AL COHN MEMORIAL JAZZ COLLECTION at EAST STROUDSBURG UNIVERSITY OF PENNSYLVANIA

The NOTE

FALL/
WINTER 2021

65 YEARS OF HOLLYWOOD MEMORIES: AN INTERVIEW WITH NINO TEMPO

CELEBRATING CLARK TERRY'S CENTENNIAL: CT AT ESU

ESU EAST STROUDSBURG UNIVERSITY

The NOTE

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IN THIS ISSUE

FROM THE COLLECTION

Cover Photo:
Clark Terry singing at ESU
April 17, 1991
- Photo by Bob Napoli

Back Cover:
Clark Terry Boston 1983
- Photo by Herb Snitzer

Centerfold:
The Water Gap Jazz Orchestra at COTA 2021
- Photo by Bob Weidner

The Note contains some content that may be considered offensive. Authors' past recollections reflect attitudes of the times and remain uncensored.

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AL COHN (1925-1988)

The Al Cohn Memorial Jazz Collection was founded in 1988 by Flo Cohn, Ralph Hughes, Phil Woods, Dr. Larry Fisher, ESU Vice President for Development & Advancement Larry Naftulin, and ESU President Dr. James Gilbert.

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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, particularly those connected to the Pocono area of Pennsylvania. The ACMJC is a distinctive archive built upon a unique and symbiotic relationship between the Pocono Mountains jazz community and East Stroudsburg University.

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.

A NOTE FROM THE
COLLECTION COORDINATOR

Dr. Matt Vashlishan

THE CONSEQUENCES OF THE "LIKE"

I may risk sounding like an "old guy," but regardless of whether I try to embrace what I have left of my youth, sometimes it gets the better of me. My hair left a long time ago, probably to make space for all my opinions! I won't go so far as to shout "get off my lawn," but the age of technology is becoming concerning to me as someone who has experienced the world without it as a child and watched the shift take place. Not because of its convenience – there are many positives tech provides, but because of the consequences it can have on creative music if we aren't careful. I'm not nearly as active on social media as many people, but I have personally noticed its negative effects in terms of creating rich musical experiences away from the cell phone or computer.

Due to the circumstances across the globe over the past couple of years, our entire lives have been forced online. With that comes a daily assault of ads, videos, movies, photos, (fake news!?) and who knows what else, all with one specific goal in mind: to capture what's left of our measly attention span to either sell us something, direct us to a website, or encourage our interaction with a specific post, usually so someone can build a following and earn some type of advertising revenue. I've even heard that younger people in certain circles won't consider being friends with someone in "real life" unless that person has "x" number of friends or followers on any given social media site!

Social media has become our identity. For those of you resisting, it won't make sense and I agree with you. For many other people it's all they know. When we are confined to our homes and hidden behind a mask, what we put online becomes who we are, and like many younger people trying to find their place in the world, acceptance becomes the number one goal. Acceptance in the realm of social media is displayed through "likes," "followers," and a series of metrics like "clicks" or "engagement." If you are lucky enough to spend most of your time building one of these pages to a significant size, businesses will pay you to post content for them depending on how many people you can prove will see it. Your life now becomes a living billboard. Once people get a taste of this income, that's where things get interesting.

The "digital pandemic" I am beginning to see is that once people understand they can receive attention or compensation from a certain type of post, they will stop at almost nothing to receive that reward. If you spend time online, you have seen it: a cute dog, someone falling, bikini photos in Bali, people playing pranks on others and nearly getting killed, and of course people posting their abs or their breakfast! There have been numerous news reports of "internet influencers" that have died because they were hanging off a cliff or doing some other dangerous activity to get the perfect photo to post. Risk means people will click!

How does this relate to music? I see similar behaviors within the jazz community - the saxophone playing equivalent of base jumping from atop a skyscraper illegally in the dead of night so the cops can't see you! Sometimes I get caught in "the scroll:" the never-ending list of content presented to me at any given moment. Most of the posts I see are music related (ok there are a few cute dogs in there too), but I hear very little music. How can a saxophonist or any musician capture their audience's attention quickly? How can they ensure a "like" or a "follow"? Most achieve this by performing ridiculous musical acrobatic demonstrations, but only for 30 seconds or less! Any longer and people will scroll past. Unfortunately, music takes time. I can almost hear their minds working now thinking of content; "Let me flip my mouthpiece over and try to play!", "What if I play with NO mouthpiece!", "Maybe I can play reversing my hands!" "I'm going to play the bridge to 'Cherokee' faster than anyone has ever before!" My personal favorite is that dancing around like a fool while trying to play has never been more popular. For extra views, we can't forget to frame it all with a super cool video filter complete with all appropriate #hashtags.

Is this really a "problem?" I don't think the social media platforms are the problem. It's healthy for people to develop multiple income streams. Every criticism I have can be countered with an equal amount of musically rich content. However, combined with the recent adjustment to life as we know it and due to the fact that in-person interaction has been on the decline, we must be careful that our "content hungry" selves don't infiltrate our "musically creative and interactive" selves. The problem is when we don't realize that our approach to music is shifting towards our social media identity. It reminds me of the music school days when the players that sounded incredible in the practice room sounded quite different with a live band, and vice versa. It's harder to shift gears than one might think. We have been forced to practice alone in our bedrooms for two years straight, and through osmosis there's a point at which it just becomes part of who you are.

Have we reached the "get off my lawn!" portion of the discussion? Perhaps, but I feel it's a worthy discussion to

have, and worth taking time to reflect on music that inspired us before this age of technology. Music where four people would be on stage playing a jazz standard and any event could change the course of the entire tune, whether it be a chord voicing on piano, an intervallic bass line, a sudden rim shot on the snare drum, etc. These moments were created because people weren't tied to preconceived expectations or habits developed in solitude. They were committed to improvisation, exploration, and willing to approach the moment in the most selfless way. At the end of the gig they went home, couldn't post a video, and had to call each other if they wanted to comment on it! Taking the time to think about what you want to say before you say it can't hurt, which is something the "enter" key has eliminated from our modern day conscience.

I feel that social media can be a welcome addition to one's career, especially a career in the arts. At the end of the day, we are here to entertain. Technology allows us to communicate with our audience quickly and efficiently. If we don't let one environment overtake the other, the music is safe. If we get greedy, what will art become?

In the previous issue of The NOTE, Patrick Dorian's article "MF 'Plays' AC in the Musical Short Swingin' and Singin' (1957): Two Titans Converge on Film" was to have two sidebar interviews with Willie Maiden and Nino Tempo, but space considerations led for these to be delayed until later issues. Nino Tempo is presented in this issue, and Willie Maiden will be in the next issue. Pat's article received many favorable comments, including a highly informative snail mail letter from Mr. Miroljub Markovic from Varvarin, Serbia. Al Cohn would have had an uplifting quip about this! ■

FROM THE BRIDGE | By Su Terry

JAZZ IN THE MARKETPLACE

For 300 years, educated Europeans and Americans played music in their homes. They had pianos, they bought sheet music. Musical skill was considered an essential part of a child's education (particularly if the child were a young lady of society). Battles of bands were a major entertainment. In the 20th century, radio was king. Then the musical stars of radio became the stars of a new medium, television. TV in its infancy was a wonderful venue for musicians, but it's been downgraded because of the lowest common denominator factor.

Words and images are more powerful in society than music now. Why do I believe this?

Images are powerful not only because they speak a thousand words, but also because they are now conveyed instantly across a myriad of worldwide platforms, embedding themselves effortlessly into people's minds. Today, images reign–and the faster the better. Words are also powerful, because they comprise the narratives that accompany products. When well-assembled, they also influence public opinion on various matters.

What is this trendy word, 'narrative'? It's the stories we tell ourselves. Explaining our lives to others, and to ourselves. We run our lives according to those narratives. Playing on this ubiquitous human trait, many products in the marketplace have narratives behind them that help sales–whether in the supermarket, a clothing catalog, or an album description. Regarding the musicians' efforts to reach their audience, one pundit sagely remarked, "people don't buy what you do, they buy why you do it." Even true music aficionados who actually LISTEN to music–rather than having it in the background while they're vacuuming the house–can be suckers for a good backstory. I know I am.

Raise your hand if you're familiar with the J. Peterman company. Their mail order catalog first appeared in 1987, featuring iconic clothing and accessory items. There are no photos. All the items are hand-drawn, bestowing a sort of mythic, larger-than-life quality on the items. The descriptions are equally mythic, each item accompanied by a little story that sparks the imagination. Soon other clothing catalogs began incorporating the J. Peterman narrative style in their item descriptions, because the story sells!

The narrative rules. Especially in our personal lives. When a relationship terminates, we look for "closure" because stories must have an ending, *n'est-ce pas*? It doesn't even have to be a happy ending, just an ending—a reason why such and such a thing happened, even if that reason isn't true. This is so we can end that story and begin another one.

Storytelling events are an increasingly popular entertainment format. (When storytelling is combined with images, as in a film, the effect multiplies and we get REALLY good or REALLY bad results.) We're still reading the stories written centuries ago, and being influenced and motivated by them. Plato, Epictetus, Dante, not to mention sacred texts like the Bible or the Baghavad Gita or Tao de Ching–still influencing people and motivating them to change themselves and the societies in which they live.

In contrast, music seems to inspire and motivate us in a more immediate way. The chants of the Tibetan or Benedictine monks led the mind toward momentary acknowledgement of deities existing on

other, unseen realms. The music of George M. Cohan led U.S. troops into battle and spurred the public patriotism necessary to support World War I. The counter-culture music of the sixties led a generation to rebel against government's warlike behavior.

But popular music no longer serves to inspire and motivate change. This is one reason why music has become such a disposable and under-valued commodity. Its power is great, yes—but like an electrical surge, it is powerful only momentarily. It may have great and lasting power artistically, but its political power wanes with time. In the collective mind, music is directly attached to its zeitgeist, its place in the timeline. (Please note: this bold statement refers to the collective mind, NOT the individual mind. Individual artists and listeners who are sensitive to music will always seek out certain music for aesthetic reasons, not only emotional ones.)

Powerful writing, on the other hand, never disappears. The poetry of Walt Whitman, Maya Angelou, Elizabeth Barrett Browning… the speeches of Abraham Lincoln, Martin Luther King, Jr… such words live on. When someone wants to express thoughts, ideas and even feelings, no one says "why don't you write a song?" Instead they say, "why don't you write a book?" Nevertheless, I still feel music has incredible psychologically-and emotionally-transformative powers—but only if it's listened to. Using music as background music for the soundtrack of your life has no transformative abilities whatsoever.

Moreover, music can be imitated and "sampled," even copied exactly. In contrast, if a college student is found to have plagiarized a thesis, his/her degree is revoked. If writers publish someone else's work and claim it as their own, it's a huge scandal and those writers are discredited. But re-creating someone else's work is an accepted part of contemporary popular music! "Tribute" and cover bands are arguably the most working bands in the business. Yet those songs that are being re-created no longer have metaphysical transformative power. They are just remember-when songs, still-good-after-all-these-years songs, the-night-of-that-keg-party-in-the-forest-when-we-all-got-naked songs. The political and metaphysical power contained in the original song has, along with its zeitgeist, flown the coop–leaving only the song's aesthetic power, if indeed it had any to begin with.

If today's jazz musicians are to be successful in the marketplace, they must join forces with those who make the world's narratives and images. No matter how great it is, music by itself can't push through the disposability factor enough to justify the expense of recording it. (I only say that because some suit just told me all expenses have to be justified. Who knew?)

Here's what we're dealing with:

1. The general public wants free music.

2. The general public can't tell the difference between an amateur musician and a professional.

3. The general public doesn't care if the music accompanying a show is live or a recording.

(Preaching to the choir here. Readers of The Note are not considered "general public"!)

In order to distinguish themselves in a marketplace which includes every kind of competing genre, jazz artists must utilize the same elements being used by in other genres. A lot of musicians need to revive their image—and I do mean image. Clothing. Comport. Content. Notice "content" is last. "People hear with their eyes" noted one wag.

We need photographers, to portray the Image (capital "I"). Writers, to frame the narrative. "People don't buy what you do—they buy why you do it." Videographers, to combine the music with the compelling images and narratives. PR people to get you into magazines, radio and other outlets. Fans or social media folks, to make posts on Facebook, Instagram, Twitter, etc. Students take note: this may be the last saving grace of the traditional University system that has a music school, art school, film school, business school–it makes networking and collaborating easy! The *music video* phenomenon arose in order to address this very issue–hit 'em with music, images and narrative all at once.

Though I wish music could be judged and appreciated on its own merits, there are very few listeners who can do that. Everyone else needs visual and emotional support, in the form of images and words. Implementing a team such as the one described above–combined with our professional skills, appearance and decorum, could elevate professional jazz music's position in the marketplace.

