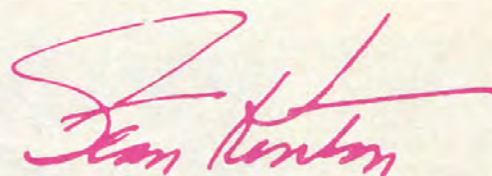




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Creative World April Release

THE JAZZ COMPOSITIONS OF



Stan Kenton's music has made him one of the most admired, most disliked, most provocative, most criticized, big band leaders of the past 35 years. His reputation has been built on his magnificent bands, yet he could have stood on his reputation as a composer, had he wanted to. This album is the *only* compilation of his own music, pure jazz, pure sophistication—pure Kenton.

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Creative WORLD MAGAZINE

Volume VII

1977

Number 1

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THE COVER: Irv Springer, whose work appears on the front cover, is a free lance graphic designer. He is also an avid jazz fan who plays Latin percussion, having played professionally in New York. The cover, depicting visually the excitement of jazz as an art form, combines Springer's love of art and his passion for music. He has worked for some of the most prestigious design and advertising firms in the country, and has won awards from the Los Angeles and San Francisco Art Director's Clubs and Advertising Associations.

*"All right, we've sterilized
the instruments. And, I must
say, you really run a clinic..."*



CON FORZA



(Photo by David Redfern)

Nothing I do today gives me more satisfaction than working with music students at the numerous clinics the band conducts each year. It is exciting and stimulating for us to join these young people on American and Canadian campuses, and to share with them the joy of learning the art of jazz.

As part of our regular touring schedule, we hold many brief one-day clinics at high schools and colleges each year. While these short teaching sessions are helpful to students and their instructors, it is at our week-long summer clinics, when the orchestra personnel is augmented by a distinguished faculty of jazz educators, that we feel we accomplish the most because there is time to give each student the individual attention he deserves.

This year, the orchestra will again take up residence for a week at a time on four U.S. campuses. We will be at Drury College in Springfield, Missouri, June 19-25; Towson State College, Baltimore, Maryland, July 24-29; California State College, Sacramento, August 7-12; and Orange Coast College, Costa Mesa, California, August 14-19.

We welcome music educators as well as students, and at Drury and Towson Colleges there will be a special division for piano teachers.

Come join us for a week-long learning experience in music that you will never forget. If you will write to me at Creative World, Post Office Box 35216, Los Angeles, California 90035, I'll see that a brochure on the 1977 Clinics is sent to you immediately.

Stan Kenton



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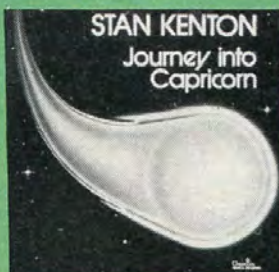
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THE **BIG** NEW STAN KENTON ALBUM!

Journey into Capricorn

Celebration Suite — Chick Corea
90° Celsius — Hank Levy
Too Shy to Say — Stevie Wonder



Pegasus — Hank Levy
Granada Smoothie — Mark Taylor
Journey Into Capricorn — Hank Levy

"A strong ensemble unit...bright performances and crisp reproduction" ...Record World (Album Picks)

"On Hank Levy's 'Journey Into Capricorn,' the band skids along in velvet virtuosity punctuated by yelps of passion from Tim Hagan's trumpet and Terry Layne's saxophone. In 'Pegasus' Levy combines 6/8 and 3/4 time signatures to lift the Kenton sound to its ultimate potential" ...High Fidelity

THE MEDIA SAYS IT'S A HIT!

"Stan Kenton...continues to fight the good fight via his own highly personal brand of big band jazz...Taylor's chart of Stevie Wonder's 'Too Shy to Say' is a highlight" ...Cash Box (Jazz Album Picks)

"JOURNEY INTO CAPRICORN" is as bold a statement as Kenton has made in 20 years. The complex network of sound again attests to the maestro's ability to attract into his fold some of the best young musicians to be found" ...Jim Linck, Jazz and Pop Discs syndicated column

"A program not for the conservative, but a sonically brilliant **tour de force** which young musicians will find fascinating" ...Billboard (Top Album Picks)

JOURNEY INTO CAPRICORN ST1077 \$6.50 including shipping. Please use order form on page 15

THE ANONYMOUS MAN BEHIND THE SCENES

Willard Alexander books the big bands

One of the most influential men in the Big Band business in America is seldom seen, never publicized. Yet for the past 40 years, it was probably he who decided whose music you danced to on Saturday night, or what artist you went to see on the concert stage or in a night club. He has been through the jazz age, the swing era and the rock years, and he has been responsible for the careers of more musicians and vocalists than anyone else in the industry.

Willard Alexander, the respected elder statesman of the jazz business, has kept musicians working since the thirties. He has handled Benny Goodman, Count Basie, Woody Herman, Buddy Rich, Tommy Dorsey, Harry James, Maynard Ferguson, Duke Ellington, Artie Shaw, Sauter-Finnegan, Glenn Miller and Stan Kenton. He is still working with most of them, plus newcomers Bill Watrous, Matrix and Toshiko Akiyoshi-Lew Tabackin.

There is no sign of his slacking off toward retirement. He is still the last to leave the office at night, and he actively supervises the staff of 24 in his New York and Chicago offices. He travels. Headwaiters in the best restaurants call him by name, and musicians hurry to his table. He has, after all, been in the entertainment business almost half a century, and he knows everybody.

Alexander is hesitant to reminisce. Although he sometimes sees himself portrayed by Hy Averbach on "The Benny Goodman Story" on late night TV, he is more interested in the state of the Big Band business today.

"The record companies are crazy in their policy of not recording Big Band music. They're smug. Why don't they diversify? They simply don't realize what is happening in the schools, out there in the boondocks. The record company executives aren't aware of what the Big Bands are doing. If the record companies took one Big Band and spent one half the money they spend on promoting one rock band, they would be surprised. The audience is there. Rock is limited, and something new is on the horizon, but the record companies haven't caught on.

"In 1970, only seven to ten big schools were concerned with jazz; now, 40 to 65 have some kind of activated jazz program.

"I think Stan Kenton was the prime force in switching our thinking. He told me that we needed to switch our direction; he told me of the interest in jazz being shown by the band directors in the schools. He told me to investigate, because there was a whole unexplored field for music education. The interest was there, and we simply acted on his ideas. Today Stan, Woody, Maynard and everybody else is in the schools, working directly with the students. And everybody benefits. Can a rock group teach? Can a rock group work in schools?"

Alexander reports on a recent meeting he had with an executive of a major record company who flatly stated that he was not interested in Big Bands. Alexander pointed out that 40% of the engagements for the bands he represents are in high schools and colleges, and that the buyers of records today are young people. The reaction was still negative. Alexander suggested that he pay for the recording of one album by his artist, and the record company release it with good promotion. The answer was still no.

"Who is this man who says whether anything will sell, how far it will go, even if it has only a strong minority audience? Years ago, when I was trying to get someone interested in Benny Goodman, Music Corporation of America didn't want him. We had three years of flops with Benny, and no one would help him. Then everything broke loose with a date Benny played at the old Palomar Ballroom in Los Angeles. After Benny, there was Tommy Dorsey. Then Artie Shaw. I encouraged them. Their music was different. And Count Basie, and Harry James. And out of it all came 'swing.' If the music is the best, and it is well recorded, who is to say where it stops, particularly with the present interest in jazz and Big Bands? Now how can this record company executive assume to know everything? You may quote me! When a record company spokesman says, 'I'm not going to record Big Bands,' that is insanity!"

