

groups, among them Count Basie's, Glenn Miller's, and Benny Goodman's. Lunceford and his band appeared in the film *Blues in the Night* (1941).

Lunceford proved to be a much better leader than manager of his band. Morale in the band was low by 1942, and members felt they had been overworked and underpaid. Most of the band's important players and arrangers left about this time, although Lunceford kept his band going and remained popular until his death in 1947.

Edward William May Jr. (November 10, 1916 – January 22, 2004) was an American composer, arranger and trumpeter. He composed film and television music for *The Green Hornet* (1966), *The Mod Squad* (1968), *Batman* (with *Batgirl* theme, 1967), and *Naked City* (1960). He collaborated on films such as *Pennies from Heaven* (1981), and orchestrated *Cocoon*, and *Cocoon: The Return*, among others.

May wrote arrangements for many top singers, including Frank Sinatra, Nat King Cole, Anita O'Day, Peggy Lee, Vic Damone, Bobby Darin, Johnny Mercer, Ella Fitzgerald, Louis Prima, Keely Smith, Jack Jones, Bing Crosby, Sandler and Young, Nancy Wilson, Rosemary Clooney, The Andrews Sisters and Ella Mae Morse. He also collaborated with satirist Stan Freberg on several classic 1950s and 1960s comedy music albums.



Jimmie Lunceford, in full James Melvin Lunceford, (born June 6, 1902, near Fulton, Mississippi, U.S.—died July 12, 1947, Seaside, Oregon), American big band leader whose rhythmically appealing, well-disciplined orchestra was one of the most influential of the swing era.

During his youth, Lunceford studied music with Wilberforce J. Whiteman, father of bandleader Paul Whiteman, and became proficient on all reed instruments. He earned a degree from Fisk University (Nashville, Tennessee) and pursued graduate studies at the City College of New York, after which he taught music and athletics at a high school in Memphis, Tennessee. There in 1927 he formed a student band, initially called the Chickasaw Syncopators, that featured several talented young players who stayed with the band when it turned professional in 1929. After four years of grueling road work, the band attained popularity with prestigious engagements at New York's Lafayette Theatre and Cotton Club in 1933–34. By this time, the celebrated arranger Sy Oliver was the principal architect of the band's wide-ranging palette of sounds.

Lunceford's band (which was sometimes called "Jimmie Lunceford's Harlem Express") was characterized by a two-beat rhythm that came to be known as the "Lunceford beat" and was celebrated for the remarkable precision of its playing. Lunceford

insisted on long rehearsals to achieve such proficiency, as well as to polish the band's humorous and highly visual stage act. "A band that looks good, goes in for a better class of showmanship, and seems to be enjoying its work will always be sure of a return visit wherever it plays," Lunceford once said. During performances, musicians would spin, toss, and catch their instruments with drill-team precision, incorporate dance routines or glee-club-style singing, and end each show with choreographed bows. Yet showmanship was always secondary to the music. Lunceford himself was a competent musician, but he rarely performed with the band (his flute passage on "Liza" is his only recorded solo), preferring instead to conduct. His skills as a conductor are reflected in the precision of the band's attack and ensemble playing, as well as its dynamic subtleties.

During its peak period (1934–42), the band had 22 hit recordings, more than any other Black band except Duke Ellington's and Cab Calloway's. These included "Tain't What You Do (It's the Way That You Do It)," "Organ Grinder's Swing," "My Blue Heaven," and the band's two best-known numbers, "Rhythm Is Our Business," its theme song, and "For Dancers Only," its most celebrated recording. In 1940 Lunceford's orchestra won a battle of the bands over a field of 28

Jimmie Lunceford in Hi-Fi

Billy May and His Orchestra

- 1 Tain't What You Do 2:47
- 2 Ain't She Sweet 2:49
- 3 Charmaine 3:10
- 4 Uptown Blues 2:49
- 5 Cheatin' on Me 2:49
- 6 Coquette 3:08
- 7 Rhythm Is Our Business 3:18
- 8 Well All Right Then 2:49
- 9 Blues in the Night 5:12
- 10 Four Or Five Times 3:05
- 11 I'm Walking Through Heaven 3:18
- 12 For Dancers Only 2:43
- 13 My Blue Heaven 3:12

Recorded at - Capitol Studios

Featuring - Dan Grissom, Joe Thomas , Trummie Young, Willie Smith

Recorded in the Capitol Tower, Hollywood, June 15-18, 1957



For more info e-mail us:
info@highdefaptape.com
or visit our website:
www.highdefaptape.com