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Obituary: Mitch Miller

Johnnie Ray's highly emotional "Cry" (1952) caused a sensation. It was a huge influence on Elvis Presley and Ray's lack of inhibition paved the way for rock 'n' roll. However, Miller himself frowned upon rock 'n' roll and is now often cast as the villain of the story – the industry man who held out against it. He told Melody Maker in 1957, "Rock 'n' roll is the glorification of monotony. A certain element of juveniles accepts almost any form of it, even the lowest and the most distasteful, because everybody else in their group does." However, Miller's most bitter complaint about rock 'n' roll was over payola – that is, bribing disc-jockeys to play records.

In 1955, Miller had had his own million-selling record with "The Yellow Rose of Texas" (which was also used to good effect in the fight scene in the diner in Giant) and he started making sing-along albums by Mitch Miller and the Gang, at first a 20-voice male chorus.

Sing-Along with Mitch (1958), topped the US album charts for 8 weeks and was followed by Christmas Sing-Along with Mitch (1958) and 15 further albums. They had hits with "Colonel Bogey March" (1958) and "The Children's Marching Song (Nick Nack Paddy Wack)" (1959). The albums were not particularly successful in the UK, largely because The Black and White Minstrel Show mined the same market.

Miller's response to the advent of rock 'n' roll was to make an international star from a new ballad singer, Johnny Mathis, and he also encouraged an arranger, Ray Conniff, to make his own easy listening albums.

In later years, Miller worked less successfully on Broadway productions but he often appeared as a guest conductor ofsymphony orchestras, including the LSO and the Boston Pops. Although he is often seen as a right-wing figure, he stood alongside Pete Seeger and sang "Give Peace a Chance" at a peace rally.

He spent his later years in a nursing home, but he still had his faculties and he would organise sing-along afternoons for the residents.

Mitchell William Miller (Mitch Miller), record producer: born Rochester, New York 4 July 1911; married 1935 Frances Alexander (died 2000, one son, two daughters); died Manhattan 31 July 2010.

Edited report from The Independent by Spencer Leigh
Mitch Miller was born in Rochester, New York on 4 July 1911, one of five children to Abram Calmen Miller, a Russian immigrant and foundry worker, and his wife, Hinda Rosenblum, a dressmaker. As a child, Miller was recognized as a gifted pianist, but he switched to oboe and at 15 he was playing with the Syracuse Symphony Orchestra. He won a scholarship to the Eastman School of Music and graduated in 1932. Years later, when the school wished to create the Miller Atrium in his honour, he insisted it was named for his parents.

Moving to New York City, Miller was in the pit orchestra for the Broadway premiere of Porgy and Bess (1935), later touring with its composer, George Gershwin. He was with the CBS Symphony Orchestra when they performed the score for Orson Welles' controversial broadcast of The War of the Worlds (1938).

Miller became a record producer in the 1940s, first with Mercury Records and then, in 1950, with Columbia. He still played the oboe from time to time, notably on some of Charlie Parker's recordings for Mercury in 1949 including "April in Paris" and "Summertime". Although big-band singing was the order of the day, he wanted to make records with small groups of musicians if that suited the song. In 1949, he took "Mule Train" from a little-known Western, Singing Guns, and gave it to Frankie Laine. Laine's bellowing performance was accompanied by Miller himself adding the whip-cracks.

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Greetings from a springy Joburg!

As those in the North descend into cooler weather, we here in the Deep South herald the arrival of Spring. And it is so welcome. I reckon this last winter on the Highveld (we are a mile above sea level) has been the most taxing for many years. Our homes are not designed for freezing weather. We don’t have central heating, just the odd portable heater and in some homes there is under-floor heating, but with a dodgy electricity supplier, that is always a gamble.

Once again, that good man Bob Melvin has allowed me to plunder his treasure trove of articles on the jazz artists of yesteryear and so in this issue I feature Charlie Spivak. Lenore Raphael has three contributions and from the next issue Marcia Hillman will submit a CD review.

Congratulations to Lenore on her successful radio show and also to indie promoter Cheryl Hughey on an articulate radio interview with Judyth Piazza on SOP Radio.

Yep! That is me in the pic below. A friend invited me to refresh my licence but the flaps jammed so we had a beer instead.

Cheers, Brian.

Parnell was a Londoner, born in Paddington and raised in Wembley, the only son of vaudevillians and the grandson of a celebrated ventriloquist, Fred Russell. When the "beat groups" took over popular music, Parnell came off the road in 1956 to take on the role of musical director for Associated Television (ATV). Now needing to conduct, he studied with the brilliant harpsichordist and conductor George Malcolm, so that he was able to cope with every genre of music. His television job lasted for a quarter of a century and covered some 2,500 shows, ranging from Sunday Night at the London Palladium to specials with Sammy Davis Jr, Barbra Streisand and Horne. His crack studio orchestra – which from 1976 provided the "real" band for The Muppet Show – included many colleagues from the Heath band. In 1982, Central succeeded ATV, and Parnell returned to active jazz performance, fronting his own small groups and playing clubs with Braff and clarinettist Bob Wilber, touring with the Best of British Jazz alongside trumpeter Kenny Baker, his life-long friend and collaborator, and appearing with the Ted Heath Tribute big band. He continued to conduct when asked, notably with the Laurie Johnson Orchestra, and put together occasional all-star big bands for special concerts. Parnell relished the chance to play again, the dynamism of his drumming, influenced by modernists such as the US star Max Roach, still apparent in the many gigs he organised in the area near his new home in Southwold, Suffolk, where he divided his time happily between music and golfing with his third wife, Veronica. A generous and agreeable man, Parnell’s last years were marred by chronic emphysema brought on by heavy smoking. He is survived by Veronica, two daughters and three sons, two of whom are drummers.

Born August 6 1923; died August 8 2010
Joya Sherrill, who sang with Duke Ellington as a teenager, toured the
Soviet Union with Benny Goodman and was one of the first African-
American performers to host a children’s television show, died on June
28 at her home in Great Neck, N.Y. She was 85.