When I was in music school, we naively referred to the commercializing of jazz as "selling out." Then we grew up and realized you have a mortgage, car payment, health care, food, and about a million other things to pay for. There's nothing wrong with wanting to sell product as long as you don't cut corners. Thankfully, jazz musicians usually strive to make the best recordings possible, even with a limited budget. But many still don't realize the importance of marketing with images and words. They think having a nice album cover takes care of the visuals, and a two-sentence description on Spotify is sufficient to get folks to click the little triangle. Not so.

Until jazz musicians join the 21st century in terms of marketing, they will be leaving money and fans on the table. ■

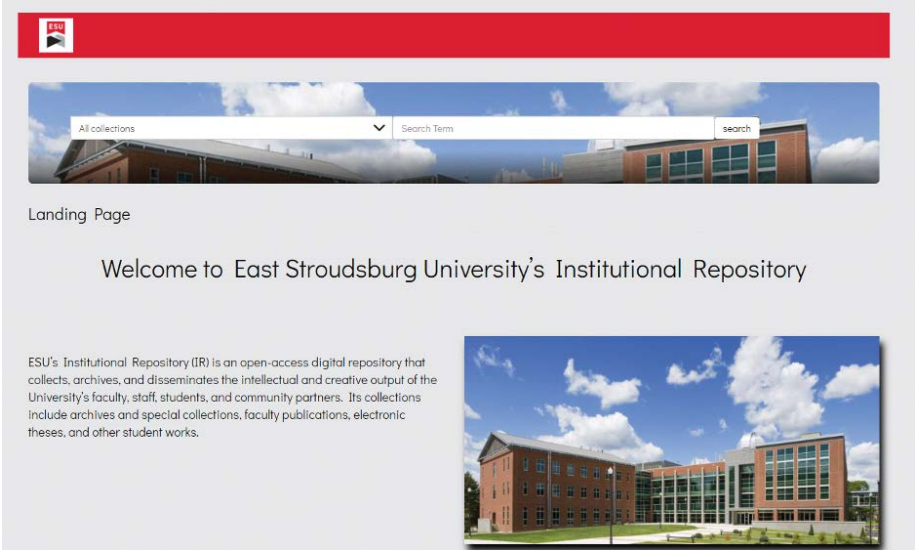
The Digital Version of *The Note* Has a New Home:

ESU'S INSTITUTIONAL REPOSITORY

By Liz Scott

Digital items have become an important part of our everyday lives and even more so when doing research in archives and special collections. Scholars who once had to rely on only in-person visits can now do research from the comfort of their computer or phone in any location.

This past spring, ESU launched an institutional repository to house digital materials. ESU's Institutional Repository (IR) is an open-access digital repository that collects, archives, and disseminates the intellectual and creative output of the University's faculty, staff, students, and community partners. Its collections include archives and special collections, faculty publications, electronic theses, and other student works.



Front page of the ESU Institutional Repository website

Within the IR are folders for the various collections. Under "Archives and Special Collections," the link to the Al Cohn Memorial Jazz Collection (ACMJC) will then lead to issues of *The Note*. Alternatively, users can locate copies by selecting the "Archives and Special Collections" folder in the drop down search criteria and type "The Note" in the search box. Currently, the jazz folder only contains issues of *The Note.* In the future, there are plans to add more materials as items become digitized.

In addition to *The Note*, the IR houses other significant archival collections including items relating to ESU's history. In the Archives and Special Collections folders, there are digitized items such as photographs of buildings and sports, course catalogs, commencement programs, minutes from stockholders and trustees, and memorabilia like the university mace. If interested in other creative works from ESU faculty, staff and students, there are theses, publications and other projects to view.

Not all materials can be digitized due to factors such as copyright. If copyright is not owned for a photograph or collection, it is unethical to put it online.

The Al Cohn Memorial Jazz Collection folder in the IR

Issues of *The Note* in the IR

Therefore, the ESU Archives and Special Collections cannot deposit certain content from the jazz collection and other collections into the IR due to copyright issues.

Over time, the repository will grow with more digitized content so check back frequently. Ultimately, the goal of the IR is to make these resources more accessible to jazz enthusiasts and scholars. To view ESU's institutional repository, please visit the website: **https://harbor.klnpa.org/eaststroudsburg/**. ■

65 Years of Hollywood Memories: AN INTERVIEW WITH NINO TEMPO

By Patrick Dorian
ESU Distinguished Professor Emeritus of Music

[Interviewer's Note: In the previous issue of the NOTE, saxophonist Nino Tempo was included as the only surviving member of Maynard Ferguson's 1956-1957 Peacock Lane Dream Band in Hollywood. Nino was kind enough to grant Patrick Dorian and Matt Vashlishan an extensive interview on April 17, 2020, with the conversation continued in 2021. Space considerations led to its delay until now and the ACMJC is pleased to present it here in its entirety.]

Nino Tempo (b. January 6, 1935 as Antonino LoTempio), tenor saxophonist, vocalist, and actor is the only surviving member of the Maynard Ferguson Orchestra, which performed at the Peacock Lane jazz club in Hollywood for several weeks in December 1956 through January 1957. On the 2-CD set *Maynard Ferguson and His Swingin' Dream Band Orchestra: Live at Peacock Lane, Hollywood – 1956-1957* released in 2003 [Fresh Sound Records FSR-CD 346] Nino is a featured soloist on at least two tracks: Bill Holman's composition *Ain't Life Grand* and Marty Paich's composition *Free Lee.*

During that same time frame, MF and his orchestra filmed the Universal International musical short subject *Swingin' and Singin.'* As per the main MF/AC article in the previous issue, even though Nino performed the long Peacock Lane engagement with MF, Bill Holman recorded Nino's tenor saxophone parts on the film soundtrack on December 18, 1956. During the "sideline" (filming) session on December 21, 1956, Holman was not present as Nino Tempo sat there and "mimed" Bill's recorded part along with each of the other performers as they "mimed" the parts they had recorded three days earlier.

Even though Nino would turn 22 during the Peacock Lane engagement and was probably the youngest member of the band, he had already been performing and recording with MF right after graduating from high school. Of profound academic research interest to readers of The NOTE, 1957 was also the year that he was engaged to June Blair, Playboy magazine's January 1957 Playmate of the Month. Alas, she broke off the engagement and four years later married David Nelson, son of Ozzie & Harriet Nelson.

Sixty-three years after the recording, Nino was pleasantly surprised to learn that he is listed on the cover of the two-CD set insert booklet as one of five featured soloists. His career is one of remarkable eclecticism as a jazz saxophonist, vocalist, and actor. He had close relationships with several renowned jazz performers including Stan Getz. His acting career includes parts in numerous successful films, most notably *Breakfast at Tiffany's.* He and his sister were the singing duo Nino Tempo and April Stevens. Their recording of *Deep Purple* was issued in early September 1963 and rose to number 1 on the Billboard charts the week that JFK was assassinated. In May 1964, this recording won the Grammy Award for Best Rock and Roll Recording, beating out Quincy Jones's first hit single, *It's My Party,* sung by Leslie Gore (never fear, "Q" won the Grammy that year for Best Instrumental Arrangement for *I Can't Stop Loving You* for Count Basie). Nino & April's website www.ninoandapril.com contains interesting facts about their individual and collective careers, including still photographs of Nino in the movies.

Patrick Dorian: Matt Vashlishan (the Coordinator of the Al Cohn Memorial Jazz Collection) and I are here on a conference call with saxophonist Nino Tempo. Welcome, Nino! How are you?

Nino Tempo: Oh, I'm just fine. You know, Al Cohn was one of my heroes. I heard him one night at a place called Alfonse's in North Hollywood. I was sitting there with Stan Levey [renowned L.A. drummer], and every time Al would play one of those great licks that came from who knows where, our heads would be timed perfectly. I would look at him and he would look at me in awe. It was amazing.

PD: Well, don't you think Al knew who was listening in the audience? There might have been casual people out for a night, but when there are musicians listening, they give each other the "ray" of admiration. It's great that we can have this mutual admiration society. Do you remember what year that might have been?

NT: Boy oh boy, I do not.

PD: Maybe it could have been in the '70s or '80s when Al was out there doing some recording.

NT: It could have been. I don't think Alfonse's has been around for a long time [Alfonse's closed in January 1990]. But when Al played there, Stan and I were just amazed. I went up to Al and said, "Hey Al, my name is Nino Tempo. I sure loved the way you played tonight." And he said, "Well, I just play what I hear."

PD: Boy, did he ever! And one of the things the ACMJC is good at is keeping Al on the radar. Not only was he a great saxophone player, but he was one of the best composer/arrangers for big band in jazz history.

NT: Oh, I know that.

PD: So, you played with Maynard pretty frequently in the mid-1950s?

NT: Yeah, he didn't have all the jobs in the world at that point; he was just getting the band going. I was one of the guys with whom he discussed being in his band [circa 1954-55 when Nino was 19-20 years of age]. I also remember a drummer named Joey Preston

[Prestianni; 1933-2018?]. We went to Hollywood High School together. I graduated in 1952 and he was a year behind me. He was a young short guy who played good drums. He didn't play with Maynard long because he moved to Vegas and did very well in many of the house bands of famous hotels for decades [Joey and his wife were very close to Pete Barbutti, comedian/jazz musician, frequent Johnny Carson guest, and Scranton PA native]. Joey was very talented.

PD: Did you do any run-outs with Maynard around the West Coast or were they all Los Angeles-based?

NT: Basically Los Angeles, but maybe some Orange County stuff. I remember he had a little Jaguar [a convertible, model XK150S]. I was really envious of that car! We had to drive somewhere in Orange County to play, and he said, "Why don't you ride with me? I can save you some gas money." I said, "Terrific!" I sat with him in the Jaguar, and we talked about music and everything else, and I finally got to ride in the Jaguar. [In a November 1, 2021 phone conversation about the June 7, 1952 Trianon Ballroom in San Diego performance, Nino said that MF told Nino's parents that since Nino was so young, he could ride with him. Vocalist and MF love interest Kay Brown sat in the front and Nino in the back.]

PD: You recorded with Maynard on August 26, 1955, about 16 months before the recordings you did at Peacock Lane jazz club in Hollywood. Besides Maynard, that band had Conte Candoli, Milt Bernhart, Herb Geller, Gary Frommer, Red Mitchell, Nino Tempo, Bob Gordon and Lorraine Geller [piano performing wife of Herb Geller].

NT: It had Red Mitchell?

PD: Yes, it did.

NT: When I was on the band at Peacock Lane it was Red Kelly [December 1956-January 1957].

PD: Yes, that's right. You had the two Reds for bass players!

NT: See that? My mind still works a little bit!

PD: Yes, it's right here on the personnel listed on the two-CD set. Carmen McRae was splitting the bill with you. It sounds like a several-night engagement. It seems like you were there for three or four weeks in total, from December 1956 up through the 7th or 8th of January 1957. Any memories of Carmen McRae during the run?

NT: Yeah, we were there a while. Carmen sounded great . . . and so did we!

PD: And of course on Maynard Ferguson's band you were on the L.A. version of his band when he brought the Birdland arrangements back to L.A. in December 1956 [In January 1957, Nino turned 22 toward the end of the Peacock Lane engagement]. Al had at least four really great arrangements that were in that book that were recorded three months earlier in September 1956 at Webster Hall in NYC. After they played for five or six hours at Birdland, they would go over and record at four in the morning!

NT: They were pretty warmed up by then!

PD: Hopefully *just* the right amount. And they are incredible recordings. Maynard said he was going back to Los Angeles and it was to be an entire L.A. band. For the film at Universal Studios, he opens up with Al's *The Wailing Boat,* and that put it on our radar here at the ACMJC. When seeing the film, I thought, "Wow! Maynard had about two and a half minutes to open before the other acts came on, and that is what he chose. The sax section on the film was Herb Geller on alto sax, Richie Kamuca and Nino Tempo on tenor sax, and Willie Maiden on baritone sax.

I think you are from Buffalo, NY, is that right? Wasn't Mel Lewis from Buffalo as well?

NT: Yes, Mel Lewis was from Buffalo, but I am from Niagara Falls, about thirty miles away.

PD: Ah, okay! So, Mel Lewis got a three- or four-week break from Kenton's Orchestra around Christmastime – December 1956. They might have just finished the "Cuban Fire!" recording [five months earlier – May 1956].

As soon as Maynard got to Los Angeles, Louis Armstrong's manager said, "Wait a minute...come back to NY! That Birdland LP is doing so well, we're going to do excellent business at Birdland." You didn't go on the road with him. That's when he put the band together using some of those Los Angeles players who stayed with him for a few years. They left and did three gigs going across the country in two station wagons and a panel truck that they bought. They performed in Phoenix, St. Louis, Chicago, and ended up back at Birdland in New York. This trip started 49 years of Maynard being a traveling bandleader!

