Table of Contents

Collection Overview ........................................................................................................ 1
Administrative Information .............................................................................................. 1
Arrangement..................................................................................................................... 3
Scope and Contents........................................................................................................... 3
Biographical / Historical.................................................................................................. 1
Names and Subjects ......................................................................................................... 3
Container Listing ............................................................................................................. 4
  Series 1: Music Manuscripts, 1952 - 1999.................................................................... 4
Collection Overview

<table>
<thead>
<tr>
<th>Repository:</th>
<th>Archives Center, National Museum of American History</th>
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<td>Kenton, Stan</td>
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<td>Monk, Thelonious</td>
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Administrative Information

Processing Information


Preferred Citation

Bill Holman Collection, 1951-2000, Archives Center, National Museum of American History

Restrictions

Collection is open for research.

Conditions Governing Use

The Archives Center does not own the reproduction rights to the music of the Bill Holman Collection. All requests for performance or publication of Mr. Holman's compositions and/or arrangements should be directed to Bill Holman at 323-466-8809.

Biographical / Historical

Born Willis Leonard Holman on May 21 in Olive, California, Bill Holman is considered one of the great jazz composers of the last half of the twentieth century. He is best known as one of the architects of the style of jazz defined as "West Coast" and as the major arranger for the Stan Kenton Orchestra from 1952 - 1955. Holman began playing clarinet in junior high school and tenor saxophone while in high school eventually leading his own band. After serving in the Navy and studying engineering, he chose a career in music instead and attended Westlake College of Music in California from 1948-1950. While attending Westlake, he studied counterpoint with Russ Garcia and one hallmark of a Holman work continues to be the distinguished use of that compositional element.

While performing as a tenor and baritone saxophonist for Charlie Barnet & His Orchestra in 1951, Holman submitted his first composition for a name band to Woody Herman. Originally titled Prez Conference in honor
of Lester Young, the piece - which featured solos for four tenors - was recorded in 1954 with a baritone and trumpet introduction and ending tagged on by Herman and re-titled Mulligantawny Stew.

From 1952 - 1954, Holman performed in the reed section of the Stan Kenton Orchestra and there he received international recognition. Within six months, Kenton encouraged Holman's voice as a composer and arranger and he quickly became a principal. His distinctive swinging approach was always evident resulting in songs still beloved by Kenton fans all over the world such as Stomping At The Savoy and Whats New. Taking advantage of his clout in the industry, Stan Kenton facilitated Holman's first recording as a leader in 1954 (Kenton Presents Jazz B Bill Holman: Bill Holman Octet) as one in a series of Capitol recordings featuring Kenton's sidemen as bandleaders. Unfortunately, this was not released until five years later. After returning to the West Coast in 1955, Holman continued as a Kenton staff arranger until 1956 and contributed compositions and arrangements on an occasional basis until the late 1950s.

Upon his return to Los Angeles, California in 1955, Holman B as an instrumentalist, composer and arranger B helped shape the sound later dubbed West Coast Jazz. At first, Holman worked in small groups for others including Conte Candoli (1955), Shelly Manne (1955), and Art Pepper (1957) but in 1957 Holman longed to Amake a statement@ for himself and formed his own big band. The band eventually recorded three albums that have become collector=s items among jazz aficionados: The Fabulous Bill Holman (1957), Big Band In A Jazz Orbit, (1958) and Bill Holman's Great Big Band. (1960) Holman continued to work in small group settings as well recording Jive For Five with a quintet co-led by Mel Lewis and Jazz Erotica (re-titled in CD release as West Coast Jazz) in an octet featuring Richie Kamuca.

In 1960, Holman entered into a twenty-seven year hiatus from recording. However, he remained active in the business and was continually sought out as a composer and arranger for both jazz and popular music. His arrangements for Gerry Mulligan, Count Basie, Woody Herman, and Shorty Rogers, among others, are considered the pinnacle of jazz composition and orchestration. Holman=s occasional forays into film, television and popular music include Aquarius as recorded by the Fifth Dimension and The Association=s Never My Love and Cherish. A long relationship with the Tonight Show band directed by Doc Severinson (1967 B 1992) developed eventually awarding him with his first Grammy award for an arrangement of Billy Strayhorn=s Take The >A= Train.

