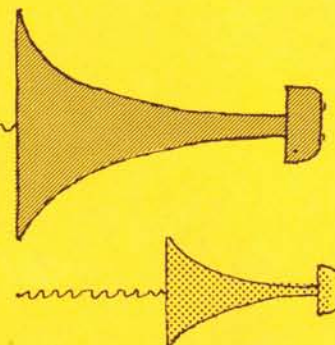


CONCERTS

INC. +

THE AUDIO COMPONENTS
REPRESENTATIVES ASSOCIATION

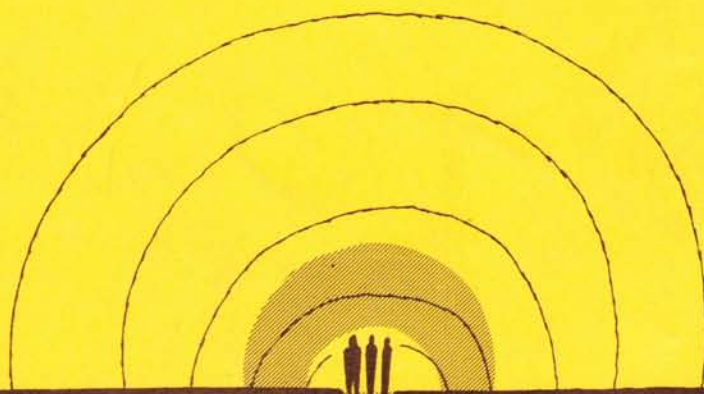
present
THE 1ST ANNUAL



STEREO at the BOWL

PROGRAM

50 ¢



HOLLYWOOD BOWL

FRIDAY 8:30 PM

SEPTEMBER 18, 1959

★ ABOUT THE PRODUCERS ★

CONCERTS, INCORPORATED

Concerts, Inc. was formed in early 1957, after it was concluded that the people of the Los Angeles area were entitled to see jazz concerts of the finest quality, at the most reasonable prices possible. We feel that our goal has been achieved in just 2½ short years, from the tremendous response to our monthly concerts at the new and beautiful Santa Monica Civic Auditorium, plus periodic shows at Pasadena Civic and the Shrine Auditoriums, as well as spectacular events like the one you are witnessing tonight. In addition, Concerts, Inc. constantly brings top musical attractions to nearly all the major colleges in California and Arizona, and offers production and consulting services to civic, charitable, and business organizations.

We wish to thank you for the fine support of our programs, and plan to keep bringing you the best in modern music, for many years to come. Information on all of our coming attractions can always be found on the theater page of the weekend editions of all the daily newspapers, as well as from your favorite disk jockeys on the good music radio stations.

It is our sincere hope that you will enjoy "Stereo At The Bowl," this evening.

265 S. Robertson Blvd.
Beverly Hills, California

Louis B. Robin
President

A C R A

Audio Components Representatives Association, Inc. is a California non-profit corporation founded in 1955 and incorporated in 1957.

The group is composed of independent manufacturer's agents who operate in the Southern California, Arizona and Southern Nevada territory. Each of the twenty member firms represent manufacturer's of sound equipment located in every part of the United States and handle all sales and business affairs of their principals in their given area.

Aims and objectives of the organization are to promote and publicize the Audio industry as a whole and more specifically relating to Stereophonic and Monophonic High Fidelity Components.

Officers of the organization are: R. Mark Markman—President, William E. Bassett—Vice-President, R. E. Osborne—Treasurer, Claude Erlanger—Secretary, Norman J. Marshank—Chairman of Intra-Industry Committee, Arnold Stone—Legal Counsel.

ACRA as the organization is more familiarly known, wishes each of you a pleasant, happy and thoroughly enjoyable evening.

1st Annual

"STEREO AT THE BOWL"

FRIDAY, SEPTEMBER 18, 1959

HOLLYWOOD BOWL

— PRODUCED BY —

CONCERTS, INC. and AUDIO COMPONENTS REPRESENTATIVES ASSOCIATION

EXECUTIVE PRODUCERS

R. MARK MARKMAN — NORMAN J. MARSHANK — LOUIS B. ROBIN

EXECUTIVE COORDINATOR

JERRY JOHNSON

PROGRAMMING COORDINATORS

WILLIAM H. STEWART — WILLIAM E. BASSETT — I. R. STERN

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★ ACKNOWLEDGEMENTS ★

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KINGSTON TRIO

Three young collegiate-looking guys—Dave Guard, Bob Shane and Nick Reynolds—have all but revolutionized the modern singing group picture in today's musical world.

For the three—otherwise known as the Kingston Trio—have been recently tagged as an oddity in the singing field for three unorthodox reasons: 1) they sing on key; 2) they omit bad taste; and 3) they appear to have a barrel of fun entertaining audiences.

The Trio, together now for its fifth year, has been on top of the musical ladder for almost two years—and from the way things look, they'll probably stay up there for quite a while.