Just as a side note we were talking about people confusing Peacock Lane, where you played with Maynard, with Peacock Alley, which was at 3188 West 8th Street. [For a postcard image of the interior of the Peacock Lane jazz club at 5505 Hollywood Blvd. (corner of Western), search "Noirish Los Angeles page 2284" and scroll down to #45674] [For photos of the Peacock Alley location (and even an ashtray!), search "Noirish Los Angeles page 1561" and scroll down to #31212]

NT: No big band could ever play at Peacock Alley because it just wasn't big enough.

PD: But Peacock Lane was big enough and you were already in Hollywood, so you were relatively close to Universal Studios.

NT: You would have to go past the Hollywood Bowl and up into the Universal City/ Studio City area.

PD: And right there by the Hollywood Bowl is where Bill Holman still lives at age 93. He will be 93 next month.

NT: Bill is such a great player and a great writer.

PD: One of Bill's heroes is another person associated with our collection: Zoot Sims.

NT: Oh, I loved Zoot also! I played with Zoot at a very, very late-night session. It was about three in the morning before I could get there. I was working and I heard he was having a session in downtown L.A. It was in an absolutely terrible area. I drove there, and when I got there, I asked the piano player if I could sit in. So, I started playing and Zoot didn't know me and I had never met him. I just loved his playing. So, when I took a chorus, Zoot, in a very nonchalant way, looked over at me. As I played, he listened and he nodded up and down as to say, "Yes."

PD: He brought you into the fold.

NT: Yes!

PD: He might have heard in your playing that Lester Young influenced you, and Al and Zoot have gone down in history as being "Lester's children." They took Lester Young and continued what he did.

NT: Stan Getz also. You know, Stan must have heard at some point that I sounded like him. He came down to the Peacock Alley one Sunday.

PD: Peacock Alley, not Peacock Lane?

NT: That's right. This was a steady gig I had on Sundays. It might have been from four in the afternoon until two in the morning! To get people in the door at 5:30pm, the owner gave away free hot dogs.

Anyway, when I came in to play, Stan was sitting at the bar with a friend of his. I recognized him immediately. I never met him, but I waved and said hi. To show my respect, I walked over and said, "Hey, I'm thrilled that you came in to hear me." He said, "Oh yeah, of course." And he turns to his friend and says, "He even looks like me a little bit!" So, I got up and played a tune and then I looked at Stan and asked if he had his horn. He didn't, but I asked if he wanted to play mine, and he said, "Yeah!" So I handed him my horn and neck strap and everything and he played a few tunes beautifully.

After he played, I finished out the set and afterwards he and I went outside, just the two of us. We were talking about this and that. After a little while, he made this expression. He used his two thumbs, and first he pointed at himself, then at me, and back at himself and said, "We got it Nino, we got it." I took that as a great compliment from him.

PD: Oh sure, that really keeps you going. No matter what is happening in your career commercially or otherwise, there are these times where we get validated.

Now here's a little bit of history: In January 1957, after you recorded the second set of tunes with Maynard, Mel went back to Kenton. Once you were done in January with Maynard, you did a recording with the Four Freshman.

NT: I did?

PD: Yeah. You're credited with Bud Shank, Bob Cooper, and Dave Pell on January 15th, and you recorded *What's It Gonna Be, How Can I Begin to Tell,* and *I'm Getting Sentimental Over You.*

NT: Okay! You know, I can't remember every job I played. When Dave Pell was working at the Crescendo [8572 Sunset Boulevard in West Hollywood from 1954 to 1964] and Lenny Bruce was the comedy star, Dave was on the road doing concerts and he asked me to go in to sub for him. Frank Rosolino was in the band too. He asked me to fill in for him and said, "Now Nino, don't play *too* good!" [Tenor saxophonist Pell was probably leading his octet known in the "cool jazz" genre; Rosolino was an iconic and tragic trombonist.]

PD: I also have you playing in a quartet with Victor Feldman [piano] in Los Angeles in 1962 with Colin Bailey [drums] and Bob Whitlock [bass].

NT: Yes, that's right. Victor was one of my favorite players. At that time, he told me I was one of his favorite players as well.

PD: It is an interesting journey for sure. Do you remember much of anything from that other part of your life? Did you spend time over at Universal Studios in the film lot?

NT: Sure I did. You know I wouldn't have remembered that day in that band until I saw myself there on the video you sent! I completely forgot that date. If I didn't see my face right behind Maynard, I would have said I didn't do that date.

PD: Well, we are glad you remembered because you are the last person still here from the film, and we have also interviewed two of the composers who wrote music for Maynard's band at that time, Bill Holman and Johnny Mandel. We were able to interview both of them regarding the song titles and that time period. Bill Holman said he used to sit in on tenor sax at Peacock Lane with Chet Baker's Quintet.

NT: Oh, I'm sure he did!

PD: It's just a remarkable meeting of the Titans in so many ways. It's so great that you are speaking to us about this because you never know what other details will come up.

You were a double threat between your vocal career with your sister April and your saxophone playing.

NT: You know I wonder if that hurt me. A lot of the guys seemed to think that I was not a serious jazz player. I spoke to Frankie Capp [drummer] one time and said, "Frankie, how come nobody calls me for a job? I love to play." This is after some success with my sister. He said, "Man, they kind of think of you like a star." So maybe singing with my sister April cast me in a certain role.

PD: It's stereotyping. People see what they see and see what they hear. But why couldn't someone be good at both singing and playing? That is a rhetorical question in your defense obviously.

NT: I can't answer that, but I think jazz players are a little snobbish in a way. If you're not all about jazz, and you go out and sing with your sister, kind of yodeling, and make a few successful records, they kind of look down on that. That's what Frankie Capp was insinuating. I was a musician that I called blessed or cursed because of my ability to do many things well. I see it as a curse in a way.

Cary Grant was a good friend of mine and of my family, and he said to me one time, "You know, Nino, in my opinion it's better to be one thing and the very best at what you do rather than a guy who has talent in a lot of different areas that you can't pigeonhole."

PD: Of course, people pick at you on whatever side of the fence you happen to be leaning toward. And then you get the "jack of all trades and master of none" and that whole thing.

NT: Unfortunately, I fell into that, and I couldn't decide which one I wanted to be and which ones I wanted to give up. I wrote songs and some of those were successful. I did a little acting and that was okay. At first, I played

with Maynard and then I started recording with my sister April. That was actually an accident. I was playing on a Bobby Darin session [probably the 1962 "Bobby Darin Sings Ray Charles" LP], and I asked Bobby during a break, "Bobby, can I show you a song that I wrote?" He said, "Sure." We sat at the piano and I sang the song, and he sang it with me. He picked it up immediately. So after we finished, Ahmet Ertegun [the legendary co-founder and president of Atlantic Records] came over and said, "Hey man, I know you play the horn, but I sense that you do other things. What else do you do?" So, I told him about my vocal duo with April and he ended up coming over to the house to hear us, and said, "I want to sign you." So how could I turn that opportunity down?

PD: Right, it's also about making a living.

NT: So that's the way that happened.

Well, I can give you another little incident about my life. I had all kinds of interesting things happen during my life that I'll just share so you know about it. When I was seven years old, my mother and father took me to Buffalo to hear the Benny Goodman Band. It was a typical large movie theater. I was in the audience with my folks and my mom told me, "When I tell you, you run up on stage and pull on Benny Goodman's coat and you tell him that your grandfather bet you ten bucks if you were any good you could sing with his band." So trusting my mother completely at that age, I thought this was completely normal what she was telling me. So eventually she said, "Go now!" Peggy Lee had just walked off, so I ran up on stage and I did as she told me. So Benny said to me, "I don't know who you are -- tell the audience that!" So he lifted me up and put me close to the microphone, and I repeated my mom's bet to the audience and they couldn't believe it. They thought it was a put-on. So now that I'm up on stage, Benny said, "What do you want to sing?" I said "*Rosetta* in the key of C with a tag at the end" [laughs]. I knew my shit then, even at seven! So, they started up the band and, I'm not going to sing much for you, but I'll give you an idea of what I did [sings two A sections of "Rosetta"]. Okay, so I sing the rest of the song just like that. I remember it to this day because I was so well rehearsed. So, Benny ended up asking my folks if I could come back every night while he was in Buffalo to do the same thing. [This was probably during the last week of April 1942 at the (20th) Century Theatre. On April 24, Peggy Lee and the band did airchecks for the "Spotlight Bands" series on The Mutual Radio Network. These have been documented and might exist.]

PD: Wow.

NT: So, for seven days, I sang with the Benny Goodman band at seven years old.

PD: Did they give you any money?

NT: Nope!

PD: Boy, I know the stories about Benny Goodman and that fits right in.

NT: No money, but what he did give me was an 8 x 10 picture of himself to thank me. I wish I still had that picture – I do not. But later on, I did the same thing with Glenn Miller at the same theater and afterward went backstage, and I have the picture of Glenn Miller and me. I must have been no older than eight, because we came to California when I was eight.

PD: You were destined to be in big bands from that age and obviously had no problem being on stage! That's a funny story, and right at the height of the big band era just as the U.S. had entered the war. If you were seven, that's 1942. Then you moved to Los Angeles in 1943?

NT: Yes. Another little story was when I was 18 and called in to play the role of Benny Goodman in the movie "The Glenn Miller Story" [1954]. But they couldn't get permission from Benny to use his name. So, they used the name Willie Schwartz, who was later a saxophone player with Glenn Miller. So, I got the acting part and played Willie Schwartz in the movie. It was about the time when Benny Goodman joined the Glenn Miller band. [Wilbur "Willie" Schwartz (1918-1990) performed the signature high clarinet lead over the Miller saxophone section from 1937 to 1942 and is featured on several Miller iconic ballads from this period.]

PD: I'm looking online at a photo of you sitting next to Audrey Hepburn and George Peppard at a bar in *Breakfast At Tiffany's* [www.imdb.com - Breakfast at Tiffany's photo gallery].

NT: Oh, I forgot that too! That's right. The director [Blake Edwards] was a friend of mine, and he used to help me by bringing me in to play a musician on films. I called him one day and said, "Hey, do you have anything you can use me on? I'm broke!" And he said, "Yeah come to the set for *Breakfast at Tiffany's* and we'll put you sitting at the bar." So, I went in and got a day's pay. I'm at the bar and there's Audrey Hepburn and George Peppard. And for my role I'm supposed to be looking up at a stripper, with that type of music being played. That picture on the internet is that moment.

A friend of mine printed that picture out and gave it to me as a gag. He wrote a note on it like it was from Audrey. It says, "To my dear Nino, you're really much cuter than George. Love, Audrey." I've got it framed on the wall.

PD: I see you were also on the *Smothers Brothers Comedy Hour, The Pat Boone Show, American Bandstand, Hollywood A Go-Go,* the 1956 movie *The Girl Can't Help It,* and the list goes on.

NT: This is unrelated to our subject matter here, but I was hired by Paramount Studios to play a saxophone solo to be filmed over the credits to a movie in 1957 called *Bop Girl Goes Calypso.* I told the guys in the band just to have fun because we were never going to get the gig. I saw the situation and I just said, "F*ck it." I ran around the room playing right in the faces of all the executives from 20th Century Fox. I was honking out low notes and all kinds of things, and would you know it, I got the job!

PD: That's great.

NT: If you or the readers want to look it up, you just have to do an Internet search: "Bop Girl Nino Tempo Horn Rock." Everybody that sees it can't believe it. [Bobby Troup and Julie London were also in this film.]

PD: Nino, Matt and I thank you very much for your time and talking with us about this special Maynard recording and film as well as all of your other stories. You've been very generous with your wonderful stories.

NT: It has been a pleasure! ■

A NINO TEMPO
Bonus, One Year Hence

Note by Patrick Dorian

Note by Patrick Dorian: In late autumn 2020, I was watching PBS during a fundraising week and they were celebrating the Peggy Lee centennial by broadcasting the 2004 documentary *Fever: The Music of Peggy Lee.* I highly recommend it and it's available on DVD but doesn't appear to be available for streaming at this time.

In it, bassist Max Bennett (1928-2018) was interviewed about the song Fever. It was composed by Eddie Cooley and Otis Blackwell [aka John Davenport] in the mid-1950s and the original version of Fever was recorded on March 1, 1956 by "Little Willie" John, [age 18] becoming a Top-10 million-seller on the R&B charts [John died while on probation for manslaughter in 1968 at the age of 30 and was posthumously inducted into the Rock & Roll Hall of Fame in 1996 by Stevie Wonder.] Bennett said that his first stint with Lee was in Las Vegas at the Sands Hotel in 1958. She told Bennett that she was looking for a special "torch" type of song. Shortly thereafter, Bennett [age 29] was working at a "joint" bar on Western Avenue in Los Angeles with his friend, saxophonist Nino Tempo [age 23] and a young fellow came in and asked if he could sit in and sing a few songs. Max & Nino agreed, and the guest offered up Fever. Bennett and Tempo didn't know the song, yet it turned out to be a very basic tune in the key of A-minor. They accompanied the singer and Max thought "That's exactly what Peggy's looking for!" He told Peggy about the song and she set out on recording her version of it by altering the lyrical content while using a sparse instrumental accompaniment. She recorded it on May 19, 1958. Bennett was performing with Ella Fitzgerald, so Joe Mondragon played the simple, but memorable bass line with Shelly Manne on drums (using his fingers on sections) and finger snaps by guitarist Howard Roberts and Lee. The rest is, as they say, "herstory." "She's always given me credit for that," Bennett said in the Los Angeles Times (November 30, 1991). Bennett would later replace keyboardist Lou Levy as Lee's musical director, continuing with a remarkable career.

