



# The NOTE



Al Cohn Memorial Jazz Collection at East Stroudsburg University of Pennsylvania • Summer 2009



LIBRARY ALIVE III • AN INTERVIEW WITH STANLEY KAY • KENNY BERGER ON DANNY BANK

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## From the Collection and Friends . . .



**Cover Photo (front):**  
Legendary vocalist Bob Dorough, performing at the Ralph Hughes Scholarship Fund dinner at the Deer Head Inn, Delaware Water Gap, PA, May 19, 2009, by Garth Woods, courtesy of Mr. Woods.



**Centerfold Photo:**  
The Buddy Rich Big Band, performing with the Josephine Baker Show, Strand Theater, New York City, c. early 1950s, photographer unidentified, courtesy of Stanley Kay.



**Cover Photo (back):**  
Charlie Parker performing with strings at Birdland, New York City, c. 1953-54, by Scott Hyde, donated by Mr. Hyde.



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### Al Cohn Memorial Jazz Collection

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The mission of the Al Cohn Memorial Jazz Collection is to stimulate, enrich, and support research, teaching, learning, and appreciation of all forms of jazz. The ACMJC is a distinctive archive built upon a unique and symbiotic relationship between the Pocono Mountains jazz community and East Stroudsburg University of Pennsylvania. With the support of a world-wide network of jazz advocates, the ACMJC seeks to promote the local and global history of jazz by making its resources available and useful to students, researchers, educators, musicians, historians, journalists and jazz enthusiasts of all kinds, and to preserve its holdings for future generations.

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David Coulter

by Phil Woods

I play an E flat alto saxophone and my autobiography is entitled *Life In E Flat*. So imagine my surprise and delight to learn from The History Channel that most toilets flush in the key of E flat. Small world! That reminds me of the classic story of the musician who wrote the following tidbit to a critic who panned his music: "I am in the smallest room in the house. I have your review in front of me. Soon it will be behind me."

Here's an Al Cohn story from bassist Harvie S: Al was driving on a toll road and the tariff was 55 cents. Al gave the toll attendant a dollar and a nickel. The attendant looked at the money and said to Al, "And what is this?" To which Al replied, "An intelligence test."

### They call this a jazz festival?

"B.B. King, Herbie Hancock, Black Eyed Peas and Lauryn Hill will be among the performers featured at this year's Montreux Jazz Festival in Switzerland. This year's festival will feature more than 1,000 musicians including a performance by Mr. King, who had said that his 2006 appearance at Montreux would be his last. Other highlights include a tribute to Nina Simone with Dianne Reeves, Lizz Wright and Angélique Kidjo, and concerts by the

## A 'Key' Discovery

*Dave Matthews Band and Steely Dan. George Benson, David Sanborn, Solomon Burke and Marianne Faithful are also scheduled to perform."*

I think not!

**My dear friend and partner in E flat, Bud Shank, alto saxophon-**

**ist and flutist, whose career spanned more than a half century, died on April 2 at his home in Tucson, Arizona. The cause was not available but Shank was having some ongoing health issues. A day earlier, Bud had been in San Diego recording a new album. He was 82.**

This shameful obit line was delivered by the Associated Press wire service about Bud's death: "*Clifford 'Bud' Shank, a flutist and alto saxophonist, who worked with such famous acts as the Mamas and the Papas, has died. He was 82.*"

The Mamas and the Papas? Quick! Somebody call Claude Nobs, the Montreux producer.

A more enlightened comment came from our new pianist, Bill Mays:

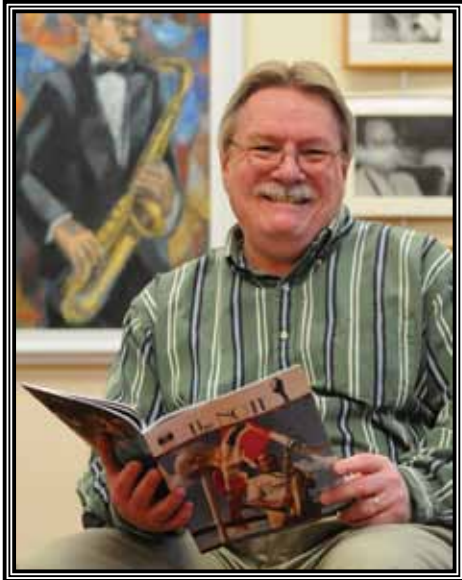
*"I was privileged to have known Bud since the early 70s. We shared much great time on and off the bandstand. We both loved sailing, and I remember being on his Morgan 42-footer in the Pacific during a raging storm – I jumped at the chance when he smiled and said, 'Want to take the tiller?' He once sailed the ocean from L.A. to Hawaii! He took me, in one of his racing Porsches, up curvy Mt. Lemon, outside of Tucson, for the ride of my life! Memorable music moments include our recording of my 'Suite for Flute and Piano' (late 70s, Concord*

*Concerto); the trio LP, which included pianist Alan Broadbent (Concord); the 'two-alto band' with Phil Woods, and our 2005 duo recording, Beyond the Red Door (Jazzed Media). Our last work together was in January (four nights at L.A.'s Jazz Bakery with Joe La Barbera & Bob Magnusson). Some very memorable tracks were recorded that week and I hope they see release some day. Bud was always willing to let the music 'go where it wants' and set minimum 'controls' on the players. His enthusiasm, optimism, laugh, and sense of humor were a delight. [After moving to Arizona, he bought a truck and installed his no-more-used clarinet in the rifle rack!]. I will miss the man very much."*

**My last trip to Europe was a** tribute to Johnny Griffin; concerts in Barcelona and Marciac (not far from Toulouse) with Danish bassist Jesper Lundgaard, Doug Sides on drums, super French pianist Hervé Sellin, and my front line partner for the past 17 years, Brian Lynch. The gigs went well but the schedule was rough. After the Barcelona gig, up at the crack of dawn for the four-hour drive to Toulouse, a quick lunch, then a two-hour drive to Marciac for the sound check and dinner, my favorite part of any trip. We were in the land of canard so we had a feast of foie gras, roast duck breast with all the trimmings and, of course, a great red wine. The concert went well (incidentally, Marciac has the best jazz museum in the world!). We played many of Griff's tunes, including his hit "Here Come The JAMFs" (JAMF stands for "Just A Mere Friend"), then a drive back to the

Continued on Page 28





Charles Perry Hebard

by Bob Bush

It was an honor and pleasure to spend an afternoon last summer talking to Stanley Kay about his incredible life in the world of music and entertainment. Stanley is proud, and rightly so, of his many accomplishments in music, but probably none more than his founding of the DIVA Jazz Orchestra. One particular comment he made continues to resonate with me: "Music has no gender." It made me reflect on the incredible legacy of achievement by female jazz artists in our Pocono Mountains region. And the prominence of women in jazz here seems to be getting even stronger.

Certainly, one prime example is Stanley's dear friend and our Pocono neighbor Sherrie Maricle, leader of DIVA, Five Play and the recently launched DIVA Jazz Trio. Sherrie's jazz accomplishments as a drummer, band leader, composer/arranger, recording artist and educator were recognized

## No Gender Bias in Pocono Jazz

in May when she was honored at the 2009 Mary Lou Williams Women in Jazz Festival. Sherrie received the coveted and prestigious Lifetime Achievement Award at a presentation at the Kennedy Center in Washington, D.C. As luck would have it for us, Sherrie and her DIVA big band cohorts will be performing locally at the 2009 Delaware Water Gap Celebration of the Arts (COTA) festival (Sept. 11-13) on the Saturday afternoon bill.

In fact, this year's COTA festival will feature an array of talented female jazz artists. Scheduled to appear, in addition to DIVA, are such gifted musicians as saxophonist "Sweet" Sue Terry, The Bobbettes (Nancy Reed, Vicki Doney and Val Hawk) and Nellie McKay. Add to that the singing of Judy Lincoln, the popular vocalist of the Jazz Artist Repertory Orchestra, and the musicianship of the young and talented girls in the high school student big band, the COTA Cats.

Speaking of youthful and gifted female performers, the Deer Head Inn has booked 16-year-old saxophone prodigy Grace Kelly for their Friday evening entertainment on COTA weekend. Grace is the youngest student to earn a four-year certificate from the New England Conservatory Prep School, and is now one of the busiest performers on the global jazz scene. She, in her young career, has already shared the stage with Phil Woods, Hank Jones, Lee Konitz and others.

The female jazz influence will also be felt at the Scranton Jazz Festival (Aug. 8-10), which is not unusual. Past Scranton festivals have featured vocalists Tierney Sutton, Kim Nazarian and Lauren Kinhan of New York Voices, and Ilona Knopfler. This year, the Ellington Legacy will kick off the Saturday program. This swinging band, with Duke's grandson Edward Ellington III on guitar, is led by saxophonist Virginia Mayhew and features vocals by Nancy Reed.

All of these remarkable female musicians have earned the respect and recognition of the jazz world based upon one criterion, as Stanley plainly states in his interview: "If you can play, you can play. If you can't play, you can't play." That's what makes jazz so genuinely democratic and special, in my opinion. As I see it, the Pocono jazz community has always been a nurturing environment for legitimate players regardless of age, gender, race, or national origin. It has promoted a brand of diversity that has put the priority on true artistic achievement, one more reason why the Pocono jazz scene is a cherished and unique place.

But don't just take it from me. Ask Kim Parker, Janet Lawson, Donna Antonow, Katchie Cartwright, Caris Visentin, Kate Roche, Kathy Green, Stephanie Nakasian, Michèle Bautier, Dottie Dodgion, Pat Flaherty, David Sacks ... ☺



Charles Perry Hebard

by Patrick Dorian

On May 19, the annual Ralph Hughes Scholarship dinner was held at the nearby Deer Head Inn in Delaware Water Gap, Pennsylvania. Ralph was a trumpet performer with several name bands in the 1940s and '50s who eventually settled in the Poconos, befriending many musicians. A short time after the death of Al Cohn, he was heavily involved in the founding of the Al Cohn Memorial Jazz Collection and helped to start the periodical that you are presently reading. Chef Michael and Elvi DeLotto of Antelao Restaurant, also in "The Gap," have been the driving forces behind this extraordinary event for more than 20 years, raising thousands of dollars for scholarships. The Ralph Hughes Scholarship is awarded each year to the high school senior in the DWG (Celebration of the Arts) COTA Cats big band who has the highest grade-point average. Before the event was dedicated to Ralph Hughes in the late 1990s,

## Feasting for Scholarships

Michael and Elvi collaborated with the Pocono Professional Chefs in various eateries, distributing scholarships to students excelling in the culinary arts, photography, art and music.

This year's event was a resounding success, with superb artistic culinary offerings both on our plates and also in frames in the form of pastillage (food art, in this instance, painting with chocolate). The "paintings" were offered in a silent auction to add to the scholarship funds. Music was provided by Jay Rattman on saxophone and Davey Lantz IV on piano, later joined by the extremely accomplished stalwarts of the Absolute Trio: Bill Washer on guitar, Paul Rostock on bass, and Glenn Davis on drums. The evening ended with Bob Dorough performing a few songs, including the premiere of his commissioned piece for the Ralph Hughes Scholarship Fund, "I Got Me a Horn in High School." Tangible documentation of this year's effort includes a striking publication, The Ralph Hughes Scholarship Fund 2010 Calendar. Attendees received this beautiful glossy keepsake, produced by Gar Woods, rife with photos, poetry and the sheet music to the aforementioned Bob Dorough commission. Copies to benefit the scholarship fund will be on sale online for the rest of "calendar" year 2009 for \$20 at <http://ralphhughes.org> and possibly at other events. Considering the great food and fine jazz, combined with the age-old

and ever-evolving ambience of the Deer Head Inn, the Tuesday before Memorial Day event each year has become a not-to-be-missed experience.

Michael and Elvi's longtime efforts probably total over \$30,000! There is an inspiring list of scholar-musicians who have received an award over the years. One of the most remarkable was trombonist and composer Michael Lacey, who received the Ralph Hughes Scholarship at the September 2006 COTA festival. Michael was subsequently named the valedictorian of the 2007 graduating class of Pocono Mountain West High School. Tragically, two months later in August 2007, he was killed while driving home from his summer job at a local restaurant, just days before he was to enter New York University as a scholarship music composition student. At this year's dinner, a memorial plaque for Michael was dedicated on the back wall of the stage in the Deer Head Inn, after which Jay, Davey, Paul, and Glenn performed a quartet version of Jay's composition "Waltz for Mike," which was originally commissioned for the COTA Cats big band and performed in Michael's memory at the September 2008 COTA festival

Thanks to Michael and Elvi of Antelao and their culinary colleagues, as well as the management team of the Deer Head Inn, for their extraordinary efforts and community-mindedness. ☺

# From the ACMJC Oral History Project:

## An Interview with Stanley Kay



Courtesy of Stanley Kay

**Stanley Kay on drums in the Buddy Rich band, with trumpeter Stan Fishelson in background.**

Stanley Kay loved Buddy Rich like a brother, and is clearly very proud of his more than 30-year stint as Buddy's relief drummer, manager and friend. But he also wants people to know that his achievements reflect more than just the time he spent with Buddy. As the manager of such show business stars as Maurice and Gregory Hines and Michele Lee; as the drummer for chart-topping singers Frankie Laine and Patti Page; as the entertainment director for George Steinbrenner and the New York Yankees; and as the founder of the much-acclaimed DIVA Jazz Orchestra, Stanley has shared experiences, stories and relationships with some of the most talented, respected and colorful personalities of his lifetime.

In this interview conducted on June 10, 2008 at his apartment in New York City, Stanley Kay speaks with Bob Bush and Patrick Dorian about his long, diversified and successful career in music as a performer, manager, creative consultant, and show producer, as well as his other passion, baseball and the New York Yankees.

*Bob Bush [BB]: This is Bob Bush. I am in the presence of Stanley Kay and we are at Stanley's apartment at Central Park South in New York City. Today is Tuesday. It is June the 10th, 2008. Patrick Dorian is also here with us and we're going to spend some time with Stanley talking about his life in jazz. Let me begin by reading to you something that appears in the brand new DIVA CD liner notes written by Nat Hentoff, the much-respected author and jazz historian. Nat wrote: "Among the lectures that DIVA lists among its 'Performance Options' is 'Managing a Big Band / Music Business.' In almost 60 years of covering the jazz scene, I have never known as knowledgeable, and indeed inspiring, a band manager as Stanley Kay, who, in 1990, conceived the creation, and laid the foundation, for DIVA. Formerly the manager and relief drummer for the formidable Buddy Rich, Stanley Kay's deep experience in the music business now climaxes in the achievements of the multi-dimensional musicians of DIVA." Stanley, thank you for agreeing to speak with us today.*

**Stanley Kay [SK]:** My pleasure. I love your magazine; I'm a big fan of it. It's a great magazine. It's truthful, it's colorful and it's wonderful.

*BB: Well, we think the world of you. You've been out to East Stroudsburg University several times. I thank you again for your participation in the Al and Zoot tribute we had in 2005 when you were on the panel discussion. We heard a lot of Al and Zoot stories that day, but today is a different thing. We're going to talk about Stanley Kay. I know that your reputation among band people and among musicians is of the highest caliber. Also, I know that you've done a lot to help the careers of others. So, we're going to talk about that aspect of your personality and we're going to talk about all those other people, too. I think I'd like to start just by talking about you in particular right off the bat.*

**SK:** Whatever you want to do. You ask away and I'll answer it.

*BB: Well, let's get a little biographical information on the record. Tell me when you were born and where.*

**SK:** I was born on the Lower East Side of New York City, at 309 East Houston Street, March 20th, 1924.

*BB: That would make you 84 years young.*

**SK:** That's what I am.

*BB: What were the names of your parents?*

**SK:** My father's name was Harry. My legal name is Kaufman, K-A-U-F-M-A-N. My mother's name was Augusta. But when I joined the Buddy Rich band, from the letter K, they all called me Kay, K-A-Y. But, in due respect to my father, all my legal documents are under Kaufman, because it would be disrespectful if I changed my name. So, it's always Kaufman.

*BB: Do you have any brothers and sisters?*

**SK:** I have one sister; her name is Sybil. She was a child performer – we'll get into that later – who later sang with Benny Goodman and Woody Herman and Russ Morgan and Herbie Fields.

