTI

TINY
KAHN

EDDIE
BERT

CHAS.
KEDDADY COHN

ESTRADA

H

Herbie Fields

On November 16, 1950, Herbie Fields and his band opened at the Apollo Theater on 125th Street in New York City for one week.

We always looked forward to playing the Apollo because of the great response from the audience to the band and the other performers

This composite photograph of the band showing Herbie playing baritone sax (top), tenor sax (center), and soprano sax (bottom), was taken at the Apollo Theater on opening day of a very enjoyable week.

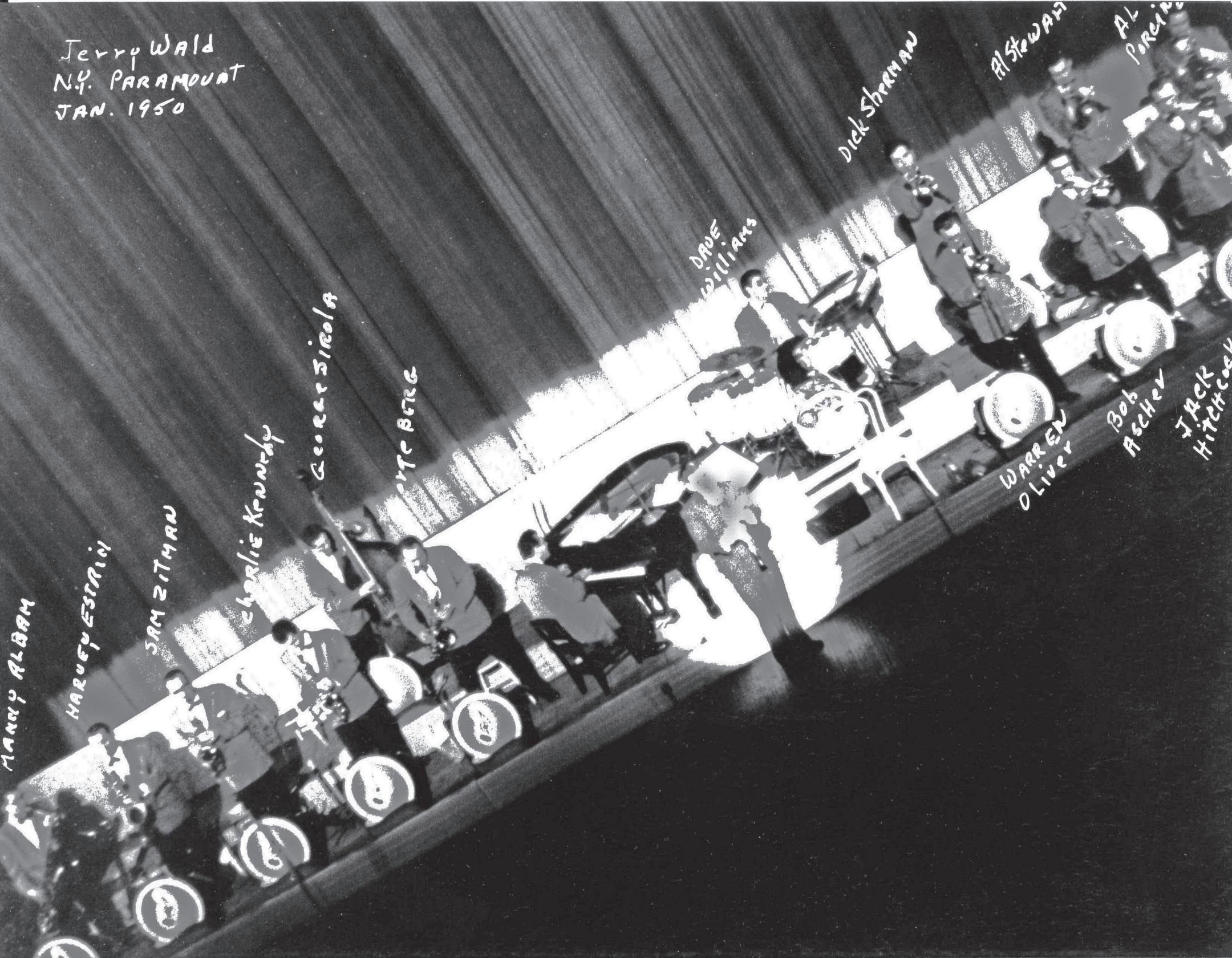


Jerry Wald

Jerry Wald, clarinetist, always had a good band. His choice of arrangers and sidemen were among the best available.