Her death was confirmed by her son, Richard Guilmenot III, who said
she had been suffering from leukemia.

Born in Bayonne, N.J., on Aug. 20, 1924, Joya Sherrill originally as-
pired to be a writer. While she was still in high school, her father ar-
ranged through a mutual friend for her to meet Duke Ellington so she
could sing him the lyrics she had written to his theme song, “Take the
‘A’ Train.” Impressed by her performance, he asked her to “keep in
touch” because he could “always use a good singer in the band,” she
that was just flattery,” she said, but six months later he offered to hire
her when she finished high school. She joined the band in July 1942.

Carlo Mombelli & The Prisoners of Strange - Theory

Carlo Mombelli and his band of strange prisoners are no strangers to
controversy. To some his compositions are weird, esoteric even and not
intended for old jazz ears. If you are a devotee of the likes of Gerry
Mulligan, Dizzy Gillespie Miles Davis or any of the musos from the
bebop era you may struggle to get your head around Mombelli’s music.
His musos use gutter downpipes, cowbells, tubing, cymbals, mixing
bowls and effected sounds that combine in a modern melodious fashion
and surface in a version of modern jazz. All the tracks on Theory will
challenge the listener as The Prisoners explore the thoughts and theories
of religion, elevated thought and the perpetual questions like Why Am I
Here? This is not background music and each track demands that the
listener pays attention and hopefully returns to listen anew. All 11
tracks are original Mombelli compositions and he did all of the
arrangements. If you are in touch with your chakras, have an interest in
eastern philosophy and like your ‘jazz’ far away from the old standards,
you will enjoy and applaud Mombelli’s efforts. To give you an insight
into the gist of this album I offer these words from the liner: Religion–
To my mother, to my father I am called daughter, I am son. To my
brother, to my sister, I am a sibling, I am a friend. So many names, but
still the same, so many names but I am still the same person. I am a
mother; I am a father to my children, daughters & sons. I am a friend
and I’m your lover. I am a husband, I am a wife. So many names, but
still the same, so many names but I am still the same person. Krishna,
Muhammad, Jesus, Buddha, Allah, Jehovah, Creator, God. So many
names! Get the CD for R140 at Plum Records or from
cmombelli@mweb.co.za
John Fedchock – Live at the Red Sea Jazz Festival

The nearest thing to being in a genuine NYC jazz club is to listen to the John Fedchock NY Sextet. Except that this album, Live at the Red Sea Jazz Festival, was not recorded in NYC. Although John Fedchock has had much success with his big band since 1992, this is his sextet’s debut recording and the high-energy unit will make you a believer. He is a trombonist par excellence. I played (I use the term in its loosest translation) the ‘bone for many years and I know how difficult it is to master that sliding column of air.

Even the almost august International Trombone Journal gushes with words like ‘flawless technique, melodic approach, and warm lush tones’. In Seffrican parlance this band skriks vir niks*! Fedchock has surrounded himself with very competent musos who relish their solos whether in a Latin style or straight-ahead bebop. You may even recognise some of the names: Scott Wendholt (trumpet), Walt Weiskopf (tenor sax), Allen Farnham (piano), David Finck (bass) and Dave Ratajczak (drums). The album will appeal to lovers of the traditional post-bop era. The CD is not easily available from local dealers but is easily obtained by visiting www.caprirecords.com.

*Nothing scares it!

Obituary: Martin Drew by Lenore Raphael

I will miss Martin Drew terribly.

Martin Drew was one of the most swinging drummers I ever played with. When I performed with him for the first time in London at The Bull's Head, Octave and Ronnie Scott's, I thought that this is the drummer I want to work with whenever I am here.

What I will miss in addition to his wonderful playing, is his keen sense of humor, kindness and warmth. He would regale me with wonderful stories about his days as the house drummer at Ronnie Scott's and keep me laughing with Ronnie's "one-liners".

He would also clue me in as to where the best restaurants were in London. We were supposed to perform together this November 2010 again at The Bull's Head, The Concorde Club and more, with Paul Morgan on bass, He will be sorely missed!!!

Lenore Raphael

The British jazz drummer who was a member of the pianist Oscar Peterson’s internationally popular group for three decades, died on July 29 in London. He was 66. Ed.
No Comment II!

L to R, Top to Bottom:
Jimmy Dludlu and Jonas Gwangwa, South Africa
Karen Briggs and Marion Meadows USA
Lao Tizer, USA and Andreas Vollenweider, Switzerland

Joy of Jazz Johannesburg 2010
“I would rather play Chiquita Banana and have my swimming pool than play Bach and starve.”  — Xavier Cugat

“[Musicians] talk of nothing but money and jobs. Give me businessmen every time. They really are interested in music and art.”  — Jean Sibelius, explaining why he rarely invited musicians to his home.

“What is the voice of song, when the world lacks the ear of taste?”  — Nathaniel Hawthorne.

“If one hears bad music it is one's duty to drown it by one's conversation.”  — Oscar Wilde

"Only become a musician if there is absolutely no other way you can make a living."  — Kirke Mecham, on his life as a composer

"I am not handsome, but when women hear me play, they come crawling to my feet."  — Niccolò Paganini

"Flint must be an extremely wealthy town: I see that each of you bought two or three seats."  — Victor Borge, playing to a half-filled house in Flint, Michigan.

"Critics can't even make music by rubbing their back legs together."  — Mel Brooks

"Life can't be all bad when for ten dollars you can buy all the Beethoven sonatas and listen to them for ten years."  — William F. Buckley, Jr.

"You can't possibly hear the last movement of Beethoven's Seventh and go slow."  — Oscar Levant, explaining his way out of a speeding ticket.

"Wagner's music is better than it sounds."  — Mark Twain

"Berlioz says nothing in his music, but he says it magnificently."  — James Gibbons Hunekar

"If a young man at the age of twenty-three can write a symphony like that, in five years he will be ready to commit murder."

— Walter Damrosch on Aaron Copland.

"There are still so many beautiful things to be said in C major."