Bill McKay, the co-owner of a Los Angeles night club Donte=s, encouraged Holman to re-form his band in 1975 leading to his legendary rehearsal band which still meets most weeks at the Hollywood Musician=s Union. However, the Bill Holman Band did not record until the release of World Class: The Bill Holman Big Band in 1987, followed by A View From the Side. (for which Holman earned a Best Instrumental Composition Grammy for the title track) in 1995. Although Holman=s arranging style matured, his characteristic use of line writing, unison sections, uneven bar lengths, and reference for rhythm were distilled and refined rather than complicated in the interim.

Beginning in 1980, Holman received regular commissions from the WDR band in Cologne Germany including ones for extended works and special programs featuring noted jazz instrumentalists such as Lee Konitz, Al Cohn and Phil Woods. Since 1990, he has been conducting that renowned Orchestra. In 1997, Holman embarked on what has become an annual European trip B as a composer/conductor for the Netherlands Metropole Orchestra B and in that same year recorded Further Adventures with them. Holman continues to work extensively in Europe and in 2001 will conduct orchestras in Sweden, Austria and the Netherlands.

Continually sought after by contemporary vocalists, Holman supplied the arrangements (with the exception of the title tune) for Natalie Cole=s 1991 Unforgettable B a tribute to her father Nat King Cole. He continues to provide settings for elite jazz vocalists including Tony Bennett and Carmen McRae. Holman remains active. In 1998, he received a composer=s grant from the International Association of Jazz Educators. The Bill Holman Band still rehearses weekly and appears periodically in the Los Angeles area. Brilliant Corners: The Music of Thelonius Monk is a big band and arrangers tour-de-force and garnered Holman his third Grammy award in 1997.
Scope and Contents

The Bill Holman Collection consists of original music compositions and arrangements, posters, performance contracts and a photograph dating from 1952 to 1999. The collection is organized into two series: Series 1: Music Manuscripts; and Series 2: Photographs and Business Records.

Arrangement

The collection is organized into two series.
Series 1: Music Manuscripts, 1952-1999

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:
  Jazz
  Music -- 20th century
  Musical arrangers

Types of Materials:
  Business records -- 1950-2000
  Music -- Manuscripts
  Posters -- 20th century
  Scores

Occupations:
  Composers -- 20th century
## Container Listing

### Series 1: Music Manuscripts, 1952 - 1999

**Image(s)**

Series 1: Music Manuscripts, 1952-1999 (boxes 1-67) comprises nearly the entire collection. This series consists of ca. 400 original scores that document Holman's significant contributions to American Music from 1952 to 1999. Of significance are his arrangements for Woody Herman and Stan Kenton. The scores are arranged first alphabetically by performer and then subsequently alphabetically by title.

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<tr>
<th>Box, Folder</th>
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<td>2, Folder 3</td>
<td>1958 Hooray For Love</td>
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<td>2, Folder 4</td>
<td>1958 I Got The Sun In The Morning</td>
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<td>2, Folder 5</td>
<td>1958 I'm Sitting On Top Of The World</td>
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<td>2, Folder 6</td>
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<td>2, Folder 7</td>
<td>1956 As They Reveled</td>
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<td>2, Folder 8</td>
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<td>2, Folder 9</td>
<td>1966 Clap Hands Here Comes Charlie</td>
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<td>Box 2, Folder 5</td>
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**BELLSON, LOUIS**

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**BENNETT, TONY**

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<td>1995 People</td>
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**BRITISH BROADCASTING CORPORATION/BBC**

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<tr>
<td>Box 3, Folder 2</td>
<td>Long Ago And Far Away</td>
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<tr>
<td>Box 3, Folder 3</td>
<td>1984 Shorty (on fluegel horn)</td>
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<tr>
<td>Box 3, Folder 3</td>
<td>Sonny Boy</td>
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<tr>
<td>Box 3, Folder 4</td>
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**BROOKMEYER, BOB**

| Box 67, Folder 8 | undated Septuagenary Revels |

**BROOKMEYER, BOB and JIM HALL W/AMERICAN JAZZ ORCHESTRA**

Page 5 of 28
Box 4, Folder 1 1979 Concerto Duo, Part I
Box 4, Folder 2 1979 Concerto Duo, Part II
Box 4, Folder 3 1979 Concerto Duo, Part III
Box 4, Folder 4 1979 Concerto Duo, Part IV