At this time, saxophonist and arranger Al Cohn wrote most of the arrangements for Jerry's band. Al's arrangements were always very creative, musically interesting, swinging, and thoroughly enjoyable to play.

This photo of the band was taken on January 18, 1950, opening day of our three-week appearance at the Paramount Theater in Times Square, New York City.



Harvey Albam

Sam Zithman

charlie Kranzky

George Sirota

Peter Berg

Dave Williams

Dick Sherman

Milt Stewart

AL PORCINO
Bob Aschel
JACK Hitchcock
Eddie Fisher

Jerry Wald

On March 12, 1952, Jerry's band opened at the Arcadia Ballroom at 53rd Street and Broadway for four weeks. We played every night from 9 to 1 for dancing only.

Excellent vocalist Chris Connor sang with the band, accompanied by Al Cohn's wonderful arrangements.



JERRY WALD

Buddy Lester ∞ Al Stewart

In February 1952, I played the Paramount Theater in New York City with Jerry Wald's band. The feature film was *This Woman Is Dangerous*, with Joan Crawford and Dennis Morgan. The stage show included The Dunhills, The Billy Williams Quartet, Georgia Gibbs, and comedian Buddy Lester.

Buddy, a funny comedian, opened for Frank Sinatra several times in Las Vegas and was an actor in the Rat Pack films *Ocean's 11*, (1960), and *Sergeants 3*, (1962). He made five films with Jerry Lewis: *The Ladies Man*, (1961), *The Nutty Professor*, (1963), *The Patsy*, (1964), *Three on a Couch*, in (1966), and *The Big Mouth*, (1967).

Buddy's film debut was in *The Gene Krupa Story*, in which he played himself, an entertainer. He has also appeared on many television shows, including *The Phil Silvers Show*, (1963), *Adam-12*, (1968), *Love American Style*, (1969), *The Odd Couple*, (1970), *The Dick Van Dyke Show*, (1971), *Barney Miller*, (1974), and *Starsky and Hutch*, (1975).

In his act, Buddy, feigning seriousness, honked strange funny sounds on his cornet which I had to replicate. The impossibility of the attempt was all for laughs.

This photograph was taken by "PoPsie" on opening day of the new show.



Polsie
N.Y.

Snooky Young ∞ Clark Terry

Maurice André ∞ Al Stewart

I've been listening to Snooky's great lead playing since the early 1940's when he was with Jimmy Lunceford's band. I got to know and work with Snooky many times in New York before he went to California with Doc Severinsen's band for *The Tonight Show Starring Johnny Carson*.

Clark Terry, whom I consider to be one of the most incredible jazz trumpet players, and I have been friends for many years. We played on numerous record sessions and in various musical venues in New York.

One day in February 1968, Bernie Glow called to tell me that he had tickets for the Town Hall concert by Maurice André with piano accompaniment that evening and added, "I'll pick you up at 79th and Broadway at 7 o'clock." I didn't then know much about Maurice André, but I certainly learned that evening.

It looked like every music student and professional trumpet player in New York was at Town Hall for that performance. Maurice André's playing was absolutely superb!

After the concert, Tony Rulli, the eastern representative for the Selmer Musical Instrument Company, invited Snooky, Clark, Bernie (not in this photo), and me to meet Maurice André in his dressing room where this photograph was taken and a print sent to each of us. The print hangs on the wall in my photo gallery, and I look at it every day cherishing its memories.

To H.L.
Love ya
Brooks

To H.L. Seamon
from Lester Lampert
All the Best. Sincerely: Jerry
C. Lester Lampert
Ave. lot
Wellfleet, Massachusetts
American Concert
Jazz Band



Billy May

In April of 1952, I received a call from Billy May in Los Angeles asking me to join his band to cover for the great lead trumpet player Conrad Gozzo. As a result of Billy's Capitol Records hit, "Big Band Bash," Billy went on a road tour, playing in theaters and ballrooms across the country.