— Sergei Prokofiev.

"I never use a score when conducting my orchestra. Does a lion tamer enter a cage with a book on how to tame a lion?"  — Dimitri Mitropoulos

"God tells me how the music should sound, but you stand in the way."  — Arturo Toscanini to a trumpet player.

"Already too loud!"  — Bruno Walter at his first rehearsal with an American orchestra, on seeing the players reaching for their instruments.

"Never look at the trombones, it only encourages them."  — Richard Strauss.
We learned of the following deaths in June 2010: pianist Johnny Parker; radio DJ Tony Cennamo; composer and educator Wendell Logan; trumpeter Bill Dixon; alto saxophonist Freddie Syer; guitarist and vocalist Tam White; pianist and composer Allyn Ferguson; clarinetist Chuck Hedges; producer Francis Dreyfus; trombonist Benny Powell; alto saxophonist Earl Clark; singer Joya Sherrill.

Fred Anderson (tenor saxophone)
Fred Anderson, probably the most universally respected figure on the Chicago jazz scene, died yesterday. He had been hospitalized after a heart attack. Born: 22 Mar 1929, Monroe/LA; died: 24 Jun 2010, Chicago/IL.

Willem Breuker (saxophone)
The saxophonist Willem Breuker who died last Friday at the age of 65 belonged to the European free jazz avant-garde of the 1960s and from the early 1970s together with his "Kollektief" developed his own musical concepts that humorously combined traditions from jazz, classical music, folklore and many other sources. Born: 4 Nov 1944, Amsterdam/Netherlands; died: 23 Jul 2010, Amsterdam/Netherlands.

Harry Beckett (trumpet)
The trumpeter Harry Beckett died last Tuesday at the age of 75. Beckett was born in Barbados and had originally planned to go to America but as it was easier to get a visa for England he moved there in 1954. Born: 30 May 1935, St.Michael Parish, Barbados/West Indies; died: 20 Jul 2010, London/England.

Abbey Lincoln (Anna Marie Wooldridge), singer, born August 6 1930, died August 14 2010. Jazz singer, actor and civil rights activist strongly influenced by Billie Holiday.

Benjamin "Benny" Gordon Powell Jr, jazz trombonist and teacher, born March 1 1930; died June 26 2010. Best known for his lengthy engagement with the prestigious Count Basie orchestra.
Many of the musicians seated in the Big Bands flirted with the idea of leading a Big Band. They were the talented, superior musicians who held down the first seat in the band. They did most of the solo work and usually were recognized by the dancing public. After a few years of hit records featuring their solos, they left the band to wave a baton. Although they were brilliant soloists on their instruments most of them failed to lead a successful band. Their names could go on and on and would include Jack Jenney, Jack Teagarden, Joe Venuti, Neal Hefti and Coleman Hawkins. These bands usually failed due to poor management or financial problems. They were forced to give up their band and again take a seat on another bandstand. There is a much smaller list of those who made it to front of a successful band, these would include the Dorseys, Harry James, Benny Goodman, Artie Shaw, Glenn Miller and of course Charlie Spivak. Spivak fronted a band that was admired by many. He played a brilliant horn with a mellow tone. When dancers saw Spivak raise his horn and give out with his theme song “Star Dream”, they knew they were in for a pleasant evening of music and dancing.

Charlie (Charles) Spivak was born in Kiev, Russia on February 17, 1907. His parents immigrated to the United States in 1910 when Charlie was three years old. The family settled in New Haven, Connecticut. He started on trumpet at age ten and played in the Hill House High School Band. He then played in the local Paragon Band and at age 15 joined the Don Cavallaro Band. In 1924 he took a seat in Paul Specht’s Band. He was with Specht until 1930 when he moved to a chair in Ben Pollack’s group. He was with Pollack until 1934 when he joined the Dorsey’s band. He was there for one year and then joined Ray Noble for a short period. Spivak then settled in to do studio work. Here he sat in with the bands of Goodman, Miller and Raymond Scott. The Bob Crosby Band was his next stop from late 1937 until August 1938 when he left to spend a year and one half with Tommy Dorsey. After Dorsey, he became a business partner and assistant leader with Jack Teagarden. Spivak played lead trumpet and was a partner in the venture. Spivak’s pay was almost equal to the leaders because Teagarden said “You have to pay good men”. Teagarden’s Band, deeply in debt, failed after a few months.

In November of 1939, Spivak put together his own band and debuted in St. Paul. This band only lasted a half a year before it was disbanded. However Spivak soon took over Bill Downer’s Band in Washington,
21. "Wooly_______"
(a) Mammoth
(b) Bully
(c) Pully

22. "I'm like a one-eyed cat . . . ."
(a) can't go into town no more
(b) sleepin' on a cold hard floor
(c) peepin' in a seafood store

23. "Sometimes I wonder what I'm gonna do . . . ."
(a) cause there ain't no answer for a life without booze
(b) cause there ain't no cure for the summertime blues
(c) cause my car's gassed up and I'm ready to cruise

24. "They often call me Speedo, but my real name is . . . . . ."
(a) Mr. Earl
(b) Jackie Pearl
(c) Milton Berle

25. "You're my Fanny and nobody else's ...."
(a) girl
(b) butt
(c) love

26. "I want you to play with my . . . ."
(a) heart
(b) dreams
(c) ding a ling

27. "Be Bop A Lula ...."
(a) she's got the rabies
(b) she's my baby.
(c) she loves me, maybe

28. "Fine Love, Fine Kissing ...
(a) right here
(b) fifty cents
(c) just for you

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D.C. in June of 1940. This band also folded but with the financial help of Glenn Miller he tried again in November of 1940. The band opened at the Glen Island Casino. This time the band received radio time and the public approved. This band included many familiar names such as Buddy Yeager, Les Elgart on trumpet, Nelson Riddle (tb & arranger) Buddy Weed (P) Johnny Midleton (bass) and Sonny Burke as arranger. Sid Caesar played saxophone in this band. The band finished off the year at Glen Island Casino and moved over to New York in the first few months of 1941 for numerous recording sessions for Okeh and Associated Transcriptions. Spivak seemed to be a likeable band leader as he usually sported a wide smile. He was of average height with a middle aged spread he acquired at an early age. He guided his musicians rather than bullying them