Continued on page 7



A testimonial dinner for Willard Alexander, the legendary but little known booking agent who has shaped innumerable careers in music, lured the greatest names in jazz. Left to right, Buddy Rich, Woody Herman, Alexander, Benny Goodman, Count Basie, Stan Kenton, Mel Torme, all of whom are associated with Alexander's office. (Photo by Stephen Morley of Redferns)

WHERE

they're playing

STAN KENTON ORCHESTRA ITINERARY

MARCH

- 11 NEW MEXICO, Carlsbad: Civic Center-National Parks Highway
- 12 NEW MEXICO, Albuquerque: Conv. Center
- 13 COLORADO, Denver: Turn of the Century
- 15 COLORADO, Manitou Springs: Castaways
- 16 COLORADO, Ft. Collins: Poudre High School
- 19 KANSAS, Goddard: Goddard High School
- 21 NEW JERSEY, Trenton: Mercer County Community College
- 22 OKLAHOMA, Shawnee: Oklahoma Baptist University
- 25 GEORGIA, Macon: Idle Hour Golf & Country Club
- 26 GEORGIA, Atlanta: Civic Center Auditorium
- 28 ALABAMA, Birmingham: Morris House
- 29 ALABAMA, Birmingham: Banks High School
- 31 FLORIDA, Pensacola: Pensacola Junior College

APRIL

- 2 FLORIDA, Sanford: Seminole Community College
- 3 FLORIDA, Cocoa Beach: Patrick Air Force Base
- 16 TEXAS, Houston: S.P.J.S.T. #88
- 17 TEXAS, Austin: Country Dinner Theatre
- 18-19 GEORGIA, Atlanta: Harlequin Dinner Theatre
- 22-23 ILLINOIS, Spring Grove: Lost Valley Ski Lodge
- 24 INDIANA, Marion: Marion High School
- 25 MISSOURI, St. Louis: Plantation Dinner Theatre
- 26 IOWA, Lamoni: Graceland College
- 29 MISSOURI, St. Joseph: St. Joseph Country Club
- 30 SOUTH DAKOTA, Sioux Falls: Augustana College

As we go to press, certain of these dates are being negotiated, while other unlisted dates are still available for engagements. Please check your local newspapers for announcements of other appearances in your area.

STAN KENTON ORCHESTRA PERSONNEL

SAXES:	TRUMPETS:	TROMBONES:	
Michael Bard	Jay Sollenberger	Dick Shearer	
Roy Reynolds	Chuck Schmidt	Bill Neal	
Gary Clinton	Steve Campos	Brad Stroud	
Alan Yankee	Bob Doll	Allan Morrissey	
Greg Metcalf	Clay Jenkins	A. G. Robeson	
DRUMS:	LATIN:	BASS:	PIANO:
Garv Hobbs	Ramon Lopez	John Worster	Stan Kenton

MAY

- 5 WYOMING, Sheridan: Sheridan College
- 13 ILLINOIS, Pekin: Frontier Auditorium
- 15 MICHIGAN, Livonia: Clarenceville High School
- 16 OHIO, Reynoldsburg: Country Dinner Playhouse
- 17 OHIO, Cincinnati: Maggi's Opera House
- 18 OHIO, Youngstown: Youngstown State University
- 23 ILLINOIS, Bradley: Holiday Inn

JUNE

- 5 PENNSYLVANIA, Butler: Butler Holiday Inn
- 6 OHIO, Ravenna: Carousel Dinner Theatre
- 8 KENTUCKY, Lexington: University of Kentucky
- 19-24 MISSOURI, Springfield: JAZZ ORCHESTRA IN RESIDENCE, Drury College
- 30 NEW YORK, New York: Lincoln Center

Stan Kenton Personal Management and Booking Information: The Cameron Organisation, Inc., 320 South Waiola Avenue, La Grange, Illinois 60525. Telephone (312) 352-2026.

Kentonia Offices:

1012 S. Robertson Blvd., Los Angeles, Calif. 90035
Telephone (213) 652-6848

Stan Kenton and his Orchestra are booked exclusively by Willard Alexander, Inc., with offices at 660 Madison Avenue, New York, New York 10021, telephone (212) 751-7070; and 333 North Michigan Avenue, Chicago, Illinois 60601, telephone (312) 236-2460.

JULY

- 13 MICHIGAN, Interlochen: National Music Camp
- 16 ONTARIO, Toronto: The Forum
- 24-29 MARYLAND, Baltimore: JAZZ ORCHESTRA IN RESIDENCE, Towson State College
- 30 NEW YORK, Lake Pleasant: Pine Cone Bowl

AUGUST

- 3 UTAH, Salt Lake City: Hotel Utah
- 5 CALIFORNIA, Fresno: T.B.A.
- 6 CALIFORNIA, Lodi: Winemasters House
- 7-12 CALIFORNIA, Sacramento: JAZZ ORCHESTRA IN RESIDENCE, California State University
- 14-19 CALIFORNIA, Costa Mesa: JAZZ ORCHESTRA IN RESIDENCE
- 21-27 CALIFORNIA, Anaheim: Disneyland



THE YANKEE AND THE TATTOOED LADY

Alan Yankee, the 23-year-old baritone saxophone player with the Kenton band, has had five original compositions or arrangements recorded in the past year. For a young man who is traveling and playing with the band full time, this is a noteworthy achievement.

The new album just released by London Decca, STAN KENTON LIVE IN EUROPE, contains two of Yankee's original works, "Fire and Ice" and "Tattooed Lady," and his moody arrangement of Billy Strayhorn's "Lush Life."

"The 'Fire and Ice' title came about just because I wanted a strong, fierce sounding title. But 'Tattooed Lady' is sort of a play on words. The piece is written in the Lydian mode, Groucho Marx used to sing a song called 'Lydia, the Tattooed Lady.' I have to explain that title a lot!"

Yankee first heard "Lush Life" in Reno in 1974, where he was attending a vocal jazz festival. He had gone to Harrah's club to hear Joe Williams, taped Williams' version of the song, and decided he wanted to arrange it for the Kenton band. (He has yet to hear the classic Nat Cole recording).

Alan's impressive arrangement of "Celebration Suite," the Chick Corea composition on Kenton's newest album, JOURNEY TO CAPRICORN, was a "natural" for the band, he says. "It is difficult music, hard for the band to play, but our musicians are 'quality' and they like the challenge. And audiences like the piece because they recognize that it is a full-fledged concert performance." He also arranged the somber, dramatic "Jaws," which the band has recorded but has not yet released in an album.

Yankee joined the Kenton group in March of 1975. How does he find time to write? "Stan gave me several weeks off last year, and I

went home to Portland, Oregon, holed in and wrote steadily. I write on any brief vacations we may have, and sometimes on days off. It's hard to write on the road, but I somehow managed to do the 'Jaws' arrangement on the bus while we traveled from job to job."

Alan started writing music in junior high school. He attended Berklee School of Music and later Mt. Hood College, Oregon, where he wrote for the award-winning vocal jazz ensemble. He did all the charts for the jazz ensemble which backed Carmen McCrae at the Monterey Jazz Festival a few years ago. He also taught arranging and improvisation at Mt. Hood while playing with a local rock band on weekends and holidays.



He was hired for the Kenton band after he had substituted on baritone for Roy Reynolds a few times. Alan and arranger Dave Barduhn, also of Mt. Hood, had devoted a summer to following the Kenton band around the United States, making themselves useful, and Alan had a chance to demonstrate his ability as a player.

"Life on the road is rough on your body and even rougher on your mind," Alan says. "But it's rewarding because the caliber of our music is extremely high, and the players in the band force each other to play well. If you don't do a good solo, someone is going to say, not too subtly, 'Well, that was *tasty*!'"

The unusual name of Yankee is of German derivation, the family having emigrated to America in the 1560's, according to Alan.

"I'm interested in engineering and recording, but I think I'd like to front a band some day," Alan says. "I even sing a little. I do a mean Chuck Berry medley but I doubt if Stan would appreciate it!"

Continued from page 5

THE ANONYMOUS MAN BEHIND THE SCENES...

Alexander believes that one solution may be the formation of new record companies, and cites A & M Records, Motown and Pablo as an example of a new approach. Capitol Records, established in the 1940's by Glen Wallichs, Buddy De Sylva and Johnny Mercer, was known for discovering new artists. "They built the musical leaders because they had faith in them," Alexander says. "No one is doing that for Big Bands today. I think that no head of a record company has a monopoly on brains. The creative people of music require other creative thinking people in business. The field is wide open to what people will buy. Let the public decide whether or not there is a future for a band, not the guy in the ivory tower."