BB: Where is she in relation to age? Is she older or younger than you?

SK: She's older than I am.

BB: And is she still living?

SK: Yes, she is.

BB: Very good. Tell me about your childhood. Tell me what it was like growing up in New York back in those days.

SK: Well, it was wonderful. I come from the Lower East Side and I had great relationships because it was a place of great respect. Not that I was a gangster, but I grew up around Lucky Luciano and Meyer Lansky and Benny Siegel; they were from our neighborhood. And though they did what they did, we didn't condone it, they showed great respect. If you walked down the street with your wife or your girlfriend, they tipped their hats. They were cordial and they looked out for each other. There were many different kinds of people down there – the Italians, the Polish, the Jewish – and we all got along great. It was like one big family. And from growing up in that environment, I really learned about respect and honesty and truth.

BB: Were your parents in any way musical?

SK: No. My father was a shoe salesman and my mother was a housewife.

BB: Did you and your father have a very close relationship growing up?

SK: Unbelievable. He was my best pal.

BB: Could you tell me more about that?

SK: Yes. Well, it all started when my sister was a child star. She worked with Buddy Rich when they were both kids – eight, 10 years old – and she was like a Judy Garland, and she was. In fact, the pianist that was my sister's conductor then was a man named Roger Edens, and if you look at the Judy Garland movies [e.g. *The Wizard of Oz*, *Meet Me In St. Louis*, *Easter Parade*], you'll always see his name. His nickname was Buster. When they would take me to the rehearsals with her, I would sit close to the orchestra. They were always in the pit. I can't tell you why – and I think most drummers can't tell you why – I got fascinated by what the drummer was doing. I tried to emulate what he did with my hands. For some reason, that was it. I can't answer why; I don't know why, I have no idea. But all of a sudden, at age six or seven, that's what I wanted to do.

BB: Back in those days, in grammar school and in what today they call middle school, did they have band programs then? Did you play drums in any of the school bands?

SK: Yes. I played drums in the junior high school band, but with the concert band, not a jazz band. I would go home at age eight or 10 and listen to the remotes. Now Danny Morgenstern or Phil Schaap can tell you what Duke Ellington had for breakfast in 1928, you know? [BB chuckles] I can't do that. But I can tell you all the theme songs of most of the big bands right now.

BB: Just for the record, would you define what a 'remote' is?

SK: Well, a remote came, for instance, from the Sherman Hotel in Chicago, or from New Orleans from the Roosevelt Hotel. I call them remotes, but they were actually live radio broadcasts. Chick Webb would do it from the Park Central Hotel right here on 56th Street. I remember it exactly. The announcer would say, "Now presenting Chick Webb, King of the Drums" and Chick would play a drum solo. His theme song was called "Let's Get Together." And I knew most of the other theme songs. Artie Shaw's was "Nightmare." Benny Goodman had the best two theme songs: "Let's Dance" and "Goodbye."

BB: My mother used to tell me about going to the Hotel Astor Roof. Do you remember that place?

SK: I was there many times, absolutely. That's where I heard Tommy Dorsey when Buddy Rich and Frank Sinatra and Jo Stafford were with the Tommy Dorsey Orchestra.

BB: So, radio was the dominant medium for hearing jazz played live.

SK: That's right. I listened to everybody.

BB: And it got you hooked? I mean, you really liked the sound.

SK: Oh, yeah. I'd stand in front of the radio and conduct the band. [BB laughs] I liked it. That's what I was going to do. I don't know why, I can't tell you why, but that's what I wanted to do and that's what I did.

BB: Now, I guess we're talking about your teenage years when you were really starting to get interested in playing music, being a drummer, trying to get in a band ...

SK: Right.

BB: [continues] ...Where did you go to school? Do you remember the names of the schools?

SK: Yes, absolutely. I went to P.S. 97 for junior high school – on 97th Street, down by the river. Then they transferred us; we went to P.S. 64 which was on 9th Street and Avenue A.

BB: What was your favorite subject back then?

SK: Music.

BB: Were you athletic at the time? Were you into sports or any of that stuff?

SK: Yes. I could play punch ball, baseball, stick ball.

BB: I figured, being a drummer, you probably were into physical things.

SK: No, that's not true. No, I don't believe that. It's a different kind of coordination. When you're seeing a fastball coming at you at 90 miles an hour, like today, that kind of coordination doesn't help you to play the ride cymbal. I didn't want to be a professional baseball player, but I loved the game. I always say, jazz and baseball go together. It's our country's heritage. And I put country music in there too. I love country music, I really do. I love Hawaiian music. And I'm supposed to be a "jazznic," you know? [imitates a beatnik] "Hey man, what's happening?" No, I'm not that. I like classical music and



## Interview with Stanley Kay

I go out to hear the philharmonic. I appreciate the dexterity and the musicianship of guys like Phil Smith, the first trumpet player with the New York Philharmonic, and Joe Alessi, the first trombonist. I went to one concert and thought they were as close to perfect as I've ever heard. So, I like everything, as long as it's done well. It's got to be done well. I don't like mediocrity.

*BB: What are your earliest recollections of hearing live music?*

SK: Well, the way it all started for me was when my sister, who was 12 years old, played vaudeville at the Capitol Theater, the Paramount Theater, with Benny Goodman, and the Loew's State Theater. I was around all that. I was mostly around the legitimate theater, though; I'm from theater.

I'll tell you one of the best things I ever did in music. I was reading a magazine called *Orchestra World*, and the Count Basie band was appearing at the Loew's State Theater, and having read about them, I bought a ticket. I was 14 years old, so it was 1938. I didn't know who they were, I had never heard of them because it was during vaudeville; you know: the movie, the stage show, tap dancing, singing, and big bands.

I can see it now. The guys had yellow jackets and black tuxedo pants. The front line didn't like the spotlights so they wore sunglasses. I remember watching the band and looking at Jo Jones, who was one of the greats of all time, and listening to Harry "Sweets" Edison and hearing Freddie Green. And all of a sudden, this one guy gets up from the saxophone section and meanders out to the microphone. He wasn't in a hurry, and I thought he was going to miss the downbeat of the bar. He had a silver saxophone, it looked like it came out of the hock shop on 48th Street, and he held it *[pauses]* this way *[at an angle]*.

I said, "What is that?" Everybody else holds it upright. And when he played, I thought, "I don't know what that is, but that's better than anything I've ever heard in my life." It was Lester Young, who became my idol. All of the guys that I was fortunate to play with in Buddy's band – Zoot Sims, Al Cohn, Stanley Getz, and also Brew Moore in Shorty Sherock's band – they were Lester's disciples. So, that was why I loved those guys.

*BB: Now, did you go right into pursuing a musical career after you left school?*

SK: Oh yeah. That's all I wanted to do.

*BB: Did you graduate from high school?*

SK: No.

*BB: So, you left school early. You were 15, 16 years old perhaps?*

SK: Whatever ... 17 or so.

*BB: How did you get started? What was the first thing you tried to do professionally?*

SK: Well, the first thing I tried to do professionally, when I thought I could play, was to audition for bands, to try to get a job.

*BB: Which ones?*

SK: Well, it was during the war years. I went into the Marine Corps in 1943. In fact, Sonny Igoe and I were together in the Marine Corps band – not the main band in Washington, D.C., but the Paris Island band. We would play drum duets together. I wrote a tune for the two of us to play called "Flying Brushes."

But I tried to get a job with a band, auditioning for bands like Bob Chester's and Carl Hoff's and Lee Castle's. In those days, four or five drummers would audition at one time, and sometimes it would get political; the friend that knows the other guy, you know. That happens, that's okay. But when I didn't get the job, I went home and cried. I went out for Lee Castle's band, I didn't make it; I went out for Carl Hoff's band, I didn't make it.

My brother-in-law was a top-flight song plugger by the name of Joseph "Happy" Goday. He started Leeds Music with Lou Levy, and one of his associates, Al Gallico, sent me out. He said Shorty Sherock was looking for drummers. I went out and joined the Shorty Sherock band in North Carolina. That was my first job. But what I learned was that the guys were moving toward bebop, and I was a straight-ahead kind of player who was just coming into that style.

*BB: Can you remember about what year this may have been?*

SK: I joined the Shorty Sherock band in '46. Nobody helped me except the singer, Bob Vincent. Bob later became the entertainment director at Caesar's Palace. Brew Moore and Milty Gold were in that band. I used to go to the guys and say, "Why don't you help me? All I want to do is play. I'll give you my salary. I just want to play. Can't you help me?" I made up my mind then that any time I was in charge of anything that had to do with musicians, I would help anybody I could if they wanted to listen. I became the manager of that band a year later because I like people. When we were playing in Boston, I used to go listen to Count Basie records in the record store there. And I heard a man in the next booth playing Basie too. We came out at the same time and I said to him, "Oh, are you a musician?" He said yes and I said, "And you like Count Basie?" He said, "Yes, I do." I said, "What's your name?" He said, "Nat Pierce ... I'm a piano player." I said, "We're looking for a piano player. Do you want to try out for Shorty Sherock's band?" He tried out and got the job, and we played together for a year. His first arrangement I remember was "Just You, Just Me." The bass player, Larry Richer, Nat and I enjoyed playing Count Basie rhythm section all day long. That's what we did.

*BB: Well, it sounds as though, at a very early age, you were already getting involved with band management ...*

SK: Yes.

*BB: [continues] ... and you were helping other people get to where they wanted to go.*

SK: Well, I'll tell you why that is. Had I not been a drummer – this might sound crazy to you – I wanted to be a psychiatrist because I like people and I like to help people. We all have a





Courtesy of Stanley Kay

From left: Buddy Rich Big Band, Strand Theater, NYC, c. early 1950s, with Buddy conducting, Stanley on drums, and Harry “Sweets” Edison standing in the spotlight for a trumpet solo.

need for understanding, and you need to talk to everybody in a way of trying to understand what their problem is, just as I would want somebody to understand me.

*BB: Well, I want to go back to the Marines again. You need to elaborate a little bit on that. First of all, you went to Paris Island for basic training, right?*

SK: Right. When I was at Paris Island, I heard that Joe Wilder was also in the Marine Corps there. After boot training, after four o'clock, you were on your own. So, I found out where Joe was and I called him up. I said, "Joe, it's Stanley Kay. Why don't we meet after four or five o'clock. You come down here and we'll have dinner together?" Joe was a sergeant, and he said, "I can't come over there." I said, "What do you mean, you can't come over here?" So, I said, "I'll come over to you." He said, "No, you can't come over here either."

That was what it was in those days; Joe was located on the black side of the base. Joe and I have been pals for 60 years. He's one of the sweetest guys, and one of the most underrated trumpet players ever ... ever! I remember I said, "You know what, Joe, we'll talk about this situation at another time. When we're out there in the war, the bullet doesn't know any difference between black and white." You know, we were all defending our country, and I took great offense to the situation.

*BB: Well, that desire for fairness seems to have lasted through a lot of different experiences that you've had with other people.*

SK: Yes, it has. But everything in my life I relate to music; everything in my life that's been good has been because I can play music. But, see, I'm not only what people think I am, and it's interesting. People call me up and they always want to know about Buddy. Well, I've had other experiences in my life, more than just being with Buddy Rich. I've produced shows on Broadway: I was a musical consultant for Maurice Hines's shows, *Harlem Suite*, and *Uptown Is Hot!*; my association with baseball, with the New York Yankees; my association with all the umpires; with judges; with nightclub owners in Las Vegas; with corporation presidents. I've done a whole gamut

of things; I didn't just do my thing with Buddy Rich. I've been creative and I've loved the challenge of business. I've loved to make something happen, and I still do.

*BB: Do you attribute all of that success to your inclination to enjoy talking to people, enjoying being with people, your curiosity? You've wanted to go in different directions, not get stuck in one place.*

SK: Yes. See, what I know, I know. I'm still trying to learn, but what I know, I know from my life experience. I have opinions about certain things, such as in music. Everybody can play when you become a professional, but would I choose them for my own personal liking? Maybe not. And when I'm asked I'm vocal about it.

What musicians don't get as far as I'm concerned – and again, it's my theory, not anybody else's – is that we're also entertainers. Some musicians don't look at themselves that way. They play their four great choruses but they have no relationship with the audience. That's what they think performing is. But I say no, it's not.

In other words, when I formed our band, the DIVA band, I hoped that the musicians would like us. I love that they respect us. But I want the audience to be happy when they leave because if they don't like you, the word goes out before the next performance. And the question is always, "How'd they do?" I don't want to hear that the band was playing and the audience was sitting there as if they were looking at a painting. No. That's not for me. Somebody else may think differently.

Why did a trumpet player as great as Louis Armstrong sing? He entertained. He was no Uncle Tom; he was absolutely no Uncle Tom. Why does Clark Terry sing mumbles? Why did Cab Calloway do what he did? You know what I'm saying? They were entertainers besides being musicians. Why did Dizzy Gillespie dance around like he did, as great a trumpet player as he was? He added another dimension. It was a great show business kind of thing which the audience related to, and that's what works for me.

*BB: When you were in the Marines, did you get stationed overseas at any time?*

## Interview with Stanley Kay

SK: No, I was fortunate and never went overseas.

BB: *Were you in the band most of the way?*

SK: All the time.

BB: *Did you play jazz music back in those days?*

SK: Sometimes we did; we had a little group. But, basically, we played "Semper Fidelis" and "The Thunderer" and all that. But anything you play, you have to play well. You have to care about being a perfectionist and being dedicated. I don't care if it's a waltz; play it with your heart, no matter.

BB: *Where did you go next after the Marines?*

SK: Well, when I came home, that's when I joined Shorty Sherock.

BB: *Okay. I heard the name Josephine Baker associated with you once.*

SK: That was later.

BB: *Later? Okay, we'll get to that in a minute then. Tell me, after the Shorty Sherock band, where did it leave you?*

SK: Well, I was living at home with my sister, she was already traveling as a performer with the Riviera Hotel, the Capitol Theater, and we got to talking about drummers. I was about 14, and in discussion I said to her, "Gene Krupa is the best drummer I've ever heard," along with Chick Webb and Jo Jones. Gene was an innovator who brought the drums up front as a solo instrument. She said, "Well, Gene is great, but I know someone who is better than him." I said, "Well, who is that?" She said, "Buddy Rich." I said, "I've never heard of him." She said, "Well, you're going to hear of him."

Buddy came from vaudeville where he was a child prodigy. He was known as "Traps, the Drum Wonder." He was six years old when he appeared on stage in vaudeville with his parents. When the vaudeville era ended, Buddy was brought to a place in Brooklyn by Steve Condos; it was a Chinese restaurant that featured jazz.

Steve, along with his brother Nick, was a great tap dancer from the Condos Brothers act. I loved Steve. Henry Adler was playing drums in a band in Brooklyn, with George Berg on bass and Joe Springer on piano. So, Steve brought Buddy in and said to Henry Adler, "You've got to let this kid sit in. He's 19, and you've never heard anything like him." Henry said, "What, are you kidding? There's Gene Krupa, there's Chick Webb, there's this one ..." Steve said, "I'm telling you, let him play." When he played, Henry said, "You're right. I've never heard anything like this."

Henry was supposed to get the job with Joe Marsala at the Hickory House on 52nd Street but Henry wanted to teach and open up a drum shop. So, he brought Buddy to Joe Marsala whose band played in a big, round bar at the Hickory House. Joe Marsala played clarinet, his wife, Adele Girard, played jazz harp, his brother, Marty Marsala, played trumpet, Art Shapiro played bass, and Nat Jaffe played piano.

But Joe would not let Buddy sit in. Joe was a hell of a

Dixieland clarinet player. I like Dixieland music, I really enjoy it. Henry said, "Well, if you don't let him sit in, I'll never talk to you again." So, Buddy sat in and he got the job.

Now, when my sister called Buddy to play on Sunday, I went along. There were jam sessions from 3:00 to 6:00, so I got there about 2:30. I was 14; he was 19. Musicians from every band would sit in: from the Benny Goodman band, Ed-die Mallory's band, Tiny Bradshaw's band. Trumpet players, trombone players, drummers. One I particularly remember was O'Neill Spencer, who was a fine drummer with the John Kirby band. Now, at 5:45, Buddy got called up and he finally played. The last tune he played was a flag waver called "Jim Jam Stomp." Jet planes don't fly as fast as the way he played. [BB laughs]

After I heard this, I said to my sister, "You're right. That's it. He's the one for me." I'm not putting anybody else down, it's just what you like. But, that was it; I got hooked on Buddy. And right after that, Buddy got the job with Bunny Berigan. I used to go to see him, wherever he went. He got to know me, and he got to like me because I wasn't a hot shot. I called him Mr. Rich.