BROOKMEYER, BOB and JIM HALL

Box 5, Folder 1 1979 All The Things You Are
Box 5, Folder 2 1979 Just One Of Those Things
Box 5, Folder 3 1979 King Porter Stomp
Box 5, Folder 4 1979 Star Dust

BROOKMEYER, BOB WITH CLIFF HARDIE

Box 5 1979 Porgy and Bess Medley

CHRISTLIEB, PETE

Box 6, Folder 1 1998 Laura
Box 6, Folder 2 1998 Out Of This World

CLEVELAND JAZZ ORCHESTRA W/ JACK SCHANTZ (Commissioned by Roland Paolucci)

Box 6, Folder 3 1996 Round Midnight

COLE, NATALIE

Box 6, Folder 4 1993 All About Love
Box 6, Folder 5 1991 Almost Like Being In Love
Box 6, Folder 6 1991 Avalon
Box 6, Folder 7 1993 Swinging Shepherd Blues
Box 6, Folder 8 1993 Undecided

DEFRANCO, BUDDY sa WDR
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<td>1957 Way You Look Tonite</td>
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**EASTERN WASHINGTON STATE COLLEGE**

| Box 7, Folder 6         | 1970 Other Scenes                                                         |
| Box 7, Folder 7         | 1971 Uncommon Terry, part I W/ CLARK TERRY                                |
| Box 8, Folder 1         | 1971 Uncommon Terry, Part I                                              |
| Box 8, Folder 2         | 1971 Uncommon Terry, Part II                                             |
| Box 8, Folder 2         | Full Faith Big Band see Miscellaneous Commissions                         |

| Box 8, Folder 2         | GETZ, STAN and THE AMERICAN SYMPHONY ORCHESTRA see also Herman see also WDR |
| Box 8, Folder 3         | undated Concerto For Tenor Saxophone and Orchestra, Part I               |
| Box 8, Folder 4         | undated Concerto For Tenor Saxophone and Orchestra, Part II              |
| Box 8, Folder 4         | Gillespie, Dizzy see WDR                                                 |

**GOULD, RACHEL**

<p>| Box 9, Folder 1         | 1986 Between The Devil And The Deep Blue                                |
| Box 9                   | 1986 But Beautiful                                                      |
| Box 9, Folder 2         | 1986 Do You Feel What I Feel                                           |
| Box 9, Folder 2         | 1986 How Deep Is The Ocean                                             |
| Box 9, Folder 3         | 1986 I Remember April                                                   |
| Box 9, Folder 3         | 1986 Invitation                                                        |</p>
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**HERMAN, WOODY**

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<td>Warm All Over, undated</td>
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<td>Box 62, Folder 4</td>
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### KAMUCA'S KOOL CATS (Octet)