"I've had artists on my roster who could not be accepted at the time they were with me, but they went on to become successful without me and I was delighted. I met Peggy Lee at the Buttery, Chicago, I called her attention to Benny Goodman, but it wasn't

until some recording executive believed in her as an individual that she became a big name. Then again, I put Sauter and Finnegan, two great writers, but rather awkward, unleader-like band leaders, together. It was a great idea in music, and I was so proud of their work, but their music was a little advanced for general appeal. If they could just have worked out their incompatibility, their time might have come."

"We need to re-educate radio stations about their top 40 formats, and the record companies who cater to them. And if anyone doesn't believe it, go to the school band directors and find out!"

TRUMPETERS

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New

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London Phase 4 Stereo STAN KENTON LIVE IN EUROPE

Recorded before a live audience at
Veghel, Holland, in September, 1976 as
part of the 4 deKarre-Wiel Jazz Festival



The magic is here... an excited band... an excited audience... a night to remember... and London got it all on one of the most forceful records Kenton has ever made. A live performance that is wildly alive!

Side One
"Lush Life"—Billy Strayhorn, composer, Alan
Yankee, arranger
"Love for Sale"—Cole
Porter, composer, Pete
Rugolo, arranger
"Turtle Talk"—Dee Barton,
composer/arranger
"My Old Flame"—Coslow-
Johnston, composers,
Marty Paich, arranger

Side Two
"Tattooed Lady"—Alan
Yankee, composer/arranger
"I'm Glad There is
You"—Dorsey-Madeira,
composers, Stan Kenton,
arranger
"Fire and Ice"—Alan
Yankee, composer/arranger
"Eager Beaver-Artistry in
Rhythm" medley—Stan
Kenton, composer/arranger

STAN KENTON LIVE IN EUROPE SP44276
\$6.50, including shipping Please use order form on page 15



You SHALL have a good time in Europe !

Stan's admonition to his troops on departure from Los Angeles airport for Copenhagen: "Now, we're all going to work our heads off, and you're going to get dead beat and miserable and sick and hungry and you'll wish you were home—but you *shall* have a good time in Europe, do you hear? *We are going to have fun!*" Later in the week, as the band bus collides with a car in a pouring rain in Southern Sweden, a small voice in the rear says, "Oh, Stan, we *are* having a good time!"



POLES ARE THE MOST AVID jazz fans of all, concludes the Kenton entourage, after having been met at the airport by the Polish Jazz Federation (playing "When the Saints Go Marching In"), and having been endlessly interviewed, questioned and photographed. Above is the reconstructed market place in Old Warsaw; later the musicians graciously bow left and right when they find themselves the stars of an impromptu parade in a fast, horn-blaring motor cavalcade through the city. Back seat, Douglas Purviance, Allan Morrissey and Terry Layne; center, Joe Casano, Alan Yankee, Greg Metcalf; front, Stan. In the rear car are Steve Campos, Jay Sollenberger and Gary Hobbs; Roy Reynolds and Dave Kennedy. (Photo by Dick Shearer)



EN ROUTE FROM LONDON to Torquay, the bus detours through tranquil green countryside, past tiny thatched-roof villages, so the band can see Stonehenge, that mysterious temple ruin dating back to 2200 B.C. Left, Ramon Lopez, Roy Reynolds, Douglas Purviance and Dave Kennedy. (Photo by Audree Coke)



IN SIX WEEKS of touring six countries—hectic, fatiguing weeks of one-nighters, bus trips, early plane flights, two concerts a night, and bathrooms down the hall from hotel rooms—the band has two days off, one in Warsaw and one in Stockholm. Here, Bassist John Worster, Stan Kenton and Audree Coke inspect the statuary-bedecked, beautifully landscaped grounds of a royal castle in Stockholm. (Photo by Alan Yankee)



WARM-UP FOR RECORDING finds Jeff Uusitalo and Tim Hagans in duet on "Granada Smoothie." London Decca sends its sophisticated recording equipment by barge to Holland, accompanied by Producer Ray Few and Engineer Arthur Bannister, to record the Kenton band live at the 4 de Karre-Wiel Jazz Festival. The new album, **STAN KENTON LIVE IN EUROPE**, is now available internationally. (Photo by Audree Coke)



SUBDUED AND TIRED, the band loads up for yet another long trip to the job. Sightseeing is done through bus windows; at the cry of "Windmill to the right!", ten cameras snap windmill pictures. Conversations dwindle: "How much is 40 Dutch guilders?"; "German beer is better than Danish beer!" The excitement of recording the new **LIVE IN EUROPE** album has ebbed; Stan has taken to inserting fragments of "God Bless America" and "Show Me the Way To Go Home" in his piano solos. Left, front to back, Alan Yankee, Terry Layne, Gary Hobbs, Jay Sollenberger, Jeff Uusitalo; right, front to back, Greg Metcalf, Mike Egan and Allan Morrissey, Teddy Anderson. Standing (back to camera), Ramon Lopez, John Worster, Guenther Hoffeditz, European road manager. (Photo by Dick Shearer)

Creative World Permanent Catalog

* Indicates Stereo. ** Indicates Compatible Stereo/Quadraphonic.
(All others Duophonic — a process whereby monaural records are electronically rechanneled into an approximation of stereo sound.)

Kenton Albums

New

*ST 1078 THE JAZZ COMPOSITIONS OF STAN KENTON

ARTISTRY JUMPS; CONCERTO TO END ALL CONCERTOS; EAGER BEAVER; HARLEM HOLIDAY; LAZY DAZY; LOCO-NOVA; OPUS IN PASTELS; REFLECTIONS; SHELLY MANNE; SOUTHERN SCANDAL; THEME FOR SUNDAY

A unique presentation of Kenton as a composer, rather than a band leader. The powerful big band is heard on this handsome album, but it is used to showcase Stan's remarkable ability as an influential, pace-setting jazz composer. The music, selected from 35 years of recording, is all original Kenton. Album includes a four-color lithograph, suitable for framing, of the oil painting on the jacket.



*SP 44276 STAN KENTON LIVE IN EUROPE

(Phase 4 Stereo—London)

LUSH LIFE; LOVE FOR SALE; TURTLE TALK; MY OLD FLAME; TATTOOED LADY; I'M GLAD THERE IS YOU; FIRE AND ICE; EAGER BEAVER-ARTISTRY IN RHYTHM CLOSE.

Now available through Creative World, this zesty new London album was recorded live before an appreciative jazz-oriented European audience in Holland in September, 1976. Some classic material such as "Love for Sale," "My Old Flame" and "I'm Glad There is You" is arrayed in bright new garb for the young Kenton band. Alan Yankee, a brilliant new composer, contributed two impressive original works, "Tattooed Lady" and "Fire and Ice."



Recent Recordings

*ST 1077 JOURNEY INTO CAPRICORN

CELEBRATION SUITE: JOURNEY TO CAPRICORN; TOO SHY TO SAY; 90° CELSIUS; GRANADA SMOOTHIE; PEGASUS

The new Kenton album, recorded in August, 1976, is totally contemporary, totally superior. "Pegasus" and "90° Celsius" are originals from the noted composer Hank Levy, as is the title tune, "Journey to Capricorn." "Granada Smoothie" is a new work by Mark Taylor, who also arranged Stevie Wonder's "Too Shy to Say." Chick Corea's "Celebration Suite" was arranged by Alan Yankee, a member of the Kenton band. "Suite," a forceful and unusual piece of concert jazz, runs 12 minutes.



*ST 1076 KENTON '76

This album has been widely acclaimed by critics. Exuberant and spirited, it is perhaps the best performance ever turned in by a Kenton band. Five original compositions, plus MY FUNNY VALENTINE and SEND IN THE CLOWNS. TIME FOR A CHANGE, DECOUPAGE, A SMITH NAMED GREG, all by Hank Levy; SAMBA DE HAPS by Mark Taylor; TIBURON, by Bill Holman.



*ST 1074 HITS IN CONCERT

MAC ARTHUR PARK; THEME FROM LOVE STORY; HERE'S THAT RAINY DAY; A LITTLE MINOR BOOZE; MALAGA; CHIAPAS; WHAT ARE YOU DOING THE REST OF YOUR LIFE?

Take a concert home with you! This significant album is a collection of the most requested works from live Kenton concerts in the 1970s. These are the most popular, most in demand arrangements that the Kenton orchestra performs... a chance to hear seven memorable works on one disc.

