
LEONARD FEATHER

IRA GITLER

THE BIOGRAPHICAL

ENCYCLOPEDIA

OF JAZZ

**"An indelible contribution to the documentation of the lives of
the individuals who make the music." —Stanley Crouch**

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—*JazzTimes*

The Biographical

E N C Y C L





OPEDIA

of

Jazz

Leonard Feather & Ira Gitler

with the assistance of *Swing Journal*, Tokyo

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TO THE MEMORY OF JANE AND LEONARD
AND TO MARY JO AND FITZ

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C O N T E N T S

Publisher's Note	ix
Preface by Leonard Feather	xi
Preface by Ira Gitler	xiii
Abbreviations	xvii
The Entries, A-Z	3

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PUBLISHER'S NOTE

This book is based in part on Leonard Feather's *Encyclopedia of Jazz*, *The New Encyclopedia of Jazz*, and *The Encyclopedia of Jazz in the Sixties* and on a subsequent work by Mr. Feather and Ira Gitler, *The Encyclopedia of Jazz in the Seventies*.

The Biographical Encyclopedia of Jazz is a thorough revision, recasting, and expansion of these books.

Leonard Feather and Ira Gitler agreed with Oxford in 1990 to publish this work. Both authors had made significant progress when, in September 1994, Leonard Feather died. Ira Gitler then assumed the responsibility of completing the work. We are aware of the great burden this placed upon him, and we remain greatly impressed with the effort and skill with which he has brought the work to its successful conclusion.

This 2007 edition of *The Biographical Encyclopedia of Jazz* does not update or, for the most part, correct information in the body of each entry. However, in the headings of many biographies there are corrections and updates pertaining to birth places and dates, death places and dates, and nomenclature.

Oxford University Press acknowledges *Swing Journal*, Tokyo, for its contribution toward the editorial preparation costs relating to *The Biographical Encyclopedia of Jazz*.

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PREFACE

by Leonard Feather

The Biographical Encyclopedia of Jazz is a new book; as far as has been possible it is a complete volume, neither an update nor a revision of any previous reference work. It includes musicians who were born in the nineteenth century and others who today are still in their twenties.

Because of the vast number of artists entering the field and making a contribution of enough importance to justify their inclusion, the task of producing a work both up to date and all-encompassing was a formidable one. Every attempt has been made to obtain information on any performer whose impact seems likely to prove durable.

The biographical assignments were distributed for the most part along geographical lines: musicians living on or near the East Coast were dealt with by Ira Gitler and his collaborators, while biographies of those primarily associated with the West Coast were contributed by me and/or Don Heckman. Musicians in other areas were divided up simply according to which of us gained access to the data.

Deceased artists were allocated alphabetically: those from A to L were written (or rewritten from earlier versions) by Ira and his team; those from M to Z by Don and/or me. Don's role proved invaluable; as we went along, he with his computer and I with my non-computerized collaboration, it became clear that his role amounted to that of a full-scale associate author/editor.

Others who helped include Gene Lees, former *Down Beat* editor and current editor/publisher of the *Jazzletter*, and Jude Hibler, editor and publisher in the late 1980s of *Jazz Link Magazine*, who provided material on many musicians based in and around San Diego. Frankie Nemko, the British-born, California-based writer, and Celia Wood, a valuable associate in London, supplied many of the British biographies.

The immense job of compiling representative compact disc listings in our portion of the book fell to the encyclopedic Scott Yanow.

As is always the case with reference works, helpful information about the earlier years

of the subjects was found in previous print sources. Among them were the *New Grove Dictionary of Jazz*, the *Laffont Dictionnaire du Jazz*, the *Encyclopedia of Jazz*, the *Encyclopedia Yearbooks of Jazz*, the *Encyclopedias of Jazz in the '60s and '70s*, the Italian *Grande Enciclopedia del Jazz*, John Chilton's *Who's Who of Jazz*, the *Guinness Who's Who of Jazz*, and, of course, countless magazines such as *Down Beat*, *JazzTimes*, *Jazziz*, *Coda*, *Jazz Express*, *Swing Journal*, *Musica Jazz*, *Jazz Magazine*, *Orkester Journalen*, and others.

For the first six months in the writing and assembling of the book, I had the very helpful secretarial assistance of Sylvia O'Gilvie. From early 1992 I had the invaluable cooperation of Julie Compton and her tireless work in taking dictation, transcribing, and proofreading.

The emergence of so many new players and the proliferation of CDs is a healthy indication of the state of jazz, but it is also a frustration for those of us trying to keep pace with exponentially moving developments. If the present work proves substantially helpful in broadening the awareness of all the major figures and their contributions, Ira and Don and I and our colleagues will feel that it was worth all the effort.

Los Angeles
June 1994

LEONARD FEATHER

PREFACE

by Ira Gitler

I first met Leonard Feather in the spring of 1948, when I was nineteen. He was presenting a show, with recordings and interviews, called "Jazz At Its Best," on WMGM radio in New York City. I had been reading him from 1945 in the pages of *Metronome*, and he was one of my main influences when I began to write about jazz in my high school and college newspapers. I was impressed with the *New 52nd Street Jazz* album he produced for RCA in 1946 and devoured his book, *Inside Bebop*, published in 1949.

In the early '50s, when I was with Prestige Records, Leonard was involved with Duke Ellington's Mercer label, which Prestige distributed. We became better acquainted and, in 1954, when he began work on the first *Encyclopedia of Jazz* for Horizon Press, he asked me to be his chief assistant. I was elated to be involved in a project of this magnitude with one of my journalistic role models.

Working across the table from Leonard every week for an extended period was an invaluable learning experience. I had been writing for Prestige from 1951 and had been published in *Metronome*, but he helped me to start writing for Blue Note and the magazine *Hi-Fi Music at Home*.

I continued to work with him on *The Encyclopedia of Jazz* series through the year-books, *The New Encyclopedia of Jazz* (1960) and *The Encyclopedia of Jazz in the Sixties* (1966). In the last I wrote some of the biographies for the first time. When it came time to do *The Encyclopedia of Jazz in the Seventies*, Leonard decided, because of the enormity of the project, that I should be co-author.

In the '80s, Horizon Press, the publisher for the entire series, went out of business. As the decade wore on I tried, via proposals to government endowments and the private sector, to raise funds to begin work on a new encyclopedia, but the '90s arrived with no grant in sight. Then to the rescue came Sheldon Meyer, who has done more for jazz books than any editor in the history of publishing. He had written a letter showing Oxford's interest in the book for me to include in some of the grant proposals, but now he made us a con-

crete offer. With help from *Swing Journal*, Japan's leading jazz magazine (to which both Leonard and I contributed), we were finally under way.

As there was no edition in the '80s, we opted not to do an encyclopedia of the '90s but rather a completely new book, encompassing full biographies of people from the previous books and the vast number of new musicians who had come up since the 1976 edition. In order to accommodate so many biographies, we decided not to include photographs or special features.

Leonard and I agreed that the main criterion for including fusion players was if they had originally made a reputation in jazz. The yardstick for blues singers was if the main body of their work was done with jazz musicians. In other words, Joe Williams is included, but not Big Joe Williams.

In the early years of this project I had the help of Stephanie Stein and Greg Robinson in the writing of biographies. Ms. Stein wrote for *Jazziz* in 1986 and *Down Beat* from '88 to '92. As a literary editor and annotator for BMG-RCA Victor, she contributed extensively to *The First Label in Jazz*, *RCA Victor 80th Anniversary*, *Collector's Edition*, and the *Ellington Centennial Collection*. Her biography of Gil Evans is a work in progress.

Robinson, an accomplished trombonist who tours with the ska group Mephiskapheles, is also a fine jazz journalist, writing for *Windplayer* in the mid 1990s and *JazzTimes* from '96.

My son, Fitz Gitler, was a constant source and force, particularly in educating me in the use of the Apple Powerbook at the outset of the project and in solving problems in the area of computers right through to the finish.

In 1998 I was fortunate to receive the help of Chris Albertson (author of *Bessie*, the definitive biography of Bessie Smith), whose expertise in jazz and computers was a great aid in completing the encyclopedia.

Boston bassist Ben Taylor, referring to *The Penguin Guide to Jazz on CD, Third Edition*, compiled for me an alphabetical list of musicians' recordings, as leaders and side people, which saved invaluable time that I would have spent in further surfing of the index. Additionally I also availed myself of the *All Music Guide to Jazz*, particularly Volume 3, to which Scott Yanow was a major contributor.

It was of inestimable help to have Joellyn Ausanka oversee the copyediting. Her knowledge of jazz, other artistic and cultural milieus, and general information greatly mitigated the task of fine-tuning the book in its final stage.

To dear friend Leila Hadley Luce I cannot give enough thanks for the generous use of her apartment (a veritable library) as a workplace for several years in the middle period of the project.

When Leila's apartment was no longer available, Oxford made office space for me at their New York headquarters, a much appreciated move which helped bring the book closer to fruition.

In the homestretch it was my wife, Mary Jo, who put up with me at home and, alternately prodding and soothing as she had throughout the marathon, helped me to cross the finish line.

I would also like to acknowledge the help of the following people: Jeff Atterton, Dick Bank, Krystian Brodacki, George Buck and *Jazz Beat*, Pino Candini, Rossella Livraga, Gian Mario Maletto, Claudio Sessa and *Musica Jazz*, Michael Chertok, Michael Cuscuna, Len Dobbin, Doug Engel, Kim Ewing, Leonard Gaskin, Jean-Louis Ginibre, Terri Hinte, Brooks Kerr, Kiyoshi Koyama, Adam Lore, Kenny Mathieson, Mark Miller and *The Encyclopedia of Music in Canada*, Dan Morgenstern and The Institute of Jazz Studies, Hank O'Neal, Bob Porter, Brian Priestley and *Jazz: The Rough Guide* (for the amplification of certain British biographies and the addition of some others), Henri Renaud, J. R. Rich, Dick Sudhalter, and Leonard Weinrich.

Discoveries are constantly being made in the area of birth places and dates. In the '80s Gary Giddins uncovered Louis Armstrong's real birth month, day, and year in New Orleans. Ross Kailey of Albuquerque, New Mexico, by writing to city halls and obtaining copies of birth certificates, established new and correct birth years for Charlie Christian, Earl Hines, and Art Tatum. It is not always so easy.

For example, all books agree that Joe Rushton was born in Evanston, Illinois, but for birth dates *Encyclopedia of Jazz* (1960) indicates 4/19/07; *Grove* says 11/1/07; and *Jazz: The Rough Guide*, 11/7/07. When I asked writer John McDonough (based in the Chicago area) to see if he could get the correct date for me in Evanston, the city told him it didn't give out such information.

An even more perplexing case is that of Herb Flemming. *EOJ* lists him as born in Puente, California, 4/5/04; *Grove*, Honolulu, Hawaii, 4/5/1900; and the Laffont *Dictionnaire*, Butte, Montana, 4/5/1898. *EOJ* mentions that Flemming attended the Dobbs Chauncey School in Dobbs Ferry, New York. The school no longer exists, but I thought the Dobbs Ferry Historical Society might have school records in its archives. It didn't. I went with the French, figuring they must know something since he spent so much time there.

One date I changed, using personal experience, was Rudy Williams's birth year. All previous books place it as 1909. I cut my jazz teeth on the recordings of Al Cooper's Savoy Sultans in the late 1930s. My older brother, who bought the 78s and listened and danced to the Sultans at the Savoy, often referred to Rudy, one of his particular favorites, as a teenager. Based on this I have changed the year to 1919.

Many musicians with birth dates early in the century have no death dates. This is because due to their lack of recent activity in the field, nothing is generally known about them. Others have been reported dead, but we have no confirming information. I have chosen to identify this latter group with a d.? in their biography headings.

Each succeeding encyclopedia seeks to rectify past mistakes and uncover new, correct information. We have done this to the best of our abilities.

Here are some keys for understanding the biographies. When the full first name is the one by which a musician is best known, then that and any middle names are used without parenthesis, e.g., BAKER, DAVID NATHANIEL.

When a diminutive or nickname is the main identification, the given and any middle

names are in parenthesis, e.g., BAKER, CHET (CHESNEY HENRY). If the middle name is the one in common usage, the first name appears in parenthesis, e.g., BARBARIN, (ADOLPHE) PAUL. A birth name that is not used professionally follows the primary heading, in parenthesis, upper and lower case, and normal order, e.g., BANG, BILLY (William Vincent Walker). A variation of this is BAILEY, MILDRED (Rinker). There is no need to repeat the given name in these instances.

We chose not to include album titles in the CD listings, using the body of a biography for particularly important titles. When someone is part of an anthology, that title is listed. The two basic rules are that the CDs for which someone is the leader are listed first; those recorded as a side person begin with the leader's name, the first prefaced by a w. (for with) and the label in parenthesis. If a musician appears on the same label with a variety of leaders, only the last in a series, separated by semicolons, carries the name of the label, for example w. Dexter Gordon; Grant Green; Lee Morgan; Ike Quebec (BN).

A NOTE ON RECORD LABELS: Many labels are part of larger parent companies. BMG encompasses RCA Victor (which is referred to either as RCA or Victor), Bluebird, and Novus. Vogue usually means the French label as issued in the late '90s on RCA Victor.

32 Jazz, having purchased Muse and Landmark, is now rereleasing material from these labels under its own imprimatur.

Birdology is part of Polygram, Verve's parent, as are Antilles, Emarcy, Mercury, and Metrojazz.

The Duke Ellington recordings listed for Saja have also come out on Atlantic. Rhino has reissued much from the Atlantic catalog. We have listed these as Rhino or Rhino/Atlantic.

Fantasy owns Contemporary, Debut, Galaxy, Good Time Jazz, Jazzland, Milestone, New Jazz, Nocturne, Pablo, Prestige (including Moodsville and Swingville), Riverside, and Specialty. Many sessions have been reissued in the OJC (Original Jazz Classics) series, but we have chosen to identify them by their label of birth, as indeed they are identified in their new configuration and in the Fantasy catalog.

Jazz City is being made available outside of Japan as Evidence.

Of the important independents, Xanadu has been the least reissued on CD and sporadically at that, but most recently by Classic Records of California and Tokuma of Japan. For information concerning all labels, consult the guides mentioned earlier.

New York City
April 1999

IRA GITLER

ABBREVIATIONS

GENERAL

- Acad. – Academy
accomp. – accompanist;
 accompanied; accompanying
app. – appeared; appearance(s);
 appearing
arr. – arranger; arranged;
 arrangement(s)
assoc. – associated
asst. – assistant
att. – attended
b. – born
bb – big band
bec. – became; become; becoming
bef. – before
bro. – brother
ca. – circa
coll. – college
collab. – collaboration(s);
 collaborated
comp. – composer; composed;
 composition(s)
cond. – conductor; conducted
comp. – composer; composed;
 composition(s)
cons. – conservatory
cont. – continued
contemp. – contemporary
d. – died
dir. – director; directed
dj – disc jockey
docu. – documentary
dur. – during
educ. – educator; educated
ens. – ensemble
exp. – experience
extens. – extensively; extensive
fath. – father
feat. – featured; featuring
fest. – festival
form. – formed; forming
fr. – from
grad. – graduated
gp. – group
harm. – harmony
hs – high school
improv. – improvisation
incl. – including; included
infl. – influence; influenced
instr. – instrument; instrumental
int'l – international; internationally
jf – jazz festival
join. – joined; joining
jp – jazz party
lab. – laboratory
lead–leader; leading
metro. – metropolitan
mil. – military
mos. – months
moth. – mother
mus. – music; musician(s)
nat'l – national
occ. – occasionally
oct. – octet
orch. – orchestra
orchest. – orchestrated
orig. – original; originally
pc. – piece
perf. – performed; performances;
 performer
Philharm. – Philharmonic
pl. – player; played; playing
priv. – private; privately
prod. – producer; produced;
 production
prof. – professional;
 professionally
profess. – professor
publ. – published; publishing;
 publication
qnt. – quintet
qt. – quartet
rec. – recording; recorded
remain. – remaining;
 remained
ret. – return; returned
sch. – school
sess. – session(s)
sist. – sister
spt. – septet
St. – State
start. – started
stud. – studied; studying
sw. – switched
sxt. – sextet
TDWR – Talent Deserving Wider
 Recognition
tour. – touring; toured
trad. – traditional
trav. – traveled
U. – University
w. – with
wk(s). – week(s)
wksbp. – workshop(s)
yr. – year(s)

COUNTRIES, CITIES, STATES

For birth and death state locations, United States Postal Service abbreviations are used. Otherwise:

Amer. – America
Arg. – Argentina
Austr. – Austria
Austral. – Australia
Balt. – Baltimore
Bklyn. – Brooklyn
Bost. – Boston
B'way – Broadway
BWI – British West Indies
Calif. – California
Can. – Canada
Chi. – Chicago
CIS – Commonwealth of Independent States
Den. – Denmark
Det. – Detroit
Engl. – England
Eur. – Europe; European
Germ. – Germany
KC – Kansas City
LA – Los Angeles
LI – Long Island
LV – Las Vegas
Manh. – Manhattan
Mex. – Mexico
NO – New Orleans
NYC – New York City
NZ – New Zealand
Ont. – Ontario
Phila. – Philadelphia
Pitts. – Pittsburgh
PR – Puerto Rico
Pref. – Prefecture (Japan)
Que. – Quebec
Scand. – Scandinavia
SF – San Francisco
Swed. – Sweden
Wash., D.C. – Washington, District of Columbia

INSTRUMENTS

acd. – accordion
bgo. – bongo(s)
bjo. – banjo
bs. – bass
bsn. – bassoon
cga. – conga(s)
cl. – clarinet
comp. – composer
crt. – cornet

dmr. – drummer
dms. – drums
elec. – electric
el-bs. – electric bass
euph. – euphonium
EWI – Electronic Wind Instrument
fl. – flute
flg. – flugelhorn
Fr. hrn. – French horn
gtr. – guitar
hca. – harmonica
kybds. – keyboards
lead. – leader
mand. – mandolin
mello. – mellophone
mrba. – marimba
org. – organ
picc. – piccolo
pno. – piano
pnst. – pianist
rcdr. – recorder
sax(es) – saxophones
 alto; bari.; sop.; tnr. – alto,
 baritone, soprano, tenor
synth. – synthesizer
tba. – tuba
tbn. – trombone
tmbls. – timbales
tpt. – trumpet
uke. – ukulele
vla. – viola
vln. – violin
vib. – vibraphone
voc. – vocalist; vocal
v-tbn. – valve trombone
wshbd. – washboard
xyl. – xylophone

FESTIVALS

Colo. JP – Colorado Jazz Party
IJF – Idaho (Lionel Hampton) Jazz Festival
MJF – Monterey Jazz Festival
NJF – Newport Jazz Festival
NJF-NY – Newport Jazz Festival–New York
NOJ&HF – New Orleans Jazz and Heritage Festival

LABELS (Audio and Video)

Acc. – Accurate
Aff. – Affinity
AFJS – American Federation of Jazz Societies

Allig. – Alligator
Amer. Mus. – American Music
Amo. – Amosaya
Ant. – Antilles
App. – Appassionato
Arab. – Arabesque
Arb. – Arbors
Arh. – Arhoolie
Ark. – Arkadia
Ast. Pl. – Astor Place
Asyl. – Asylum
Atl. – Atlantic
Aud. – Audiophile
Audq. – Audioquest
Bain. – Bainbridge
Band. – Bandstand
BB – Bluebird
B&B – Black & Blue
Bella. – Bellaphon
Beth. – Bethlehem
BH – Black Hawk
Biog. – Biograph
Bird. – Birdology
BJ – Blue Jackel
BL – Black Lion
Bloom. – Bloomdido
Bluesv. – Bluesville
BM – Blue Moon
BN – Blue Note
Bodes. – Bodeswell
Brown. – Brownstone
Bruns. – Brunswick
BS – Black Saint
Butter. – Butterfly
Cad. – Cadence
Callig. – Calligraph
Cand. – Candid
Cap. – Capitol
CAP – Consolidated Artists Productions
CC – Criss Cross
Cell. – Celluloid
Chall. – Challenge
Chart. – Chartmaker
Chiaro. – Chiaroscuro
Cir. – Circle
Class. – Classics
Col. – Columbia
Comm. – Commodore
Conc. – Concord Jazz
Conn. – Connoisseur
Cont. – Contemporary
Contin. – Continuum
CW – Creative World

Deb. – Debut
 Dec. – Decca
 Del. – Delmark
 Den. – Denon
 Disc. – Discovery
 Drag. – Dragon
 Drey. – Dreyfus
 D-T – Double-Time
 Elec. Bird – Electric Bird
 Elek. – Elektra
 Em. – Emarcy
 Eve. Star – Evening Star
 Ever. – Everest
 Evid. – Evidence
 EW – East West
 Fant. – Fantasy
 FF – Flying Fish
 Folk. – Folkways
 Free. – Freedom
 FS – Fresh Sound
 Gal. – Galaxy
 Gem. – Gemini
 GH – Groovin' High
 GNP Cres. – Gene Norman
 Presents Crescendo
 Gram. – Gramavision
 GTJ – Good Time Jazz
 High. – Highnote
 Hind. – Hindsight
 Home. – Homegrown
 Hot. – Hothouse
 HP – Hip Pocket
 H&S – Hot 'n Sweet
 IAI – Improvising Artists, Inc.
 IC – Inner City
 Imp. – Impulse
 Ind. Nav. – India Navigation
 Insp. – Inspiration
 Inter. – Interplay
 Intuit. Mus. – Intuition Music
 JA – Jazz Alliance
 JAR – Jazz Aux Remparts
 Jazz. – Jazzology
 Jazz Anth. – Jazz Anthology
 Jazz Arch. – Jazz Archives
 JC – Jazz City
 JF – Jazz Focus
 JH – Jazz House
 JP – Jazz Point
 JT – Justin Time
 Just. – Justice
 Jzld. – Jazzland
 Key. Coll. – Keynote Collection
 KFW – Knitting Factory
 Works
 KJ – King Jazz
 Koch Jz. – Koch Jazz
 Koko. – Kokopelli
 LAJS – Los Angeles Jazz
 Society
 Land. – Landmark
 Laser. – Laserlight
 L. Bleu – Label Bleu
 Light. – Lightyear
 Lime. – Limetree
 Limel. – Limelight
 Lip. – Lipstick
 Lond. – London
 M&A – Music & Arts
 Mag. – Magnetic
 Main. – Mainstream
 Manh. – Manhattan
 Maple. – Mapleshade
 MB – Metro Blue
 MC – Modern Concepts
 Merc. – Mercury
 Mess. – Messidor
 Metro. – Metropolitan
 MFP – Music For Pleasure
 Mile. – Milestone
 Min. Mus. – Minor Music
 MM – MusicMasters
 Mob. Fid. – Mobile Fidelity
 Mon. – Monarch
 Mos. – Mosaic
 MS – Mythic Sound
 Musi. – Musicraft
 Nax. – Naxos
 N-H – Nagel-Heyer
 NJ – New Jazz
 NN – New Note
 Nob. – Nobility
 Noc. – Nocturne
 None. – Nonesuch
 NW – New World
 OK – Okeh
 Pab. – Pablo
 Palm. – Palmetto
 Para. – Paramount
 Park. – Parkwood
 Penta. – Pentaflowers
 Phil. – Philology
 Phon. – Phontastic
 Pick. – Pickwick
 PJ – Pacific Jazz
 Polyd. – Polydor
 Polyg. – Polygram
 Post. – Postcards
 Prest. – Prestige
 PS – Prime Source
 Prog. – Progressive
 PW – Paddle Wheel
 RCA – includes BMG, Bluebird,
 Novus, Victor
 Rear. – Rearward
 Red Brn. – Red Baron
 Ref. – Reference
 Rep. – Reprise
 Res. – Reservoir
 Rh. – Rhino
 Rhap. – Rhapsody
 R&T – Razor & Tie
 Riv. – Riverside
 Roul. – Roulette
 Round. – Rounder
 SA – Sound Aspects
 Sack. – Sackville
 Sah. – Sahara
 Sav. – Savoy
 SB – Sea Breeze
 Shan. – Shanachie
 Sig. – Signature
 Silk. – Silkheart
 Smith. – Smithsonian
 SN – Soul Note
 South. – Southland
 Spec. – Specialty
 Spl. – Splasc(h)
 Spot. – Spotlite
 Steep. – SteepleChase
 Story. – Storyville
 Sunny. – Sunnyside
 Sw. Bas. – Sweet Basil
 Tel. – Telarc
 Ther. – Theresa
 32 – 32 Jazz
 Timel. – Timeless
 Tom. – Tomato
 Town. – Town Crier
 Tri. – Triloka
 Trop. – Tropijazz
 UA – United Artists
 Up. – Uptown
 Vang. – Vanguard
 Vart. Jazz – Vartan Jazz
 VP – Voice Print
 VJ – Vee Jay
 WB – Warner Brothers
 WC – World Circuit
 WH – Windham Hill
 WP – World Pacific
 WW – West Wind
 Vict. – Victor
 Voc. – Vocalion
 Xan. – Xanadu

**GROUPS, PLACES,
MAGAZINES,
ORGANIZATIONS,
and SCHOOLS**

AACM – Association for the
Advancement of Creative
Music

AJO – American Jazz Orchestra

CHJB – Carnegie Hall Jazz Band

DB – Down Beat

Dixie. Hall – Dixieland Hall

Esq. – Esquire

IAJ – International Art of Jazz

IAJE – International Association
of Jazz Educators

JATP – Jazz at the Philharmonic

JT – JazzTimes

LCJO – Lincoln Center Jazz
Orchestra

L,H&R – Lambert, Hendricks &
Ross

LSU – Louisiana State University
Met. – Metronome

MIT – Massachusetts Institute of
Technology

MJQ – Modern Jazz Quartet

MM – Melody Maker (England)

MSG – Madison Square Garden

NEA – National Endowment for
the Arts

NOCCA – New Orleans Center
for the Creative Arts

NORK – New Orleans Rhythm
Kings

NPR – National Public Radio

NYJO – National Youth Jazz

Orchestra

NYJRC – New York Jazz

Repertory Company

NYU – New York University

OBE – Order of the British
Empire

ODJB – Original Dixieland Jazz
Band

OTB – Out of the Blue

Pres. Hall – Preservation Hall

SJ – Swing Journal (Japan)

TDWR – Talent Deserving Wider
Recognition (*Down Beat* poll)

TOBA – Theater Owners' Book-
ing Association

USC – University of Southern
California

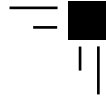
VA – Veterans Administration

WGJB – World's Greatest Jazz
Band

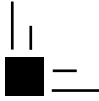
WSQ – World Saxophone Quartet

■ THE BIOGRAPHICAL ENCYCLOPEDIA OF JAZZ ■

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AACM (ASSOCIATION FOR THE ADVANCEMENT OF CREATIVE MUSICIANS). A cooperative, nonprofit alliance of musicians strongly oriented toward avant-garde jazz. The AACM was an outgrowth of the Experimental Band, organized by pinst. Muhal Richard Abrams in 1961. Stimulated by NYC's Jazz Composers' Guild and created as a kind of interactive musical networking environment to provide a forum for rehearsals, perfs., and the sympathetic exchange of new musical ideas, the AACM was formalized in May '65, w. Abrams as president. The AACM incl., at various times, Roscoe Mitchell, Anthony Braxton, Joseph Jarman, Lester Bowie, Chico Freeman, Leroy Jenkins, et al. Activities incl. rec. sess., radio shows, and concerts, many of which took place at the U. of Chi.: AACM Festival in NYC, '77; many grants funneled to individuals fr. NEA, Ill. Arts Council, etc. Of the many ensembles that emerged fr. the AACM, among the most prominent were the gp. Air and the gps. of Chico Freeman and George Lewis.

AALTONEN, JUHANI, tnr, alto saxes, fl; b. Kouvola, Finland, 12/12/35. Played w. Heikki Rosendahl in Inkeroinen, 1950s. Moved to Helsinki '61, worked as studio mus. Gained rep. as free jazz and jazz-rock soloist w. Eero Koivistoinen '69-73; Edward Vesala fr. '65; Heikki Sarmanto fr. '69. Studied fl. at Sibelius Acad., also one semester at Berklee Coll. of Mus. '70. Pl. w. Nordic All-Stars '71-2; Helsinki New Music Orch. (UMO) fr. '75; Arild Anderson in Norway late '70s. Led own gps. fr. '74. Tour. w. H. Sarmanto '80s. Gave solo recital on fl. for Tampere Biennale '90. CDs: ECM; w. E. Vesala (ECM).

AARONS, AL (ALBERT W.), tpt, flg; b. Pittsburgh, PA, 3/23/32. Private studies in Pitts. 1947-50; Chi. '51-53; Wayne St. U., Det. '55-57. After pl. w. Yusef Lateef, Barry Harris, and Wild Bill Davis, he joined Count Basie in '61 and remained through '69, then settled in LA. Freelanced w. Henry Mancini, Quincy Jones, Bobby Bryant, Buddy Collette, Gerald Wilson. Worked w. Capp-Pierce Juggernaut; Frank Wess-Harry Edison Orch. '80-90s. Own fav. solo on *Paris Nights* in the Cunninghams' album *Scat Tones M'Bones* (Disc.). CDs: LAJS; w. Basie (Verve; Roul.; Mos.); Capp-Pierce; F. Wess (Conc.); E. Fitzgerald (Pab.).

ABDUL-MALIK, AHMED (Jonathan Timms), bs, oud, cello, vla, vln, tba, pno; b. Brooklyn, NY, 1/30/27; d. Long Branch, NJ, 10/2/93. Father fr. Sudan, pl. vln., N. African tar drm., other instr. Began vln. studies at Vardi's Cons. at age 7. Grad. NYC HS for Perf. Arts. Pl. prof. while in hs, incl. tours w. Fess Williams. Pl. bs. w. Art Blakey 1945, '48; Don Byas '46; Sam (The Man) Taylor '54; Randy Weston '54-7. First rec. w. Weston '56. Pl. and rec. w. Thelonious Monk '57-8. First rec. as leader '58. Studied Middle Eastern mus. w. Jamal Islan and Niam Karakind, Indian mus. w. Dr. Wanamasa Singh. Perf. prog. of non-Western mus. at NYC gallery '57. With Herbie Mann '61; Earl Hines '64. Pl. oud on US State Dept. tour of So. Amer and on rec. w. John Coltrane, both '61. Tour. Nigeria w. Amer. Cultural Society '63. B.S. mus. ed., NYU '69; mus. teacher, NYC pub. schs. '69-85; adjunct prof. of mus., NYU '70-'85; research fellow, Princeton U. '72-3; taught African and Middle Eastern mus. and jazz, Bklyn. Coll. '73. M.A. mus. admin., NYU '77. Pioneer in Jazz Award

fr. BMI '84. From '85 studied oud w. Maestro Simon Shaheen. Abdul-Malik pl. a key role in the introduction of elements of non-Western music into jazz. He devoted himself to the study of mus. fr. around the world and its relationship and relevance to the jazz tradition. Favs: Jimmy Blanton; oud, Hamza El Din, Simon Shaheen, Dr. Riad El Soumbati. Polls: *Playboy*. Fests: Tangier '72; Costa del Sol, Oslo, Stockholm, MJF, all '74; Marseilles '78–9; Casablanca '90; Cairo '91. Film: w. Monk *Straight No Chaser*. TV: w. Monk, *Twentieth Century*; *Seven Lively Arts*. CDs: Riv.; w. T. Monk (Riv.; Mile.; Jzld.); R. Weston (Riv.); J. Coltrane (Imp.); H. Mann (Atl.).

ABENE, MIKE (MICHAEL), pno, arr, comp, prod; b. Brooklyn, NY, 7/2/42. Father and grandfath. pl. gr., mand., vln.; fath. had own band. Aunt on moth.'s side pl. stride pno. Pl. in hs band in Farmingdale, LI, and in Marshall Brown's Int'l Youth Band at NJF 1958. Lessons w. John LaPorta, Wally Cirillo. Att. Manh. Sch. of Mus. as comp. maj. '61–2. Pl. w. Don Ellis '60–1; pl. w. and arr. for Maynard Ferguson '61–5; also pl. at Cork n' Bib on LI w. Clark Terry, Jimmy Nottingham in early '60s, and in LV w. Buddy Rich, Sweets Edison, Georgie Auld '63. Pl. w. Al Cohn–Zoot Sims at Half Note '65–7. Wrote and pl. for jingles and TV fr. '66. Comp. and arr. for 11-pc. band w. Joe Shepley and Burt Collins, late '60s. Duo at Bradley's '72–5, Sweet Basil '78. Arrs. for David Taylor, Jim Pugh, Grover Mitchell bb, Liza Minnelli, Mel Lewis Orch., Dizzy Gillespie United Nation Orch. In recent yrs. has worked as prod. for GRP, winning Grammy in '87 for *Digital Duke* (co-prod. w. Mercer Ellington). He is also prod., arr., and mus. dir. for Group J, jazz vocal gp. Favs: Ellington, Monk; arrs: Ellington, Gil Evans, Mingus. Fests: Stockholm '62; Pori '91; North Sea '91; various Scand. fests. w. Group J. CDs: Stash; w. B. Cobham (GRP); Chris Connor (Cont.); M. Ferguson (Roul., Main.); B. Rich (LRC); as arr: M. Lewis Orch. (MM), D. Gillespie (Enja), G. Mitchell (Ken); as prod.: M. Ellington; Cobham; Eddie Daniels; GRP All-Star bb (GRP).

ABERCROMBIE, JOHN L., grt, synths, elec 12-string grt, elec mand; b. Port Chester, NY 12/16/44. Started on grt. at age 14; some priv. lessons but mostly self-taught until he att. Berklee Coll. of Mus. 1962–6, where he stud. grt. w. Jack Petersen; theory; harm. Worked w. Johnny "Hammond" Smith '67–8; Dreams '69; Chico Hamilton '70; Jeremy Steig; Gil Evans; Gato Barbieri '71–3; Billy Cobham, Jan. '74–Jan. '75. Dur. that time he also pl. w. Jack DeJohnette, tour. Eur. w. him. He cont. w. DeJohnette in '75 but also began to lead his own trio, incl. Gate-

way w. Dave Holland, DeJohnette, and qt. In the late '70s pl. w. DeJohnette's New Directions. Duos w. Ralph Towner into the '80s. Pl. w. Kenny Wheeler qnt. '88; w. Wheeler's qnt. and bb '90, tour. w. him US '91; Eur. '92. Perf. and rec. Mingus's *Epitaph* w. Gunther Schuller. Gateway revived several times over the yrs., incl. '94. Has also collab. in trio w. Marc Johnson, Peter Erskine. Abercrombie, an imaginative improviser, is at home in a variety of contexts and uses devices such as the volume pedal and phase shifter in the service of the music rather than as gimmicks. Early infls.: Jim Hall, Bill Evans, Rollins, Coltrane. Fests: Montreux w. Hamilton '71; Antibes w. G. Evans; NJF-NY; Montreux w. Barbieri '74; many int'l since. Poll: *DB Critics TDWR* '75. CDs: ECM; Steep.; w. Towner (ECM); Cobham (Atl.); DeJohnette; Wheeler; Colin Walcott; Barre Phillips; J. Garbarek (ECM); J. Lovano; M. Petrucciani (BN); J. Hall (MM); M. Tyner; N. Lan Doky (Mile.); P. Erskine (Den.); G. Evans (BB).

ABNEY, DON (JOHN DONALD), pno; b. Baltimore, MD, 3/10/23; d. Los Angeles, 1/20/00. Studied priv. in Balt., then pl. Fr. hrn. w. army band. Pl. in Balt. w. Buddy Johnson, ca. 1946. Moved to NYC '47. Studied at Manh. Sch. of Mus., pl. w. Eddie Gibbs at Vill. Vanguard '47; Snub Mosely '48; Wilbur De Paris '48–9. Worked as single at Sherry Netherland Hotel, also w. Billy Williams '50–1. Pl. w. Bill Harris–Kai Winding, '51; Chuck Wayne, '52; Sy Oliver, Louis Bellson, Thelma Carpenter '53–4. Accomp. Ella Fitzgerald w. JATP '54–7; Carmen McRae '58–9; Fitzgerald '61. On staff at NBC fr. '60. Moved to LA '62, pl. w. Stanley Wilson, Benny Carter in TV orchs. Pl. w. Stan Kenton's Neophonic Orch. '66; own trio '69–71; cond. for Rosemary Clooney '70; Pearl Bailey–Louis Bellson '71–4; Jack Jones '75. Visited Japan '79. Moved there '80 and married a Japanese woman, settling outside of Tokyo. Most of his work has been in clubs. Ret. after illness in '93 to play at concert staged for him by Japanese mus. Favs: Nat Cole, Art Tatum, Ellis Larkins. Film: *Pete Kelly's Blues* '55. TV: w. Pearl Bailey. Rec. w. Eddie South '47; Carol Sloane '82. CDs: w. E. Fitzgerald (Dec.; Verve); B. Carter (Verve); Lucky Thompson (Imp.).

ABRAMS, LEE (Leon Curtis Abramson), dms; b. Brooklyn, NY, 1/6/25; d. Brooklyn, 4/20/92. Raised in Bklyn. Served in army 1943–6; then worked w. Roy Eldridge to '47; various gps. on 52nd St. incl. Coleman Hawkins, J.J. Johnson, Eddie "Lockjaw" Davis. Pl. w. Andy Kirk orch.; Eddie Heywood trio '48. Tour. w. Hot Lips Page; rejoin. Heywood; briefly w. Illinois Jacquet, winter '51–2; Oscar Pettiford '52; Lester Young to '53; then freelanced w. Al Haig et al.

Led workshops and taught jazz in Bklyn. In '80s pl. in bro. Ray's bb. Film: *Joe Albany . . . a Jazz Life* '80. CDs: w. Eldridge (Dec.); Duke Jordan (RCA); Wynton Kelly (BN); Eddie Davis; Bennie Green in *Pres-tige First Sessions, Vol. 3* (Prest.).

ABRAMS, MUHAL RICHARD (Abrahams), pno, comp, cl; b. Chicago, IL, 9/19/30. Studied pno. fr. age 17. Four yrs. at Chi. Mus. Coll., then self-taught. Pl. first prof. gig at age 18. Arr. for King Fleming band 1950. Pl. pno. w. Walter Perkins; MJT+3 fr. '55. Freelanced in Chi. w. Miles Davis, Max Roach, Sonny Rollins, Johnny Griffin. Formed own bb, the Experimental Band, in Chi. '61; sidemen incl. Eddie Harris, Victor Sproles. Founded AACM '65; as the first dir. of this organization, he strongly infl. younger members incl. Lester Bowie, Anthony Braxton, Geo. Lewis, Joseph Jarman. Moved to NYC '77. Pl. in duos w. Lewis, Braxton, Leroy Jenkins, Amina Claudine Myers, late '70s; also led gps. and a bb. Comp. for Kronos String Qt., mid '80s. Led qnt. w. Stanton Davis, John Purcell, late '80s. Series of concerts at Ethical Culture Society in '90s. Favs: Nat Cole, Art Tatum, James P. Johnson. Poll: *DB Critics TDWR* '74. CDs: BS; Del.; w. A. Braxton (Del.); Chico Freeman (Ind. Nav.); Marty Ehrlich (NW); Eddie Harris (Rhino/Atl.); Leroy Jenkins; George Lewis (BS).