The subject of a recent LIFE Magazine cover story, the success of the Kingston Trio during the group's appearance at the famed Newport Jazz Festival was phenomenal, considering their folksinging drew more applause than jazz artists appearing on the same program.

In analysis, it's a little bit of something here and a little bit there that makes the group the smash attraction it is. A touch of Calypso, a smattering of Ivy League, the American folk song quality (with a congo beat occasionally thrown in), and the unmistakable West Coast influence all combine to give the Trio the drive for which it has become noted.

It's been a long, long way from the beaches of Hawaii and the college campuses up north, to San Francisco's colorful Hungry i nightspot, to the Hollywood Bowl—but the Kingston Trio has made it a free-swinging trip all the way.



RAY CONNIFF

The colorful musical career of arranger Ray Conniff began quite inauspiciously enough on Nov. 6, 1916, in the town of Attleboro, Massachusetts.

Ray's father, who led the Jewelry City Band in Attleboro, doubling on trombone, and his mother, who played the piano, were cause enough to furnish their youngster with a thorough musical background.

Following the high school days, Ray ran into his first big job with Dan Murphy's "Musical Skippers" in Boston—but the really "big" move came two years later in New York when Ray was acquired by Bunny Berigan as a trombonist-arranger. For 15 experience-jammed months, Ray worked with the legendary trumpet star.

As a result of the work he was doing with Berigan, Bob Crosby hired Ray in 1939 for a stint as arranger and trombone soloist with the Crosby "Bobcats." A period with Artie Shaw around the early 1940's and a period with the Glen Gray band was all the work Ray could fit into the pre-World War II days.

During the War, Ray arranged for the Armed Forces Radio Service, and stayed until 1946. And then came work with another big name—Harry James.

In the early 1950's the break in Ray's career came when he met Mitch Miller of Columbia Records. The meeting led to Ray's arranging for Columbia, and in 1954 the young musician got his chance to try out his sure-fire theory of arranging—a theory he had worked on for three years—on a tune recorded by Don Cherry entitled "Band of Gold."

Ray's success arranging for other conductors prompted Columbia to give him the podium for an album all his own—and his "S' Wonderful" album became a leader in the top 20 albums for over nine months. CashBox voted Ray the "most promising up-and-coming bandleader for 1957."

The rest is musical history: the albums of "S' Marvelous," "S' Awful Nice," and "Concert in Rhythm" all roared into the best-selling charts.

The brilliant young leader concentrates on his own albums now, conducting sessions for which he has arranged. One of his latest albums is "Broadway in Rhythm," featuring Ray's unique arrangements of hit songs from the shows of "South Pacific," "Oklahoma," "My Fair Lady," and "The King and I."

Last June 12th, Concerts, Inc. presented Ray with his full orchestra and chorus in their first live concert, to a two-show sellout at the Santa Monica Civic Auditorium.



ANDRE PREVIN

Jazz pianist, classical artist, conductor, arranger, composer—these are only some of the musical titles that Andre Previn wears with equal grace.

Whether it's a serious selection by Copland or Barbour or a driving tribute to Fats Waller, one thing is certain—young Previn is definitely at home when playing the piano.

An artist who feels that the breach between jazz and classical music is not as wide as many believe, the German-born Previn studied at conservatories in both Berlin and Paris before he was 10. Under the musical aegis of his distinguished father—a teacher of music in his own right—Previn fled Hitler Germany in 1939, continuing his studies in the United States with his father and later with Joseph Achron and Mario Castelnuova-Tedesco. At the age of 14 he made his first recording, and upon completion of high school he was snapped up by M-G-M as a staff arranger and composer at the Culver City studio.

With a musical career as variegated as it was destined to be brilliant, Previn quickly became the center of jazz attraction in night-clubs throughout the country. Another local milestone was a jazz recital at Loyola University of Los Angeles four years ago, at which the versatile pianist divided a two-hour program between contemporary classical selections, then was joined on stage by musicians Shelly Manne, Joe Mondragon and Barney Kessell for a swinging hour of jazz.

At M-G-M, the career of Previn has been meteoric, what with over 30 motion picture musical scorings to his credit as well as a recent Academy Award for work on the motion picture, "Gigi."

The distinguished jazz critic and authority, Barry Ulanov, in his *Handbook of Jazz*, described Previn as "splendidly trained, and gifted classical musician who over the years (since 1944) has been trying his expressive hands at jazz, and has become more and more a swinging performer and writer of modern jazz."

A strong preference for small combo work—a medium demanding maximum talent and virtuosity—Previn has several best-selling L.P. albums to his credit, many of them with friends Manne, Mondragon, Red Mitchell, et al, joining him.

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Program

ANDRE PREVIN TRIO

ANDRE PREVIN — PIANO
RED MITCHELL — BASS
FRANK CAPP — DRUMS



THE KINGSTON TRIO

DAVE GUARD
NICK REYNOLDS
BOB SHANE
DAVE WHEAT — BASS



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