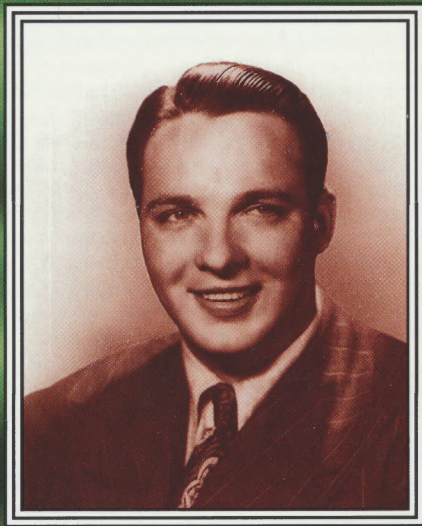


BOB CROSBY



22

ORIGINAL
BIG-BAND
HITS



Collector's Edition
Digitally Remastered

AND HIS
ORCHESTRA

BOB CROSBY

1952
To
1953

AND HIS ORCHESTRA

- | | |
|----------------------------------|---------------------------------|
| 1. THAT'S A PLENTY 1:44 | 13. DIXIELAND SHUFFLE 2:24 |
| 2. LAZY MOOD 2:27 | 14. SUGAR FOOT STOMP 2:24 |
| 3. MARCH OF THE MUSTANGS 2:43 | 15. MISSISSIPPI MUD 2:28 |
| 4. MARCH OF THE BOBCATS 2:19 | 16. IN A SENTIMENTAL MOOD |
| 5. GHOST OF A CHANCE 2:42 | 17. SOLITUDE |
| 6. WASHINGTON AND LEE SWING 3:11 | 18. ALABAMY BOUND 2:14 |
| 7. SAN ANTONIO SHOUT 2:20 | 19. ON THE ALAMO 2:22 |
| 8. JAZZ ME BLUES 2:19 | 20. MY MONDAY DATE 2:25 |
| 9. WHAT'S NEW 2:44 | 21. ROSE OF THE RIO GRANDE 2:47 |
| 10. BIG NOISE FROM WINNETKA 2:03 | 22. GRANDPA SPELLS 2:30 |
| 11. STOMP MR. HENRY LEE 2:03 | TOTAL RUNNING TIME 52:49 |
| 12. HIGH SOCIETY 2:50 | |

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HCD 409


 COMPACT
disc
DIGITAL AUDIO



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For many years it was billed as "The Best Dixieland Band in the Land."

Bob Crosby's memorable orchestra kicked off its first tune in 1935. It was disbanded in 1942 because of World War II. It was reorganized 10 years later, in 1952 with most of its original members back in their chairs.

And that is the group heard on this attractive disk.

Crosby, a consistently genial and competent leader, spent all his adult life graciously facing the fact that he was the younger brother of the most popular entertainer of the 20th century, Bing Crosby. When he departed his home state of Washington in the early 1930s, Bob hooked up with Anson Weeks' popular dance band as a singer and later joined the Dorsey Brothers' orchestra shortly before Jimmy and Tommy broke up and went their individual ways leading their own bands.

Saxophonist Gil Rodin and former members of the Ben Pollack combo, meanwhile, were in rehearsal sessions with a new group, a group without a front man. They considered several possible leaders. Bob Crosby was the unanimous choice. And so "The Best Dixieland Band in the Land" played its first engagement in a huge southern tobacco warehouse in '35.

The first year was a struggle but, in time, Crosby and his talented colleagues enjoyed big record sales, a series of lucrative radio commercial programs and ballroom and hotel successes. The band was gloriously distinctive. Its style was vastly and refreshingly different from the Benny Goodman, Artie Shaw, Duke Ellington, Count Basie, Jimmie Lunceford and other styles.

Crosby today lives in the southern California village of La Jolla, close to the Pacific ocean. Bob still goes out occasionally on jobs, leading a pickup band which features several of the original Crosby musicians. For the handsome, personable leader of the Big Band Era is not completely moribound.