ABRAMS, RAY (Raymond Joseph Abramson), trn sax; lead; b. Brooklyn, NY, 1/23/20; d. Brooklyn, 7/6/92. Brother of Lee Abrams. Studied w. fath., who pl. vln. and cl. Pl. locally w. Bklyn. gps. Member of house bands at Monroe's Uptown House and 78th St. Taproom, early 1940s. Pl. in D. Gillespie's first bb '45-6; tour. Eur. w. Don Redman '46; ret. To US and form. own band, pl. at the Savoy. Join. Andy Kirk '47-8; w. Gillespie again in '49. Tour. w. Hot Lips Page '49-50; pl. w. various small gps. incl. R. Eldridge '52; Slim Gaillard; Bill Harris; Paul Gayten's r&b band. Taught jazz in Bklyn. Led own bb in '80s and early '90s. Rec. w. Bill Harris; B. DeFranco; T. Gibbs. CDs: w. K. Clarke in *The Bebop Revolution* (BB); Gillespie (Mus.; Sav.; Band.); C. Hawkins (Del.).

ACEA, JOHNNY (JOHN ADRIANO), pno, tpt, arr; b. Philadelphia, PA, 10/11/17; d. ca. late '80s. Freelanced fr. late 1930s on tpt. w. Jimmy Gorham, Sammy Price; trn. sax w. Doc Bagby; pno. w. various gps. In army, '44-6; moved to NYC '47. Pl. w. Lock-jaw Davis at Minton's '47-8; Dizzy Gillespie bb '49-50; James Moody '51; Illinois Jacquet '51-2; Dinah Washington '52; Cootie Williams '53; Jacquet '53-4. Freelanced w. Joe Newman, Eddie Jefferson, others fr. '55. Favs: Art Tatum, Bud Powell. CDs: w.

Joe Newman-Al Cohn (FS); Jacquet (Verve); Grant Green (BN).

ACHILLES, BOB (ROBERT W.), saxes, fl, cl; b. Evansville, IN, 9/30/37. Graduated fr. U. of Ill. 1960, w. B.S. in mus. ed. Moved to LA, studied w. Lyle "Spud" Murphy, worked w. local commercial gps. In '63, he joined Harry James band and became feat. instrumentalist, mostly on cl. Left James '67; two yrs. w. LV house bands '67-9; copyist, arr., and studio work in LA '69-75. In '75 retired from mus. to enter Christian ministry; occasionally pl. cl. to illustrate his beliefs at religious retreats and gatherings. CDs: w. James (Verve).

ACUNA, ALEX (Alejandro Neciosup-Acuna), dms, perc; b. Pativilca, Peru, 12/12/44. Studied tpt. and pno.; self-taught on perc. Studio mus. at age 16; worked in LV w. Perez Prado 1964. Fr. mid '60s to mid '70s, freelanced in studios and bands in LV, LA, and PR. First prominent in jazz as perc. w. Weather Report '75-6 and dmr. '76-7; app. on album *Heavy Weather*. Formed own gp., Koinonia, '80; also worked or rec. w. Lee Ritenour; Clare Fischer '78-9; Ella Fitzgerald '80; Tania Maria '83; Chick Corea; Paco De Lucia '84; Joni Mitchell '85; active into the '90s as a freelancer and studio player. CDs: Tonga; w. Weather Report; J. Zawinul (Col.); B. Enriquez (GNP).

ADAMS, GEORGE RUFUS, trn sax; b. Covington, GA, 4/29/40; d. Brooklyn, NY, 11/14/92. Began on pno. at age 11, pl. in church. Took up sax in hs and pl. w. sch. band. Studied under Wayman Carver at Clark Coll. First prof. exp. w. band backing blues singers Jimmy Reed, Howlin' Wolf, Lightnin' Hopkins in Atlanta. Tour. w. Sam Cooke 1961. Moved to Ohio '63; to NYC '68. Pl. w. Roy Haynes '69-73; Charles Mingus '73-6; Gil Evans '75-78; McCoy Tyner '76-9. Fr. '79 co-lead. of gp. w. Don Pullen. Also cont. rec. as lead. Tour. in Eur. w. Pullen, incl. apps. at fests. Also pl. Eur. Fests. w. Evans in '80s. Worked w. James "Blood" Ulmer in Phalanx. Prominent soloist in premiere of Mingus's *Epitaph*; tour. w. Mingus Dynasty into '92. Big-toned, gospel, and blues-oriented style infl. by Coltrane's later period. CDs: BN; Timel.; SN; w. Mingus (Rhino/Atl.); Mingus Dynasty (Col.); M. Tyner (BN); J. Ulmer (In+Out; Moers; DIW); G. Evans (Ant.; Evid.); Craig Harris (SN).

ADAMS, PEPPER (PARK III), bari sax; b. Highland Park, MI, 10/8/30; d. Brooklyn, NY, 9/10/86. Began on trn. sax and cl. in Rochester, N.Y. At 12 met Harry Carney; three yrs. later in Det., he sw. to bari. sax and by 1947 was a member of Lucky Thompson's

band. Divided his time between gigging and working in an auto plant until serving w. the army in Korea '51–3, incl. pl. for Special Services shows. Pl. at Bluebird Club in Det. w. James Richardson, backing visiting star soloists, then w. Kenny Burrell's gp. Moved to NYC Jan. '56, work. w. the Maynard Ferguson and Stan Kenton orchs. bef. joining Chet Baker and spending some time on the West Coast. Ret. to NYC '58; w. Benny Goodman '58–9; Thelonious Monk at Town Hall '59; on road w. Lionel Hampton '62–3. Fr. '58 to '62 he co-led qnt. w. Donald Byrd. A charter member of the Thad Jones–Mel Lewis orch. fr. '65, he remained w. it into '76; also pl. and rec. w. David Amram's gp. In the late '70s and into the '80s, he tour. Engl. and the Continent several times, pl. w. local rhythm sections. Was part of Count Basie tribute at Grande Parade du Jazz, Nice, in mid '80s. Early infls: Coleman Hawkins, Chu Berry, Carney, Barry Harris. Gary Carner, his discographer and biographer, has characterized Adams's style as having "very long, tumbling, double-time melodic lines. And that raw, piercing, bark-like timbre." CDs: *Just Jazz*; FS; Res.; Muse; Sav.; Riv.; Mile.; w. Mingus (Deb.); C. Baker; Monk; T. Thielemans; J. Griffin; P.J. Jones (Riv.); Thad Jones (Riv.; LRC); G. Ammons; C. Hawkins; J. Coltrane (Prest.); R.R. Kirk (Merc.); L. Morgan; D. Byrd; E. Jones; D. Gillespie (BN); C. Fuller; L. Hampton (Timel.); H. O'Brien (CC); Denny Christianson (JT); J. Henderson; F. Hubbard (BL); P. Leitch (Res.).

ADDERLEY, CANNONBALL (JULIAN EDWIN), alto sax; sop sax; comp; b. Tampa, FL, 9/15/28; d. Gary, IN, 8/8/75. Father was a jazz crntst.; entire family musical. Stud. brass and reed instruments at hs in Tallahassee, Fla., 1944–8, forming first jazz gp. w. band dir. Leander Kirksey as adviser. Fr. '48 to '56, Adderley was band dir. at Dillard HS in Ft. Lauderdale, Fla., and had his own jazz gp. in So. Fla. '48–50. While serving in the army '50–2, he bec. leader of the 36th Army Dance Band. In '52, led own gp. in Wash., D.C., where he studied at the US Naval Sch. of Mus. He led another army band at Ft. Knox, '52–3. The nickname Cannonball evolved from "Cannibal," a name given by hs colleagues in tribute to his vast appetite. Adderley first attracted attention in the NYC jazz community when he sat in w. Oscar Pettiford at the Café Bohemia in the summer of '55, whereupon he rec. for Sav., but soon moved to the Em. label. In spring '56 he and his bro. Nat began tour. w. their own gp. When it disbanded in late '57, he joined Miles Davis until Aug. '59, then tour. as feat. soloist w. George Shearing's bb. In Oct. '59, the Adderley bros. reformed their qnt., playing bop imbued w. an infectious, highly rhythmic gospel spirit that made it one of

the most popular gps. in jazz dur. the early '60s. Such hit records as "Work Song," "Dis' Here," and "Mercy, Mercy, Mercy" produced a rash of "soul-jazz" fusion gps. Fr. '59 to '65, the qnt.'s pnsts. incl. Junior Mance; Bobby Timmons; Barry Harris; Victor Feldman; Joe Zawinul; George Duke; Hal Galper; and Michael Wolff. Drummer Louis Hayes and bs. Sam Jones formed the core of the rhythm section. Yusef Lateef was added in '61 and replaced by Charles Lloyd in '63 until July '65, when the gp. ret. to qnt. size. Through the mid and late '60s, the gp. maintained a stable personnel, w. Roy McCurdy, dms., Victor Gaskin, bs. (later replaced by Walter Booker), and Zawinul. In the late '60s, Adderley began doubling on sop. and occasionally electrified his alto sax. Fr. '62 he was married to actress Olga James. He suffered a massive fatal stroke while on tour in Indiana. Memorabilia from his career is housed in Tallahassee at Fla. A&M's Black Archives Research Center and Museum. Considered an articulate spokesman for jazz, Adderley was also involved in a variety of nonplaying activities. He was a member of the committee for NEA; Black Academy of Arts and Letters; NARAS board of governors; Jazz Advisory Panel for the JFK Center for the Performing Arts; and active as clinician for coll. jazz wkshps. The advisory board for Harvard U.'s Artist-in-Residence program, on which he served, was posthumously renamed after him. He also produced albums by Dexter Gordon, Bud Powell, and Wes Montgomery. Earliest infls. were Benny Carter and Charlie Parker; later ones included Miles Davis, John Coltrane, Bill Evans, and the modal harmony that affected them all. Polls: *DB Critics*, New Star '59; *DB Critics & Readers* '60–1; *DB Readers* '68–71; *DB Hall of Fame* '75; *Playboy* '61–6. Int'l apps: Japan, Eur. '63; Engl. '64. Fests: NJF; MJF; Montreux; Cannes; Pori; tour. eastern and western Eur. as part of "NJF in Eur." package '72; Alaska Fest. of Mus. '75. Films: *Play Misty for Me*; *Soul To Soul*; *Save the Children*. TV: hosted *90 Minutes*, a 13-week series, '72; David Frost show; *Tonight Show*; Nancy Wilson show; *Playboy After Dark*; acting role in one sequence of *Kung Fu*. Publ: *Play Saxophone Like Cannonball Adderley*, Robbins Mus. Corp. Comps: "Sack O' Woe"; "Introduction to a Samba"; "Them Dirty Blues"; "Savior" (lyrics by Olga James); *Suite Cannon*, a three-part work: co-comp. w. Nat the mus. for *Big Man*, based on the legend of John Henry. CDs: BN; Em.; Riv; Mile.; Cap.; Sav.; w. John Benson Brooks; Bill Evans; Sam Jones; K. Dorham; P.J. Jones; J. Heath (Riv.); M. Davis (Col.); Gil Evans (PJ); N. Adderley (Jzld.); K. Clarke (Sav.).

ADDERLEY, NAT (NATHANIEL), crnt, comp; b. Tampa, FL, 11/25/31; d. Lakeland, FL, 1/2/01. Brother of Cannonball Adderley. Studied tpt. first,

1945–6, bef. sw. to crnt. when he pl. in army band '51–3. Worked w. L. Hampton '54–5, then w. Cannonball Adderley '56–7. While Cannonball was a sideman w. Miles Davis, Nat pl. w. J. J. Johnson '57–8 and W. Herman '59. Rejoined Cannonball '59 and remained until his bro.'s death '75. In '76, founded a gp. w. Ken McIntyre and John Stubblefield. Dur. '80s and '90s, cont. lead. small gps. w. Sonny Fortune, Larry Willis, Walter Booker, Jimmy Cobb, Vincent Herring, Rob Bargad, et al., frequently tour. Eur. and Japan. Adderley is highly regarded for his comps. “Work Song,” “Sermonette,” and “Jive Samba”; noted also for his humorous dissertations and introductions, which in a way are parallel to his effervescent solo style, which at first mixed elements of Clark Terry w. Dizzy Gillespie and then added some mid '50s Miles Davis. His son, Nat Adderley Jr., is a kybd. player active in soul and r&b. CDs: Riv.; Sav.; Land.; Evid.; Enja; Steep.; Sw. Bas.; In+Out; w. C. Adderley (Sav.; Em.; Riv.; Cap.; Mile.; Land.); Riverside Reunion Band (Mile.); K. Clarke (Sav.); James Clay (Riv.); Red Garland (Gal.); Paul Gonsalves (Jzld); D. Ellington (Saja).

ADDISON, BERNARD S., gtr; b. Annapolis, MD, 4/15/05; d. Rockville Centre, NY, 12/18/90. Played vln. and mand. as a child. In 1920, he moved to Wash., D.C., where he was a schoolmate of Claude Hopkins. As bjost. he co-led a gp. w. Hopkins in early '20s; then dates in Phila. w. Rex Stewart bef. traveling to NYC w. Sonny Thompson. Fr. mid '20s, he worked for five yrs. as sideman and lead. at Smalls' Paradise, NYC. Sw. to gtr. '28 and worked w. Art Tatum first in Milton Senior Band, then as accomp. to Adelaide Hall '30; also w. Louis Armstrong '30; Luis Russell; Sam Wooding; Fats Waller '31–2; F. Henderson '33–4; Adrian Rollini '35. Tour. US and Eur. '36–8 as accomp. to Mills Bros. Pl. w. Stuff Smith '38–9; Sidney Bechet '40; led own band until army service; in '45, after discharge, he made a USO tour w. Snub Mosley. Tour. w. Ink Spots in US and Can. dur. '50s; pl. w. Eubie Blake '58; also accomp. Juanita Hall. A highly regarded rhythm grstr. in the '30s, he took up classical gtr. in the late '50s. Cont. freelancing in '60s but devoted most of his energies to teaching. Fests: Great South Bay, w. Henderson Reunion Band, '57; NJF '60 w. Blake. Rec. for BB as a leader '35, and British 77 label '61. CDs: w. Jelly Roll Morton; Bechet; Henderson (BB); Louis Armstrong; D. Ellington; B. Holiday (Col.).

ADILIFU, KAMAU MUATA (Charles Sullivan), tpt, flg, comp; b. NYC, 11/8/44. Two uncles, Herman and Hubie James, pl. tpt. (latter still active in NYC). Stud. w. Hubie James 1954–6, '61, and pl. w. his

orch. '62; then stud. w. Cecil Collins at Manh. Sch. of Mus. '62–7 (B. Mus. '67). Pl. w. theater pit bands fr. '65; Donald McKayle Dance Co. '67; Lionel Hampton '68; Roy Haynes Hip Ens. '69; Count Basie '70; Lonnie Liston Smith '71; NYJRC '72; Norman Connors '73; Thad Jones–Mel Lewis '74; Sonny Fortune '75. Led own Black Legacy bb, also qt. and qnt. '75–80. Pl. w. Jazzmobile Dream Band '80; Geo. Gruntz bb '80–2; Mercer Ellington orch. '81; McCoy Tyner bb '85–92; John Clark '95. Also pl. and rec. w. Ricky Ford; Kenny Barron; Abdullah Ibrahim; Walter Davis Jr.; Woody Shaw; others. Taught at Bennington Coll. summer '77. Favs: Miles Davis, Lee Morgan. Fests: Eur. w. Tyner bb '90. TV: PBS *Black Journal* w. Billy Taylor '75. LPs: Strata-East, Inner City. CDs: Arab.; w. Tyner (Mile.; Bird.); M. Ellington (GRP).

ADLER, LARRY (LAWRENCE), hca; pno, comp; b. Baltimore, MD, 2/10/14; d. London, 8/9/01. After app. in Ziegfeld's *Smiles* 1931, he became a national name and was seen in films; in *Many Happy Returns* '34, he was accomp. by Duke Ellington orch. Scored a big hit while app. in London '35; lived in London, tour. extensively on the Continent, bef. ret. to the US '39. Pl. clubs accomp. by Ellis Larkins, a relationship that cont. in the '80s. Teamed w. Dizzy Gillespie for TV app. '59. Although living in London again fr. '49, he cont. to visit US for engagements, incl. a successful NYC run at the Cookery in late '70s; and the Ballroom in '86, where he employed a special player pno. that allowed him to duet w. George Gershwin. Rec. debut as leader in London '34; as sideman w. Stephane Grappelli and Django Reinhardt, Paris '38; John Kirby, NYC '44. Perhaps the world's best-known hca. pl., Adler perf. classical and pop material as well as jazz. Book: autobiography, *It Ain't Necessarily So*, London '84. Columnist for *Boz*, London, in '90s. TV: duets w. D. Gillespie '59; Bill Evans. CDs: Merc.; Newport Classics; w. D. Reinhardt (DRG).

AFFIF, RON (RONALD ANTHONY), gtr, bs, pno; b. Pittsburgh, PA, 12/30/66. Uncle, Ron Anthony, was grstr. w. Sinatra and George Shearing. Began on dms. at age 12, then sw. to gtr. Studied in Pitts. w. Joe Negri, Jenny Condonato, Eric Suseoff. Pl. in Pitts. w. Dave Budway, Negri, Suseoff. Moved to LA 1984. Pl. w. Dave Pike; Dick Berk; Andy Simpkins; Sherman Ferguson; John Pisano; Ron Anthony '84–8. Moved to NYC '89. Pl. w. Leon Parker; Ralph Lalama; Philip Harper; Sheila Jordan; Harvie Swartz; Sam Newsome; Kevin Mahogany; Cecil Brooks III; Bill Mays; Jerry Weldon; Jay Collins; Tim Armacost; Essiet Essiet '89–95. Led a trio w. Essiet and Jeff “Tain” Watts at Zinc Bar fr. '95. Favs: Pat Martino,

Joe Pass, Wes Montgomery. Fests: Eur. fr. '87; Japan fr. '88; Korea fr. '92. CDs: Pab.; w. J. Pisano (Pab.).

AKAGI, KEI, pno, kybds; b. Sendai, Japan, 3/16/53. Spent childhood yrs. in Cleveland, OH; stud. at local mus. sch. Ret. to Japan in early teens; studied philosophy and music comp. in Tokyo. Ret. to US as phil. student at UC–Santa Barbara while cont. to pl. and comp. Rejecting a future as coll. profess., became full-time mus. at 25 and moved to LA. In 1970s, pl. w. Blue Mitchell; Art Pepper; Eddie Harris; Flora Purim–Airtio Moreira; in '80s w. Joe Farrell; Alan Holdsworth; Jean-Luc Ponty; James Newton; Al DiMeola; Miles Davis '89–90; in '90s w. Stanley Turrentine. Fav. own solo on *Playroom*, Mesa/Blue Moon Recs. Taught jazz pno. priv. '78–85. CDs: PW; w. B. Shew (MAMA); Joey Sellars (Nine Winds).

AKIYOSHI, TOSHIKO, comp, pno; b. Dairen, Manchuria, 12/12/29. Studied classical pno. 1936–45. To Japan w. family '46. Took up jazz '47. Pl. w. Yamada in Fukuoka, then in Tokyo w. various gps. '49–51; own gp. fr. Aug. '51. While visiting Japan w. JATP, Nov. '53, Oscar Peterson heard her, and Norman Granz rec. her w. his rhythm section. Broke up her gp. Sept. '54; formed oct. for radio, TV; won local awards as Japan's leading pnst. In Jan. '56 arrived in Bost. Studied at Berklee on scholarship, also priv. w. Margaret Chaloff. As protégée of George Wein, pl. at his Storyville club and at NJF and bec. active as comp. for student and faculty orchs. Married to Charlie Mariano '59–65, dur. which time they led own qt., spending much of her time in Japan but also teaching at summer jazz clinics in Reno and Salt Lake City '64 and '65. Own radio prog. NYC '67–8. Debut as comp.–cond. at Town Hall Oct. '67. Own qt. at Expo '70 in Japan. Married to Lew Tabackin, she became involved in a series of ventures, incl. Japanese tour w. qt. '71. In '72 she and Tabackin moved to LA, where they gigged locally w. a qt. and in '73 formed a 16-piece band that rapidly achieved worldwide popularity. Akiyoshi won *DB* poll as arr. fr. '78 and both as comp. and arr. annually fr. '82, in addition to a series of awards for the orch. as best bb. She was the first woman and Asian to win in any of these categories. Honored for her fifty yrs. in jazz by Japanese Embassy in NYC, '96. Like Duke Ellington, she is an excellent pnst. but regards the orch. as her principal means of expression. In her LA band and the one she formed after ret. to NYC in '82, she has used Japanese dmrs., effectively incorporating Japanese culture into her mus. She is known for her exquisite, flute-oriented writing for the reed section, w. Tabackin as a feat. soloist, and has a talent for writing charts that employ complex voicings while retaining the essence

of swing. Cont. to lead a trio, reorganizing the bb only when it is called for. From '98 it was in residence, once a week, at Birdland. As a pnst., she was clearly inspired by Bud Powell, whose infl. is reflected in her music, notably on the album *Remembering Bud*. Unlike most bb leaders, she writes all her band's arrs. and most comps. (she arr. a few tunes by Tabackin). Following an association w. RCA, she rec. for her own label, Ascent, but her '92 Carnegie Hall concert was released by CBS/Sony. Comps. incl. "Kogun," "Sumie," "Long Yellow Road," "Tales of a Courtesan," "March of the Tadpoles," "American Ballad," "Henpecked Old Man," and "Tanuki's Night Out." CDs: RCA; Col.; Ken; Insights; Denon; Evid.; Conc.

AKLAFF, PHEEROAN (Paul Maddox), dms; b. Detroit, MI, 1/27/55. Brother classical pnst. Assoc. w. the free jazz movement fr. 1975, when he pl. w. Jay Hoggard. Worked w. Leo Smith's New Delta Ahkri in New Haven, Conn.; then in NYC w. Oliver Lake Trio, Anthony Davis–James Newton Qt. '78–9; Davis's Episteme fr. '81; Lake's Jump Up fr. '83; Henry Threadgill's Air '82–3; and Very Very Circus fr. '84. Pl. w. Ray Anderson, Mark Helias '89; Craig Harris's Tailgaters '90s. Rec. as a lead. for Gram., *Fits Like a Glove* '83. CDs: w. Davis; Anderson (Gram.); Air (BS); Lake (BS; Gram.); Helias (Enja); Newton (BN).

ALBAM, MANNY (EMMANUEL), comp, arr, cond; b. Samana, Dominican Republic, 6/24/22; d. Croton, NY, 10/2/01. To NYC at age of 6 wks. Studied cl. at Stuyvesant HS. Prof. debut w. Don Joseph qnt. on alto sax 1940. Later pl. (usually bari. sax) and wrote for many bands incl. Muggsy Spanier '41; Bob Chester '42; Georgie Auld '42–5; Boyd Raeburn '43–5. After army service '45–6, pl. w. Herbie Fields, Bobby Sherwood, Sam Donahue '47; Charlie Barnet '48–9. Fr. '50 gave up pl. to concentrate on writing and by '55 was one of the busiest arrs. in NYC. Rec. numerous albums for RCA and Coral '55–7. Arrs. for rec. dates by Stan Kenton; Woody Herman; Gerry Mulligan; Buddy Rich; Coleman Hawkins; Carmen McRae; Dizzy Gillespie; others. Cont. stud. w. Tibor Serly '59–60. Taught at Eastman Sch. '67–92; Glassboro St. (now Rowan Coll.) '72–87; Manh. Sch. of Mus. fr. '93. Mus. Dir. of BMI's Jazz Comp. Wkshp. fr. '86. Worked in Engl. '60, '87, '88 incl. Royal Phil.; recs. w. Tubby Hayes; Ronnie Ross; w. UMO orch. in Finland '88; Germ. '89 w. Radio Cologne, Stuttgart, Frankfurt orchs., cond. concerts for Red Rodney, Phil Woods, B. Shank, L. Konitz; Metropole Orch., Netherlands '94; Herb Geller, Stuttgart '95, rec. for Germ. IRS label. Has written symphonic arrs.

of comps. by Roland Hanna; Billy Taylor; and J.J. Johnson (*Lament*); also chamber mus. for trombonists Jim Pugh and Dave Taylor; and tubaist Harvey Phillips; mus. for films, TV (PBS w. Billy Taylor; M. McPartland); commercials. His rec. of *West Side Story* was nominated for a Grammy '58. Favs: Bill Holman, Bob Brookmeyer, Al Cohn, Thad Jones, Johnny Mandel, Strayhorn/Ellington. Fest: Imatra, Finland, '95. John S. Wilson wrote in the *NY Times*: "Albam has the ability to orchestrate in terms that can be translated into a loose, swinging performance as well as the willingness to create strong-lined ensembles and study supporting frameworks for his soloists rather than sketchy outlines which merely serve as springboards for a succession of solo performances." CDs: *Sketches from the Book of Life* (LRC); w. Hank Jones and Meridian String Qt. (LRC); Coleman Hawkins (Imp.); Meredith D'Ambrosio (Sunny.); J. Lovano (BN).

ALBANY, JOE (Joseph Albani), pno; b. Atlantic City, NJ, 1/24/24; d. New York City, 1/12/88. Sisters are classical pnst., operatic sop. Studied acdn. as a child. After taking up pno. in high sch., he moved to Calif. at age 17 and worked w. Leo Watson. Member of Benny Carter orch. 1943 before ret. to the East. Worked in NYC w. Max Kaminsky, Rod Cless at the Pied Piper. Rec. w. Georgie Auld '45. Ret. to Calif. '46; pl. w. Charlie Parker and Howard McGhee, rec. w. Lester Young. A private session w. Warne Marsh was issued on Riverside label in '57, reviving interest in Albany, but he remained in relative obscurity. Worked in small SF club '60; wrote some songs rec. by Anita O'Day. Pl. w. Charles Mingus at Village Gate, NYC '63; Russ Morgan, LV '64. Moved to Eur. '72, ret. permanently the following yr., first in LA bef. settling in NYC in late '70s. Intensive practice strengthened his left hand, and he pl. many solo jobs as well as gp. work at the West End, Sweet Basil. As solo pno. opened Kool JF tribute to Charlie Parker, '80. Infl. at first by Tatum and Basie, later by Bud Powell and Monk, Albany was also strongly shaped by Parker. Drug addiction hampered him through much of his career, but his many perfs. dur. the '80s leavened his legendary status to a certain extent. Beset by illness dur. the latter part of the decade, incl. a brain tumor. Film: *Joe Albany—A Jazz Life*, documentary by Carole Langer '80. CDs: Riv.; Steep.; FS; Story.; w. L. Young (BN).

ALBERT, DON (Albert Dominique), tpt, lead; b. New Orleans, LA, 8/5/08; d. San Antonio, TX, 1/80. Uncle was Natty Dominique; also a relative of Barney Bigard. Pl. in parade bands in NO in early 1920s; then tour. in Southwest w. Alphonso Trent's second

band '25; pl. w. Troy Floyd '26–9. In '30s and '40s led his own Texas-based bands whose sidemen incl. Alvin Alcorn, Louis Cottrell Jr., and Herb Hall. Rarely playing, Albert concentrated on managing, leading, and arr. Band app. in Mex., Can., and NYC '37. Pl. at the Palace Theater, NYC '49. He ret. to active pl., worked w. small gps. fr. the '50s, when he moved to San Antonio, Texas, to the mid '70s. Sat in w. Buddy Tate's band, NYC '66; pl. at NOJF '69. Film: *Beale Street Mama* '46. Rec. "Rockin' and Swingin'" (Voc.) '36. LP: *Echoes of New Orleans* (South.). CD: one track on *The Real Kansas City* (Col.).

ALCORN, ALVIN ELMORE, tpt; b. New Orleans, 9/7/12; d. New Orleans, 7/17/03. Son tptr. Sam Alcorn. Stud. mus. w. bro. Oliver, cl. and sax; tpt. w. George McCullum Jr. Pl. w. Clarence Desdune's band 1928; led own band bef. joining A. J. Piron '30–1; Sunny South Syncopators '31. Worked w. Don Albert '32–7; again w. Piron '37. Pl. w. Sidney Desvigne '41–50, also briefly w. Tab Smith in mid '40s. Fr. '47 was active as decorator for real estate co.; also pl. w. Papa Celestin '51; Octave Crosby '51–4; then to Calif., pl. w. Kid Ory '54–6, tour. Eur. w. him '56; also worked w. Bill Mathews in LV '55. Coll. concert tour sponsored by Rev. Alvin Kershaw '56. Ret. to NO, pl. dates w. George Lewis '58; Bill Mathews, Paul Barbarin '59. Apps. in NYC '69. Perf. regularly as lead. and sideman into the '80s. Tour. Eur. w. NO All-Stars '66; as soloist '73, '74, '76; w. Chris Barber '78; tour. Austral. '73. Favs: Armstrong, Red Allen, Benny Carter. Film: *The Benny Goodman Story* w. Ory '55; *Live and Let Die* '73. Rec. w. Eureka Brass band '59 and late '60s. CDs: Story.; w. Ory (GTJ).

ALDEBERT, LOUIS, pno, voc; b. Ismailiya, Egypt, 6/8/31; **ALDEBERT, MONIQUE** (née Dozo), voc; b. Monaco, 5/5/31. Louis sang w. Blue Stars and the Double Six of Paris; Monique sang in clubs w. Don Byas; Django Reinhardt; Bobby Jaspar; and the Double Six. The Aldeberts moved to the US in 1967, sang in LV shows and perf. in LA '69, where they worked in night clubs alone or backed by small gps. Toured Japan '91. Their ingenious arrs. of jazz and pop tunes, and their own originals, some in French, have a unique, unpretentious charm. CD: w. Double Six (CMP Amplitude).

ALDEN, HOWARD VINCENT, gtr, trn-bjo; b. Newport Beach, CA, 10/17/58. Began on trn-bjo. at age 10. Studied gtr. in LA w. Jimmy Wyble, Howard Roberts, Joe Diorio 1975–8, then one yr. at Gtr. Inst. of Tech. Gigs on bjo. fr. age 12. Pl. w. Disneyland band '76–7; various Calif. dixie. gps. '78; Page

Cavanaugh '78–9; Red Norvo '79. Made rec. debut w. Wild Bill Davison '81. Moved to NYC '82. Pl. w. Joe Bushkin '82–5; Joe Williams '83–6; Woody Herman '84; Warren Vaché, Ruby Braff since '84; H. Alden–Dan Barrett Qnt. since '85; Newport All-Stars since '91; Kenny Davern in '90s. Pl. for jazz cruises, parties since '86. Taught at the Gtr. Inst. of Tech. '78–80. As versatile as he is expert within a wide repertoire. Favs: Barney Kessel, Geo. Van Eps, Charlie Christian. Polls: *JT* Best Emerging Gtr. '90. Fests: Eur. since '86. JVC-NY. CDs: Conc., incl. duets w. Van Eps; w. Braff; Scott Hamilton; Susannah McCorkle; Ken Peplowski; Flip Phillips; W. Vaché (Conc.); Benny Carter (MM); Claude Williams (Prog.); K. Davern (Arb.).

ALEMAN, OSCAR MARCELO, gtr; b. Resistencia, Argentina, 2/20/09; d. Buenos Aires, Argentina 10/14/80. Orphaned in Brazil at age 10, he learned cavaquinho. Studied gtr. in teen yrs. Formed gtr. duo Los Lobos w. Gaston Bueno Lobo 1924; pl. w. dancer Harry Fleming in Spain late '20s. Led Baker Boys, acc. Josephine Baker in Paris '31; w. Freddy Taylor's Swing Men from Harlem '33–5; also led band w. Frank "Big Boy" Goudie at Le Chantilly. Pl. jam sessions w. Bill Coleman; Willie Lewis; Arthur Briggs; Django Reinhardt. First jazz recs. in mid '30s, incl. Taylor '35; Coleman '36; Eddie Brunner '38; Danny Polo '39. Rec. as lead. in Eur. '39–40. Ret. to Buenos Aires early '40s, rec. and pl. until his death. Used finger-picking technique like Reinhardt, whom he admired, but was known for personal, full, low-register sound. Infl. by the mus. of Brazil and his native Argentina. CDs: Acoustic Disc; Jazz Time.

ALESS, TONY (Anthony Alessandrini), pno; b. Garfield, NJ, 8/22/21; d. NYC, 9/23/85. Played w. Bunny Berigan at 17; later w. Johnny McGhee, Teddy Powell, Vaughn Monroe 1940–2. Army to '44; then briefly w. Charlie Spivak before replacing Ralph Burns w. Woody Herman '45. Left in '46; taught three yrs. at NY Cons. bef. going into radio work; on staff at WNEW Radio, NYC, for a yr.; replaced Elliot Lawrence on daily Jack Sterling show, CBS, Feb. '54. Own comp. *Long Island Suite* rec. on LP of same title for Roost '55. CDs: w. Stan Getz (Prest.); W. Herman (Col.).

ALEXANDER, ERIC WELLS, tnr sax; b. Galesburg, IL, 8/4/68. Moved to Olympia, Wash., at age 2. Studied pno. fr. age 6 or 7; sax fr. age 13, first priv., then in public sch. system. Cont. mus. educ. at U. of Indiana 1986–7; Wm. Paterson Coll., N.J. '87–90. Moved to Chi. and began working, first w. vocalist Lenny Lynne. Rec. debut w. Charles Earland, the

orgst. w. whom he has pl. since '91. Won 2nd prize in Thelonious Monk Competition '91. Moved to NYC and has pl. w. Cecil Payne; Eddie Henderson; Harold Mabern; Danny Moore; Vanguard Jazz Orch.; Mickey Roker; Shirley Scott fr. '92. Favs: Coltrane, George Coleman, Joe Henderson, Sonny Stitt. CDs: Del.; CC; w. One For All (Sharp Nine); Earland; Randy Johnston (Muse); C. Payne (Del.); Joe Magnarelli; Steve Davis; Tenor Triangle (CC); Michael Weiss (DIW); Rob Mazurek (Hep).

ALEXANDER, MONTY (MONTGOMERY BERNARD), pno; b. Kingston, Jamaica, 6/6/44. Mother sang in church. Pl. calypso and boogie-woogie by ear at early age; priv. studies 1952–8. Moved to Miami, Fla., '61, where he was heard by Frank Sinatra, whose friend Jilly Rizzo hired him for his NYC club, Jilly's, in '67. Played and rec. w. Milt Jackson and Ray Brown in late '60s and early '70s. Early work showed strong Oscar Peterson infl. Formed own trio '74; tour. Eur. '74–80. Cont. to lead own gps. into '90s, sometimes in a Nat Cole tribute; also collab. w. steel dmrs. Othello Molineaux and Boogie Sharpe; Triple Treat w. Brown, Herb Ellis. Doug Ramsey characterized Alexander's playing as containing "a rhythmic concept charged by the dance music of the Caribbean Islands," and talked of his "piquantly hesitant placement of notes at precisely the correct strategic spots behind the beat." Favs: Nat Cole, Art Tatum. Films: soundtracks for *Bird*; *For Love of Ivy*. Fests: Japan and Eur. fr. '74, incl. Montreux '77; solo pno. at JVC-NY '96. TV: Merv Griffin; *Nightwatch*. CDs: Conc.; MPS; Chesky; Verve; SN; Lime.; w. M. Jackson; D. Gillespie (Pab.); Ernestine Anderson; R. Brown (Conc.).

ALEXANDER, MOUSEY (ELMER), dms; b. Gary, IN, 6/9/22; d. Orlando, FL, 10/9/88. Father pl. vln. Studied dms. at Roy Knapp Sch. in Chi. 1948; in NYC w. Sam Ulano. Pl. w. Jimmy McPartland '48–50; M. McPartland '52–3; Sauter-Finegan '53–5; Johnny Smith '55–6; B. Goodman '56–7. App. w. Bud Freeman at Eddie Condon's '58; then w. Condon's house band '59. Made a Eur. tour w. Georgie Auld '60; So. Amer. tour w. Goodman '61; Goodman sxt. '66–7. Tour. Sweden and Czechoslovakia w. Paul Anka '66. Worked as contractor for jingles '62–5. Fr. '65 formed a long-term assoc. w. Al Cohn–Zoot Sims gp.; also fronted his own gps. at Plaza 9 '68–9, Half Note '74; pl. w. Clark Terry orch. '69–72 and gigged in '72 w. Lee Konitz, Sonny Stitt, James Moody. Tour. Eur. w. Sy Oliver '73; pl. w. Doc Severinsen on *Tonight* '73; w. Sims, Terry, spring '74. Fr. '67 many apps. at Colo. JP; also Odessa (Tex.) JP '71, '75. Lived and pl. in Fla. in the '80s. Suffered

heart attack '73; two more in '76. Resumed career through medication and therapy. In Aug. '80, seven weeks after form. and pl. w. his own bb, he suffered a severe stroke. Moved to Orlando, Fla., June '81. Had quadruple by-pass operation Jan. '82. Through intensive therapy, rehabilitated himself, resumed pl., lectured and gave drm. demonstrations to patients at stroke seminars in Fla. hospitals. Freelanced in central Fla. Last NYC app. w. Auld at Blue Note, May '87. Originally infl. by Buddy Rich, he also admired Wash., D.C., dmr. Joe Timer. In later yrs. he incorporated certain facets of Art Blakey's work. Rec. w. L. Konitz for Mile. '71; own LP, *The Mouse Roars* (Famous Door) '79. CDs: w. Z. Sims (Pab.); B. Goodman (MM); B. Clayton (Prest.).

ALEXANDER, ROLAND E., tnr, sop saxes, pno; b. Boston, 9/25/35; d. Brooklyn, NY, 6/14/06. From musical family. Received B. Mus. Bost. Cons. 1958, then moved to NYC. Pl. in early '60s w. John Coltrane; Matthew Gee; Philly Joe Jones; Mal Waldron; Roy Haynes; Max Roach; Blue Mitchell. Worked w. Sonny Rollins '65. Freelancing in NYC area in '90s. Favs: Charlie Parker, Coltrane, Rollins, Ornette Coleman, Joe Henderson, Johnny Griffin. LPs: *Pleasure Bent* (Prest.); w. Charli Persip (Beth.); Blue Mitchell (UA). CDs: w. H. McGhee (Aff.); M. Roach (Atl.); J. Spaulding (Muse); as pnst. w. P. Chambers (BN).

ALEXANDER, VAN (Al Feldman), comp, arr; b. NYC, 5/12/15. Mother a concert pnst. Studied w. Otto Cesana. First prof. arr., "Keepin' Out of Mischief," sold to Chick Webb for \$5 in 1936. His arr. of "A-Tisket, A-Tasket" for Ella Fitzgerald in '38 was elected to the Grammy Hall of Fame in '86. Formed own orch. in '38 that lasted into '43 and pl. at B'way movie palaces. Moved to Calif. Fr. mid '50s his career has been devoted to arr. and cond. for TV and movies. He has arr. and cond. for Mildred Bailey; Ella Fitzgerald; Lena Horne; Peggy Lee; Dakota Staton; Kay Starr; Frank Sinatra; Sarah Vaughan; Benny Goodman; Stan Kenton; Jack Teagarden; Bunny Berigan; Lionel Hampton; Teddy Hill; Willie Bryant; Lucky Millinder. Infl.: Victor Young. Favs: Billy May, Pete Rugolo. Own LP, *Home of Happy Feet* (Cap.). CDs: w. Chick Webb-Ella Fitzgerald (Dec.).