Spivak now added vocalists Garey (he later changed this to Garry) Stevens and Kitty MacLane. MacLane was soon displaced by Ginger Maylen and a vocal trio, The Debs, also came on board. Spivak and the Orchestra hit pay dirt in June of 1941 their “Intermezzo” (Okeh) made it to the Hit Record charts where it remained for six weeks. The year 1941 was a year of many changes in the Spivak Band. Larry and Les Elgart and Buddy Weed left. The Debs were replaced by the Stardusters. This vocal quartet featured June Hutton and three male singers. Hutton was one of the better female singers to appear on a bandstand. She later led the Pied Pipers on T.D.'s Band. Spivak also improved his rhythm section with the addition of that superb drummer, Dave Tough.

In January of 1942 Spivak and the Band made a ‘Soundie’ playing “Comin” Thro the Rye”. They then appeared in the Hotel Pennsylvania in New York and made frequent appearances on the Spotlight Bands radio programs. Willie Smith was now on alto sax and proved to be a stellar addition for the reed section. As the year progressed the Spivak Band made frequent hits for the charts. The band and the Stardusters charted “Brother Bill” (Col 36596) and Garry Stevens scored with “I Left My Heart at The Stage Door Canteen” and “My Devotion” on the other side of Columbia (36620). The Petrillo Record Ban now shut down record recording for the bands and it wasn’t until 1945 that Spivak was able to put another hit on the charts.

The band now went on tour which included many stops at U.S. Military bases playing for the servicemen. In early 1943 Spivak lost Dave Tough when Dave joined the U.S. Navy. Willie Smith also entered the Navy in April of 1943.
The band left for Hollywood in July to appear in the 20th Century Fox film “Pinup Girl” starring Betty Grable and Martha Raye. They played eight easily forgotten songs but received wide exposure before the public with the release of this film. While at 20th Century Fox, they also appeared in “Follow the Boys” featuring Donald O’Connor and Peggy Ryan. The band had three songs in the film.

For the remainder of 1943, the band played at the Hollywood Palladium in July, September and October. Many band changes occurred during this period as the WWII drafts and enlistments were draining the bands and Spivak’s was no exception. An important change occurred in the vocal department with the addition of Irene Daye as the girl singer. Irene had sung for Gene Krupa, while there she married a fellow band member, trumpeter Corky Cornelious. Irene then left the band scene for a family life. Corky developed kidney disease and died. Irene was now available and Spivak hired her. She proved to be valued member of the band.

In 1944 the band was back in New York City for Spotlight Bands and V Disc recordings. Petrillo’s Record Ban prevented records being recorded during these years and was a major blow suffered by the Big Bands. There were now an entirely different crop of musicians in the Spivak Band. Charlie and Irene were the only familiar names on board.

The band went on tour during 1944, the Hotel Sherman in Chicago and the Aragon Ballroom were one of their many stops. They returned to New York in May.

The Record Ban was relaxed in late 1944 and Spivak was now recording for Victor Records. It wasn’t until April of 1945 that the band made an appearance on the Record charts with “Sweetheart of All My Dreams” (Victor 36649) and “It’s Been A Long, Long Time” (Victor 1721) both were sung by Irene Daye. During this year Daye became Mrs. Charles Spivak.

1946 was a year of touring for the band, including recording at World Transcriptions and stops at Eastwood Gardens in Detroit, The Hotel Sherman in Chicago then back to New York to the stage of the Paramount Theatre and then the Hotel Pennsylvania. Garry Stevens had now left and Tommy Mercer replaced him. There were a fresh group of musicians now holding down the chairs in the band.

Spivak took the band to Hollywood in January of 1947 where they appeared at the Hollywood Palladian for most of January and February. In April they returned to New York Irene Daye had been away from the

Doo Wop Oldies Quiz

8. In Bobby Darin’s "Mack The Knife," the one with the knife, was named:
(a) MacHeath
(b) MacCloud
(c) MacNamara

9. Name the song with "A-wop bop a-loo bop a-lop bam boom."
(a) Good Golly, Miss Molly
(b) Be-Bop-A-Lula
(c) Tutti Frutti

10. Who is generally given credit for originating the term "Rock And Roll"?
(a) Dick Clark
(b) Wolfman Jack
(c) Alan Freed

11. In 1957, he left the music business to become a preacher:
(a) Little Richard
(b) Frankie Lymon
(c) Tony Orlando

12. Paul Anka’s "Puppy Love" is written to what star?
(a) Brenda Lee
(b) Connie Francis
(c) Annette Funicello

13. The Everly Brothers are . . . .
(a) Pete and Dick
(b) Don and Phil
(c) Bob and Bill

14. The Big Bopper’s real name was:
(a) Jiles P. Richardson
(b) Roy Harold Scherer Jr.
(c) Marion Michael Morrison
Thirty great memories about music that caused our parents and teachers grief!

1. When did "Little Suzie" finally wake up?
(a) The movie's over, it's 2 o'clock
(b) The movie's over, it's 3 o'clock
(c) The movie's over, it's 4 o'clock

2. "Rock Around The Clock" was used in what movie?
(a) Rebel Without A Cause
(b) Blackboard Jungle
(c) The Wild Ones

3. What's missing from a Rock & Roll standpoint? Earth ______
(a) Angel
(b) Mother
(c) Worm

4. "I found my thrill . . ." where?
(a) Kansas City
(b) Heartbreak Hotel
(c) Blueberry Hill

5. "Please turn on your magic beam,_________ bring me a dream,":
(a) Mr. Sandman
(b) Earth Angel
(c) Dream Lover

6. For which label did Elvis Presley first record?
(a) Atlantic
(b) RCA
(c) Sun

7. He asked, "Why's everybody always pickin' on me?" Who was he?
(a) Bad, Bad Leroy Brown
(b) Charlie Brown
(c) Buster Brown

In December of 1946 and January of 1947 the Big Bands of Harry James, Benny Carter, Ina Ray Hutton, Les Brown, Tommy Dorsey Benny Goodman and Jack Teagarden folded. The combination of Petrillo’s Record ban, the rise of the singers and the high cost of transportation done them in. Many of these leaders reformed again for brief periods or special appearance but from all appearances it seemed that the Big Bands days of glory were over.