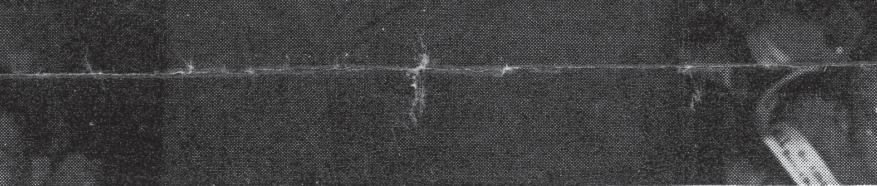
I was thrilled by the call and was to play with the band until "Goz" would join us after he finished playing for the Dinah Shore television series in Los Angeles. I met the band when they got to New York and would be with them for about two months.

"Goz" finished the series and joined the band when we were at the Steel Pier in Atlantic City. We played in the trumpet section together during my last week with the band.

I first met "Goz" in 1945, when he came to the U.S. Navy School of Music with Sam Donahue's band (originally Artie Shaw's), after a sea duty tour aboard the aircraft carrier *USS Franklin*, which was heavily damaged during an attack by Japanese planes in World War II.

Playing in the trumpet section with "Goz" was one of the most memorable experiences I've had with any of the bands I've been with.

In this photograph from *Downbeat* magazine of May 21, 1952, Conrad Gozzo is sitting to my right.



Billy's Great Band Brings May-In-April To Manhattan

It was May in April when WNEW deejay Martin Block (lower right, with Billy) presented the Billy May band in its New York debut at Manhattan Center, drawing a sellout crowd. Full story of the event is on Page 1. Top pix show, l. to r., saxes: Charles Deremo, Eddie Freeman, Willie Smith, Joe Spang, Bob Dawes; rhythm section: Cliff Fishback, piano; Ray Pohlman, guitar; Remo Belli, drums; Ted Hammond, bass. Below are trumpets Stuart Williamson, Conrad Gozzo, Al Stuart, Tony Faccinto, Bob McKenzie; trombones Bob Robinson, Bob Reisiger, Charles Etter, Karl De Karske. Center pic below shows Willie Smith. (Photos by Popsie.)



Benny Goodman∞Louis Armstrong

1953 All Star Jazz Concert Tour

Benny Goodman and Louis Armstrong got together for a limited tour that began rehearsing on April 6, 1953, at the Fraternal Club House on West 48th Street in New York City. I had been with Benny's new band from the latter part of 1948 to 1950, and received a call from him to be in his trumpet section for this tour. Other than Sol Schlinger, Rex Peer, and I who were of a younger generation, the rest of the musicians were world class and several had been stars in their own right from the 1930s on.

Trumpets... Ziggy Elman, Charlie, Shavers, and I

Trombones...Rex Peer and Vernon Brown

Saxophones...Willie Smith, Georgie Auld, Clint Neagley, and Sol Schlinger

Rhythm section...Gene Krupa on drums, Teddy Wilson on piano, Israel Crosby on bass, and Steve Jordan on guitar

Helen Ward, who sang with Benny Goodman in 1934, came out of retirement to sing once again with Benny's band for this tour.

Louis Armstrong had Joe Bushkin on piano, Cozy Cole on drums, Arvel Shaw on bass, Trummy Young on trombone, and Barney Bigard on clarinet. Velma Middleton handled the vocals beautifully.

This photograph of the finale as both bands marched around the stage playing many choruses of *When the Saints Go Marching In* was taken by Rex Peer's father-in-law, Claire Benton, who was so proud of Rex being with this distinguished group of musicians that he followed us around the Midwest taking many pictures. Rex sent me the negatives.



Louis Armstrong

The first time I met Louis Armstrong was at the rehearsal for the “Benny Goodman/Louis Armstrong 1953 All Star Jazz Concert Tour.”

I had been in Benny’s new “Benny Swings to Bop” band from the latter part of 1948 to 1950, when we disbanded. However, I continued to record with Benny.

In 1953, I got call from Benny asking me to be in his All Star Band for a tour with Louis Armstrong and his All Stars which wound up being a major musical and personal highlight in my life.

During the tour Louis and I became pretty friendly, and I spent countless hours riding with him in his band bus, talking and listening to stories about his life. In his dressing room once before a concert I asked him if I could try his horn, and he just said, “Deah it is,” pointing to the table his trumpet case was sitting on. I played his horn and mouthpiece a few times on the tour.