After our initial interview, PD spoke with Nino Tempo one year later, on April 11, 2021. I asked him about his witnessing of this event that took place in early 1958, a little over a year after his run with MF at Peacock Lane. I started off by reading the above two paragraphs to him.

NT: That's right . . . it was a tiny jazz club on Western Avenue. The name of the young singer that Max said came into the club to sit in with the song was Ray Peterson [1939-2005, age 18 at the time] who later had a huge hit with "Tell Laura I Love Her'' written by Jeff Barry [It went to #7 on the charts two years later in June 1960]. In addition, I heard Ray sing at a club near the intersection of La Brea & Sunset and he was also sitting in in other clubs to get his career started.

PD: It's so interesting that very few white people knew the song in 1958 even though it was an R&B million seller the year before. Ah . . . the Eisenhower years!

NT: It certainly is! Once while travelling, my sister April and I met "Little Willie" John. He was a really nice person and very energetic.

PD spoke again with Nino on November 1, 2021 and the following conversation occurred:

PD: When watching Denny Tedesco's 2008 documentary The Wrecking Crew, I saw your name on a graphic that might have been the back of an LP jacket, but it credited you as a guitarist! I was disappointed that you weren't interviewed. [Bill Holman is credited as being one of the arrangers involved with The Wrecking Crew, especially with groups like The Association and The 5th Dimension]

NT: I was very close with Phil Spector and was on many if not most of his big hits recorded at Gold Star Studios. So much echo in his "wall of sound," right?! I wasn't that good of a guitar player and was always asking the first-call guitarists how to finger parts, etc. In fact, one time he came over to my parent's house for a spaghetti dinner and he showed me the sheet music for a tune to be recorded later that night, "Be My Baby." I told him I didn't think much of it, yet he invited me to the session. As The Wrecking Crew and The Ronettes ran the song down Phil could see that I wasn't impressed and asked why. I told him what Hal Blaine was playing on the drums was dull. Phil asked what I would have Hal play and I sang a two-bar pattern with a different bass drum pattern and three snare drums hits. Phil had Hal do that pattern and the rest is history. Phil always listened to me. I never took any money because we were friends and he often invited me to be on sessions. Other big hits that he produced that I remember being on are "Da Doo Run Run" by the Crystals and "Zip-A-Dee Doo-Dah" by Bob B. Soxx and The Blue Jeans. "Zip . . ." had eight piano players on just two pianos and on the second take, Billy Strange's guitar solo [breaks] sounded too confident to me, so I told Phil to think about using Billy's first take because of its spontaneity. Phil released the first take, and it was a hit!

PD: I own a copy of The Kenny Rankin Album released in 1977 [Little David Records LD 1013] where you're the main soloist and complement Kenny's remarkable voice so beautifully. There are a couple of standards plus covers of 1960s-1970s popular songs. You're in wonderful company with Roy McCurdy on drums and the legendary Don Costa as arranger and conductor.

NT: We did that all live with Kenny in the room with us [full orchestra: 60+ musicians]. Don told me that I was one of his favorite sax soloists. He also used me on Steve Lawrence and Eydie Gormé recordings.

PD: Nino, my wife and I will send you the Maynard Ferguson 2-CD set Maynard Ferguson and His Swingin' Dream Band Orchestra Live at Peacock Lane, Hollywood 1956-1957 on Fresh Sound Records as a token of our appreciation for all of your time. The cover states "Featuring: Herb Geller, Mel Lewis, Nino Tempo, Bob Burgess, Richie Kamuca." That's decent company to be listed with! All of us here at the Al Cohn Memorial Jazz Collection continue to be beyond impressed with the remarkable interactions that you've experienced on your journey thus far. Your versatile accomplishments tell an extraordinary story!

NT: I really appreciate your saying that! I'll look forward to receiving that CD set. Thanks again, Pat! ■

WE THANK YOU, BOBBY

Letters from Don and Marilyn Keat

Bobby Dorough has been an important presence in our lives for over 60 years. We still call him Bobby because we knew him when he was in his 30s and we were in our teens! Herein we'd like to cite some of the highlights of our contacts with him by using the THANK YOU note format to acknowledge our gratefulness for his being a part of our lives. We want to thank him for some of the things he's done and for what he has meant to us over the ensuing 60+ years.

WE THANK YOU, BOBBY, FOR BEING YOU

Bobby is our HERO because he's the about the most positive person in life that we've known. In thinking about him, you have to "Unpack your adjectives" (Grammar Rock) to describe him. His infectious smile greets you and then there's a big hug. Next, there's the query about how you're doing and what's happening in your life. You just feel good to be around him. He's very encouraging about whatever you're doing, like playing a tune with his group.

Yet another reason that Bobby is our HERO is that he's so HIP. He's even written a song to this effect ("I'm hip") where he says he's alert, awake and aware. He's so hip that "I even call my girlfriend, man." "Cause I'm too much, I'm a gas, I am anything but middle class," and so forth. He defines the word COOL!!

Another reason why Bob is our HERO is that he keeps swinging, forever. I once asked him what his longevity secret was besides his choice of parents (I recall that his Mother lived to be about 98) and he said that he starts out each day with "BOB'S BREW." This drink is a smoothie-like concoction which includes juices like orange, apple, Silk soy milk, bananas, blueberries, metamuesal (to become a regular guy) and other available things all blended together!!

The final reason we'll mention why he is our HERO is his "Young at heart" philosophy of life. His "Joie de vivre" encompasses much of what he does and he seems to have boundless energy. It's a joy to be in his presence!

WE THANK YOU, BOBBY, FOR YOUR SUPPORT

Bob was always encouraging and supportive. When Don was a teenager (Bob was in his 30's) they met at Mt. Airy Lodge shortly after the release of "Devil May Care" (1957). We had Jazz Composer's workshops both there and at the Deer Head Inn. He was always supportive in Don's beginning efforts to write music: In particular 5-horn charts like "I Love You," "Walkin'," "Manoir Des Mes Reves," and "It's a Wonderful World." These arrangements were reincarnated for playing in Don's octet many years later.

Another instance which was memorable was when Don was hanging out at Bobby's pad in New York and Doris Duke sent a Rolls Royce to take Bob to the Village Vanguard to hear Gerry Mulligan's Concert Jazz Band. Just by being in the right place and at the right time, Don was afforded the opportunity to hear one of his other musical heroes, Gerry Mulligan, and to get there in a Rolls for the first and only time he's ridden in such a vehicle!

WE THANK YOU, BOBBY, FOR PLAYING IN THE CENTRAL PENNSYLVANIA FESTIVAL OF THE ARTS (CPFA)

In 1976 Marilyn was director of the CPFA. She was able to contract Bobby to come out for the festival along with his wife (Corine, a dancer), daughter (Aralee, a flutist and singer) and a couple of Aralee's friends who sang in two shows for the CPFA.

The first performance was the children's day concert based on the ABC TV series he made called "Multiplication Rock." Aralee played flute and Don also sat in for a couple of tunes in the children's show. The second venue was in the HUB (Penn State Student Center) with an octet. Bobby and Don copied out the arrangements the night before for this four-horn group. During the performance Bob's wife Corine danced and Aralee sang with a trio called the Bobbetts. The final performance to close the CPFA was with The Dance Band in which Don played the baritone sax. Bobby sang "Yardbird Suite" and "Devil May Care" with the big band.

With Bob's family in town, they stayed at our new home which we had just purchased. We still were in our old house where he treated our three children (ages 3, 5 & 9) to a version of "Lucky Seven Sampson" along with a changed line "I sure do thank you for the apple pie" (in place of

huckleberry pie in the original rendition) to honor the pie which Marilyn had prepared.

We didn't learn until a few days later that the water heater was not functioning and that the five inhabitants of our new house had to take cold showers! Bobby was such a gentleman that he never mentioned it until later during their last day when he asked our friends where we were lunching if he could use their facilities to get some warm water to shave! From "I'm Hip": "Like you notice I don't wear a beard-beards were in, but now they're out-They had their day, now they're passé". Bobby had grown his ponytail in the 70s (evolving from his crew-cut days of the 50s) and I sometimes wonder whether our youngest son, Justin, is modeling his appearance!

WE THANK YOU, BOBBY, FOR FATHERING ARALEE

In the 1980s Aralee finished her undergraduate degree at Oberlin and started graduate school at Penn State. We would have periodic contact when they brought her out and when they went to the Ale House where Bobby and Corine would practice their Chinese. Aralee borrowed some furniture from us and we went to her recital. She did not complete her degree at Penn State but went on to Yale where she got a better teacher.

Aralee is now the principal flutist with the Houston Symphony Orchestra and has several CDs available. We have maintained some contact and she matched Bobby's family with "Three is a Magic Number" by having a son, Corin, who is now 16!

Don playing with Bob at Don's 70th, 2008.

WE THANK YOU, BOBBY, FOR A SWELLEGANT, ELEGANT PARTY

About 10 years ago Don was treated to a "Swellegant, Elegant" 70th birthday party. As he was getting dressed upstairs, he heard "Devil May Care" emanating from downstairs. Don thought that Justin had jacked up the stereo and was playing it loudly. He invited me to come downstairs and Don was shocked to see Bobby at our baby grand and Sally was standing in the corner. Hugs all around!! Don said, "So you're coming to my birthday party" (for about 50 family members and friends). And Marilyn said, "No, he's playing for it." Then Bobby said, "I'm your surprise. They couldn't get Sonny Rollins so they got me!"

The refrain of the party took place in a local Indian restaurant. Bobby played with a local bass player and started off with "Three is a Magic Number." Bobby is a genius of a songwriter and the quintessential performer. Justin had given him a playlist which included "But For Now," "I've Got Just About Everything," "Wake Up Sally, It's Saturday," and "Devil May Care." What a treat it was to have him here. He made the day a "Swellegant, Elegant" experience.

Marilyn's 70th Birthday Party. Left to right: Steve Berger, Jay Leonhart, Bob Dorough, Don Keat

WE THANK YOU, BOBBY, FOR A SWELLEGANT, ELEGANT PARTY, REDUX

For this extravagant affair Justin and Don planned another 70th Birthday party for Marilyn a few years later. In order to keep it secret, Justin did the arrangements with Bobby. Don contacted Jay Leonhart on the Jazz Cruise and he agreed to do it (since he was recently 70). And when Bob arrived, he had his guitarist Steve Berger with him! Therefore, we had a swingin' trio for the affair! And to top it off, Justin hired a caterer to lavishly feed all the gathered family and friends!

During the party Don did have the pleasure of playing two of Bobby's signature songs with him: "Devil May Care" and "Yardbird Suite." Bobby said, "It's a million-dollar band!!"

THANK YOU, BOBBY, FOR COTA (2011)

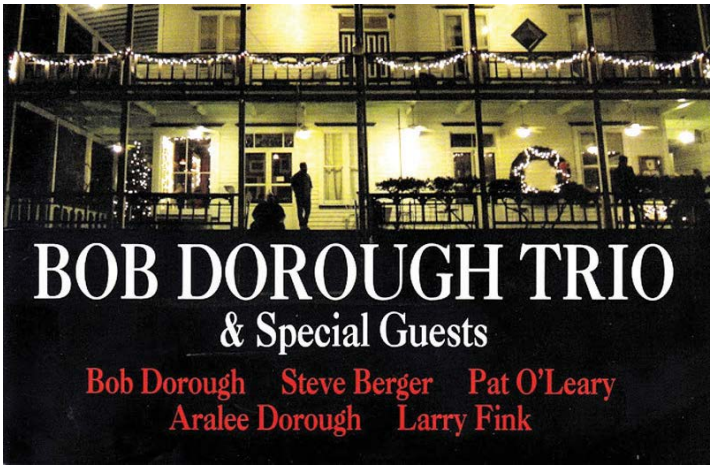
The Celebration of The Arts (COTA) Jazz Festival is held every year on the weekend after Labor Day. In 2011 it was a special one because it was "Celebrating Bob Dorough." He was on the cover of the program, T-shirts had his picture on them (we got one for Justin's birthday), there were buttons with his picture on them, they were selling the special 30th anniversary edition of "School House Rock" (which we also got for Justin plus one "To the Keat Man, Bob Dorough"). At the COTA booth they also had CDs (all of which Don has, plus many vinyls including the 1957 "Devil May Care" record). And Don also purchased two copies of "The Bob Dorough Song Book" (2011, prepared by Phil Woods) with one copy being for the pianist in the family, Justin. We also gave Bobby a CD of Marilyn's 70th birthday party as well as a 90+ point Parker rated bottle of wine.