Shortly after that, I read in the trade paper that Artie Shaw was looking for a drummer. Cliff Leeman had left the band. I loved Cliff's playing. He was a great Dixieland player. Artie Shaw's band was playing at the Lincoln Hotel here in New York. You could walk up to the mezzanine, and when the door opened, you could look down and see the band, so I would hope that when somebody opened the door we could go in. I used to sit up there to watch.

One day, Artie Shaw was coming out of the Lincoln Hotel into the alley where the theaters were on 45th Street. So I went up to him and I said, "Excuse me, Mr. Shaw, I read that you are looking for a drummer." He was nice. I said, "I know the greatest drummer in the world." He said, "Who is that?" I said, "Buddy Rich." And he said, "He can't play." But a week later, he hired him. I thought I got Buddy the job. [BB laughs]

Then Artie Shaw's band did a radio show from the Imperial Theater called *The Robert Benchley Show*. Robert Benchley was the comedic host and Artie Shaw's band played. I remember they would go, [Stanley sings] "Would somebody wake up Benchley? Would somebody wake up Benchley? Would somebody, somebody, somebody, somebodeeeee ..." And Buddy would play a four-bar drum fill and then the band played "Crazy Rhythm." I remember it. After that show, I'd go home to listen to *Ellery Queen*, the radio show where they solved the crime. [BB laughs]

So, that's how that all started. And then, in nineteen uh ... do you want me to wait until you ask a question or do you want me to keep rolling?

BB: *Keep going.*

SK: In 1946, I was close with Buddy. So, we went to Toots Shor's restaurant. Buddy brought me along with him, and who is at the table but Frank Sinatra. Mr. Sinatra wanted to have a meeting with Buddy to discuss the possibility of investing in Buddy's band. They both loved and respected each other's talent. They were both temperamental but they loved each other's talent, and Tommy's talent, too. They were three geniuses, in my opinion: Tommy, Buddy and Frank. To me,

Tommy Dorsey's sound on ballads was super and special. It was the most wonderful trombone sound of all time, better than anyone I've ever heard.

*BB: Buddy and Frank got along fine?*

SK: Great. They had a great appreciation and respect for one another. Tommy was a taskmaster, but he was brilliant at what he did. Frank and Buddy roomed together in those years at the Edison Hotel, and Frank used to cut his toenails at two in the morning. The click used to wake Buddy up, so they had an argument, and they never roomed together again.

*BB: [laughs] An argument over something serious, eh? [laughs]*

SK: Yeah, yeah. And there was other stuff. Frank once threw a pitcher of water at Buddy at the Astor Hotel. Those are things that we were part of my experience. I don't make it up, you know? How do I remember? Because Buddy was a great part of my life. I remember all kinds of things. I could tell you right now, by number, the tunes that we played in the band. *[pauses]* In fact, 125 Al Cohn wrote: "The Goof And I." It was number 125. *[BB laughs]* And 175 was an original, "Dateless Brown;" 100 was Basie's "Feather Merchant;" 199 was "More Than You Know." That doesn't mean that I'm brilliant. I remember it because it was part of my life.

*BB: Well, explain for the record how it came to pass that Buddy invited you into his band.*

SK: Okay, how it came to pass. This is another fallacy that I try to clear up. In 1947, Buddy called me and asked me to join his band at the Sherman Hotel in Chicago, the Panther Room. Now, he didn't hire me to play because he couldn't read a note. He didn't hire me to play so he could hear the charts. Think about it, when Buddy played with Bunny Berigan, it was during vaudeville. He had to play the acts; Bunny didn't have another drummer. When he was with Tommy, Tommy didn't have another drummer. Buddy played all the acts. How did he play it? Because he could hear it.

*BB: But there were rumors that he must be trying to cover up the fact that he couldn't read music [interrupted]*

...

SK: No. He never covered up like that.

*BB: [continues] ... by hiring Stanley.*

SK: Wrong ... WRONG! ... Why would he do that? He could play. Sometimes he'd be on the bandstand and turn the music upside down. It's true that he couldn't read a note. He wouldn't know a quarter note if his life depended on it, but he could play one. See, it was a gift from God. But when you get that great ... Now, I don't say that everybody loved the way he played, just like not everybody loved Frank Sinatra. But they had to find something to pick on because he could do it all. He could play with a trio, he could play with a big band, he was the best vaudeville drummer for dance acts I ever heard in my life, the best. He could tap dance, he could sing, he was witty, he was fast. He was "show business."

So, it even happened with Art Tatum; with all the piano Art Tatum could play, the word was that he couldn't swing. What swing? If it gets to you and you want to tap your foot like

Basie's on two and four, it swings. If it doesn't, that doesn't mean it doesn't swing. Maybe it doesn't swing for you.

Well, how do you define what that is? You can't. If it makes you feel good, it's good. If it doesn't make you feel good, you may not like it, but that's okay. But when you can do all that stuff they can do, then the critics have to find something to criticize.

So, they said he was sick, or that he couldn't read to hear the charts. Well, I just disproved it. He hired me because, when he wanted to sing, he didn't want to play. I didn't play the drum solos. I played when he wanted to sing, when he wanted to tap dance. When we played for the acts at the theaters, I was the one who played. And if he decided he wanted to play, then he played. That's the way it was. So that disproves what they all thought.

*BB: So it was really just a matter of allowing him to do the other things that he was interested in doing.*

SK: Yes. If he wanted to stand up and lead the band, he did. I didn't play the solos, I wouldn't even go near them. But sometimes when I get up and speak, I say, "Well, on all the records you listened to, that was me playing the drum solo. Buddy played the ballads." *[BB and PD laugh]* You know, I do that sometimes.

*BB: So, tell us about that band. I mean, give us a flavor of what it was like to be in that band.*

SK: Well, it was a great. When I think about it, the band I joined in 1947 was good but not as good as the later bands. I mean, Lou Oles was a great trumpet player, Bitsy Mullins was great. So was Carl "Bama" Warwick. But it was the next band, with Johnny Mandel, and Zoot and Al, and Allen Eager – that was it for me. The first band was the beginning, but it was when those guys came, and when "Sweets" and Kai Winding and those guys came along. For me, that's the band that I really loved, that I was grateful to be part of. I loved those guys, I respected them. They were good to me. Here's the thing – do you remember the record of "Gee Baby, Ain't I Good To You,"?

*BB: Sure.*

SK: I was standing in the recording studio. I had quit playing drums a long time ago. Zoot wanted to sing and Buddy wanted to sing. So, who else was there but me? So, I played the drums with the brushes. I was honored to play with such greats on that record.

Now, four or five years ago, George Wein produced a concert to honor four trumpet players: Snooky Young, Joe Wilder, Harry "Sweets" Edison (who I was honored to play with in Buddy's band when we were on tour with Josephine Baker) and Byron Strypling. As I was talking to Snooky, Byron Strypling brought Liesl Whitaker over, DIVA's first lead trumpet player. Byron said to Snooky, "Liesl is now with the Army Blues band. She's the first woman to play with the Army Blues." Snooky said to Byron, "Anybody Stanley has ever been associated with, I know, is good." *[BB laughs]*

When I managed the Hines Brothers, Gregory and Maurice, I wrote their act. Now, I can't orchestrate but I can sing what I want to the arranger, like Bob Freedman, or Tommy Newsom. I can't read a score but I can read the trumpet parts so I know when the hits are coming. So, the Hines Brothers



were hot. I mean, we played the London Palladium, 20 Johnny Carson shows, the Hollywood Palace. And I was their manager, so I hired Snooky to be my first trumpet player.

We were always close. After I met him at the George Wein show, I said, "Snooky, I can't believe you're my friend." He said, "Well, what are you saying?" I said, "You are my friend, I know you." And he said, "I can't understand what you're saying ... I worked for you." I said, "You never worked for me, we worked together. I was never your boss, I wouldn't be your boss." But I said to him, "Snooky, you've got to understand something. I know you. I was 14 years old when I heard you play with the Jimmie Lunceford band, and now you're my friend." And that's the way I feel today about many musicians that I'm in awe of. Do you see what I'm saying?

*BB: Yes, I do. This Buddy Rich band that Al and Zoot were on lasted probably for a few years into the early fifties, I would think. Then it seems like your career turned a little bit. You got into more popular music? Did you [interrupted] ...*

*SK: No, no, no, no. Here's what happened to my career. See, I was very honest with myself about my capabilities. I knew I had gone as far as I could go to please myself playing the drums. I didn't jive anybody, I knew I had gone as far as I could go. I was offered jobs with Tommy Dorsey and Benny Goodman, but I turned their offers down. I think it was somewhere around 1950, when Buddy's band broke up and he went to play in Jazz at the Philharmonic, I got a call to join Frankie Laine and I went to California to join him.*

*BB: He was very big at the time, right?*

*SK: Absolutely. He had "Shine" and "That's My Desire." Carl Fischer was the pianist/conductor, and Frankie and Carl wrote "We'll Be Together Again." Carl also wrote "You've Changed." He was a great pal of mine. Frankie was a great boss. I found out that by joining him I could go first class and stay in all the good hotels.*

*And my body was made for comfort, [BB and PD laugh] if you know what I'm saying. I like massages, I like pedicures, I like facials. I like eating at a good restaurant, but I'm not a gourmet. And now I'm flying everywhere and all I have to do is go down and play my little thing on "Mule Train," or whatever I have to play. But see, when you do that night after night for two or three years, you don't practice anymore and you start to doubt that you can play other things. I didn't want to play the drums anymore. I did not want to do it. Then, I joined Patti Page, who was also a great boss like Frankie, and I enjoyed the same treatment: I went to Hawaii, stayed in good hotels all over the place. I didn't want to go back on a bus.*

*Then, I went with Josephine Baker, which is another story. That's one in its own right. So, when I finished with Josephine, I knew I could manage and I knew I was creative. I knew I could write acts and conceive music like I do now for the DIVA band. A lot of those things that you hear in DIVA are my concepts.*

*Now, I don't take credit for anything I don't do. I don't put*

*my name on anything, I don't believe in it. But when something comes out of my heart and up here [points to his head], that's mine. That belongs to me. A lot of the things that you hear in the band, like the Ella Fitzgerald medley and some of my other things that we've done, and some originals like "Did You Do That?" and "How Ya Doin'?" are things that I did. But the arrangers make me sound good. Rest his soul, I'm dedicated to Tommy Newsom for his friendship and for everything he did for the DIVA Jazz Orchestra. When we collaborated, I'd have an idea and I'd sing it to him or send him a tape and we'd get it together. I had the concept but his orchestrations made me look good. Some of those things, like "I'm Gonna Go Fishing," were my concept and it satisfied my soul. But that's my role now. No more playing *chink, chinka, chink, chinka, chink*. That doesn't do anything for me.*

*BB: Well, remember, I'm a kid who grew up in the fifties and I've listened to a lot of radio. I remember "How Much Is That Doggie In The Window?" like it was yesterday. Tell me about that tune.*

*SK: Well, that was when I was Patti's drummer. It's a funny thing, and I said it the other day when we honored Matt Domber from Arbors Records, who has been unbelievably marvelous to all musicians and especially to Sherrie and me for recording our groups.*

*BB: He's been very good to the Al Cohn Collection over the years also.*

*SK: Matt Domber honored me for my 80th birthday at his "March of Jazz" festival in Florida. I went in with Skitch Henderson and Kenny Davern. Flip Phillips is in there, and Ruby Braff, and Bobby Haggert [interrupted] ...*

*BB: Nice company.*

*SK: [continues] ...and it was great. To show my appreciation, we honored Matt recently here in New York for his 80th birthday. I put a dinner together with Jimmy Czak [veteran recording engineer at Nola Recording Studio]. When I got up to speak, I said, "Well, when I turned 80, I was honored among some of the greats: Bobby Haggert, Ruby Braff, Flip Phillips. And rightly so that I should have been honored because I've contributed a lot to jazz." Now everybody's looking at me. And they're all there: Dick Hyman, and Derek Smith, and a lot of the guys from the Tonight Show band.*

*Patrick Dorian [PD]: What organization and event is this?*

*SK: Matt Domber's 80th birthday party. We did a party for him at Patsy's in New York City, which is my favorite restaurant because the Scognamillo family who own Patsy's are my family.*

*PD: It sounded like you were talking about a Hall of Fame induction.*

*SK: No, I was honored for my 80th birthday at Matt's "March of Jazz" festival [in Clearwater, Florida in 2005]. I called it a Hall of Fame, but it's not, really. So, I got up and finally I said, "Yes, rightly so they should have honored me. I was the original drummer on Patti Page's record of 'How Much Is That Doggie In The Window?'"*

BB: [laughs] *Who else was on that date? Do you remember?*

SK: George Duvivier, or maybe Jack Lesberg, one or the other. Chris Griffin. It was the studio guys. We were doing studio playing at that time and we all were on it, Mickey McMickel, Dale McMickel, all good players. But that's the funny story. Sherrie Maricle really started that. She would say, "Oh, I idolized him. I heard Stanley on that record when I was, like, eight years old. That's what made me want to play drums, hearing him."

BB: [laughs] *Tell me about Josephine Baker.*

SK: Well, that's some more wild stuff. In those years of vaudeville, we were going to appear at the Strand Theater. The daytime stage show used to end about 10 o'clock and the movie used to end about 11:30. So, Buddy and I were walking down Broadway together. The lobby was still open at the Strand and they had posters in the lobby of who would soon be appearing.

We walked in and we knew Buddy's band was coming in there in a week or two. The poster said, "Josephine Baker and the Buddy Rich Orchestra." Buddy said to me, "Who is she?" I said, "I don't know. I've never heard of her." He said, "How come she gets top billing over me?" I said, "Buddy, I don't know." He said, "Well you're the manager, how come you don't know?" "Because I don't know," I said, "I don't know who she is." "Well," Buddy said, "I don't like her." [BB laughs]

I said, "You don't like her? How do you know you don't like her? Have you ever met her?" Buddy said, "No. I don't like her and you're playing." I was still playing the drums, and I knew I was going to play anyway. Okay, so we rehearsed for three days at a place called Ringle Studio. Josephine Baker never showed up for rehearsals. But her husband, Jo Bouillon, who was also her conductor, brought her piano accompanist, Freddie Stemmer. And we had the crackerjacks in Buddy's band: Kai Winding and Zoot and Sweets and this one and that one, with a strings section, and a Latin percussionist, my friend Pete Cateras. We rehearsed for three days, but we didn't see her, she didn't come to rehearsal.

We opened the Strand Theater and it was jam packed, from the first row to the back row because she had been so popular in Europe all those years. I remember Buddy's band opened up with "The Carioca." Sweets played "Body and Soul." There was a dance act. Then Buddy played "Old Man River" and stopped the show with his drum solo. Then the comic came out, Pat Henning.

When he finished, someone announced, "And now, ladies and gentleman, Josephine Baker." Now, she's came out stage right, the pianist was stage left. He threw the downbeat, but we didn't come in because we wanted to see who was coming out. We had never seen her right up until this moment. There was a standing ovation, screaming, yelling. People in the audience brought bouquets of flowers to the stage and Josephine started her show.

Buddy wouldn't play. He would not play. But then, after about the third day, we were playing a hot mambo thing that



Courtesy of Stanley Kay

(From right) Stanley, Buddy Rich, Ella Fitzgerald, Mel Tormé, and Ella's road manager, Pete, at Buddy Rich's NYC nightclub on West 33rd St., which Stanley managed.

Josephine did and, at that, Buddy decided to come out. He played timbales in front. Josephine was very charming and a totally professional performer. The show stayed in New York for a month, then it went to the Earle Theater in Philadelphia, and they didn't take me.

But she had gotten used to me playing for her. So, they called me and I came down to join her. I was with her for about a year, a year and a half. She was like a second mother to me. We were very, very close. She used to travel with a monkey and a dog, and I had to bring them on the plane. [BB laughs] I said, "What am I, an animal trainer?" [BB laughs] But Josephine said, "I know if I ask you to do something, it's going to be done. I trust you, Stanley ..." and she began to appreciate my loyalty to her.