During every concert I would stand in the wings listening to him and his band play the first half of the show. Louis’ playing was wonderfully thrilling and happy. I also became a friend of the musicians in his band, whose playing I’d listened to for years but never met until then: Trummy Young, Cozy Cole, Barney Bigard, Joe Bushkin, Arvel Shaw, and Velma Middleton.

On the last night of the tour, Louis gave me this photograph, a treasure which I cherish.

For me, this tour was a dream come true.



To Al

Am very happy to have worked
with you

Best wishes

Joe Glaser, President
New York, Chicago, Hollywood

LOUIS ARMSTRONG

Dizzy Gillespie

Birdland

1956

For years I have been looking for photographs of myself playing the lead trumpet book with Dizzy Gillespie's band.

I asked everyone I knew who may have taken pictures of the bands in Birdland if they had any, but no one did.

One day when I was cleaning up my darkroom, I found three slides of the band when we played in Birdland. I have no idea how I got them and to my recollection had never seen them before, but I was thrilled to find them.

Dizzy was probably the greatest bandleader I've played for. He was an incredible musician, an amazingly creative trumpet player, and an excellent pianist. He had a terrific sense of humor and came up with the funniest lines and was great to be around. With all of that, he was also a nice guy.

The band members in this photograph are:

Trumpets: Lee Morgan, myself, Carl Warwick, Burt Collins

Trombones: Melba Liston, Bill Elton, Rod Levitt

Saxes: Billy Mitchell, Phil Woods, Jimmy Powell, Benny Golson,
Marty Flax

Rhythm: Charlie Persip (drums), Wynton Kelly (piano), Paul West
(bass)

Dizzy was an inspiration and playing in his band every night was an incredible experience...and a major highlight in my career.

BIRDLAND N.Y.C.
1956



Benny Goodman ∞ Louis Armstrong 1953 All Star Jazz Concert Tour

Benny's Brass Section

Charlie Shavers - Ziggy Elman - Al Stewart
Rex Peer - Vernon Brown

BENNY GOODMAN / Louis ARMSTRONG TOUR REHEARSAL
FRATERNAL CLUBHOUSE
4/6/53

REX PEER

GENE KRUPA

CHARLIE SHAVERS

ZIGGY
ELMAN

AL
STEWART

VERNON
BROWN

Postie
NY

Johnny Richards

Johnny Richards was recognized for his composing and arranging for Stan Kenton beginning in the 1950s. His well known "Cuban Fire Suite" was written for Stan's band.

As assistant to Victor Young at Paramount Studios, John gained knowledge about scoring music for films and also recorded a number of excellent albums with his own band. He is greatly respected by musicians for his uncompromising musicianship.

When I played in John's band I was constantly impressed by his orchestration and said many times that "John could make two horns sound like a full orchestra."

His rhythms and harmonies were as complex and thunderous as the sounds of nature and as simple as a beautiful sunset.

This composite photograph was taken when we appeared along with Miles Davis' band, Sarah Vaughn, and Lambert, Hendricks, & Ross, at the Apollo Theater in New York City in October 1958.



Burt Collins
RL Stewart
Jerry Mail
Doug Netton

APOLLO
BIRDLANDS JAZZ FESTIVAL
SARAH VAUGHAN
MILES DAVIS

Al Epstein ∞ Steve Allen ∞ Al Stewart

Steve Allen was appearing at Michael's Pub in NY in the 1970's with an excellent big band backing him up. Al and I were in the band.

David Allen ∞ Al Stewart ∞ Johnny Mandel Norman Carr

David Allen was a terrific band singer who sang with Henry Jerome's band in the 1930's, with Jack Teagarden in the early 1940s, and with Boyd Raeburn in the late 1940's.

By the time I met Johnny Mandel in the 1940's in New York, he had already played trumpet and trombone with several bands. John, a very gifted musician, wrote arrangements for Woody Herman in 1949 and for Elliot Lawrence and Count Basie in the 1950's. He has composed, arranged, and conducted music for films, records, television, jazz groups and big bands, and also wrote several Academy and Grammy-winning songs including, *The Shadow of Your Smile* and *Emily*. John wrote arrangements and conducted orchestras for Tony Bennett, Frank Sinatra, Barbra Streisand, Natalie Cole, and a host of others. He is the consummate musician, with credits that are encyclopedic in length.