That night at the Deer Head they showed *"Bob Dorough's Hep Journey from Miles Davis to Conjunction Junction."* It highlights his youthfulness, creativity and natural ebullience. As the New York Times said, "Bob Dorough's story inspires in us the power of music to change your mood, even our world, and how to age without getting old. He's eternal youth and love for life, with a ponytail, a toothy smile and charisma."

Bob wearing his COTA t-shirt and pin in 2011. *Photo by Garth Woods*

THANK YOU, BOBBY, FOR INVITING DON TO PLAY FOR YOUR 91st BIRTHDAY

In 2014 Don and Marilyn had the opportunity to attend Bob's Birthday Bash at the Deer Head Inn on Friday, December 12th. This party is a tough ticket because Bobby is such a popular performer in his home area around the Delaware Water Gap and this particular night was another sold-out performance. There were other musicians involved that night in the celebration including the house tenor saxophonist. Therefore, there was some question as to whether Don would be able to get to play. But near the end of the evening Bobby invited Don up to the stand to play his signature tune, "Devil May Care." After we finished this song, which was the only one Don was supposed to play, he called "But for Now" to close out the evening. Due to the fact that Don was familiar with this composition, he stayed on the stand and helped to close out the evening with Bobby! What a gas to be able to play such a beautiful ballad with the honored man of the evening!!



The next year (2015) we were also fortunate to be able to get to the Deer Head Inn (some years we were unable to attend due to weather or Don's gigs). This Birthday Bash was a particularly eventful one because Aralee was able to be there and perform some flute solos and the proceedings were recorded. The result is the Bob Dorough Trio "Live at the Deer Head Inn" recording that captures some of the magic of the evening!

THANK YOU, BOBBY, FOR SHARING YOUR PHILOSOPHIES THROUGH SONG

"His improvisation was miraculous" (Yardbird Suite, Bob's words to Bird's chorus). You can talk about Bobby without even mentioning his musicality: Piano playing skills, unique voice, compositional ability, and so forth. You just assume they're there. But he goes beyond that in so many ways like how he conveys his outlook on life.

In the *Multiplication Rock* series, one of my favorite lines has always been from "Lucky Seven Sampson." The line is: "So keep a happy outlook and be good to your friends." And Bobby considers Lucky Seven to be an animated version of himself.

Another source of wisdom is the bridge of "Devil May Care" which says, "When the day is through, I suffer no regrets, I know that he who frets, loses the night; For only a fool, dreams he can hold back the dawn, He who is wise, never tries to revise, what's past and gone." Now how's that for a sensible perspective on life!

THANK YOU, BOBBY, FOR BEING UNIQUE

His lyrics "Nothinglike you has ever been seen before" captures his essence. He is one-of-a-kind who is a gift to us. You could use the Disney word "Supercalifragilisticexpialidocious" to describe Bobby because his spirit will live on in our lives. He's our HERO because of his talents (piano playing, singing, composing/arranging), positiveness, hipness, longevity and young-at-heart philosophy of life. Whatever small parts we have gleaned from him will live on in us.

"But for now," let us say, we LOVE YOU!

Don and Marilyn Keat, October 2017 ■

ZOOT SIMS
at Ronnie Scott's in 1967

GLS

MINISTRY OF LABOUR PERMIT

THE ALIENS ORDER 1953
Article 4(1)(b)

FOREIGN LABOUR DIVISION,
EBURY BRIDGE HOUSE,
EBURY BRIDGE ROAD,
LONDON, S.W.1.

FLD.8/10/104

No. of permit	Date of issue	Period covered by permit
830514	28TH JULY 1967	UNTIL 20TH SEPTEMBER 1967 ..... months from the date of landing in the United Kingdom.

Employer's name and address

RONNIE SCOTT'S CLUB
47, FRITH STREET,
LONDON, W.1.

Tel. No. GERRARD 4752 and 4239

Alien's name, etc.

Surname SIMS

Other names JACK

Date of birth 29TH OCTOBER 1925

Sex MALE Nationality U.S. CITIZEN

Employment JAZZ MUSICIAN
881/2/61

N.B.—Unless otherwise stated, the wage offered by the employer is liable to deductions for National Insurance and, if appropriate, Income Tax.

CONDITIONS GOVERNING THE ISSUE OF THIS PERMIT No.830514

Voir Dessous. Siehe Rückseite. Vea al dorso. Vedi pagina seguente.

1. This permit does not constitute any obligation upon the Immigration Officer to give the above-named alien leave to land in the United Kingdom. The alien will be required to satisfy the Immigration Officer on arrival that he (or she) can comply with the provisions of the Aliens Order 1953, which may include a medical inspection.

2. This permit together with a valid passport (not an identity card) must be produced to the Immigration Officer at the port of arrival in the United Kingdom. Thereafter it should be carefully preserved by the alien for production at any time to the competent authorities.

3. This permit may be used only by the alien named thereon. If an unauthorised person amends the particulars upon the permit it will thereby be rendered invalid.

4. This permit is valid only for the particular employment for which it is issued and not for employment of another kind or with another employer.

5. The alien during the period of stay in the United Kingdom is subject to the restrictions, and must conform to the requirements, of the Aliens Order 1953. If the permit is for a period of more than three months, the alien will be required to register with the Police and should produce two photographs and this permit for this purpose. He/she is, therefore, advised to obtain two extra copies of any photograph taken for passport purposes.

6. This permit ceases to be valid if not produced to the Immigration Officer at the port of arrival in the United Kingdom within three months after the date of issue.

7. If during his/her period of permitted stay the alien goes abroad for short periods, he/she should carry this permit and show it to the Immigration Officer on return to this country.

8. If it is desired to employ the alien beyond the terminal date of the period for which the alien has been granted leave to land by the Immigration Officer, application should be made by the employer about one month before such date to the Under-Secretary of State, Home Office, 271-7 High Holborn, London, W.C.1, marking the envelope in the bottom left-hand corner "M.L. Permit". The alien's passport and Police Certificate of Registration should be forwarded with the application.

OFFICIAL STAMP FOREIGN LABOUR DIVISION MINISTRY OF LABOUR

Signed on behalf of the Minister of Labour

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Recently donated by Louise Sims, this document shows permission for Zoot Sims to travel to Europe to perform at Ronnie Scott's Jazz Club in 1967. Zoot had a history with Ronnie Scott's, as he was the clubs first American musician from abroad in 1961. Prior to his 1967 visit, the USA and UK musicians' union's were on strike, prohibiting musicians from traveling abroad. Zoot's trip signified the beginnings of a more normal situation.


Bob Weidner
PHOTOGRAPHY

THE WATER GAP JAZZ ORCHESTRA

at COTA 2021

- Photo by Bob Weidner

Director: Matt Vashlishan
Rhythm Section (left to right): Skip Wilkins (piano),
Spencer Reed (guitar), Evan Gregor (bass), Tim Horner (drums)
Saxophones (L to R): Neil Wetzel, Jay Rattman, Nelson Hill, Scott Silbert, Craig Yaremko
Trombones (L to R): Bill Smith, Erick Storckman, Ben Ashton, Tim Newman
Trumpets (L to R): Chris Persad, Nate Eklund, Vanessa Meggiolaro, Sean McAnally

COTA FESTIVAL 2021

Photos by Jon Broady
www.broadyphotography.com

A view from the hillside

The Hot Takes Trio - Erica Golaszewski Pat Kerssen Ron Bogart
Photo by Renee Faith Broady

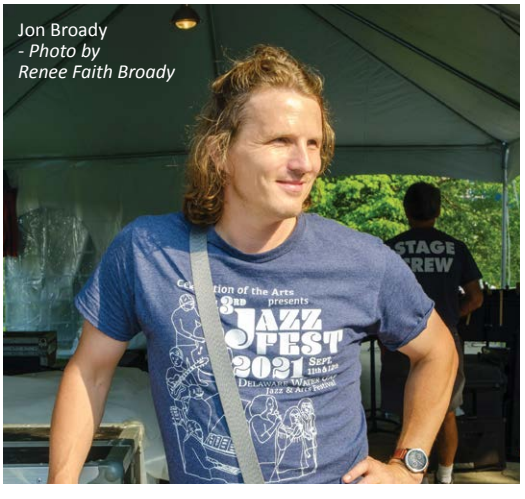
Denny Carrig sings during the jazz mass

Gene Perla

Nancy and Spencer Reed

Scott Silbert

Sherrie Maricle



Jon Broady
- Photo by Renee Faith Broady

I started shooting jazz photography a couple of years back at the Historic Deer Head Inn. The first night was at a jam session where I was graciously greeted at the door by Bob Mancuso, one of the owners of the Deer Head. He saw that I had my camera with me and pointed out the great work of jazz drummer/photographer Bud Neely on the wall. At that point the dream was created for me: I wanted to take a photo of a great jazz artist that would be hung on the wall of the Deer Head Inn. A couple months later Bob Weidner asked if I could help him with photography at COTA that year. I learned so much from that festival! A year after that, I met my wife at the same Deer Head Inn Jam Night that started my journey in jazz photography. My dream has come true: I now have two photos on the wall of the Historic Deer Head Inn and married my best friend Renée. Renée and I will both shoot the festival next year, as Bob Weidner has passed the torch to us. - Jon Broady ■

Two Titles:
THE SONG REMAINS THE SAME

By Rob Scheps

There is a long history in jazz of tunes with more than one name. It's a practice that extends so far back that I'm not sure we've taken stock of WHY very often. There is a myriad of reasons, some of which are clear; and others that remain shrouded in a bit of mystery.

What are some reasons the composer might change the title of their tune? While we may never be sure, it's a possibility that some songs have two titles in order to be published twice, therefore generating more royalty income. In some cases, however, the composer is not the agent of the change. For example, with Antonio Carlos Jobim tunes, there is his Portuguese title, then Gene Lees wrote English lyrics and renamed the song. In fact, Lees did a remarkable job of it.

- "Corcovado" became: "Quiet Nights of Quiet Stars."
- "Vivo Sonhando" was recast as: "Dreamer."
- "Children's Games" is also known as: "Double Rainbow."

In this case, the language and lyrics dictate the need for the new title.

BEBOP

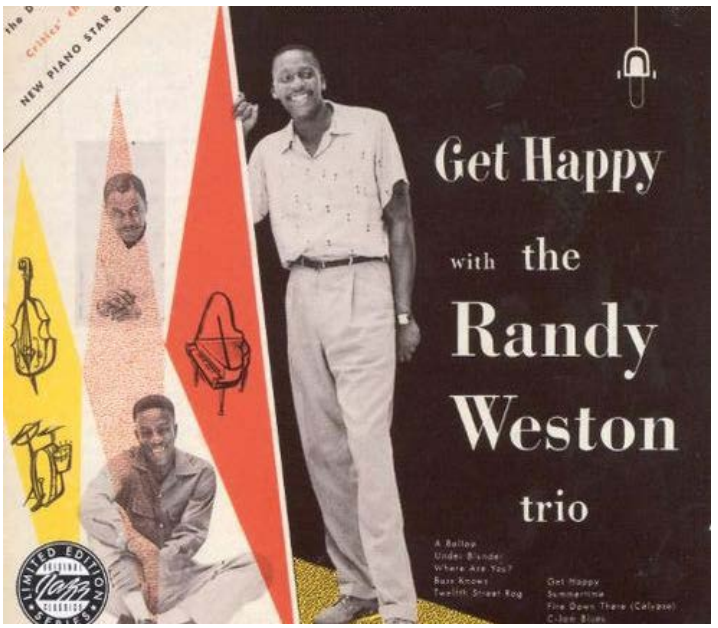
It was common practice for certain bop heads to be called more than one thing.

- "Woody 'N' You" = "Algo Bueno" (Dizzy Gillespie)
- "Crazeology" = "Bud's Bubble" (Bennie Harris)
- "Air Conditioning" takes the cake. It's a Charlie Parker blues that has TWO alternate titles: "Bigfoot," and "Driftin' on a Reed."

It's not a stretch to imagine that although the music was of the highest order and serious, playing fast and loose with the song titles may have just been a casual, more cavalier approach to naming things.

There is also the issue of misappropriation. "Dig" by Miles Davis, in fact isn't written by Miles at all. Jackie McLean wrote it and called it "Donna." "Solar," also purportedly by Miles, is really called "Sonny," and was written years earlier by guitarist Chuck Wayne. This points to a more suspicious reason for title changes: co-opting songs for credit for presumably money type issues. This is too common a scenario for Miles. "Walkin'" is attributed to Richard Carpenter. Meanwhile Cleo Henry, the credited composer of Gil Evans' "Boplicity," was the name of Miles's mother in real life!