ALEXANDRIA, LOREZ (Dolorez Alexandria Nelson, née Turner), voc; b. Chicago, IL, 10/14/29. Sang gospel and choral mus. 1940s and early '50s; later worked Chi. clubs. Rec. four albums '57-9; perf. w. Ramsey Lewis '58. Rec. six albums in early '60s, w. sidemen from C. Basie band; Howard McGhee; and Wynton Kelly Trio. Moved to LA '64; has cont. to perf. at So. Calif. venues and rec. occasionally (incl.

Lorez Alexandria Sings the Songs of Johnny Mercer, Cont.). A talented voc. whose low-keyed style kept her in the shadow of such better-known performers as Sarah Vaughan and Ella Fitzgerald. CDs: Muse; Trend.

ALI, RASHIED (Robert Patterson), dms; b. Philadelphia, PA, 7/1/35. Younger bro., dmr. Muhammad Ali, worked w. Albert Ayler, Archie Shepp, Frank Wright. Studied at Granoff Sch. and priv. Worked w. saxophonist Len Bailey and various local gps., incl. r&r bands. Forced to give up pl. prof., he drove a cab for almost two yrs., then resumed pl. w. Arnold Joyner and others. After moving to NYC in 1963, he began to be known in avant-garde circles, worked w. Pharoah Sanders; Bill Dixon; Paul Bley; Shepp; Marion Brown; Sun Ra; Ayler. Joined John Coltrane Nov. '65, worked at first as part of a two-dms. setup w. Elvin Jones, remain. until Coltrane's death in '67, and cont. w. Alice Coltrane for a time bef. forming his own gp. '68. Pl. w. Sonny Rollins, '68; recs. and gigs w. J. McLean, A. Coltrane, Bud Powell, '69. Concerts, coll. jobs, and clubs, '70-1. Org. NY Jazz Musicians Fest. '72. Form. his own Survival Recs. '73 and opened restaurant-club, Studio 77/Ali's Alley '74, maintaining it until summer '79. With Milford Graves and Andrew Cyrille, participated in a concert series called *Dialogue of the Drums* mid '70s. In '80s worked w. James Ulmer's Phalanx. App. in Berlin w. Evan Parker '91. Tour. Japan w. S. Rollins '63; Coltrane '66. Comp: suite, *New Directions in Jazz*. TV: *The Jazz Set*, PBS '71; *The Story of Jazz*, BMG docu. '91. Fests: NJF '71-2. CDs: w. Coltrane; Shepp (Imp.); David Murray (BS).

ALIAS, (CHARLES) DON, perc, cga, dms; b. NYC, 12/25/39; d. NYC, 3/28/06. Studied pno. and gr. as a youth, but learned perc. "on the streets" and through one-on-one w. Mongo Santamaria, Armando Peraza, etc. Pl. w. Dizzy Gillespie and Eartha Kitt at NJF 1957. Earned B.S. in biochemistry fr. Carnegie Inst. and worked as biochemist in Bost. '62-8. Made rec. debut w. Johnny Lytle '62. Att. Berklee Sch. '66-7 and pl. around Bost. w. Chick Corea; Alan Dawson; Tony Williams. Ret. to NYC '67. Rec. and Eur. tour w. Miles Davis '69. Pl. and rec. in '70s w. Charles Mingus; M. Santamaria; Elvin Jones; Stan Getz; Herbie Hancock; Jaco Pastorius; Pat Metheny; Blood, Sweat and Tears; Santana; etc., then form. Stone Alliance w. Gene Perla, Kenny Kirkland, Steve Grossman, and Jan Hammer. In early '80s, Alias moved to Montreal, Can., and formed 5-perc. band, Kebekwa. Ret. to NYC '86, pl. w. Carla Bley; David Sanborn, '89-90. Active in studio in recent yrs., rec. w. K. Kirkland; Michael Brecker; Al Jarreau; Charlie

Haden. Favs: A. Peraza, Tata Guines, Patato Valdez. Polls: *DB TDWR*. Fests: NJF '57; many others. TV: *Night Music* w. D. Sanborn. CDs: w. M. Davis (Col.; WB); M. Brecker; K. Kirkland; Kevin Eubanks (GRP); Carla Bley (Watt); Steve Swallow (XtraWatt); Joey Calderazzo; Gil Goldstein (BN); Charlie Haden (Polyd.); Bob Mintzer (DMP); David Sanborn (Rep.; Elek.); Jeremy Steig (LRC); Mike Stern (Atl.); Victor Lewis (Audq.).

ALLAN, JAN BERTIL, tpt, pno; b. Falun, Sweden, 11/7/34. Father was bsst. and vlnst. in 1920s and '30s. Studied pno. fr. age 6, sw. to tpt. at 14, when he became interested in jazz. First prof. gigs '51; moved to Stockholm, worked w. George Riedel. Later pl. w. Lars Gullin–Rolf Billberg '54–5; Carl-Henrik Norin '55–7. Co-led a qnt. w. Billberg '60–3, and led his own orch. '63–8, pl. mus. ranging fr. jazz and pop to jazz-rock. Worked w. Swedish Radio Jazz Gp. '68–75. Won Golden Record from *Orkester Journalen* for best jazz rec., "Ceramics" '70. Pl. w. Riedel's Trio con Tromba '82. Freq. app. at jazz fests. throughout Eur., as well as TV in Germ., Den., Sweden, etc. Often pl. w. visiting Amer. jazzmen, incl. Thad Jones; John Lewis; Warne Marsh; Bob Brookmeyer. Has had concurrent career as elementary particle physicist at Stockholm U. Rec. for Four Leaf Clover (Swedish label) as leader and w. Thad Jones; also w. Trio con Tromba for Phono suecia 1. CD: w. L. Konitz (Drag.).

ALLEN, CARL LEE, dms, perc, comp; b. Milwaukee, WI, 4/25/61. Brother E.J. is trptr. and arr.; moth. sings gospel mus. Studied in Milwaukee publ. sch. 1969–79; U. of Wis.–Green Bay '79–81; w. Steve Bagby at William Paterson Coll. '81–3. Pl. first jazz gig w. Sonny Stitt and Red Holloway '77. Pl. w. James Moody '80; Richard Davis's Wisconsin Connection '80–2; Freddie Hubbard '82–90; Donald Harrison–Terence Blanchard '86–9; Jackie McLean '86–90; Woody Shaw '87–9; Geo. Coleman fr. '87; own qnt. fr. '89; Randy Weston '90–1; D. Harrison, Vincent Herring, Benny Green fr. '90; Donald Byrd, Jazz Futures '91; NY Jazz Giants, Mulgrew Miller fr. '92. Allen has been active as a clinician and lecturer fr. '82. A hard-driving, explosive pl. Favs: Art Blakey, Elvin Jones, Billy Higgins. Fests: Eur., Japan fr. '83. TV: apps. on PBS. CDs: Alfa; Timel.; w. B. Green (BN); D. Harrison (Cand.); J. McLean (Tri.); F. Hubbard (BN; Alfa); Donald Brown (Muse); V. Herring (MM); Steve Wilson (CC).

ALLEN, ED (EDWARD CLIFTON), tpt; b. Nashville, TN, 12/15/1897; d. NYC, 1/28/74. Raised in St. Louis, Mo., where he stud. pno. and crnt. fr.

1907. Prof. debut in local roadhouse at age 16. Pl. in Seattle, Wash. '16 w. pnst. Ralph Stevenson. Following two yrs. w. Charlie Creath on Streckfus Lines Mississippi riverboats, led own band on SS *Capitol* '22. Assocs. incl. Gene Sedric, Walter Thomas, Pops Foster, Johnny St. Cyr. After working in NO w. his own Whispering Gold Band, he moved to Chi. '24, where he pl. w. Earl Hines at an after-hours club. Arrived in NYC '25, as a member of Joe Jordan's Sharps and Flats in Ed Daily's Black & White Show. With Leroy Tibbs at Connie's Inn '27–9. Own qt. at Tony Pastor's in early '40s, but fr. '30s worked mostly in taxi dance halls. At New Gardens on E. 14th St. w. Benton Heath band fr. '45 until illness ended his full-time pl. career. Rec. w. Elmer Snowden '61. Known for use of mutes, particularly the wa-wa, in the manner of King Oliver. Rec. often w. Clarence Williams '27–37; noted solo on Bessie Smith's "Nobody Knows You When You're Down and Out" '29. CDs: w. Williams (Class.); Bessie Smith (Col.); E. Snowden (Prest.).

ALLEN, GENE (Eugene Sufana), bari sax; also bs-cl; b. East Chicago, IN, 12/5/28. Studied pno. and cl. fr. age 8. Pl. w. Louis Prima 1944–7; Gene Williams '48; Claude Thornhill '48–50; Tex Beneke '51–3; Sauter-Finegan '53–5; Tommy Dorsey '56–7; Benny Goodman '58, incl. Brussels World's Fair, and again in '62; Gerry Mulligan '57, '60–2; also many gigs w. Nat Pierce band at Birdland, etc. '59–60. Rec. w. Manny Albam, Woody Herman late '50s, early '60s. Feat. w. Sauter-Finegan on "Hey, Lulu"; "Finegan's Wake"; "Alright, Already." CD: w. Sauter-Finegan (BB).

ALLEN, GERI ANTOINETTE, pno, kybds; b. Pontiac, MI, 6/12/57. Father is amateur pnst. Husband is trptr. Wallace Roney. Began on vln.; pno. fr. age 7. Stud. w. Patricia Wilhelm, then w. Marilyn Jones at Cass Tech HS; B.A. Howard U.; M.A. in ethnomusicology, U. of Pitts. Pl. w. James Newton, Oliver Lake's Jump Up 1982. Pl. in late '80s–90s w. Joseph Jarman; Lester Bowie; Jay Hoggard; Ralph Peterson; Wallace Roney; Steve Coleman's Five Elements; Kelvyn Bell's Kelvynator; Roy Brooks' Artistic Truth; Marcus Belgrave; Ralph Armstrong; Donald Walden; Endangered Species; Gary Thomas; Wayne Shorter; Dave Holland bb; Roscoe Mitchell bb; Dewey Redman; Betty Carter; John Stubblefield; Frank Lowe; Chico Freeman; Vernon Reid's Living Colour. Also co-leads duo w. Greg Osby; trio w. Charlie Haden, Paul Motian. Member of Wallace Roney gp. fr. '96. Accomp. Abbey Lincoln on soundtrack to film *Drugstore Cowboy* '89. Allen leads a trio and qt. and has perf. as a solo pnst. Tour. w. Ornette Coleman's qt. '94. Has taught at New Engl.

Cons. and is a faculty member at Howard U. Comp. musical theater piece, *Fur on the Belly*, for Amer. Mus. Theater Fest. Favs: Mary Lou Williams, Thelonious Monk, Cecil Taylor, Andrew Hill, Art Tatum. Awards: Eubie Blake Awd. '89; Distinguished Alumnae fr. Howard U.; JAZZPAR '96. Polls: TDWR, *DB Critics* '93–4. Fests: all major fr. '82. Film: *Kansas City* '96. CDs: BN; DIW; SN; w. Franco Ambrosetti; J. Stubblefield (Enja); Cecil Brooks III (Muse); Osby (BN; JMT); Betty Carter; band fr. *Kansas City* (Verve); Steve Coleman; Paul Motian; Gary Thomas (JMT); Buddy Collette; F. Lowe (SN); C. Freeman; D. Redman (BS); Oliver Lake (BS, Gram.); Ralph Peterson; Woody Shaw (BN); Reggie Workman (Post.); Roney (WB).

ALLEN, HARRY ADAMS, tnr sax; b. Washington, DC, 10/12/66. Father was bb dmr. Family moved to LA 1967, then to Rhode Island '77. Began on acdn. and cl., then pl. in band w. fath. and sist. Joined mus. union at age 11. Studied at Rutgers U. '84–8. Pl. w. Doc Cheatham; Yank Lawson; Bob Haggart; Maxine Sullivan; Jonah Jones; Gus Johnson; George Wein; G. Masso; Dave McKenna; etc. Co-led qt. w. John Colianni, and worked freq. w. John Bunch; Oliver Jackson; Bucky and John Pizzarelli; Dan Barrett; Chuck Riggs. A solid, mainstream swinger, parallel to Scott Hamilton but w. his own personality. Favs: Ben Webster, Stan Getz, Scott Hamilton. Fests: JVC-NY '91; Eur. '90–1. TV: Jerry Lewis Telethon '84; Austr. TV w. James Moody '91. CDs: RCA; Prog.; N-H; John Marks; w. John Pizzarelli (RCA).

ALLEN, MARSHALL, alto sax; also cl, fl, oboe; b. Louisville, KY, 5/25/24. Mother a singer. Start. on cl. at 10. Pl. w. army band. Worked w. Art Simmons in Paris 1949–50, dur. which time he also studied at Cons. of Mus. Met Sun Ra when he moved to Chi. '51 and fr. '56 has been a member of Sun Ra's organization; after Sun Ra's death he became dir. Has also pl. w. Olatunji; rec. w. Paul Bley for ESP. Favs: Hodges, Byas, Hawkins but plays in a more avant-garde style. Films: *Individual*, w. mus. by Bill Dixon; *Cry of Jazz*. CDs: w. Sun Ra (Evid.; BL; DIW; hatArt; BS; A&M; Leo).

ALLEN, MOSE (MOSES), bs, tba, voc; b. Memphis, TN, 1907; d. NYC, 2/2/83. Played in band w. Jimmy Crawford at Le Moyne Coll. First rec. w. Chickasaw Syncopators 1932 on "Chickasaw Stomp," where Allen has a "preaching" voc. in a *sprechstimme* style. Joined Jimmie Lunceford summer '28, sw. fr. tba. to bs. in '32. Left Lunceford to become a store-owner in NYC. Until the end of the '60s also pl. mus. part-time. One of the first bs. pls. to

use amplification. Rec: "Rhythm Is Our Business" w. Lunceford '34. CD: w. Lunceford (Dec.).

ALLEN, RED (HENRY JR.), tpt; voc; b. Algiers, LA, 1/7/08; d. NYC, 4/17/67. His fath., who led a brass band in and around NO for over forty yrs., died in 1952. As a child, Henry Jr. marched in his father's band. He pl. w. George Lewis in '23; John Handy '25; and on riverboats w. Fate Marable '26. After working w. Fats Pichon in '27, he joined King Oliver in Chi., later pl. more riverboat dates. Brought to NYC by RCA Victor in '29, he rec. four sides w. members of Luis Russell's band. He then joined Russell, remaining w. him into '32; Charlie Johnson '32–3; Fletcher Henderson '33–4; Mills Blue Rhythm Band '34–7. Fr. '37 to '40 he pl. in Russell's band under the leadership of Louis Armstrong. In late '40, he formed a sxt., which over next ten yrs. pl. long residencies at clubs in NYC, Bost., Mass., and Calif., the longest being at the Garrick Lounge in Chi. from fall '43 to summer '45. In a front line that also incl. alto saxst. Don Stovall, his main sidekick was tbnst. J.C. Higginbotham. In '52–3 Allen was a regular soloist at the Central Plaza, NYC. Fr. April '54 to May '65 he was a member of the trad.-oriented house band at the Metropole Café. Dur. this period he also tour. w. his own band and as a soloist. In the fall of '59, he first tour. Eur. as a sideman w. Kid Ory. Visited Engl. as a soloist in '63, '64, '66. Dur. the '60s, he also fronted his own gps. at various NYC clubs. Toured Engl. again in Feb. '67, but by then was seriously ill w. cancer. Originally infl. by Armstrong, Allen developed a personal style in terms of rhythm and timbre. He rightfully deserves the place between Armstrong and Eldridge in jazz tpt. lineage. Given his forward-looking '33 solo on Henderson's "Queer Notions," in which he uses a whole tone scale, it is not surprising that Don Ellis in a '65 *DB* article called him "the most avant-garde trumpet player in New York City," adding, "What other trumpeter plays such asymmetrical rhythms, but makes them swing?" Fests: NJF '57. TV: *The Sound of Jazz*, CBS '57. CDs: BB; Class.; w. F. Henderson (Col.); S. Bechet (BB).

ALLEN, STEVE (STEPHEN VALENTINE PATRICK WILLIAM), songwriter, pno, voc; b. NYC, 12/26/21. First prominent as TV comedian in 1950s; also pl. competent swing pno. As host of NBC's *Tonight Show* and other TV programs he presented many jazz artists. Often assoc. w. Terry Gibbs. Became a prolific songwriter and by '85 was listed in *Guinness Book of World Records* as the most prolific comp. of modern times. Among his more than four thousand works are "This Could Be the Start of Something Big," "Impossible," "Picnic," and the

lyrics to “South Rampart Street Parade” and “Gravy Waltz.” Allen, who pl. the title role in the ’55 film *The Benny Goodman Story*, has written several original scores for stage, films, and TV. Own TV series: *Jazz Scene USA* ’61–2. Videos: *Jazz Scene USA* shows (Shanachie); *An Introduction to Jazz Piano* (Home-spun). Rec. for Dot; Dec.; Em. CDs: Conc.

ALLEY, VERNON CREEDE, bs; b. Winnemucca, NV, 5/26/15; d. San Francisco, 10/3/04. Grandfather pl. vln. Studied cl. and pno. at Sacramento, SF colls. Start. w. Wes Peoples band 1937; Saunders King ’37–9; own band ’39–40; Lionel Hampton ’40–2; Count Basie ’42; navy band ’42–6. Then own band off and on mainly in SF; also own TV show and DJ shows in SF. Led bands in ’80s, often accomp. visiting star soloists. Cont. to pl. casuals and club dates into ’90s. Giggled and rec. w. Jimmy Witherspoon and Ralph Sutton ’59. Film: *Reveille with Beverly* w. Basie ’43. Recs. w. Hampton, Basie, Jack Sheedy ’49; Flip Phillips ’52; Charlie Mariano ’53. CDs: w. Hampton (Dec.); Phillips (Verve).

ALLISON, MOSE JOHN JR., pno, voc, comp; b. Tippo, MS, 11/11/27. Started on pno. w. priv. teacher at age 6. Studied tpt. in hs and led NO-style gp. Early listening to Armstrong, Nat Cole, Sonny Boy Williamson, Tampa Red, John Lee Hooker, et al. Army service 1946–7. B.A. fr. Louisiana St. U., where he studied English and writing ’50. First visited NYC ’51. Tour. Texas and Louisiana w. own pno. trio. Moved to NYC ’56 and worked w. S. Getz off and on ’56–7; G. Mulligan ’58. Pl. at Vanguard and Great South Bay JF w. own trio ’58; fr. Feb. to April ’59, pl. in Paris, Stockholm, Copenhagen w. local rhythm sections. Often w. Al Cohn–Zoot Sims at Half Note, NYC ’59. Began rec. as trio lead. for Prest. in ’57 incl. two tracks on tpt. but didn’t pl. it again after his horn was stolen fr. a Phila. club in which he was appearing. Since the ’60s he has worked mainly in clubs w. a trio, singing his own songs, Ellington, and other standards, and pl. pno. in a wry, eclectic, swinging style. His perms. reveal an unconventional mixture of a traditional vocal style and a relatively modern approach to the pno. Many of the British blues and rock musicians of the ’60s were infl. by him. Favs: Williamson, Ellington, Monk, Gillespie. Comps: *Back Country Suite* (incl. “Parchman Farm”); “If You Live”; “Your Mind Is On Vacation”; “Everybody’s Cryin’ Mercy”; “I Don’t Worry About a Thing.” CDs: Prest.; Rhino/Atl.; Col. (box); BN; w. Cohn-Sims (Dec.; Evid; BN).

ALLYN, DAVID (Albert DiLello), voc; b. Hartford, CT, 7/19/23. Father pl. Fr. horn w. Hartford Symph.;

moth. was singer. Start. singing prof. in hs, infl. by Bing Crosby. With J. Teagarden 1940–2. Served w. First Army Division ’42 and was awarded Purple Heart. After discharge joined Van Alexander Orch.; then w. Henry Jerome. After singing on radio, he joined Boyd Raeburn ’44–6, rec. “Forgetful” and “I Only Have Eyes For You” w. arrs. by George Handy. Rec. Rodgers and Hart songs w. Johnny Richards for Disc. in early ’50s; Jerome Kern songs w. Johnny Mandel arrs. for WP ’58. Worked w. S. Kenton in LA ’60; Count Basie at Basin St. East and Lake Tahoe ’64. Also worked the Playboy Club circuit ’60–64. Drug problems hampered his career, but fr. ’68 he did rehab. counseling for drug addicts at Phoenix House and Halfway House, NYC; Addiction Services in Hartford; and, in ’70s, for Veterans Admin. in LA. In ’75 he rec. an LP, *Don’t Look Back*, for Xan. accomp. by Barry Harris. Lived in Minneapolis, Minn., in early ’80s, then moved to NYC, worked at Gregory’s. In the ’80s, fronted a bb at various venues, cont. in ’90s at Red Blazer Too and w. qt. at La Place on the Park. A superb ballad singer w. a fine sense of phrasing and a rich sound, his work is informed by the many excellent musicians w. whom he has performed. TV: *The World of Lenny Bruce* ’59; *Tonight Show* ’63; *Today*; Merv Griffin; Mike Douglas ’67. CDs: Aud.; w. Raeburn (Sav.).

ALMARIO, JUSTO PASTOR GOMEZ, saxes, fl, cl; b. Sincelejo, Colombia, 2/18/49. Professional debut at 13 w. Alex Acosta Orch. in Colombia; at 17, tour. US w. “Cumbia Colombia” Band on cultural exchange tour. Studied at Berklee Sch. on full scholarship. To NYC 1971, to pl. w. Mongo Santamaria. While w. Roy Ayers ’76–9, settled in LA. In ’80s, worked w. Freddie Hubbard and was member of gp. Koinonia for ten yrs.; also w. Clayton-Hamilton band ’89; own band off and on fr. ’85. CDs: MCA; BM; w. Poncho Sanchez; Tania Maria (Conc.); Diane Reeves (BN); Louis Bonilla (Cand.); B. Shew (MAMA).

ALMEIDA, LAURINDO, grt, comp, arr; b. São Paulo, Brazil, 9/2/17; d. Van Nuys, CA, 7/26/95. Studied at Escola Nacional de Music, Rio de Janeiro. Primarily a concert grst., he led his own orch. and worked as a radio staff mus. bef. leaving Rio 1947. Fr. 1947 to ’50 he gained recognition in the US as a feat. soloist w. Stan Kenton Orch. For next twenty-five yrs. did freelance studio and club work in LA and wrote scores for seventeen films. Received five Grammys in the classical, pop, and jazz categories, as well as an Oscar and *DB* movie poll for his film scores. In ’54 he rec. precursor of bossa nova movement w. Bud Shank for PJ. Fr. ’74 to ’75 co-led The LA Four w. Shank, Ray Brown, and Shelly Manne;

tour. NZ, Austral., and Mex. w. the gp. in '75. Rec. many classical and bossa nova albums, incl. duos w. his wife, lyric soprano Deltra Eamon, and w. Ray Brown. His pubs. incl. *Guitar Tutor in Three Courses*; *Contemporary Moods for Guitar*; *Popular Brazilian Music*; and *Laurindo Almeida Guitar Method*. CDs: Conc.; PJ; w. LA Four (Conc.); S. Getz (Verve); MJQ (Atl.); R. Brown (Bell); Kenton (Mos.); B. Shew (MAMA).

ALPERT, TRIGGER (HERMAN), bs; b. Indianapolis, IN, 9/3/16. Studied mus. at Indiana U. 1938–9. Pl. w. Alvino Rey '40; join. Glenn Miller in Oct. of that yr., remaining through the end of the Miller army band '44. After discharge worked briefly w. Tex Beneke, Woody Herman; did radio series w. Benny Goodman, then staff work at CBS, incl. several yrs. on Garry Moore show. Worked w. Frank Sinatra '46–50; W. Herman Qnt. '47. Cited by George Simon in *Met.* as one of the greatest bstts., w. exceptional tone and fine beat, he was extremely active in the rec. studios between '45 and '62, pl. w. Louis Armstrong; Roy Eldridge; Ella Fitzgerald; Tony Mottola; Ray McKinley; Bud Freeman; Muggsy Spanier; Jerry Jerome; Artie Shaw; Coleman Hawkins; Sauter-Finegan; Gene Krupa; Buddy Rich. Left CBS in '65. Active in radio and TV jingles until '70, when he bec. a full-time photographer. Rec. own LP, *Trigger Happy!* (Riv.) '56, w. Al Cohn, Zoot Sims, Urbie Green. CDs: w. Miller; Sauter-Finegan (BB); *East Coast Sounds* (the former *Trigger Happy!*) w. Sims, Cohn (Jzld.).

ALTENA, MAARTEN VAN REGTEREN, bs, comp; b. Amsterdam, Netherlands 1/22/43. Studied at Amsterdam Cons., 1961–7. Assoc. w. mus. of the Dutch Instant Comps.' Pool. Often heard in concert and on recs. w. Han Bennink. Rec. w. Steve Lacy, Kenny Wheeler, own gps. A key figure in the Dutch avant-garde, he tour. US, Can., '84, '88, '90. CDs: hatArt; w. Willem Breuker (Entr'acte).

ALTSCHUL, BARRY, dms, perc, comp, arr; b. Bronx, NY, 1/6/43. Father pl. mand.; sist. studied pno. and voice at Juilliard. Studied w. Charli Persip 1961–2; Sam Ulano '69–70; Lee Konitz '72. Pl. w. Paul Bley Trio '64–70; Jazz Comp. Guild Orch. '64–8; Carmell Jones–Leo Wright in Eur. '68; Sonny Criss, Hampton Hawes in Calif., Tony Scott in NYC '69; Circle w. Chick Corea, Anthony Braxton, Dave Holland '70–2; Braxton; Sam Rivers '73–7; own gps. w. sidemen incl. Anthony Davis; Ray Anderson, Glenn Ferris, Mark Helias, Andy McKee fr. '78. Worked freq. in Eur. fr. the late '60s. Pl. w. D. Holland; Babs Gonzales; Steve Lacy; Jimmy Owens;

Karl Berger; J.R. Monterose; Johnny Griffin; Gato Barbieri; Slide Hampton; Andrew Hill; Dave Liebman; Mike Nock; Paul Winter; Roswell Rudd; Gary Peacock, many others in US and Eur. '60s–'70s. Lived mainly in Eur. '82–92, leading a 20-pc. bb in France, subsidized by the French Cultural Affairs Dept. Ret. to NYC in '92 and has since divided his time between US and France. Has taught at clinics at Harvard, Oberlin, NYU, Berklee, etc., and has perf. as guest percst. w. the Indianapolis and Taos Symphs. He has also worked in recent yrs. as a rec. prod. Known mainly for his intuitive, creative work in avant-garde circles, Altschul's musicality enables him to fit in any style. Favs: Philly Joe Jones, Roy Haynes, Art Blakey, Elvin Jones. Fests: Eur., Asia, Africa, So. Amer., Carib. TV: *Tonight Show* w. Paul Bley '66. CDs: SN; IAI; w. Braxton (hatArt); P. Bley (SN); Circle; Dave Holland (ECM); C. Corea (BN); A. Hill (Freedom); Sam Rivers (Red).

ALVAREZ, CHICO (ALFRED), tpt; b. Montreal, Que., Canada, 2/3/20; d. Las Vegas, NV, 8/1/92. Raised in Inglewood, Calif.; studied vln., pno. for ten yrs. bef. starting on tpt. Pl. w. Stan Kenton 1941–51, except for army service '43–6 and a few mos. w. Charlie Barnet, Red Norvo, and Benny Carter in late '40s while Kenton was disbanded. Feat. on early Kenton recs. incl. "Machito," "Harlem Holiday." In '52, opened mus. store in Hermosa Beach; also worked w. Latin bands as songwriter, arr., and tpnr. Fr. '58 to '82 worked in LV hotels, accomp. Ella Fitzgerald, Sarah Vaughan, et al. Organized the LV Jazz Band in early '80s and was feat. at Sacramento Dixieland Jubilee '85. Fav: Louis Armstrong. CDs: w. Kenton (Cap., Mos.).

ALVIN, DANNY (Daniele Viniello), dms; b. NYC, 11/29/02; d. Chicago, IL, 12/6/58. Son was Teddy Walters, grst.-voclst. who pl. on 52nd St. in mid 1940s. Prof. debut w. Aunt Jemima (Edith Wilson) '18; pl. w. Sophie Tucker at Reisenweber's '19. Moved to Chi. '22 and pl. w. Jules Buffano; Charlie Straight; Elmer Schoebel; Frankie Quartell. After working in various bands, incl. commercial orchs., and leading own gp., he join. Art Hodes '33. Moved back to NYC '36, worked w. Sidney Bechet; George Brunis; Buck Clayton; Wild Bill Davison; Wingy Manone; Joe Marsala. Ret. to Chi. '47 and pl. w. Doc Evans bef. forming the Kings of Dixieland '49, w. which he pl. own club, Basin Street, and rec. in the '50s. Originally inspired by Tony Spargo and, later, Zutty Singleton, Alvin pl. in a loud, flamboyant style. Own LP on Stepheny '58. CDs: w. Pee Wee Russell (Comm.); Hodes and Bechet–Albert Nicholas in *Hot Jazz* (BN).

ALVIS, HAYES JULIAN, bs, tba, arr; b. Chicago, IL, 5/1/07; d. NYC, 12/29/72. Played dms., then tba. in hs ROTC. Member of the dm. corps of Chi. *Defender Boys'* Concert Band along w. Lionel Hampton, Sid Catlett. Pl. dms. w. Jelly Roll Morton 1927–8, but began to learn basics of tba. fr. Lawson Buford and bs. fr. Quinn Wilson. Pl. tba. w. Earl Hines '28–30. Moved to NYC w. Jimmie Noone '31; worked on bs. and tba. w. Mills Blue Rhythm Band '31–4, '36, doubling at times as road manager. Pl. w. Duke Ellington '35–8; own gp. w. Freddy Jenkins in *Blackbirds* revue '38; Benny Carter '38–9; Joe Sullivan trio '40, '42; Bobby Burnett, Louis Armstrong '40–2; army band under Sy Oliver '43–5. After the war, worked w. Dave Martin '46–7; and as house bsst. at Café Society, NYC; freelanced w. Sy Oliver, etc. Ran successful interior decorating business bef. shipping out as merchant seaman on SS *United States*. Ret. to NYC May '58 and join. Wilbur De Paris. Alvis also studied dentistry and held a pilot's license. In his later yrs., worked at Local 802, AFM. Among his last apps. were Eur. tours w. Jay McShann '70 and Tiny Grimes '71. Recs: his arr. of "Blue Nights" w. Hines; early bs. solo on "Rhythm Spasm" w. Mills Blue Rhythm; tba. solo on "Truckin'" w. Ellington. CDs: w. Ellington (Dec.); Mills Blue Rhythm Band (Hep); Jabbo Smith (Class.); Leonard Feather's All-Stars in *52nd Street Swing* (Dec.).

AMBROSE, BERT, lead; b. London, England, 1897; d. Leeds, England, 6/18/71. Family emigrated to the US when he was very young. He worked in NYC as a mus. dir. 1917–22 and rec. for Col. '23. Later in the '20s he was active as mus. dir. in London, and fr. '27 his band incl. Amer. mus. He was popular mainly in the '30s, when he headed what was then the leading British swing band, feat. arrs. by Sid Phillips, cl. solos by Danny Polo. He led bands of various sizes until '56 when he turned to management; fr. '66 he devoted his time to guiding the career of singer Kathy Kirby. He suffered a fatal collapse in a TV studio. Rec. for Dec. in mid '30s. CDs: ASV; Pearl.

AMBROSETTI, FLAVIO, alto sax; b. Lugano, Switzerland, 10/8/19. Father of tptr. Franco Ambrosetti. Stud. w. private teachers and at mus. sch. in Lugano, first on pno. Inspired by hearing Coleman Hawkins in Switz. in late 1930s, he pl. w. many Swiss gps., app. w. Hazy Osterwald band at Paris JF '49. With own qnt. pl. many concerts and fests. in Italy and other Eur. countries. In the mid '60s this gp. incl. his son Franco, George Gruntz, and Daniel Humair. They were the basis for The Band, an orch. that tour. Eur. '72 and rec. twice in the '70s, incorporating such pls. as Dexter Gordon, Phil Woods, Woody Shaw.

Grad. w. engineering degree fr. Politecnico, Zurich '45, he was the gen. mgr. of family wheel co. until his retirement in '92. Fav: C. Parker. One of the first Europeans to successfully play in the bop style. Fests: Lugano (founder) '62; Prague '66; MJF; Pori '67; Ljubljana '70; Bologna '73. Comps: "Gentilino Sere-nade"; "Looking Forward"; "Our Suite Dig"; "Age of Prominence"; "El Comendador (Nebulosa)." The Band's MPS rec. *Alpine Power Plant* won as best jazz rec. in Italy '73. CDs: Enja.

AMBROSETTI, FRANCO, tpt, flg, comp; b. Lugano, Switzerland, 12/10/41. Son of Flavio Ambrosetti. Studied pno. 1952–9; self-taught on tpt. fr. '59. Made prof. debut '61. Led own gp. in Zurich, early to mid '60s. Pl. w. fath.'s gp. '63–70. Rec. w. Geo. Gruntz '64; also rec. w. Gato Barbieri under leadership of bs. Giorgio Azzolini. Won first prize for tpt. at Vienna Int'l Jazz Competition '66. Made US debut w. father's qnt. '67. Led own gp. w. Gruntz, Daniel Humair, Ron Mathewson, late '60s early '70s. Formed The Band w. fath., Gruntz, Humair '72; this gp. later became known as the Geo. Gruntz Concert Jazz Band. Freelanced in Eur. fr. '70s w. Phil Woods; Dexter Gordon; Cannonball Adderley; Joe Henderson; Michael Brecker–Mike Stern; Hal Galper; Kenny Clarke; et al. Rec. as lead. w. sidemen incl. M. Brecker; Kenny Kirkland; John Scofield; Ron Carter; Bennie Wallace; Phil Woods; Dave Holland; Kenny Barron; Victor Lewis; Seamus Blake. Also in the '70s, earned a master's degree in economics fr. the U. of Basel. Manages his family's business, which supplies wheels to Eur. vehicle manufacturers. In recent yrs., Ambrosetti has cont. to perf. w. the Geo. Gruntz Concert Jazz Band and lead his own qt., incl. NYC club gigs. A highly articulate, fiery, world-class soloist. Comps: score for Germ. film *Die Reise* by Markus Imhof '86; "Pistrophallopis"; "Gin and Pentatonic"; "Blues for Ursula"; "Close Encounter." Favs: Clifford Brown, Miles Davis, Freddie Hubbard, Kenny Dorham. Polls: Best Rec. for *The Band* in Ital. critics poll '73; Montreux JF Awd.; '80, '82; RAI Best Eur. Mus. '85. Fests: all major in Eur. fr. '62; Monterey JF w. fath.'s gp. '67. TV: Eur. TV. CDs: Enja; BN; w. Gruntz; Flavio Ambrosetti (Enja).

AMMONS, ALBERT C., pno; b. Chicago, IL, 9/23/07; d. Chicago, 12/2/49. Father of Gene Ammons. Early assoc. of Pinetop Smith and Meade Lux Lewis. He and Lewis were drivers for the Silver Taxicab Co. in 1924, while pl. rent parties, etc. as pnsts. Began pno. at age 10. Worked in clubs w. François Mosely's Louisiana Stompers '29; William Barbee and his Headquarters '30–1; Louis P. Banks Chesterfield orch. '32–4. Led own band '34–8. Rec.

for Dec. as leader '36. To NYC for app. w. Lewis and Pete Johnson (The Boogie-Woogie Trio) at *From Spirituals to Swing* Carnegie Hall concert. App. at Café Society, NYC, and rec. for Col. and BN '39, all of which helped to spark a national boogie-woogie craze. Frequently worked w. Johnson incl. series of recs. '41. In that year accidentally cut off the tip of a finger but resumed pl. w. Johnson. Later suffered partial paralysis in both hands but recovered. Pl. at Pres. Truman's inaugural Jan. '49. In his last days, he often perf. at Mama Yancey's Parlor in Chi. His "Boogie-Woogie Stomp" '36 was modeled after Pinetop's "Boogie Woogie," but Ammons developed an individual style and became one of the finest interpreters of boogie-woogie. Rec. "St. Louis Blues" w. son, Gene, '47; "Benson's Boogie" w. Lionel Hampton '49. CDs: Milan; multiple tracks on *Barrelhouse Boogie* (BB); tracks in *The 1940s Mercury Sessions* (Merc.).

AMMONS, GENE (EUGENE aka JUG), tnr sax; b. Chicago, IL, 4/14/25; d. Chicago, 7/23/74. Son of Albert Ammons; studied music under Capt. Walter Dyett at Du Sable HS. Left Chi. at age 18 to tour. w. King Kolax. First gained prominence as member of Billy Eckstine's band 1944–7; then led own gps. in Chi. Replaced Stan Getz w. Woody Herman '49; form. gp. w. Sonny Stitt in '50, which feat. their tnr. battles; disbanded in '52. Ammons then led several gps., mainly based in Chi. His problems w. narcotics severely disrupted his career in the '50s and '60s, incl. incarceration '58–60 and '62–9. Resumed touring, backed by a rhythm section. Following ill health in the spring of '74, he was hospitalized in Chi. w. cancer in July and died of pneumonia. Infl. by Lester Young and, later, bop phraseology, Ammons was originally considered part of the "cool" school. He later became known in the r&b field for his sweet ballad and honking style, but he ret. to the mainstream of jazz. His big sound and driving beat established him as one of the giants of modern jazz saxophone. TV: *Just Jazz*, PBS '71. CDs: Prest.; Sav.; Em.; w. Eckstine (Sav.); W. Herman (Cap.); A. Ammons in *The 1940s Mercury Sessions* (Merc.).

AMRAM, DAVID WERNER III, Fr hrn, pno, various fls, shenai, dumbek, cga, perc, gtr, comp, arr; b. Philadelphia, PA, 11/17/30. Cousin of cond. Otto Klemperer. Introd. to jazz by fath. and uncles, world mus. by uncle who was merchant seaman. Began on bugle. Stud. tpt., pno. at Curtis Inst. of Mus.; pl. Fr. horn fr. age 14. In Wash., D.C., fr. 1943. Pl. tpt. w. Louis Brown '43; Fr. horn w. Dick Leith '46; Buddy Rowell–Ed Dimond Latin Jazz Band '50–2; Nat'l Symph., own sxt. w. Spencer Sinatra '51–2. In army in Eur. '52–5. Pl. in Germ. w. Jutta Hipp, Albert Man-

gelsdorff '53–5; in Paris w. Henri Renaud, Stephane Grappelli, Sadi, Lionel Hampton '55. Moved to NYC '55. Pl. w. Sahib Shihab–Kenny Burrell '55–6; own qt. w. Geo. Barrow '55–71; Charles Mingus '56; Oscar Pettiford orch. '56–8; Pepper Adams–Jerry Dodgion '57; Kenny Dorham '59. Pl. concerts w. Dizzy Gillespie fr. '57. Began comp. for TV, films, and theater in late '50s. Scored films *The Young Savages*, *Splendor in the Grass* '60; *The Manchurian Candidate*, *Seven Days in May* '63. Mus. dir. of Lincoln Ctr. Repertory Theater '63–5; also comp. for NY Shakespeare Fest., B'way shows. First opera, *The Final Ingredient*, premiered on network TV '65. Composer-in-residence w. NY Philharm. '66–7. Pl. w. Freddie Redd '66; Mingus, Jeremy Steig '68; own qt. w. Pepper Adams '70. Beginning in the mid '60s, often app. w. major orchs. as a guest cond., then led a jazz gp. for the second half of the program. Premiered *Triple Concerto* '70; pl. w. Mary Lou Williams in her Mass '71; own qt. w. Paquito D'Rivera '85; Pepper Adams–Jerry Dodgion '88. Has perf. at folk mus. fests and led wkshps. at colls., hs, and parks all over the world fr. the early '70s. Autobiography, *Vibrations* (Viking) '68. Other major works incl. concerti for bassoon, horn, and vln., pieces based on Native Amer. themes, and an operatic treatment of Shakespeare's *Twelfth Night*. A master of many non-Eur. instruments and a pioneer in the field of world mus., he was awarded an honorary doctorate fr. U. of Hartford '88. Favs: Fr. horn: Julius Watkins; pno: T. Monk, T. Flanagan; arr: Gil Evans, B. Strayhorn. Fests: all major. Film: *Pull My Daisy*. TV: *The Final Ingredient*, ABC-TV '65. LPs: RCA; Col., incl. *The Young Savages* soundtrack; Dec. CDs: FF; New Chamber Music; w. Kenny Dorham (Riv.); O. Pettiford (Imp.); *The Manchurian Candidate* soundtrack (Premier).