Norman Carr was a fine violinist who performed in every musical venue, including symphony orchestras, film sound tracks, records, television, and Broadway shows.

This photograph of long-time friends was taken on October 29, 1992, at a party celebrating Al and Savina Epstein's 50th anniversary in Huntington, Long Island.



Al Epstein

Glen Allen

W. Stewart



Woody Herman

When I first saw and heard Woody Herman's band at the Strand Theater in New York City in the early 1940's, I nearly jumped out of my seat with excitement. I hadn't ever heard such hard blowing, swinging arrangements played with that kind of energy.

The ensemble brass playing on *Northwest Passage*, *Blowin' Up a Storm*, *Good Earth*, and *Apple Honey* told me that this is where I want to be!

Since then Woody has had several incarnations of "Herman's Herds," each one great at playing its arrangements of the time.

The musicians in this band are:

Trumpets....Al DiRisi, Stan Fishelson, myself, Doug Mettome, and Jimmy Sedlar

Trombones....Bill Elton, Frank Rehak, Jim Dahl

Reeds....Jack Nimitz, Paul Quinichette, Dick Meldonian, Tony Ortega, Dick Hafer

Rhythm...Sonny Igoe (drums), Nat Pierce (piano), Bill Takas (bass), Turk Van Lake (guitar)

This photograph of the band on the television show in which we were featured was taken at the NBC studios on Avenue M in Brooklyn, in 1959.



Al Stewart ∞ B.B. King

Cerebral Palsy Telethon

New York City

1996



Al Stewart ∞ Quincy Jones

Quincy and I played with Dizzy Gillespie's band in the 1950's, but at different times. Quincy remembers that I was there before him, but I seem to recall it was after. The years do have a way of blurring details.

At any rate, I hadn't seen Quincy for about fifty years until 2008 when he was the guest speaker at the Van Wezel Performing Arts Hall in Sarasota, Florida.

On this evening Quincy, my wife Tandy and I were invited to dine at the home of Ron Modell.

Ron held the principal trumpet chair with the Tulsa Philharmonic from 1953-1960 and the Dallas Symphony from 1960-69, and then became a highly respected music educator at Northern Illinois University. His jazz band was made up of the most talented young musicians and was hailed as one of the best in the United States.

Many notable arrangers, composers and musicians were invited to the University to give clinics, perform, and at times tour with Ron's terrific band.

This photograph of Quincy and I getting together again was taken by my wife Tandy. It is evidence of a wonderful evening of wining, dining, and happy reminiscing.



Al Stewart ∞ Doc Severinsen

Doc Severinsen was an incredible trumpet player. He was well schooled in every kind of music, be it classical, contemporary, or jazz, and has consistently proven himself to be a terrific lead player and a great soloist and bandleader. This is certainly attested to by his countless recordings and his thirty-some-odd years as the leader of the *Tonight Show With Johnny Carson* band.

Doc and I had played on a number of sessions and commercial dates in New York before he went to California with Johnny Carson.

We both studied trumpet around the same time with Benny Baker, who at one time held the principal trumpet chair with the NBC Symphony under the baton of Arturo Toscanini.

This photograph was taken by my wife Tandy when Doc and his band played a concert at the Van Wezel Performing Arts Hall in Sarasota, Florida, in 2008, at least thirty-five years since I had last seen him.





GENE KRUPA

When you ask anyone, from Stockholm to Scranton, who is the most famous jazz drummer, you inevitably get one response: "Gene Krupa." This is as it should be, because Gene is one of the truly great individuals of jazz history. Ever since the day he made the decision to be a drummer instead of a priest, the dark-haired Chicagoan has wanted to be the best drummer in the world. His records with the early Chicago bands are collectors' items and with Benny Goodman's band he created the drumming style for big bands.

In 1938, Gene left Goodman to form his own band. For

a decade it was a successful unit, starring Roy Eldridge and Anita O'Day. Last year Gene became ill and had to break up the band. Upon his recovery he accepted an offer to tour with JATP. The result was sensational. In city after city, he captured the audience and was wildly applauded. He then revived his trio, with Charlie Ventura and Teddy Napoleon, for a series of concert and night club dates that broke records. The Mercury discs of that group have been best sellers. Gene toured Europe this summer with his trio, now featuring Flip Phillips, and the reception accorded him in cities like Stockholm was the same as in America last year with JATP.