Originally presented in Creative World's LIVE AT REDLANDS UNIVERSITY and LIVE AT BRIGHAM YOUNG UNIVERSITY albums, all of the tracks have been remixed and technically enhanced to improve the original sound. The programming is designed to achieve a listening experience that is as close as one can come to the incomparable realization of hearing the Kenton orchestra live, in concert.



*ST 1073 FIRE, FURY AND FUN

Recorded in late September, 1974, at Universal Studios, Chicago, this album is a showcase for the individual talents of current band members and composers. Contains PETE IS A FOUR LETTER WORD, written by Hank Levy for Drummer Peter Erskine; RAMON LOPEZ, written for Conga Drummer Lopez by Chico O'Farrell; ROY'S BLUES, written for Baritone Saxophonist Roy Reynolds by Dale Devoe; HOGFAT BLUES, featuring Alto Saxophonist Tony Campise, written by Campise, with backgrounds by Lloyd Spoon; QUIET FRIDAY, composed for the entire orchestra by Hank Levy; and MONTAGE, an original for the band by Ken Hanna. Also available on 8-track.



*ST 1072 STAN KENTON PLAYS CHICAGO

THE CHICAGO III SUITE (13-minute medley of CANON, MOTHER, ONCE UPON A TIME, FREE); ALONE AND INNER CRISIS; from Blood, Sweat and Tears; FIRST CHILD and THE RISE AND FALL OF A SHORT FUGUE (Bob Curnow); The music of Chicago and Blood Sweat and Tears translated to the unique Kenton Big Band sound. Recorded in 1974, this is a rousing good Big Band album, painstakingly arranged. The two rock groups are the ideal wellspring from which to draw contemporary music for the Kenton band; the result is uninhibited, spontaneous and gripping. Also available on 8-track.



*ST 1065 BIRTHDAY IN BRITAIN

HAPPY BIRTHDAY; THE DAILY DANCE (Holman); OF SPACE AND TIME; AMBIVALENCE (Levy); STREET OF DREAMS (Kenton); NO HARMFUL SLIDE EFFECTS; FOR BETTER AND FOR WORSE (Maiden); BLUES, BETWEEN & BETWIXT (Levy) Who says the British are reserved! There is tremendous response from the English audience to this concert, which was recorded live at Fairfield Hall, Croydon, during the Kenton Orchestra's 1973 European tour. Holman's chart of HAPPY BIRTHDAY was a surprise for Stan's 61st birthday on February 19. John Park's rendition of STREET OF DREAMS is a memorable performance.



**ST 1039 LIVE AT BRIGHAM YOUNG UNIVERSITY

MALAGA; RHAPSODY IN BLUE (Holman); LOVE STORY; KALEIDOSCOPE; APRIL FOOL (Maiden); A STEP BEYOND; HANK'S OPENER (Levy); BOGOTA; WHAT ARE YOU DOING THE REST OF YOUR LIFE?; MACUMBA SUITE (Hanna). Incredible ensemble work on concert style compositions, with a standout performance by John Von Ohlen (drums) on MALAGA. Solos by Gary Pack, Dennis Noday, Mike Vax, Dick Shearer, Quin Davis, Richard Torres, Willie Maiden, Chuck Carter, Ramon Lopez, and Stan Kenton. Recorded in 1971. Also available on 8-track.



*ST 1071 SOLO: STAN KENTON WITHOUT HIS ORCHESTRA

THEME TO THE WEST; EAGER BEAVER; LUSH WALTZ; INTERLUDE; THEME FOR SUNDAY; CONCERTO TO END ALL CONCERTS; REFLECTION; GUESS WHERE I USED TO WORK BLUES; SUNSET TOWER; SELF-PORTRAIT (paraphrases and fragments from OPUS IN PASTELS; COLLABORATION, ARTISTRY IN BOLERO, JUMP FOR JOE, ARTISTRY IN RHYTHM. A landmark album for which Kenton fans have waited 30 years. Stan's only solo album is an historic setting of those themes most strongly identified with Stan Kenton. Recorded in December, 1973.



Two Record Sets

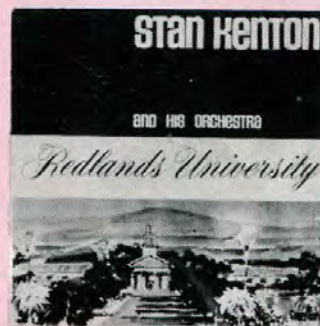
**ST 1059 THE FOUR FRESHMEN LIVE AT BUTLER UNIVERSITY

THERE WILL NEVER BE ANOTHER YOU; AFTER YOU; BIRD AVENUE; THE BEACH BOY BIT (SURFER GIRL); GIRL TALK; WHEN THE FEELING HITS YOU; WALK ON BY; WHAT ARE YOU DOING THE REST OF YOUR LIFE?; BRAND NEW KEY (ROLLER SKATES); END OF A BEAUTIFUL DAY; TEACH ME TONIGHT; SUMMER HAS GONE; HYMN TO HER; COME BACK TO ME; IT'S NOT UNUSUAL; SHE'LL BE COMING 'ROUND THE MOUNTAIN; WALK SOFTLY; ARTISTRY IN RHYTHM. This long-lasting vocal group is still a major influence on other singers. Talented musicians, The Freshmen accompany themselves on certain numbers, but have the full Kenton Orchestra backing them on others. The Freshmen sound is still innovative after two decades. Recorded in 1972.



*ST 1015 LIVE AT REDLANDS UNIVERSITY

Recorded in 1970 on campus at Redlands, Calif. HERE'S THAT RAINY DAY; MAC ARTHUR PARK (Barton); MINOR BOOZE; DIDN'T WE?; TERRY TALK (Maiden); TICO TICO; GRANADA (Holman); CHIAPAS (Levy); MORE PEANUT VENDOR; ARTISTRY IN RHYTHM (Kenton); BON HOMME RICHARD; TIARE (Hanna); HEY JUDE (Spiegel). This has proved to be Creative World's best selling album to date.



*ST 1070 7.5 ON THE RICHTER SCALE

LIVE AND LET DIE, BODY AND SOUL, DOWN AND DIRTY, COUNTRY COUSIN, 2002-ZARATHUSTREVISITED, IT'S NOT EASY BEIN' GREEN, LOVE THEME FROM THE GODFATHER, BLUE GENE. This new Kenton album (recorded in August, 1973) is an earth-shaker and a smash hit across the country. The selection of music is a departure from what Kenton followers may have come to expect, but the intense, disciplined excitement of the orchestra brings a totally different and intensified sound to such new works as the McCartney's "Live and Let Die." Also available on 8-track.



Dance Music

ST 1041 SKETCHES ON STANDARDS (1953-1954)

Jazz-oriented dance music, with distinctive arrangements by Bill Russo, Lennie Niehaus and Stan. Solos are by Conte Candoli, Frank Rosolino, Bob Burgess, Lee Konitz. Contains SOPHISTICATED LADY, BEGIN THE BEGUINE, LOVER MAN, PENNIES FROM HEAVEN, DARK EYES, DON'T TAKE YOUR LOVE FROM ME, OVER THE RAINBOW, FASCINATING RHYTHM, THERE'S A SMALL HOTEL, SHADOW WALTZ, MORE LOVE THAN YOUR LOVE and MALAGUENA.

ST 1042 PORTRAITS ON STANDARDS (1951-1953)

An album of sophisticated dance music with strong jazz overtones, arranged by Stan Kenton and Bill Russo. Outstanding solo work by Art Pepper, Buddy Childers, Zoot Sims. Includes STREET OF DREAMS, YOU AND THE NIGHT AND THE MUSIC, REVERIE, I'VE GOT YOU UNDER MY SKIN, AUTUMN IN NEW YORK, THE LADY IN RED, APRIL IN PARIS, HOW HIGH THE MOON, CRAZY RHYTHM, I GOT IT BAD AND THAT AIN'T GOOD, BAIA, UNDER A BLANKET OF BLUE.