Charlie Spivak dismissed the idea of the death of the Big Bands and carried on. He was able to pick up many of the hotel and ballroom dates left vacant by the fallen few.

The Spivak Hit Records for 1946, 47 and 48 were scarce. There were only two for each of these years.

The Spivak band spent January of 1947 in Hollywood at the Palladium, then back to New York recording for World Transcriptions and Victor Records. They spent the month of December on the band stand of the Hotel Pennsylvania in New York City. Tommy Mercer was still the male vocalist and Margaret Manning spent a few months as the girl singer. Irene Daye had been off the bandstand for most of 1946 but returned in May of 1947. The band returned to the Hotel Pennsylvania for the entire month of December.

In 1948, Tommy Mercer and the orchestra put “Now is the Hour” (RCA Victor 2704) on the Hit Record Charts. The band was appearing at the Hollywood Palladium for most of March and April of 1948 then returned to New York. Spivak and the band’s “Inner Sanctum” (RCA Victor 2864) just barely made the bottom rungs of the Hit Charts in June.

The 1950’s were not good for Spivak or his band. The one bright spot in this period was the Spivak Hit Record of “Mona Lisa” (London 619). This was the last tune that the Spivak Orchestra put on the Hit Record charts. The band made scattered appearances on radio and hotel ballrooms during this period. Charlie now picked up his family, moved to Florida, Irene Daye left the bandstand and now the female singer spot was filled by a parade of girl singers. June Ward, Donna Dale, Eileen Rogers, Audrey Morris, Anne Lorraine, Bobbie Bowman and Peggy King took up the vocal duties during this period.

The 1960’s saw a revival of the Big Band image. Band tours were sent out and crossed the country. The mid-west was again a hot spot for the
bands. Spivak was able to cash in on this music upswing and 1961 and 1962 were good years for him and the band. His band was now staffed by the names of Peanuts Hucko (cl), Harry Terrell, Stan Webb (ts), Buddy Weed (p) and Bob Rosengard(b). These were all seasoned veterans of the Big Bands.

With the 1962 tour ended, Charlie scaled back to a Quintet and appeared at the Candlelight Inn in Clearwater, Florida.

In 1963, Charlie suffered a serious illness which required a long but successful recovery. Back on his feet he set about returning to the band stand. He formed a Quintet, journeyed to Las Vegas and performed at the Vegas Hotels until tiring of the Las Vegas grind, Charlie opened at Ye Olde Fireplace at Greenville, South Carolina in May of 1967. He was to remain here as the major attraction until February of 1981. During these thirteen years he fielded anywhere from a five piece to a 15-piece band to perform for the patrons and dancers.

Mrs. Irene (Daye) Spivak died on November 1, 1971. In the summer of 1973, Charlie hired Dubby Lambert as the girl singer for the band. She and Spivak were married soon after and she was billed as Dubby Spivak. The band continued recording with such small record labels as Audiophile, C&C and Circle 17. He recorded for Okeh, Columbia, Victor, RCA Victor, London and many small record companies.

The Spivak Band never attained the prominence of the bands of Goodman, Miller, Shaw or James yet he fronted a quality band that played sweet but could swing with the best of them. He continued leading a band right up till a year before his death due to cancer on March 1, 1982.

Ahmad Jamal turned 80 on July 2 and Wolfgang Sandner sent his best wishes in an article celebrating the art of a pianist. Sandner asks why Jamal who was so influential and obviously a genuine inventor of his own style to this day is not more widely known outside of jazz circles. He finds one answer to this in the fact that Jamal is hard to interview, doesn't like to talk about his music. A more important reason for the discrepancy between Jamal's reputation among musicians and the lack of name recognition with a broader audience, though, may be the fact that Jamal always was one of the musically most economical artists, not just in his music but also in his forms of expression and his band's instrumentation. His most consistent band concept was that of a trio, whether it was with guitar and bass (Sandner calls those a "string trio with three equivalent voices") or with bass and drums. Miles Davis was fascinated by Jamal's classical attack, his lyrical approach to improvisation and the balance between sound and silence. Ahmad Jamal, writes Sandner, was originally influenced by Erroll Garner. "Later it was the other way around. Garner learned from Jamal to hide highly complex rhythms and harmonic experiments under the surface of catchy songs."

89-year-old Dave Brubeck will only turn 90 in December, but during a recent concert at the Newport Jazz Festival Wynton Marsalis' quintet played an early "Happy Birthday" for him when Brubeck sat in with Marsalis' band, as Charles Gans reports (Washington Post). They played Brubeck's "Blues for Newport", "These Foolish Things", a piano solo inspired by Frédéric Chopin and "Take the 'A' Train". Festival organizer George Wein explained that Brubeck had been afraid to play with Marsalis, asking, "He's a genius, can I play with him?"
Herbie Hancock released his newest album "The Imagine Project" and Stefan Hentz talked to him about benefit concerts he has done over the years for social and civil rights groups or other reasons. Hancock is satisfied with the first year of Barack Obama's presidency and sees more change than people usually notice. The health reform might not be the ultimate solution, he says, but at least a first step was taken. In his "Imagine Project" he wants to show that globalization also means the exchange of equal positions. Music, he says, is pretty powerful; what he and the musicians on the album can do is open up possibilities, but everybody has to decide for himself how and what the music can change in his or her life. For the album he collaborates with musicians such as Tina Turner and Seal, Anoushka Shankar and Pink, Jeff Beck, Los Lobos, The Chieftains, Oumou Sangare, but he's not afraid to alienate the jazz audience: "I've played jazz for so long that I don't think about that anymore." In recent years he moved away from the idea of a jazz musician who has to show off his virtuosity and expressiveness and tries to be more inclusive in his approach towards music, seeing himself as one part of a global community. The 1960s may have been a wonderful time in jazz, but the reality is different from the romanticized history, he explains. The air in the clubs was bad, the pianos badly tuned, the drums too loud, although -- he changes positions in mid-sentence -- the strong company among musicians was closer than it is today; one listened to one's colleagues concerts and joined them constant jam sessions. Hancock is optimistic for the future of jazz: Young people just have to find their own way, whether the older masters like that way or not. That's how he found his style -- and he gives credit to Miles Davis for that wisdom.