To D, everything for
Wishing the best of everything for
you. Good Luck.
Teddy

TEDDY WILSON

... born in Austin, Texas in 1912 . . . educated at Tuskegee High School and went on to Talladega College to major in music theory . . . would have been a violinist were it not that the school band lacked a pianist . . . left college in 1929 and went to Detroit where he had his first contact with the great jazz orchestras of the day and right there decided to become a professional musician . . . joined Milton Senior's orchestra in Toledo, Ohio and moved on to Chicago to play with a number of orchestras . . . and finally came to New York to work with bands and as an accompanist for The Charioteers . . .

... joined Benny Goodman the first time in 1935 and gained his initial fame as a member of the Trio . . . in 1939, Teddy formed his own band, first a big band and then a seven-piece group . . . he finally gave up his bands in favor of working as a soloist and as a teacher . . . Wilson teaches at the Juilliard School of Music . . . the Wilson piano technique and style had a tremendous influence on jazz pianists and he is categorized along with Fats Waller, Earl Hines and James P. Johnson as one of key figures in the history of the jazz piano.



HELEN WARD

as native New Yorker, Helen was a pianist at three, took her first official lessons at eight, went to George Washington High and New York University... her first professional job at 16 was as half of a piano-vocal act with Betty Lane... joined Ned MacKenzie's band for her first job following college... she later worked with a number of leading pre-Swing band favorites including Eddy Duchin, Red Nichols, Fats Waller, and Bill Ochsner... met Harry Goodman when he auditioned his first band for Billy Rose's Music Hall, and did him a favor to fill the vocal chair for audition purposes... joined

Benny's "Let's Dance" radio show and stayed with the Goodman band that made history through 1935 and 1936... married and retired and has since appeared professionally only sporadically for occasional record work (she recorded famous sessions with Eddie Wilson and Gene Krupa's first band)... her last big band job was a short stay with Harry James in 1944-45... her current stint with the Goodman band is in a sense truly a comeback... a few weeks before this tour began, Helen made a number of recordings with Benny's band which are just beginning to reach the market... her work on these record dates were inspirational and what was to have been a routine "sample of results" developed into a Helen Ward record session... trim and attractive as always, Helen is singing better than ever and could easily prove to be the singer surprise of 1951.

To my Buddy Al We had a ball
Charlie Shavers

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CHARLES SHAVERS

CHARLES JAMES SHAVERS is a native of New York, where he began his musical career as a banjoist. He took up the trumpet on his own and first sprang into the jazz scene as a soloist with the Blue Rhythm Band in 1936. The following year he joined the great John Kirby group and for the next six years played the top spots all over the country with that band, one of the greatest jazz units ever assembled.

Charlie made many records with the Kirby band and with Maxine Sullivan. An original jazz tune which he wrote and which the Kirby group recorded in the late thirties became a hit parade number last year. You remember it — "Undecided." Charlie has also been a 162-member of the Charlie Barnet and Tommy Dorsey bands. With the latter, he toured the country several times as featured trumpet player and vocalist and his records with Dorsey, in 1941, 1942, 1943, 1944, "I'm in the Mood," "The Fox," "Mardi Gras,"



ZIGGY ELMAN

... born May 26, 1913 in Atlantic City, N. J. . . his name at birth was Harry Finkleman . . . he made his first mark in music as a member of the Benny Goodman trumpet section in the middle thirties . . . he played alongside Harry James and Chris Griffin to form one of the most potent brass ensembles in big band history . . . made his greatest mark with Benny and his freilach trumpet choruses on "And The Angels Sing" . . . while with Benny, Ziggy began to make a series of his own small band recordings on the Bluebird label . . . after he left Benny, Ziggy moved into the Tommy Dorsey band to continue an illustrious career as a star sideman . . . he left Tommy in the mid-forties to pilot his own dance orchestra, with which he still works on occasions, though Elman today is one of the most successful West Coast recording, radio and television studio musicians . . . he has made a series of dozen band recordings which are

To Al -

From you I have gotten so
much both musically and personally.
Even if Nelson doesn't know you,

I do

Bob
WCR

The greatest
room mate
I ever had
Sgt. John

Al -
It was definitely
a pleasure & a thrill -
we took the bad
with the good -
that for everything.