**ST 1058 LIVE AT BUTLER UNIVERSITY

LONELY WINDROSE; THEME FOR AUTUMN; FRAGMENT OF A PORTRAIT; BEELINE EAST (Hanna); FRINGE BENEFIT; SAMBA SIETE; INDRA; BLUES, BETWEEN & BETWIXT (Levy); BOILERMAKER; HEIGHT OF ECSTASY; TENDERLY (Maiden); ST. JAMES INFIRMARY; ARTISTRY IN RHYTHM (Kenton). Outstanding as an example of the highly disciplined, precision effect of the young 1972 road band, with fine rhythm work on SAMBA SIETE by Jerry McKenzie and Ramon Lopez; a tasteful trombone solo by Dick Shearer on INDRA, authoritative bass trombone work by Mike Wallace on TENDERLY.

*ST 1044 THE STAGE DOOR SWINGS (1958)

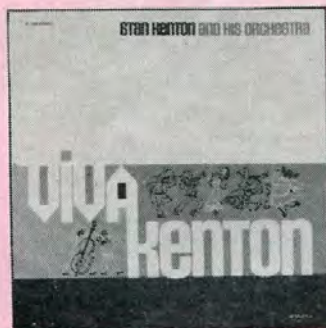
A set of show tunes, Kenton-style, arranged by Lennie Niehaus. YOUNGER THAN SPRINGTIME, THE PARTY'S OVER, ON THE STREET WHERE YOU LIVE, I LOVE PARIS, LULLABY OF BROADWAY, BAUBLES, BANGLES AND BEADS, EV'RY TIME WE SAY GOODBYE, WHATEVER LOLA WANTS, BALI HA'I, HEY THERE, I'VE NEVER BEEN IN LOVE BEFORE, ALL AT ONCE YOU LOVE HER.

*ST 1057 RENDEZVOUS WITH KENTON (1957)

Dance music arranged for Kenton by Joe Coccia and recorded at the historic Rendezvous Ballroom in California. WITH THE WIND AND THE RAIN IN YOUR HAIR, MEMORIES OF YOU, THESE THINGS YOU LEFT ME, TWO SHADES OF AUTUMN, THEY DIDN'T BELIEVE ME, WALKIN' BY THE RIVER, HIGH ON A WINDY HILL, LOVE LETTERS, I GET ALONG WITHOUT YOU VERY WELL, DESIDERATA, THIS IS NO LAUGHING MATTER AND I SEE YOUR FACE BEFORE ME.

*ST 1063 VIVA KENTON (1959)

Arranged by Gene Roland: ADIOS; MISSION TRAIL; CHOCOLATE CALIENTE; CHA CHA CHEE BOOM; SIESTA, CHA CHA SOMBRERO; AQUA MARINE; OPUS IN CHARTREUSE CHA CHA CHA; MEXICAN JUMPING BEAN. Arranged by Stan Kenton: ARTISTRY IN RHYTHM. This album contains an exciting latin mixture with solos by Bud Brisbois, Charlie Mariano, Rolf Ericson and others.



Mellophoniums

*ST 1001 KENTON'S CHRISTMAS

Concert arrangements of Christmas themes which retain the traditional flavor of the familiar melodies, yet inject the distinctive Kenton style and sound. Recorded by the 1961 orchestra minus the saxophones, with emphasis on the brass ensemble and Stan's solo piano. O COME, ALL YE FAITHFUL; CHRISTMAS MEDLEY (Kenton); O TANNENBAUM; THE HOLLY AND THE IVY; WE THREE KINGS OF ORIENT ARE; GOOD KING WENCESLAS; THE TWELVE DAYS OF CHRISTMAS; ONCE IN ROYAL DAVID'S CITY; GOD REST YE MERRY, GENTLEMEN; ANGELS WE HAVE HEARD ON HIGH; O HOLY NIGHT (Carmichael)

*ST 1007 WEST SIDE STORY

Jazz conceptions of the Leonard Bernstein score, interpreted with spirit and finesse by the 1961 orchestra, arranged by Johnny Richards. The album won the 1961 Grammy Award for Best Jazz Performance by a Large Group. Featured soloists include Conte Candoli, Bob Fitzpatrick, Gabe Baltazar, Sam Donahue, and Stan Kenton. PROLOGUE, SOMETHING'S COMING, MARIA, AMERICA, TONIGHT, COOL, I FEEL PRETTY, GEE OFFICER KRUPKE, TAUNTING SCENE, SOMEWHERE FINALE.

*ST 1010 ADVENTURES IN JAZZ

A selection of sides designed to showcase the band's jazz library, with soloists Marvin Stamm, Dee Barton, Ray Starling, Gabe Baltazar, and Sam Donahue. Included is the spectacular Bill Holman chart of MALAGUENA. The album won the 1962 Grammy Award for Best Jazz Performance by a Large Group. Also contains TURTLE TALK, STAIRWAY TO THE STARS, LIMEHOUSE BLUES, MISTY, WALTZ OF THE PROPHETS and BODY AND SOUL.

*ST 1011 ADVENTURES IN TIME

This 8-part CONCERTO FOR ORCHESTRA, composed and arranged by Johnny Richards, pioneered the use of unusual time signatures and served as an inspiration for many later composers. Richards' strongly thematic writing displays the Mellophonium orchestra at its most progressive. Solos by Marvin Stamm, Ray Starling, Gabe Baltazar, Don Menza, and Stan Kenton are cleverly interwoven into the scores. Erudite music for the knowledgeable listener. COMMENCEMENT, QUINTILE, ARTEMIS, 3x3x2x2x2 = 72, MARCH TO POLARIS, SEPTUOR FROM ANTARES, ARTEMIS AND APOLLO, APERCU. It was recorded in 1962.

*ST 1012 ADVENTURES IN BLUES (1961)

Gene Roland's explorations of the blues idiom, Kenton-style, with the composer featured on both mellophonium and soprano saxophone. Other soloists include Marvin Stamm, Bob Fitzpatrick and Gabe Baltazar. REUBEN'S BLUES; DRAGONWYCK; BLUE GHOST; EXIT STAGE LEFT; NIGHT AT THE GOLD NUGGET; FORMULA SK-32; APHRODISIA; FITZ; THE BLUES STORY.

*ST 1017 THE ROMANTIC APPROACH

The 1961 Kenton orchestra, with four mellophoniums, performing a brilliant array of 12 ballads. The arrangements are pure Kenton, and they highlight his distinctive piano style. WHEN YOUR LOVER HAS GONE, ALL THE THINGS YOU ARE, I'M GLAD THERE IS YOU, SAY IT ISN'T SO, IMAGINATION, SWEET AND LOVELY, FOOLS RUSH IN, YOU'RE MINE, YOU, ONCE IN A WHILE, MOONLIGHT IN VERMONT, I UNDERSTAND, OH, YOU CRAZY MOON.



*ST 1018 SOPHISTICATED APPROACH

BUT BEAUTIFUL; DARN THAT DREAM; IT MIGHT AS WELL BE SPRING; MOONLIGHT BECOMES YOU; HOW DO I LOOK IN BLUE; YOU STEPPED OUT OF A DREAM; HOW LONG AS THIS BEEN GOING ON?; MEMOIRS OF A LADY; TIME AFTER TIME; EASY TO LOVE; MY ONE AND ONLY LOVE; LIKE SOMEONE IN LOVE. Twelve haunting ballads beautifully presented. Orchestrations written for the Kenton orchestra by Lennie Niehaus. Recorded in 1961, it features solos by Marvin Stamm, Gabe Baltazar, and Sam Donahue, among others.



*ST 1025 ADVENTURES IN STANDARDS (1961)

A recording of stylish show tunes arranged by Lennie Niehaus. Solos are by Marvin Stamm, Ray Starling, Dee Barton, Gabe Baltazar and Buddy Arnold. Includes SOME ENCHANTED EVENING, BEGIN THE BEGUINE, IT'S ALL RIGHT WITH ME, MAKE SOMEONE HAPPY, OLD DEVIL MOON, GIGI, COME RAIN OR COME SHINE, ALMOST LIKE BEING IN LOVE, JUST IN TIME, IF I WERE A BELL, BEWITCHED, BOTHERED AND BEWILDERED, I'VE GROWN ACCUSTOMED TO HER FACE.