| Box 25, Folder 1 | Original #1 |

### KENTON, STAN

<p>| Box 25, Folder 2 | 1955 All About Ronnie |
| Box 25, Folder 2 | 1956 Kenton sax reduction and horn parts |
| Box 25, Folder 3 | undated Comet |
| Box 25, Folder 4 | 1954 Cubajazz |
| Box 25, Folder 5 | 1972 Daily Dance |
| Box 26, Folder 1 | 1955 Get Out Of Town |
| Box 26, Folder 2 | 1955 I Remember You |
| Box 26, Folder 3 | 1953 I've Got You Under My Skin (photocopy) |
| Box 27, Folder 1 | undated Invention For Guitar and Trumpet (Maynard Ferguson) |
| Box 27, Folder 2 | 1955 It Never Entered My Mind |
| Box 27, Folder 2 | 1956 Kenton Revisions |
| Box 27, Folder 3 | 1954 Kingfish, The |
| Box 27, Folder 4 | 1953 My Old Flame |
| Box 27, Folder 5 | 1955 Nice Work If You Can Get It |
| Box 27, Folder 6 | undated Opener, The (Brass Parts) |
| Box 28, Folder 1 | undated Out Of Nowhere w/ Stan Getz |
| Box 28, Folder 2 | 1955 Polka Dots And Moonbeams |
| Box 28, Folder 3 | 1956 Royal Blue |
| Box 28, Folder 4 | undated Speak Law |
| Box 28, Folder 4 | undated Kenton Additions |
| Box 28, Folder 5 | undated Stomping At The Savoy (photocopy) |</p>
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Date</th>
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<td>29, Folder 1</td>
<td>1955</td>
<td>That's All</td>
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<td>29, Folder 2</td>
<td>1975</td>
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<td>What's New (copyist)</td>
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<td>29, Folder 5</td>
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<td>Yesterdays</td>
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<td>1952</td>
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<td>1955</td>
<td>Untitled Holman composition from Kenton film</td>
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<td>30, Folder 1</td>
<td>1985</td>
<td>Big Spender</td>
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<td>Why Don't You Do Right (Not in Box 30 as of 4/3/01)</td>
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<td>30, Folder 2</td>
<td>1958</td>
<td>Drums, Part I</td>
</tr>
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<td>1958</td>
<td>Drums, Part II</td>
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<td>1982</td>
<td>Tall Guy, The (In Memory of Stan Kenton)</td>
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<td>66, Folder 2</td>
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<td>Oleo</td>
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<td>30, Folder 6</td>
<td>1989</td>
<td>When I Fall In Love</td>
</tr>
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<td>Yesterdays (Mini)</td>
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<td>68, Folder 5</td>
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<td><strong>MCLEMMON, BILL</strong></td>
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<td>Box 30, Folder 7</td>
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<td>Box 30, Folder 8</td>
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<th><strong>MCRAE, CARMEN</strong></th>
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</tr>
<tr>
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<td>Box 36, Folder 5</td>
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Nestico, Sal see WDR

Niehaus see Kenton

**NIGHINGALE, MARK**

| Box 37, Folder 1 | undated I'm Old Fashioned |

**PELL, DAVE**

| Box 37, Folder 2 | undated When You’re Smiling |
| Box 37, Folder 2 | Perkins, Bill see also WDR see Miniatures |
| Box 37, Folder 3 | 1956 Song of Islands |

**RICH, BUDDY**

| Box 37, Folder 4 | undated I'm Looking You Over, also known as Ruth |
| Box 37, Folder 5 | undated Midnight Cowboy: He Quit Me/Tears and Joys |

**RICHARDSON, TED (Small Group)**

| Box 38, Folder 1 | undated All Too Soon |
| Box 38, Folder 2 | undated Dearly Beloved |
| Box 38, Folder 3 | undated Dr. Deep |
| Box 38, Folder 4 | undated Hanibel |
| Box 38, Folder 5 | undated Mahogany Run |
| Box 38, Folder 6 | undated Ow |
| Box 38, Folder 7 | undated Primrose Path |
| Box 38, Folder 8 | undated Scratch |
| Box 38, Folder 9 | undated Three Little Words |
| Box 38, Folder 10 | undated We'll Be Together Again |

**ROLLINS, SONNY**

| Box 39, Folder 1 | 1956 Airegin |

**ROSOLINO, FRANK (Sextet and Septet)**

| Box 39, Folder 2 | 1982 Invitation (Commissioned by Rosolino) |
| Box 39, Folder 3 | undated Ragamuffin (6tet) |

**ROWLES, JIMMY**

| Box 39, Folder 4 | undated Let It Snow |
| Box 39, Folder 5 | 1958 Wind and Rain (7tet) |
| Box 39, Folder 6 | 1958 Winter Weather (7tet) |
| Box 39, Folder 6 | Schantz, Jack see Cleveland Jazz Orchestra |