Bob Keenly

Al - I enjoyed sincerely with
you much working you the
best always Crosby
Jared

To Al -

The 6 for lots
of laughs &
a couple of good
hints -
Sincerely &
Stan Jordan



GEORGIE AULD

... his first important job in the music business was with the late Bunny Berigan's band . . . soon afterwards he joined Artie Shaw's fast-budding band of the late thirties and rapidly built a reputation as an exciting jazz tenor saxophonist . . . he developed in the Shaw band alongside such other young stars as Tony Pastor and Buddy Rich . . . from the Shaw band, Georgie soon moved to Benny Goodman in the early forties and in that band moved into the top ranks of jazz musicians . . . he is particularly well remembered for his work with the Goodman Sextet and his solo on the Columbia recording of "Air Mail Special" for "Good Enough To Keep" is one of most famous choruses in jazz . . . And formed his own band in the early War years and struggled with the venture for several years before he decided to drop it in favor of working with smaller groups . . .

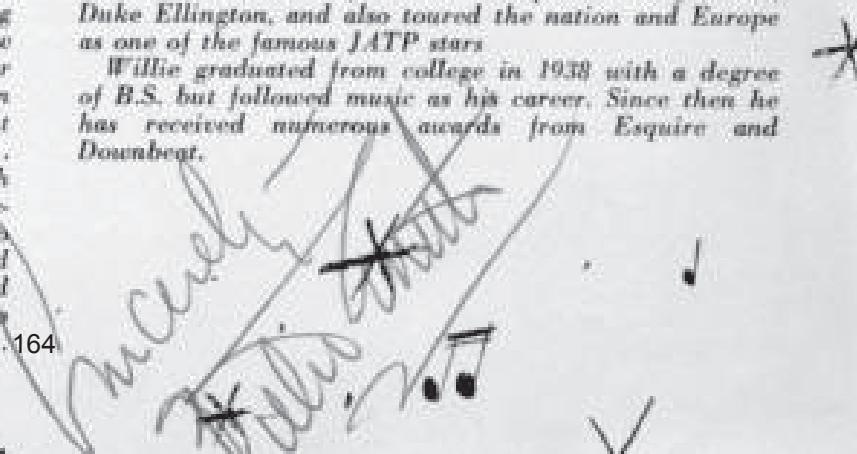
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WILLIE SMITH

Known to all jazz fans as one of the top altoists, has long been featured with the leading bands in the country, such as Jimmie Lunceford, Charlie Spivak, Harry James, Duke Ellington, and also toured the nation and Europe as one of the famous JATP stars.

Willie graduated from college in 1938 with a degree of B.S. but followed music as his career. Since then he has received numerous awards from Esquire and Downbeat.







Al
Here was a pleasure
working with you. Hope
we'll be together more soon
in the future.

BARNEY BIGARD

... Bigard, Barney, Clarinet. Born 1906, New Orleans, Louisiana . . . Early in life he began his study of the clarinet with Lorenzo and Louis Tio . . . launched bit-time career with Octave Gaspard in New Orleans (1923) . . . then played with King Oliver (1925-26), Charlie Elgar (1926-27), Luis Russell (1927-28), Duke Ellington (1928-42) . . . After 12 years as Ellington's featured clarinetist, he left the band in the summer of 1942, staying in California, where he headed his own small combination (1942-47) . . . played briefly with Freddie Slack (1943) . . . In 1947 he joined Louis Armstrong's concert group for its first engagement which was at Billy Berg's Cafe in Hollywood and he has been with the organization ever since . . . Recorded with Oliver, Jelly Roll Morton, Ellington,



JOE BUSHKIN

... this is Bushkin's first stint with Louis Armstrong . . . he has played his piano for any number of other music greats including Benny Goodman, Tommy Dorsey, Bing Crosby, Billie Holiday, Mildred Bailey . . . his musical partners in his early professional days were such illustrious Dixieland exponents as Pee Wee Russell, Jack Teagarden, Eddie Condon, Muggsy Spanier, Joe Marsala . . . born in California, November 6, 1916 . . . he studied piano at an early age . . . later took up the trumpet and harmony . . . his first major professional job was with the later Bunny Berigan's first band in 1935 and returned to work with the great trumpeter's last crew in 1939-40 . . . in recent years Bushkin has been working with his own trio and/or quartet and has cultivated a large and avid following in cafe society as the result of his work in several New York