One rarely discussed example is "St. Thomas." Known as a calypso standard by tenor titan Sonny Rollins, Sonny



apparently protested during the recording that he did NOT write the tune. Research leads to an obscure tune by pianist Randy Weston. Called "Fire Down There," it is clearly "St. Thomas" with only minute differences.

Check out the recording on YouTube:
https://www.youtube.com/watch?v=U3-2blcb8yI

CHARLES MINGUS

"E's Flat, Ah's Flat Too" was recast as "Hora Decubitus" (Latin for At Bedtime). Here, we have the composer renaming his own song. The reason is elusive. It makes more sense when we see that "Goodbye Pork Pie Hat," one of Mingus's best known and greatest tunes, was later called "Theme For Lester Young," and was recorded a 1/2 step away. Both titles are elegies for the great tenor saxophonist whose passing directly inspired the tune.

THELONIOUS MONK

Though he wrote many classics, Monk sometimes worked with collaborators. "Eronel" co-credits Idries Sulieman, and "Epistrophy" shares composer credit with drummer Kenny Clarke. Written way back in 1941, it was obscurely known as "Fly Rite." Legend states that Clarke was messing around on a ukulele and came up with the seeds for the song.

We know "Hackensack" as a Monk tune, which is a contrafact on "Lady Be Good." Digging deeper shows almost the same song recorded by Coleman Hawkins as "Riff Tide" in 1945. But maybe Hawk didn't write it either, since it was recorded by Mary Lou Williams in 1944!

GUESSWORK: SOME TUNES HAVE TWO TITLES FOR NO APPARENT REASON

"Asiatic Raes," as recorded by Sonny Rollins is also known as "Lotus Blossom," but Kenny Dorham as composer is not in dispute.

"Hallucinations" = "Budo" by Bud Powell. Or is it? The A section is the same, but "Budo" has a completely different bridge. (check out the version on *The Birth Of The Cool*!)

Likewise, it's clear that Buster Williams wrote "Firewater," from Herbie Hancock's underrated masterpiece *The Prisoner*. Why Buster calls it "Dual Force" on other recordings is unknown. It may be a Buddhist related title.

MORE TRANSLATION AND BEYOND

Sometimes language could be the culprit or the explanation. Cedar Walton's gorgeous tune "Ugetsu," as it's known on the eponymous Art Blakey record was also known on Cedar's later recording with Eastern Rebellion as "Fantasy In D." "Ugetsu" is a Japanese word for "Fantasy," so the re-titling is essentially just a translation. While researching this article, I learned that like Parker's "Air Conditioning," "Ugetsu" has a third name! "Polar AC," as it was recorded later by Freddie Hubbard with strings with a march-like cadence from Jack DeJohnette on drums, but the song remains the same.

DUKE ELLINGTON

The climactic melody more than halfway into Duke Ellington's 1946 blues masterpiece

"Happy Go Lucky Local," is none other than what we call "Night Train," by Jimmy Forrest. A deep dive reveals that even a precursor to "Happy Go Lucky Local" exists: The 1941 "That's The Blues Old Man" by Ellington alto saxophonist Johnny Hodges. Ellington was said to have poached and refashioned licks from sidemen warming up, codifying them and turning them into compositions.

GIL EVANS

Gil Evans, though a bit older, came up in the bebop era of the 50s and 60s and seems to be one of most casual tune "re-namer's." This trait stands in diametric opposition to Gil's proclivity for minutely detailed orchestrations and textures in the music that were crafted like polished jewels.

Written for the unproduced play *Time of the Barracudas* in collaboration with frequent creative partner Miles Davis, the exquisite waltz recorded under this title on Gil's seminal *The Individualism of Gil Evans,* has had many incarnations. It was mistakenly credited to Wayne Shorter and titled simply "Barracudas" on Wayne's Blue Note classic *Et Cetera*. It came back hauntingly in the 70s as "General Assembly." When I played with the Gil Evans Orchestra at Sweet Basil in NYC in the 90s, the piece was titled simply, "Waltz." But as Gil's titles morphed through the years, the music of the piece stayed comfortably and basically the same.

Gil renamed other tunes over the years too. "Hotel Me," from the record *The Individualism of Gil Evans*, was recorded in later years as "Jelly Rolls," both somehow suitable titles for the dirty, soulful 12/8 blues feel the song possesses. Gil Evans had a piece called "Copenhagen Sights" written in the

80s. It was renamed "London" when played by Gil with an all-English band on a UK tour. Here, the name change has a clear reasoning.

In the symbiotic musical partnership of Gil and Miles, we sometimes see pieces on Miles's records written by Gil but lacking any credit for Gil, something that needs to rectified. But it is a dichotomy Miles and Gil seemed to mutually accept. A prime example is the piece "Petits Machins" (Little Stuff). Attributed to Miles on the magnum opus *Filles De Kilimanjaro*, the tune is in fact "Eleven," written solely by Gil Evans as featured on Gil's record *Svengali*, a brilliant anagram for Gil Evans ostensibly dreamed up by Gerry Mulligan. The nature of the collaboration between Miles and Gil seemed to involve Gil being relegated to the shadows of recognition - to paraphrase *The Wizard Of Oz*, "Pay no attention to that Gil behind the curtain." Miles was the front of house while Gil was cooking in the kitchen.

Tangentially, I would like to point out and confirm here, on the record, that the lush piano intro of "So What" from *Kind Of Blue*, as played by Paul Chambers and Bill Evans, was composed by Gil Evans. This has been personally confirmed by Evans' wife and sons.

CONCLUSION

What's in a name? Jazz history is rife with these dualities of appellations. Doing a bit of archaeological digging can provide some multi-dimensional insight into the music, making even the naming of songs a stimulating creative activity. In Miles Davis's iconic funk/rock era concert at The Isle of Wight from 1970, one piece is titled "Call It Anything," implying that sometimes the title matters less than we might believe. ■

Clark Terry's Centennial Continues:

CLARK TERRY

DISCUSSES HIS EXPERIENCES WITH THE BANDS OF DUKE ELLINGTON AND COUNT BASIE (An oral History)

By Dr. Larry Fisher
ESU Professor of Music Emeritus

Note: Clark Terry's 101st birthday was December 14, 2021, and this next year might be considered a natural extension of his centennial. "CeeTee's" relationship with the Al Cohn Memorial Jazz Collection and ESU was well demonstrated in his three lectures and performances with the University Jazz Ensemble at ESU under the direction of Patrick Dorian. The first was in February 1989 when CeeTee talked about his days with both the Count AND Duke. In April 1991, he returned with trombonist Al "Mr. Fabulous/ Fab" Grey, after which CeeTee and the UJE left for a tour where they performed at Pocono Mountain Junior High School, a major music education conference in Pittsburgh, a Riverboat dinner cruise on the rivers in Pittsburgh, and the Ryerson Theatre in Toronto, Canada. Finally in 1999, Clark returned to celebrate the Ellington centennial, where he and the UJE performed several works on which Duke had featured him, plus an inspiring lecture and interview with Dr. Larry Fisher, published here.

This question-and-answer session was recorded in the Cecilia S. Cohen Recital Hall of the ESU. Fine and Performing Arts Center on February 23, 1989 between 3:00 and 4:00 p.m. As is the case in most oral histories, some editing was necessary for the sake of brevity and clarity. The original video tape, however, is preserved as a part of the Al Cohn Memorial Jazz Collection at ESU.

Special thanks is due to Clark Terry for giving us permission to record this session, a trumpet clinic, and his performance as soloist with the ESU. Jazz Ensemble. I also wish to thank Pat Dorian, Director of Bands at ESU., for making the arrangements for Clark Terry's appearance on this occasion, and to Ralph Hughes for his assistance in the transcribing of the recording tape.

This material was presented during the research sessions at the annual conference of The International Association of Jazz Educators in New Orleans on January 12, 1990 and was published in Jazz Research Papers 1990, Dr. Charles T. Brown, EditorWZ

Clark Terry whispers to Patrick Dorian 1999 - *Photo by Walter Bredel*

Larry Fisher: Did you enjoy playing more with Basie's band or Ellington's band and why?

Clark Terry: I enjoyed my stay with both bands. I regard my stay with Duke as the time I attended the "University of Ellingtonia" and the time with Count Basie as preparatory school for that. Basie didn't have the technical knowledge of music that Ellington had. Ellington was a very learned person and mostly self-taught. But Basie couldn't care less for the square root of a B-Flat chord. All he wanted to know was "where are the good times and let's go play." But he had some built-in qualities in him like time and the ways and means of establishing rapport with the guys in the band. He was a real down to earth person and we all got along beautifully. I don't think you could hire a person to say a bad word about Basie. He was a beautiful person. I enjoyed so much playing in both of the bands that I don't think that I would have been happy having only played with the one band and always wanting to play the other. I always wanted to play with both bands and I had an opportunity to do so, as have a number of guys.

LF: How did Basie and Ellington discipline the players within the band?

CT: Duke would very, very rarely say anything in the form of discipline except the word, "Listen!" and he would sometimes hit a discord on the piano and scream it very vehemently sometimes, "Listen!" All he was trying to get across to us was some of the things that he had said to us, weeks and months ago that he figured might not have soaked in. "Well," he said, "let me talk about listening, we were talking about total listening." See, you would be surprised by the number of people who do not know how to listen and repeat a common

Clark Terry performs with the ESU University Jazz Ensemble in 1999 with Patrick Dorian conducting - Photo by Walter Bredel

message. So, he insisted that listening was the most crucial and most important thing that you could get involved in. And we still insist that your ear is the most valuable possession that you are going to have in your career, so we make everybody aware of the fact that you have to listen. He was very, very insistent on us listening to what we contributed to the overall piece. He wanted us to listen to what the saxophone players meant to the contra thing that the brass was playing and vice versa. You would be surprised how many of us go through life unaware of that. There's a joke we can tell, the one about the two tuba players who met in the supermarket:

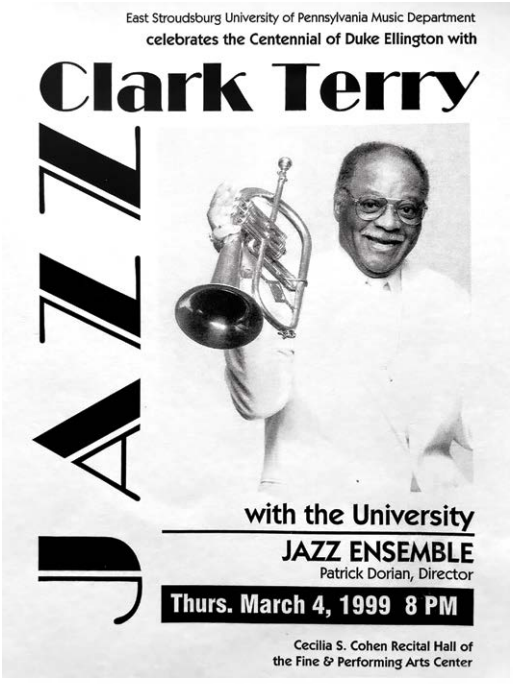
"What did you do last night?"
"Oh, hung out, my wife made me go to the opera."
"Yeah, what did they play?"
"They did Carmen."
"Yeah!"
"Ya know measure 456? They go BOOM! Bo Bity Boom! Boo!"
"Yeah". (He sang a typical tuba bass line)
"Do know what the rest of those idiots were playing?"
"No!"
"Do Do Di Do Do, Do Di Do Di Do!" (He sang the melody of the "Toreador Song")

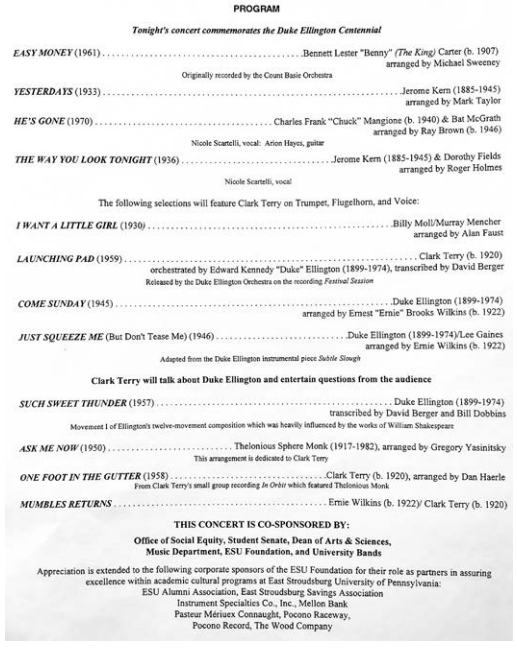
You'd be surprised how many of us go through life. Some of us have our part in our vest pocket but we couldn't care less about what the rest of the people are doing. So this is what he tried to give to us to make sure that we listened to figure out what the overall picture was and how our little bit fit into the overall picture. That is the only thing he ever used as a form of discipline.

