



**DANCE  
PARTY**  
TONY MOTTOLA  
AND HIS  
ORCHESTRA



...and more bears  
**RECORDINGS**

"designed for repeated listening"



# DANCE PARTY

## TONY MOTTOLA and his ORCHESTRA

**Recorded:**

November 16, 1953 (10:00 - 13:00) at Columbia Recording Studio, 207 East 30th Street, New York City

with Tony Mottola: guitar; Bob Haggart: bass; Terry Snyder: drums; Nick Perito: accordion; Lou Stein: piano; Stan Webb: woodwinds; Maurice Brown: cello; Isidore Zir: viola; Mac Ceppos, Sylvan Shulman: violins

1. Oh Marietta (Merino).....2:06
2. Vision In Blue (Bradshaw - Dixon - Winikus).....2:59
3. Struttin' (Thomas - Scott) .....2:49
4. Blue Star (Agay) .....2:48
5. I Love You Dear (Mattson, Jr.).....2:30
6. Shadows On The Moon (Hund - Hoffmann - Mann).....2:28
7. Why Should I Care (Roberts) .....2:35
8. Please Let Me Know (Holmes) .....2:42
9. Sick And Tired Of Love (Courtney - Kanner).....2:59
10. That's My Girl (Razaf - Blacke - Clarkson) .....3:04
11. In Santa Margherita (Scher) .....2:27
12. Something Blue (Coleman) .....2:31
- Bonustracks:
13. Blue Guitar (Harry Volpe) .....2:42
14. Must You Go? (Mijares - Wesley).....2:36

Original: SESAC N 1501/1502 © 1953



No wonder Tony Mottola is called a guitarist's guitarist ...his massive instrumental mastery puts him constantly on call for recording dates and radio and TV stints. Here, he brings his extraordinary talents into play as leader of a refreshingly-new dance orchestra, a group that swings with a warm, uninhibited style. With Tony's guitar responding to the ever-changing moods and tempos, and with the orchestra following suit, you have a scintillating session of delightful and delectable music for your dancing pleasure.

For the fast-paced foot pounders, 'Dance Party,' offers a wide assortment of step-happy items. There's the bright orchestral fling that throws caution to the wind and replaces it with rhythm that's as bright as any in the business, as the orchestra presents the swinging entry, *Why Should I Care*. *Struttin'* brings a dance phase of the 1930s back into vogue with some shuffle rhythms that run wild in the hands of the Mottola men. Then, led by Tony's ever-active guitar, four new letters are added to the famous 'eight little letters' and it comes out as a breezy and bouncing fox





trot that says: *I Love You Dear*. An approach, quite the opposite, is taken by the bounce number that features a plaintive woodwind appeal in a bit of worldless poetry that's just right for a relaxed listening and dancing mood, even though the title reads, *Sick And Tired Of Love*. But guy and gal are soon re-united again in the 'love conquers all' jump jamboree that affirms, *That's My Girl*.

For the slow, steady and reminiscing mood, Tony and the boys contributed a nostalgic bit of balladry brushed with indigo in a haunting rendition of a used-to-be love song – *Please Let Me Know*. *Something Blue* picks up the pace in a surging, driving, creative blues rendition in which melody, rhythm and harmony hit a new high. Two other songs with

'blue' in their titles, are romantic ballads. *Vision In Blue* casts a melodic spell of moonlight, romance and all the things young lovers dream about, and *Blue Star* adds a little heavenly starlight to the picture. For the Latin-minded, Tony's flashing guitar leads the group in the spirited and fiery paso doble, *Oh Marietta*. *Shadows On The Moon* ripples and sparkles with an out-of-this-world sound and the primitive sensuousness of a fascinating rumba beat. And for a more sophisticated flavor in the 'Dance Party' scene, Tony and the Orchestra combine beguine and ballad for a versatile interpretation called *In Santa Margherita*.

#### ORIGINAL LINER NOTES

## ...and more bears RECORDINGS

“designed for repeated listening”



For the very first time you now can acquire – exclusively through ...AND MORE BEARS – the PT Master Recording catalog, formerly known as 'SESAC Transcribed Library'. Extensive parts of this catalog will be available worldwide for downloading through the regular channels and platforms, as well as CD-on-demand albums.

The most important point for music lovers and collectors is the material's exclusiveness: the music was unavailable elsewhere.

The musicians and band-leaders were given studio time to record exclusive sessions of extra songs. Successful artists liked SESAC because it meant some extra money. From the very beginning, the repertoire was only available on a loan basis for radio stations - every month the stations were given 40 cm transcription discs (later LP-sized discs) that were delivered with complete text information for the radio presenters. For DJs, SESAC transcriptions meant interesting and rare material for their audiences. And the sound quality is brilliant, as the recordings took place in some of America's best studios, and outstanding arrangers worked on these sessions.

These recordings were initially produced for SESAC, America's second-oldest copyright society. The library was active from the late 1940s until the early '80s. The rights to the recordings were owned exclusively by the heirs of the SESAC founder and, with a few exceptions, have never been used for vinyl recordings... much less CD.

Highlights of the catalogue include:

- A catalog of more than 7500 songs;
- Exclusive recordings from jazz giants such as Count Basie, Duke Ellington, Woody Herman and many others;
- Ace session musicians and supporting players who were stars in their own right like Alice Coltrane, Nat Adderly, Thad Jones, Kai Winding, Si Zentner, Gary Burton, Andy Williams, Eric Dolphy, Zoot Sims and many, many more;
- Rare and sought after session recordings with Chet Atkins, The Jordanaires, Anita Kerr, Richard Maltby, Tony Mottola, Nathaniel Shilkret, The Stamps Baxter Men, The Statesmen, Webb Pierce and Faron Young;
- Extensive classical repertoire with symphony orchestras.
- 1950s material in categories like Swing, Lounge, Country, Folk, Barbershop, Choir, Cowboy Music, Southern Gospel, Hawaiian, Latin, Marching Bands, Polkas among others.

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