AMSTELL, BILLY (WILLIAM), tnr sax, cl; b. London, England, 8/20/11. Professional debut in Glasgow. Worked in London early 1930s, w. Jack Harris, Roy Fox, then prominently as feat. soloist w. Ambrose from '32. Rejoin. Harris '39; worked w. Geraldo '43–5; then back w. Ambrose and later w. BBC dance orch. Frequently heard w. George Chisholm and w. own gps.; cont. active into '80s. Amstell played an important role in early British jazz, both on cl. and tnr. sax. CDs: w. Spike Hughes (Largo).

AMY, CURTIS EDWARD, saxes; b. Houston, TX, 10/11/29; d. Los Angeles, 6/12/02. Played cl. in childhood. Pl. tnr. sax in army band. B.S. in mus. ed. fr. Kentucky St. Coll. 1952; taught sch. in Tenn. To LA '55; pl. w. Amos Milburn r&b gp.; led sxt. and rec. w.

Dupree Bolton '62; pl. w. Gerald Wilson band. Originally inspired by Gene Ammons and Sonny Stitt, he was mainly prominent on the West Coast in the '50s and '60s; also tour. w. Ray Charles in latter decade. CDs: PJ; w. G. Wilson (PJ).

ANDERS, JORGE (Etzensberger), tnr sax, cl, arr; b. Buenos Aires, Argentina, 4/18/39. Father was classical vlnst. who perf. in various Eur. orch. bef. moving to Argentina in 1936. Studied classical cl. in Buenos Aires w. prof. Eliseo Rosas; self-taught on sax. Formed own trio and qt. '56. Made rec. debut '64, w. Santiago Giacobbe qnt. Also pl. w. Rodolfo Alchourron; Alfredo Remus; Quinteplus; and own gps. bef. moving to NYC in '79. Arr. for Machito; Mel Lewis Jazz Orch.; Mousey Alexander bb; Mercer Ellington. Pl. and rec. w. Butch Miles '80-5. Cl. soloist w. Ellington orch. '82-7. Has had own bb since '85. Favs: Charlie Parker, Benny Goodman, Zoot Sims; arrs: Ellington, Strayhorn, Thad Jones. LP w. B. Miles (Famous Door). CDs: Jazz Workshop.

ANDERSEN, ARILD, bs; b. Oslo, Norway, 10/27/45. Studied w. George Russell. First prof. gig w. Jan Garbarek qt., later in various gps. w. Garbarek, 1967-73; also w. Don Cherry, '68; accomp. singer Karin Krog fr. '67. App. at fests. w. G. Russell '69; in France w. Stan Getz '70; in Norway w. Sonny Rollins. To US '72; pl. w. P. Bley; Sam Rivers; Steve Kuhn; Sheila Jordan; others; for balance of '70s, he worked throughout Eur. w. Jon Ebersson; Knut Riisnaes; Lars Jansson; others. Pl. w. Charlie Mariano '80; Kenny Wheeler, Paul Motian '81; then on and off w. Alphonse Mouzon; also led a qnt., Masqualero, in '80s, touring Eur.; app. at the Village Vanguard '86. CDs: ECM; w. Garbarek (ECM); Karin Krog (Meantime).

ANDERSON, ANDY (EDWARD), tpt; b. Jacksonville, FL, 7/1/10. Studied tpt. at Fla. St. Coll.; St. Emma Coll. of Belmead, Va. Pl. in Fla. w. Luckey Roberts. To NYC w. Roberts in 1926 to work w. George Howe and Luis Russell; perf. and rec. w. Jelly Roll Morton '28-9; w. Benny Carter at the Arcadia Ballroom; occ. rec. w. Clarence Williams through '31. Join. Mills Blue Rhythm Band '30-4, then pl. w. Charlie Turner's Arcadians, staying when band was fronted by Fats Waller '35. In late '30s, pl. w. Hazel Scott and Joe Sullivan; w. Frankie Newton 10-pc. band '41, then ceased full-time mus. activities. CDs: w. L. Armstrong (JSP); Mills Blue Rhythm Band (Hep); J.R. Morton (BB); King Oliver (Aff.); C. Williams (BBC).

ANDERSON, CAT (WILLIAM ALONZO), tpt; b. Greenville, SC, 9/12/16; d. Norwalk, CA, 4/29/81.

Studied at Jenkins Orphanage and pl. in its bands. First inspiration was Louis Armstrong. Tour. w. the Carolina Cotton Pickers 1932-6, then join. Doc Wheeler's Sunset Royals in '41 and pl. w. Lucky Millinder, Erskine Hawkins bef. join. Lionel Hampton in summer of '42. Feat. on "Loose Wig." With Duke Ellington '44-7; after lead. own band for three yrs., rejoin. Ellington '50, leaving again in '59. Fr. '61 to '71, app. often w. Ellington, taking part in Eur. and Asian tours and utilizing his phenomenal, high-register abilities in many of Duke's suites, e.g., "Ad Lib on Nippon" in *The Far East Suite*. Settled in San Fernando Valley, Calif., in Jan. '71 and became involved in Hollywood studio work. Also freelanced w. own gp.; Ellington alumni gps.; Bill Berry orch. In addition to his high-note expertise, he also pl. convincing growl style, sounding on ballads like Harry James, as in "The Eighth Veil" w. Ellington. Fests: NJF-NY, MJF, Concord. TV: shows w. Ellington; Julie Andrews; Merv Griffin. Film: *Lady Sings the Blues*. Book: *The Cat Anderson Trumpet Method: Dealing w. Playing in the Upper Register*. CDs: B&B; w. Ellington (BB; Col.; Atl.).

ANDERSON, CHRIS, pno; b. Chicago, IL, 2/26/26. Self-taught, he grew up captured by the harmony he heard when watching Hollywood films as a pre-teen. While in hs, he pl. in Chi. South Side blues bars. A job in a rec. store introduced him to the mus. of Nat Cole, Tatum, and Ellington, as well as Debussy and Ravel. Pl. w. Sonny Stitt in mid '1940s; then w. Charlie Parker, Howard McGhee at Pershing Ballroom. To '60, pl. w. local mus. Wilber Ware; Von Freeman; et al. In the course of serving as house pno. at several clubs, he backed Sonny Rollins; Clifford Brown; Gene Ammons; Stan Getz. Accomp. Dinah Washington on tour '61. Was fired after six weeks, but decided to stay in NYC, where he rec. for Riv. Although he worked intermittently, Anderson, who is blind and suffers fr. a brittle bone condition, became legendary among mus. Has been a regular solo perf. at Barry Harris's annual concerts. In '90s led trio and co-led qt. w. Roni Ben-Hur; app. at La Belle Epoque and Small's NYC; pl. in concert w. Charlie Haden at Cami Hall, NYC, July '97. Herbie Hancock, who encountered him in '60, said of him in '90: "Chris's music . . . has affected me deeply. After hearing him play once, I begged him to let me study with him. Chris Anderson is a master of harmony and sensitivity. I shall be forever be indebted to him and to his very special gift." "With Chris it's not the line," said Haden. "It's all about improvising with chords, and I love it." CDs: Maple.; Alsut; Haden-Anderson (Naim); Charlie Parker (Sav.); Sun Ra (Round).

ANDERSON, CLIFTON ELLIOT, tbn; b. NYC, 10/5/57. Both parents musicians; uncle is Sonny Rollins. Began on dms.; Rollins gave him his first tbn. at age 7. Studied at HS of Mus. and Art 1970–4; Manh. Sch. of Mus. '74–8. Pl. w. Stevie Wonder '79; Rollins fr. '83; Slide Hampton's World of Trombones '83–5. Founded music prod. co., Change The World Prods., '87. Pl. w. Frank Foster's Loud Minority '88; James Jabbo Ware fr. '88; Abdullah Ibrahim, Muhal Richard Abrams '89–90; McCoy Tyner bb '91–2; Mingus bb '93–4. Favs: J.J. Johnson, Slide Hampton. Fests: all major w. Rollins. Film: *Saxophone Colossus* w. Rollins. TV: Eur. TV w. Rollins. CDs: Mile.; w. Rollins (Mile.); Abrams (BS); Art Ens. of Chi. (DIW); Robin Eubanks (JMT).

ANDERSON, ERNESTINE IRENE, voc; b. Houston, TX, 11/11/28. First prof. job w. Russell Jacquet 1943; w. Johnny Otis '47–9, L. Hampton '52–3. Rec. debut w. Gigi Gryce, Nov. '55. Toured Scand. w. Rolf Ericson '56. Her album, *Hot Cargo*, rec. in Sweden, became a hit and led to US recs. for Merc. By mid '60s, her popularity had declined, and she remained based in Engl. for the next decade. Re-established herself through a series of recs. for Conc. fr. '76, and had a hit w. "Never Make Your Move Too Soon." Toured Japan and Eur. w. Philip Morris Superband '85. Based in Seattle, Wash., she cont. to pl. clubs and fests around the world. An emotionally strong perf. who is particularly effective on blues and ballads. CDs: Conc.; w. Gigi Gryce (Sav.); two tracks on *The Ladies* (Sav.).

ANDERSON, FRED JR., tnr sax; b. Monroe, LA, 3/22/29. Moved to Evanston, Ill., 1939; self-taught on tnr. since age 12. A founding member of AACM '65; he greatly influ. many of his fellow band members, incl. tbn. George Lewis; Chico Freeman; Douglas Ewart. Rec. w. Joseph Jarman '66–7; toured Eur. w. own qnt. '74, '78; rec. w. the gp. Neighbours in Germ. '79, w. Austrian pianist/comp. Dieter Glawichnig. Has owned the Velvet Lounge nightclub in Chi. since '82, where he occasionally perf. on weekends into the '90s. CDs: Okka Disk; Nessa; Messsage; Moers; w. Neighbours (MRC); J. Jarman (Del.).

ANDERSON, IVIE MARIE, voc; b. Gilroy, CA, 7/10/05; d. Los Angeles, CA, 12/28/49. Studied singing near her home town, then at age 6 in Wash., D.C. Prof. debut in a LA club ca. 1921. Sang at the Cotton Club, NYC 1925. On the road w. Sissle and Blake's *Shuffle Along*; then ret. to LA, working w. Paul Howard, Curtis Mosby, and Sonny Clay, w. whom she also tour. Austral. In a mus. revue '28; later

that yr., she tour. US as single. Sang w. Earl Hines at Grand Terrace, Chi. '30. Join. Duke Ellington '31, introducing "It Don't Mean a Thing" '32. Until an asthmatic condition forced her to leave the band in '42, she was a valuable part of the orch., swinging the up-tempo numbers—sometimes w. effective use of scat—and treating the ballads w. warmth and a well-rounded timbre. She was equally at home w. blues. Owned a LA restaurant, Ivie's Chicken Shack. Film: sang "All God's Children Got Rhythm" in '37 Marx Bros. film *A Day at the Races*. CDs: w. Ellington (BB).

ANDERSON, JAY, bs, comp; b. Ontario, CA, 10/24/55. Began on pno. bef. sw. to bs. Grad. w. B. Mus. fr. Calif. St., Long Beach, 1978. Much exp. in classical field. Pl. and rec. w. Woody Herman '78–9; Carmen McRae '79–81. Moved to NYC '81 and has since been busy as freelancer. Pl. w. Red Rodney–Ira Sullivan '81–6 and then w. Rodney until '90. On and off w. Toshiko Akiyoshi–Lew Tabackin '81–'90. Pl. and rec. w. Bennie Wallace '85–7; Warren Bernhardt '88–91; Michael Brecker '89–90. Pl. w. Randy Brecker on U.S. State Dept. tour of East. Eur. '89. Also perf. w. Steve Khan; Michel Legrand; Mel Lewis; Joey Calderazzo; Clark Terry; Bob Brookmeyer; Toots Thielemans; many others. Much jingle and non-jazz studio work. Favs: Paul Chambers, Dave Holland, Albert Stinson, Charlie Haden. CDs: w. R. Rodney (Den.; Steep.); B. Wallace (Den.); M. Brecker (GRP); B. Belden (Sunny.; BN); J. Calderazzo (BN); Joe Albany (Ken; Bella.); Warren Bernhardt; Garry Dial (DMP); Brian Lynch (CC); P. Delano (Verve).

ANDERSON, RAY ROBERT, tbn, voc, tuba, cga; b. Chicago, IL, 10/16/52. Began stud. tbn. in fourth grade at U. of Chi. lab. sch; tbnst. Geo. Lewis began on same day, w. same teacher. Moved to Minneapolis, Minn., 1968 to attend Macalester Coll., pl. in local r&b bands. Pl. w. Keshavan Maslak, Charles Moffett, Stanley Crouch in Calif. bef. moving to NYC in '72. Pl. w. Jimmy Giuffre '73–5; Barry Altschul '76–81. Made rec. debut w. Gerry Hemingway '76. Replaced Geo. Lewis w. Anthony Braxton '77. Form. own gp., Slickaphonics, w. Mark Helias '79. Began singing in '83 after Bell's palsy left one side of his face paralyzed. Has since overcome this obstacle by adopting an asymmetrical embouchure. With Carla Bley '85–6; Geo. Russell '85–6; Charlie Haden since '86; Geo. Gruntz since '87. An expressive, eclectic, expansive soloist who makes use of multiphonics and many of the traditional tbn. effects. Favs: Vic Dickenson, Frank Rosolino, J.C. Higginbotham, Jack Teagarden. Polls: *DB* '86. Fests: Moers '79 w. Roscoe

Mitchell–Leo Smith Orch., many others. TV: *Night Music* w. Charlie Haden. CDs: hatArt; Gram.; Enja; w. Slickaphonics (Teldec); Tim Berne (SN); C. Haden (Polyd.); Mark Helias (Enja); G. Hemingway (SA); John Scofield (Gram.); Bennie Wallace (Enja; BN); Lew Soloff (Sw. Bas.).

ANDERSON, WESS (WESSELL), alto, sop, soprano saxes; b. Brooklyn, NY, 11/27/64. Studied classical pno. at age 12 for three yrs. bef. fath.—a prof. dmr. who had tour. w. Cecil Payne—introduced him to jazz. Sw. to alto after hearing Charlie Parker at age 14. Studied w. Roland Alexander; then at Jazzmobile wkshps. w. F. Wess; F. Foster; Charles Davis. Sat in w. Sonny Stitt at Blue Coronet. Encouraged by Branford Marsalis to attend Southern U. in Baton Rouge, La., he stud. under Alvin Batiste for five yrs. and then join. Wynton Marsalis's band in 1988, app. int'l w. him fr. that time. His first rec. as a leader, *Warm Daddy in the Garden of Swing* '94, uses his nickname in the title. CDs: Atl.; w. W. Marsalis (Col.).

ANDRE, WAYNE, tbn, comp; b. Manchester, CT, 11/17/31; d. NYC, 8/26/03. Studied w. private teacher in Hartford, Conn., 1946. Att. Hartt Sch. of Mus. '48–9; Schillinger House '49–50. Pl. first prof. gigs in Hartford w. Al Lepak and William Cully. Pl. w. Charlie Spivak '50–1, then w. air force band in Korean War. Upon discharge, pl. w. Sauter-Finegan Orch. '55; Woody Herman '56. Made rec. debut w. Kai Winding Spt. '56. Att. Manh. Sch. of Mus. '58–62. Orig. member of Gerry Mulligan Concert Jazz Band '61. Member of CBS Staff Orch. '61–4. Very active as freelancer. Pl. w. Benny Goodman '61–2; Quincy Jones '62; also many rec. sess. w. such vocs. as Frank Sinatra; Peggy Lee; Dinah Washington; Sarah Vaughan. Tour. USSR w. Goodman '62. Pl. w. Thad Jones–Mel Lewis '67; Clark Terry bb '67–8. Ret. to Goodman Orch. '78–9; also rec. w. rock gp. Steely Dan in '70s. With Jaco Pastorius '84. Form. own spt. '84. Tour. USA and Eur. w. Mingus "Epitaph" Orch. '91. Teach. tbn. at Mannes Sch. of Mus. In recent yrs., Andre has become more involved in comp. and arr. In May '91 he premiered an ext. work for tbn. and symph. orch. in Oslo, Norway. Favs: Urbie Green, J.J. Johnson, Slide Hampton. Polls: NARAS Most Val. Studio Player '82, '86. Fests: many, in UK, Norway, France, Greece, Germ., Italy, Spain, Switz. TV: *Ed Sullivan Show* w. Pearl Bailey '68. CDs: w. Geo. Benson (A&M; CTI); Lockjaw Davis (RCA); Maynard Ferguson (Main.); B. Goodman (Lond.); Dexter Gordon (Col.); Freddie Hubbard (CTI); Gerry Mulligan (Verve); Wes Montgomery (Verve).

ANDREWS, ERNIE (ERNEST), voc; b. Philadelphia, PA, 12/25/27. Moved to LA before age of 10; sang in church choir. Amateur contest appearance resulted in first rec. deal w. G&G Recs.; worked w. Harry James late 1950s. Cont. active in LA clubs, w. occasional fest. apps. fr. '60s into '90s. Tour. w. Gene Harris Superband '90. App. at Blue Note, NYC, w. Ray Brown '95. A talented ballad and blues singer whose pop interpretations are tinged w. a jazz flavor. CDs: Muse, High.; w. Gene Harris (Conc.); Harper Bros. (Verve).

ANTOLINI, CHARLY, dms; b. Zurich, Switzerland, ca. 1935. In mid 1950s pl. and rec. w. Bill Coleman and Albert Nicholas in Paris and Zürich. Worked w. Eur. Dixieland gps. '50s to early '60s. Moved to Stuttgart, Germ. '62; pl. w. Suddescher Rundfunk bb; rec. w. Wolfgang Dauner '64; Stuff Smith '67; Baden Powell '67. Studio mus. '69–71; also pl. w. Kurt Edelhagen's band, touring Soviet Union; pl. w. L. Hampton '80; B. Goodman '81. CDs: Bell; w. B. Dennerlein (Bebop).

APPLEYARD, PETER, vib, all mallet and perc instr; b. Cleethorpes, Lincolnshire, England, 8/26/28. Studied pno. w. Albert Wells; self-taught percussionist. Began pl. dms. 1941; vib. '45. Pl. for servicemen dur. WWII and w. Felix Mendelssohn's Orch.; RAF band '46–8; many bands in Scotland and Engl. '48–9; to Bermuda w. Jack Wallace '49 for two yrs. Emigrated to Can. '51. Joined Calvin Jackson Qt. '53–6, then formed own qt. tour. Can. and US. Had own TV series in Can. Tour. int'l w. B. Goodman '72–80. Eur. w. Peanuts Hucko in '80s; tours w. Buddy DeFranco, Herbie Mann '89–90. Many app. at jazz parties in US. Won gold rec. for *Swing Fever* '83. Feat. soloist w. Mel Tormé, fall '91. His presentation incl. comic impressions of such vibs. as Norvo; Hampton; Jackson; Gibbs. Named to the Order of Canada '92. CDs: Conc.; w. B. Goodman (Lond.).

ARBELLO, FERNANDO, tbn; b. Ponce, PR, 5/30/07; d. San Juan, PR, 7/26/70. Studied tbn. fr. age 12, pl. w. sch. orch. and symph. gp. of Ponce. In NYC pl. w. the orchs. of Earle Howard 1927; Wilbur De Paris '28; June Clark '29–30. Fr. '31 to '34 worked w. Claude Hopkins, rec. solo on "Chasin' All the Blues Away" '34. With Chick Webb '34–5; Fletcher Henderson '35–6; Lucky Millinder '36–7; Billy Hicks '37; briefly w. Edgar Hayes, Fats Waller, Hopkins again; Benny Carter, Zutty Singleton '40; Henderson '41; Marty Marsala '41–2. Fr. '42 to '46 w. Jimmie Lunceford. Own band in '50s; Rex Stewart in Bost. '53; Machito '60. At end of '60s, he ret. to PR and led his own gp. '69. Valued by leaders as a solid section man. CDs: w. C. Hopkins (Class.).

ARCHEY, JIMMY (JAMES H.), tbn; b. Norfolk VA, 10/12/02; d. Amityville, NY, 11/16/67. Took up tbn. at 12; studied mus. at Hampton Inst. 1915–19. To NYC '23, working w. Ed Howard, Ed Small '24; Edgar Hayes '26–7; Arthur Gibbs, Joe Steele, King Oliver '29, rec. w. him '30. Between '31 and '37, his main affiliation was Luis Russell, who fronted orch. for Louis Armstrong. Solo on “Mahogany Hall Stomp” '36. Pl. w. Willie Bryant '38–9; Benny Carter '39–42; short stays w. Coleman Hawkins, Ella Fitzgerald, Cab Calloway, Duke Ellington; Claude Hopkins '44–5; Noble Sissle '46–9. With Mezz Mezzrow in France '48; Bob Wilber at Savoy Café, Bost. '48–50. Tour. Eur. w. own gp. '52; again w. Mezzrow '54–5; Earl Hines '55–62, most notably at Hangover Club, SF. Also worked w. Muggsy Spanier. In Feb. '66 he tour. Eur. w. NO All-Stars. Strong swing style marked by wide range and vigorous attack. Radio: Rudi Blesh's *This Is Jazz* series '47. Film: *Jazz Dance* '54. CDs: GHB; Story.; w. L. Armstrong (Dec.); S. Bechet (BN; Sav.); Benny Carter (B&B; BB); Wild Bill Davison (Jazz.); Bunk Johnson (Story.; Amer. Mus.); Lil Armstrong (Riv.); King Oliver (Aff.); Red Allen (Class.); Earl Hines (Riv.).

ARMACOST, TIM (TIMOTHY MICHAEL), tnr, sop saxes, cl, fl; b. Los Angeles, CA, 12/8/62. Mother, Roberta Bray Armacost, is classical concert pnst.; many mus. in family. Introduced to jazz by fath., a diplomat and jazz fan. Grew up in US and Japan. Began on fl. at age 7; cl. at 8; sw. to tnr. sax at 15. Pl. in Wash., D.C., w. Bob Israel bb 1979–81. Stud. w. Doc Ross at U. of Maryland; Bobby Bradford at Pomona Coll. Also priv. studies w. Charlie Shoemaker. Pl. in Tokyo w. Michiyuki Kozaki '83–4; in LA w. Moment's Notice Qnt. '83, '85. Moved to Amsterdam, Netherlands, after grad. fr. Pomona '85; pl. w. Amer. and Dutch mus. incl. OYEZ '86–8; Klaus Ignatzek, Claudio Roditi '88; Amsterdam Jazz Qnt. '90. In Japan w. Fumio Itabashi '88. Head of sax dept. at Sweelinck Cons., Amsterdam, '87–91. Ret. to US in '91. Pl. in NYC w. David White fr. '91; Maria Schneider Orch. '95; Valery Ponomarev Universal Language fr. '95; David Murray bb, New Legacy bb '96; Larry Gillespie bb fr. '96. Stud. tabla w. Vijay Ateet in New Delhi, India, '92. Tour. Eur. w. Inter-continental Jazz Trio fr. '95; Ugetsu fr. '96. Led own gps. in US, Eur., Japan, India fr. '85 w. sidemen incl. Kenny Barron, Billy Hart, Tom Harrell, Ray Drummond. Armacost stud. Zen Buddhism w. master in Kyoto, Japan, fr. '83 and speaks Dutch and Japanese fluently. Favs: Rollins, Mobley, Coltrane. Fests: North Sea w. Amsterdam Jazz Qnt. '91; Jazz Yatra, Bombay, w. own qt. '96. TV: Japan, Poland, Spain. CDs: Timel.; Conc.; D-T; Via; w. Ugetsu (Mons);

Ignatzek (Timel.); Rick Hollander (YvP; Timel.; Conc.); David White (Cad.; CIMP); H. Meurkens (Conc.).

ARMSTRONG, LIL (Lillian Hardin), pno, comp, voc; b. Memphis, TN, 2/3/1898; d. Chicago, IL, 8/27/71. Studied for a concert career at Fisk U. but moved to Chi. 1917; worked as a song demonstrator bef. join. Freddie Keppard's Original Creole Jazz Band. Led own band at Dreamland ca. '20. With King Oliver to LA '21 and back in Chi. until '24, dur. which time she met Louis Armstrong, who became her second husband in '24. At her urging, he left for NYC in the fall, to join Fletcher Henderson. When he ret. to Chi. in Nov. '25, they teamed up in the band she was already leading. Pl. an important role in her husband's career, writing material, pl. and singing on recs. by Armstrong's Hot Five (sometimes Lil's Hot Shots) and Hot Seven '25–7. Rec. for Col. under name NO Wanderers '26. While tour. w. Keppard ca. '28 and pl. w. Johnny Dodds '28–9, she earned a teacher's degree fr. Chi. Mus. Coll. '28 and a post-grad. degree fr. NY Coll. of Mus. '29. Separated fr. Armstrong '31, divorced '38. Dur. '30s, she rec. and worked as house pnst. for Decca. Led own bands in Chi. and NYC incl. all-female orch. at the Harlem Opera House '31, Regal Theater, Chi. '34. Also pl. w. Ralph Cooper '31; Red Allen and Zutty Singleton '40. In '40s, she studied tailoring, made a tuxedo for Louis, and expected to retire from mus., but the jazz revival movement pulled her back. Worked in Engl. and France w. Peanuts Holland, Michel Attenoux, and Sidney Bechet and as soloist in clubs '52. Ret. to US, she app. at Red Arrow in suburban Chi. '52–60. Rec. for Riv. '61. She was working on an autobiography when she died while pl. a concert dedicated to Armstrong's memory at Chi.'s Civic Center Plaza. Rec. for Dec. in all-star context '37–40. Comp: “Struttin' With Some Barbecue” (with Armstrong); “Jazz Lips”; “Skid-dat-de-dat”; “Hear Me Talkin'”; “Just for a Thrill,” which became a '59 hit by Ray Charles. TV: *Chicago and All That Jazz*, NBC '61. CDs: Riv.; w. Armstrong/Oliver (Mile.); Armstrong (Col.).

ARMSTRONG, LOUIS DANIEL (aka SATCHMO, POPS); tpt, voc; b. New Orleans, LA, 8/4/01; d. NYC, 7/6/71. His moth., Mayann, from Boutte, La., was the granddaughter of slaves. She was married at 15 to Willie, a turpentine worker, who abandoned her when Louis was a small child. She and Louis lived in abject poverty at Liberty and Perdido Streets in NO's Third Ward, better known as Storyville; he also spent some of his early childhood w. his paternal grandmother, Josephine. Armstrong began singing several

yrs. bef. he started pl. crnt. When he was about 7, he and some friends sang on the streets for spare change; many yrs. later, singing became an integral part of Armstrong's showmanship. At age 11, while selling coal for a family named Karnofsky, he was able to afford a cornet. A turning point in his childhood came on January 1, 1913, when he celebrated the New Year by firing a gun in the street. Arrested, he was sent to the city's Colored Waifs' Home where he eventually pl. alto horn, bugle, and, finally, crnt. in the Home's band; he stud. there w. Peter Davis and was soon pl. picnics and parades w. the band. When released from the Home after two yrs., he worked a variety of jobs, but was already determined to become a musician.

Still a teenager, he was befriended by King Oliver, who became his mentor and main musical infl. When Oliver left for Chi. in '18, Armstrong replaced him in Kid Ory's band, the most prominent jazz band in NO at that time. That same yr., Armstrong married an ex-prostitute, Daisy, but the union was brief. Armstrong worked w. Ory, and on riverboats w. Fate Marable '18–21, solid experiences that helped him develop into a skilled professional by the summer of '22, when Oliver asked him to join his band as second crntst. at Lincoln Gardens in Chi. At that time, Oliver's Creole Jazz Band had a strong impact on the Chi. jazz scene, highlights being remarkable unison crnt. breaks by Oliver and Armstrong. He made his rec. debut w. Oliver, incl. first recorded solo, on "Chimes Blues" '23. It was in the Creole Jazz Band that Armstrong met Lillian Hardin, the pnst. in the band. On Feb. 25, 1924, she became the second Mrs. Armstrong. In Oct. '24, while working w. Lil in Ollie Powers' Dreamland band, he left for NYC to join Fletcher Henderson at the Roseland Ballroom. He tour. extensively w. Henderson in spring and summer of '25. Dur. this time, Armstrong's playing caused a sensation; he was recognized as an innovator and the foremost "hot" soloist in jazz, much in demand accomp. blues singers like Bessie Smith and Mamie Smith on recs. He left Henderson in Nov. '25 to ret. to the Dreamland in Chi., where Lil was now leading her own band, and began rec. his extraordinary series of Hot Five and Hot Seven sides for Okeh, incl. debut as a scat singer on "Heebie Jeebies." Early in '26, while working w. Erskine Tate's orch. at the Vendome Theatre, he sw. to tpt. for appearance sake. A few mos. later, he was doubling in Carroll Dickerson's orch. at the Sunset Cabaret, billed as "Louis Armstrong, World's Greatest Trumpet Player." The Hot Five/Seven recs. earned Armstrong a world-wide reputation—the emotional intensity and basic simplicity of his solos had no parallel in jazz, and his rapport w. such sidemen as Earl Hines, Kid Ory, Zutty Singleton, and Johnny Dodds remains memorable.

Back in New York in '29, he fronted the Dickerson band at Connie's Inn in Harlem and doubled in a featured role in the revue *Hot Chocolates* at the Hudson Theatre on B'way. This was a pivotal point in Armstrong's career, marking the start of his fronting a bb and focusing more on popular songs than on blues and original instrumentals. For six mos. in '30 he toured, backed by Luis Russell's orch., and, fr. July '30 to spring '31, he was featured w. Les Hite's band at Frank Sebastian's Cotton Club in Calif. Russell teamed w. him again dur. the late '30s. Most of the large orch. Louis fronted fr. this time until 1946 were undistinguished, but his recorded solos, even on material of lesser value, remain impressive. After the Calif. trip, Armstrong ret. to Chi., then took a new band to NO in June '31—his first visit home in nine yrs. Meanwhile the phenomenal reception of his records led to his first Eur. trip, headlining a variety show at the London Palladium, July '32. Dur. this visit, *MM* editor P. Mathison Brooks unwittingly gave him the nickname "Satchmo" by garbling an earlier nickname, "Satchelmouth." In '33, Armstrong ret. to Eur. for a tour that lasted until Jan. '35, fronting various mediocre bands that were assembled for him. Back in the US, he was sidelined by lip trouble but in '36 went to Hollywood to take part in the film *Pen-nies from Heaven* w. Bing Crosby.

In the next few yrs. he made a transition to the personality-entertainer whose popularity stretched far beyond jazz. Novelty songs such as "Ol' Man Mose," "You Rascal You," and "Brother Bill" became his most requested numbers, and vocals pl. an increasingly dominant role in his act. His Dec. recs., fr. '35 to '42, often teamed him w. such pop artists as Bing Crosby and the Mills Bros., as well as w. Polynesian and Hawaiian gps., but there was also jazz. In Jan. '44 he celebrated his first victory in the *Esq.* poll w. his fellow winners in the first jazz concert ever held at the Metropolitan Opera House, NYC. In '47 he app. w. the Edmond Hall Sxt. at Carnegie Hall, then had major acting role in the film *New Orleans*. Instead of assembling another bb after the assignment was completed, he led a sxt. feat. Jack Teagarden, Barney Bigard, Dick Cary, Arvell Shaw, and Sid Catlett. This became the All Stars, a highly successful touring gp. whose sidemen, collectively, incl. pnsts. Earl Hines, Joe Bushkin, Marty Napoleon, and Billy Kyle; Bob McCracken, Edmond Hall, Peanuts Hucko, Joe Darensbourg, and Joe Muranyi, cl.; Trummy Young, Tyree Glenn, tbn.; Dale Jones, Milt Hinton, Jack Lesberg, Mort Herbert, bs.; and dmrs. Cozy Cole, Kenny John, Barrett Deems, and Danny Barcelona. Mounting interest in Armstrong as a symbol of Amer. jazz led to more frequent trips abroad after WWII: Nice JF '48; Eur. tours '49, '52; Japanese tour '54; UK,

Ghana '56; spring '57; six-month Eur. tour '59, incl. Spoleto, Italy, where he was wrongly diagnosed as having suffered a heart attack. He resumed pl. in NYC a few weeks later. Important recs. in the '50s incl. Col. LPs paying tribute to W.C. Handy and Fats Waller; and Verve collaborations w. Ella Fitzgerald and Oscar Peterson.

In '60 he toured Africa twice, the second time under the auspices of the US St. Dept. Other foreign travels in this decade incl. Europe, Mexico, and an extensive, nineteen-country tour of Africa '61; Europe '62; Australia, New Zealand, Hong Kong, Korea, Japan, Hawaii '63; Australia, New Zealand, Singapore, India, Japan, Formosa, Okinawa '64; Czechoslovakia, East and West Germany, Romania, Yugoslavia, Hungary, England, France, Holland, Sweden, Denmark '65. During this tour he played before an audience of 93,000 in the Budapest Football Stadium. Armstrong's group remained active on a full time basis. In '66 he played a summer season at the Jones Beach Marine Theatre on Long Island. In the spring of '67 he was ill for two months but shortly afterward resumed his schedule, playing concerts in Dublin, Antibes, St. Tropez, and Majorca. Early in '68, after a few American engagements, Armstrong and his All Stars played at the San Remo Festival. In June they appeared at the New Orleans JF, then went immediately to England for a series of successful concerts before ret. to the US. In Sept. he was taken seriously ill and was confined to Beth Israel Hospital in NYC for two months. Released in Jan. '69, he suffered a relapse and was back in again in Feb. His public apps. in the second half of the year were limited to guest shots.

Although under doctors' orders not to play trumpet, in '70 Armstrong made numerous TV appearances as a singer. He talked and sang at a special birthday concert held at the Shrine Auditorium in LA and the following week appeared in a *Salute to Satch* tribute at the NJF. He resumed playing in Sept., co-starring in a LV show with Pearl Bailey and, in October, flew to London to sing and play at a benefit concert. During '71 he continued to perform occasionally, but after playing for two weeks at the Empire Room of the Waldorf-Astoria in NYC, he suffered a heart attack and went into the hospital on March 5. On May 6 he was allowed to go home, but his health was precarious, and early in the morning on July 6 he died in his sleep at his home in Corona, Queens.

Polls: Won many *Esq.* awards as tpt. and voc. in '40s; countless int'l magazine polls; in '60s and '70s, both critics and readers polls as voc. in *DB*. Additional stage performances: as Bottom in *Swingin' the Dream* '39; in *The Real Ambassadors* with Dave Brubeck at

Monterey JF '62. Additional films: *Artists and Models*; *Every Day's a Holiday* '37; *Going Places* '38; *Cabin in the Sky* '42; *Pillar to Post* '45; *The Strip*; *Glory Alley*; *A Song Is Born*; *The Glenn Miller Story*; *The Five Pennies*; *High Society*; *Jazz on a Summer's Day* '58; *La Paloma*; *The Night Before the Premiere*; *Auf Wiedersehen* (all Germany) '59; *A Girl, a Guitar and a Trumpet* '59 (Denmark); *Paris Blues* '60; *Where the Boys Are* '65; *A Man Called Adam* '66; *Hello Dolly* '69. Books: autobiographies *Swing That Music* '36 and *Satchmo: My Life in New Orleans* (Prentice-Hall) '54; biographies *Louis: The Louis Armstrong Story*, Max Jones and John Chilton (Little, Brown) '71; *Louis Armstrong: An American Genius*, James Lincoln Collier (Oxford) '83; *Satchmo*, Gary Giddins (Anchor Books) '88; *Louis Armstrong: An Extravagant Life*, Lawrence Bergreen (Broadway) '97. As a popular singer his biggest hits were "Mack the Knife" '56; "Hello Dolly" '64; and "What a Wonderful World" fr. '68, which achieved its success after inclusion in the film *Good Morning Vietnam* '87. CDs: Col., incl. boxed set, *Portrait of the Artist As a Young Man*; RCA, incl. boxed set; BB; Dec.; Verve; Disney; Louis Armstrong and Ella Fitzgerald, *Porgy and Bess*; Louis Armstrong and Oscar Peterson (Verve); Louis Armstrong and King Oliver (Mile.); w. Fletcher Henderson (Col.).

ARNOLD, HARRY (Harry Arnold Persson), lead, comp; also saxes, cl; b. Hälsingborg, Sweden, 8/7/20; d. Stockholm, Sweden, 2/11/71. Father pl. valve tbn. Studied alto sax, cl. 1937-8. Began arr. '38 after learning by "analyzing works by different composers between Basie and Ravel." Own 12-pc. band at Amiralen dance hall, Malmö, Sweden for seven yrs. from April '42. With Thore Ehrling, as tnr. sax, arr. '49-52. Own band again for weekends in Malmö '52-4. Served as comp., cond., arr. for Europa Films, Stockholm. Leader of Swedish Radio bb '56-65 (it became known in US as "Jazztone Mystery Band" on Jazztone label). Later recs. on Atl., Merc. First instrumental infl: Benny Carter; fav. arrs: Sy Oliver, Quincy Jones. Arnold's orch. incl. Arne Domnerus, Bengt Hallberg, Bjarne Nerem, Åke Persson; the orch. made recs. w. Coleman Hawkins, Nat Adderley, and Benny Bailey. Quincy Jones wrote arrs. for the band '58. LPs: Merc.; Atl. CDs: w. T. Ehrling (Drag.).

ARNOLD, HORACEE EMMANUEL, dms, comp, pno, gtr; b. Wayland, KY, 9/25/37. Older bro. got him interested in jazz. Always wanted to pl. dms. but didn't until stationed in Calif. w. coast guard 1957. Studied art, piano at LA City Coll.; encouraged to pursue dms. by Maurice Miller, dmr. w. Harold Land. Ret. to Louisville, Ky., '58. Pl. w. Roland Kirk '58; in Indi-

anapolis, Ind., w. Kirk, David Baker bb '59. Pl. briefly in NYC w. Hasaan, Henry Grimes '59, then in trio in Louisville w. Kirk Lightsey, Cecil McBee. Moved to NYC '60. Pl. w. Chas. Mingus and R. Kirk '60. Tour. Asia w. Alvin Ailey dance co. '62. Pl. w. Barry Harris; Bud Powell '62; Hugh Masekela–Miriam Makeba '63–5; Tal Farlow–Don Friedman '66. Stud. comp. w. Heiner Stadler '66; classical gtr. w. Hy Gubernik, Ralph Towner '66–9. Led gp. The Here And Now Company in concerts and wkshps. in NYC schools '67–70; sidemen incl. Karl Berger, Robin Kenyatta, Sam Rivers, Joe Farrell, Mike Lawrence. Coordinator for Jazzmobile and led own gps. '69–72. Pl. w. Chick Corea's Return To Forever, Stan Getz '72–3. Tour. Japan w. Archie Shepp '78. Formed gp. Colloquium III w. Billy Hart, Freddie Waits late '70s; taught wkshps. at NY Drummers' Collective. Freelanced and pl. w. Dave Friedman, '80s. Arnold taught at Wm. Paterson Coll. in the '80s. Favs: Roy Haynes, Tony Williams, Clifford Jarvis. Infls: Corea, Zawinul, Ellington, Shorter. Own LPs for Col. TV: *The People, Round Trip* on CBS, early '70s. CDs: w. C. Corea (Den.; LRC); Billy Harper (SN); Gust Tsilis (Enja).