The music heard in this valued collection goes back to the early 1950s and spots a number of revered, once-renowned sidemen. Eddie Miller plays the prettiest of the pretty tenor saxophones and doubles clarinet effectively. Matty Matlock is the clarinet soloist, doubling alto sax. Charlie Teagarden is the daring, versatile trumpet soloist. Stan Wrightsman plays the rock-solid piano. Hilton "Nappy" Lamare is on guitar. And the drummer is Nick Fatool, who

became prominent in the 1930s with Benny Goodman and Artie Shaw—and also as a skilled golfer.

One recalls Doc Rando on alto sax and Moe Schneider on trombone as well. The bassist was Morty Corb. And if memory serves, Chuck Gentry held down the baritone sax chair brilliantly.

Why was the band revived after a 10-year hiatus?

Crosby and Rodin called me one day and asked if Capitol Records might be interested in recording a new Crosby band. As one of two executive producers at Capitol, I met with them at the Hollywood Brown Derby and we agreed on a contract.

But none of us was aware that the Big Band Era was dead.

Rodin rounded up a first class orchestra and we launched a series of sessions at Cap's Melrose Avenue studio, which now is the home of KHJ television. Things went well. The musicians were enthusiastic; Rodi and Crosby were a delight to work with. But the tours they anticipated failed to happen—ballrooms, hotels and theaters no longer booked band and the nation's disc jockeys were all spinning rock and rhythm & blues.

It was a noble failure.

The tracks in this collection are not from the Capitol catalog. They were recorded strictly for 16-inch radio transcriptions and a majority of them were Matty Matlock's arrangements that were never performed on records.

Not all the tunes here are Dixielandish. There are six cuts which flow through the speakers as gentle ballads with Miller's tenor and Teagarden's trumpet predominant. Of exceptional interest to the band's fans is "What's New," in which Teagarden's horn can be compared to the earlier version that showcased young Billy Butterfield's skills. Miller is heard, too, in a rare rendition of a 3:39 medley of Duke Ellington's "In a Sentimental Mood" and "Solitude." Never has the diminutive New Orleans virtuoso played more beautifully.

It was more than 50 years ago that saxophonist Rodin put the first Crosby band together, and it was 35 years back that Rodin and Crosby formed the band heard in this collection. Many of these musicians are deceased. Rodin

died in 1974 and still is painfully missed by all who knew him. Pianist Wrightsman, Charlie Teagarden, the versatile Matlock from Paducah and several other members of this '52-'53 aggregation also are gone.

Time, as they say, marches on. But the truly outstanding music endures.

—DAVE DEXTER, JR.

A former editor of Down Beat who served for 31 years as a producer/writer for Capitol Records and since 1974 has been affiliated with Billboard Magazine in Los Angeles.



Collector's Edition

HCD 401 - ARTIE SHAW AND HIS ORCHESTRA (1938 - 1939)

This outstanding recording features 17 year old drummer Buddy Rich in his debut.

HCD 402 - SAMMY KAYE AND HIS ORCHESTRA (1941 - 1944)

"Swing and sway with Sammy Kaye" and the vocals of the "3 Kaydets".

HCD 403 - JAN GARBER AND HIS ORCHESTRA (1939 - 1947)

22 All Time Standards played in the inimitable Garber style.

HCD 404 - RUSS MORGAN AND HIS ORCHESTRA (1937 - 1940)

Morgan plays "Music In The Morgan Manner" and shares vocals with Mert Curtis.

HCD 405 - EDDY HOWARD AND HIS ORCHESTRA

Original live radio broadcast of his 22 great hits

HCD 406 - HARRY JAMES AND HIS ORCHESTRA (1943 - 1953)

One of the world's best trumpeters at his peak.

HCD 407 - STAN KENTON AND HIS ORCHESTRA (1962)

The most adventurous of all the Big Bands, Featuring the Kenton mellophone.

HCD 408 - LES BROWN AND HIS BAND OF RENOWN (1957)

Superb collection by the Band of Renown. Jo Ann Greer is the distinguished vocalist.

HCD 410 - DUKE ELLINGTON AND HIS ORCHESTRA (1946 - 1947)

A collection extraordinaire that captures all the riches of the mid-forth Ellington.