**SEVERINSEN, DOC'S BLUE BLOWERS**

| Box 66, Folder 15 | undated Lucky Star |

**SEVERINSEN, DOC (Tonight Show Band)**

<p>| Box 40, Folder 1 | undated All The Way |
| Box 40, Folder 2 | undated Back Home In Indiana |
| Box 40, Folder 3 | undated Be My Love |
| Box 40, Folder 4 | undated Begin The Beguine |
| Box 40, Folder 5 | undated Blues In The Night |
| Box 40, Folder 6 | undated Bugle Call Rag |
| Box 66, Folder 5 | undated C Jam Blues (Doc Severinso) |</p>
<table>
<thead>
<tr>
<th>Box and Folder</th>
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<tr>
<td>Box 40, Folder 7</td>
<td>undated Dearly Beloved (Original)</td>
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<td>Box 41, Folder 1</td>
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</tr>
<tr>
<td>Box 2</td>
<td>undated Fine And Dandy</td>
</tr>
<tr>
<td>Box 41, Folder 3</td>
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<tr>
<td>Box 41, Folder 4</td>
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</tr>
<tr>
<td>Box 41, Folder 5</td>
<td>undated Just One Of Those Things</td>
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<tr>
<td>Box 41, Folder 6</td>
<td>undated Lightnin'</td>
</tr>
<tr>
<td>Box 41, Folder 7</td>
<td>undated Limehouse Blues</td>
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<tr>
<td>Box 42, Folder 1</td>
<td>undated Moon Of Mankoora</td>
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<td>Box 42, Folder 2</td>
<td>undated On Green Dolphin Street</td>
</tr>
<tr>
<td>Box 42, Folder 3</td>
<td>undated On The Trail</td>
</tr>
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<td>Box 42, Folder 4</td>
<td>undated Pepper</td>
</tr>
<tr>
<td>Box 42, Folder 5</td>
<td>undated Royal Garden Blues</td>
</tr>
<tr>
<td>Box 42, Folder 6</td>
<td>undated Saint Louis Blues</td>
</tr>
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<td>Box 42, Folder 7</td>
<td>undated Serenade In Blue</td>
</tr>
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<td>Box 43, Folder 1</td>
<td>undated Song Is You</td>
</tr>
<tr>
<td>Box 43, Folder 2</td>
<td>1981 Sow's Ear</td>
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<tr>
<td>Box 43, Folder 3</td>
<td>undated Tangerine</td>
</tr>
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<td>Box 43, Folder 4</td>
<td>undated This Can't Be Love</td>
</tr>
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<td>Box 43, Folder 5</td>
<td>undated Thou Swell</td>
</tr>
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<td>Box 53, Folder 4</td>
<td>undated Three Little Words</td>
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<td>undated Vital Signs (There is also a Vital Signs in Box 62, Folder 6)</td>
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SHANK, BUD
<table>
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<td>Box 44, Folder 4</td>
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<td>Box 45, Folder 4</td>
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<td>Box 45, Folder 5</td>
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</tr>
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<td>Box 45, Folder 6</td>
<td>1986 We Tore It Down Last Night</td>
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<td>Box 45, Folder 7</td>
<td>1985 Where's My Scene</td>
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<td>Box 45, Folder 8</td>
<td>1986 Who Is Kidding Who</td>
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<td>SIMS, ZOOT</td>
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Box 46, Folder 4  1976 Hawthorne Nights
Box 46, Folder 5  undated I Got It Bad
Box 46, Folder 6  undated Mainstem
Box 46, Folder 7  undated More Than You Know
Box 46, Folder 8  undated Only A Rose

SKYMasters/Holland
Box 47, Folder 1  undated Goodby Pork Pie Hat
Box 47, Folder 2  1985 Mahogany Run

Stevens, April
Box 47, Folder 3  undated Bon Mot
Box 47, Folder 4  undated I Have Dreamed Of You/You Do Something To Me
Box 47, Folder 4  Stitt, Sonny see WDR with Dizzy Gillespie and Sonny Stitt

Torme, Mel
Box 47, Folder 5  1998 Air Mail Special
Box 47, Folder 6  undated How High The Moon/Ornithology

University of Nevada at Las Vegas
Box 66, Folder 12  undated (Here's To) The Chopper (for Woody Herman)
Box 49, Folder 2  undated Crusade
Box 47, Folder 7  undated Film At Eleven
Box 67, Folder 9-13  undated Slide Show I-IV