ARODIN, SIDNEY J. (Arnondrin), cl, saxes; b. Westwego, LA, 3/29/01; d. New Orleans, LA, 2/6/48. Studied cl. fr. age 11. Pl. w. Johnny Stein on Mississippi riverboats. To NYC 1922, pl. w. Original NO Jazz Band for three yrs. With New Orleans Rhythm Masters in San Antonio, Tex., '26; in NO w. NO Harmony Kings, Wingy Manone '27; Halfway House Orch., Monk Hazel, occasionally doubling on tin whistle '28. Worked in KC dur. summer '33; w. Louis Prima NYC '34; also Manone and NORK. Led own band at Puppy House, NO '39–40. Fr. '41 illness curtailed his perf. Noted as co-comp. w. Hoagy Carmichael of "Lazy River." Rec. w. Jones and Collins Astoria Hot Eight; Manone; Hazel; Abbie Brunies; Johnnie Miller; Prima. CDs: w. Sharkey Bonano (Timel.); Manone (Collectors Classics).

ARONOV, BEN (BENJAMIN JAMES), pno, kybd; b. Gary, IN, 10/16/32. Studied at U. of Tulsa, then at Manh. Sch. of Mus. Pl. w. Jerry Wald early 1950s; Lighthouse All-Stars, June Christy in LA late '50s; Terry Gibbs '58–60; Lena Horne '59–60; Al Cohn–Zoot Sims '67–86; Jim Hall '67–72; Lee Konitz '75–80; Benny Goodman '86–8; Ken Peplowski since '89. Favs: Hank Jones, McCoy Tyner, Keith Jarrett. Fests: Japan '67–81; Germany '78. CDs: Arb.; Prog.; w. B. Goodman (MM); Jim Hall (Mile.); Lee Konitz (Chiaro.; SN); Harvie Swartz (Gram.); W. Vaché; Peplowski (Conc.); Eddie Bert (FS); Z. Sims (32).

ART ENSEMBLE OF CHICAGO. Organized in Paris 1961, first as a qt. w. Roscoe Mitchell, Joseph Jarman, Lester Bowie, and Malachi Favors; later as a qnt. w. Don Moye '70. Strongly infl. by free jazz elements that flowed from Muhal Richard Abrams' Chi.-based Experimental Band and the AACM. Based in France '69–71, perf. throughout Eur. and on TV, recs. and for film scores. In '70s and '80s the gp. made numerous concert, fest., and club apps. in US. Fr. '80s cont. to tour US and France. Perfs. are a mixture of theatricality and mus.: the stage filled w. instruments, incl. bs. sax, bjo, el-bs., log dms., bike horns, gongs, whistles, and more conventional instruments. The players often have painted faces and app. in such costumes as grass skirts, straw boaters, and hard hats. David Spitzer wrote of the gp.: "The members of [the Art Ensemble of Chi.] produce musical sounds which run the gamut from the traditional to the absurd and the surreal. They also include valid, humorous vocal discourses and cries, as well as atypical sounds produced on traditional instruments." CDs: ECM; DIW.

ARVANITAS, GEORGES, pno, org; b. Marseilles, France, 6/13/31. Studied classical pno. fr. ages 5 to 18. Pl. w. local trad. bands. Moved to Paris 1952, worked w. Mezz Mezzrow, Albert Nicholas, Bill Coleman, and many visiting Americans, incl. Dexter Gordon, Sonny Stitt, Donald Byrd. Led own gp. for two yrs. at Blue Note in Paris. Visited NYC twice in mid '60s, working there w. Ted Curson '64; Yusef Lateef for nine mos. '65. Back in Paris, he cont. to perf. w. visiting Americans. Tour. Japan w. Michel Legrand '72, and in Italy w. Sonny Criss and Sonny Stitt; worked w. Pepper Adams; Curson; Dizzy Gillespie; James Moody; and others in '80s. Infls: Bud Powell, Bill Evans. Awarded Prix Django Reinhardt '59. Rec. w. Anita O'Day for MPS at Berlin JF '70. Video: w. Coleman Hawkins (Shan.). CDs: w. Hawkins (Stash); D. Murray (FS); Chet Baker; Stuff Smith (France's Concert); Int'l Pescara Jam Sessions (Phil.).

ASCHER, KEN (KENNETH LEE), pno, kybds, comp, arr; b. Washington, DC, 10/26/44. Began on pno. in Chi. at age 5. Family moved to Atlanta 1950s. Jazz gigs and club dates in Atlanta fr. age 16. Studied elementary arr. fr. age 16 and classical pno. until '67; Ascher's teachers incl. William Beller at Columbia U. Received B.A., M.A., and Ph.D. in comp. fr. Columbia; taught mus. history at Columbia '62–4. Worked as commercial studio mus. in NYC fr. '66. Pl. w. Woody Herman '66–7; Steve Lawrence–Eydie Gormé '69–70; Art Blakey ca. '71; Paul Williams '72–3; Marvin Stamm, Thad Jones–Mel Lewis Orch. and Qt. '70s. Also worked at Half Note club, accomp.

Zoot Sims; Ruby Braff; Anita O'Day; Maxine Sullivan; Jimmy Rushing. As a studio musician, comp., and arranger, Ascher has worked on many bestselling albums by pop artists, incl. Paul Williams; John Lennon; Barbra Streisand; James Taylor; Billy Joel. With Williams, he collab. on the song scores for the films *A Star Is Born* '76 and *The Muppet Movie* '79. Ascher's songs have been rec. by such jazz vocalists as Carmen McRae, Cleo Laine. Favs: O. Peterson, Keith Jarrett, Herbie Hancock, Bill Evans, Chick Corea; arrs: Johnny Mandel, Gil Evans, Bill Holman, Nelson Riddle, Don Costa. Polls: '76 Golden Globe Awd. for song "A Star Is Born"; NARAS MVP, elec. kybd. '84. Fests: Eur. w. W. Herman '67. TV: app. w. Paul Williams on *Tonight Show*; David Frost show. LPs w. Marvin Stamm (Palo Alto); Johnny Hartman (Perception). CDs: w. Warren Bernhardt (DMP); as arr. w. Lennon (Cap.); Streisand (Col.).

ASCIONE, JOE (JOSEPH V.), dms, perc, comp; b. Brooklyn, NY, 3/14/61. Maternal grandfather. pl. all instruments, incl. harp, oboe, vln., pno., mand., gtr.; all male cousins pl. dms. as did paternal grandfather and uncle. Studied w. Greg Proios 1971–5; Charli Persip '77–81; also at Hofstra U. and the New Sch. Pl. w. The Hot Club '87–9; Joyce DeCamilo '89–90; Billy Mitchell Qt. '91–6. Made rec. debut w. Dick Cary '91. Pl. and rec. w. Sam Pilafian–Frank Vignola's *Travelin' Light* '92–4; also pl and rec. w. Cab Calloway; Della Reese; Al Hirt. Freelanced w. Milt Hinton; Jay McShann; Roland Hanna; Dick Hyman; Flip Phillips; Scott Hamilton; James Moody; George Coleman; others. Favs: Buddy Rich, Baby Dodds, Jo Jones, Gene Krupa. Fests: Santiago, Chile, w. Arnie Lawrence '92; Sweden w. *Travelin' Light* '93; Germ. '95; Berne JF '96. TV: *Good Day NY*. CDs: N-H; w. Phillips-Hinton (Chiaro.); Vignola-Mitchell (Conc.); *Travelin' Light* (Tel.).

ASH, MARVIN (Ashbaugh), pno; b. Lamar, CO, 10/4/14; d. Encino, CA, 8/21/74. Raised in Kansas, where he pl. w. Wallie Stoefer. Worked w. Connie Conrad, Herman Waldman, Jack Crawford in early 1930s. Moved to Tulsa, Okla., pl. on staff of local radio station. Well known in LA area since '42, when he moved there. Pl. at Hangover Club and w. Wingy Manone. Rec. own LPs on Dec.; Cap.

ASH, VIC (VICTOR), tnr sax, cl, fl; b. London, England, 2/9/30. Studied priv. 1945. Pl. w. Kenny Baker '51–3, Vic Lewis '53–5; accomp. Hoagy Carmichael, Cab Calloway on British visits '55. Led own qt. '56–8, and sxt. '58–60; tour. US w. own gp. '57–8; w. Vic Lewis band '59. Led Jazz Five w. Harry Klein '60–3, sometimes backing such visiting Amer.

jazzmen as Miles Davis, D. Brubeck, and D. Gillespie. Won *MM* polls for eight yrs. Pl. w. Ray Charles '61; John Dankworth '63–5; worked in Bermuda '66–9. Fr. '70s worked mostly as studio mus., often backing non-jazz artists such as Frank Sinatra and Shirley MacLaine. Rec. w. own gp. for Nixa '56.

ASHBY, DOROTHY JEANNE, harp, pno; b. Detroit, MI, 8/6/32; d. Santa Monica, CA, 4/13/86. Father Wiley Thompson, a self-taught gtrst., gave her harm. lessons. Further studies at Cass Tech. HS; Wayne St. U. where she was mus. ed. major. Studied vocal techniques; sang folk songs on local radio. Gave pno. recitals; pl. pno. for choir; harp in Wayne St. orch. In '53, a yr. after buying a harp, she pl. first prof. job in Phila. club. Concerts w. Louis Armstrong, Woody Herman '57. Worked in Det. clubs for the most part but also in NYC. Hosted own jazz talk show on WJR radio, Det. '60s. Wrote book on jazz and modern harm. for harp and cello. Moved to Calif. and worked as studio mus. on recs. by Stanley Turrentine, Sonny Criss in mid '70s. Favs: Oscar Peterson, Billy Taylor, George Shearing. Kenny Dorham said of her in *DB*: "Miss Ashby is taking care of business, which is quite a job with this traditionally clumsy instrument." Rec. LPs for Atl.; NJ; Argo; Jzld.; Cadet. CDs: Prest.; Sav.

ASHBY, HAROLD KENNETH, tnr sax; b. Kansas City, MO, 3/27/25; d. NYC, 6/13/03. Brother Herbert pl. alto; bro. Alex, tpt. Began on cl., sw. to tnr. in vocational sch. Self-taught. In navy 1943–5; did not play dur. that time. Pl. in KC w. Tommy Douglas '46–7; Walter Brown–Jay McShann '48–9. Met Ben Webster, who became his mentor, in KC '49. Moved to Chi. '50, pl. and rec. w. blues mus. incl. Willie Dixon; Willie Mabon; Otis Rush; Memphis Slim; Lowell Fulson; Jimmy Witherspoon; Chuck Berry '50s. Moved to NYC '57, freelanced w. Milt Larkin; Mercer Ellington; Count Basie. Introduced to Duke Ellington by Ben Webster '58. Subbed w. Ellington fr. '60, then joined band in '68 and remained until '75, one yr. after Ellington's death. Has worked mainly as a single at jazz parties and in Eur. fr. '75. Favs: Hawkins, Don Byas, Webster. Fests: Eur., Asia, So. Amer., Africa w. Ellington; Eur. as single. App. in *Ellington Reeds* concert at NJF-NY '86. TV: *Reminiscing in Tempo* (PBS Ellington special). CDs: Stash; CC; Gem.; w. Ellington (Fant.; Saja; Sequel Jazz; Pablo); Cat Anderson (B&B); Bennie Wallace (Den.); B. Golson (Ark.).

ASHBY, IRVING C., gtr; b. Soommerville, MA, 12/29/20; d. Perris, CA, 4/22/87. From a mus. family; start. on uke. at age 7; Stud. gtr. fr. 9. Att. New Eng.

Cons. but refused scholarship and worked w. Bost.-area bands. Pl. w. Lionel Hampton 1940–2. In LA worked w. Eddie Beal, etc. Replaced Oscar Moore in King Cole Trio, Oct. '47, tour. Eur. w. him '50. After pl. in trio w. Gerry Wiggins, join. Oscar Peterson for JATP's first Eur. trip '52. Freelancing and teaching in LA '50s. Wrote and pl. background mus. for State Dept. docu. film at USC Sch. of Cinema '63; pub. *Guitar Work Book* '67. Left LA for semi-retirement in Perris '69, concentrating on landscape design, sign painting, teaching orch. and grtr. at hs; also at U. of Calif., Riverside '71. Infl. chiefly by Charlie Christian, he rec. w. Fats Waller; Lester Young; Wardell Gray; Erroll Garner; Louis Jordan; Charles Mingus; and Illinois Jacquet. CDs: w. Nat Cole (Mos.; Cap.); C. Basie (Pab.); B. Holiday; I. Jacquet; Charlie Parker (Verve); A. Previn (BL); F. Waller (BB); Lester Young (BN).

ASHTON, BILL (William Richard Allingham), saxes, comp, lead; b. Blackpool, England, 12/6/36. Studied at Oxford 1957. Prof. debut as mus. in France '62. Taught French in London. In '65, became founder and mus. dir. of the National Youth Jazz Orch., which made extensive use of British repertoire by Tubby Hayes; Stan Tracey; Harry South; John Dankworth. The NYJO has made numerous apps. before royalty and has toured the US, USSR, Portugal, Austral., Turkey. Awarded an MBE '78. Comps: "London," "No Flowers By Request," "Accident Prone," "Blood Orange," "Blenkinsop's Blues." The NYJO has its own magazine and record label.

ASMUSSEN, SVEND (HAROLD CHRISTIAN), vln, voc; also vla, bs, grtr, pno, vib; b. Copenhagen, Denmark, 2/28/16. Studied w. priv. teachers in Copenhagen 1922–32. Prof. debut at 17 in local theater. Fr. '33 to '43 led gp. patterned after style of Joe Venuti's Blue Four. Tour. in Den. w. Mills Bros. '37 and Fats Waller '38. Also tour. w. Josephine Baker '38; Valaida Snow '39. Later worked as actor and comedian. Cruises around the world in '50s. Fr. '58 to '61 he co-led the Swe-Danes, a trio w. grtr. Ulrik Neumann and singer Alice Babs, touring US in '58; w. Babs in Scan. '69–72; Brazil '74. Joint apps. and rec. w. other vlnsts., notably Stuff Smith and Stephane Grappelli '66; Grappelli and Ray Nance w. Ellington, Atl. '63. Many film and TV apps. incl. Ed Sullivan, Dinah Shore. Despite a tendency to work in pop settings, Asmussen has a reputation as an elegant, swinging vlnst. and a spirited singer. Favs: Stuff Smith, Didier Lockwood. Fests: Antibes '65; MJF '75. Rec. w. John Lewis (Atl.) '62; Toots Thielemans, (A&M) '72; Ed Thigpen. CDs: Phon.; Sig.; Asmussen/Grappelli (Story.); w. Oscar Aleman

(Acoustic Sound); J-L. Ponty (MPS); D. Grisman (Zebra).

ATKINSON, LISLE ARTHUR, bs, pno; b. NYC, 9/16/40. Mother pl. pno., fath. pl. bs. Began on vln. and sw. to bs. Att. HS of Mus. and Art, then Manh. Sch. of Mus. Pl. w. Freddy Cole trio 1959–61; many recs. w. Nina Simone '62–6; rejoin. F. Cole '67. Was member of Bill Lee's NY Bass Vln. Choir fr. late '60s to early '70s. In early '70s, pl. w. Stanley Turrentine, Wynton Kelly Trio; later pl. w. Billy Taylor Trio; Kenny Burrell Trio; NY Jazz Quartet; Dakota Staton; Frank Foster's Loud Minority; Grady Tate Trio. Recs. w. Geo. Coleman Oct., Howard McGhee Qt. Also acc. voc. incl. Betty Carter, Johnny Hartman, Joe Williams, and pl. w. own bs. qt. In '80s rec. and perf. w. Charles Sullivan; Nancy Wilson; Eddie Harris. Form. Neo Bass Ens. '85. Pl. w. Benny Carter since '85; Grover Mitchell bb '87–8; Ernie Wilkins–Joe Newman Qnt. '89; Lee Konitz since '88. Also instr. at Jazzmobile Wkshp. in NYC since '71. Favs: Richard Davis, Charles Mingus. Fests: Nice '89 w. Wilkins–Newman, others in UK, Spain, France, Italy, Sweden, Japan. TV: *Today*; *Like It Is*. CDs: w. G. Coleman (Charly); Benny Carter (Limel.); Betty Carter (Roul.); Richard Wyands (DIW); Helen Humes (Muse); Hal Singer (FNAC).

AULD, GEORGIE (John Altwerger), tnr, alto, sop saxes, lead; b. Toronto, Ont., Canada, 5/19/19; d. Palm Springs, CA, 1/8/90. Moved to Bklyn., N.Y., 1929. Began on alto ca. '30; won Rudy Wiedoft scholarship 31. Start. on tnr. in '35 after hearing a Coleman Hawkins rec. Led own band at Nick's ca. '36. Pl. w. Bunny Berigan '37–8; Artie Shaw '38–9. Took over Shaw band '40, then led own new gp. Pl. w. Jan Savitt, early '40; Benny Goodman bb and sxt. '40–1; Shaw '41–2. In army '43, then led own bb '43–6; sidemen incl. Serge Chaloff, Joe Albany, Stan Levey, Al Porcino. Freelanced. w. own small gp. '47–9. Ran own club, Tin Pan Alley, NYC. Led 10-pc. band, also app. as actor in B'way play *The Rat Race* '49. Led qnt. w. Frank Rosolino, Tiny Kahn '50–1, then rec. as lead. for Coral label w. vocal chorus accomp. Moved to Calif., opened Melody Room club in Hollywood '54; led bb w. Lunceford-style arrs. by Billy May, mid '50s. Ret. to NYC '58, worked as studio mus. App. mainly in LV in '60s, incl. w. Benny Goodman '66. Tour. Eur. and So. Amer. as soloist and cond. w. Tony Martin fr. '67. Auld freelanced as a studio mus. in LA fr. the late '60s, but enjoyed his greatest popularity as a jazz soloist in Japan. By '75 he had toured Japan twelve times and released fifteen albums there, many of them hits. Strongly infl. by Ben Webster, he picked

up on bebop in the mid '40s; his pl. then showed essences of the Lester Young sch., later often reflecting Gene Ammons. Fests: Colo. JP in late '80s. Film: both as an actor on screen and saxophonist on the soundtrack for *New York, New York* '77. TV: *Art Ford's Jazz Party*. CDs: Musi.; w. B. Berigan (Jass; BB; Hep); Benny Carter (Class.); B. Goodman (Col.; Vintage Jazz); Charlie Christian; Billie Holiday (Col.); Barney Kessel (Cont.); C. Hawkins (Del.); A. Shaw; C. Basie (BB); Met. All-Stars (RCA); Anita O'Day (Verve).

AUSTIN, CUBA, dms; b. Charleston, WV, ca. 1906; d. Bombay, India, after 1960. First prof. experience as tap dancer. Pl. off and on w. William McKinney's Syncopated Jazz Band, early 1920s-'26, then full-time w. McKinney's Cotton Pickers '26-31. After McKinney's band split into two factions in '26, Austin led the Original Cotton-Pickers '31-4. Lived in Balt., Md., fr. '34, owned business and pl. w. Rivers Chambers and own trio. Rec. w. The Chocolate Dandies '28. CDs: w. McKinney's Cotton Pickers (BB; Class.); Benny Carter (Charly).

AUSTIN, LOVIE (Cora Calhoun), pno, comp; b. Chattanooga, TN, 9/19/1887; d. Chicago, IL, 7/10/72. Piano stud. at Roger Williams U., Nashville; Knoxville Coll. Gained experience on vaudeville circuit, led own band 1923. As mus. dir for Paramount label, she accomp. many singers in Chi. area, incl. Ida Cox, Alberta Hunter, Ma Rainey; also rec. w. her own Blues Serenaders, which often incl. her lover, tptr. Tommy Ladnier. Worked as mus. dir. of Monogram Theater, Chi., for twenty yrs.; cond. pit band at Joyland Theater for nine. Led own trio, adding mus. such as Tommy Ladnier, Johnny Dodds. Worked as war plant inspector for two yrs. dur. WWII; also pl. w. own traveling shows and in theaters. Fr. late '40s pl. at Jimmy Payne's dancing school; worked as asst. trainer for St. Anselm's Kindergarten. Mary Lou Williams cited her as an inspiration. Fav: Duke Ellington; imp. infl: Ladnier. Comp.: "Graveyard Blues," rec. by Bessie Smith. Rec. again w. Alberta Hunter '61. LP w. Blues Serenaders on Fountain. CDs: w. Hunter (Riv.); Johnny Dodds (Aff.); w. Ladnier in *The Jazz Trumpet* (Prest.).

AUTREY, HERMAN, tpt; b. Evergreen, AL, 12/4/04; d. NYC, 6/14/80. Studied alto horn from 1913, making debut w. fath.'s orch. at 14. Sw., to tpt. '18. Moved to Pitts. '23. Worked w. local bands, then tour. in South, lead. own band in Fla. '26. Lived and work. in Bost., Wash., D.C., and Phila. Pl. w. Doc Hyder '33, then, later in the yr., moved to NYC and join. Charlie Johnson at Small's Paradise. Prominent

w. Fats Waller and his Rhythm '34-41; also pl. first tpt. w. Fletcher Henderson '35. With Claude Hopkins '38-9, also w. Charlie Turner, Luis Russell in this period. With Stuff Smith '42, later lead. this gp. on West Coast. Own gp. at Musical Bar, Phila. '45; freelanced w. own band in Can. late '40s. Jam sessions at Jimmy Ryan's, Stuyvesant Casino, NYC early '50; own gp. in Can., Bklyn., late '50s. Gigs w. Lester Lanin, Conrad Janis, and at Eddie Condon's, late '50s, after recovering from serious auto accident '54. Led own qt. at Embers '60. Became part of the Saints and Sinners, organized by Red Richards, tour. Eur. w. them '67, '69. Freelanced in NYC mid '70s, occ. subbing at Jimmy Ryan's. A strong, economical player, orig. infl. by Armstrong, and a singer w. ties to Waller. Rec. w. Saints and Sinners for MPS; Sack. CDs: w. Waller (BB; Stash); C. Hopkins (Class.); Swingville All-Stars (GTJ).

AVERY, TEODROSS, tnr, sop saxes; b. Fairfield, CA, 7/2/73. Began stud. classical gtr. at age 10. Sw. to alto sax at 13 and pl. in junior hs. ens. Heard Coltrane and Dexter Gordon's mus. and took up tnr. in hs. In the SF Bay area sat in w. Blakey; Elvin Jones; Freddie Hubbard; Donald Byrd; Cedar Walton; and the Marsalis brothers, who encouraged him. Attended Berkeley HS in senior yr. Stud. w. Joe Henderson. Went to Berklee Coll. on scholarship; in first yr. won Clifford Brown-Stan Getz Fellowship Award and National Found. for Advancement of the Arts Award. In second yr. form. own gp. and work. around Bost. Won Sony Innovation Award '93 and perf. at Alice Tully Hall, NYC. Rec. debut for GRP in same yr. Fav: Rollins, J. Henderson, Coltrane, G. Ammons. CDs: GRP; Imp.; w. Carl Allen (Atl.).

AYERS, ROY E., vib, voc; b. Los Angeles, CA, 9/10/40. Father pl. tbn; stud. w. moth., a pno. teacher, fr. age 5. Lionel Hampton gave him vib. mallets at 6; got first set of vib. at age 12. Studied harm. at Jefferson HS; further mus. stud. at LA City Coll. Pl. w. Gerald Wilson orch., Jack Wilson; co-led qt. w. Hampton Hawes 1963. Gigs w. Chico Hamilton; Phineas Newborn; Teddy Edwards; Curtis Amy early to mid '60s. Led own qt. '65-6; pl. w. Herbie Mann '66-70; own crossover gp., Ubiquity, using electronics in '70s. Perf. soundtrack to '73 film *Coffy*, issued as LP on Polyd. Had own label, Uno Melodic, in '80s. Pl. and rec. as lead. and w. pop gps. involved w. acid jazz, rap in '80s and '90s, incl. Guru's Jazzmatazz '93. Fav: Miles Davis, Marvin Gaye, Gil Scott-Heron. Early vib. favs: Milt Jackson, Bobby Hutcherson, Cal Tjader, Victor Feldman. Polls: *DB* '66, '71; *Blues & Soul*. Fests: LV JF '62; Africa, Asia, Eur., etc. Rec. debut w. Vi Redd '62. CDs: JH; GrooveTown; w.

Herbie Mann (Atl.); Leroy Vinnegar (Cont.); Jack Wilson (FS).

AYLER, ALBERT, tnr, sop, alto saxes; bagpipes; comp; b. Cleveland, OH, 7/13/36; d. NYC, sometime in Nov. 1970, on or after 11/5/70. Began stud. alto sax w. fath., a vlnst. and tnr. saxist, at age seven. As a teenager, began pl. prof. w. r&b bands; tour. w. Little Walter in 1952. During army service '59–62, he pl. in army concert bands and switched to tnr.; occ. pl. in Paris clubs while stationed in France '60–1. Stayed in Eur. after discharge; led bop trio in Sweden; w. Cecil Taylor in Copenhagen, winter of '62–3. Moved to NYC in '63, occ. perf. w. Taylor. In summer '64, formed a qt. w. Don Cherry, Gary Peacock, Sunny Murray; tour. Eur. in late '64. His successive sidemen were equally prominent in NYC's avant-garde jazz community and at times included both Peacock and Henry Grimes on bs.; Ayler's bro. Don, tpt.; Murray, Beaver Harris, or Milford Graves, dms.; Call Cobbs, pno. or harpsichord. Though his radical mus., stemming from the "free jazz" developments in the '60s,

never found a steady following, Ayler rec. frequently, and his work was often critically acclaimed. He did perf. occ. at NYC clubs and coll. concerts. His gp. pl. at NJF '66 and toured Eur. briefly in Nov. of that yr. In '69 he reverted to a more blues-rooted style, suggesting his early r&b experience. Soon after ret. to NYC from a Eur. tour, he was reported missing; his body was found in NYC's East River on Nov. 25. Critic Joachim Berendt found "the joyous air of the folk musician" in Ayler's work. Michael Cuscuna wrote: "The music of Albert Ayler remains among the most unique and haunting in the history of black American music . . . of all the players of the 1960s avant-garde, including the geniuses, the competent musicians, and the lame hucksters, Ayler's music seemed to evoke the strongest reaction, be it pro or con . . . [he offered] simple, unforgettable melodies, such as *Ghosts*, which many feel to be the anthem of 1960s black music." Polls: *DB Critics New Star* '69. CDs: Free.; Imp.; Sonet; DIW; ESP; Jazz View. *Wings* (SN) contains Giorgio Gaslini's pno. transcriptions of a number of Ayler's comps.



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BABASIN, HARRY (Babasian), bs, cello; b. Dallas, TX, 3/19/21; d. Los Angeles, CA, 5/21/88. Raised in Vernon, Tex. Began on bs. and cello as teenager, then stud. at No. Texas St. Coll. Fellow students were Jimmy Giuffre, Herb Ellis, Gene Roland. Pl. w. territory bands in Midwest, early 1940s. To NYC '45, pl. w. Gene Krupa, Charlie Barnet, Boyd Raeburn. Moved to Calif., late '45. Pl. w. Raeburn '45–6; Benny Goodman '46–7. Made first jazz pizzicato cello recs. w. Dodo Marmarosa '47. Tour. w. Woody Herman '48, then freelanced as studio mus. in Hollywood. Founded Nocturne rec. co., early '50s. Pl. cello in own gp., The Jazzpickers, '56; pl. briefly w. Harry James '59. Babasin received an M.A. in comp. fr. San Fernando Valley St. Coll. '61. He pl. in a duo w. pianist Phil Moody fr. '63. Film: app. in *A Song Is Born* '48. LPs: PJ; Em.; Disc; VSOP. CDs: Noct.; PJ; Em; Disc.; VSOP; w. B. Goodman (Cap.); Laurindo Almeida (WP); Chet Baker; Sonny Criss; Bob Gordon (FS); Barney Kessel (Cont.); D. Marmarosa (Jz. Class.); B. Raeburn (Sav.).

BABS, ALICE (Alice Nilsson Sjöblom), voc; b. Kalmar, Sweden, 1/26/24. Studied at Royal Academy fr. 1956. Represented Sweden at Paris JF '49. Active in films, TV, and on stage, she join. forces w. vlnst. Svend Asmussen and gtrst. Ulrik Neumann to form the Swe-Danes '59–63. In '63 the purity of her voice, coupled w. a sense of swing, attracted the attention of Duke Ellington, w. whom she made many apps., rec. w. him on Reprise and app. in some of the sacred concerts incl. the second, NYC '68, and the third, London '73. In the latter yr. she also sang at NJF-NY. Though largely inactive in later yrs., she still made occ. apps. at events dedicated to Ellington, incl. hosting

Int'l Ellington Conference, Stockholm '94. Honors: appointed as Royal Court singer, the only non-opera singer given that title, by King of Sweden '72; elected to Royal Academy '74. Infls: Ivie Anderson, B. Holiday, Ellington, J. Hodges. CD: *Second Sacred Concert* w. Ellington, incl. "Heaven"; "T.G.T.T" (Prest.).

BADEN POWELL (Roberto Baden Powell de Aquino), gtr; b. Varre-e-Sai, Brazil, 8/6/37; d. Rio de Janeiro, 9/26/00. Father and grandfath. well-known mus.; prof. fr. age 15. Early participant in bossa nova; co-wrote "Samba Triste" w. Billy Blanco in 1959; studio gtr. for many bossa nova albums '59–61. Comp. over fifty Afro-samba style tunes w. lyricist Vinicius de Moraes. Rec. w. Herbie Mann '62; led own gps. fr. '66. In '70s and '80s worked mostly in Eur., releasing numerous albums, sometimes in assoc. w. jazz artists, incl. Stephane Grappelli. Occ. US tours, incl. one w. Stan Getz. CDs: BL; Verve; Tropical; Mile.

BADGLEY, BOB (ROBERT L.), bs; b. Det., MI, 6/23/28. Studied at Cass Tech HS 1944–5. In SF w. Virgil Gonsalves; LA w. Tommy Gumina, Dick Stabile, Bobby Troup, Matty Matlock '67–70. Hotel bands in LV in '70s; on the road w. F. Sinatra '79; Bob Florence Trio '79–86. Best known dur. world tours w. Joe Williams '84–90, also backed Pia Zadora '86. Favs.: J. Patitucci, E. Gomez, S. LaSpina, N-H.Ø. Pedersen. CDs: w. J. Williams (Verve); Sue Raney (Disc.).

BADRENA, MANOLO, perc, dms, gtr, pno; b. San Juan, PR, 3/17/52. Sister is a choreographer. Began on pno., stud. priv. and at Miami-Dade Coll. Free-

lanced w. Art Blakey bef. join. Weather Report, w. whom he made rec. debut 1977. Pl. and rec. w. George Duke '77; Herb Alpert '78; first rec. as lead. prod. by Alpert '79. Pl. w. Spyro Gyra; Gil Evans Orch. '87–8; Ahmad Jamal '88; Steve Khan since '84; Lew Soloff since '87; Carla Bley. Many recs. w. rock mus. incl. Joni Mitchell; Debbie Harry; Talking Heads; Andy Summers. Also pl. for B'way shows and TV and film soundtracks. Cont. to devote himself to the study of world mus., w. emphasis on int'l perc. styles. Favs: Trichy Sarkaran, Changuito; arr: Gil Evans. Fests: Eur., Hawaii, Brazil; Japan since '81. Polls: *DB*, *Modern Drummer*, *Ad Lib*. TV: Arsenio Hall show, Joan Rivers show. CDs: w. Weather Report (Col.); A. Jamal; Mike Stern (Atl.); S. Khan (GRP, Polyd.); Bob Berg (Den.); Carla Bley (Watt); Brecker Bros. (Novus); L. Soloff (Electric Bird); Ronnie Cuber; Harvie Swartz (Gram.).

BAGLEY, DON (DONALD NEFF), bs, comp; b. Salt Lake City, UT, 7/18/27. Started w. Hollywood Teenagers 1944. Three yrs. in navy, also worked w. Shorty Sherock, Wingy Manone, Dick Pierce, '40s. In '50 was recommended to Stan Kenton by Jimmy Rowles; stayed w. Kenton '50–54; w. Les Brown '56. Active fr. '60s as arr. for NBC-TV mus. variety shows; in '70s scored mus. for TV shows, incl. *Barnaby Jones*, *Quincy*, and *Murder, She Wrote*. Rec. series of Christmas albums incl. Sarah Vaughan, Mormon Tabernacle Choir. Favs. incl. John Clayton, bs. and arr.; Rob Pronk, arr. CDs: w. Kenton; Shorty Rogers (Cap.); Zoot Sims; Lee Konitz (Vogue).

BAILEY, BENNY (ERNEST HAROLD), tpt; b. Cleveland, OH, 8/13/25; d. Amsterdam, 4/14/05. Studied pno., fl. at Central HS. Took up tpt., stud. at Cleveland Cons. and w. George Russell. Prof. debut w. Bull Moose Jackson in Buffalo 1941; then to LA w. Scatman Crothers '44. Pl. w. Jay McShann '47; Teddy Edwards. Tour. Eur. w. D. Gillespie band '47–8; then w. L. Hampton '49–53, incl. Sweden, where he remained, working w. Harry Arnold radio band '57–9. Join. Quincy Jones band in Eur., pl. w. it there and in US '59–60. Moving to Germ. in '60, he worked w. Berlin Radio Band for two yrs; Max Greger in Munich for five yrs.; later w. Radio Suisse Romande, and as member of the Clarke-Boland band early '60s–73; worked w. George Gruntz in mid '70s. Pl. w. Eric Dolphy in Germ. '61, and in '80s w. many visiting Amers., incl. the Paris Reunion Band '86. Living in Amsterdam since '91. Qt. w. co-leader Ferdinand Povel '93. In '95 and '96 he visited US for gigs at Village Vanguard as a single, adding vocs. to his repertoire and evoking Armstrong, Eldridge, and Gillespie within sixteen bars in one number. A supe-

rior bebop tpt. stylist w. a powerful tone and range. First infls: Tommy Enoch, Freddie Webster; favs: Miles Davis, Art Farmer. Fests: Montreux w. L. McCann, E. Harris '69; Middleheim w. Boland gp. '74; Northsea '95. Made film w. O. Pettiford in Germ. '59. LPs: *From Vienna with Jazz* w. Friedrich Gulda on Col.; tracks, "Meet Benny Bailey" w. Arnold on Merc.; "Concerto for Benjamin and Jonathan" w. Jon Eardley on *International Jazz Workshop* (Em.). CDs: Cand.; Enja; TCB; Gem.; Hot.; w. Q. Jones (Merc.; R&T; Qwest); Stan Getz (DIW; Drag.); Dolphy (Cand.; Enja); Basie (Roul.; Verve); Berlin Contemp. Jazz Orch. (ECM); Dexter Gordon (Col.; Steep.); Tony Coe (Hot.); Eddie Harris (Rhino/Atl.); F. Redd (Mos.); S. Shihab (Rear); B. Golson (Prest.).

BAILEY, BUSTER (WILLIAM C.), cl; b. Memphis, TN, 7/19/02; d. NYC, 4/12/67. Started on cl. at age 13; later stud. w. Franz Schoepp of Chi. Symph., who also taught Benny Goodman. Pl. w. W. C. Handy orch. in 1917, remaining w. him until '19, when he moved to Chi. and worked w. Erskine Tate '19–22. He first achieved recognition while w. King Oliver '23–4; both he and Louis Armstrong left Oliver to join Fletcher Henderson in NYC. Bailey pl. w. Henderson fr. '24–7; until '37 he rejoin. Henderson for brief periods and was feat. on many of his recs. Tour. Eur. w. Noble Sissle '29; pl. w. various NYC bands, then w. Sissle again '31–3; Mills Blue Rhythm '34–6. He join. John Kirby in spring of '37 and pl. w. him regularly until '44, then on and off '45–6; Wilbur De Paris '46–9. In early '50s he led own qt. and worked w. Red Allen; w. Big Chief Russell Moore '52–3; pit orch. of *Porgy and Bess* '53–4; then rejoin. Allen at Metropole. He also occ. made app. in symph. orchs. under Leon Barzin, Everette Lee, Dmitri Mitropoulos. Briefly w. Tyree Glenn '59; then w. Wild Bill Davison '61–3; Saints and Sinners '63–4. He join. L. Armstrong's All-Stars in '65. Bailey was the first classically trained clst. to become a major jazz artist. Considered a pioneer on his instrument, his fluid, academic, yet swinging style distinguished him in the swing and pre-swing eras. Fests: NJF '57, '59; Great South Bay '57; Shakespear Fests., Can. '58. Film: app. in *Splendor in the Grass* '62. LP: Felsted. CDs: w. Kirby (Col.); Henderson (Col.; BB); Red Allen; L. Hampton (BB); Armstrong (Aff.; Verve); Victoria Spivey/Lucille Hegamin (Prest.); Buck Clayton (Riv.); Nat Cole (Cap.); Wild Bill Davison (Jazz.); Roy Eldridge (Col.; Dec.); Bessie Smith; Billie Holiday (Col.); Teddy Grace (Timel.); Swingville All-Stars (GTJ).

BAILEY, COLIN JAMES, dms; b. Swindon, England, 7/9/34. Drums since age 4; pno. and theory

1946–9. Debut as accomp. to vaudeville pnst. Toured US, Austral. w. Austral. Jazz Qt. 1960–1. Moved to SF, worked w. Vince Guaraldi trio to Dec. '62. Dur. '60s, pl. w. Victor Feldman; George Shearing; Chet Baker; Ray Brown; Joe Pass; Joao Gilberto; Jim Hall; Clare Fischer. Japan w. Benny Goodman, Mar. '64, also other jobs w. Goodman qt., band. Subbed for Tony Williams in Miles Davis qt. TV series staff job w. Terry Gibbs combo. Dur. '70s, trav. w. Vic Damone, plus jobs w. Gibbs; R. Kellaway; Pass; Feldman; Joe Williams; Lockjaw Davis; Sweets Edison, Al Hirt. Often subbed in *Tonight Show* band. Eur. tours in '83 and '85 w. Richie Cole, Ernestine Anderson '89; Carol Sloane '90, '91; and Joe Pass '91. Two drum books w. worldwide distribution. Taught clinics, master classes, and at No. Tex. St. U. Favs: Jimmy Cobb, P.J. Jones, Joe Morello. CDs: w. Feldman (Conc.); Goodman (Limel.); Guaraldi (Fant.); Pass (Pub.).