Basie on the contrary would, as the old saying goes, "get down with you." He would really get down in the gutter with you and get physical if necessary. He just had to tell you what he felt about it and if you didn't like it you could go home. He's been known to fire a cat at the drop of a hat and that's the difference in the two. Duke would tell you. "I have surrounded myself with what I feel are competent musicians, excellent musicians, musicians who I feel do not have to be disciplined and all I ask you to do is to give your best and perform your best and that's all because you're all men. Basie would tell you that you are all men and a few other names if it was necessary. They both got similar results. They got respect from their people, and they commanded great performances from everybody. You didn't find too many people clamoring to leave once they got on board either one of these bands.

LF: Clark, I once heard that a great leader is one who can make a player perform better than he thinks he can - what do you say about this?

CT: I'm glad you said, "Thinks he can," because there are lots of doubts in the minds of some players who really don't give vent to their feelings. Some because of the fear of embarrassing themselves before their peers and some who just don't know that it's there because they never really tried to get it out and yet these are guys who are capable of relaxing in front of people as individuals as well as in groups - to reach a point where they can reach inside and establish a state of abandon, express their feelings and good things come out. What you are saying is actually true, and one of the things that we use to get young people involved in improvisation is to have them imagine that they are an artist sitting at an easel and they are drawing a tree - long, short everybody's tree is different than their own tree. The same with feelings - when we express our feelings, nobody can tell us how we feel. Absolutely nobody. This is the way you create or improvise and as the old timers used to say, "The way you 'get off." In answer to your question - I think there are





PROGRAM

Tonight's concert commemorates the Duke Ellington Centennial

EASY MONEY (1961) ..... Bennett Lester "Benny" *(The King)* Carter (b. 1907) arranged by Michael Sweeney
Originally recorded by the Count Basie Orchestra

YESTERDAYS (1933) ..... Jerome Kern (1885-1945) arranged by Mark Taylor

HE'S GONE (1970) ..... Charles Frank "Chuck" Mangione (b. 1940) & Bat McGrath arranged by Ray Brown (b. 1946)
Nicole Scartelli, vocal: Arion Hayes, guitar

THE WAY YOU LOOK TONIGHT (1936) ..... Jerome Kern (1885-1945) & Dorothy Fields arranged by Roger Holmes
Nicole Scartelli, vocal

The following selections will feature Clark Terry on Trumpet, Flugelhorn, and Voice:

I WANT A LITTLE GIRL (1930) ..... Billy Moll/Murray Mencher arranged by Alan Faust

LAUNCHING PAD (1959) ..... Clark Terry (b. 1920) orchestrated by Edward Kennedy "Duke" Ellington (1899-1974), transcribed by David Berger
Released by the Duke Ellington Orchestra on the recording *Festival Session*

COME SUNDAY (1945) ..... Duke Ellington (1899-1974) arranged by Ernest "Ernie" Brooks Wilkins (b. 1922)

JUST SQUEEZE ME (But Don't Tease Me) (1946) ..... Duke Ellington (1899-1974)/Lee Gaines arranged by Ernie Wilkins (b. 1922)
Adapted from the Duke Ellington instrumental piece *Subtle Slough*

Clark Terry will talk about Duke Ellington and entertain questions from the audience

SUCH SWEET THUNDER (1957) ..... Duke Ellington (1899-1974) transcribed by David Berger and Bill Dobbins
Movement I of Ellington's twelve-movement composition which was heavily influenced by the works of William Shakespeare

ASK ME NOW (1950) ..... Thelonious Sphere Monk (1917-1982), arranged by Gregory Yasinitsky
This arrangement is dedicated to Clark Terry

ONE FOOT IN THE GUTTER (1958) ..... Clark Terry (b. 1920), arranged by Dan Haerle
From Clark Terry's small group recording *In Orbit* which featured Thelonious Monk

MUMBLES RETURNS ..... Ernie Wilkins (b. 1922)/ Clark Terry (b. 1920)

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Office of Social Equity, Student Senate, Dean of Arts & Sciences, Music Department, ESU Foundation, and University Bands

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people around who are just human enough and real enough and trusting enough to let people feel comfortable enough to fly. I've run across people who make me feel like that. Duke was one of those people. Basie was one of those people and you've all heard it said - that Duke's band was his instrument and he could actually play the band and get the band to sound the way he wanted it to sound. He had many ways and means of doing this. Nobody in the world had a sound in the upper register on the baritone like Harry Carney on the top part of the voicing in the sax section. It wasn't an alto sound, it wasn't a soprano sound. No other baritone player could get that particular sound. It was Harry Carney's sound. Duke got a different sound in his sax section this way. Rex Stewart could get a different sound on his cornet by using a suppressed third valve. Duke liked this unusual sound and when he wanted to hear it in a chart, he would write it on Rex's part. This is why you could take 18 of the best studio men in New York or anywhere else in the world, have them play an arrangement and have Duke's band play the same parts and the sound would be different. Duke knew all those little intricacies that the band was capable of doing. The men themselves weren't even aware that they were capable of doing some of these things. For instance, he said to me when we were recording "A Drum is a Woman," "CT, you're going to portray the role of Buddy Bolden." "I don't know anything about Buddy Bolden," I replied. Duke said, "You don't have to know anything about him. He was dapper, he was debonaire," and all the while he was psyching me. "He had a big fat tone, loved diminishes and he could bend a note. He could bend a note till it would almost break and it would stay bent. He would tune up his horn in New Orleans and across the river in Algiers he would break glasses on people's shelves. He was so popular and he loved to have charming ladies around. Aw man, you could bend a note and play me some diminishes and be dapp and have those charming ladies. You could be Buddy Bolden. Play me some diminishes." So I started playing and he said, "that's it!" And he had me believing I was Buddy Bolden. That's exactly what he wanted. There are definitely those who can bring out the best in others.

LF: Clark, can you tell us about Billy Strayhorn?

CT: Billy Strayhorn was one of the most beautiful people I have ever met in my entire life. He first joined Duke's band as a lyricist. He was 17 years old and had written the music and the lyrics to "Lush Life" and he's talking about things like, "come what may places - those gray faces and 12 o'clock tails," plus the fact that the chord changes are a monster. He was such a marvelous person. He and Duke had the most unusual relationship in the world. He was never on a salary - as such. Duke gave him everything he needed to live. For instance, in a hotel, he could call room service and say, "Send me up a whole whale on toast," and all he had to do was sign his name or Ellington's. If he decided he wanted to go to Paris and hang out for a month with four or five friends, he went to Paris and just signed the tab. And that's the way he lived. Of course, Duke had is ASCAP royalties. Sometimes the band didn't make any money. We were just out there - making tracks. Nothing happened - and meanwhile the wives went back home waiting for the money so they could put some meal in the barrel. Things were pretty tough back in those days. So Strays was that type of person. He and Ellington didn't just write parts. They would write for the individual. Even today, if you look at the Ellington book you'll see the guys names on the parts - Ray Nauce, Johnny Hodges, Harry Carney, Cootie, Juan Tizol, Lawrence Brown. They knew the men they were writing for and they used the men wisely. Sometimes Duke would come up and ask you, "Did you like your part?" Nobody asks whether you "liked your part."

Strays was a very good cook. Here is one of his recipes: Cooking beans with beer. You take the beans and soak them overnight covered with beer. And he said, "The better the beer the better the beans." The next day you'd cook the beans in beer. If the beans had soaked up some of the beer, just add more beer. And then you put your ham hock or turkey wings or whatever and cook them slowly for a long, long time. You've never tasted better beans. I think

there is no doubt in anybody's mind that he was one of our most talented musicians and he was a good piano player too. He was a great man, sorely missed by us all.

LF: When did Duke start using the expression, "Love you Madly?" Do you recall?

CT: Well, it started during the period when I was with the band. When he wrote the song in the early fifties, he'd just say, "Love you Madly" as an expression. I was surprised that he didn't write a song called, "Whose Pretty Little Girl Are You?" He'd say that to almost every lady - and would sometimes say, "Gosh! You're prettier today than you were yesterday." He used to say that one of the most beautiful women he'd ever met was Dr. Mary McCloud Bethune – he admired her inner beauty and what she gave of herself.

LF: Did you ever work with Joe Williams?

CT: Yes, when Count Basie first picked him up in Chicago and took him on the road. Basie's band was at it's lowest ebb. Basie asked me, "Could you find me an alto player and a trombone player?" I said, "Yeah, sure." I'm always looking out for my hometown brothers, so I called Ernie Wilkins and his brother Jimmy in St. Louis and asked if they wanted to join us. Ernie was a tenor player, but he borrowed an old silver alto from a friend. It was put together with rubber bands and all that. When Basie saw him and that alto he looked at me. I told him not to worry. I introduced them to Basie and told him if Buster "Bootwhip" Harding and Jimmy Mundy got too busy, Ernie could help out with the arranging. That's around the time he started to write the things for Joe Williams - "Every Day" and "Goin' to Chicago." At that point, the band skyrocketed to fame and the name is still up there.

Just being around Basie taught me a lot. Through the process of osmosis - things would rub off on you that you wouldn't even be aware of. Sometimes I would ask myself, "How would Basie handle this?" The way he would establish a rapport between the band and the audience.

Clark Terry during the rehearsal at ESU.

The way he would program a set, the way he selected tempos - Basie was awesome with tempos. When Neal Hefti brought in the chart on "Lil Darlin'," Basie told Hefti to run it down and he kicked it off in a jump tempo. Basie said, "try it like this," and kicked it off at that slow tempo and that became famous on the recording. The rest is history.

LF: What was the relationship between Ellington and Johnny Hodges? I heard that they didn't get along too well.

CT: That's a falsehood that a lot of people spread. They called Johnny Hodges "Rabbit" because he looked like a rabbit. He had long ears. Johnny and Duke were inseparable. They were the two most beautiful friends that you could ever imagine. I heard a lot of people say that Johnny didn't get along with Duke and Duke didn't get along with Johnny. Johnny got along beautifully with Duke. One of the people that Duke had a little problem with right up until his death, was Lawrence Brown. This happened because of a black movie actress by the name of Freddie Washington. She was in the movie *Cabin in the Sky*. Lawrence Brown was very much in love with Freddie and they were supposed to get married and Duke broke that up. So Lawrence never liked Duke from that point on and Duke never let him forget that he and Freddie were tight. He didn't like Duke right up to the bitter end. As a matter of fact, just before he died you would think that he hated music all of his life and you'd ask him, "Lawrence, where is your trombone?" He would say, "I don't know where that thing is and I don't care, I don't even want to see it again." He had just thrown his trombone away someplace about ten years before he passed away. He didn't want to hear anything about jazz. He didn't want to hear the word mentioned. Yet he worked at the musicians' union for awhile, and one of the officers gave him a little gig, but he didn't like it too much. But he stayed there till he died.

One of those real hate situations happened between two trumpet players in the band: Cootie Williams and Rex Stuart. They couldn't stand each other. As a matter of fact, you may see some pictures where they sat on the bandstand. Rex would sit on one end and Cootie was over on the other end and they are both looking ugly at each other. The cats used to call them "The Bookends." The "Ugly Bookends." A little while later, Cat Anderson came in and tried to style himself after Rex and he was about ten times more evil than Rex was. But Rex was pretty evil they tell me. Cat didn't necessarily spit his venom toward

the trumpet section. He seemed to pick on everybody in the band, including Duke. Just to show you what a broadminded person Duke was, Cat Anderson was known to be a little light fingered. We saw him relieve Ellington of a few hundred dollars from his shirt pocket. Duke knew it, but Cat had gone straight to the Western Union where he wired the money home. There was nothing Duke could do about it because he couldn't prove anything. Duke didn't say anything either. On some occasions when we got ready to play very important music which he hadn't played in a long time, the lead trumpet parts couldn't be found. This was the period when Cat was taking a sabbatical, and Duke would actually hire him to rewrite the lead trumpet part. I don't know if this is true or not but they say that on one of the trips to Europe he threw the lead book over the side of the Ile De France after he memorized all of the parts. So there was a lot of evil going on inside the band with several of the members but Duke got along beautifully with everybody. He was a master psychologist and he knew how to handle everyone in all types of situations.

Basie was the kind of person who loved to create disturbances. He created the situation on the bandstand where tenor saxophones sat on the ends. But in order to get the great performance out of these guys and make them really go overboard he would sometimes tell the tenor players lies. He would go to Hershel and say, "Hey Hershel, Lester Young says you're a siss." Then he'd go to Lester and say "Hey Lester, Hershel talks about your family like a dog, man." Then that night he'd tell the two of them, "Why suppose you go out and play something together?" As a result, when they went out there the saxophones became swords and they played the battle of the saxes. And then, of course, Basie was back at the piano laughing from head to toe. It pleased him very much to create that kind of animosity. He even did the same thing to me and Jimmy Nottingham when we were in the band together. Basie came and told me stories that Nottingham said and told Nottingham some stories that I had said, all of which he created. He sat back, laughed and said, "I want to see what happens." So that was his way, ways and means of getting the best out of the guys and getting the performance out of the cats. Basie made the competition steep enough to make the players want to give a little more. He occasionally thought they may be a little to lackadaisical.