COZY COLE

... born December 17, 1909 in East Orange, N. J. ... didn't begin to study drums until he was eighteen, but from that point studied intensively with private teachers, among whom was Saul Goodman, the noted tympanist with the New York Philharmonic Symphony ... began his professional career with Wilbur Sweatman's band in 1928 ... formed his own short-lived band in 1929 ... moved on to work for a procession of organizations including those led by Blanche Calloway, Benny Carter, Willie Bryant, Stuff Smith, and finally Cab Calloway ... it was his work with Cab's band from 1939 through 1942 that earned for Cole his greatest amount of fame as a musician ... after he left Cab, Cozy worked with a number of his own small combos and recorded a number of sides with these and with his wife, the singer, Helen. His first record, "The Big Cat," was a hit.

TRUMMY YOUNG

... first gained fame with Jimmy Lunceford's old band with whom he sang and played ... also composed and arranged for the band ... Is noted for playing a "trumpet style" trombone and remarkably fast on his instrument ... Won second place on the 1945 poll for new stars ... Has played with Benny Goodman, Billy Eckstine, Dizzy Gillespie, and others ... Also, led his own small, promising combination.

... Besides playing trombone he has a wonderful knocked-out style of singing with an especially fine, subtle

Has been situated on New York's 52nd Street and

... Has been playing on New York's Band Street and his first tour (1946) was with *Jazz at the Philharmonic* 167 ... praised by critics for his performance at Carnegie Hall last spring ... Damon Runyon said "... musical high spot of the evening was 'Just You, Just Me' with Trummy Young." ... Trummy's visit to Hawaii produced marked



VELMA MIDDLETON

... Velma has become one of the trademarks of the Louis Armstrong All-Stars . . . she has worked with Louis' various units for more than a decade, having begun with him while Armstrong was leading his last big band . . . she amounts to a straight-woman for Louis' lighter vocal moments, but she can just as easily get a belly laugh herself as not . . . several of the numbers she does with Armstrong have become minor classics of comedy and song . . . their duets on "That's My Desire" and "Baby It's Cold Outside" are highspots of any Armstrong presentation and have been recorded with an equal amount of success for Decca Records.

Velma Middleton
Velma Middleton

Richard Rodgers

488 MADISON AVENUE • NEW YORK 22, N. Y.

Telephone Murray Hill 8-3640

March
24th
1961

Dear Al,

The pictures are absolutely superb and I am deeply touched by your thoughtfulness in developing them and framing them so beautifully. They will be a source of continued pleasure to me and I send you my most enthusiastic thanks.

Lillian Leff tells me that Amy is adorable which I find easy enough to believe considering the source.

Many thanks again and fondest regards to all of you.

Yours sincerely,

Dick.

Mr. Al Stewart,
355 West 55 Street,
New York, N.Y.

Al,

Della Reese,

What a blessed surprise,
This memory. How sweet of
you to send it to me.

You to send it to me.
It has always impressed
me since 1963. God bless
you for caring to send it!
Lindsey Miller

A Stewart ^{All}
4201 Mackay Ter.

Sarasota H.
34243

JULIUS LA ROSA

as,

It was a fall —

Thank you, thank you,
thank you!

Till next time —


Julius La Rosa

Thank you, Al!

Fondly,
Fay



W. Stewart

... for everything!
Tom Nealey.



Golson, Benny

Friday, Dec 28 09:02 PM

Al,

Nice to hear from you.

During the glorious 50's our lives were thrown together with the same intent. Playing great music led by one of its foremost progenitors, Dizzy Gillespie. After that wondrous episode in our lives, we cannot but help thinking of one another from time to time. Thus, you are indelibly in my memory as a part of one of the happiest and memorable times in my career. You sat back there giving great power to that reality every time we played which is hard to forget.

Yes, I think of you too; it's ineffable, Al.

Love ya,

Benny

Epilogue

And thus the visit to the tip of my
iceberg concludes with much
remaining in the archives of memory
unrecorded by lens, or yet, pen.

Al Stewart

June 2013
Sarasota, Florida