WDR
Box 48, Folder 1  1998 Age of Loudmouth
Box 48, Folder 2  1985 Big Blue
Box 48, Folder 3  1988 Blues On Parade
<table>
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<th>Box 48, Folder 4</th>
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</tr>
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<td>Box 49, Folder 7</td>
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<td>Box 50, Folder 1</td>
<td>1991 I Do/ You're Through</td>
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<td>Box 58, Folder 3</td>
<td>1995 I Thought About You</td>
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<td>Box 50, Folder 2</td>
<td>1982 I'll Be Around</td>
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<td>1990 Last Gleaming/The Twilights We Watched</td>
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<td>Box 51, Folder 1</td>
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<td>1993 Orion, Parts I</td>
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<td>Box 51, Folder 3</td>
<td>1993 Orion, Parts II-III</td>
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<td>Box 51, Folder 4</td>
<td>1994 P.C. Samba</td>
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<td>Box 51, Folder 5</td>
<td>1987 Pilgrims’ Pride</td>
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<td>1976 The Primrose Path</td>
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<td>Box 52, Folder 1</td>
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<td>1987 Some Other Spring</td>
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<td>1994 Some Things Lost</td>
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<td>Box 52, Folder 4</td>
<td>1991 Sometimes They Run (for sax 4tet)</td>
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<td>undated Third Stone, Part I Earth Day</td>
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<td>undated Third Stone, Part II Blues For Terra</td>
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<td>Box 53, Folder 3</td>
<td>undated Third Stone, Part III Prevail and Prosper</td>
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<tr>
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<tr>
<td>Box 54, Folder 1</td>
<td>1990 Town and Country</td>
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<tr>
<td>Box 54, Folder 2</td>
<td>1983 Trouble Down There</td>
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<td>Box 54, Folder 3</td>
<td>1991 Waiting For Godzilla</td>
</tr>
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<td><strong>WDR WITH AL COHN</strong></td>
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<td>Box 54, Folder 4</td>
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<td><strong>WDR WITH AL COHN and SAL NESTICO</strong></td>
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<td>Box 55, Folder 2</td>
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<tr>
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<td><strong>WDR WITH BUDDY DE FRANCO</strong></td>
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<td>Box 55, Folder 5</td>
<td>1988 Hommage á Woody I</td>
</tr>
<tr>
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<td>1988 Hommage á Woody II-III</td>
</tr>
<tr>
<td>Box 55, Folder 7</td>
<td>undated Woodchoppers' Ball</td>
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<tr>
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<td>Box 56, Folder 3</td>
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<td><strong>WDR WITH JOHN GRIFFIN</strong></td>
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<td>Box 57, Folder 1</td>
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<td>Box 57, Folder 2</td>
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<td>Box 57, Folder 3</td>
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<td>Box 57, Folder 4</td>
<td>undated If I Should Lose You</td>
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<td>Box 57, Folder 5</td>
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<td>Box 57, Folder 6</td>
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<td>Box 58, Folder 3</td>
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<td>Box 58, Folder 4</td>
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<td>WDR WITH ANDY MARTIN</td>
</tr>
<tr>
<td>Box 58, Folder 5</td>
<td>undated Sail Away</td>
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<td>WDR WITH MARK MURPHY</td>
</tr>
<tr>
<td>Box 58, Folder 6</td>
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<tr>
<td>Box 58, Folder 7</td>
<td>undated Everything I've Got</td>
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<td>Box 58, Folder 8</td>
<td>undated Goodbye Pork Pie Hat</td>
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<td>Box 60, Folder 4</td>
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<td>Box 67, Folder 7</td>
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<td>Box 67, Folder 8</td>
<td>undated Round About (Koln)</td>
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<tr>
<td>Box 65, Folder 6</td>
<td>1989 Speak Low</td>
</tr>
<tr>
<td>Box 60, Folder 8</td>
<td>1989 Springfield Nights, Parts I-III</td>
</tr>
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<td>Box 60, Folder 9</td>
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<td>Box 60, Folder 10</td>
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<tr>
<td><strong>WEISS, KLAUS, ORCHESTRA</strong></td>
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<td>Box 61A, Folder 1</td>
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<td>Box 61A, Folder 2</td>
<td>1995 God Rest Ye Merry Gentlemen</td>
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<td>Box 61A, Folder 3</td>
<td>1972 I Just Want To Celebrate</td>
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<td>Box 61A, Folder 4</td>
<td>1995 Joy To The World</td>
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<td>Box 61A, Folder 5</td>
<td>1995 Phone Ahead</td>
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<td>Box 61B, Folder 3</td>
<td>undated When Your Love Has Gone</td>
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<td><strong>MISCELLANEOUS COMMISSIONS</strong></td>
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<tr>
<td><strong>ALEXANDER, TOMMY</strong></td>
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<tr>
<td>Box 61B, Folder 1</td>
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<td><strong>AUSTRALIAN JAZZ 5TET</strong></td>
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<td>Box 67, Folder 3</td>
<td>1956 Jazz in D Minor, Parts I-III (Quartet)</td>
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<td><strong>CANADIAN JAZZ QUARTET</strong></td>
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<tr>
<td>Box 61B, Folder 3</td>
<td>undated Stella By Starlight</td>
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<td><strong>FULL FAITH</strong></td>
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<td>Box 61B, Folder 4</td>
<td>undated O Holy Night</td>
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<td>Series 1: Music Manuscripts</td>
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<td><strong>GERMAN BAND</strong></td>
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<td>Box 61B, Folder 5</td>
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<td><strong>AJE (INTERNATIONAL ASSOC. OF JAZZ EDUCATORS)</strong></td>
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<td>Box 61B, Folder 6</td>
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<td><strong>HEIICHIRO, OHYAMA and RICHARD GREENE</strong></td>
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<td>Box 62, Folder 1</td>
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<td><strong>JAPANESE BAND</strong></td>
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<td>Box 62, Folder 2</td>
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<td>Box 63, Folder 1</td>
<td>undated Missing Man (Tribute to Gerry) Part I</td>
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<td>undated The Forties: Swing to BeBop Part I</td>
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<tr>
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<td>undated The Forties: Swing to BeBop Part II</td>
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<tr>
<td><strong>OLYMPICS PROJECT</strong></td>
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<tr>
<td>Box 63, Folder 3</td>
<td>undated Five Rings</td>
</tr>
<tr>
<td>Box 64, Folder 1</td>
<td>undatedUntitled, Ork with Strings</td>
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<tr>
<td>Box 64, Folder 2</td>
<td>undated Holman Posters</td>
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<tr>
<td>Box 64, Folder 3</td>
<td>undated Untitled Part I</td>
</tr>
<tr>
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<tr>
<td>Box 64, Folder 5</td>
<td>undated Untitled Part III</td>
</tr>
<tr>
<td><strong>MISCELLANEOUS</strong></td>
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<tr>
<td>Box 65, Folder 1</td>
<td>undated Blues in the Night (De Franco w/ WDR)</td>
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<tr>
<td>Box 65, Folder 2</td>
<td>undated Nautilus</td>
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</table>
Box 65, Folder 3  undated Rear View