BAILEY, CRAIG, alto, sop saxes, fl, cl; b. Cincinnati, OH, 2/3/60. Began on cl. at age 13. B. Mus., U. of Miami–Coral Gables 1984. Moved to NYC '85, first gigs subbing for Bobby Watson. Lead alto w. Charli Persip Superband II '85–7. Substitute teacher in NYC schs. '85–9. Pl. w. Panama Francis's Savoy Sultans, Nancie Banks bb '86–8; Jimmy Heath–Slide Hampton bb '87. Received NEA award '88. Lead alto sax w. Ray Charles Orch. '87–91; alto sax and cl. w. Bobby Watson Tailor Made bb '93; alto and sop. w. Ray Mantilla Space Station '94. Tour. w. *Black and Blue* revue '95–7. Bailey has been a member of the TanaReid Qt. fr. '91 and leads his own qnt. and spt. Favs: alto: Cannonball Adderley; fl: Hubert Laws; arr: Oliver Nelson. Fests: all major w. P. Francis, TanaReid, B. Watson, own gps. TV: Greek TV w. own qnt. '97. CDs: Cand.; w. TanaReid (Conc.; Evid.); The Colossal Saxophone Sessions (Evid.); N. Banks (Invitation).

BAILEY, DAVE (SAMUEL DAVID), dms; b. Portsmouth, VA, 2/22/26. Raised in Philadelphia, Officer in AAF 1942–6. Moved to NYC '47, stud. under GI bill at Mus. Center Cons. An early disciple of Max Roach and Art Blakey, he pl. w. Herbie Jones '51–3; gigged w. Al Sears; Johnny Hodges; Lou Donaldson; Charles Mingus; Horace Silver; and Curtis Fuller. Acquired a major reputation while working w. Gerry Mulligan '55–9. Pl. w. Ben Webster '58; Billy Taylor '59; Art Farmer–Benny Golson Jazztet '59. Tour. in Brazil in '59, he stud. the bossa nova rhythms and demonstrated them on such recs. as Fuller's rec. of *South American Cooking* for Epic '61. In '60s, pl. w. Clark Terry–Bob Brookmeyer qnt.; then w. Terry '66–9. By the late '60s he had largely withdrawn fr.

pl., worked as a flight instr. at Westchester County Airport. Fr. '69 to '73 flew a Lear jet for F. Lee Bailey. Replaced B. Taylor as dir. of Jazzmobile '73. Films: soundtrack w. Lars Gullin for Italian movie in Milan '59; w. Mulligan, *The Subterraneans* '59. LPs: as leader, *One Foot in the Gutter*; *Into Something* (Epic); *Bash* (Jazzline). CDs: w. Mulligan (Col.; Verve; PJ); B. Taylor (Riv.); A. Farmer; L. Donaldson (BN); C. Fuller (Sav.); R. Kellaway (FS); C. Rouse (Col.); Grant Green (BL); B. Strayhorn (Red Brn.).

BAILEY, DEREK, gtr; b. Sheffield, England, 1/29/30; d. London, 12/25/05. Grandfather, prof. pno., bjost.; uncle, George Wing, prof. gtrst. Moved to London 1966; pl. free jazz w. John Stevens; Evan Parker; Paul Rutherford; et al. Join. Spontaneous Mus. Ens., which worked w. Tony Oxley's sxt. '68–73. Organized a trio, Iskra 1903, w. Rutherford and Barry Guy '70; form. a rec. co., Incus, w. Oxley and Parker. Fr. '76, led gp. Company, tour. Eur., Japan, Africa, and No. Amer.; also cont. to perf. as a soloist or in duos. In '77, started Company Week, a yearly, five-day, int'l fest of improvisation, held in London. A strong believer in free improv. and creative musical thinking, Bailey has had a powerful infl. on such younger players as Alan Holdsworth and Bill Frisell. Book: *Improvisation: Its Nature and Practice in Music* (Latimer Press, London) '80. TV: *On the Edge*, series based on his book. CDs: Incus; w. Peter Kowald; Cecil Taylor; Globe Unity Orch. (FMP).

BAILEY, DONALD ORLANDO (DUCK), dms, hca; b. Philadelphia, PA, 3/26/33. Self-taught. Also pl. tbn., saxes and pno. First prof. job w. Jimmy Smith for eight yrs. fr. 1955. Freelanced in LA fr. mid '60s w. Jack Wilson; Hampton Hawes; Freddie Hubbard; Joe Pass; Gene Ammons; Bobby Hutcherson; Gerald Wilson; Jimmy Rowles. In '70s app. as hca. soloist; occasionally billed as "Harmonica Man." Also pl. w. Bill Cosby; assisted Sonny Terry in movie sound track for *Buck and the Preacher*. One of the most respected and tasteful dmrs. of his generation. CDs: w. Jimmy Smith (BN); *Bebop and Beyond* (BM); G. Benson (Verve); P. Christlieb (Capri); H. Hawes (Cont.).

BAILEY, MILDRED (Rinker), voc, pno; b. on Coeur d'Alene reservation in Idaho near Tekoa, WA, 2/27/07; d. Poughkeepsie, NY, 12/12/51. Went to sch. in Spokane. Her bro., Al Rinker, was one of the orig. Rhythm Boys w. Paul Whiteman's band (w. Bing Crosby and Harry Barris). She began her professional career as a teenager, accomp. silent movies and as a song demonstrator; tour. w. revues and perf. on radio in Calif. W. Whiteman, 29–'33 and bec. the first

female band voc. That yr. she began her prolific rec. career w. "What Kind O' Man Is You," w. Eddie Lang's orch. In '33, she married Red Norvo, a White-man sideman '33-4, and they settled in NYC. In '34-5 she was feat. regularly on the radio shows of George Jessel and Willard Robison. In '36, Norvo expanded the gp. he form. in '35 to a 12-pc. band that he and Bailey co-led to '39. They were billed as "Mr. and Mrs. Swing," and their band, known for its soft, subtle swing, was very popular and rec. regularly for Brunswick. She became known as the "Rockin' Chair Lady" after rec. Hoagy Carmichael's "Rockin' Chair" in '32. In '39 she was a frequent guest on Benny Goodman's radio show. Fr. '40, despite a recurrent illness, she worked as a single at Café Society, the Blue Angel, and other NYC clubs; in the mid '40s she had her own CBS radio show. Although seriously ill w. diabetes and heart trouble, she cont. perf. in '49 and was featured w. Joe Marsala in Chi., summer '50. In '51, after some tour., she was hospitalized in Poughkeepsie, where she died at the end of the yr. Bailey was originally inspired by Bessie Smith, Ethel Waters, and other early female blues singers. Partly of Native Amer. ancestry, she was the first non-black singer accepted in jazz, noted for her unique light soprano voice, jazz-inspired phrasing, flawless articulation, and innate sense of swing. Her many recs. w. Norvo, Teddy Wilson, John Kirby, Goodman, Coleman Hawkins, and others have earned her a lasting place in jazz history. CDs: Col.; Dec.; TOM; Vintage Jazz Classics; w. Norvo; R. Eldridge (Col.); B. Berigan (Pro Arte); Dorsey Bros. (Hep).

BAILEY, PEARL MAE (aka PEARLIE MAE), voc; b. Newport News, VA, 3/29/18; d. Philadelphia, PA, 8/17/90. Raised in Wash., D.C., and Phila. Bro. Bill was an entertainer, sist. Eura, a voc. In 1933, she won an amateur dancing contest at the Pearl Theater, Phila., and started working in touring shows. In the mid '30s she won a singing contest at the Apollo in NYC and soon was perf. w. several bbs, incl. Noble Sissle and Edgar Hayes. She perf. in USO tours fr. '42, then tour. w. Cootie Williams' bb '43-4. Her solo app. at the Village Vanguard '44 was followed by a long engagement at the Blue Angel '44-5 and an assoc. w. Cab Calloway. In '46 she starred in the B'way musical *St. Louis Woman* and scored hits on Col. recs. w. "Legalize My Name," "It's a Woman's Prerogative," and "Tired"—she repeated the latter song in her first film app., *Variety Girl* '47. By the late '40s, she was known nationally as a comedienne, but much of her work as a singer retained jazz qualities. She app. in several other films and on TV. In '52 she married Louis Bellson, w. whom she perf. and rec. regularly through the '60s. Won a Special Tony in

'68 for her starring role in an all-black version of *Hello, Dolly*, which ran on B'way '67-9. In '76 she announced her retirement fr. perf. to serve as a UN delegate, but eventually resumed tour., concert, and broadcast apps., often despite severe health problems. In '78, she was feat. at Pres. Carter's White House jazz party. Fest: Concord JF '74. Films: *Carmen Jones* '54; *That Certain Feeling* '56; *St. Louis Blues* '58; *All the Fine Young Cannibals* '60. Broadway: *House of Flowers* '54-5. TV: own series on ABC '70s. Book: autobiography, *The Raw Pearl* '68. CDs: Col.; Roul.

BAIN, BOB (ROBERT FURNISS), gtr; b. Chicago, IL, 1/26/24. Studied gtr. w. Joe Wolverton and comp. w. Mario Castelnuovo Tedesco. Joined Freddie Slack 1943, T. Dorsey '45-46; Bob Crosby '46-47; Harry James '47-48; André Previn Qt. '48-49; Phil Moore Four '49-50; then freelance studio gtr. in Hollywood until he join. Doc Severinsen's *Tonight Show* band in '72, remaining there for next twenty yrs. Rec. "Unforgettable" w. Nat Cole, "Opus One" w. T. Dorsey, many dates w. Nelson Riddle/Sinatra and H. Mancini. Favs: Django Reinhardt, Charlie Christian, Les Paul. CDs: w. L. Bellson (Pub.); T. Dorsey (BB; Hep); B. Holiday (Dec.).

BAKER, CHET (CHESNEY HENRY), tpt, voc; b. Yale, OK, 12/23/29; d. Amsterdam, Netherlands, 5/13/88. Family moved to Calif. in 1940. Start. mus. training at Glendale Junior HS; pl. tpt. in marching and dance bands. Drafted in '46; pl. in 298th Army Band in Berlin, Germ.; discharged in '48. Studied theory and harm. at El Camino Coll., LA. Re-enlisted to join Presidio Army Band in SF '50-2; dur. this period sat in nightly at Bop City. In '52, Baker pl. several dates on the West Coast w. Charlie Parker bef. join. Gerry Mulligan. Gained major recognition w. Mulligan's pianoless qt. His quiet, clear tone and subdued solos epitomized the "cool" style that Mulligan helped engender, and his sound was widely emulated. In '53 Baker left Mulligan, rejoined Parker briefly, and formed his own gps. In '55-6 he toured Eur., Iceland, and Engl.; in winter '57, tour. US w. Birdland All-Stars, then Scand. and Italy. Fr. '59 to '64, he lived in Eur., where he was often in legal trouble due to drug addiction; he served a prison sentence in Italy '60-1; was arrested in Germ. in '62, and sent to Switzerland instead of serving a sentence. In '64, after spending some time in a Germ. sanatorium, he ret. to the US, living and pl. w. his own qt. in NYC and LA to '68. Then, while in SF, he suffered severe injuries, incl. the loss of his teeth, fr. an assault by hoodlums; he stopped pl. for two yrs., then—w. the aid of methadone—gradually started making a come-

back. In '74–5 he pl. in NYC and ret. to prominence through new recs. and a reunion w. Mulligan. In '70s he was again perf. frequently, cont. to do so until his tragic death in Amsterdam '88, after a fall or push fr. the window of his hotel room. Baker had a light pure sound and succinct phrasing that directly descended from Miles Davis, yet had its own distinct lyricism. When he made his comeback in the mid '70s, John Wilson of the *NY Times* said that he had “more range and assertiveness within the wistfully ruminative style with which he has always been associated.” His singing voice was small, but his ballad style had an appealing intimacy, and his scatting was superbly musical. Polls: *DB Critics New Star* '53; *DB Readers* '53–4; *Met.* '54–5; *MM* '55; *Germ. Jazz Echo* '56, '58; *Playboy* '58. Film: *Let's Get Lost*, docu., '89. Book: autobiography, *As Though I Had Wings: The Lost Memoir* (St. Martin's Press) '97. CDs: boxed set, PJ; BB; Col.; Up.; Em.; Riv.; Jzld.; Gal.; Cont.; Mile.; Prest.; CC; Steep.; Enja; FS; Phil.; A&M; Timel.; Red; SN; w. Mulligan; Art Pepper (PJ); Miles Davis; Lighthouse All-Stars (Cont.); Stan Getz (FS; Sonet; Story.); Jim Hall (CTI); Lars Gullin (Drag.); Charlie Haden (SN); Charlie Parker (Stash).

BAKER, DAVID NATHANIEL, tbn, comp, cello, educ; b. Indianapolis, IN, 12/21/31. Earned Master of mus. ed. degree from Ind. U.; worked w. local bands and L. Hampton while earning doctorate. In Calif. w. Stan Kenton 1956; Maynard Ferguson '57; led own bb in Indianapolis '58–9. Awarded *DB* Hall of Fame scholarship to Berklee Sch. '59; att. Sch. of Jazz, Lenox, Mass., '59–60. Pl. w. Q. Jones and George Russell, early '60s. Problems w. his jaw forced him to sw. fr. tbn. to cello in '62; by the '70s he was pl. both instruments. Taught at Ind. U. from '66, eventually achieving position of Distinguished Profess. of Mus. and Dir. of Jazz Studies. Many comps. for various combinations of classical and jazz ens. *Levels*, a concerto for solo string bs., jazz band, winds, and strings, was nominated for a Pulitzer Prize '73. Received Int'l Assoc. of Jazz Educ. Hall of Fame Award '81. In '92 was Pres. of the National Jazz Service Organization and a member of the National Council for the Arts. Mus. dir. of Smithsonian Jazz Orch. fr. '91. CDs: Smithsonian; w. G. Russell (Riv.).

BAKER, GINGER, dms; b. London, England, 8/19/40. Began on tpt., also stud. theory. While at sch. sw. to dms., pl. w. jazz bands of various styles. Met bs. Jack Bruce and worked w. him in the gps. of Alexis Korner and Graham Bond, early 1960s. Form. Cream, one of the first jazz-rock gps., w. Bruce and Eric Clapton '66. When it disbanded in '69, he and Clapton became part of the newly formed Blind

Faith. Then he led Air Force which feat. tnr. sax Harold McNair and Phil Seamen, dms. In the early '70s, after a sojourn in Nigeria—where he operated his own rec. studio, worked and rec. w. Fela Kuti and the band Salt—he ret. to the UK and resumed lead. own gps. and working as a sideman in other rock units. Moved to Italy in '80s but, after semi-retirement, was back pl. by mid decade. In '94 and '96, he rec. as a trio lead w. Bill Frisell and Charlie Haden. CDs: Atl.

BAKER, KENNY (KENNETH), tpt, crnt, flg; b. Withersnea, Yorks., Eng., 3/1/21; d. Felpham, Eng., 12/7/99. Learned pno. at home; took up crnt. at 12 in local brass band. Made prof. debut in London 1939. Pl. w. Lew Stone '41; Geo. Chisholm '44; also worked w. Maurice Winnick; Jack Hylton; Bert Ambrose; Sid Millward. Pl. lead tpt. and arr. for Ted Heath '44–9. Studio and film work '49–51, incl. *The Red Shoes*; tpt. solos for Kay Kendall in *Genevieve* '54, etc. Led own gp., Baker's Dozen, on BBC radio prog. *Let's Settle For Music* '51–9. Pl. w. MM All-Stars '57–8. Rec. w. Benny Goodman '69; George Chisholm '71, '73; Johnny Patrick, pl. mus. of Harry James, '76. Form. show, *Best Of British Jazz*, w. Betty Smith, Don Lusher, which tour. fr. '76. In the '80s, Baker pl. in revivals of Ted Heath's mus. He pl. solo tpt. on the soundtracks to the TV progs. *The Beiderbecke Affair* and *The Beiderbecke Tapes*. Max Jones observed that Baker “has maintained the highest musical standards, and his enthusiasm for jazz in the mainstream idiom.” LPs on Dormouse. Baker's CDs, *The Louis Armstrong Connection* on Magic Music, recreate Armstrong's recs. in a combination of his tpt. and dubbing of Armstrong's orig. vocals. Other CDs: Horatio Nelson; Big Bear.

BAKER, SHORTY (HAROLD J.), tpt; b. St. Louis, MO, 5/26/14; d. NYC, 11/8/66. Studied dms. first but made his debut on tpt. in orch. of his bro., tbnst. Winfield Baker, late 1920s. Pl. w. Fate Marable and, in Chi., w. Erskine Tate, early '30s; in St. Louis w. Eddie Johnson's Cracker Jacks '32–3. Worked w. Don Redman '36–8; Teddy Wilson bb '39–40; Andy Kirk '40–2, where he met Mary Lou Williams, whom he married '42; pl. w. her band. An association begun w. Duke Ellington, Jan.–April '38, was resumed in Nov. '43. He remained w. Ellington until Dec. '51, excepting army service '44–6; feat. on “Trumpet No End,” Williams' arr. of “Blue Skies” '46; also “Times A-Wastin'” '44; “Three Cent Stomp” '47. Freelanced in East w. Teddy Wilson, Ben Webster '52; w. Johnny Hodges band '54–5. Rejoin. Ellington, May '57 until Sept. '59. Formed own qt., pl. at Embers; also worked as sideman at Metropole Café, NYC. Rec. w. Bud

Freeman. A lyrical, economic player w. a fine tone and an excellent sense of dynamics. CDs: Shorty Baker/Doc Cheatham (Prest.); Ellington (Col.; BB; Prest.; Saja); J. Hodges (Prest.; Vogue); E. Fitzgerald (Verve); Russell Procope in *Giants of Small Band Swing*, Vol. 1 (Riv.).

BALES, BURT (BURTON FRANK), pno, voc; also mello, bari sax; b. Stevensville, MT, 3/20/16; d. San Francisco, CA, 10/26/89. Private pno. study from age 12; pl. in speakeasies in Santa Cruz, Calif., early 1930s. In '40s worked w. Lu Watters '42; Bunk Johnson '43; Dude Martin '44; own gp. and solo work '45–9. Briefly rejoined Watters '59; then w. Turk Murphy in SF '49–50. Rec. as a leader in '49, '50, and '57. Played w. Bob Scobey '50 and '53; Marty Marsala '54. Living in SF, worked at Pier 23 as solo pnst. '54–66. In '66, went to electronics sch., grad. in '69 as electronic tech. Returned to active perf. '75, pl. mainly solo. Fr. '75 into '80s freelanced in SF clubs incl. Washington Square Bar & Grill. Favs: Jelly Roll Morton, F. Waller, J.P. Johnson, J. Sullivan, Don Ewell, Ralph Sutton. CDs: Burt Bales–Paul Lingle, *They Tore My Playhouse Down* (GTJ); w. Bunk Johnson; T. Murphy; B. Scobey; and *The Good Time Jazz Story*, boxed set (GTJ); Frank Goudie (Story.).

BALL, KENNY (KENNETH DANIEL), tpt, voc; b. Ilford, Essex, England, 5/22/30. Played tpt. as a teen; in 1950s worked w. Dixie gps. of Charlie Galbraith, Sid Phillips, and Eric Delaney. First rec. as lead. '57; organized own band, *The Jazzmen*, '58. Prod. several hit singles incl. "I Love You Samantha" and "Midnight in Moscow," both '61. Did cabaret work and then suffered lip trouble in mid '60s; ret. to active pl. '68 for Louis Armstrong London concerts. Tour. Engl. and Eur. in '70s w. *The Jazzmen*. Many TV apps., incl. *Morecambe & Wise* series '64–72, made him a popular figure in Engl. in the '80s. First Engl. jazz gp. to tour Soviet Union '85. Cont. to tour and rec. into the '90s. Favs: Armstrong, Beiderbecke, Kenny Baker, Clifford Brown. A melodic improviser w. a strong, warm sound. LPs: Timel.; Pye. CDs: Kaz; MFP.

BALL, RONNIE (RONALD), pno; b. Birmingham, England, 12/22/27; d. NYC, 1984. At 15 pl. w. local bands. Moved to London 1948, rec. w. Tony Kinsey, Ronnie Scott, Victor Feldman. Worked in bands on Cunard ocean liners bet. Southampton and NYC bef. emigrating to US '52, cont. his stud. w. Lennie Tristano. Pl. w. Chuck Wayne '52; Lee Konitz '53–5. Rec. own album, and w. J.J. Johnson–Kai Winding for Sav. '56. Moved to Calif., worked w. Warne Marsh qnt. '56–7; own trio w. Red Mitchell, Dennis

Budimir fall '57. Pl. w. Buddy Rich and Winding combos '58, bef. join. Gene Krupa qt. Oct. '58 for clubs and fests. Brief stint w. Roy Eldridge '59. Accomp. Chris Connor '61–3. Recs. w. Konitz, Marsh, Ted Brown, LA '56; Sims-Cohn-Dorham, Rio '61. CDs: w. Konitz (BL); Marsh in *Tristano & Marsh* (Cap.); Marsh (VSOP); Krupa (Verve); K. Clarke; H. Mobley (Sav.); A. Pepper (Cont.).

BALLAMY, IAIN MARK, saxes; b. Guildford, England, 2/20/64. Alto fr. 1978, then tnr. Led qnt. '83; soon after, joined John Graham Collier in band that later became known as Loose Tubes. Rec. w. Gil Evans for film *Absolute Beginners* '85; has also been active as teacher and comp. App. at MJF '93. CDs: w. John Donaldson (Koch Jz.); Michael Gibbs (Ah Um).

BALLANTYNE, JON WILLIAM, pno, comp; b. Prince Albert, Sask., Canada, 10/8/63. Raised in Saskatoon; introduced to jazz by fath., Fred, a pnst. Studied w. Maisie Calverly 1973–81; at No. Tex. St. U. '82–5; Banff Jazz Wkshp. '81, '84–5. Pl. w. Woody Herman Orch. '87; Joe Henderson '89–90. Own trio in Montreal in '90s; some apps. at Sweet Basil, NYC. Polls: Concours de Jazz de Montreal prize '86; Juno Award '89. Fests: Paris '86; US, Japan, Eur. w. Henderson '89–90; all major in Can. CDs: JT; w. John Nugent (Unity).

BALLARD, BUTCH (GEORGE EDWARD), dms; b. Camden, NJ, 12/26/17. Played w. Fats Waller; worked w. Cootie Williams 1942. Served in navy dur. WWII. Pl. w. L. Armstrong '46; Lockjaw Davis at Minton's; I. Jacquet '47. Led own band in Phila., '47–8. Join. Mercer Ellington '48; Count Basie '49; tour. Eur. w. Duke Ellington, along w. Sonny Greer, '50. Work w. Ellington again for a few mos. '53. Dur. the late '50s led own band in Phila., other eastern cities, and Can. Backed Nina Simone, Dinah Washington, Sonny Stitt, etc. at Showboat in Phila. Fr. early '80s teaching in Phila. Tour. Eur. fests. w. Clark Terry's Spacemen '89. CDs: w. Ellington (Cap.); Basie (BB); Terry (Chiaro.); w. Eddie Vinson in *The 1940s Mercury Sessions* (Merc.).

BALTAZAR, GABE (GABRIEL RUIZ JR.), alto sax, fl, cl; b. Hilo, HI, 11/1/29. Musical family; stud. at Interlochen Mus. Camp, Peabody Cons., and LA St. Coll. Moved to Calif. in mid 1950s. Rec. w. dmr. Paul Togawa for Mode '57. Worked w. Lighthouse All-Stars '60; Stan Kenton '60–5; Neophonic Orch. '65–6; in '60s also app. w. Howard Rumsey; Shelly Manne; Oliver Nelson; Gil Fuller; Onzy Matthews; Victor Feldman; Terry Gibbs; Don Ellis. Living in Hawaii '70s and '80s; Deputy Bandmaster of Royal

Hawaiian Band fr. '69. Active pl. and teach. jazz in Hawaii fr. early '70s. Rec. own bb '79. App. at Kenton fiftieth anniversary celebration at Newport Beach, Calif., '91. CDs: VSOP; FS; w. Kenton (Cap.; CW); *Back to Balboa*, Kenton 50th anniversary celebration (MAMA).

BANG, BILLY (William Vincent Walker), vln, comp; b. Mobile, AL, 9/20/47. Began on bongos, sw. to vln. at 12. Studied at Stockbridge Sch. 1961–3; Queens Coll., NYC, and w. Leroy Jenkins '73. Pl. in Music Ens. w. Daniel Carter, Dewey Johnson '72–5; Survival Ens. '75; Frank Lowe Orch.; String Trio of NY w. James Emery, John Lindberg '77; Ronald Shannon Jackson and Decoding Society '79–80; Marilyn Crispell '81–3; Sun Ra Orch. fr. '82; w. Sonny Sharrock in the band Material. Solomonian Sxt. w. Ahmed Abdullah fr. '90; also much freelance. Bang taught at the U. of Nebraska '81. Favs: Coltrane, Jackie McLean, Dolphy. Fests: Eur., Japan, Hong Kong. Films: app. in film w. Sun Ra. TV: PBS. CDs: JT; SN; Celluloid; w. String Trio of NY; Marilyn Crispell (BS); Kip Hanrahan (Amer. Clave); J. Lindberg; Das Pferd (ITM); Kahil El Zabar (SA).

BANK, DANNY (DANIEL BERNARD), bari sax, fl, cl, b-cl; b. Brooklyn, NY, 7/17/22. Played and rec. w. Charlie Barnet 1942–4; Benny Goodman '45–6; Paul Whiteman '46–7; Jimmy Dorsey '47–8. Rejoin. Barnet '48–9. With Artie Shaw '49–50; Tommy Dorsey '50–1. Freelance in NYC fr. '51, mainly as highly valued section man in studio bbs. Rec. in bb w. Charlie Parker '52; Dizzy Gillespie '54–5; Cannonball Adderley '56; Miles Davis–Gil Evans, on b-cl., '57–62; Johnny Hodges '66–7, '70; Louis Armstrong '70; many others. Perf. w. B. Goodman in '86. Tour. Japan in '89 w. Gunther Schuller and bb perf. Duke Ellington comps. In mid '90s w. Jimmy Heath bb. Favs: Harry Carney, Jack Washington. CDs: w. C. Barnet (Dec.); M. Davis (Col.); Clifford Brown (Em.); Eddie “Lockjaw” Davis (BB); Art Farmer (Prest.); D. Gillespie; C. Parker; Gene Krupa; Wes Montgomery; Jimmy Smith (Verve); Billie Holiday (Polyd.); Helen Merrill (Verve; Em.); Oliver Nelson (RCA); Buddy Rich (Sequel); G. Wallington; Stanley Turrentine (BN).

BANKS, BILLY (WILLIAM), voc; b. Alton, IL, ca. 1908; d. Tokyo, Japan, 10/19/67. Best known for a series of 1932 recs. made under his name or as the Rhythmackers w. Fats Waller; Red Allen; Eddie Condon; Tommy Dorsey; Pee Wee Russell; Zutty Singleton. Join. Noble Sissle in '34 and worked at Billy Rose's Diamond Horseshoe '38–48. In '52 tour. Engl. and the Continent as variety artist, then Asia and Aus-

tral., settling in Japan after '57. CD: w. S. Bechet (Class.); Mills Blue Rhythm Band (Hep).

BANKS, CLARENCE LEROY, tbn; b. Englewood, NJ, 6/13/52. Cousin is club date org. Wife is comp.-arr. Nancie Banks in whose bb he perfs. Studied w. Chas. Levine at Dwight Morrow HS, 1969–71; Curtis Fuller at Jazzmobile '70–1; Arnold Frome at Fairleigh Dickinson U. '72–4. Pl. w. Slide Hampton's World of Tbns. '79–80; Kid Creole and the Coconuts '80–1; *Ain't Misbehavin'* world tour '81–2; Charli Persip Superband '81–3; Count Basie Orch. fr. '84. Favs: J.J. Johnson, Slide Hampton, Frank Rosolino. Fests: all major w. Basie Orch. Film: *The Cotton Club*. TV: *Cosby Show* w. Basie Orch. CDs: w. S. Hampton (BL); C. Persip (SN); C. Basie (Den.; Tel.); Diane Schuur–Basie Orch (GRP); Nancie Banks (CAP).

BAQUET, GEORGE F., cl; b. New Orleans, LA, 1883; d. New Orleans, 1/14/49. Father, clst. Theogene V. Baquet (b. & d. NO, 1858–1920), founded Excelsior Brass Band in 1880 and led it until '04. Bro., Achille (Joe) Baquet, cl. (b. NO, 11/15/1885; d. Hollywood, CA, 11/20/56), worked w. Papa Jack Laine's Reliance Brass Band and in NYC fr. '15 w. Jimmy Durante's Original NO Jazz Band, w. whom he rec. '18–20 bef. moving to LA in '20. George pl. E-flat cl. in fath.'s Lyre Club Symph. Orch. at age 14. Pl. w. Onward Brass Band, '00; Manuel Perez's Imperial Orch, '01–2. Other than the period '02–4, when he tour. w. P. T. Wright's Georgia Minstrels, he worked in NO w. a variety of bands, inc. Buddy Bolden, John Robichaux '04; Superior Band '06; Magnolia and Olympia Orchs. '08–14, until he left for LA to pl. w. Bill Johnson's Original Creole Orch., which app. in Chi., NYC. Giggled in NYC '16, incl. Coney Island. Moved to Phila. '17, where he led own gp. NO Nighthawks, known as George Baquet's Swingsters dur. '30s. Rec. w. Jelly Roll Morton '29: “Burnin' the Iceberg,” “Tank Town Bump,” “Sweet Anita Mine.” Infl. on Sidney Bechet, Jimmie Noone. It has been suggested that the famed cl. solo on “High Society,” generally attributed to Alphonse Picou, is actually Baquet's creation. CDs: w. Bessie Smith (Col.); Jelly Roll Morton (BB).

BARANCO, WILBERT, pno, voc; b. United States, ca. 1912. Worked w. Curtis Mosby in early 1930s; later pl. in band dur. mil. service. Rec. in LA '45 w. Ernie Andrews as well as his own trio, incl. Charles Mingus; also accomp. Dinah Washington w. Lucky Thompson's All-Stars. Organized Rhythm Bombardiers w. former servicemen; gp. rec. w. Vic Dickenson, Willie Smith, Dizzy Gillespie, et al. Rec. w.

Mingus, '46; led own trio, '47. Fr. late '40s worked as mus. teacher. CDs: w. D. Washington (Del.).

BARBARIN, (ADOLPHE) PAUL, dms; b. New Orleans, LA, 5/5/1899; d. New Orleans, 2/17/1969. Father, Isadore Barbarin (b. NO, 9/24/1872; d. 6/12/60), was grandfath. of Danny Barker, pl. mello. and alto horn w. Onward Brass Band, Excelsior, Tuxedo Brass Bands. Rec. w. Bunk Johnson 1945. Bro. Louis pl. dms., pl. w. Onward Brass Band '18 and w. Kid Rena, Punch Miller, Sidney Desvigne; fr. '37, Louis pl. w. Papa Celestin and Albert French and was active until retirement in '82. Paul began on cl. at 15, dms. at 16. Pl. w. Silver Leaf Orch. and Young Olympia Bd. Went to Chi. '17 to work in stockyards; by '18, had pl. w. King Oliver, Jimmie Noone. Ret. to NO '20, pl. w. Albert Nicholas. Worked w. Oliver in Chi. '24–7. Back to NO '27 for jobs w. Fats Pichon, Armand Piron. To NYC '28, pl. w. Luis Russell. Orch. sometimes under leadership of Louis Armstrong or Jelly Roll Morton '29–35. Fr. '35, band led by Armstrong; Barbarin remained into '39 when he ret. to NO. Pl. in Chi. w. Red Allen '42–3; worked w. Sidney Bechet '44; Art Hodes, Chi. '53; own band NYC, LA '55. However, fr. '39 until his death, most of his pl. was on snare and bass dms. w. brass bands and small gps. in NO. Reformed Onward Brass Band '60. While leading it in the pre-Mardi Gras Proteus Carnival parade, he died of a heart attack. TV: *Today* '56; *Wide, Wide World* '58. Comp.: “Bourbon St. Parade.” Recs. as lead. Atl.; Riv.; Nob. CDs: Atl.; Story.; tracks on *Recorded in New Orleans, Vol.1* (GTJ); w. Armstrong (Col.; Dec.); King Oliver; Johnny Dodds (Aff.).

BARBARO, CLIFFORD, dms; b. NYC, 6/7/38. Father pl. tbn. Start. on dms. in band at George Washington HS. Stud. briefly w. Philly Joe Jones in 1960s; Stanley Spector '69–70. Pl. w. Lionel Hampton '69; Ray Bryant; then w. John Hicks '74; Betty Carter '74–8; Charles Tolliver '78–83; Sadik Hakim '80; Barry Harris '83; Jon Hendricks '83–7; Sun Ra '87–9; Walter Bishop Jr. in '80s; New York HardBop Qnt. fr. '95; James Carter '97; Sherman Irby '98. In trio, Bop Juice, w. Ralph Lalama and bs. Joel Forbes at Savoy Lounge fr. '98. Favs: Philly Joes Jones, Louis Hayes, Tony Williams, Jack DeJohnette. Pl. at Pescara JF, Italy, w. Bishop '95. CDs: w. NY HardBop Qnt. (TCB); Sun Ra (BL); Betty Carter (Roul.); Tolliver (Strata-East); Irby (BN).

BARBER, BILL (JOHN WILLIAM), tba; b. Horenell, NY, 5/21/20. Son is prof. club date mus. Received B. Mus. fr. Juilliard 1942; M. Mus. Ed. fr. Manh. Sch. of Mus. Pl. w. 7th Army Band '42–5;

K.C. Philharm. '45–7; Claude Thornhill '47–8; Miles Davis Nonet '49; Sauter-Finegan Orch. '52–4; Pete Rugolo '54; Miles Davis–Gil Evans '57–62; Geo. Shearing '59; Goldman Concert Band fr. mid '60s; also much freelance work incl. B'way shows, TV, City Center Ballet. Taught mus. in public sch. on Long Island, NY, fr. '60. Pl. w. Gerry Mulligan Rebirth of the Cool band '92. Barber is cons. the first mus. to pl. mod. jazz on the tba. Fav. arr: Gil Evans. Fest: Eur. w. Mulligan '92. CDs: w. Mulligan (GRP); M. Davis (Cap.; BN; Col.); Kenny Burrell; Gil Evans (Verve); John Coltrane (Imp.).

BARBER, CHRIS (DONALD CHRISTOPHER), tbn; bandleader; b. Welwyn Garden City, England, 4/17/30. Played vln., sop. sax first; later stud. tbn., bs. at Guildhall Sch. of Mus. Start. first band 1949; helped organize band w. Ken Colyer '53; took it over himself '54. The band, which pl. traditional NO-style mus., enjoyed phenomenal success through '50s, pl. to packed houses all over Eur. Band tour. US, in wake of hit rec. of Sidney Bechet's “Petite Fleur” '59; app. at MJF. Barber's band was one of the first to rediscover Scott Joplin rags and perf. them. He also occ. worked w. such non-traditional mus. as Bertie King and Joe Harriott and helped expand British understanding of r&b by importing such Amer. blues mus. as Sonny Terry, Muddy Waters, Brownie McGhee for apps. in Engl. His American Jazz Band, feat. Sidney DeParis, Hank Duncan, and Edmond Hall, rec. two albums, starting '59. In early '60s, the gp. was reorganized as Chris Barber's Jazz and Blues Band, often employing blues and rock mus.; many tours of Eur., '60s and '70s. In '76 toured Engl. w. “Echoes of Ellington,” feat. Russell Procope and Wild Bill Davison. Collaborated w. NO pnst. Dr. John in a show, *Take Me Back to New Orleans*, perf. in US, Engl., and Eur. '81–2. The band remained active into the '90s, occ. changing style and orientation to adapt to new ideas in pop mus. and jazz. CDs: Story., Timel.; BL; Teldec; Zounds; Bell; w. Louis Jordan (BL).

BARBIERI, GATO (LEANDRO J.), tnr sax, comp, arr; b. Rosario, Argentina, 11/28/34. Uncle pl. tnr. sax. Attracted to jazz after hearing Charlie Parker rec. Studied at Infancia Desvalida, Rosario 1944. Family moved to Buenos Aires '47. Studied cl. priv. '47–52; also stud. alto, comp., then tnr. fr. age 20. Pl. w. Lalo Schiffrin '53. After coming to prominence in Buenos Aires, Barbieri lived in Brazil for several mos. ca. '61, then moved to Rome '62. Pl. in Eur. w. Ted Curson, Jim Hall, Don Cherry '65–7. Rec. w. Cherry in NYC '67. Comp. mus. for Gianni Amico film *Notes for a Film on Jazz*, ca. '68. After leaving Cherry, Barbieri began to focus on the fusion of jazz and Latin

mus. He rec. his first Amer. LP as a lead., *The Third World*, for the Flying Dutchman label in '69, then ret. to Argentina in '70. He won a Grammy award in '72 for his score to the film *Last Tango in Paris*, and in '73 began tour. w. a large gp. of So. Amer. mus. In the mid '70s, he began to perf. in a more commercial style, but by the late '80s ret. to his So. Amer. roots. Polls: *DB TDWR* '72. Fests: all major fr. '71. Film: app. in *Last Tango in Paris*. CDs: ESP; Imp.; RCA; Aff.; w. Carla Bley (ECM); D. Cherry (Mos.; Magnetic); Charlie Haden (Imp.); Jazz Comp. Orch. (JCOA).

BARBOUR, DAVE (DAVID MICHAEL), gtr; b. NYC, 5/28/12; d. Malibu, CA, 12/11/65. Played bjo. in coll., then gtr. w. Wingy Manone 1934; Red Norvo '35–6; Lenny Hayton '36–7; Hal Kemp '38; Artie Shaw '39; also w. Raymond Scott, Glenn Miller. Was active dur. '30s as a studio mus., rec. w. Louis and Lil Armstrong; Mildred Bailey; Teddy Wilson; Bunny Berigan. With Benny Goodman '42–3 where he met Peggy Lee. Married '43–52, he was her mus. dir., co-writing w. her such hits as “Manana” and “It’s a Good Day.” Dur. this period, he also rec. w. Jack Teagarden; Charlie Barnet; Boyd Raeburn. Pl. in Havana w. Woody Herman band '49. In '50s accomp. Nellie Lutcher, Jeri Southern for recs. App. as actor in film, *Secret Fury*, w. Claudette Colbert '51. In mus. retirement from mid '50s, he rec. w. Benny Carter '62. CDs: w. Goodman; B. Holiday (Col.); Benny Carter (Prest.); Nat Cole (Cap.); Teddy Grace (Timel.); Louis Armstrong; Lil Armstrong; B. Berigan (Class.).

BARCELONA, DANNY (DANIEL), dms; b. Honolulu, HI, 7/23/29. Self-taught. Tour. Far East w. Trummy Young’s Hawaii Dixie All-Stars 1948–51. When Young joined Louis Armstrong in '52, Barcelona took over as lead. of the gp. until '53. Pl. w. revues and club date bands at Hawaiian resorts '53–7, then moved to NYC '57. Pl. w. Louis Armstrong fr. '58 until Armstrong’s death in '71, then ret. to Honolulu. Pl. w. local gps. '71–9, then moved to Monterey Park, Calif., '79. Favs: Gene Krupa, Buddy Rich, Max Roach. Fests: all major fr. '58; Nice JF w. NYJRC '77. Film & TV: apps. w. Armstrong. CDs: w. Armstrong (Col.; Verve; LRC; Roul.; Story.; EPM Musique).