HCD 412 - RAY ANTHONY AND HIS ORCHESTRA (1952 - 1954)

Vocals by Tommy Mercer, Marcie Miller and the Skyliners.

HCD 413 - GREAT JAZZ BANDS (1941 - 1947)

Erskine Hawkins • Duke Ellington • Count Basie • Andy Kirk • Jimmie Lunceford

HCD 414 - GREAT GIRL SINGERS (1952 - 1957)

Rosemary Clooney • Helen O'Connell
June Christy

HCD 415 - JIMMY DORSEY AND HIS ORCHESTRA (1940 - 1950)

One of America's All-Time Great Dance Bands captured at its peak.



Bob Crosby and His Orchestra • Featuring: The Bob Cats

Play 22 Original Big Band Hits (1952-1953) HCD 409

- | | |
|--|--|
| 1. THAT'S A PLENTY 1:44
(Gilbert Pollock; George Simon, Inc. / ASCAP) | 13. DIXIELAND SHUFFLE 2:24
(Haggart/LaMare/Matlock/Rodin;
Robbins Music Corp. / ASCAP) |
| 2. LAZY MOOD 2:27
(Mercer/Miller; Michael H.Goldson, Inc./Mercer
Music / ASCAP) | 14. SUGAR FOOT STOMP 2:24
(Melrose/Oliver; Edwin H. Morris &
Co. Inc./International Music, Inc. / ASCAP) |
| 3. MARCH OF THE MUSTANGS 2:43
(Matlock; Crystal Music Publishing, Inc. / ASCAP) | 15. MISSISSIPPI MUD 2:28
(Barris/Cavanaugh; Shapiro Bernstein & Co.
ASCAP) |
| 4. MARCH OF THE BOBCATS 2:19
(Bauduc/Crosby/Haggart/ Bregman Vocco Conn, Inc.
/ASCAP) | Medley: 3:39 |
| 5. GHOST OF A CHANCE 2:42
(Crosby/Washington/Young; Mills Music, Inc./ASCAP) | 16. IN A SENTIMENTAL MOOD 1:18
(Ellington/Kurtz/Mills; American Academy of
Music / ASCAP) |
| 6. WASHINGTON AND LEE SWING 3:11
(Allen/Scheafe/Robbins; Robbins
Music Corp./Paxiwin Music / ASCAP) | 17. SOLITUDE 2:16
(DeLange/Ellington/Mills; American Academy
of Music/Scarsdale Music Corp. / ASCAP) |
| 7. SAN ANTONIO SHOUT 2:20
(Pubisher unknown) | 18. ALABAMY BOUND 2:14
(Ballantine/DeSylva/Green/Henderson;
Shapiro Bernstein & Co./Anne
Rachel Music Corp. / ASCAP) |
| 8. JAZZ ME BLUES 2:19
(Delaney: Edward B.Marks Music Corp. / BMC.) | 19. ON THE ALAMO 2:22
(Jones/Kahn; Bantam Music publishing
Co./Gus Kahn Music Co., / ASCAP) |
| 9. WHAT'S NEW 2:44
(Burke/Haggart; M. Witmark & Sons/Limerick Music
Corp./Marke Music Publishing Co. / ASCAP) | 20. MY MONDAY DATE 2:25
(Hines; MCA Music, Inc. / ASCAP) |
| 10. BIG NOISE FROM WINNETKA 2:03
(Bauduc/Crosby/haggart/Rodin);
Bregman Vocco Conn. Inc. / ASCAP) | 21. ROSE OF THE RIO GRANDE 2:47
(Leslie/Warren; Edgar Leslie/Mills
Music Inc./Four Jay's Music Co. / ASCAP) |
| 11. STOMP MR. HENRY LEE 2:03
(Publisher unknown) | 22. GRANDPA SPELLS 2:30
(Morton; Melrose Music Corp., c/o Edwin
H. Morris & Co. / ASCAP) |
| 12. HIGH SOCIETY 2:50
(Piron/Williams; MCA Music, Inc. / ASCAP) | |

BOB CROSBY

AND HIS ORCHESTRA



HCD 409

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Hindsight Records, Inc.
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91510

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