*ST 1046 STAN KENTON/JEAN TURNER

(See "VOCALS")

*ST 1069 BY REQUEST VOLUME VI (1958-1962)

(See "By Request" Series)

Strings

*ST 1005 LUSH INTERLUDE (1958)

Well-known Kenton standards, arranged by Pete Rugolo, recorded in a very different format from the originals. Features a 20-piece string section with five trombones, one flute and rhythm. The music is ethereal and melodic, with short solos by Milt Bernhart, Bud Shank, and Laurindo Almeida. INTERLUDE, COLLABORATION; OPUS IN PASTELS; A THEME FOR MY LADY; ARTISTRY IN BOLERO; CONCERTO TO END ALL CONCERTOS; MACHITO; THEME TO THE WEST; LUSH WALTZ; ARTISTRY IN RHYTHM.

*ST 1033 THE KENTON TOUCH (1958)

Recorded with the same instrumentation and soloists as its companion album LUSH INTERLUDE, also arranged by Pete Rugolo. SALUTE; MONTONY; ELEGY FOR ALTO; THEME FOR SUNDAY (featuring a solo by Stan); BALLADE FOR DRUMS; MINOR RIFF; THE END OF THE WORLD; OPUS IN CHARTREUSE; PAINTED RHYTHM; A ROSE FOR DAVID.

Vocals

*ST 1035 THE CHRISTY YEARS (1945-1947)

June Christy is spotlighted in chronological sequence in every kind of mood, from the frivolous TAMPICO to the moving WILLOW WEEP FOR ME. Also heard are IT'S BEEN A LONG, LONG TIME SHOO FLY PIE AND APPLE PAN DOWDY, RIKA JIKA JACK, IT'S A PITY TO SAY GOODNIGHT, DON'T WANT THAT MAN AROUND, ACROSS THE ALLEY FROM THE ALAMO, CURIOSITY, I TOLD YA I LOVE YA NOW GET OUT, HE WAS A GOOD MAN AS GOOD MEN GO, and HOW HIGH THE MOON.

*ST 1038 ARTISTRY IN VOICES & BRASS

Recorded in 1963, based on Kenton instrumentals, with lyrics (and sometimes new titles) added by Milt Raskin. Arranged by Pete Rugolo for an 18-voice mixed choir, five trombones and rhythm, with short solo spots by Milt Bernhart, Jiggs Whigham, Laurindo Almeida, and Stan Kenton. FLAME, MOONLOVE; PAINTED RHYTHM; THESE WONDERFUL THINGS; EAGER BEAVER; DAYDREAMS IN THE NIGHT; CONCERTO OF LOVE; SOLITAIRE; IT'S LOVE; NIGHT SONG.

*ST 1046 STAN KENTON/JEAN TURNER (1963)

The last album recorded by the Mellophonium Orchestra, this is a showcase for Jean Turner, successfully displaying her indisputable ability, style and influence on other singers. Niehaus, Holman and Kenton arranged the tunes: A LOT OF LIVIN' TO DO; OH! YOU CRAZY MOON; SLEEPY LAGOON; LOVE IS HERE TO STAY; PIEL CANELA; IT'S A BIG WIDE WONDERFUL WORLD; SOMEONE TO WATCH OVER ME; LOVE WALKED IN; DAY DREAM; QUIZAS, QUIZAS, QUIZAS; YOU'RE THE TOP.



*ST 1067 TWO MUCH

Ann Richards recorded this album in 1960, backed by the Kenton Orchestra, including some Latin percussion by Mike Pacheco, NO MOON AT ALL (Roland); DON'T BE THAT WAY (Holman); I GOT RHYTHM (Holman); THE MORNING AFTER THE NIGHT BEFORE (Holman); MY KINDA LOVE (Richards); SUDDENLY I'M SAD (Richards); I WAS THE LAST ONE TO KNOW (Kenton); IT'S A WONDERFUL WORLD (Dunstan); ALL OR NOTHING AT ALL (Richards); NOBODY LIKE MY BABY (Kenton). Soloists included are Don Bagley, John Anderson, Dick Hyde, Gabe Baltazar.

Favorites

ST 1002 NEW CONCEPTS OF ARTISTRY IN RHYTHM

The 1952 Artistry in Rhythm Band, performing jazz originals. Featured are Maynard Ferguson, Conte Candoli, Frank Rosolino, Lee Konitz and Sal Salvador, and everyone gets introduced in turn by Stan during PROLOGUE (THIS IS AN ORCHESTRA). Also PORTRAIT OF A COUNT, YOUNG BLOOD, FRANK SPEAKING, 23° N - 82° W, INVENTION FOR GUITAR & TRUMPET, MY LADY, IMPROVISATION.

ST 1003 CONTEMPORARY CONCEPTS

Extended jazz arrangements recorded in 1955 in typical free-flowing Holman style, with improvisations by Sam Noto, Stu Williamson, Carl Fontana, Charlie Mariano, Lennie Niehaus and Bill Perkins. The two ballads, STELLA BY STARLIGHT and YESTER DAYS, have remained in the Kenton book. Also WHAT'S NEW, I'VE GOT YOU UNDER MY SKIN, CHEROKEE, STOMPIN' AT THE SAVOY, LIMELIGHT.

ST 1004 KENTON IN STEREO

(Originally released on Capitol as "Kenton in Hi-Fi"). These favorites from the forties were recreated in 1956. Updating occurs in the solos and rhythm section. Vido Musso was brought in to recreate his tenor solos, while other improvisations are by Maynard Ferguson, Sam Noto, Milt Bernhart, Carl Fontana and Lennie Niehaus. Contains PAINTED RHYTHM, ARTISTRY IN BOOGIE, MINOR RIFF, COLLABORATION, INTERMISSION RIFF, THE PEANUT VENDOR, UNISON RIFF, EAGER BEAVER, LOVER, ARTISTRY JUMPS, CONCERTO TO END ALL CONCERTOS, and INTERLUDE.

ST 1008 CUBAN FIRE (1956)

The full orchestra plus six Latin percussionists give these six tracks authenticity and rhythmic power. Johnny Richards' melodic compositions, combining Afro-Cuban rhythms with Kenton-style jazz, inspire soloists Sam Noto, Vinnie Tanno, Carl Fontana, Lennie Niehaus, Bill Perkins and Lucky Thompson. FUEGO CUBANO, EL CONGO VALIENTE, RECUERDOS, QUIEN SABE, LA GUERRA BAILA and LA SUERTE DE LOS TONTOS. This album has always stood as one of the finest ever recorded by the Kenton Orchestra.

ST 1019 ROAD SHOW, VOLUME ONE

ROAD SHOW, VOLUMES ONE and TWO will be sold separately if desired, at \$6.50 each. Stan Kenton and his orchestra, June Christy and the Four Freshmen were on tour when this concert was recorded in 1959. These two records are collector's treasures. ROAD SHOW VOLUME ONE contains ARTISTRY IN RHYTHM, THE BIG CHASE; June Christy on I WANT TO BE HAPPY, IT'S A MOST UNUSUAL DAY and MIDNIGHT SUN; The Four Freshmen sing DAY IN, DAY OUT, ANGEL EYES and I'M ALWAYS CHASING RAINBOWS. The album concludes with THE PEANUT VENDOR.



ST 1020 ROAD SHOW, VOLUME TWO

The Kenton band plays LOVE FOR SALE, STOMPIN' AT THE SAVOY, MY OLD FLAME, and ARTISTRY IN RHYTHM (finale). June Christy is heard on KISSING BUG, BEWITCHED, and HOW HIGH THE MOON; the Four Freshmen do PAPER DOLL and THEM THERE EYES. The entire group collaborates on SEPTEMBER SONG and WALKING SHOES.

*ST 1024 KENTON/WAGNER (1964)

Stan's dramatic interpretations of Wagnerian themes, recorded by a prototype Neophonic orchestra. Excerpts were played in concert at the Los Angeles Music Center. Stan is virtually the only soloist in this provocative translation of Wagner, and he wrote all the arrangements himself. RIDE OF THE VALKYRIES, SIEGFRIED'S FUNERAL MARCH, PRELUDE TO ACT I OF "LOHENGGRIN", PRELUDE TO ACT III OF "LOHENGGRIN", PRELUDE TO "TRISTAN AND ISOLDE", WEDDING MARCH FROM "LOHENGGRIN", PILGRIMS' CHORUS FROM TANNHAEUSER.