When Josephine and the band played the Apollo Theater, we opened and I played with her on that Thursday. On Friday, I got a bad attack of appendicitis and I couldn't finish the show. It was about four days before Christmas, and I was living with my parents then. She came down to the Lower East Side of New York in a limousine at two o'clock in the morning to bring me my Christmas present. I have a letter that I had laminated; when I went to hospital, she wrote it to my parents. It said, "I'm sorry about the baby." She called me the baby. "If you need any money, you let me know. I will give it to you for his medical care."

BB: *That was nice.*

SK: I went through the whole Stork Club thing with her. I know all about that.

BB: *That's wonderful.*

SK: So, in other words, what I'm trying to say is, I've had many different experiences in my life, not only the things I did when I was with Buddy Rich.

BB: *Well, in that same vein, tell me more about the Hines Brothers because I'm very curious to find out how that all started.*

SK: Well, I was managing Michele Lee, the Broadway star of *How To Succeed In Business (Without Really Trying)* and later the *Love Bug* movie. Again, I was most fortunate to be with a top professional performer who I considered to be my daughter. I wrote her act.

BB: She also starred in several television shows, I think.

SK: Oh, major ones, like *Knot's Landing*.

BB: *Knot's Landing*, right.

SK: Steve Jacobs was an agent at the William Morris Agency, in variety, and he liked me. He wanted Michelle to come over from another agency; she wasn't happy where she was so I helped her change to the William Morris Agency. So, Steve said, "You know, there's an act around that's floundering; they only play the lounges." I said, "Oh yeah? Well, who are they?" He said, "Hines, Hines, and Dad." I said, "I think I saw them on the Ed Sullivan Show." He said, "But you would really be the one for them." I said, "Well, where are they?" He said, "They're at the Playboy Club in Atlanta." I said, "Okay, I'll go down and see them."

My partner, Harry Ascola, was the distributor for Columbia Records in the Philadelphia area and later was brought into New York to work with April Blackwood Music. He was one of the men in charge of the publishing firm, but he left and joined with me. I was the creative force and Harry was in charge of all the details of our organization. He was a great guy.

Hines, Hines and Dad were playing in the Playboy club in Atlanta, so Harry and I got on a plane to Atlanta. Our plane arrived late, however, and we were only able to catch about 20 minutes of the act. But since I'd been around that part of show business, I recognized right away that this act had something. I liked them because they could dance, they could sing, they could talk, and they were funny.

I've been fortunate to have seen all of the great acts: Buck and Bubbles, Ethel Waters, Harry Richman. I was into that kind of show business. I liked people that could move, dance, sing, and could talk. I'm referring to great acts like the Berry Brothers, the Nicholas Brothers, Baby Laurence. I saw all of them at the famous Apollo Theater and I got to play for all of them when I was with the Buddy Rich band.

So, when I saw Hines, Hines and Dad, I knew I wanted to manage them. Their mother, Alma, knew we were coming; she was the backbone of the Hines family. We met after the Playboy show, and the mother and the father came in, but the brothers didn't. Maurice Hines Sr. knew me. He was also a drummer and knew that I had played with Buddy. So, I said, "Where are your sons?" He said, "Well, they'll be here." So Alma ran out, and said, "They're here. These two gentlemen came all the way to see you. Come in here."

So Maurice and Gregory came in. Harry and I were very reluctant because the manager they had then, Jerry Weintraub, was big time. But he had said to them that they would never be anything more than a lounge act. So, they were

looking at me and they were thinking that I was going to pull the same trick. They came and sat down and they said, "Well, what do you think you can do?" I said, "I can't promise you anything. But I think I have enough talent to write your act. You've got to give me time and I'll do it."

And I said, "I don't want us to be a hundred dollar a week act because if you make a hundred dollars, I wouldn't even take a commission from you. Laundry cleaning costs you ten dollars, and what am I going to take?" So, I said, "I will prepare an act for you. If you like it, great, and if you don't like it, then you don't like it. That's okay."

They were going to perform next in Las Vegas at the Flamingo Hotel, so I told them I would be there. I made travel arrangements but I also had to go see Michele Lee and I had something like four days of delays. The brothers said to their mother, "Oh, another one of your hot shot guys who is not showing up?" Alma said, "He said he'd call, he'll be here. He's going to be here." So, I showed up and I had all kinds of material. I said, "Let me show you what I've got."

I had a whole act written, a whole act, everything. I didn't have it orchestrated, but I knew Bill Reddie, who wrote the orchestrations for *West Side Story* and *Shadow Run* (I introduced him to that), so I got Bill. My first opener was a tune called "All I Want To Do." I liked it, and, see, I have to sing into a tape recorder otherwise I can't write it down. I can get up at four in the morning when I'm having an idea and I sing into a tape recorder.

The act made its debut at Grossinger's resort in the Catskills. They were the opening act tap dancers. That night we got a standing ovation and the word spread: "Look out for the Hines Brothers!" I found out later Maurice and Gregory had been very reluctant because they didn't believe that I would do what I said I would do. From that point on, we played the London Palladium, we played *The Talk of the Town*, and we played the Flamingo in Las Vegas for four weeks with Ella Fitzgerald.

BB: Great.

SK: In fact, the great story about Ella was ... When I was off on vacation from the Buddy Rich Orchestra, Buddy Morrow had a band that was playing a three-day engagement in New Haven, Connecticut. He didn't have a drummer and he called me. Ella Fitzgerald was on the bill and I played for her, with the Ink Spots. I wanted to hear Buddy Morrow play trombone, because I liked trombone, and I ended up getting a chance to play for Ella.

Well, when the Hines Brothers went to Las Vegas to play at the Flamingo, we had a one hundred percent billing. Tommy Flanagan was at the piano for Ella and the protocol was for the orchestra director of the Hines Brothers, me, to go and tell him what we were going to do in our repertoire. So I said to Tommy, "We're doing this, doing that ..." I had conceived an arrangement of "Sweet Georgia Brown," and I brought it to Ernie Wilkins and Ernie took my concept and made a great chart of it for the Hines Brothers. So I said, "We're doing 'Sweet Georgia Brown' ..." and Tommy said, "Well, Ella's doing 'Sweet Georgia Brown'."

Ella was standing right there and she said, "Take mine out; I want them to score." So, out it went. She would watch us



from the wings every night. She and Maurice bonded because they were both on diets. But she didn't like it when anybody who went on before her introduced who was in the audience; she really didn't like that. But somebody, I don't know who it was, it wasn't us, said Cary Grant was in the audience. So Ella got upset and said, "Cary Grant! Cary Grant! Why did they announce this?" And Maurice said to Ella, "What's the matter with you? He doesn't sing. You're Ella Fitzgerald."

BB: You mean, what are you getting so excited about?  
[laughs]

SK: Yes. And Cary Grant came backstage to get Ella's autograph.

BB: Oh, [chuckles] that says it all.

SK: Yes. These are things that are part of my memories. And then, here's one of the best memories for me, the topper. It's all opinion, but when talking about all-around performers,

for me the best was Judy Garland. Ella had her following and Frank Sinatra too. But, for me it was Judy.

The Hines Brothers were playing at the Royal Box Hotel in New York. John Bubbles from the Buck and Bubbles act was opening as part of the act with the Judy Garland show. John Bubbles was one of the great performers of all time; he was phenomenal for me. But John Bubbles got sick. Judy's husband Sid Luft came in and said, "We've been hearing about the Hines Brothers through our business manager, Israel Katz. We would like the Hines Brothers to do three shows with Judy Garland." We said, "That would be an honor."

So, her choreographer, Dick Barstow, arranged for us to rehearse. I had my little tape recorder and I recorded what they wanted us to do for our performance. And then they wanted us to do "Me and My Shadow" with Judy, and her daughter, Lorna Luft, and her son, Joey.

That was it; that was what we were to do. Unfortunately, at that time, Judy was drinking. She wouldn't show up to do publicity, she wouldn't show up to do anything, but the Hines Brothers did. When we rehearsed, Judy didn't come to the rehearsal. Bobby Cole was her conductor and he played the piano. I said, "Hey Bobby, does Miss Garland come to rehearsals?" He said, no. I said, "Well, then can we hear the arrangement?" He said sure and we heard it. So, before the actual show, we never saw her.

Now, we did our part of the show; we did 35 minutes. Judy was standing in the wings and I was putting on: I was conducting like Dizzy Gillespie; I wish I could have played the drums that good. [BB laughs] I'm hitting licks up in the air; I'm

coming in with the brass and Judy was smiling and approved of what I was doing. She was great.

So, now Judy comes on stage. She had never rehearsed with anyone. Gregory came on first – this is a true story – Maurice came on second, Judy came on third. She said, right on the stage, "You guys are great ... I'm Judy Garland." So, Maurice said, "I'm Maurice Hines. This is my brother, Gregory ..." She said, "You guys are fabulous." Then Lorna introduced herself. And that's where they all met, on the stage, true.

I went to the wings and watched Judy do her show. Since Judy was drinking then, when she sang "The Man That Got Away," I heard her daughter Lorna say, "Oh, please let Mommy hit this note."

I got tickets for the closing night show at the Palace Theater. I took Patti Page with me because I wanted her to see what a great performer Judy was. Everybody was in that theater, from the worlds of sports, fashion, music. And she sang.

The last song she sang was "We're A Couple of Swells," the tramp number. Then, for a closing tune, she sat on the stage with the tramp costume on and sang "Over The Rainbow." I can absolutely see her as I'm telling you this. She got a standing ovation, and she came back out but they wouldn't let her get off the stage. She said, "Let me change." So, she went to put on her dressing gown and she sang some more tunes. She sang "Liza" as a ballad, and Hugh Martin, who wrote "Meet Me In St. Louis," played piano for her.

Then she said, "I'm sorry, I can't sing anymore." And everybody,

from the first row orchestra to the top of the balcony, got up and sang "Auld Lang Syne" to that little girl on that stage.

BB: No kidding.

SK: I told her about it when I saw her in Connecticut. I said, "I witnessed one of the greatest performances I ever saw in my life. I saw you do that."

BB: That is a terrific story; that is wonderful. Would it be appropriate at this time to start asking you to talk about DIVA, because I'd like to really know the origins. I want to know how the whole concept started.

SK: Yes, absolutely.

BB: Tell me some of the history of DIVA.

SK: Well, in 1938 there was an African-American all-female band called Anna Mae Winburn and the International Sweethearts of Rhythm. I heard that band; they were great



Stanley and Maurice Hines with the famous tap dance legends, the Nicholas Brothers, Fayard and Harold.

Courtesy of Stanley Kay

musicians. They had a good tenor player, Vi Burnside, and Pauline Braddy was the drummer. I knew all about them; I loved them.

See, I've had one expression and I still always say it. I believed in it then and I believe in it now: music has no gender. If you can play, you can play. If you can't play, you can't play. But what does that mean? Well, it's a personal opinion; it doesn't mean it's the gospel. But that's the way I think, okay?

See, in jazz, I love the storytellers. When I came out to ESU for the concert when Frank Wess and Phil Woods played, [*The Jazz Icons concert in November of 2007*] I called Phil up right away after that concert. I said, "Phil, you still can tell the story."

Now, that's what I hear. It doesn't mean that other jazz musicians are not great, but that's what I hear. I don't hear the weird harmonies. I hear, melodically, something that reaches me emotionally. It either makes me happy or it makes me sad because my life is not complex. I'm simple; I'm very simple in my life. So, therefore, my loves in music are the guys like Zoot and Al, and guys like Sweets. I hear them. Other guys are great, too, and I understand the guys that want to progress. I understand that. But I can't hear it. It doesn't mean it's not great. It means I can't hear it.

*BB: Okay.*

SK: Now, about DIVA. I listened to Ina Rae Hutton's band, and Ada Leonard had an all-female band, but the band that made the most money was Phil Spitalny and his *Hour of Charm All-Girl Orchestra*. He had a radio show called *The Hour of Charm* [*hosted by Arlene Francis*] and his wife played violin. She was billed as Evelyn and Her Magic Violin, and the drummer was Viola Smith who I met later on. She played like a thousand drums, you know, that was her thing. I respected them.

I'll tell you, I loved the Guy Lombardo band. They did their thing and they did it well. Stan Kenton once said, "If I were going to dance, I'd dance to Guy Lombardo." [*BB chuckles*] I don't think it's corny, I really don't. I watched *The Lawrence Welk Show* every Saturday night because it had a crackerjack band, good singers, good players. Just because he said "Ah one, and ah two," that didn't bother me. [*BB chuckles*] He did something he loved, a joy. He loved when those guys played "Muskrat Ramble" and stuff like that. So I liked it.

*BB: Okay.*

SK: So, I was sitting around one day and I was thinking, you know, I hear a lot of mediocrity. Again, my opinion, but I don't like mediocrity. Still I wish everybody well because it's tough to make a living. So, I got a hold of John La Barbera, who played in Buddy's band. I said, "You know, John, I'm thinking about something. I want to form an all-women's band. Do you know anybody that I could call?" He said, "Yes. Call Sherrie Maricle."

*BB: What year was this?*

SK: 1990. So, I called her, she was teaching at NYU, and I told her my idea. Being with Buddy had gained me credibility, whether I could play or not. The fact that he chose me meant

I could play, okay? Maybe some didn't think I could. That's alright, it doesn't bother me.

But when I called Sherrie, she knew my name because my name was associated with Buddy and she knew that I played drums. So we met and I said, "I want to form an all-women band. Do you know anybody that can help me do that?" She said, yes, so I said, "I'll get some charts and I'll call John La Barbera and he'll come in. No matter what we have to play, we'll play." And truthfully, I don't know if you want to put this in, I never used to like to mention it, but ... I was into baseball. I wasn't a collector, guys gave me things: bats and such. I sold my baseball collection to form this band.

*BB: That's something I hadn't known.*

SK: Yes. My partner in Philadelphia [*Harry Ascola*] helped me. I said, "I need a certain amount of dollars but I'm going to take three days to listen to this band and if I think it's going to be embarrassing and harmful to my reputation, then its over. Three days. No more money, no more anything." So, I heard them, and I said, "There's something there; there is definitely something there." We couldn't even hire all the musicians who responded; forty musicians came to audition for this band. That's how we got Liesl and a lot of people. So, we weeded out the musicians, we were sorry but it was a competitive search, and that's how we formed DIVA.

*BB: And Sherrie was instrumental to reaching out to the various female musicians?*

SK: Yes. I didn't know who they were. John La Barbera came in and did all the conducting and all that stuff.

*BB: Did you do the auditioning down at NYU someplace, or....?*

SK: We did it at Nola Recording Studio, as I remember. We listened to everybody and then we started in. So, we got this band going and it was hard work. We weren't being accepted many times. We'd go to a record company, and they would say, "Oh, well, we already have six women." What's that got to do with a big band? But the encouragement came when my people came to hear us – Johnny Mandel, who I was with in the Buddy Rich band; Jean Bach, who did the video documentary of *A Great Day In Harlem*, and has been a pal of mine for 50 years.

*BB: I think she was the producer of the Arlene Francis radio program on WOR in New York.*

SK: Yes. She was also married to Shorty Sherock.

*BB: I didn't know that.*

SK: And Harry Sweets. They all said, "Go for it. Keep at it. You'll be alright."

So, that's what we did and it represents my dream. I want the women musicians to get the respect, the accolades, that they deserve for being dedicated, for being hard working, for studying, for learning. There's no difference between what a teacher taught to them and what was taught to a male. No, there's no difference. And maybe one day, when there's a male band and a woman walks in with a trumpet or a trombone, instead of saying, "Oh, they can't play," the band will say, "No, give her a shot. Let her play."

Now, if you don't like her, that's okay. But maybe 10 years from now more women will be accepted. A lot of people in my band, including Sherrie, play other gigs and Broadway shows when they don't work with us. As I said earlier, Liesl Whitaker is the first female trumpet player to play in the Army Blues band. She's a lead trumpet player. Karolina Strassmayer is the lead alto player and first female member in the Cologne, Germany band.

PD: WDR Big Band.