Box 65, Folder 4  undated Primrose Path (also a Primrose Path in Box 38, Folder 7 and Box 51, Folder 6)

Box 65, Folder 5  undated Telisa Rama

Box 65, Folder 6  undated Speak Low

Box 65, Folder 7  undated Strike

**MISCELLANEOUS: SMALLER BOXES**

Box 66, Folder 1  undated Any Dude'll Do (originally commissioned by Elmhurst College and performed by Holman Band)

Box 66, Folder 3  undated Be My Love (Doc or WDR)

Box 66, Folder 4  u.d Cottontail

Box 66, Folder 7  undated Deed I Do (Doc? Or Schurr and Williams)

Box 66, Folder 13  undated Honeysuckle Rose (EWDR or DO)

Box 67, Folder 4  undated Make My Day (Holman and German Band)

Box 67, Folder 5  undated Move (Doc)

Box 67, Folder 7  undated Nothing To Declare (SDR)

Box 67, Folder 14  undated Testa Rossa (Don Menza and SDR)

Scope and Contents: Series 2: Photographs and Business Records, 1975-1997 (box 68) consists of performance contracts and a photograph of Bill Holman with Artie Shaw. The materials are arranged chronologically. The contracts identify the amount of money paid to the members of the Bill Holman Band, work dues, and dates and locations of performances.

<table>
<thead>
<tr>
<th>Box 68, Folder 1</th>
<th>Contracts, 1975-1976</th>
</tr>
</thead>
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<tr>
<td>Box 68, Folder 2</td>
<td>Contracts, 1977</td>
</tr>
<tr>
<td>Box 68, Folder 3</td>
<td>Contracts, 1979-1995</td>
</tr>
<tr>
<td>Box 68, Folder 4</td>
<td>Photograph: Mandel, Holman, Shaw, Florence, 1997</td>
</tr>
</tbody>
</table>

Return to Table of Contents