ST 1026 KENTON SHOWCASE (1953-1954)

Composed and arranged by Bill Holman: BAGS; HAV-A-HAVANA; SOLO FOR BUDDY; THE OPENER; FEARLESS FINLAY; THEME & VARIATIONS; IN LIGHTER VEIN; KING FISH. Composed and arranged by Bill Russo: A THEME OF FOUR VALUES; A STUDY FOR BASS; BLUES BEFORE & AFTER; BACANTE; THISBE; EG DON HEATH; SWEETS; DUSK; Solos by Sam Noto, Buddy Childers, Frank Rosolino, Bob Fitzpatrick, Dave Schildkraut, Charlie Mariano, Bill Perkins, Don Bagley, and Candido. Lee Konitz is guest soloist on IN LIGHTER VEIN.

ST 1027 COLLECTOR'S CHOICE

A varied selection of titles recorded between 1950 and 1956. Rugolo's arrangements of SANTA LUCIA and PAGLIACCI are 1950 features for Vido Musso's tenor saxophone; Kenton's SEPTEMBER SONG and LAURA have the band singing in unison, and ARTISTRY IN TANGO is a 1951 version of Stan's theme with Milt Bernhart on trombone; Maynard Ferguson solos on arrangements of WHAT'S NEW and VIVA PRADO; Carl Fontana is featured on Kenton's SUNSET TOWER and SOUTHERN SCANDAL. Also included is DARK EYES.

*ST 1032 KENTON AT THE TROPICANA

A swinging album recorded live at the Tropicana Hotel, Las Vegas, in February, 1959. Extended improvisations by Jack Sheldon, Kent Larsen, Bill Trujillo and others on ARTISTRY IN RHYTHM, BERNIE'S TUNE, TUXEDO JUNCTION, STREET SCENE, PUCK'S BLUES, I CONCENTRATE ON YOU, THE END OF A LOVE AFFAIR, YOU AND I AND GEORGE, SENTIMENTAL RIFF, RANDOM RIFF. Music arranged by Stan Kenton, Gene Roland, Johnny Richards, and Lennie Niehaus.

ST 1043 ARTISTRY IN RHYTHM

The Artistry in Rhythm band's first Capitol album from 1946, with four added titles. This historical document represents the creation of a new style of concert jazz. Solos are by Chico Alvarez, Ray Wetzel, Kai Winding, Boots Mussulli, Vido Musso, Stan Kenton, Eddie Safranski and Shelly Manne. June Christy sings JUST A SIT-TIN' AND A'ROCKIN', SOOTHE ME, AIN'T NO MISERY IN ME and WILLOW WEEP FOR ME. Also COME BACK TO SORRENTO, ARTISTRY IN PERCUSSION, SAFRANSKI, ARTISTRY IN BOLERO, COCKTAILS FOR TWO, FANTASY, OPUS IN PASTELS, and SANTA LUCIA.

ST 1047 MILESTONES

A compilation of 78 RPM's of the band's biggest instrumental hits from the forties, ranging from ARTISTRY IN RHYTHM from the first Capitol session to INTERLUDE, with Stan's piano a noteworthy performance, cut on the last session before the recording ban in 1947. Soloists include Ray Wetzel, Kai Winding, Milt Bernhart, Boots Mussulli, Vido Musso, and Jack Costanzo. This album features the original version of CONCERTO TO END ALL CONCERTOS, ARTISTRY JUMPS, INTERMISSION RIFF, COLLABORATION, HOW AM I TO KNOW, EAGER BEAVER, THEME TO THE WEST, THE PEANUT VENDOR, and BONGO RIFF.

ST 1049 STANDARDS IN SILHOUETTE (1959)

Arrangements by Bill Mathieu and solos by Rolf Ericson, Archie LeCoque, Don Sebesky, Charlie Mariano, and Bill Trujillo. THE MEANING OF THE BLUES, I GET ALONG WITHOUT YOU VERY WELL, WILLOW WEEP FOR ME, WHEN SUNNY GETS BLUE, LONELY WOMAN, DJANGO, THE THRILL IS GONE, ILL WIND.



ST 1061 THE FORMATIVE YEARS

EL CHOCLO (Rizzo); GAMBLER'S BLUES (Kenton); LAMEN TO GITANO (Kenton); THE NANGO (Kenton); TABOO (Kenton); THIS LOVE OF MINE (Rizzo, vocal by Red Dorris); REED RAPTURE (Kenton); CONCERTO FOR DOGHOUSE (Kenton); ADIOS (Kenton); The 1941-1942 Kenton Band. This incredible collection is comprised of some of the earliest recordings ever made by the Kenton Orchestra.



ST 1068 THE BALLAD STYLE OF STAN KENTON

Warm, rich ballads, scored by Stan and featuring his thoughtful piano essays. THEN I'LL BE TIRED OF YOU, MORE THAN YOU KNOW, WHEN STARS LOOKED DOWN, THE END OF A LOVE AFFAIR, A SUNDAY KIND OF SONG, MOON SONG, EARLY AUTUMN, HOW AM I TO KNOW, THE THINGS WE DID LAST SUMMER, WE'LL BE TOGETHER AGAIN, HOW DEEP IS THE OCEAN, THE NIGHT WE CALLED IT A DAY. Recorded in 1958.

By Request Series

ST 1036 VOLUME I (1944-1952)

BALBOA BASH (Kenton); MACHITO (Rugolo); HARLEM HOLIDAY (Kenton); JOLLY ROGERS (Rogers); BLUES IN RIFF (Rugolo); EASY GO (Kenton); LOVE FOR SALE (Rugolo); ROUND ROBIN (Rogers); NIGHT WATCH (Kenton); SOLILOQUY (Kenton); BAGS AND BAGGAGE (Richards); COOL EYES (Rugolo).

ST 1040 VOLUME II (1953-1960)

THE CREEP (Russo); LOVER MAN (Holman); ALONE TOO LONG (Kenton); SUDDENLY (Kenton); SKOOT (Kenton); OPUS IN CHARTREUSE (Roland); SPRING IS HERE (Coccia); OPUS IN TURQUOISE (Roland); SOPHISTICATED SAMBA (Kenton); LEMON TWIST (Kenton); LAZY AFTERNOON (Mathieu); CARNIVAL (Roland).

ST 1062 VOLUME III (1943-1951)

HARLEM FOLK DANCE (Comstock/Kenton); DO NOTHIN' TILL YOU HEAR FROM ME (Comstock; vocal by Red Dorris); SOUTHERN SCANDAL (Kenton); AFTER YOU (Rugolo; vocal by The Pastels); GOTTA BE GETTIN' (Roland; vocal by Anita O'Day); Pete Rugolo's arrangements of MINOR RIFF, ARTISTRY IN BOOGIE, THERE IS NO GREATER LOVE (vocal by The Pastels); UNISON RIFF, SALUTE, BE EASY, BE TENDER (vocal by Jay Johnson); and DYNAFLOW (Kenton).



ST 1064 VOLUME IV (1950-1952)

JUMP FOR JOE (Roland); DADDY (Villegaigne; vocal by June Christy); FRANCESCA (Rugolo); LAZEY DAZEY (Kenton); BUT THEN YOU KISSED ME (Rugolo; vocal by Jay Johnson); MAMBO RHAPSODY (Kenton); DELICADO (Richards); I'M SO IN THE MOOD (Rugolo; vocal by Jay Johnson); STARDUST (Rugolo); BEEHIVE (Roland); PRELUDE TO A KISS (Rugolo; vocal by Jay Johnson); TABOO (Richards).

*ST 1066 VOLUME V (1953-1960)

IF I SHOULD LOSE YOU (Russo; vocal by Chris Connor); HARLEM NOCTURNE (Russo); HUSH-A-BYE (Kenton; band vocal); I'M GLAD THERE IS YOU (Coccia); TENDERLY (Kenton; band vocal); SENTIMENTAL SERENADE (Kenton); WHISTLE WALK (Roland); ILL WIND (Kenton); WINTER IN MADRID (Kenton; vocal by Ann Richards); MEXICAN DANCE (Kenton); MALIBU MOONLIGHT (Richards); EL PANZON (Richards).