SK: Yes. Ingrid Jensen stepped out on her own; Anat Cohen certainly has stepped out on her own. They got their training and experience from us, great. They were good for us and we were good for them because they got the exposure, the experience of playing for five hundred, a thousand, twelve hundred people. But also, by their expert playing, they were given accolades and great applause, standing ovations. I give credit to everybody who has ever played in DIVA even if they played in it for only two days. I may not have liked them; they may not have liked me. But, I give them credit because after 15 years, we are respected for what we have done.

BB: You go back to the "Golden Age of Jazz" when the big bands were so common.

SK: Right.

BB: And you have the experience of being in the Buddy Rich and Shorty Sherock bands.

SK: Yes.

BB: Tell me, what was the same and what was different about launching DIVA in the 1990s compared to back then? How does it compare to your experiences in those other big bands?

SK: Well, it's much harder now because we're in a different world of music. We're in the rock and the punk and the rap and the crap and whatever. [BB laughs] But that's the way people make the money. In the forties, when the big bands flourished, Tommy Dorsey worked every night, Glenn Miller worked every night. If you wanted a date for the Woody Herman band or the Buddy Rich band, the agency would tell the promoter, "Then you'll take Benny Goodman Saturday and Sunday and you'll play Woody Herman on Tuesday." That's how they did it. Now for me, see, nothing has changed. I was thinking about that today. I've been around the "crazies" and I've been around the "goodies." Crazy meaning they had their

"stuff," that they were human beings. So, in other words, here it is. Musicians still say the same things about one another: you're out of tune, or, you're sharp, or, you're flat, or, you're racing, or, you're dragging. It doesn't change. This does not change. I heard the same thing in 1940 when I was in Buddy's band. It never changes. But do you know what really impresses me? The doctor who cures cancer or heart disease and helps humanity. Am I supposed to be impressed because someone can get me into a restaurant or get me a Broadway ticket? I can do all that. That doesn't matter to me. I don't talk about it, but I can do it. Do you see what I'm saying? I know

how to get along, I can do that. That's how that I became entertainment director of New York Yankees. I've been with George Steinbrenner for fifteen years.

BB: Speak on that. Let's hear the story about that. I'd like to hear more about George Steinbrenner.

SK: Well, my involvement with George Steinbrenner started through Buddy Rich. Barry Landers was the public relations director of the New York Yankees, and we got friendly. So, one day I said to him, "You know what I'd like to do? I'd like to have Buddy's band come up to Yankee Stadium and put "The Buddy Rich Band" on the scoreboard. We had a new CD and this is me, looking ahead towards a creative challenge, to make something happen in busi-

ness. That's what I like to do. So, we went to Yankee Stadium and Buddy's band played in between games of a double-header. Buddy was a big baseball fan; Ron Guidry loved him, and Sparky Lyle used to come to Buddy's nightclub all the time. Well, okay, so we played and this is an interesting part of life – if there had been just a difference of five minutes, I would not have met George Steinbrenner. At the end of the game, we were sitting in the executive office waiting for the car to pick us up, and I just happened to say to the attendant, "Where's Mr. Steinbrenner?" He said, "He just walked out to the parking lot." So, I went out to look and I said, "Excuse me, Mr. Steinbrenner. I'm Stanley Kay, Buddy Rich's manager." "Where's Buddy?" he asked. "Inside," I told him and he came in.

Now, George loves big bands. He was a good friend of Woody Herman and he liked to play rudimentary drums and some piano. He said, "Buddy, you're it, you're the genius. Thank you for appearing today. You and Stanley are welcome here at my stadium any time you want." Buddy said, "Great,



Stanley and Marian McPartland with the DIVA Jazz Trio, (from left) Noriko Ueda, Sherrie Maricle and Tomoko Ohno, during a recent appearance on Marian's NPR program, Piano Jazz.

Courtesy of Sherrie Maricle

Continued on Page 29



The Buddy Rich Big Band, Strand Theater, New York City,  
c. early 1950s, on double bill with the Josephine Baker Show.  
(From left) Pete Cateras, percussion; Buddy Rich, drums; Stanley  
Kay, bongos; Harry "Sweets" Edison, trumpet; Zoot Sims, tenor  
saxophone (standing); Dave Schildkraut, alto saxophone.

Photographer not identified.





# Al Cohn 1986 Cadence Interview

*Bob Rusch [BR]: You told me earlier that you think your playing is better now than ever before.*

Al Cohn [AC]: Well, that's purely because I've been working pretty steady and practicing a lot, which I didn't use to do when I was doing a lot of arranging, which was a big mistake on my part.

*BR: What happens when you don't practice regularly?*

AC: Well, there's an old cliché: "If you don't practice one day, you can tell the next day. If you don't practice two days, all the other musicians can tell. If you don't practice three days, everybody knows."

*BR: Is it a physical thing or a mental thing, or both?*

AC: The physical part of it is a great deal of it, because playing a wind instrument, or any instrument, there's a physical factor there.

*BR: Do you lose an intellectual sharpness?*

AC: Sometimes even if you don't practice, you're thinking about it. So, I don't know if you lose it that way, but you do lose the coordination and just the muscles and the embouchure.

*BR: Your tone, your playing, seems to be more forceful and a bit darker now. Would you agree with that? Is that a conscious thing?*

AC: No, I don't think so. The only thing I was conscious of was I like to be able to play with volume – project. That was a conscious effort to do. But as far as a darker sound, I'm still the same person, still have the same ears.

*BR: It seems "Lestorian" and it's been well documented that he's been a great influence on you.*

AC: Lester was my first big influence. But before that, Benny Goodman, and then at the age of 14, I heard Lester Young and that became a big influence.

*BR: Was there another main influence?*

AC: Charlie Parker, yes. That came a bit later. I was 19 when I heard Charlie Parker.

*BR: In what way did he influence you?*

AC: Well, he influenced the whole generation of saxophone players.

*BR: But as a saxophone player, was it –*

AC: I think he had everything: melodic, harmonic, rhythmic feeling; he could do everything. He didn't need all that

Editor's Note: On Sept. 15, 1985, Al Cohn sat down in Minneapolis, Minnesota with Bob Rusch of *Cadence* magazine and talked about his playing, his recordings, his influences and many other fascinating aspects of his life in jazz. This valuable historical transcript appeared in the November 1986 issue of *Cadence*, and we are extremely grateful to Bob Rusch and the folks at *Cadence* for their permission to reprint it for our readers. Due to its length, the interview will be continued in future issues of *The NOTE*.

technique. He could play two notes and absolutely floor you. I've heard him do things like that, too. He could play great blues and also play the most sophisticated types of tunes. He had everything. And he was the first guy that I knew that really played jazz improvisation and knew how to use technique. He opened up a whole new approach to it from that standpoint.

*BR: You were born and grew up in Brooklyn.*

AC: Yes.

*BR: Was that conducive to your musical personality at all?*

AC: Well, growing up in the big city, I met plenty of fellows my age who were serious about music, and we had a band of guys who were 15, 16 years old.

*BR: In the schools?*

AC: No, the schools didn't offer any help in those days to jazz. We had a marching band and a sort of a half-ass symphony which wasn't very good – really bad. But the people that I was talking about were not necessarily from my school, just different schools around, and we all met through a common grapevine. You'd hear about this fellow who went to the other school. And we had these jobs that we played, neighborhood jobs – dance band, swing band.

*BR: Improvising?*

AC: Some.

*BR: This was—*

AC: [I was born] November 24, 1925.

*BR: So, this band was around 1940?*

AC: Yeah, about that, '40, '41.

*BR: Did it have a name?*

AC: Paul Allen, which was just a made-up name. There wasn't any Paul Allen. There was a fellow Paul and my name, which is Alvin, but they made that Allen.

*BR: So, were you somewhat of a nominal leader of it?*

AC: In those days, we didn't have much printed arrangements that were hip, that were jazz or swing. They just had stock arrangements of popular tunes of the day; they weren't very good or very interesting. So, I tried to copy things off records. That's how I started to write, I didn't have any training. I had a pretty good ear and I had plenty of energy; went through the laborious process of taking things off records. We



didn't have tapes in those days, so you had to keep replacing the needle on the record, the 78s. I learned by trial and error.

*BR: But, you did have some formal education in music, didn't you?*

AC: Well, yes. I had a very fine clarinet teacher. When I was a little child I had some piano lessons but, unfortunately, I didn't like it. I say unfortunately because I wish I could play a little piano ... I don't play at all.

*BR: Don't most arrangers play piano?*

AC: On a certain level, yeah.

*BR: Do you play it on that level?*

AC: Maybe not as good. I have no facility whatsoever on it.

*BR: Do you feel that you are as identifiable as an arranger as you are as a tenor sax player, as an instrumentalist?*

AC: I don't really feel that, no.

*BR: Was there a recording period when you began to feel that you had sort of matured into your own Al Cohn style, or an identifiable style, or you started to get some concept of what you were as a saxophonist?*

AC: I think so, yes. I think that comes as part of the maturing process. I think everybody starts out imitating their heroes. And it sort of evolves into your own thing. Maybe, as your tastes broaden, you hear other people and that becomes part of it. And so, out of all these components, you develop into your own person.

*BR: When do you feel that started to happen for you?*

AC: I suppose around the time that I was playing with the big bands: '47, '48.

*BR: Would you say that's also when one would stop trying consciously to emulate somebody?*

AC: That's correct.

*BR: You'd get into sort of a second-nature kind of thing.*

AC: That's right.

*BR: Do you still have guiding lights at this age or have you sort of started to generate your own?*

AC: I still love the same musicians that I grew up listening to: Lester Young, Charlie Parker. But in those days, I didn't understand Louis Armstrong, for instance. I thought that [music] was square. You know, when you're young, you sort of have a certain arrogance. You think that [there's] only one way, and that's what I thought. But I learned better.

*BR: Do you relate at all to the post-Parker players?*

AC: Yes, but they're sort of in the tradition of Parker, a lot of guys, like Phil Woods.

*BR: But not the next movement in jazz, the so-called free movement.*

AC: Free jazz doesn't appeal to me at all. I don't get the attraction that it has. It doesn't say anything to me. It's like playing tennis without a net. There are young guys around that are great players: Tom Harrell, for instance; my son, Joe; Wynton and Branford Marsalis; and this fellow Terrence Blanchard – great player. I think there are young people who are going to carry it on.

*BR: How did you make the transition from the band in Brooklyn to the Joe Marsala band?*

AC: I started hanging around in all the studios in New York. That's where the big bands used to rehearse. And in those days, with the war on, there were lots of jobs and you'd just hang around and you'd hear Joe Marsala's looking for a tenor player. So, I'd go into the studio where he'd be rehearsing for an audition, sit in with the band. He liked me. I could read, that's about all I had to do in that band.

*BR: You were with him in 1943. How did you avoid the army?*

AC: I always had poor vision. Then I went with Georgie Auld's band. That was the first opportunity I had to play with really good players.

*BR: Is that a pretty loose band?*

AC: Oh, yeah. It was a swinging band. Georgie knew what swing was all about. He was a great leader and he was a very good musician without any kind of formal music education, all strictly by ear with him. I mean, he could read, of course, but he couldn't write music. But he knew what he wanted and he knew which arrangers could give him that. We had some really fine players in that band. We had Shadow Wilson, Howard McGhee, Al Porcino on lead trumpet, Earl Swope on trombone. These guys were really good.

*BR: Did Georgie Auld discipline the group at all?*

AC: Georgie didn't stand for nonsense. He was basically pretty easy-going, but you can only go so far. We were all pretty young, so we needed a strong hand at times.

*BR: Did he use a fine system, or did he just fire –*

AC: Oh, no, no. I don't ever remember him ever firing anybody. Everybody wanted the band to be good, we were all on his side. There were no problems.

*BR: Were there some bands that you worked with where the bands seemed to be constantly in contention with the leaders, or sort of an adversary relationship?*

AC: In isolated cases, but not the general run of musicians. The musicians I've come in contact with have always been trying to make the best of things; trying to make the band sound the best they could, better for them.

*BR: You worked with practically a dozen big bands.*

AC: Yeah, maybe not that much, but –

To be continued . . . next issue.

# On Education for the Improvising Musician



Marek Lazarski

## Part Two – Teaching and Being 'In the Moment'

Editor's Note: Dave Liebman participated in an interview with musician Marco Cattani in Barga, Italy, in August 2008 on the broad subject of jazz education. Following is the second of a three-part edited transcription of that interview.

by David Liebman

*Marco Cattani [MC]: What would you say is the best balance between conventional reading of music and improvisation for a student's complete development?*

Dave Liebman [DL]: Using the term reading as learning language, ideally, it should be 50/50. If I spend January on improvisation, February should be on reading; or, the morning on improvising, the afternoon on reading. The point is, you need both. For the "reading" part, study may inevitably resemble more of a laboratory feeling rather than actual playing.

Overall, as far as stages of learning, I usually say, in general, this is more or less a 15-year, three-stage process. The first five years, or first third, is spent learning what came before which includes your instrument, "reading" (as in learning language) and all that. Next is stylization, meaning you are taking part in the music of the period, in the musical environment in which you are surrounded, and are using the language you have learned.

This is when you are a so-called "working musician." You're out there doing it. Hopefully, the next five years, the final third, is where you put together all this experience, all the past and all the present, and make it into the future. Some artists have done that, while some do it more than others. From the learning process this necessitates that

there will be a period when one kind of study is emphasized at the expense of others. You cannot do it all every day.

In other words, if I was your teacher and expected you to practice only "Giant Steps" in a particular key for eight hours a day at a certain tempo in the next week, that is definitely going to be a "laboratory" type of context. We say "dotting the i's and crossing the t's" kind of work, which has nothing to do with freedom of expression or about who you are or anything magical or mystical. That is just work – memorization that must be done.

Now, the week after, I may say, "Okay, please play in whatever idiom, in any way you like. Write your own tunes. Be creative with it." So, that would be a week spent on personal aesthetics and so on. A teacher should make these determinations for the student until they are able to do it on their own in an objective fashion. The teacher is supposed to be able to look at a student and understand what they need and in what sequence, whether it is a one-off lesson or six years of study. If you go through the whole thing, hopefully, you've achieved a balance between the laboratory and hands-on playing, aesthetics, et cetera.

*MC: In this type of study, how do you establish the confines between freedom and rules, between theory and practice? How do you determine those boundaries?*

DL: Well, eventually, it's going to be an individual determination. What is free for one person may be very rigid for somebody else. We have enough examples in art to verify that. What Picasso did with the human body was quite different from what Matisse did. What Matisse did was quite different than what Rembrandt did. The history of any art form shows that things change. And, in fact, as time goes on, things usually become more abstracted. There is no end to this process of understanding because there is always more knowledge to acquire about the tools, the techniques and the actual mathematics of an art form.

Getting that information to be better internalized, fluent, and easy to access and so forth is the goal. The point is there is no end game. At the same time we're doing this type of learning, we're also experimenting, freely associating, meaning, in our case, improvising. Hopefully there is some sort of balance between the art and the craft aspects on a daily level, on a yearly level, on a lifetime level.

It's the job of the teacher or the guidance person (whomever that is) to instill in a student the necessity to balance the two. One aspect should not suffer at the expense of the other. I need to be disciplined, but I also need to be free.

*MC: Sure. Well, that brings me to the next question. What qualities does a teacher of improvisation have*

to have? What are the qualifications to teach improvisation?

DL: Here's the main problem. On a basic level, why is it that a classical musician can read the most complex harmonic cadenzas, but when you ask them to "improvise" (simply) on a C scale, they freeze. It is because somewhere along the line a teacher, or teachers, or "the system," said, "That's not the way to do it. Do it this way." And because of that the student has been cheated of the ability to be themselves.

Unfortunately, it's easier to teach rules than to teach freedom. I mean, if I'm a teacher and I memorize these five books in front of me and organize it and recite it to you exactly, everything I've learned, and present it in this order, that's a lot easier challenge than to say: "Now, let's take everything that we're learning and put it together in a spontaneous, improvisatory manner."

This is very hard to do because the one who says that has to be able to duplicate it. So now, we're talking about teacher slash performer slash artist. I can't tell you to do something so ambiguous as improvising if I cannot replicate some aspect of it. I don't have to demonstrate everything to be a good teacher. But for me to instill in you a sense of risk-taking (improvising on a C scale without having an agenda, for example), you have to see that in me or whomever the authoritative musical figures are around you.