BAREFIELD, EDDIE (EDWARD EMMANUEL), saxes, cl, arr; b. Scandia, IA, 12/12/09; d. NYC, 1/3/91. Studied pno. at 10, alto sax at 13, pl. by ear until 17; cl. at cons. in Chi. 1930. First prof. job w. Edgar Pillows’ Night Owls in Des Moines, Iowa, '26; in late '20s and early '30s pl. w. such territory units as Isier’s Gravy Show; West Va. Ravens; the Ethiopian

Serenaders; Oscar “Bernie” Young, etc. Led and co-led small gps. in Minneapolis bef. join. Bennie Moten '32; pl. w. Zack Whyte '33; briefly led his own band; then w. the Cotton Pickers. Worked w. Cab Calloway '33–6 and off and on to '58. To LA mid '30s; pl. w. Charlie Echols; form. own bb '36; worked w. Les Hite '37. Join. Fletcher Henderson '38; Don Redman '38; Ella Fitzgerald '40. Own band '40; also pl. w. Coleman Hawkins, Benny Carter, et al; staff mus. at ABC and WOR radio, NYC, '42–6; w. Duke Ellington '47. Cond. pit orchs. and orchestrated for B’way musicals '48–70. Mus. dir. for *Streetcar Named Desire* '48–9. With Sy Oliver at Zanzibar, NYC, '50; to Brazil and Uruguay w. Calloway '51; tour. w. Redman '53; briefly pl. w. Dukes of Dixieland '55; also freelanced extensively, incl. as mus. dir. for Calloway’s revues in Miami, LV, '57. Tour. Eur. w. Sammy Price '58. Cond. and arr. *Jazz Train* revue in Eur. '60. Pl. w. Paul Lavalle '63, '65; Wilbur De Paris '64, Saints & Sinners '69. Member of orch. for Ringling Bros. and Barnum & Bailey Circus '71–82; cont. freelancing into '90s, w. Stan Rubin; the Harlem Blues and Jazz Band; and Illinois Jacquet’s orch. Although primarily an alto sax for most of his career, he ret. to his first love, tnr. sax, in his last yrs. A dependable section player and soloist, Barefield also was a talented orchestrator who wrote charts for Moten—incl. “Toby,” which feat. him on cl.; Calloway; Glenn Miller; Paul Whiteman; B. Goodman; J. Dorsey; etc. Fav: Benny Carter. Fav. own solo: “Moonglow” w. Calloway. Film: app. w. Calloway in *The Singing Kid* '36; *Everyday’s a Holiday* w. Armstrong '37; *The Night They Raided Minsky’s* '68. LP: *The Indestructible Eddie Barefield* (Famous Door). CDs: w. Basie (BB); Benny Carter (BB; Class.); Calloway; Don Redman; Pete Johnson; L. Hampton (Class.); Milt Hinton (Chiaro); F. Henderson; B. Holiday (Col.); B. Moten (BB; Class.); Coleman Hawkins (Prest.).

BARGAD, ROB (ROBERT CARL), pno; b. Boston, MA, 9/7/62. Father is amateur grstr., pnst., crnst., bsst. Began pno. lessons at age 8. Pl. first gigs while att. New Trier HS, Northfield, Ill. Att. Rutgers U. (N.J.) jazz prog. 1981–4. Recommended to Lionel Hampton by Paul Jeffrey, who was a profess. at Rutgers. Moved to NYC '84, pl. w. Leo Johnson, Little Jimmy Scott, Dakota Staton bef. join. Hampton in '87. Pl. w. own qt. since '88; Nat Adderley qnt. since '91. Bargad has also worked w. the Harper Bros. and Dakota Staton Trio, and led own bb, Jazz Unit 17. Favs: Wynton Kelly, Hampton Hawes, Larry Willis. Fests: Eur. and Japan. TV: two PBS specials w. L. Hampton; Eur. TV w. Hampton and N. Adderley. CDs: CC; w. N. Adderley (ALCR; Land.).

BARGERON, DAVE (DAVID WAYNE), tbn, b-tbn, euph, tba; b. Athol, MA, 9/6/42. Grandfather on fath.'s side had family band, The Musical Bargerons, that pl. dances and concerts in New Engl. 1930s-40s. Began on pno. at age 7; sw. to tbn. at age 11. B. Mus., Bost. U. '64. Pl. tbn. and tba. in dixieland bands in NYC and Bost., and taught inst. mus. in NYC sch. until Jack Jeffers got him a job in Clark Terry bb '68. Made rec. debut w. Ernie Wilkins bb '68. Perf. and rec. w. Doc Severinsen's New Generation Brass '68-9; Blood, Sweat and Tears '70-8; Jaco Pastorius '80-3. Pl. w. Howard Johnson's Gravity since '68; Gil Evans Orch. since '72; Bob Mintzer since '80; Geo. Gruntz since '80; Geo. Russell since '89. In '91, Bargeron app. w. Miles Davis and Quincy Jones pl. Gil Evans arr. at Montreux and rec. w. Gerry Mulligan's Re-birth of the Cool band. Favs: Carl Fontana; arrs: Gil Evans, G. Russell. Polls: NARAS Most Val. Pl., bs-tbn. '89. Fests: Eur., Asia, Austral. and NZ every yr. since '70. CDs: w. B, S and T (Col.); B. Mintzer (DMP); G. Mulligan (GRP); Geo. Gruntz (Enja); Peter Erskine (Den.); G. Evans (Elec. Bird; Jazz Door; New Tone; BH); D. Sanborn (Elek.); Chris Hunter (Sw. Bas.); M. Davis-Q. Jones (WB).

BARKER, BLUE LU (Louise Dupont), voc; b. New Orleans, LA, 11/13/13; d. New Orleans, 5/7/98. Sang and danced locally; married Danny Barker 1930 and rec. series of blues sess. for Dec., Apollo, and Cap. in '30s and '40s. After ret. to NO, she cont. to app. occ. in public and took part in a jazz cruise w. husband on the *Norway* in '87. CDs: w. Willie Pajeaud (504).

BARKER, DANNY (DANIEL MOSES), gtr, bjo, voc, comp; b. New Orleans, LA, 1/13/09; d. New Orleans, 3/13/94. Studied cl. w. Barney Bigard, dms. w. his uncle, Paul Barbarin, later taking up uke. and bjo. Tour. southern states w. Little Bro. Montgomery, Lee Collins, and others in 1920s. Moved to NYC '30, sw. fr. bjo. to gtr. and pl. w. Dave Nelson '31; Fess Williams; Albert Nicholas; James P. Johnson; then a series of bbs incl. Lucky Millinder '37-38; Benny Carter '38; Cab Calloway '39-46. Pl. on trad. revival recs. and radio shows reverting to bjo. in NYC '47, LA '48-49. Back in NYC, worked w. Conrad Janis and Wilbur De Paris, and own band. Also w. Eubie Blake at NJF '60 and Cliff Jackson at Ryan's '63. Fr. '65 to '75 he was curator of the NO Jazz Museum, then became Grand Marshal of the Onward Brass Band for seven yrs. An eloquent spokesman for early NO jazz, he gave lectures and wrote articles while cont. to app. occ. w. various gps. and w. his wife, Blue Lu Barker. App. w. Wynton Marsalis and NO gps. at Lincoln Center '90. Lifetime Achievement Award fr. National Endowment for the Humanities '91. Books:

Bourbon Street Black w. Jack Buerkle '73; *A Life in Jazz* '86. His comps. incl. "Save the Bones for Henry Jones," rec. by Nat Cole; and "Don't You Make Me High," rec. w. Blue Lu Barker. CDs: w. Red Allen; Teddy Wilson (Class.); C. Calloway (Class.; Col.); Sir Charles Thompson (Del.); P. Barbarin (Atl.); W. Marsalis; Dirty Dozen Brass Band (Col.); Mary Osborne (Stash); Wille Pajeaud (504); Bob Wilber (Cir.); Wild Bill Davison (Jazz.).

BARKER, GUY, tpt; b. London, England, 12/26/57. Studied at Royal Coll. of Mus. Received encouragement fr. Clark Terry, Dizzy Gillespie. Pl. w. Mike Westbrook Orch.; John Dankworth Orch.; Stan Tracey sxt., oct., bb; Peter King; Gil Evans Orch. in Engl., US; Ornette Coleman; Carla Bley. Awards from Wavendon All Music; British Jazz Awards. His work encompasses a wide stylistic range. Pl. on many movie soundtracks, TV and radio shows. Rec. w. Joe Henderson; Nat Adderley; Gil Evans. CDs: Spot.; w. Van Morrison (Verve); Tommy Smith (BN; Honest); C. Bley (Watt); Joe Gallivan (Cad.); Mel Tormé (Conc.); Stan Tracey (BN; Steam); M. Westbrook (Enja); Barbara Thompson (Vera Bra); Keith Nichols (Stomp Off); Nat. Youth Jazz Orch. (NYJO).

BARKER, THURMAN, dms, perc; b. Chicago, IL, 1/8/48. Studied at Roosevelt U.; early participant in AACM. In mid and late 1960s pl. w. Anthony Braxton; Joseph Jarman; Muhal Richard Abrams; and Kalaparusha Maurice McIntyre. Rec. and tour. w. Braxton '78-80; Sam Rivers '79-80; trio work w. Jarman and Rivers '85; marimba w. Cecil Taylor qnt. '87. Book: incl. in *As Serious As Your Life*, Valerie Wilmer '80. CDs: w. Art Ensemble of Chi. (Nessa); M.R. Abrams (BS; Del.); Billy Bang (SN); A. Braxton (hatArt); J. Jarman (Del.); John Lindberg (WW); Roscoe Mitchell (Chief); Butch Morris (SA); Amina Myers (BS); Sam Rivers (Tom.); Cecil Taylor (Leo; SN).

BARKSDALE, EVERETT, gtr; b. Detroit, MI, 4/28/10; d. Inglewood, CA, 1/29/86. Started on alto sax, gtr., and bs.; early exp. in dance schs. Pl. w. Erskine Tate, Chi. 1930; Eddie South '32-9; Benny Carter Orch., NYC '40; Herman Chittison trio; Leon Abbey; Buster Browne '42; Cliff Jackson; Lester Boone '44. Led own qt. '42-5; staff mus. for CBS w. Jubilaires on Arthur Godfrey show '42-4. With Art Tatum trio '49-55. Mus. dir. for Billy Kenny and Inkspots; tour. Eur. and Can. Rejoin. Tatum Sept. '56 for last gigs. Took up el-bs. and doubled w. Buddy Tate '58-9. On staff ABC-TV and freelance work '60s. Later, worked in Calif. into the '70s. Stylistically somewhere between Charlie Christian and Al Casey. Pl.

and contracted many rec. sess. for Lena Horne; Sammy Davis; Al Hirt, etc. Also rec. w. Armstrong; Tate; Sarah Vaughan; Dinah Washington. CDs: w. Tatum (Cap.); Red Allen (BB); Sidney Bechet; Benny Carter (BB; Class); B. Holiday (Dec.).

BARNES, EMILE (MILÉ), cl; b. New Orleans, LA, 2/18/1892; d. New Orleans 3/2/70. Brother is Polo Barnes. Stud. w. Lorenzo Tio Jr.; Alphonse Picou; George Baquet; Big Eye Nelson. First job w. Buddy Petit. Fr. 1919 through '20s partnered w. Chris Kelly. In '30s join. Wooden Joe Nicholas's Camellia Band, but also worked at making mattresses. Dur. late '40s, he pl. w. Kid Howard. CD: Amer. Mus.

BARNES, GEORGE, gr; b. Chicago Heights, IL, 7/17/21; d. Concord, CA, 9/5/77. Studied w. fath., a mus. profess. Own qt. for Midwest tour 1935–7; NBC staff in Chi. '37–42; Bud Freeman at College Inn '42. Army to '46. ABC radio staff, Chi., to Nov. '51, when he moved to NYC for TV and rec. work. Under contract to Dec. as grstr., comp., and arr. Duo w. Carl Kress for several yrs., until latter's death, June '65. Freelanced until he teamed w. Bucky Pizzarelli '69–72. Formed qt. w. Ruby Braff for NJF-NY '73, app. at fests. in US and Eur. incl. concert tour w. Tony Bennett '73–4. Voted best new grp. of the yr. by *Hi-Fidelity* '75, but disbanded that summer. In this time, he also worked w. Joe Venuti and once again w. Freeman. One of first elec. grstrs. '31. Self-designed grs.; taught at Famous Gtrs. Sch.; wrote four gr. books, incl. *How to Arrange for the Guitar*. TV: w. Tony Bennett. Comp.: "Something Tender"; *Suite for Octette*; "It's Like the Fourth of July"; "Frolic for Basses." Also collab. w. daughter, Alexandra. Early recs. w. Big Bill Broonzy; Blind John Davis; Washboard Sam; first elec. gr. rec. '37. Recs. w. Carl Kress, Louis Armstrong; Bud Freeman; B. Pizzarelli; Joe Venuti; T. Bennett. CDs: Barnes–Kress (Jass); w. Braff (Conc.); Krupa and Rich (Verve); Bill Broonzy (Col.).

BARNES, JOHN, woodwinds; b. Manchester, England, 5/15/32. Played and rec. on cl. w. Zenith Six bef. moving to London 1955; later pl. alto sax w. Delta Jazzmen; took up bari. sax w. Alan Elsdon's band '61–4 and made it his principal instrument. Worked w. Alex Welsh, mid '60s to late '70s. Fr. '79, perf. and made numerous recs. w. Humphrey Lyttelton's band. LP: Callig.; CD: w. Welsh (BL).

BARNES, POLO (PAUL D.), cl, sop sax; also alto, tnr, and bari saxes; b. New Orleans, LA, 11/22/01; d. New Orleans, 4/13/81. Brother of Emile Barnes. Att. St. Paul Lutheran Coll. Took up alto sax 1919 and w.

Lawrence Marrero form. Original Diamond Band, later known as the Young Tuxedo Band. Join. Kid Rena '22; Maple Leaf Orch. '23; Papa Celestin's Original Tuxedo Band '23. While w. Papa Celestin made reputation and gained popularity w. rec. of his comp. "My Josephine." Pl. w. Chick Webb '27; King Oliver '27, and again '31, '34–5. Tour. and rec. w. Jelly Roll Morton '28–9. Worked w. own band in NO '32–3; Chester Zardis '35; Kid Howard '37–9, '41; navy bands, Algiers, La. '42–5; Celestin's Tuxedo Band '46–51. Moved to Calif. and left mus. '52–7. Ret. to NO '59; join. Paul Barbarin's band '60. Member of Young Men fr. NO at Disneyland on riverboat '61–4. Back to NO '64, perf. at Preservation and Dixieland Halls. Tour. Eur. '73, '74. Ill health ended his mus. career '77. Own recs. on Icon; Camelia; CSA; as sideman w. Celestin; Morton, sop. sax solo on "Deep Creek Blues"; Peter Bocage; Kid Sheik Colar. CDs: Amer. Mus.; w. Morton (BB); Kid Thomas (Amer. Mus.).

BARNET, CHARLIE (CHARLES DALY), alto, tnr, sop saxes; lead; b. NYC, 10/26/13; d. San Diego, CA, 9/4/91. Started on pno. at an early age, saxophone at 12. Scion of a wealthy family whose urgings that he become a corp. lawyer he stubbornly resisted. Led his own band on a transatlantic liner at 16, making numerous ocean crossings; later went to the South Seas and Latin Amer. First prominent in jazz circles as lead. of band at the Paramount Hotel, NYC, 1932 and on recs. w. Red Norvo for Col. '34. Successful rec. career incl. '39 bb hit, "Cherokee." A volatile tnr. stylist and Hodges-infl. alto man, he also pl. soprano sax, leading the reed section, as on his '44 hit, "Skyliner." His '39–41 band was a fine Ellington-infl. swing outfit, feat. arrs. by Billy May and himself. Barnet pl. at Harlem's Apollo Theater in '33 and was one of the first white bandleaders to feature African-Amer. mus. extensively, beginning w. Frankie Newton in '37 and incl. Lena Horne; Trummy Young; Peanuts Holland; Howard McGhee; Oscar Pettiford; and Clark Terry. Other mus. and singers feat. w. him incl. Chubby Jackson; Neal Hefti; Ralph Burns; Buddy DeFranco; Frances Wayne; Fran Warren; and Kay Starr. His '49 band was bop flavored. A colorful personality, married six times, Barnet often made newspaper headlines and was one of the most talked about figures in jazz in the late '30s and early '40s. In the early '60s, he limited his activities to occ. gigs w. a pickup gp. By '65 he was semiretired, but assembled a band that app. in Hollywood, LV, and NYC, winter of '66–7; NJF '69; Can. Exposition, Toronto; Disneyland '72. Barnet was also involved in mus. publ. and the restaurant business. Book: *Those Swinging Years* w. Stanley Dance (LSU Press) '84. Films: *Syncopation* '42; *The Fabulous*

Dorseys '47; *A Song Is Born* '48. TV: a taped hour-long TV concert remains unreleased. CDs: BB; Dec.; Cir.; w. R. Norvo (Hep).

BARON, JOEY, dms, comp; b. Richmond, VA, 6/26/55. Began on dms. in 1964; pl. in hs marching band and was working local gigs fr. age 14. Att. Berklee Coll. for two yrs. Worked w. Carmen McRae in LA '76. In NYC in the '80s pl. in gps. w. Red Rodney; Jay McShann; Jim Hall; Toots Thielemans; Fred Hersch; Mark Murphy; Tim Berne; Hank Roberts; Bill Frisell. Own trio, Barondown, w. Steve Swell, tbn., and Ellery Eskelin, tnr. sax, reflects his eclecticism and ability to perf. in many genres. CDs: w. Barondown (Avant; NW); w. Berne (JMT); Zorn (Elek.; DIW); Frisell (Elek.; None.); J. Scofield (BN); D. Douglas (Arab.).

BARONE, GARY ANTHONY, tpt, flg, dms, educ; b. Detroit, MI, 12/12/41. Father, Joe Barone, pl. tpt. w. Bob Crosby; bro. Mike pl. tbn. Stud. at Mich. State U. 1964; San Fernando Valley State Coll. '65–7. Late '60s, early '70s, pl. w. Stan Kenton; LA Neophonic Orch.; Gerald Wilson; Bud Shank; Mike Barone; Frank Zappa; Willie Bobo; Frank Strazzeri; and in US, Italy, and Engl. w. Shelly Manne. Also taught brass at univ. clinics. Fr. '71, comp., arr., and feat. soloist in TV and film studios, incl. work w. L. Schiffrin; D. Grusin; Tom Scott; John Rubinstein; and *Tonight Show* orch. Dur. '80s, perf. w. Dick Berk; Pete Christlieb; Chuck Israels; Barney McClure; John Stowell; Rob Thomas; and bands of John Clayton and Gary Hobbs. App. at many jazz fests., taught at Dick Grove Sch. of Mus., and led Gary Barone Jazz Qt. Favs: Miles Davis, Freddie Hubbard. CDs: w. Barone Bros. (Palo Alto); S. Manne (Main.).

BARONE, MIKE (MICHAEL), tbn, comp; b. Detroit, MI, 12/27/36. Raised in Cleveland, Ohio; stud. w. fath. and member of Cleve. Symph. Army 1956–9. In LA fr. '59, working w. Sy Zentner, Louis Bellson; Quincy Jones; Dizzy Gillespie; Maynard Ferguson. Led own bb at Donte's '67–70, dur. which time he also co-led combo w. bro. Gary. In late '60's, he made series of albums for Liberty under the name *Trombones Unlimited*. Later very active as comp./arr. for *Tonight Show* orch., Academy Awards show, Grammy Awards, etc. Later settled in Colo., where he cond. clinics. Won Shelly Manne award for extended concert work, *Themes and Variations*, for New Amer. Orch. in LA. CDs: w. Barone Bros. (Palo Alto); Oliver Nelson (Imp.).

BARRETT, DAN (DANIEL PATRICK), tbn, v-tbn, crnt, comp, arr; b. Pasadena, CA, 12/14/55.

Older bro. had surf-rock band in early 1960s. Began on pno., then sw. to tbn. in fifth grade; began pl. crnt. in junior hs, self-taught. Pl. in hs w. many second gen. NO mus. who had settled in So. Calif.: Barney Bigard; Joe Darensbourg; Alton Purnell; Eddie Miller; Ed "Montudie" Garland, Nappy Lamare. Join. Local 47 at 16 w. help of former Kid Ory band tptr. Andy Blakeney. Stud. w. Frank Demond; Bill Campbell; Al Jenkins. Att. Long Beach State U. as mus. ed. maj. '75–7, but left sch. to perf. at Breda Oude Stijl JF, Netherlands, w. Sunset Mus. Co. Pl. w. many Calif. trad. jazz bands incl. Crown City Jazz Band, w. Bigard, Darensbourg, Blakeney, and in dixieland bands at Disneyland and Busch Gardens. Pl. and arr. for Tony Romano '81–3 at Hotel Laguna bef. moving to NYC in '83. Pl. w. Widespread Jazz Orch. '83–5; Eddie Condon's Jazz Band '83–5. Feat. w. Woody Herman at NY Pops conc. '84. Pl. and arr. for Benny Goodman '85–6; Joe Bushkin '86; Buck Clayton's Swing Band '87–9. Has co-led the Howard Alden–Dan Barrett Qnt. since mid '80s. Pl. tbn. on soundtracks for *The Cotton Club* and *Brighton Beach Memoirs*, and comp. and pl. for PBS drama, *Rocket to the Moon*. Also pl. crnt. w. var. trad. jazz bands in NYC and LA. One of the best of the neo-mainstream tbn. pl., he can range back and forward in jazz history w. ease and expertise, delivering a big, smooth sound. Favs: Lawrence Brown, Jack Teagarden, Vic Dickenson, Louis Armstrong. Polls: *DB TDWR* '90. Fests: Breda '77–83, '87, '90; Bern '84; Edinburgh '81, '88–9; Montreux '83; Nice '88–90; Oslo '89. CDs: Arb.; Conc.; w. Alden-Barrett Qnt.; Warren Vaché; Rosemary Clooney; Mel Tormé; Concord All-Stars (Conc.); B. Clayton (Stash); B. Goodman (Limel.); Marty Grosz (Jazz.); Bushkin (DRG).

BARRETT, DARREN WINSTON, tpt, flg; b. Manchester, England, 6/19/67. Father pl. alto sax. Went to grade sch. in Toronto, Can. Became serious about the tpt. in hs. Stud. at Berklee Coll. of Mus., B.A. 1990; Queens Coll.'s Aaron Copland Sch. of Mus., M.A., jazz perf. '93; M.S., mus. ed. '95; and Thelonious Monk Inst. of Jazz at New Engl. Cons., Diploma in Jazz Perf. '97. Also stud. at Columbia U. Teachers at various schs. incl. Donald Byrd; Jimmy Heath; William Fielder; William Vacchiano; Charles Schluter. Was principal tpt. Queen's Coll. Choral Society '92–93; Queen's Coll. Orch. '92–94. Pl. w. Antonio Hart Qnt. '90–5; Slide Hampton's Jazzmasters '93; Roy Hargrove bb '95; Thelonious Monk Inst. Ens. '95–7; Greg Tardy Qnt.; and Jackie McLean Qnt. fr. '98. Taught beginning band, jazz band, and general music, tutored priv. at Louis Armstrong Middle Sch., Queens, N.Y., '94–5; priv. studio at New Engl. Cons. Prep Sch., teach. tpt. methods,

improv. techniques, fr. '97. Pl. in France and Spain w. Hart; France w. Hampton; India and Thailand w. Thelonious Monk Inst. Ens., March '96. Barrett, who has a good sense of pace and strong chops, can play with the swagger of Lee Morgan and the edge of Woody Shaw. Favs: Clifford Brown, Miles Davis. Won 1st Place in Thelonious Monk Tpt. Competition '97. CDs: J Curve; w. A. Hart (Novus); Monk Inst. of Jazz.

BARRETT, SWEET EMMA, pno, voc; b. New Orleans, LA, 3/25/1897; d. New Orleans, 1/28/83. Self-taught. Pl. in Original Tuxedo Orch. w. co-leads. Papa Celestin and William Ridgely 1923–5; then under Ridgely to '36; also worked w. Sidney Desvigne; Armand Piron; John Robichaux. After a long period of inactivity, she began a comeback '47. In '50s worked at Happy Landing. Career boosted in '61, when she made her rec. debut on Riv.'s "Living Legends" series. Soon she was successfully leading Preservation Hall band for int'l tours; also worked in Memphis, Minneapolis, and in '65 at Disneyland. App. often at The Quarter, NO; concerts for NO jazz club. Suffered a stroke in '67, but despite a paralyzed left side, cont. to perf. until her death. Her trademark was a red skull cap and matching pair of bright red garters w. attached bells that jingled rhythmically and earned her the sobriquet the "Bell Gal." Rec. for South.; Jazz. CDs: Riv.; GHB.

BARRETTO, RAY (RAYMOND), cga, perc, lead; b. NYC, 4/29/29; d. Hackensack, NJ, 2/17/06. In army 1946–9; first experience in jam sessions while stationed in Germ. Freelanced in NYC w. Lou Donaldson, Donald Byrd, etc. '49–53. Encouraged by Charlie Parker w. whom he jammed at the Apollo Bar. Began pl. professionally w. Eddie Bonnemere '53–4; Pete Terrace '54; Jose Curbelo '54–7; Tito Puente '57–61; Bonnemere's Latin Jazz Combo and Herbie Mann's gp. '61–2. Pl. and rec. W. Cannonball Adderley, Gene Ammons, Red Garland, Dizzy Gillespie '50s. Left Mann in '62 to form own gp. A leader in the salsa field, he perf. at jazz clubs in NYC and int'l into the '90s. In mid '90s pl. several engagements w. his New World Spirit band in Paris. The first cga. pl. to blend well in a straight-ahead jazz setting; also a powerful perf. in Latin jazz. Favs: Chano Pozo, Tata Guines. Fr. '60s through '80s released more than twenty albums on Fania label. CDs: BN; Conc.; Owl; Mess.; w. Gillespie (Verve); Eddie "Lockjaw" Davis; C. Adderley (Riv.); Ammons; Garland; Jimmy Forrest; S. Stitt; O. Nelson (Prest.); L. Donaldson; Kenny Burrell; S. Turrentine (BN); Eddie Harris; Freddie Hubbard (Atl.); Wes Montgomery (Riv., Verve); Joe Zawinul (FS).

BARRITEAU, CARL, cl; b. Trinidad, 2/7/14. Raised in Venezuela. After moving to London, was main soloist w. Ken "Snake Hips" Johnson's West Indian Swing Band, fr. 1937 until Johnson's death in an air raid; '41. Won the *MM* poll on cl. for seven consecutive yrs.; later form. own gp. and pl. for US troops in Eur., Africa, and S.E. Asia. Moved to Austral. and retired '70.

BARRON, BILL (WILLIAM JR.), tnr, sop sax; fl; comp; educ; b. Philadelphia, PA, 3/27/27; d. Middletown, CT, 9/21/89. Piano at 7 for two yrs. Studied tnr. sax at 13 in mus. dept. at Mastbaum HS, where Johnny Coles was a classmate. B.A. in comp., Combs Coll. of Mus., Phila.; Ph.D. in Education, U. of Mass., Amherst, 1975. Tour. w. Carolina Cottonpickers. Pl. in army special band unit w. Randy Weston, Ernie Henry. Discharged in '46, he stud. comp. and theory at Ornstein Sch. of Mus., Phila. Worked w. various gps. in Phila. '48–58, incl. Red Garland, Jimmy Golden, Jimmy Heath. To NYC '58, pl. w. Cecil Taylor; Donald Byrd; C. Mingus; Philly Joe Jones '61; then most often as co-leader w. Ted Curson through first half of '60s, incl. Eur. tours. In '70s led own qt. and also app. w. bro., Kenny, in Barron Bros. gp. fr. '68 to '74; however, his main occupation was dir. of jazz wkshp. at MUSE (Bedford-Lincoln Neighborhood Museum, operated by the Bklyn Children's Museum). Later he became jazz workshop coordinator for NEW MUSE (the Community Museum of Bklyn.). Fr. '74, he devoted himself more to teaching, beginning w. City Coll., CUNY, where he taught improv. using embellishments. Fr. Sept. '75 he was asst. profess. of mus. and dir. of Afro-Amer. mus. at Wesleyan U., where he became chairman of the Mus. Dept. '84. Panelist for Nat'l Conf. of Black Amer. Mus. at Black Expo, Chi. '71; CBA Symposium '72. Received NEA grant for comp. Early infl: Dexter Gordon. Although Barron's work of the early '60s resembled Coltrane's, Curson has said that he "was playing like this in Philadelphia a number of years ago, when John Coltrane was still playing alto." Fests: Kongsberg w. Y. Lateef '66. TV: interview, *Inside Bed-Stuy*, WNET '70; w. Curson, WNET '72. Comps: "Ode to An Earthgirl"; "Motivation"; "Hold Back Tomorrow." Recs. w. Mingus. CDs: Sav.; Muse; Joken; w. Curson (BL); P.J. Jones (Riv.).

BARRON, KENNY (KENNETH), pno, comp; also bs, tba; b. Philadelphia, PA, 6/9/43. Older bro. tnr. saxophonist Bill Barron; two bros. and two sists. also pl. pno. Studied classical pno. in Phila. 1949–58; bs. in hs 56–9. First job w. Mel Melvin '57; band also incl. Bill Barron. Pl. w. Philly Joe Jones, Jimmy Heath '59; Yusef Lateef in Det. '60. Moved to NYC

'61. Pl. w. Bill Barron–Ted Curson; James Moody at Five Spot '61; Roy Haynes '62; Dizzy Gillespie '62–6; Stanley Turrentine '66; Freddie Hubbard '67–9; Jimmy Owens; Esther Marrow, late '60s; Yusef Lateef '71–4; Stan Getz '74; Buddy Rich '74–5; Lateef '75; Ron Carter '75–8. Also pl. in '70s w. Milt Jackson, Jimmy Heath. Freelanced extens. fr. '79. Led trio w. Buster Williams, Ben Riley '79–81. Co-founded Sphere w. Charlie Rouse, Williams, Riley '82–6; gp. reformed w. Gary Bartz '98. Pl. w. Stan Getz '87–91. Barron toured India w. Chico Freeman in '83 and again w. his own qnt. in '87. In '92, he was part of a world tour sponsored by the Phillip Morris Co. Leading own trio and qnt. in '90s. Taught at Jazzmobile Wkshp. '72–3; Rutgers U. fr. '73. One of the finest and most versatile mainstream pnsts. whose scope has incl. Brazilian mus. in the '90s. Fav: Tommy Flanagan, Hank Jones, Barry Harris. Fests: Eur. fr. '64; Japan fr. '79. TV: NBC *Positively Black* w. Lateef, R. Carter; ABC *Like It Is* w. E. Marrow. Films: pl. on soundtracks of *School Daze*; *Do the Right Thing*. Comps: a number of well-crafted originals of which “Voyage” is the most pl. by other mus. CDs: Verve; Cand.; Conc.; Enja; Limel.; CC; Red; 32; Muse; w. Bill Barron (Sav.); Barry Harris; Gary Bartz; Paquito D’Rivera (Cand.); Ella Fitzgerald; J.J. Johnson–Al Grey (Pab.); S. Getz (Em.; Conc.); D. Gillespie (Verve); Lionel Hampton, Buddy Rich (LRC); Tom Harrell (CC); Joe Henderson (Mile.); Bobby Hutcherson (Land.); Woody Shaw; Sheila Jordan (Muse); Y. Lateef (Atl.); Frank Morgan (Ant.); Valery Ponomarev (Res.); V. Mayhew (Chiaro.).

BARTH, BRUCE DAVID, pno; b. Pasadena, CA, 9/7/58. Grew up in NYC. Moth. pl. classical pno.; bro. is ragtime gtrst. Pno. lessons fr. age 5. Stud. at New Engl. Cons. w. Jaki Byard, George Russell 1982–4; later w. Norman Simmons in NYC. Pl. in Bost. w. G. Russell bb '83; Orange Then Blue Band '84–6; also own trio. Taught at Berklee Coll. of Mus. '85–8. Ret. to NYC '88. Pl. w. Nat Adderley briefly '89; Vincent Herring '90; Stanley Turrentine '90–1; Terence Blanchard fr. '90. Barth curr. teaches at LIU–Bklyn. Fav: H. Hancock, M. Tyner, Red Garland. Fests: Eur. w. Herring, Blanchard; Japan w. Adderley, Blanchard. Film: cameo app. in *Malcolm X* '92. TV: BET, Canadian and Japanese TV w. Blanchard. CDs: Enja; w. Blanchard (Col.); Herring (MM); Steve Wilson (CC); Randy Johnston (Muse); G. Russell (BN).

BARTZ, GARY LEE, alto, sop sax, comp; b. Baltimore, MD, 9/26/40. Father ran local jazz club, North End Lounge. Studied alto fr. age 11. First gigs as teenager in fath.’s club. Studied at Juilliard Sch. of

Mus. 1957–8; jammed w. Freddie Hubbard, Lee Morgan, Pharoah Sanders while in NYC. Ret. to Balt. '58, stud. at Peabody Cons. Made prof. debut w. Max Roach–Abbey Lincoln '64, then pl. w. Art Blakey '65–6. Form. own gp. Ntu Troop '67. Pl. w. Roach; Chas. Tolliver; Blue Mitchell '68–9; McCoy Tyner off and on '68–76; Miles Davis '70–1. Rec. w. Woody Shaw for Cont. '70. In late '70s, did studio work w. Norman Connors and Phyllis Hyman in LA. Signed w. the Cap. label '77 for disco-funk genre recs. Re-emerged in jazz '88, and in the '90s was one of its most potent players, combining his Parker roots w. post-bop infls. Join. reorganized Sphere '98. Scored ABC-TV special *About Time* '72. Polls: *DB*, *MM* '72. Fests: w. Ntu Troop, Kongsberg; Montreux, where he rec. “I’ve Known Rivers,” '73. CDs: Atl.; Cand.; Steep.; w. Donald Brown (Muse); Louis Hayes (Cand.); M. Tyner (BN); M. Davis (Col.); W. Shaw (Mos.); P. Delano; Sphere; R. Hargrove (Verve); M. Cowings–K. Kalesti (Em.); Buster Williams (TCB).

BASCOMB, DUD (WILBUR ODELL), tpt; b. Birmingham, AL, 5/16/16; d. NYC, 12/25/72. An original member of the 'Bama State Collegians while in hs, he came to NYC in 1934. Remained after Erskine Hawkins became leader in '38. Solos on “Tuxedo Junction,” “Hot Platter,” “Gin Mill Special,” often wrongly attributed to Hawkins. Excellent w. mutes. Left to form sxt., then a bb, w. his bro. Paul '45–6, and led own gp. on 52nd St. bef. pl. w. Duke Ellington '47. In early '50s, own qnt. in N.J. Fr. mid to late '50s theater dates and one-nighters w. Jackie Wilson. Led own gp. and bb '61–3 and was a busy freelancer dur. the '60s and early '70s. Pl. in off-B'way prod. *Cindy* '66; pit orch. for *Purlie* '70; app. on soundtracks for *It’s a Mad, Mad, Mad World* '63; *Midnight Cowboy* '69; *Legend of Nigger Charlie* '72. Three tours of Japan w. Sam the Man Taylor, fr. '63; Eur. w. Buddy Tate '68–70. Such young bop tptrs. as Miles Davis, Fats Navarro, and Idrees Sulieman all knew his “Tuxedo Junction” solo; Dizzy Gillespie praised him as an infl. on “modern trumpet players . . . like the way Clifford Brown phrased notes—Dud Bascomb was doing some of that. ‘Bli-bli’—grace notes.” Comp. “Country Boy,” rec. by Hawkins '42. Solo on “Women” w. Ellington. Rec. w. Tate for MPS. CDs: w. Erskine Hawkins (BB).

BASCOMB, PAUL, tnr sax; b. Birmingham, AL, 2/12/12; d. Chicago, IL, 12/2/86. Brother of Dud Bascomb. Won scholarship to Alabama St. Coll., where he was a founder of sch.’s first dance orch., 'Bama State Collegians. Dur. summer vacations, also toured w. Jean Calloway, C.S. Belton’s Society Syncopators.

With the exception of a period in 1938–9, when he was absent from the Erskine Hawkins's band, his career paralleled his bro.'s to '47, after which he led his own gps., incl. long stays at Smalls' Paradise, NYC; El Sino, Det.; Robert's Show Lounge and the Esquire, Chi., '50s, '60s. Remain. active into mid '80s. Fest: Grande Parade du Jazz, Nice '78. Fluent soloist in the manner of Chu Berry, his most famous solo is "Sweet Georgia Brown" w. Hawkins '40. Other recs. w. Count Basie '40 (but no solos); Dinah Washington '56; Little Esther; the Flamingos; own gp., Merc. CDs: Del.; w. Hawkins (BB).

BASIE, COUNT (WILLIAM), pno, org, lead, comp; b. Red Bank, NJ, 8/21/04; d. Hollywood, FL, 4/26/84. Basie studied mus. w. his moth. and pl. pno. fr. childhood, picking up rudiments of ragtime fr. early Harlem pnsts. He later studied org. informally w. Fats Waller. He made his prof. debut in NYC as an accomp. in vaudeville; replaced Waller in an act called Katie Crippen and Her Kids; and also worked w. June Clark, Sonny Greer, and others. While traveling w. the Gonzelle White show on the Keith Circuit, he found himself stranded in KC when the outfit broke up in 1927. After recovering fr. an illness, he accomp. the Whitman Sisters and pl. for silent movies. He pl. w. Walter Page's Blue Devils, a band that incl. Jimmy Rushing, for a yr. '28–9. After the Blue Devils broke up, Basie and some of the other members join. Bennie Moten. This band stayed together until Moten's death in '35. It cont. under the leadership of Moten's bro., Buster, but Basie, starting a gp. of his own, the Barons of Rhythm, at the Reno Club, soon had hired the best of Moten's men. The band gradually grew to nine pcs. and began broadcasting fr. the club on a local station, W9XBY. It was at this time that Basie acquired his nickname.

When John Hammond heard a broadcast, he headed for KC to hear the band in person—then decided to bring it to NYC. The band augmented its personnel, came to NYC in '36, opened at Roseland, and made its first recs. for Dec. in Jan. '37. By the following yr., when it triumphed at the Famous Door on 52nd St., the band had become internationally famous, due in large measure to Basie's simple, somewhat elliptical pno. style and feather-light rhythm section that fr. March '37 comprised Freddie Green, gtr.; Jo Jones, dms.; and Walter Page, bs.; Rushing's vocals; and the individualism of such soloists as Lester Young, Herschel Evans, Earl Warren, Buck Clayton, Harry Edison, Benny Morton, and Dicky Wells; also the charts—some by Eddie Durham and various band members, others spontaneously developed "head" arrs. Through the '40s,

despite the occ. loss of key personnel, Basie maintained a band whose contagious rhythmic pulsation and superlative team spirit, combined w. a succession of inspired soloists, remained unique in jazz. The band feat. a number of outstanding mus. incl. saxists Buddy Tate, Don Byas, Lucky Thompson, Illinois Jacquet, and Paul Gonsalves; tpts. Al Killian, Joe Newman, and Emmett Berry; tbns. Vic Dickenson and J.J. Johnson. Among the female vocs. were Billie Holiday and Helen Humes. Except for a period in '50–1, when economic conditions compelled him to front a spt. (incl. Clark Terry, Wardell Gray, and Buddy DeFranco), Basie led a bb continuously until his death, gaining a global reputation for his undying allegiance to the beat, his loyalty to the blues as a basic form, and his ability to produce recs. of unflaggingly high caliber.