The National Endowment for the Arts has announced its 2011 Jazz Masters, "the highest honors that our government bestows upon jazz musicians". The 2011 recipients of the fellowship which comes with a 25,000$ award will be the flutist Hubert Laws, the saxophonist David Liebman, the composer Johnny Mandel, the producer Orrin Keepnews, as well as the complete instrument-playing Marsalis family:

Well, Dear Reader, I think we, who love jazz, have a bit of a mission and that mission, I believe is to do what we can to assure that future generations enjoy and know about jazz.

It has always been a passion of mine to teach students about the history, evolution and development of jazz, and even more, to have them play it as best they can. We learn by doing.

Thanks to Miss Jerilyn Paolini at East Tennessee State University, in Johnson City, TN, this July, I had the wonderful opportunity to be the directing artist for the Jazz Piano Camp there. Jerilyn puts the piano camp together every summer and does a wonderful job.

There were 14 students, ages about 12 to 16, who signed up and most were classical piano students who had no real experience playing jazz. I worked with them on their chosen pieces which included anything from Duke Ellington's standard, Satin Doll to Brubeck's Take 5. The change in their performance in just five days was remarkable. I could see a little bit of fear and frustration turn into a polished performance.

Some of the most memorable things that happened were that I was able to get the students to feel a bit of the swing of jazz in their playing. The most important thing for me was to let them realize that with jazz they would feel a certain amount of freedom which allows for self-expression.

They could also play music that was not written on the page.

A good teacher learns from her students and I must say I learned a lot about dealing with fragile egos and fear.

Some of the joy for me came from two students, especially. One student was so intimidated that he wanted to drop out of the camp after the first day. However, I encouraged him and praised him as he was more talented than he realized. By the third day, he had memorized the chord inversions for his left hand and was even coming up with an interesting arrangement for his tune. WOW!

Another student ran a giant glissando up and down the piano keyboard on the 4th day of her practice session and I asked her where on earth that came from. She said she saw me do it at the Faculty recital. WOW!

So dear reader, for me this was one of the most satisfying and again, educational experiences I have had in my journey on the road doing concerts and Master Classes.
We never do know who or why we are influencing with the things we say or do which should make us all think about that.

I definitely learned a lot!

Yours until the next master class or piano camp.

Your Road Warrior,
Lenore.

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There were rumours and hints humming around in the city of Hamburg for a while now that big things might be planned for the city's jazz scene (Jazz Darmstadt reported). Now the German weekly newspaper Die ZEIT runs an official ad by the city government's office for culture and sciences which calls for an advisory report on the projected implementation of a jazz and pop music centre in Hamburg. The city is looking for musicologists, sociologists or other experts in related fields to render a feasibility study about the establishment of a centre for jazz, pop and contemporary (popular) music in Germany's second largest city. One of the main aims of this future centre would be to bring together academic music education, music research and musical events. The contractor expects a market analysis, a calculation of the emerging costs as well as a study of economic and social issues relevant to the city. The report has to be finished by the end of this year.

**Oscar Peterson**

Queen Elizabeth II has unveiled a life-size bronze statue of Canadian jazz pianist Oscar Peterson during her latest visit to Canada. Peterson had played for the Queen a few years before his death in 2007. Peterson's widow was present for the unveiling and said that her husband would have been very humbled by the statue, and that he had a special fondness for Her Majesty and Prince Philip. The sculpture shows Peterson sitting at a piano with space on the seat beside him for passers-by to sit down.

**Dmitry Medvedev**

The Russians may have had some spies in the US, but the Washington Post is not bad in finding out some Russian secrets as well. Russia's president Dmitry Medvedev, we read, is a big jazz and rock fan, and recently sent two women into a Moscow record shop to buy CDs by Duke Ellington, B.B. King and Jimi Hendrix. When the shop owner told them he was out of any Ellington, the women made a call (to ... Medvedev???) and then settled for three albums by Hendrix, two by King, as well as music by Gil Evans, Blossom Dearie and Mark Murphy.
**Louis Armstrong**

The Louis Armstrong sculpture in Armstrong Park, New Orleans, has been damaged by a careless contractor. The sculptor, Elizabeth Catlett, now 95 and living in Mexico, had talked with former damages and art restoration specialists about how the sculpture can be repaired. The construction crew had cracked part of the Armstrong statue, "stretching the bronze and separating Armstrong's left shoe from the statue's base".

**Lionel Ferbos**

New Orleans trumpeter Lionel Ferbos celebrated his 99th birthday on July 17. Asked about the secret of his long career, Ferbos said, "I practice hard, and I still got my teeth". He also talked about the early days of his career when he played with the New Orleans WPA (Works Progress Administration) jazz band and working as a tinsmith besides being a musician to get his kids through college.

**Jazzmobile**

founded in 1964 by the pianist Dr. Billy Taylor and the arts patron Daphne Arnstein, is an organization dedicated to jazz education and to keep jazz alive all over New York, but especially in Harlem. Jazz musicians like Dizzy Gillespie, Lionel Hampton and many others have supported the organization over the years, and Jazzmobile will again organize its annual Summerfest with 47 events at 30 locations, most of them free of charge. Jazzmobile still is an important part of jazz education in the city, and it still is community-based, thus connecting music students with "professionals, older folks, former musicians or retirees or just people who want to share in this".