To be somebody who can do that and instill that kind of disposition in a student is rare, in my opinion. Musicians who do it usually are not the ones who want to sit and talk about it. This is because there is a whole other side that we're not talking about here, which is what I like to refer to as the "voodoo" aspect of improvisation, which is inexplicable.

It cannot be explained; it's beyond intellectualization, beyond fact. We don't know how it happens. We know how it starts. We know the tools. We can describe the situation. But we can't tell you what it is that made it sound and be like that. We can only take it apart after the fact to analyze the technical aspects and so on. This magic, or voodoo, or mystery element has to be imparted to the student without intimidating them. A young person is especially open to that type of nuanced vision.

That's why when you and I were

having lunch and you commented (concerning my own experience) that another 15-year-old could have been completely intimidated by seeing Coltrane instead of turned on, as I was, when that happened to me. I mean, I was intimidated!

But there was something that made me say to myself: "Holy cow, if he can do it, mmmm ... (not that I could play like Coltrane) but I thought to myself, maybe there's a shot."

For me, the timing was perfect. As we said at lunch, five years later, maybe three days later, or earlier for that matter, I might have thought: "Him, not me ... I could never ... He could, my friend could, but I can't" and so on in that negative way of thinking. Then we have a psychological problem that is beyond description and way, way deeper than what we're talking about today.

That is why teaching is such a very heavy responsibility. It's one thing to teach math and science to a 10- or 12-year-old. There is great responsibility in that, for sure. But teaching about finding out who you are, what you have to do in life, what you want to say, let alone what you're going to end up actually doing in real life, this is a very heavy responsibility. And, of course, not everybody is qualified to do that.

MC: Sure. Is it possible to establish some interdisciplinary links on the basis of improvisation?

DL: Yes. Give students some paints, give them a piece of clay. I mean, we should be doing the whole thing. In other words, why should I just be using music? What happens if you give me a bunch of crayons, or say "Make up a poem," or say "Here are eight words, put them together in any way you want?"

There are so many things you can do. It's the training of Montessori, Rousseau and other educational philosophers that we've read about which encourages students to express themselves and let the facts come in afterwards. It's much like the Suzuki method of ear training. You err and then you learn. If you could do it like that, I think for a lot of students who are naturally creative, it would be great and very effective.

But it has to do with the culture one lives in, the parents, religion, et

cetera. Civilization has been dealing with this since the beginning of time; that is, the need for order and discipline as building blocks for "progressing forward." But equally valid, though unfortunately it is not given as much weight, is the vision of letting somebody be who they are and not having to be an expert right away. No one is an expert in the beginning. It's okay that you're not an expert. Would you like to be better? Of course. So, here are some tools and, by the way, here's a book you need to read, and so on. Continue on in your training and you will become an expert, but we all have to start somewhere.

MC: In a nutshell, what does improvisation specifically mean to you as a person? Some people call improvisation "extemporary composition." But maybe it would be better to define it as instant music, elaborated on the spot, or something of that kind.

DL: Technically speaking about improvising, it is obviously extemporaneous composition in the sense that I'm making something up. Composition usually means a more formal process. Jazz improvising implies that we're making something up on the spot: "in the moment."

In our music, it's usually based on who you're playing with, the material at hand, and the immediate environment, meaning, audience, venue, sound, et cetera. In fact, we start with sound and voyage through the most abstract to the most detailed of stories. But, the truth is, improvisation is essentially the ability to escape the moment.

Let's put it this way: to escape the boundaries of the situation I am in and get into the moment. In other words, can I be free of the past and the future when I improvise? I often say to students that in the English language and I suppose a lot of Latin-derived languages, we have the conditional tense: would, could, should. When you improvise, those words should not be part of your vocabulary. It's not, "I should've or shouldn't," it's not, "I could've or could," and it's not, "I would've or would." It is what I do! It's being in the present moment. Now, that is something that whole cultures spend hours seeking through meditation and training – Eastern philosophies,

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# A Rave for 'The Mave'



Editor's Note: As many jazz fans already know, Kenny Berger is one of the most highly-regarded baritone saxophonists and composer/arrangers on the New York scene. In addition to his performing and recording credits, he is also a respected and experienced educator and author. With this personal reflection on baritone master Danny Bank, we are pleased to welcome Kenny to the fold as a regular contributor to *The NOTE*.

by Kenny Berger

I first met Danny Bank, my most important teacher and mentor, around 1967. I was familiar with his work as a great baritone and woodwind player on tons of recordings, such as the classic Miles Davis-Gil Evans sessions, and dates with Oliver Nelson, Charles Mingus, Charlie Parker and countless others. I contacted Danny because I wondered what it would be like to study with a sax teacher who was a real baritone player.

At the time, Danny was playing the klezmer clarinet chair in the Broadway production of *Fiddler on the Roof*, so our lessons usually began after the show, around 11:00 p.m. To begin the first lesson, Danny asked me to play a chorus or two of a tune of my choice. After I did so, Danny sat back in his chair, took a drag of the fine Columbian tobacco with which he filled his pipe, and said, "I don't think I can teach you anything." Three hours later, my head was nearly exploding with all the stuff that he was unable to teach me! Since Danny always considered himself to be a severely limited jazz player, he focused on just about every aspect of musicianship other than improvisation.

He emphasized the importance of mastering many different types of articulation and how this could enhance a player's ability to project the sound of the baritone and bass clarinet in any situation (he called it "lifting the sound off the floor") without resorting to using a bright-sounding setup and adding too much edge to the sound. His own

playing has always been living proof of this principle. The few comments he did venture on jazz playing, specifically on the baritone, were dead-on, however. He advised sticking to shorter phrases to keep the sound from deteriorating during a solo and offered one general criterion he used. He said, "If I listen to a baritone player and he can't give me a few laughs, I say [forget] him."

In addition to being the most in-demand baritone player on the New York scene for many years, Danny was also the founder of the New York Saxophone Quartet (NYSQ). At the time of the group's inception during the late 1950s, all other professional sax quartets approached the instruments and the music from a point of view, which, to my ears, sounded like they were ashamed to be playing saxophones. They tried to imitate string quartets in all facets of their playing and interpretation.

As Danny proudly explained, the NYSQ was the first sax quartet to base its approach on the influences of Charlie Parker and Lester Young. He also pointed out that every other professional quartet at the time consisted of a teacher (playing soprano) and three of the teacher's students, so that the groups all displayed a top-heavy approach which featured a leader on top of three subordinate voices. The NYSQ (Ray Beckenstein, soprano; Eddie Caine, alto; Al Epstein, tenor; and Danny on baritone) consisted of four top pros with equal creative input. The main obstacle to the introduction of true jazz influences on saxophone quartets was the lack of appropriate music to play.

At the time of the founding of the NYSQ, most of the best published music for sax quartet was by French composers affiliated with the Paris Conservatory, with the rest of the available repertoire consisting of transcriptions of pieces originally composed for strings or piano. There was little sax quartet music available that reflected the stylistic changes in saxophone writing and playing since the 1920's, and nothing that reflected the influence of true American jazz. Danny changed all of this by commissioning works from living composers who were true jazz musicians, such as George Handy, Phil Woods, and John Carisi.

Our lessons continued on and off over the next several years. I didn't play flute at the time and he advised me that this would severely limit my employability. He advised me to have a flutist friend pick out a flute for me and insisted that I not even open the case until I came for a lesson, thereby eliminating the need to waste the first several lessons undoing all the bad habits one could develop by simply fooling around with it. His teaching was always geared toward equipping me to function as a professional in the real world. One time, he had me sit next to him at a rehearsal with Oliver Nelson so I could see up-close how a pro of his stature went about his business.

The pattern of our sessions was consistent. The formal lesson would last from around 11:00 p.m. to around 1:30 or 2:00 a.m. then continue over a plate of Shrimp Romeo at Jim

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and Andy's until Jim started throwing us out.

Though Danny is a walking encyclopedia of road band and studio anecdotes, with knowledge of sax, clarinet and flute playing (his nickname "The Mave" is short for maven, a Yiddish term for one who is an expert in his field), his interests are diverse. He majored in French at college and is widely recognized for his skill at and passion for chess. I once heard a young musician ask Danny if he had known Dizzy and Bird, at which Danny launched into a detailed comparison of their relative merits as chess opponents. The foundation of Danny's long friendship with Dizzy was founded upon their mutual passion for chess.

A scenario I witnessed several times would occur when a fellow denizen of one of the musicians' watering holes would start joking with Danny, questioning his reputation as a chess whiz and challenging him to a game sometime safely in the future. At this, Danny would flash a Cheshire Cat grin at his unwary victim, whip out the folding chess set he kept in his inside jacket pocket, throw the board down on the bar, and say "Make it snappy, I'm double-parked."

Danny is a man who always has his priorities straight. We once came upon a group of musicians who were ogling an expensive foreign sports car parked in front of Joe Harbor's. After observing the scene, Danny declared, "I'd rather have a gold flute and drive a Chevy."

I recall another helpful insight that Danny laid on me when I was considering buying a bass saxophone that a friend of mine had for sale. When I told Danny I wasn't sure how much actual use I would have for it, his advice was, "Don't forget, it also makes a great room divider."

Danny was one of the busiest players in New York during the heyday of studio recording, yet his career has been a heroic struggle. Stricken with polio as a child, long before the advent of the vaccine, he spent many years schlepping his baritone and other horns on and off band buses with Barnet, Goodman, and Shaw while wearing a cumbersome leg brace and using a cane. During his studio-hopping days, he would have to hire someone to transport his horns around town. At the time we first met, this role was filled by a tired-looking older gent named Freddie, who I later found out was actually the real Freddie Freeloader immortalized by Miles Davis.

Approaching the age of 87, Danny is housebound and suffering from macular degeneration, but his spirit and memory remain intact. Our two most recent phone conversations began like this: "Hi Danny, how're you doing?" "Terrible. I'm dying." After which, we talked for two hours, though mostly he talked and I listened, which is the way it should be.

During each conversation, he presented vital musical insights along with great stories of his encounters with everyone from Artie Shaw and Pee Wee Russell to Heitor Villa-Lobos and Igor Stravinsky. Our most recent call ended with Danny saying that Stravinsky once told him: "There is no sound in a barline." I'm still chewing on that one.

Danny Bank is a living legend. Long may he wave! ☺

the whole Zen state of being, the Tao and all of that. This is why we refer to those cultures. To be "in the moment" means I have all the tools available because I have disciplined myself. I am confident enough to feel okay about putting my foot out into space without a floor underneath it. This is what I was talking about today in class, about having confidence of one's sense of rhythm for example. And most important is to never fear who I'm playing with; no psychological games, just the music. It is the present state of being that is most important thing.

*MC: Would you say it's like a state of grace?*

*DL: Yes, and you train yourself to be that way. I haven't yet perfected it. But after 40 years of doing it, I'm better at it than I was 20 years ago. And I'm better at it today than I was a year ago, based on experience, which is an untold asset. Of course, experience comes from age and doing it, but doing it because you want to do it. Surely, some of it is serendipity, merely good timing, or something like that. But, on a deeper level, it is a burning desire to express myself in the moment when I'm playing, when I'm up on that stage. I can't presume to tell you that the whole world dissolves when I play, that the weight of the world is lifted, et cetera. But it's getting better and better in that way *[laughs]*. You know, my eyes are closed, if not literally, figuratively. The question at hand is my instrument, the other three or four people I'm playing with, and whatever material we've chosen to use at that moment. That's the real nutshell about improvising. It's beyond the technical aspects which we've discussed. It's really about freeing yourself in the moment. As I have alluded to, most people don't have the urge or a reason to be that way. Drugs and alcohol suggest this state temporarily, of course. But the truth is, if I hadn't found jazz (or better, if jazz had not found me), I probably wouldn't know anything about this subject. I'm not sure but I don't see myself having found it through any other line of work. I am not being negative about other vocations. I'm not saying there's no value in other ways of being. Look, if you're a doctor or a teacher or something like that, you're in the present moment because you're dealing with other human beings. But our job is to be experts at being in the moment.*

That's what I think a real improviser is. That's our labor and the example we represent. The guy who drives a bus, his job is to get me safely from point A to point B. My job is to show the audience and those who are interested how to be free in the moment. We train ourselves; we use spirituality; we use the examples of others who we feel have done it as models and inspirational figures. We use a lot of stuff to get ourselves to be free in the moment, and it is a worthwhile goal. But it's never complete because as soon as the moment is over, you're back in present time. Of course, the problem is obvious: when you return to "present time," you're forced immediately to deal with reality, which is not always so wonderful, certainly not as good as the high of the moment you just left. However, a person who trains himself well in these respects is able to bounce back in and out of real time at a "moment's" notice and serves as an example to others of that way of being, of how to reach for the sky. In the end, what I think I do – what we musicians do – we don't just play jazz. We are examples of freedom, the freedom of self-expression, at least for a few occasional seconds or bars at a time when it is really happening. ☺



# Jazz at ESU: Library Alive III



Charles de Bourbon

Vicki Doney, with Nelson Hill on clarinet.

The Delaware Water Gap Celebration of the Arts (COTA) Festival Orchestra featuring alto legend and NEA Jazz Master Phil Woods filled the Sherman Theater in Stroudsburg with swinging big band sounds in April. It was the third in the continuing series of "Library Alive" concerts, part of the 2008-09 ESU Jazz Synergy Series.

Celebrating America's gift to the world, the concert was presented in conjunction with Jazz Appreciation Month, an annual event launched in 2001 by the Smithsonian Institution to pay tribute to jazz as both an historic and living American art form.

The program featured a host of newly acquired compositions and arrangements thanks to the diligent efforts of ESU Professor Patrick Dorian, who retrieved more than two dozen big band charts during his recent sabbatical project in Switzerland that have been added to the Al Cohn Memorial Jazz Collection. The Festival Orchestra performed several of these new acquisitions, in addition to other works from the Collection by composers Bob Brookmeyer, Manny Albam, and Bill Holman, and tunes associated with the big bands of Jerry Wald, Terry Gibbs, Gerry Mulligan, Elliot Lawrence and others.

The centerpiece of the concert was the Pocono premiere of big band versions of tunes from "The Phil Woods Songbook," created by students at DePaul University in Chicago. The COTA big band added a percussionist, vibraphonist and guitarist to amplify the Brazilian influence in some of these outstanding Phil Woods compositions, including "Elis" and "Brazilian Affair." Also during the set, vocalist Vicki Doney stepped out in front of the band for a crowd-pleasing presentation of the Gershwin standard, "How Long Has This Been Going On?"



Garth Woods

Master trombonist and Library Alive co-founder Rick Chamberlain.





Garth Woods

Bob Keller and Nelson Hill mark changes during rehearsal.



Garth Woods

Marko Marcinko on the vibraphone.



Garth Woods

Vicki Doney sings in front of Phil Woods and the COTA Festival Orchestra.



Garth Woods

Guitarist Spencer Reed.



Garth Woods

Trumpeter Patrick Dorian.

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Toulouse airport hotel. And, as luck would have it, we had to push the clock ahead one hour – two hours sleep instead of three. Hit the airport at 5:30 am for a flight to Madrid to connect with homeward-bound Continental to EWR. But the French were not going to make it easy: they forwarded my bag but could not give me a boarding pass for the connecting flight home. I had to take four wheelchairs to get from the plane to Terminal One. It took three hours. When I finally got to check in, I asked the lady what kind of aircraft we had, and she said a Boeing 262! There is no such plane but what the hell! It turned out to be a 767 so I had executive lunch and sleep. We arrived on time but at Terminal B instead of C. Hooking up with Jill was dodgy but here I am, and there you go!

