



madigan sings
haskell swings

the dick jacobs
and eddie safranski
orchestras



...and more bears
RECORDINGS

"designed for repeated listening"



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Betty Madigan with the Dick Jacobs Orchestra

1. I'll Take It All Back (Easton - Ricca) 2:21
2. I've Got My Heart Set On You (Resnick - Taylor - Sterling) 3:09
3. Lullabye-Bye Blues (Kanner) 3:14
4. Save Me A Dream (Berle - Mitchell - Buck) 2:44
5. It All Reminds Me Of You (Thompson) 2:42
6. It's Too Late Now (Anson - Capano - Berk - Hays). 2:35

Jack Haskell with The Eddie Safranski Orchestra

7. This Time Tomorrow (Rose) 1:57
8. You Tell Me (Skotnicki - Rich) 2:31
9. I'm The Guy That Loves Ya (Bostic) 2:46
10. Walking Down The Aisle (Petersburski - Rich) 3:19
11. Black Cat Blues (Langworthy) 1:27
12. I'm A Stranger In Town (Marshall - Bagby - Turner) 2:08

Original SESAC N-1951/52 © 1957



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Betty Madigan possesses a rare combination of qualities – good looks, a controlled urgency that gives her singing its dramatic effect, and an uncanny ability to seek and find the basic emotional substance of a song. A Madigan rendition is crowded with wonderful surprises, for the young lady instinctively caresses every opportunity to interpret a lyric, or phrase a melody to produce a total impact that is uniquely a Madigan property and signature. Here, Betty is backed by Dick Jacobs, the top-flight arranger and conductor who has been responsible for many hits in the pop music field.

Usually, Betty Madigan means what she says, but when it comes to love she's willing to forgive and forget. That's the story behind *I'll Take It All Back*, a blissful blend of vocal and orchestration that leads off the side in a lively Madigan mode. Next, her sweet persuasive style reveals that all she needed was that first look and that smile – and it's love-at-first-sight in the melodic confession... *I've Got My Heart Set On You*. Then, backed by the Nick Travis trumpet, shimmering strings and a bevy of rock-a-bye rhythms, Betty becomes a blues-singing woman. The contrast of her vocal coloring instills emotion into each and every word of the entrancing *Lullabye-Bye Blues*. In *Save Me A Dream*, she wants to share her dreams with her sweetheart, but her high hopes are shattered in *It All Reminds Me Of You*, which follows. Here, Betty offers a torchy ballad in which her heart cries out to the loneliness that taunts her... the heartache of a lost love bringing back memories. The same "romance is gone" mood persists in *It's Too Late Now*, an unbeatable selection that explores the plight of a shattered heart in an inimitable Madigan-Jacobs performance to close the side.

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Jack Haskell's sustained success on recordings, radio and television stems from the fact that he doesn't use any extraneous gimmicks. He just stands up there and sings. His intonation is precise; his voice quality has distinctive body, virility and warmth. He isn't over-sentimental and doesn't collapse to convey intimacy, but lets the lyrics breathe in a free-swinging air. On this fast-moving side, Jack is surrounded by the well-organized and limber accompaniment of Eddie Safranski and His Orchestra.

Jack Haskell's penchant for the rocking beat comes through right from the start in the pace-stepping prediction... *This Time Tomorrow*. But he also proves he can swing a ballad with the best of them, in the winning selection, *You Tell Me*, which follows. Then, the good old roaring rhythm returns in the hand-clappin', feet-movin' tune, *I'm The Guy That Loves Ya*, written by renowned jazzman, Earl Bostic. The next jaunt, *Walking Down The Aisle*, has Jack telling how it feels to turn out as the best man for your best girl's wedding. Edie Safranski's brilliant bass leads the sentimental backing for this bit of balladry in blue. Another blues, somewhat more frantic and furious follows, with a vocal about a black cat called "carbon kitty" and appropriately named, *Black Cat Blues*. Jack closes with *I'm A Stranger In Town*, a wailer that shows he can hold his own with any city slicker.

Original Liner Notes

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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.

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- 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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