After 45 years saxophonist and composer **Frank Foster** finally can collect 'all' song writing royalties for "Shiny Stockings" which he had written for the Count Basie Orchestra in 1955. He had basically sold the royalties to a company collecting publishing rights because he "didn't know any better", and now won a legal fight in which he was helped by a Rutgers-Newark legal team made up mostly of law students. Contreras' report is a follow-up of a four-part series on "Jazz Musicians, After the Spotlight Fades" which he put together in 2005 for NPR radio and which still can he heard on the station's website.

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**Dear Reader,**

It was quite a road in July with a lot of stops and new experiences. The road started with a trip to North Carolina that included a connection with the Halle Cultural Arts Center in Apex, North Carolina. The Halle is a new venue with a wonderful theater, excellent acoustics and an intimate feeling in the concert hall. I will be doing a concert there on Saturday, October 30th with two of the areas busiest musicians. Bassist Rick Eckberg returned to his home base in North Carolina and drummer Peter Ingram who has been a long time resident in Raleigh. Peter owned the famed "Frog and Nightgown" jazz club in Raleigh in the 60's and '70s and hosted the top names in jazz.

Now, turning to his passion for playing drums, he is a busy musician in addition to being an incredible scientist.

From North Carolina, I headed west and south down to the town of Johnson City, Tennessee to be the guest artist and director of the jazz piano camp at East Tennessee State University. It was one of the most rewarding weeks I have ever spent with fourteen classical piano students who wanted to learn about jazz performance. More details on the camp can be found in another part of this month's Jassman.

During this week I performed in concert to benefit the jazz camp at the wonderful Carnegie Hotel in Johnson City. With Dr. David Champouillon, head of the jazz department and his group The Jazz Doctors, we played some wonderful tunes and had a great time. We were also able to record my radio show, "Lenore Raphael's JazzSpot" there with the help of Martin Walters, a GRAMMY award winning sound engineer who has relocated his studios to Johnson City. Following the jazz camp, I got on the road again and drove to Knoxville, Tennessee. The ride is through some of the loveliest countryside and mountains in the area. I have done many performances and Master Classes at Steinway venues around the world and performing in Knoxville at the American Piano Gallery there was another wonderful experience. Starting with an afternoon Master Class that was attended by piano students whose ages ranged from ten to mid life, I was pleasantly surprised at the questions and knowledge of these students.

In these classes, one never knows what to expect and often I am astounded at the sophistication of the students. Knoxville, or more specifically, Farragut, Tennessee where the venue is was no exception.

The evening concert was standing room only, with people who REALLY know their jazz.
Thanks to Brandon Herrenbruck, manager for his wonderful dedication to getting music out to the community there.

With a little time for rest and relaxation I was able to drive to Asheville, North Carolina to catch the famed Motown group THE TEMPTATIONS in concert at the Biltmore mansion. The next night I took a little jazz time off to catch the wonderful FREDDY COLE in concert for the Western North Carolina Jazz Society. Bo Farson, director and founder of the society has done a wonderful job in creating a real jazz venue there with world-class music,

And so, winding up this road trip, I headed back to North Carolina, closed up the condo there and drove back to New York City, glad to be heading back to home.

So, dear reader, we leave with some sadness at the passing of my good friend and the wonderful drummer Martin Drew, who will be greatly missed. The road is often bumpy but we keep going and the music keeps us young in heart.

Until the next road and where it takes me

Your Road Warrior
Lenore Raphael

Columbia University's Center for Jazz Studies organized its first Jazz Composers Orchestra Institute, a five day workshop / crash course in writing for classical performers, as Steve Smith reports (New York Times). The idea is to make composers of different worlds deal more comfortably with contemporary topics such as "instrumental techniques; modern repertory; practical concerns, like publishers and copyists; and, yes, improvisation". The trombonist, composer and researcher George Lewis who also serves as the Center for Jazz Studies' director, explained that one of the ideas behind the Institute was to get "people up to speed on what's been happening since, let's say, 1970", and Steve Smith adds a quote from Saturday's panel discussion in which Lewis makes clear that the word jazz should not limit musicians' creative ideas: "A stupid word like 'jazz' is not going to hold me back from doing what I want to do with a set of instruments, or with a set of people, or with an environment, or with discourse."

The works played on Friday and Saturday came from Leroy Jenkins, Katharina Rosenberger, Richard Barrett, Bernhard Lang, Eric Wubbel, John Zorn, Anthony Davis, Earle Brown, Roscoe Mitchell and Errollyn Wallen. Among the teaching staff at this year's Jazz Composers Orchestra Institute were Alvin Singleton, Derek Bermel, Tania Léon, Jane Ira Bloom, Anthony Davis, Fabien Lévy and George Lewis.

Pia Catton reports on the Coca-Cola Generations in Jazz Festival scheduled for five weeks in September and October at Dizzy's Club Coca-Cola and planning to bridge generations in its program (Wall Street Journal). Catton also reminds her readers of Dizzy's programming director Todd Barkan's jazz experience running the Keystone Korner in San Francisco from 1972 to 1983, producing more than 800 recordings, and his friendship with musicians such as Grover Washington Jr. or Rahsaan Roland Kirk. Barkan is especially proud of his "After Hours" programming which features the up-and-comers and for which he can hire a lot of younger artists. Age he adds, though, has to be paired with talent: "The only thing that is going to keep people interested in the music is consistent quality."
The Library of Congress announced its 25 selections for the 2009 National Recording Registry, recordings it deems worth preserving for their cultural significance, as Brett Zongker reports (The Washington Post). If the worst happened, then, the afterworld might get a glimpse into our aural preferences from these. The register has a total of 300 recordings listed. Among the new titles is the King Oliver Creole Jazz Band's "Canal Street Blues" (1923), "The Complete Village Vanguard Recordings" by the Bill Evans Trio (1961), "Smokestack Lightning" by Howlin' Wolf (1956), "Azucar Pa Ti" by Eddie Palmieri, "Today!" by Mississippi John Hurt, "Soul Folk in Action" by the Staple Singers (1968), but also presidential addresses as well as music by Willie Nelson, comedy by Bill Cosby or rap by Tupac Shakur. The complete register with explanations for the choices can be found on the Library of Congress' website.