LF: We've seen a lot of evolution and change in jazz over the years. Where do you see jazz heading in the next few years?

CT: There have always been periods through which new ideas and new indulgences come up. Some are valid, some have come up and gone away so quickly we don't even remember. There was one time it was thought to be hip to get involved with a situation where you come off the bandstand and display weird behavior or just anything that was strange. The stranger you looked on the bandstand the hipper you were. You walk up and look like this: All scrunched or something and it was like this, "Wow! Look at that cat." People would go away saying "Look at that - did you see that - who's that cat? Did you hear him play? Did you dig that cat?" So all of these different stages that jazz has been through, some of course have been good, some bad. Some not even worth mentioning having appeared on the scene. But I think out of all of them, little bits and pieces of some good are still around. I think that the basic thing we have to do is to go back and pay true respect to the old timers who started the whole thing. Back when they didn't know the difference between a Bb chord and 7th position on the trombone. They didn't know. They couldn't have cared less. They were giving vent to their feelings. The pawn shops in New Orleans particularly were loaded with instruments like cornets, clarinets and trombones that were more or less ostracized by the so called legitimate orchestras. A lot of these cats saw these shiny instruments in the pawn shops and they acquired them and started playing with all sorts of wrong techniques and embouchures. They couldn't have cared less about "proper techniques" as long as they were able to get a sound and they figured out that they could play the tonic, a minor third and a flatted fifth. They had the three notes that gave them an insight as to what to play on the blues and they found that they could play those three notes on any tune and any key anywhere in the world with any rhythm section. So they used to go around and call each other up and say "Hey man! You got your blue notes down?" They called them blue notes. "Yeah I got them down right except the F#, I'm working on that. But when I get F# I'm going to be cool." A guy once asked me, "Where do you think jazz is going?" And, of course, we all knew that Roy Eldridge's nickname is "Jazz" and I said, "Well, I saw him this morning and he was going to Jim and Andy's." Jim and Andy's is one of our favorite watering holes. But then he asked me, "What do you think of art in jazz?" "Well," I said, "Art Blakey? Art Tatum?" So there are all sort of weird answers to your questions. I think the future of jazz will take care of itself as long as we establish a learning situation where we allow young people to get into their feelings and as long as we have jazz teachers who are willing to give their time to help kids prepare themselves to get into the field and to learn about the ways and means of the old timers. I think there will still be some bits of the old timers left, finger poppin', foot tapping. There is an old saying from years ago that still stands: "It don't mean a thing if it ain't got that swing." ■

DAVE SCHILDKRAUT

By Gordon Jack

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If Dave Schildkraut is still remembered today, it is probably because of a recording session with Miles Davis, Horace Silver, Percy Heath and Kenny Clarke that took place on Saturday, April 3rd, 1954. One of the titles was "Solar," which Miles never recorded again but the tune became so popular that Tom Lord's discography lists 350 recordings by people like Phil Woods, Bill Evans, Chris Potter and Lee Morgan. A minor blues with subtle differences, Ted Gioia's authoritative book on Jazz Standards highlights, "The ambiguity in tonality" of "Solar" which of course adds to the charm of the piece.

Dave Schildkraut was born on the January 7th, 1925, and he made his professional debut with Louis Prima in 1941. He played with Anita O'Day and Tommy Dorsey and when musical work became scarce in the forties he worked as a floor manager at Woolworths and later as a clerk at Decca. Around 1952 he was in Buddy Rich's big band with Harry Edison, Eddie Bert and Zoot Sims at New York's Paramount Theatre backing Frank Sinatra. Mrs. Sinatra - Ava Gardner – was usually to be found in the audience.

In 1953 Stan Kenton invited him to join the band which was about to undertake a highly successful European tour. He remained with Kenton for another tour titled A Festival of Modern American Jazz that lasted for a month from January 28th, 1954, with guests Charlie Parker, Dizzy Gillespie, Lee Konitz, Erroll Garner, Candido and June Christy. They visited twenty-two cities opening at Wichita Falls, Texas, concluding at the Shrine Auditorium in Los Angeles. Bill Perkins, who was in the band, told me in a Jazz Journal interview, "The player Bird liked the best was Davey who was a complete original." Schildkraut returned the compliment In Robert Reisner's book (Bird - The Legend of Charlie Parker) describing him as a "Musical Knight of The Road." Dave was apparently a poor poker player regularly losing all his money to Charlie Mariano during interminable games on the band-bus. Sitting next to Lee Konitz in the section meant few solo opportunities but Schildkraut made his mark on "Kingfish," "Fearless Finlay," "Blues Before and After," "Sweets" and especially "Egdon Heath."

Just prior to the "Solar" recording Miles Davis had been absent from the New York scene for about ten months due to personal problems. He spent time at his home in East St. Louis before moving out to California for engagements at the Lighthouse in Los Angeles and the Down Beat club in San Francisco. On his return in February 1954, he contacted Bob Weinstock of Prestige to tell him that he was ready to record again and Horace Silver, Percy Heath and Kenny Clarke became his rhythm section of choice for recordings and bookings at Birdland and the Open Door. Schildkraut's inclusion on the "Solar" date is a mystery because as far as I know he and Miles Davis had never worked together.

Saxophonist/author Allen Lowe who was a friend of Dave's told me that Weinstock drove Schildkraut to Rudy Van Gelder's studio in Hackensack, New Jersey for the recording. On the way he made a sarcastic comment concerning Schildkraut's work with Kenton, implying that Stan's band was not considered to be hip. This of course annoyed Dave who wanted to prove himself at the session which he certainly did. He told the leader that rehearsals were unnecessary, so they went ahead with the recording and "Love Me or Leave Me," "I'll Remember April" and especially "Solar" are some of the finest examples of his work. On the latter, Miles establishes an intimate mood in a cup mute and when Dave eventually moves centre-stage, his four choruses add a fragile, almost haunting beauty to the performance. Kenny Clarke performs immaculately throughout, uninhibited by a missing hi-hat which he had mistakenly left at home.

"Solar," which was his own favourite recording, is so well regarded that it has become the subject of a jazz-myth concerning a Charles Mingus Blindfold Test in Downbeat. Legend has it that Mingus was apparently convinced he was listening to Charlie Parker when Leonard Feather played "Solar" for him. It was actually Dave's solo on "Crazy Lady" from a George Handy session that was played prompting these comments from Mingus, "That could trick me. It might not be Bird on alto, but I think it's Bird. If it's not, it's a cat who sure loved him."

Initially credited to Miles Davis, Solar's provenance has been in dispute for years. At least two other originals that were credited to the trumpeter ("Four" and "Tune Up") were found to be written by somebody else (Eddie 'Cleanhead' Vinson) and there has always been doubts about Solar. These doubts were resolved in 2011 when the Music Division of the Library of Congress acquired Chuck Wayne's Collection of correspondence and manuscripts. Wayne was a consummate bebop guitarist who had worked with Woody Herman, Gil Evans, George Shearing, Lester Young, Frank

Sinatra – the list just goes on and on. Within the collection was an unpublished 10" acetate disc of a recording Chuck made with Sonny Berman in Oklahoma City in 1946 titled "Sonny." When Larry Appelbaum the senior Music Librarian played the disc, he immediately recognised "Solar."

This might be apocryphal of course but Miles apparently once said to Chuck Wayne, "Are you the cat that showed me ("Solar")? Well…sue me." Davis copyrighted "Solar" on August 8th, 1963, and the first two bars of the tune appear on his tombstone in Woodland Cemetery in the Bronx. Many jazz musicians like Duke Ellington, Coleman Hawkins, Milt Jackson, Lionel Hampton and Clark Terry have their final resting place at Woodland.

After the "Solar" session Miles went on to re-establish his career but Dave never acquired the reputation he deserved. A true original musically he could also be somewhat eccentric. Bob Sunenblick told me that on an engagement with Elliot Lawrence, Dave took a really fine solo during the early part of the evening. After intermission Lawrence called for the same composition. Schildkraut stood up but didn't play a note, "I played everything the first time," was his excuse. Behaviour like that would not have endeared him to bandleaders, club owners or record producers.

The fifties were a particularly busy period in New York recording studios for musicians of Schildkraut's calibre. Hal McKusick for instance who acknowledged Dave's influence on alto performed on 27 sessions in 1955 alone. Between 1954 and 1959 Schildkraut recorded on a mere 15 occasions but never as a leader. His career could almost be summed up as a series of deliberately ignored possibilities. Dizzy Gillespie wanted to record with him but was turned down more than once. Norman Granz offered him a date with strings with the same result. Bob Weinstock too was keen to have him on the Prestige roster, but it did not happen.

Schildkraut's friend Bill Triglia was once performing at Birdland with Lester Young. During intermission he took the great man to hear Dave who was working at a strip club on 52nd Street. Thoroughly impressed, Young asked Schildkraut to come and sit-in with him at Birdland but Dave refused. Incidentally it should not come as a surprise that a jazz musician would play in a strip club since many did when work was scarce in the fifties. Brew Moore, Herb Geller, Joe Maini and Philly Joe Jones were all familiar with the burlesque scene. Brew once said, "I was 21 years old before I saw a naked woman from the front."

Each of his infrequent recordings can be recommended particularly a 1954 session with George Handy where he is featured in an octet including Kai Winding and Allen Eager who was soon to disappear from the U.S. jazz scene. The date is also notable for "Lean To" which has one of the few baritone solos by the most recorded baritone man in history – the legendary Danny Bank. Another session well worth tracking down is the Tony Aless date a year later titled *Long Island Suite* which also featured Seldon Powell and Nick Travis.

In 1959 he re-joined Kenton for a month as a sub for Charlie Mariano. Two years later he was recorded at the El Mambo in Clinton, Long Island with that most lyrical of trumpeters, Don Joseph. No longer available, this album is long overdue for reissue. Don was another who disappeared from the scene far too early preferring to teach in the public school system on Staten Island. This was thought to be Dave's swansong too because nothing was heard from him for a considerable time. Herb Geller once described him to me as, "A nice Jewish boy from Brooklyn with no alcohol or drug problems who just seemed to stop performing. He was one of the best saxophone players I knew. He played great alto and fantastic clarinet – just sensational."

With his three children, Schildkraut was very much a family man unwilling to undertake the travelling expected of a professional musician. He took a clerical position with the City of New York confining his musical activities to playing clarinet at Bar Mitzvahs in Bensonhurst, Brooklyn and occasional bookings at local clubs like the Café Bohemia. John Coltrane knew him and on one occasion at New York's Jazz Gallery in the sixties he dedicated a song to him which apparently surprised Dave.

In 1979 Allen Lowe recorded him on alto and tenor leading a quartet with Bill Triglia at a music school in New Haven, Connecticut. Allen also arranged for Curly Russell who had played with Dave at the El Mambo in 1961 and was an old friend of Schildkraut's to be in the audience. They perform bebop staples and song-book classics together with an up-tempo romp on "Stars And Stripes Forever." On "Now's The Time" Dave quotes briefly from Charlie Parker's solo from the classic 1945 recording with Miles Davis. Parker along with Benny Carter, Lester Young and Bud Powell were three of his premier influences. The sound quality is a little uneven, but it is an essential purchase for the many who would like to be re-acquainted with Dave Schildkraut.

His behaviour could be a little unconventional. Bill Crow once told me, "Around 1990, Eddie Bert who is famous for digging people out of the wood-work arranged for Davey to come out and play with us. He sounded wonderful but he is very spooky about seeing flying saucers all the time. Maybe he does but he seems to see them more than anyone I have ever met."

Despite such a brief performing career Dave Schildkraut was highly regarded by his peers: "He was the only saxophonist to capture the rhythmic essence of Bird" (Dizzy Gillespie); "He was one of my favourite people on and off the bandstand" (Jackie McLean); "The two most original saxophonists after Charlie Parker were Lee Konitz and Dave Schildkraut" (Bill Evans); "He was one of the greatest saxophonists I ever heard" (Stan Getz); "Dave Schildkraut was a personal favourite" (Bill Perkins); "He was one of the premier Bird-influenced altoists" (Mose Allison). Ralph Burns, Bob Dorough, Al Cohn and Red Mitchell were all similarly impressed by Schildkraut. His reputation with the jazz media of course was a little different. Downbeat magazine managed a mere 117-word obituary for him when he died on January 1st, 1998.

SELECTED DISCOGRAPHY

As Leader

Last Date (Endgame CD005)

As Sideman

Stan Kenton: The Holman and Russo Charts (Mosaic MD4-136)

Miles Davis Quintet (Essential Jazz Classics EJC 55638)

George Handy, Handeyland U.S.A. (RCA 74321611122)

Tony Aless, And His Long Island Suite (Fresh Sound Records FSR 1664) ■

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