**I came across** a European Rhythm Machine recording from '72 at the Village Gate and wanted to send a copy to pianist Gordon Beck. Sadly, I received the following news from his manager:

*"Thank you for contacting me via Gordon Beck's web site. I'm sad to say that Gordon's health hasn't been too good for the past few years. He's in the early stages of Alzheimer's now and his memory is not as good as it once was. I am in contact with Gordon's sister, Judy Beck, and she has informed me that Gordon has moved into an apartment close to where she lives so that she can look after him and make sure he is okay."*

**There's a little story** about how this gig happened, as told by the New York Times music critic, John Wilson, and published on July 10, 1971:

*"Phil Woods, the jazz alto saxophonist who moved with his family from Bucks County, Pennsylvania to Paris four years ago, came home to play at the Newport Jazz Festival. He was not heard there because the festival was canceled before he and his European Rhythm Machine had an opportunity to play. But his trans-Atlantic*

*trip was not in vain: Mr. Woods and his group have moved into the Top of the Gate, Thompson and Becker Streets, where they will appear through July 18. Mr. Woods's Rhythm Machine is made up of two Englishmen - Gordon Beck, piano, and Ron Mathewson, bass - and a Swiss drummer, Daniel Humair. They provide Mr. Woods with strong, aggressive support that at times seems almost relentless in its level of attack as the saxophonist leads them through sets that become extended medleys as one selection follows another without a pause.*

*"Mr. Woods, who was a Charlie Parker devotee in his early days, still shows a Parker basis in his playing. But he has built on this a lean, lyrical approach that takes him into creative areas that are quite distinct from the Parker style. He is somewhat limited by the consistent loudness of his rhythm section, but even with this drawback, he manages to convey some shading and variety."*

When I returned to France after this American sojourn, the AFM fined me \$1,000 for playing with non-union musicians. To prove their case, they sent reviews of all the gigs from New York to L.A., a very expensive press-clipping service. Thanks, brothers! When I arrived in France, they gave me an honorary syndicate membership. John Wilson was the critic who said in his review of the seminal concert of the Monk Big Band at Town Hall: *"This is pipe & slipper jazz."* Because of this caustic comment, our six-week tour with the Monk band was cancelled.

**To close on a lighter note**, here is an email I recently received from Fifi Jacobs:

*"Dear Mr. Woods,  
"First of all, you are one of my son's favorites. He's fifteen, a drummer and he is Charlie Jacobs' grandson. My dad was Charlie from Charlie's Tavern. My son, Josef Charles (we call him J.C.), has always loved jazz and I suspect he's an 'old soul' somehow, a gift sent to me. I see you will be performing at the 92nd Street Y in July and we are so excited that you'll be 'in our neighborhood' so to speak. We will definitely get tickets and hopefully meet you. That*

*would be a dream. Certainly if you're performing anytime sooner in NYC or if you're in town, it would be an honor to see you and meet you.*

*"Wishing you all the very best.  
With gratitude, Fifi Jacobs"*

I thanked her and asked her if she had the recipe for Charlie's famous meatloaf. It was Bird's favorite lunch.

*"About the meatloaf: I'm afraid that recipe disappeared when the bar closed after my Dad's death and Felix the chef (for whom my brothers and I used to peel potatoes 'cause we thought it was fun) took the recipe with him. Probably the best I could do would be to ask our friend, Cousin Brucie, who's a huge meatloaf fan, for his. Sure it's not the same.*

*"All the best, Charlie's daughter,  
Fifi"*

And, speaking of the best ... this news from Pat Dorian (boulevardier, bon vivant, hail fellow well met, and jazz professor extraordinaire!): Davey Lantz IV & Matt Vashlishan have been selected through a juried national competition to receive cash awards and will be recognized at the annual ASCAP Jazz Wall of Fame in Jazz at Lincoln Center on June 16, 2009

And this from Davey's folks:

*"Just to inform you that Davey was accepted to Juilliard for jazz piano performance. The competition was stiff and went down to the wire, with only one seat available. He was on the callback list for a second audition, and then on the wait list. Last week, they called with an invitation for him to attend there.*

*"Sincerely, Marti and David Lantz  
III"*

Kudos to these two young Lions, who came through our COTA education program.

Lastly, this Vladimir Horowitz quote sent in by Jim McNeely: *"If you're not making a mistake here and there, you're not trying hard enough!"*

I used a Varitone sax amplifying unit when I lived in Europe. It was made in the United States so I had to transpose it to 220 in Europe. I still have the device and discovered it works on toilets. So, if your toilet is in the wrong key, I will transpose it for you for a nominal fee. ☺



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thank you.”

Dissolve. A month later, I got a call from someone at Yankee Stadium: “Mr. Steinbrenner wants to see you.” He wants to see me? What does he want to see me about? I don’t play shortstop. What does he want?” So, I went up to the Bronx. As it turned out, his daughter, Jenny, was graduating from high school, Culver Military School. He said they had booked an act for the graduation festivities called Firefall and it fell through. I said to him, “I wouldn’t know Firefall from Waterfall ...” [BB laughs] “... but I know the top rock ‘n roll producer in this town, Ronnie Delsener, and I’ll call Ronnie.”

So, I called Ronnie and said, “Hey Ronnie, who is this group Firefall?” George was paying them top dollar, including travel fees and all that stuff. I said, “What are they worth?” He said, “I wouldn’t pay them \$500 for the night.” Maybe he didn’t like them, but that’s okay.

So I went back to Mr. Steinbrenner and I said, “You know, somebody saw you coming because you’re George Steinbrenner and they charged you big money.” He said, “Well, who can you get me?” I said, “Well, I’ll check around, I don’t know.” So, I called the William Morris Agency. I liked Blood, Sweat, and Tears and I told Mr. Steinbrenner they were available so he approved it. I called William Morris back, but now Blood, Sweat, and Tears didn’t want to do it, they refused. So I went back to Mr. Steinbrenner and he said, “But you told me they were going to do it.” I said, “No, I told you they were available.”

But I knew some of the guys in the band, Bobby Colomby and Lew Soloff, and I went back and asked again. So now, they decided to do it. But I brought the contract rider up to his office and I looked at the rider logistics: they wanted chicken under glass, they wanted Dom Perignon, they wanted this, they wanted that.

Now, you can read things on my face. When I’m not happy, it shows on my face but I don’t say much. So I said, “Cancel them.” I called William Morris. I said, “We’re canceling them.” He said, “Well, you made a verbal agreement.” I said, “Do you want to sue George Steinbrenner? I’ll give you his telephone, call him up.”

So, zip, we got out, and I got him someone else. Then Mr. Steinbrenner called me about two weeks later. He said, “My wife is doing a charity event in Florida for a Catholic hospital. What kind of show can you get?” I was still managing Buddy’s band at that time. I said, “Well, Buddy’s band is in California. Just fly the band from California to Tampa to New Orleans. No fee. I’ll also get you Mel Tormé, but Mel gets paid.” And the show was a smash.

*BB: Fabulous.*

*SK: Mr. Steinbrenner would always give me credit, and that’s how the relationship began.*

He knew how loyal I was to him. I’ve spent 15 years with him. And, you know, I could always kid with him. But when I had my six-way bypass, he came to see me three times at Lenox Hill Hospital. He paid all my hospital bills and then sent me to Florida to rehabilitate with the ball team. I stayed at his hotel for a month, going up and back to the training camp at Legends Field. I would walk in with a walker and the young guys, the college players, would look at me, and I would say, “Don’t worry. I’m not here to take your job.” [BB and PD laugh] I got friendly with the trainers, they were my pals. We all hung out together, me and the trainers.

*BB: There’s actually an interesting parallel here. I mean, Buddy Rich had a reputation for being very volatile and oftentimes hard to get along with. George Steinbrenner has this reputation too, for being hard to get along with. But you are the guy who was able to relate to both of them. There must be something about your personality that says, “I can handle this.”*

*SK: We’ve all got our moods, meaning we’re all “wack jobs.” But, see, if I don’t trust you then you’re gone. It’s all about trust with me. It’s about keeping your word. You’ve got to keep your word. If you don’t keep your word, at least you have to call and say, “I can’t do that, but I will keep my word and let you know.” I’m about trust. I’ve only had two, maybe three times in my life when somebody gave me a bad time. I’ve helped people with their green cards in our band, or people who might have needed money or whatever, because I’ve appreciated that these musicians sometimes sit in a bus and do 200-, 300-mile jumps and don’t say a word. I do everything I can for them. Do you know, when I had my hip replacement, three of the ladies from DIVA took one night each to stay with me at my apartment to help me. See, that’s the part that I’m trying to get across. The music is the music. But the love and the warmth and the friendship that we develop, that’s it.*

*BB: You’re not just the boss, it sounds to me.*



Stanley with pianist Tommy Flanagan, left, and trumpeter Clark Terry, in Bern, Switzerland.

Courtesy of Stanley Kay



## Interview with Stanley Kay

SK: No, I'm not. I'm a sideman. I'll always be a sideman. I could be around the biggest theater producer in the industry, which I was when we did our show "Uptown is Hot!" But instead you'll find me talking to musicians because I want to hear the stories.

BB: Well, there's another word that comes to mind when I think about you, and it comes to mind when you talk about these other musicians. The word is respect. I think respect is another one of those values that you place a high priority on.

SK: True. Absolutely. I have to show respect and admiration and give accolades to those who have given me many years of pleasure. I remember I told that to Claire Trevor, the wonderful actress in the movie *Stagecoach* [1939]. I was friends with Norman Jewison, the Hollywood film director, and when I stayed at his home, he took me out to Claire Trevor's home in Balboa. I went up to her and I said, "Thank you for giving me many years of pleasure." And she said, "In this terrible business we're in, this hard business, if I know that I gave someone pleasure, I thank you for that." I did it with James Cagney, too.

BB: You went up to James Cagney?

SK: I was with Patti Page at a White House event hosted by President Eisenhower. And on stage I looked and who was standing there but James Cagney, by himself. I went up to him and I said, "Mr. Cagney, I want to thank you for giving me so many wonderful hours and years of pleasure watching you." And he said, "Well, thank you."

But here's a funny story from that White House event. It concerned Dizzy Gillespie. Dizzy's band had just come back from the Far East. I had known Dizzy for a long time. The President was down the far end of the ballroom, and Dizzy's got a telescope trying to find people. I said, "What are you doing, betting a horse?" [BB laughs] I said, "What's the matter with you?"

At the end of the show, the President's aide said, "Everybody line up. The President wants to thank everybody." Our piano player was Rocky Cole, rest his soul. So, Rocky says, "Come on, Stanley." But I said, "What are we doing here? We played 'How Much Is That Doggie In The Window.' What are we doing here?" But we went.

So, the President was coming down the greeting line: "Thank you, Nat Cole. Thank you, Buddy Hackett. Thank you, Patti Page." Now, Dizzy was standing next to me, and he dropped something. The President said, "John Birks Gillespie." But Dizzy was going under a table to pick the paper up. I said, "Dizzy ... Diz ... the President is calling your name." So, he quickly got up and he said, "Here I am, man." [BB laughs]

BB: Here I am, man! [laughs]

SK: He said, "Here I am, man" to the President!

BB: [laughs]

SK: Another time, I called him and he fell asleep on me on the telephone. [BB laughs] True. We had Buddy's club then



Courtesy of Stanley Kay

George Steinbrenner and Stanley, who is entertainment director for the New York Yankees.

and I knew the guy that ran it was "dipsy-ing" everybody. He beat me for a lot of money and I didn't want the guys to go in there because I couldn't protect them. Dizzy was coming back soon to perform at the club so I found him at the Fontainebleau Hotel in Florida and I called him.

He said, "John Birks Gillespie." That's the way he always answered the phone. I said, "Diz? Stanley. Listen, I've got to tip you off to something. I'm not there to protect you, and the club manager doesn't have the money to pay you." So then, I didn't hear anything. I said, "Diz, did you hear me?" And, all of a sudden, I heard snoring. He had fallen asleep. He was snoring on the telephone. [BB laughs] This is true. I made a little tape of it. I've got it somewhere.

BB: I have a feeling you were very protective of musicians, especially those you managed ...

SK: Absolutely.

BB: [continues] ... and you demanded respect for those musicians at the same time.

SK: If you insult one of my people ... man, we're out of here. Now, I couldn't do it with Buddy's band, but in DIVA, if you insult anybody in my band, I'll say, "Tell you what, you open your mouth one more time and we're gone. You will not disrespect anybody or we're out of here. We are gone." I'll tell you a story. Do you know the movie New York, New York ...

BB: Yes.

SK: [continues] ... with Georgie Auld? [Georgie Auld played all of the saxophone parts for the film's leading character, Jimmy, portrayed by Robert De Niro.]

BB: Yes.

SK: They came into Buddy's nightclub on 33rd Street. We had the big club; it was a 400-seat club and I ran it. My opening night acts were Buddy's big band, Carmen McRae, and

Nipsey Russell.

One night, here came Bobby De Niro, Cybill Shepherd, and Martin Scorsese with Georgie Auld. Now, I had known Georgie for a long time. He said to me, "De Niro is making a movie about a saxophone player. He wants to know what they do. Would you help him and introduce him to the guys?" I said, "Yeah, sure."

I said, "Tell you what, Mr. De Niro, two days from now, when we're closed, Buddy's band is playing Carnegie Hall. Do you and Mr. Scorsese and Miss Shepherd want to come to the concert? He said yes and they all came. So then I said, "You know, we're doing a concert in Newark another week from now. Would you want to come out with the band?"

Bobby said, "Yes, wow, can I?" I said, "Oh, yeah." Buddy loved movies; he was a big movie freak. So, I went to Buddy about it and he said, "Absolutely." We went out; I think we went by car. I took Bobby into the Newark theater and the promoter recognized him.

Now, Bobby De Niro was very shy; he didn't say hello. He was one of those kinds of people. But see, people then wonder how he can do what he does on the movie. But it's because he's playing "cops and robbers." He's playing someone else. He's not playing himself. But the promoter recognized him.

So I went to the promoter and I said, "Let me tell you something. If you announce that he's here, the band won't play the second set, how about that?" I know my stuff; I'm from the Lower East Side. I know how to do the devil's tricks, you know? The promoter said, "Oh, no, no. I'm not going to announce it." So, during the second set, we put him in the saxophone section; Bobby sat right behind the guys. I said, "Listen to them talk; listen to them do whatever."

A few weeks later, he came to see me at our other jazz club, Hoppers. He came in to see me and said he couldn't get into the Village Vanguard because it was crowded. I said, "Come with me." I took him inside and I introduced him to Mel Lewis and some of the members of the Vanguard band and I said to Mel, "Bobby needs to know how the musicians act. Talk to him; give him all the help you can." He used to come looking for me, but I haven't seen Bobby in a long time.

*BB: That's a great story. Tell me something that not everybody knows about Buddy Rich.*

SK: Buddy was a very good-hearted man, but he was always afraid that somebody was going to hurt him. That grew up, I believe, from being a child prodigy and also from his father doing his stuff on him when he was a child. Buddy didn't trust anybody, that's my belief. But I lived with him, I roomed with him. I knew everything about him. Now, guys may write about the band but I lived it. I borrowed money for him; I idolized him.

But then, as I matured, I realized, see, I learned one thing. We played the Paramount Theater and sometimes he'd get on me for something. For instance, we changed fast and your hands perspire under the spotlights, and he would get the drumsticks after me. He'd say, "What did you do with them." He'd say it loudly even though there were people in the audience within earshot. And I would say, "Don't do that to me now, don't you do that to me. I'm not your fourth trumpet

player in your band. And I'm not afraid of that karate stuff you do either because I'll get my guys from the Lower East Side and they'll pull your arms out of your sockets." *[BB chuckles]* I said, "Don't play with me now; that's enough. I don't deserve it. I'm your brother. I'm your best friend. Don't do it."

*PD: Bob, you were saying earlier how Stanley could deal with George Steinbrenner and Buddy Rich. Stanley is a master at diffusing awkward situations. And when he idolized Buddy Rich, it turned into respect.*

SK: And he had that kind of respect for me.

*PD: And this is where many times you have mutual respect and you end up making these people, who are not our blood relations, become blood to you.*

SK: Yes. I mean, if George Steinbrenner called me right now and asked me to clean the Yankee Stadium grass with my teeth, I would go do it because I have to show him respect and gratitude for what he's done for me, especially when I was sick.

*BB: Tell me something that not everybody knows about Sherrie Maricle.*

SK: Sherrie is one of the kindest, one of the most dedicated human beings that I have ever met in my life. She's a fine and dedicated musician, a fine arranger and composer, and my friend. She loves what she does and she gives you one hundred percent. I rank her with my top players. That's my opinion.

If I'm asked about drummers, I have certain favorites for things that I like. Now, every drummer that played with the Count Basie band was great. But if they put me away on an island and asked me to choose, Papa Jo Jones, Shadow Wilson, and Gus Johnson would be the three guys I would pick. If they talked about Duke Ellington's band, it would be Sam Woodyard, hands down. Not that Louie Bellson wasn't great, and Speedy Jones was in there, and Sonny Greer was there to begin with, but Sam Woodyard would be the one for me.