The Nice Jazz Festival was one of the first major festivals in the world with its 1948 edition starring the Louis Armstrong All Stars, Django Reinhardt, Stéphane Grappelli and many others. Next year the festival which from 1974 until 1993 was festival impresario George Wein's main summer leg in Europe will move back from the Arènes de Cimiez, an old Gallo-Roman amphitheatre and park, to the open-air stage at park Albert 1er in the city centre (Nice Matin). In 1948 the festival had taken place at the Nice Opera house. At the Jardin Albert 1er the festival will be set on two stages (instead of three at the Cimiez), connected by a "cultural village".

The Jazz Journalists Association has presented their jazz awards, the winner being chosen among its nearly 400 members, journalists mostly from the United States but also from abroad (Washington Post). Saxophonist Joe Lovano won three categories (tenor saxophonist, small ensemble and record of the year), Vijay Iyer was named musician of the year, and James Moody was honoured for his lifetime achievement in jazz. All nominees and winners are listed on the website of the Jazz Journalists Association.

Marcia Hillman writes from Manhattan                         Page 19

SUMMERTIME
The forecast for summer weather in New York City is hot….but the jazz forecast is both hot and cool.

To catch up on a cool event that occurred before summer hit, there was a concert at Rose Hall featuring Bill Charlap visiting the music of Bill Evans. Accompanied by the Jazz At Lincoln Center Orchestra (minus Wynton Marsalis), Charlap presented a program of selections either written or recorded by Bill Evans.

The evening was meant to please the audience that already knew Evans’ work and to serve as an introduction for those who were not familiar with Evans. Charlap and his trio (Sean Smith on bass and Bill Stewart on drums) started off with the most familiar “Waltz For Debby” which featured some interplay between piano and bass. Some of the highlight numbers of the evening were the JALC Orchestra’s renditions of “Interplay” (arrangement by Ted Nash) and “All The Things You Are” where the Bill Evans’ solo was incorporated into the arrangement by Don Sebesky. Featured guest artist, guitarist Jim Hall took the stage several times during the evening and produced some memorable moments on “Without A Song” with Charlap on piano (along with the trio) where Hall and Charlap chased each other all over the melody. Hall and Charlap also delivered a simple and beautiful version of “I Hear A Rhapsody”.

All in all, a really well done evening by both Bill Charlap, his trio and the JALC Orchestra and the legendary Jim Hall.

Singers also were present in the city, with Jose James appearing at Dizzy’s.Club Coca-Cola. James is what I would call a “crooner”. He has a soft voice for ballad delivery, but is also able to belt when necessary, as in his rendition of “Baby, Ain’t I Good To You”. Appearing only with piano accompaniment by Belgian pianist Jef Neve, this simple voice and piano presentation is refreshing. With no complicated instrumental arrangements that sometimes clutter, the focus is entirely on the vocalist and the lyric and melody of the song. James is also a low key stage presence….not much patter, but creating a quiet and sometimes very romantic mood.

Vocalist Carol Welsman also made an appearance at Dizzy’s with an act celebrating Peggy Lee. Her selections were either Peggy Lee original songs or those that Lee made famous on recordings. Starting off with “Lover”, Welsman duplicated Lee’s phrasing to a tee.
It is almost impossible to sing this song without using the same tempo and the exact phrasing that Lee did. Lee’s was the definitive version and it’s hard to improve on it. Although Welsman’s vocal quality is not the same as Lee’s, she has a good instrument (including good diction) and knows what to do with it. Accompanied by Rene Camacho on bass, Jimmy Branly on drums and herself on piano, Welsman went on to perform (among other songs) a slow rendition of “The Girl From Ipanema” which she sang in Portuguese with only the bridge in English. From the Lee favorites, Welsman chose to do “Why Don’t You Do Right?” which featured some hand drumming and nice brushwork by drummer Branly. Also on the favorite list, but not done often, was “I’m Gonna Go Fishing”.

Appearing as a guest artist, saxophonist Harry Allen was on stage to do his magic on “I Love Being Here With You” and a conversational solo on a slow, bluesy “Black Coffee”. Naturally, Welsman could not leave out “Fever” (the one song most associated with Peggy Lee besides “Manana”). This was done nicely with a Latin feel. Welsman closed her set with an up tempo version of “Cherokee” which featured a bit of vocalese and then came on to sing with only her own piano accompaniment a rendition of “An Angel On My Pillow” which provided a quiet encore for this set.

As always, much more going on in town, but it will have to wait until the next time.

Marcia Hillman – from Manhattan

Anecdotes from The Note, published by the Al Cohn Memorial Jazz Collection/East Stroudsberg University of Pennsylvania.

Perhaps you need to be there, or perhaps you have to imagine Al, Zoot and whomever speaking these quips. But no matter how you process these anecdotes, we include them to document another form of auditory joy from the jazz spirit.

Replayed by guitarist Vic Juris: One day in September in the 1980s, I was standing backstage at the Delaware Water Gap COTA Festival waiting to play my set. I had to follow Al’s group, which was out there on stage cooking their brains out. I remember that the great Bill Goodwin was on drums. Powell approached the microphone and said, “We would like to play a tune by Jule Styne, who once said about me, ‘Who the hell is that?’” I cannot ever recall a time in my life when I last laughed that loud. My sides ached for days.

As told by percussionist Ed Hudak: Al Cohn, Zoot Sims, Steve Gilmore and I were playing golf in the late 1970s -- early 1980s. It took us more than three hours to play nine holes. Zoot would hit ball into a water hazard, put another ball on the shore and then hit that one into the same water hazard. He continued this procedure two or three times on every water hazard that we came upon. On the eighth hole Al hit into the water hazard, or another ball on the shore and proceeded to hit it into the water. Observing this, Zoot said, “What are you doing, your Zoot Sims impression?”