*ST 1069 VOLUME VI (1958-1962)

THESE FOOLISH THINGS REMIND ME OF YOU (Kenton); COME ON BACK (Niehaus; vocal by Jean Turner); TEN BARS AGO (Roland); LET YOUR LOVE WALK IN (Starling; vocal by Jean Turner); THEME FROM "SPLENDOR IN THE GRASS" (Richards); LADY LUCK (Kenton); BESIDE BALBOA BAY (Kenton; band vocal); I DON'T WANT TO WALK WITHOUT YOU (Kenton); HOW DO I LOOK IN BLUE (Niehaus; vocal by Jean Turner); MAGIC MOMENT (Niehaus); A NIGHT AT THE GOLD RUGGET (Roland).

The Kenton Era

ST 1030 THE KENTON ERA

A boxed set of four LP's and a fully-illustrated 44-page book, containing complete discographical details and band history, comprise this exciting document in sight and sound. The Kenton Orchestra from 1940 thru 1953 is minutely examined through each phase of its existence via air-checks, transcriptions, and studio recordings, none of which has been available on any other commercial issue. Every singer and soloist featured with the band during these years is heard at some point, and Stan delivers two narrations relating to the development of his music and his personal credo. (\$30.00 for the set)

Innovations Orchestra

ST 1006 THE CITY OF GLASS & THIS MODERN WORLD

Avant garde concert music performed by the Innovations Orchestra of 1951, composed and arranged by Bob Graettinger. CITY OF GLASS, a four-movement work, was far ahead of its time. MODERN WORLD is the overall title for six pieces recorded between 1951 and 1953, united by the skill and ingenuity of the composer. Various instrumentations are employed from the 40-man orchestra on A HORN (featuring John Graas) to the five reeds on SOME SAXOPHONES. A TRUMPET is built around the exciting solo work of Maynard Ferguson.

ST 1009 INNOVATIONS IN MODERN MUSIC (1950)

Concert jazz recorded by the touring Innovations orchestra which included French horns, tuba, and 16 strings. Featured are Milt Bernhart, Stan Kenton, and Carlos Vidal. A classic album in the Kenton recorded repertoire. The full personnel reads like a "Who's Who" of West Coast jazz. TRAJECTORIES, THEME FOR SUNDAY, CONFLICT, INCIDENT IN JAZZ, LONESOME ROAD, MIRAGE, SOLITAIRE, CUBAN EPISODE. The music of Marks, Kenton, Rugolo, Graettinger, Russo, and O'Farrell.

ST 1023 KENTON PRESENTS (1950)

Recorded by the original Innovations Orchestra, four of these concert works feature the soloists after which they are named; MAYNARD FERGUSON and ART PEPPER, arranged by Shorty Rogers; SHELLY MANNE and JUNE CHRISTY, arranged by Kenton. Milt Bernhart is heard on SOLILOQUY (Richards) and EVENING IN PAKISTAN (Marks) while Graettinger's HOUSE OF STRINGS is a unique exploration of the use of strings in modern music, and Bill Russo adds a tour-de-force for the full Kenton brass section on his HALLS OF BRASS.

Creative World 45's

*ST 45-1060 NATIONAL ANTHEMS OF THE WORLD

A special 45, taken from Stan Kenton's rousing NATIONAL ANTHEMS OF THE WORLD album of "American Trilogy" ("Dixie," "Battle Hymn of the Republic" and "America the Beautiful") and the national anthem of the United States. Of particular interest to schools and institutions, this 45 was produced in observance of the Bicentennial. \$1.25, including shipping.

*ST 45-1075 MAMA SANG A SONG/HOGFAT BLUES

One of the most unusual records of all time, this is Stan Kenton narrating "Mama Sang a Song," backed by the Ralph Carmichael choir. Originally released in 1962, this collector's single was a top-seller for many weeks. "Hogfat Blues" is a versatile tongue-in-cheek performance by alto saxophonist Tony Campise, also recorded on the FIRE, FURY AND FUN album. \$1.25, including shipping.

Creative World Artists

BILLY MAY AND HIS ORCHESTRA

ST 1051 SORTA-MAY Arranged by Billy May

THOU SWELL, BLUES IN THE NIGHT, CHICAGO, ALL YOU WANT TO DO IS DANCE, YOU GO TO MY HEAD, SOON, IN A PERSIAN MARKET, JUST ONE OF THOSE THINGS, YOU'RE THE TOP, THE DONKEY SERENADE, DEEP PURPLE, THEY DIDN'T BELIEVE ME.

This stylish, tasteful album displays Billy May's genius for experimental music. Recorded in 1954, the usual big band instrumentation is augmented with harp, tuba, horn, flute, xylophone, piccolo, oboe, English horn, bass, clarinet, bells, chimes, gong and marimba.

JOHNNY RICHARDS AND HIS ORCHESTRA

ST 1052 WIDE RANGE Arranged by Johnny Richards

NIPIGON, SO BEATS MY HEART FOR YOU, WALKIN', NINA NEVER KNEW, THE BALLAD OF TAPPAN ZEE, CIMARRON, STOCKHOLM SWEETIN', CLOSE YOUR EYES, THE NEARNESS OF YOU, YOUNG AT HEART.

A tour-de-force for Johnny Richards as composer, arranger and conductor. This was a new band, charged with team spirit, recorded in 1957. Featured are moving solos by altoist Gene Quill and trombonist Frank Rehak.

BILL HOLMAN AND HIS ORCHESTRA

*ST 1053 BILL HOLMAN'S GREAT BIG BAND

Arranged by Bill Holman

SHADRACK, THE MOON IS BLUE, QUICKSTEP, IN A SENTIMENTAL MOOD, STEREO, JUNE IS BUSTIN' OUT ALL OVER, OLD MAN RIVER, LUSH LIFE, SPINNET, SPEAK LOW, THE GENTLEMAN IS A DOPE.

Mellow material, touched by Holman's ingenious scoring. Brilliant writing effects on OLD MAN RIVER, and THE GENTLEMAN IS A DOPE, and pleasant solos by Conte Candoli on trumpet, with Holman himself on tenor sax. Other personnel includes Richie Kamuca, Bill Perkins, Jack Nimitz, Al Porcino, Frank Rosolino, Jimmy Rowles, and Mel Lewis.

GLEN GRAY AND THE CASA LOMA ORCHESTRA

*ST 1055 SHALL WE SWING? Arranged by Billy May

HUNGARIAN DANCE NO. 5, Brahms; MINUET, Paderewski; FINALE - G MINOR SYMPHONY, Mozart; HUMORESQUE, Dvorak; POET & PEASANT OVERTURE, Von Suppe; MELODY IN F, Rubinstein; D MINOR SYMPHONY, Franck; MINUET IN G, Beethoven; DANCE OF THE HOURS, Ponchielli.

Joyous, artful May arrangements and a technically accomplished big band make the classics swing. Personnel of this happy 1961 recording includes Skeets Herfert, Abe Most, Shorty Sherock, Conrad Gozzo, Milt Bernhart, Si Zentner, Don Fagerquist, and Plas Johnson out of the 18 piece big band.

LES HOOPER BIG BAND

*CW 3002 LOOK WHAT THEY'VE DONE

LOOK WHAT THEY'VE DONE, SOFTNESS, OPUS III, HURRY UP AND WAIT, SKIN TONE, BLUE ORLEANS, CIRCUMVENT, CHICKEN-SCRATCH, PINOCCHIO. This Big Band, made up of Chicago's best musicians, swings! Les Hooper, one of America's outstanding composers, wrote most of the music, and it has been recorded in a natural situation, so the result is a loose, you-are-there, fingersnapping album. THIS ALBUM WAS A 3-TIME NOMINEE FOR THE 1974 GRAMMY AWARDS.

FRANK STRAZZERI

*CW 3003 VIEW FROM WITHIN

TAURUS, LAZY MOMENTS, STRAZZATONIC, CALCUTTA, SPHINX, VIEW FROM WITHIN. A thoroughly modern performance of Jazz Pianist Strazzeri's compositions by Conte Candoli, Frank Rosolino, Don Menza, Gene Cherico, Dick Berk and Strazzeri. Originally released as TAURUS, on Revelation label.

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