Were they all great? Yes, they were all great. If I had to make my choice for Woody's band, it would be Don Lamond. Flip Phillips swore by Davey Tough, who I thought was a Dixieland drummer. Flip told me he was incredible. But I would pick Don. Was he great? Is Jake Hanna great? They're all great.

Whitney Balliet tried to get me into something one time. He loved Sid Catlett and he knew I loved Buddy. So he tried to get me into it, but I wouldn't go there. I said to him, "They're both great." I said, "Do you know anything about baseball?" He said, "Yeah." I said, "At one time in New York there were three great center fielders: the Giants had Willie Mays, the Yankees had Mickey Mantle, and the Dodgers had Duke Snyder. All were great, right? Who would I pick? Willie Mays. But all of them were great." *[BB chuckles]* You can't have any comeback with me about that, right?

*BB: No argument there. Well, we've gone through a lot of stuff and we could keep on talking all night. But we can't, so let's wrap it up. Is there some territory that we haven't covered that we should? Are there any stories or any people that we haven't talked about that you'd like to include at this point? Is there anything that we may have*

## Interview with Stanley Kay

*missed that I should know about?*

SK: I just want to say more about you guys, how proud I am to have been associated with you, Pat, and you, Bob, and what you're both doing to keep the country's music alive, our heritage. The magazine is impeccable and the stories are great. I enjoy it, I look forward to reading it, and I think everybody who loves great works of art and music should read that magazine.

BB: *Well, thank you for these compliments on The NOTE. I appreciate them. You've been a very strong supporter of the Al Cohn Collection, and you were a band mate of Al Cohn.*

SK: I was.

BB: *But that's not really what you're about now. You're trying to support not only what we're doing at ESU but jazz in general, jazz being one of the most uniquely American things we've got going. I think it was mentioned in the Ken Burns jazz documentary that there are only three uniquely American inventions: the Constitution, jazz and baseball.*

SK: Right.

BB: *And you have melded your love of baseball and your love of jazz together into a lifetime of achievement.*

SK: Yes. See, I want people to know that my life was not just the time I spent with Buddy Rich. But through music, look at what I've done, whether it's involved umpires, attorneys, judges, presidents of corporations, whatever. I did all of it through music. So, my opinion is that I was not just Buddy Rich's assistant drummer and manager.

BB: *So, if a young student came to you now and expressed an interest in pursuing a musical career as a professional, what advice would you give?*

SK: Do you know who my favorite all-around musician is? André Previn.

BB: *I wouldn't have guessed.*

SK: Now think about this: one night in this city, he's conducting the New York Philharmonic; the next night, he's down at the Blue Note playing jazz. Think about that.

BB: *What a life.*

SK: Do you see what I'm saying? I would tell any young musician to learn everything that you can possibly learn. Put all your irons in the fire, all of it. If you're a saxophone player, learn to double: learn flute, learn clarinet. The more you know the better shot you've got to work because if you're just going to go out there and play one thing, it's going to be tough for you. If you're a percussion player, learn to play timpani, learn to play bells, learn to play the xylophone, learn to play it all.

PD: *Sherrie plays in the New York Pops Orchestra in Carnegie Hall and then plays in her big band. She can do all of those things.*

SK: Right. But you might need to play a wedding, too. We all grew up with a high degree of respect. When you did a record date, whether it included Snooky Young, or Marky Markowitz, or Bernie Glow, they all changed parts because they were good readers. Nowadays, I've heard musicians say, "No, I'm playing first. I don't want to hear anyone else play first. I'm playing first." No. That's not the way to do it, for me. But you all have to do what you have to do. That's the end of it. I don't judge anybody. I really don't. I'm happy. If I'm asked, I will be very vocal about my opinion. But I'll say, "That only works for me." I don't understand fusion. But if somebody wants to do fusion, I understand why; they want to progress. Maybe they think we're outdated. That's okay. They can think whatever they want. But, did you love to do it? That's all that counts.

BB: *Thank you very much, Stanley, for spending the time with Pat and me. We really appreciate it ...*

PD: Yes sir.

BB: *... and this one's going to go right into the archives. Thank you very much.*

SK: Thank you. ☺

## Contributors & Acknowledgements

For additional information about contributors to this issue of The NOTE, you can visit their websites:

**Kenny Berger** – [www.kennybergermusic.com](http://www.kennybergermusic.com)

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**Phil Woods** – [www.philwoods.com](http://www.philwoods.com)

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**Stanley Kay**, for sharing both his wonderful recollections and his personal photographs, which capture his lifetime of contributions to the fields of jazz and entertainment; ESU student **Jon Erb**, for helping to transcribe the Stanley Kay oral history interview; **Bob Rusch** and *Cadence* magazine, ([www.cadencebuilding.com](http://www.cadencebuilding.com)) for granting us permission to reprint the Al Cohn interview from 1986; **Sherrie Maricle**, for her assistance in obtaining photos for the Stanley Kay interview; photographer **Scott Hyde**, for donating the historic photo print of Charlie Parker with strings at Birdland which appears on the back cover; and, photographers **Garth Woods** and **Charles de Bourbon** for capturing jazz history-in-the-making at the Ralph Hughes Scholarship Fund Dinner and Library Alive Concert III.



# Sideman Asides

Compiled by Patrick Dorian

Perhaps you needed 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 as documentation of another form of auditory joy from the jazz spirit.

**Relayed from Phil Woods in May 2009 [both of these accounts took place at Al's home in Canadensis, Pennsylvania]:**

Zoot used to visit Al at his Pocono home and would sometimes catch a ride from the New York metropolitan area with Al's father, Dave. When they arrived, Dave invariably would tell his son: "Al! When I'm here in the country, I feel like a midnight guy in a nine o'clock town."

**[Note: I asked Phil Woods to tell the following story again, as I believe that it's one of the classic Al & Zoot stories]:**

One time, Al and Zoot went for a walk after dinner down the scenic country lane where Al lived. Al said to Zoot, "Man! Look at that sunset. Isn't that the most perfect sunset you ever saw?" Zoot pondered this for a minute and offered this observation: "Too much purple!"

**An Addendum from Pat Dorian:**

When you visit Phil Woods' internet website, philwoods.com, the main page contains a photo of Phil taken on the staircase in his home and a greeting that starts out: "As tenor sax giant Zoot Sims said as he watched the astronauts land on the moon, 'Look at that! Wow! And I'm still playing 'Indiana!'"

Even though Al and Zoot left us more than 20 years ago, I was recently thinking about how their iconic senses of humor would have engaged the technologies that have developed over the ensuing decades. In that they were both very intelligent, perhaps they would have embraced the selected gadgetry. But imagining their observations about cell phones, laptops, being online, web sites, mp3s, DVDs, iPods, emoticons, ring tones, chat rooms, webcasts, surfing the 'net, bytes, instant messaging, logging on, logging off, blogging, downloading, uploading, emailing, flaming, spamming, texting, twittering, googling, ebaying and Paypaling made me LOL!!! (The young people tell me that LOL is code for "laugh out loud.") The possibilities would have been endless, and out of deep respect, I want to credit Al and Zoot even for things they might have said.

Now, that's some serious post-mortem caché! ☺

## Mailbag

The NOTE keeps getting better, if that is possible. I enjoyed in particular the informative interview with Johnny Mandel [*Winter/Spring 2009* issue]. Covering everything in a career such as Johnny Mandel's in an interview is impossible, but I'd like to recall his collaboration with Hoagy Carmichael (*Hoagy Sings Carmichael*, Pacific Jazz 1223, dated 1956) for which Mandel did the arrangements and the conducting. In the liner notes, George Frazier says the Mandel arrangements stimulated Hoagy to sing differently, and maybe better than ever before. Hoagy said the contemporary accompaniment and imaginative Mandel arrangements made him feel younger. The rapport between Hoagy and the band members – Art Pepper, Harry "Sweets" Edison, Don Fagerquist, and Jimmy Rowles, among others – made the Mandel arrangements sound so "right" in support of Hoagy's singing. I have

drawn on that album several times for my weekly one-hour jazz radio program (*Swing Doctors*). I'd like to add that I appreciate the help I get from the ACMJC and the information in The NOTE for my jazz radio program.

**Art Fell**

Radio 88 FM, *Swing Doctors*  
Montpellier, France

Thanks for the very fine interview with Johnny Mandel. He told this story recently at a Los Angeles jazz festival: "When I was on Basie's band, and when we went to get paid, Basie had us line up outside his door and we were admitted one by one. He looked like a Buddha dressed in his gown and sitting behind a table stacked with bills. As you announced yourself, he would say: 'Oh, yeah, here's your money' and would begin counting out the bills one at a time accompanied by a very heavy

sigh as each note was plunked down." After this charade was concluded, Johnny said he felt like saying: "Here, Mr. Basie, you need this more than I do."

**Brian Dale**

Victoria, British Columbia

Readers, we love hearing from you! Just make sure you mark somewhere on your correspondence that it is intended as a "Mailbag" letter (so we know that it's not a personal note), and include your name, city and state/country. Send it to: Al Cohn Memorial Jazz Collection – Kemp Library, 200 Prospect St., East Stroudsburg, PA 18301. If you send your letter via email, put "Mailbag" in the subject line. Our email address is: [alcohncollection@esu.edu](mailto:alcohncollection@esu.edu). Please note that due to space limitations, those letters selected for publication may be edited. ☺

# Readers, Please Take NOTE

## Festival Season Is Upon Us

The greater Pocono region of Pennsylvania will soon be full of exciting outdoor jazz opportunities. Here are some details about two that you won't want to miss:

**Scranton Jazz Festival:** August 7-9 at the Radisson Lackawanna Station Hotel (main stage) and various venues in downtown Scranton. Artists to include: Marko Marcinko Latin Jazz Quintet, Chuck Mangione, Ellington Legacy, Organic Vibe Trio with vibraphonist Dave Samuels, Nilson Matta and Brazilian Voyage, Funk Filharmonik, Phil Markowitz Trio, Chris Tarry Band, Absolute Trio with legendary vocalist Bob Dorough, and the Scranton Festival Big Band. For schedule, ticket and other info: [www.scrantonjazzfestival.org](http://www.scrantonjazzfestival.org) or [www.pajazzalliance.com](http://www.pajazzalliance.com).

**32nd Annual Celebration of the Arts (COTA) Festival:** September 11-13 in Delaware Water Gap. Artists to include: Skip Wilkins Quintet, Sue Terry-Nelson Hill Quintet, Bob Dorough Trio, JARO, COTA All-Stars hosted by Eric Doney, David Liebman Group, Sherrie Maricle and the DIVA Jazz Orchestra, Alex Gordon 3, Spencer Reed's Blues All-Stars, The Bobettes, Chris Parker Trio, Evan Gregor Group, Bill Goodwin Band, Nellie McKay, the COTA Cats student big band, Blue Sparks From Hell, and more. For schedule, ticket and other info: [www.cotajazz.org](http://www.cotajazz.org).

## Women in Jazz Festival Honors DIVA Leader Sherrie Maricle

Congratulations to Sherrie Maricle, leader of the DIVA Jazz Orchestra, Five Play and the DIVA Jazz Trio. The acclaimed drummer (and our Pocono neighbor) was honored in May at the John F. Kennedy Center in Washington D.C. as the recipient of the prestigious Lifetime Achievement award at the 2009 Mary Lou Williams Women in Jazz Festival in recognition of her work in jazz as a drummer, band leader, educator and composer.

## DePaul University Honors Phil Woods

Kudos and congratulations are also in order for alto legend and notorious NOTE columnist, Phil Woods. DePaul University in Chicago bestowed an honorary doctorate upon Phil at the School of Music graduation ceremonies in June. The award was the culmination of Phil's project at DePaul that included workshops and performances with the students of jazz studies director Bob Lark. Previously, in May 1994, Phil was awarded an honorary doctorate at ESU.

## Jazz Programs on WESS 90.3 FM

If you live in the Pocono region, don't forget to tune in on Wednesdays for Jazz from A to Z (10 a.m. to Noon) and the Pocono Jazz Hour (Noon to 1 p.m.). Both programs are hosted by Bob Bush and feature music from the Al Cohn Memorial Jazz Collection. On Saturdays, listen to Steve Krawitz and his long-running jazz programs, Alternating Currents (8 to 9 a.m.) and Jazz for the Common Man (9 a.m. to Noon). All programming on WESS may be accessed via the internet at [www.esu.edu/wess](http://www.esu.edu/wess).

## 2009-10 ESU Jazz Synergy Series

Details will be finalized soon for the concert schedule for the 2009-10 ESU Jazz Synergy Series, including the dates for the next two Library Alive concerts. Keep the evening of Thursday September 10 open as plans are being made to stage an "ESU Welcomes COTA 2009" concert event on campus in Cohen Recital Hall that night.

## 2010 Jazz Calendar Now On Sale

Orders are being accepted for the Ralph Hughes Scholarship Fund 2010 Calendar (see Pat Dorian's *From the Academy* column on page 5 for the back-story on this very worthy fundraising project). The visually impressive and informative calendar, produced by Garth Woods, features artistic images of Pocono jazz musicians including Bob Dorough, David Liebman, Phil Woods, John Coates, Jr., Paul Rostock, Michael Stephans, Tom Harrell, Mark Hamza, and several photos of Ralph Hughes on the cover. To order, visit <http://ralphhughes.org> or call the Deer Head Inn at 570-424-2000.



Garth Woods



Garth Woods

(Left) Elvi DeLotto serves drummer Bill Goodwin on the porch of the Deer Head Inn during the Ralph Hughes Scholarship Fund dinner in May. (Right) Chef Mike DeLotto displays the 2010 Jazz Calendar

# About the Al Cohn Memorial Jazz Collection

Long-time readers of *The NOTE* are no doubt very familiar with the history and makeup of the ACMJC. However, we're delighted to be adding new recipients to our mailing list on a regular basis. So, for those of you who may be just getting acquainted with us, here's a bit of general background information to let you know about this valuable ESU educational resource.

The **Al Cohn Memorial Jazz Collection** was established in 1988 to honor the life and legacy of "Mr. Music," Al Cohn – saxophonist, arranger, composer and Pocono neighbor. The collection is located on the ground level of ESU's Kemp Library and consists of donated jazz recordings, books, periodicals, oral histories, sheet music, art, photographs, memorabilia and ephemera. All styles and eras of jazz are represented in the Collection, with a special emphasis on the preservation and documentation of Al Cohn's music, his long-time association with Zoot Sims, and the contributions of the many jazz musicians considered to be influences, colleagues, disciples, admirers and friends of Al.

There are also several special collections within the ACMJC. The *Pocono Jazz Heritage Collection* maintains the history of the fertile jazz community here in the Pocono Mountains, through recordings, documents, photographs and a complete set of videos from the ESU Jazz Masters Seminar and Mentor Concert Series. The thousands of exceptional recordings in the *Coover Gazdar Collection* reflect the life-long love of jazz of this avid record collector and dis-

cographer. The *Eddie Safranski Collection* contains personal materials from the acclaimed bassist who played with the Charlie Barnet and Stan Kenton orchestras in the 1940s and worked as a music director for NBC in the 1950s and 1960s.

Materials in the collections are available year-round to students, researchers, musicians, journalists, educators and jazz enthusiasts, and are used as part of the ACMJC's outreach activities, such as the publication and world-wide distribution of *The NOTE* three times per year.

### The ACMJC Needs Your Support!

Donations to the ACMJC are gratefully accepted and help to sustain the Collection and *The NOTE*. Corporate matching gifts are very welcome too! Please make all checks payable to "ESU Foundation – ACMJC" and mail them to:

ACMJC – Kemp Library  
East Stroudsburg University of Pennsylvania  
200 Prospect St.  
East Stroudsburg, PA 18301-2999

To donate materials, please call the Collection Coordinator at 570-422-3828 or send email to [alcohncollection@esu.edu](mailto:alcohncollection@esu.edu). And to all those who have so generously contributed to the ACMJC in the past, please accept our heartfelt thanks!

For more information, visit the ACMJC website at [www.esu.edu/alcohncollection](http://www.esu.edu/alcohncollection)



The ACMJC area in ESU's Kemp Library.

Charles Perry Hebard





Charlie Parker with strings, Birdland, New York City, c. 1953-54.

Photo by Scott Hyde, donated by Mr. Hyde