Basie reorganized the bb in '52, w. much encouragement fr. Billy Eckstine. This orch. has been referred to as the "New Testament" band as opposed to the original "Old Testament" '30s-'40s outfit. The personnel incl. Joe Newman, tpt.; Paul Quinichette, Eddie "Lockjaw" Davis, trns.; Marshal Royal, alto; and Gus Johnson, dms. That same yr., the band began a long assoc. w. Birdland in NYC. In '54, when the band made its first tour of Eur., and '55, Basie's twentieth anniversary as a leader, other new stars were feat., among them Thad Jones and Joe Wilder, along w. Newman, tpts.; Bennie Powell and Henry Coker, tbns.; Frank Foster and Frank Wess, trns.; Sonny Payne, dms. Singer Joe Williams, who had worked w. the spt. in '50, rejoined Basie in late '54 and helped the band achieve a new, even wider level of popularity, particularly through the hit rec. "Every Day" '55. Dur. this period, most of the arrs. were by Ernie Wilkins and Neal Hefti, w. additional scores by Johnny Mandel, Foster, and others. The band tour. overseas w. tremendous success, tour. Engl. twice in '57. On the second occasion, Basie's became the first US band ever to pl. a Royal Command perf. for the Queen. Basie also set a precedent pl. thirteen weeks in the roof ballroom of the Waldorf-Astoria Hotel, NYC, June–Sept. '57, the first black jazz orch. to pl. there. Although the vocs. who followed the departure of Williams in '60 never matched his stature, Basie's career cont. on an upward trend in terms of popularity. The band's instrumental albums of original material enjoyed limited success, but an LP entitled *Hits of the '50s and '60s*, w. Quincy Jones, arrs. based on pop songs of the day, was an immediate hit. Basie followed up w. a series of similar albums, w. arrs. by Billy Byers. In '65–6 the band rec. mainly for Frank Sinatra's Reprise label, and made several highly acclaimed albums and personal apps. w. him—the union was

mutually beneficial. The band also rec. and app. in concert w. Tony Bennett and did an album w. Sammy Davis Jr. Other arrs. who contributed to the band's book in the '60s and thereafter were Sammy Nestico; Chico O'Farrill; Benny Carter; Eric Dixon; and Bill Holman. Fr. '60 to '66, the band lost tpts. Newman and Jones, and saxists Marshall Royal, Wess and Foster. It did four cruises on the QE2 dur. the late '60s and early '70s and in Jan. '71 went to Austria for the first time. In '73-4, Basie made several recs. for Norman Granz, w. small bands feat. other prominent mus., incl. Oscar Peterson; Eddie "Lockjaw" Davis; Zoot Sims. Basie suffered a heart attack in the summer of '76 and rested until Jan. '77. Nat Pierce replaced him at the pno. dur. this time. The band incl. Sonny Cohn, Pete Minger, tpts; Al Grey, Curtis Fuller, Mel Wanzo, Bill Hughes, tbns.; Bobby Plater, Danny Turner, altos; Jimmy Forrest, Eric Dixon, trns.; Butch Miles, dms. Struck by severe arthritis in the early '80s, Basie used a small motor scooter to get him on and off stage. Mainstay sidemen at this time, in addition to the enduring Freddie Green, were Kenny Hing, trn. sax; Dennis Wilson, tbn; Bob Ojeda, tpt; John Williams, bari. sax; Dennis Mackrel, dms.

After Basie's death, Thad Jones ret. to the US from Copenhagen, Den., to lead the band fr. '85 until his death, Feb. '86. Frank Foster assumed leadership '86-95, at which time Grover Mitchell took over. As the '90s draw to a close, the Basie band cont. to be a favorite at int'l fests. Polls: big band: *Esq.* Silver Award '45; *DB Readers* poll '55, '57-61; as bb, dance '62-3; *DB Critics* '54-7; *Met.* '58-60; Basie on pno.: *Met.* '42-3; *DB Hall of Fame* '58. Films: *Stage Door Canteen* '43; *Blazing Saddles* '74; Bruce Ricker's *The Last of the Blue Devils* '91, in video (Rhap.). Books: *The World of Count Basie*, Stanley Dance (Scribner's) '80; *Good Morning Blues*, w. Albert Murray (Random House) '85. CDs: Dec.; Col.; BB; Verve; Roul.; Pab.; Mos.; w. Moten (BB); Basie/Ellington (Col.); *From Spirituals to Swing* (Vang.); under Foster's dir. (Den.); under Mitchell's dir., *Count Plays Duke* (MAMA).

BASILE, JOHN, gr, comp; b. Boston, MA, 3/5/55. Father pl. gr. Att. New Engl. Cons., then stud. w. William Leavitt at Berklee; later w. Barry Galbraith in NYC. Pl. w. Red Norvo Trio 1978. In '79 received NEA grant for jazz comp. Freelance since '79 w. Michael Moore; Tom Harrell; Emily Remler; George Mraz; Peggy Lee; Morgana King; Ruby Braff. Made rec. debut in '85 w. own LP incl. Eddie Gomez. Tour. Eur. w. Clark Terry, Sweets Edison, Buddy Tate '88. Favs: Jim Hall, Galbraith, Frank Sinatra. Has subbed for Hall as teacher at New Sch.; given own seminars

in Italy. Fests: Germ., Belgium, Switzerland '88; Italy since '89. CDs: Chesky; Phil.; FS; ProJazz, Mus. Heritage.

BASS, MICKEY (LEE ODDIS III), bs, comp, arr, pno, brass, fl; b. Pittsburgh, PA, 5/2/43. Mother was a singer; grandmother was a pno. teacher. Studied bs. w. William Lewis in Pitts. Pl. in All-City HS Orch. Att. Howard U. Coll. of Fine Arts 1961-3, stud. w. Bernard Mason and maj. in mus. ed. First job in NYC w. Hank Mobley at Theresa Hotel '64. Pl. w. Bennie Green; Jackie McLean; Art Blakey; Sonny Rollins. With Bobby Timmons '65; Gloria Lynne '65-8; Carmen McRae '67. Att. NYU '67-8. Pl. w. Billy Eckstine '68-9; Blakey '70; then worked w. Freddie Hubbard, Miriam Makeba bef. ret. to Blakey. Instr. at Jazzmobile Wkshp., NYC, since '75. Taught bs. and improv. at Duke Ellington Sch. of the Arts, Wash., D.C., '75-8. Had weekly radio show in NYC. Pl. w. Duke Jordan at Churchill's, NYC '76. Adjunct profess. of mus., Hartt Coll. '80-4. Received NEA comp. grant '80. Chairman for Nat'l Assoc. of Jazz Educus. '84-6. East Coast rep. for Sarah Vaughan '85-6. Own qt. w. Carter Jefferson, John Hicks, Michael Carvin '87. Led Manhattan Burn Unit w. D. Schnitter, E. Gladden '95. Hosted cable TV arts prog. in NYC '88. Bass's comps. and arrs. have been pl. and rec. by Lee Morgan; Hank Mobley; Art Blakey; Chico Hamilton; Jaki Byard; Gloria Lynne; Bobby Timmons; Al Hibler; Ramon Morris. Has co-auth. mus. textbook w. Billy Taylor. He has also worked as prod. for Chiaro. label. Infls: C. Parker, M. Davis, Coltrane. Fests: NJF-NY w. F. Hubbard '71, Blakey '73; many others in Eur. and Japan. TV: w. F. Hubbard, Gp. W, Bost.; Canadian Broad. Co.; Billy Eckstine Show, WNBC-NYC; w. A. Blakey WNEW-NYC; NHK-Japan; Frank Foster, *Today*. CDs: Chiaro.; w. PJ Jones (Sonet); Blakey (Prest.).

BASSO, GIANNI (GIOVANNI), trn sax, cl, sop sax; b. Asti, Italy, 5/24/31. Brother pl. bs. Began on cl.; stud. at Asti Cons. 1937-44. Pl. in Belgium w. bb, own combos '46-50; also w. Amer. mus. in Belgium and Germ. Ret. to Italy '50, pl. w. dance bands of Kramer Gorni; Beppe Mojetta; Angelo Brigada. Pl. w. Gil Cuppini '55, then form Sestetto Italiano w. Oscar Valdambri '57. Basso and Valdambri accomp. many visiting mus. incl. Billie Holiday; Lionel Hampton; Gerry Mulligan; Chet Baker; Lee Konitz; Art Farmer; Conte Candoli; Zoot Sims; Phil Woods; Frank Rosolino; and Joe Venuti, '57-74. Worked w. Armando Trovajoli bb '57-8; Maynard Ferguson bb '65; Slide Hampton-Dusko Gojkovic bb '72; B.P. Convention bb '75; Kenny Clarke-Francy Boland bb '70s-'80s; Thad Jones bb, '81; Lalo

Schiffrin–Sarah Vaughan '84; Frank Sinatra Jr. '89; Natalie Cole, '92. Tour. US, '91. Basso has taught at the cons. of Turin '78–80; Milan '90–2; Asti fr. '92. Favos: Getz, Webster, Byas, F. Foster, Rollins. Polls: *Musica Jazz*. Fests: all major in Eur. Films: *La Prima Notte di Quiete* w. M. Ferguson; *I Soliti Ignoti* w. Baker; *Crimen* w. Valdambri. TV: Eur. TV. CDs: Penta.; Fonola; Spl.; w. Baker (Jazzl.); Helen Merrill (Liuto); Goykovic (Enja).

BASSO, GUIDO, tpt, flg, arr, comp; b. Montreal, Que., Canada, 9/27/37. Child prodigy on tpt. Studied at Conservatoire de Musique de Montreal. Played in dance bands in teens; hired at 18 by Vic Damone to go on the road. Worked in Louie Bellson band and trav. w. Pearl Bailey 1957–60. Moved to Toronto '60, became top studio mus., lead., TV mus. dir., rec. artist. Led orch. on two bbs for Toronto apps. of Benny Goodman; Quincy Jones; Duke Ellington; and Dizzy Gillespie. Many recs. w. Rob McConnell's Boss Brass and as leader of own gps. Noted as a top jazz player on tpt. and flg. w. lyrical style, magnificent tone, and long, intricate, fluent lines. CDs: Innov.; w. McConnell (Conc.; SB).

BATES, DJANGO, kybds, E-flat horn, comp; b. Beckenham, England, 10/2/60. Mainly self-taught on pno., tpt., vln. but stud. all of these fr. 1971–7 at Center for Young Mus. in London and at Morley Coll. '77–8. Pl. w. Tim Whitehead's qt., Borderline, for three and a half yrs. fr. '81. Join. Dudu Pukwana's gp., Zila, '83. Founder-member of Loose Tubes '83, for which he did most of the comp. Pl. w. Ken Stubbs's qt., First House, in mid '80s; also founder-member of Bill Bruford's Earthworks; worked w. him up to '94 when he left to lead own gps., incl. Human Chain, which he start. in '79, and Delightful Precipice, form. in '91. Has also collab. w. George Russell; George Gruntz; Michael Gibbs; and in duo w. concert pnst. Joanna MacGregor. His infls. reflect a wide and varied mus. spectrum. Polls: *Wire*, Best comp., '87, '91; Mus. of Year, '87. CDs: JMT; Ah Um; w. Loose Tubes (Editions EG).

BATISTE, ALVIN, cl, comp; b. New Orleans, LA, 11/7/32. While in hs, pl. w. Ed Blackwell. First job w. Guitar Slim and Ukulele Lemon. In army in early 1950s, then jammed w. Ornette Coleman in LA '56. Freelanced in NO, worked as hs mus. educ., late '50s; also tour. w. Ray Charles '58. When he grad. fr. Southern U. in Baton Rouge, La., pl. *Mozart Clarinet Concerto* w. NO Symph. Form. the Jazzstronauts '69. Taught jazz course at Southern U., '69–mid '80s. His students incl. Branford Marsalis; Donald Harrison; Herlin Riley. Began rec. w. Cannonball Adderley in early '70s, but album was never completed. App. on

Adderley's final LP, *Lovers* '75. Pl. w. Billy Cobham '70s; rec. w. John Carter's Clarinet Summit fr. '81. Tour. and rec. w. Freddie Hubbard's Satchmo Legacy Band, late '80s. Batiste absorbed the mus. of his NO heritage and classical mus. bef. becoming infl. by C. Parker. His extended comps. have been perf. by the NO Symph. Orch. Fests: led 60-member coll. ens. at NO JF '69; pl. at Montreux w. Cobham '70s. CDs: Col.; w. Wynton Marsalis (Col.); Clarinet Summit (Ind. Nav.); Satchmo Legacy Band (SN); American Jazz Qnt. (BS); Ernie Wilkins (Bird.); Marlon Jordan (Arab.).

BATTLE, EDGAR W. (PUDDINGHEAD), tpt, comp.-arr; also v-tbn, alto sax; b. Atlanta, GA, 10/3/07; d. NYC, 2/6/77. Took up tpt. at age 8. While stud. at Morris Brown Coll., form. Dixie Serenaders 1922; later led Dixie Ramblers, also pl. w. other leaders incl. Eddie Heywood Sr. Worked w. Gene Coy '28; Andy Kirk '30; Blanche Calloway '31; own band '28; Sam Wooding; Benny Carter; Alex Hill '34; Willie Bryant, tripling v-tbn., alto sax, also arr. '35–6. In latter yr., he also perf. on radio broadcasts of *George White's Scandals*. After lead. own band '37, gave up pl. to concentrate on comp.-arr. for Cab Calloway; Earl Hines; Count Basie; Fats Waller; Paul Whiteman; Jack Teagarden; Louis Prima. Rec. comps: w. Kirk, "Puddin' Head Serenade"; C. Calloway, "Ratamacue," "Crescendo in Drums," "Hard Times"; Hines, "Topsy Turvy (Hard Times)," "Yellow Fire"; Basie, "Topsy" (co-comp. Eddie Durham). Recs. as sideman: w. Kirk; Blanche Calloway; Willie Bryant. CDs: w. Benny Carter (BB).

BAUDUC, RAY (RAYMOND), dms; b. New Orleans, LA, 6/19/06; d. Houston, TX, 1/8/88. Studied w. fath., crntst. Jules Bauduc Sr., and bro., dmr. Jules Jr. (b. ca. 1904). First prof. engagement replacing bro. in theater orch. Worked w. Emmett Hardy; Six Nola Jazzers. Tour. w. Johnny Bayersdorffer 1924; Scranton Sirens led by vlnst. Billy Lustig '25. In NYC, pl. w. Joe Venuti–Eddie Lang '26 and made rec. debut w. Memphis Five. With Freddie Rich, Hotel Astor Orch., and in London, doubl. as tap dancer '26–8. Member of Ben Pollack orch. '28–34; also worked and rec. dur. this time w. Miff Mole; Red Nichols; Jack Teagarden; Benny Goodman; Wingy Manone; Louis Prima; Glenn Miller. Gained great recognition w. Bob Crosby band '35–42. Rec. duet w. Bob Haggart of their comp. "Big Noise from Winnetka," in which he pl. w. his sticks on Haggart's bs. strings. After serving in WWII, led a band w. Gil Rodin; also own ens. Reunited briefly w. Crosby '47; then Jimmy Dorsey '47–50; Jack Teagarden '51–5. Co-led gp. w. Nappy Lamare in southern Calif. and

US tours '56–9. In '60s freelanced on West Coast incl. w. Pud Brown '67 and others. Retired to Tex. in early '70s, perf. occ. w. local mus. near his home in Bellaire. Films: *Holiday Inn* w. Bing Crosby '42; *The Fabulous Dorseys* '47. Book: *Dixieland Drumming*, pub. Chi. '37. Recs. w. Pollack; Gene Gifford; Bunny Berigan; Bing Crosby; Teagarden; Pete Fountain; Lamare. CDs: w. Bob Crosby (Dec.); Teagarden (BB; Arb.; ASV); Johnny Wiggs (Story.); *Swing is Here* (BB); M. Spanier (ASV).

BAUER, BILLY (WILLIAM HENRY), gtr; b. Bronx, NY, 11/14/15; d. Melville, NY, 12/5/02. Father was song-and-dance man who worked briefly on B'way bef. becoming a printer. Began on uke. and bjo. bef. sw. to gtr. in early 1930s. First prof. job pl. bjo. in speakeasy '28. Pl. solo bjo. on radio '29. Pl. w. Jerry Wald '40; made rec. debut w. Carl Hoff '41; worked w. Abe Lyman at Lincoln Hotel '42. Had own sxt., w. Flip Phillips on cl., Ray Turner on trn., bef. join. Woody Herman's First Herd '42. With Herman until '45, then pl. briefly w. Benny Goodman and Jack Teagarden, but was importantly involved w. Lennie Tristano's gps. '45–9. Taught at NY Cons. of Mod. Mus. '46–9. Rec. w. Met. All-Stars '47–53. Staff gtrst. at NBC '50–8, then tour. Eur. w. Goodman. Own gps. on LI '60–2, then pl. w. Ice Capades '63–7; B'way shows '67–70. Pl. freq. w. Lee Konitz '50s–'60s. Opened gtr. sch. '70. Wrote four books for gtr. stud. After freelancing in the '70s, Bauer worked mainly as an educ. in '80s and '90s. Favs: Wes Montgomery. Polls: *DB* '49–50; *Met.* '49–53. Fests: Sweden, Norway, Germany, Brussels World's Fair w. B. Goodman '58. Films: *The Hustler*. CDs: w. Coleman Hawkins (Imp.); W. Herman (Col.; RCA); L. Tristano (Cap.); L. Konitz (Prest.); Charlie Parker (Verve; Spot.; Jazz Anth.); Buddy Rich (Sequel); Met. All-Stars (RCA); J.J. Johnson (Sav.); Goodman (Hep; Limel.).

BAUZA, MARIO, tpt, alto sax, cl, comp, arr; b. Havana, Cuba, 4/28/11; d. NYC, 7/11/93. Studied cl. at Municipal Cons. of Mus., Havana. Pl. bs-cl. in Havana Symp.; Felipe Valdes' Cuban Typical Orch. 1925. Rec. in NYC w. Antonio Mario Romeu's Charanga Orch. '26. Moved to NYC '30. Perf. w. Cuban comps. Antonio Machin, Don Azpiazu. Worked w. Noble Sissle '32. Tptr. and mus. dir. w. Chick Webb '33–8. Pl. w. Don Redman '38–9; Cab Calloway '39–41. Bauza was responsible for bringing the young Dizzy Gillespie into Calloway's band, where he gave him a grounding in Afro-Cuban mus. Join. Machito's Afro-Cubans '41; later became mus. dir. In his time w. Machito Afro-Cubans '41–76, where he pl. alto sax as well as tpt., he was infl. in helping to bring about a fusion of Afro-Cuban mus. and jazz. Worked mainly

as leader and mus. dir. fr. '76, pl. salsa as well as jazz. Tour. Eur. w. own band '92. Comps: "Tanga"; "Mambo Inn"; "Sambia." Fav. arrs: Chico O'Farrill, Quincy Jones, Gil Fuller. CDs: Mess.; w. C. Calloway (Class.); Ella Fitzgerald (Dec.); Louis Jordan (JSP); Machito (Col.; Pab.; Verve); one track w. Machito in *The Jazz Scene* (Verve); Gillespie-Machito (Pab.); C. Parker (Verve); C. Webb (Dec.; Hep).

BEAL, CHARLIE, pno; b. Los Angeles, CA, 9/14/08; d. San Diego, CA, 8/9/1. Older bro. of Eddie Beal. Pl. at Sebastian's Cotton Club w. Les Hite 1930. To Chi. '40, where he pl. at Grand Terrace w. Jimmie Noone; Erskine Tate; Frankie Jaxon. Replaced Teddy Wilson in Louis Armstrong band '33. After working w. Carroll Dickerson and Noble Sissle, moved to NYC, pl. at Adrian's Tap Room. Joined Eddie South '36, then served in army, moved to LA, and took part in L. Armstrong film, *New Orleans*. Worked in Eur. fr. late '48, ret. to Calif. for work at Raquet Club. CDs: w. Armstrong (BB).

BEAL, EDDIE, pno, comp; b. Redlands, CA, 6/13/10; d. Los Angeles, CA, 12/15/84. Studied pno. w. moth.; vln. at sch. Percussionist w. sch. symph. Came to LA as dmr. 1931, but sw. to pno. after a yr.; pl. w. Charlie Eccles, Earl Dancer. Pl. in Shanghai w. Teddy Weatherford, Buck Clayton '34–6, then worked in Calif., rec. w. Maxine Sullivan '39. Dur. '40s, served in army; acc. Billie Holiday; Ivie Anderson; rec. w. Jimmy Mundy; Herb Jeffries; Helen Humes; Red Callender; Claude Trenier. Fr. late '40s app. and rec. w. own gps., but later was mainly active as songwriter and publisher. Tours w. L. Rawls '70. Fr. Dec. '74 to Jan. '75 feat. in concerts w. Tommy Dorsey band under dir. of M. McEachern. Film: *Sparkle*. TV: *Sanford & Son*. Best-known comps: "Softly," rec. by Georgia Carr; "All Because of You," rec. by Dinah Washington. Stan Kenton rec. both these numbers and "Skoot," which Beal co-wrote w. Erroll Garner. A competent pnst., Beal was better known in later yrs. for his songs.

BEAL, JEFF, tpt, flg, kybds; b. Hayward, CA, 6/20/63. Studied tpt. fr. age 8 in public schools and priv. Degree fr. Eastman Sch. of Mus. 1985, receiving eleven *DB* student awards for tpt., jazz comp., and arr. Moved to NYC '85, pl. in Latin bands and bought a small electronic studio to rec. his own mus. incl. *Liberation* '87. In addition to his increasingly individual tpt. style, Beal has comp. many classical chamber wks., incl. concerto feat. John Patitucci; bb charts; and originals integrating electronics into improvised settings. Favs: Miles Davis, Kenny Wheeler, Woody Shaw. CDs: Ant.; Tri.

BEAN, FLOYD R., pno, comp; b. Grinnell, IA, 8/30/04; d. Cedar Rapids, IA, 3/9/74. Led own band 1919. Worked at Linwood Inn, Davenport, Iowa, where Bix Beiderbecke sat in '23; w. Bunny Berigan in Cy Mahlberg's band '26; Jack Jenney in Earl Hunt band '30. Studied arr. in Chi. '33 and pl. w. Eddie Neibauer '34–5; Jimmy McPartland '37–9; Bob Crosby '39; Wingy Manone '40. Own trio, then w. Boyd Raeburn '43; Jess Stacy '45 as second pno. and arr. Worked w. Paul Mares, Sidney Bechet '48; Miff Mole '50; Muggsy Spanier '50–5; Georg Brunis '53–7 and '58–9; Bob Scobey '58; Bill Reinhardt '60. Moved to Cedar Rapids '64. Fav. and greatest infl: Earl Hines. Rec: *Chicago Jazz* w. McPartland '39 (Decca); other recs. w. Spanier '50; own 45s, '56. CD: w. Bob Crosby (Halcyon).

BEASLEY, JOHN, kybds, arr; b. Shreveport, LA, 10/10/58. Musical family; grandfath. pl w. territory bands in 1920s, moth. a bandleader and mus. ed., fath. taught in jazz program at No. Tex. St. U. Stud. pno. fr. age 8; also pl. gtr., dms., and sax w. rock bands, and oboe in hs. Moved to LA '77; pl. r&b dates and jazz gigs w. Tony Dumas, Ralph Penland, et al.; w. Sergio Mendes '80. Mostly studio work in '80s; also pl. w. Chick Corea; Stanley Clarke; Michael Franks; Hubert Laws; prod. mus. for TV shows. First rec. as leader, *Cauldron* '91; Brazil tour w. H. Laws, B. Hutcherson, and Joe Henderson '92. CDs: WH; w. Laws (Limel.); B. Neidlinger (K2B2); J. Patitucci (GRP).

BEASON, BILL (WILLIAM), dms; b. Louisville, KY, 1908. Studied at Wilberforce U. Join. Horace Henderson's Collegians 1924, then pl. w. Henderson throughout '20s. Moved to NYC ca. '30. Pl. w. Bingie Madison, Jelly Roll Morton, Clarence Williams, King Oliver '30–1. Tour. Eur. and rec. w. Teddy Hill '35–7. Pl. w. Dicky Wells in Paris '37; Don Redman '38–9; Roy Eldridge '39. Replaced Chick Webb in Chick Webb Orch. when illness forced the leader to retire '39. Remained in band under Ella Fitzgerald's leadership until '41, then pl. w. H. Henderson '41; John Kirby off and on fr. '43; Eddie Heywood '44; Ben Webster '45; Sy Oliver, Earl Bostic '47. By the '50s he was inactive in mus. CDs: w. R. Eldridge (Col.); E. Fitzgerald (Class.); J.R. Morton (BB); K. Oliver (Aff.; Class.).

BECHET, SIDNEY JOSEPH, sop sax, cl; b. New Orleans, LA, 5/14/1897; d. Paris, France, 5/14/59. Four bros. all pl. instr. Began pl. bro. Leonard's cl. at age 6. Stud. w. Geo. Baquet fr. age 8; also stud. w. Lorenzo Tio Jr., Big Eye Nelson, but primarily self-taught. Sat in w. Freddie Keppard ca. 1905. By '14,

Bechet had pl. w. Jack Carey; Buddy Petit; Eagle Band of NO. Tour. Texas and South w. Clarence Williams, Louis Wade '14–16. Pl. w. King Oliver's Olympia Band in NO '16. Moved to Chi. '17; worked w. Oliver, Keppard, Tony Jackson, Lawrence Duhé '17–19. Moved to NYC, late '19. Freelanced, then joined Will Marion Cook's Southern Syncopated Orch. In '19, Bechet tour. the Continent w. Cook, and Engl., where he was described by the Swiss conductor Ernest Ansermet as "an extraordinary clarinet virtuoso" and "an artist of genius." Bought straight sop. sax in London. Pl. w. Bennie Peyton in Paris '19–21. Ret. to NYC '21. Pl. briefly w. Duke Ellington '24. Bechet opened Club Basha in Harlem in the mid '20s; Johnny Hodges acquired Bechet infl. while perf. there. Rec. w. Clarence Williams's Blue Five, also w. blues singers, incl. Mamie Smith, Rosetta Crawford '24–5. Freelanced in US and Eur. in mid '20s, incl. Eur. tour. w. Black Revue '25; Moscow w. Tommy Ladnier '27. Join. Noble Sissle in Paris '28. Pl. w. Sissle in Eur. and US off and on '28–38; also led own gps. incl. NO Feetwarmers w. Ladnier '32. Co-owned tailor shop in NYC w. Ladnier '38–9. Bechet was rediscovered as part of the NO revival that began ca. '39. Led own trio at Nick's, then app. several times w. Eddie Condon at Town Hall. Went to Chi. in early '40s w. own gp. that incl. Vic Dickenson, Sid Catlett. Also pl. and rec. in '40s w. Big Four (Muggsy Spanier, Carmen Mastren, Wellman Braud); Mezz Mezzrow. Bechet made freq. trips to Eur. fr. '49, then settled permanently in Paris '51. In France, Bechet transcended his jazz fame and was treated like a show-business celebrity. He made several hit recs. incl. "Petite Fleur," '52. Generally considered along w. Louis Armstrong as one of the earliest consummate jazz artists, he was the first jazz mus. to master the sop. sax. On that instrument he had a wide, sunny vibrato w. a powerful sound able to compete w. tpts. in carrying a lead. Bechet's infl. is considerable, but largely indirect, coming through other mus. such as Johnny Hodges, Buster Bailey, and Duke Ellington and later through his student Bob Wilber. In '97, his centennial, he was celebrated at many fests. and in programs at Carnegie Hall and Lincoln Center. A collection of material relating to Bechet's life and work is in the library of the Arkansas Arts Center at Little Rock. Polls: *Record Changer* All-Time All-Star '51. Book: autobiography, *Treat It Gentle* '60; *The Wizard of Jazz*, John Chilton, '87. CDs: BB; Class.; BN; BL; Vogue; JSP; Jazz.; KJ; w. Louis Armstrong (Col.; Dec.; Aff.); Jelly Roll Morton (BB); Charlie Parker (Stash); Clarence Williams (EPM).

BECK, GORDON, pno; comp; b. London, England, 9/16/36. Studied classical pno. at ages 12–15.

Worked as a draftsman bef. beginning a career as a mus. 1961. Fr. '62 to '66 pl. w. gps. of Tony Kinsey, Tubby Hayes; acc. Annie Ross; backed Helen Merrill, Joe Henderson, Lee Konitz, Phil Woods et al. w. his own trio at Ronnie Scott Club '66–9. Extensive Eur. and US tours w. P. Woods European Rhythm Machine '69–72; app. at NJF '71. In '73 was a member of George Gruntz's Piano Conclave; fr. '73 to '75 led own gp., Gyroscope. Toured Austral., Japan, and US w. Alan Holdsworth '85; pl. and rec. w. Didier Lockwood, Billy Hart, and Cecil McBee, late '80s. Became involved w. computers, sequencers, and synthesizers in '90s. Pl. solo pno. concerts in Eur., Israel, US. Active as jazz educ. at Barry Jazz Summer Sch. in Wales '74–87. CDs: JMS; w. Ian Carr (Core); Holdsworth; D. Humair (JMS); H. Merrill (Owl); M. Tormé (PW).

BECK, JOE (JOSEPH A.), gtr; b. Philadelphia, PA, 7/29/45. Mother, bro., sist. amateur mus. Stud. pno. w. moth. 1951–4. Pl. w. Paul Winter, Charles Lloyd '64; Don Payne '64–5; Gary McFarland '64–6; Tony Bennett, Astrud Gilberto '65; Mike Mainieri, Chico Hamilton '66; Peggy Lee '66–9; Jeremy Steig '68–9; Joe Farrell '71–3; Larry Coryell '76; own gps. since '74. Also rec. in '70s w. Jack McDuff; Gato Barbieri; Gene Ammons; Woody Herman; Buddy Rich; Maynard Ferguson; Paul Simon. One of the the first jazz-rock gtrs. Beck worked as a dairy farmer '68–71 and '88–90. Duo w. Ali Ryerson fr. '96. Favs: John Scofield, Jim Hall. Polls: NARAS Most Val. Player '84–9. TV: *Hot Licks* instructional video. CDs: DMP; w. Miles Davis; M. Ferguson (Col.); L. Coryell (Novus); Blue Mitchell (Main.); David Sanborn (WB); Gil Evans (Enja); L. Hampton (Limel.); Jane Jarvis (Aud.); J. Leonhart (Sunny.); H. Merrill (Em.); G. Niewood (DMP); B. Rich (LRC); B. Torff (Bassline).

BECK, PIA (PIETERNELLA), pno, voc; b. The Hague, Netherlands, 9/18/25. Ran away fr. home in teens; pl. w. Miller Sxt. 1944–9; did USO shows. Led own trio fr. '49; visited US in '52 and freq. thereafter; operated nightclubs in Netherlands and Spain. Rec. "Pia's Boogie" for Philips '50. Favs: Peterson, Garner, Mary Lou Williams, Fitzgerald, Vaughan. Autobiography, *The Pia Beck Story*, publ. in Amsterdam '78.

BECKETT, FRED (FREDERICK LEE), tbn; b. Nelleron, MS, 1/23/17; d. St. Louis, MO, 1/30/46. Trombone w. hs band. Moved to KC, then join. Johnson's Crackerjacks, St. Louis, 1934. Bet. '37–9 w. bands of Buster Smith; Tommy Douglas; Andy Kirk; Prince Stewart; Nat Towles. Pl. w. Harlan Leonard

'39–40; Lionel Hampton '40–4. Became infected w. fatal TB while in mil. service '45. Rec. solos on Leonard's "My Gal Sal," "Skee," and "A La Bridges," '40, which impressed the young J.J. Johnson, who considered him the first great modern tbn. Also rec. w. Hampton '41–2. CDs: w. Hampton (Dec.; Jazz Magic).

BEDFORD, RONNIE (RONALD HILLIER), dms, tmbls, mrba, tympani; b. Bridgeport, CT, 6/2/31. Mother sang and pl. acc.; sists. pl. pno.; bro. pl. tpt. Stud. priv. in Bridgeport 1941–4; joined Bridgeport Mus. Union at age 16. Studied in NYC w. Fred Albright, Willie Rodriguez '49–52. Pl. w. Louis Prima '50–1; 2nd Army Bagpipe Band '52–4; Billy May–Sam Donahue '54–6, Sam Donahue '56–7; Richard Maltby, Buddy Morrow, Boyd Raeburn, Les and Larry Elgart '57–9; Eddie Condon, Joe Bushkin, Hank Jones, Marian McPartland, Pee Wee Russell, Chuck Wayne, Jimmy Giuffre '58–60. Worked on B'way w. Don Elliot qt. in *A Thurber Carnival* '59–60; w. Peter Matz in *No Strings* '61–2. Pl. w. Johnny Richards '62–8; Al Cohn–Zoot Sims, Wild Bill Davison, Red Norvo, Phil Woods, Jimmy Raney, Toshiko Akiyoshi, Teddy Wilson, Lee Konitz, Ruby Braff '62–70; bbs incl. Benny Goodman, Marshall Brown's Newport Youth Band, Warren Covington's Tommy Dorsey Orch., Vincent Lopez, Skitch Henderson '63–9; Rod Levitt Oct. '63–85; Jack Reilly, Sheila Jordan, Warren Chiasson fr. '60s; Morris Nanton, Harold Lieberman's Jazz Impact '70–86; B. Goodman Sxt. and Oct., '74–5; Red Norvo, Barbara Carroll '77; Benny Carter '77–86; Buddy DeFranco, Arnett Cobb, Herb Ellis–Barney Kessel, Sweets Edison, Jack Sheldon, Dick Sudhalter '78–86. House dmr. at Newport and Kool JFs '80–5. Bedford moved to Wyoming in late '85 to take a teaching position at Northwest Coll. He presented a concert of the mus. of Claude Bolling in Billings, Mont., New Year's Eve '89. Cont. to perf. w. his own trio and qt. at fests. and to book his own tours as Ronnie Bedford and Friends. Favs: M. Roach, B. Rich, S. Manne. Fests: Eur. w. Goodman '75; Mexico City '79 w. DeFranco. TV: Ed Sullivan, Steve Allen, *Today*; Edie Adams, Mickey Rooney specials; Jazz at the Smithsonian video w. Benny Carter. CDs: w. Hank Jones; Dick Meldonian (Prog.); B. Carter (MM; Pub.); DeFranco (Pub.).

BEIDERBECKE, BIX (LEON), crnt, pno, comp; b. Davenport, IA, 3/10/03; d. NYC, 8/6/31. His moth. pl. pno. Beiderbecke began pl. pno. at 3 and crnt. at 13, though he pl. left-handed for the first eight yrs. He attended hs in Davenport 1919–21. Dur. this time, he sat in and pl. prof. w. various bands, incl. those of Wilbur Hatch, Floyd Bean, and Carlisle Evans. To

discourage his interest in jazz, his family sent him to Lake Forest Acad., near Chi., in '21, but he was expelled in May '22 for frequent truancy, mostly musically related. While still at the acad., he form. the Cy-Bix Orch. w. dmr. Walter "Cy" Welge, and went to Chi. regularly to pl. w. the Ten Foot Band, among others, and to hear jazz. He ret. to Davenport briefly that summer, then moved to Chi. to join the Cascades Band, working on Lake Mich. excursion boats. Fr. fall '22 to fall '23, he gigged around Chi., at times ret. to Davenport to work for his fath., a merchant. In Oct. '23, he joined the Wolverines in Hamilton, Ohio, and soon became the band's main attraction. Dur. the next yr., they pl. in and around Chi., tour. the Midwest, and rec. for Gennett; they began a long residency at the Cinderella Ballroom, NYC, in Sept. '24 and did some further rec. bef. Beiderbecke left in Nov. Dur. '24 he also began a long musical partnership w. saxist Frankie Trumbauer. After a brief spell w. Jean Goldkette, he ret. to Chi. in '25 where he pl. w. Charlie Straight's commercial band. He was fired after a month. In Feb., he briefly enrolled at Iowa State U., then resumed gigging around Chi. and sitting in w. the city's foremost artists, incl. King Oliver, Louis Armstrong, and Jimmie Noone. In Sept. '25, he join. Trumbauer, who was then leading a band in St. Louis under Goldkette's auspices. After the summer season '26, Beiderbecke and Trumbauer joined Goldkette to Sept. '27. After a month stint w. the short-lived Adrian Rollini Orch. in NYC, Beiderbecke and Trumbauer join. Paul Whiteman in Indianapolis. Beiderbecke officially remained w. Whiteman until spring '30, though he had many extended absences due to his deteriorating health, and spent some time back in Davenport the last year of his life. From the summer of '30, when he did a four-day tryout w. the Casa Loma Band, he worked freelance, mostly in NYC, and cont. rec., though he was severely curtailed by his ill health. In the winter of '31, he briefly had a regular spot on the *Camel Hour* radio show and played occ. dates that spring. In the summer of '31, he moved fr. his Manh. apt. to Sunnyside, Queens. He was treated by a doctor the last few days of his life and died at home of lobar pneumonia.

Dur. his lifetime, Beiderbecke was appreciated by virtually only a handful of mus. and fans. It wasn't until after his death that he acquired legendary status, partly through Dorothy Baker's novel *Young Man With a Horn*, which is very loosely based on his life. Beiderbecke was known chiefly for his exquisite tone and extremely lyrical improvisations. He was probably the first white jazz mus. to be admired and imitated by black mus.: Rex Stewart and others learned his solo on Trumbauer's rec. of "Singin' the Blues" note for note. Himself inspired by Emmett Hardy, a

white tptr., Armstrong, Joe Smith, and others, Beiderbecke's followers were legion, incl. Bobby Hackett and Jimmy McPartland. As a pnt. and comp., he was among the first to incorporate Debussy's harmonic ideas in a jazz idiom. Of his four piano comps., the most famous is "In a Mist" (also known as "Bixology"), the others being "Flashes," "Candlelights," and "In the Dark." All were notated and edited for publication by arranger Bill Challis '30. In his short career, Beiderbecke often perf. highly commercialized arrs. and was, at times, surrounded by mus. of a much lesser stature, yet he left a legacy of performances unmatched for subtlety and finesse. Films: *Bix: "Ain't None of Them Play Like Him Yet,"* Brigitte Berman; *Bix: An Interpretation of a Legend,* Pupi Avati '90. Books: *Bix: Man and Legend,* R.M. Sudhalter, P.R. Evans, W. Dean-Myatt '74; *Remembering Bix: A Memoir of the Jazz Age,* Ralph Berton '74. CDs: Col.; BB; Mile.; w. Hoagy Carmichael (BB).

BEIRACH, RICHIE (RICHARD), pno, kybds, comp; b. NYC, 5/23/47. Studied classical and jazz pno. and comp. at Berklee Coll. of Mus. and Manh. Sch. of Mus. (B.A. 1972). Pl. w. Stan Getz '72; Dave Liebman's Lookout Farm '73-6. Formed own trio Eon '76. Founding member of John Abercrombie Qt. '78. Co-led gp. Quest w. Liebman '81-mid '80s. He has also worked w. Freddie Hubbard, Lee Konitz, Chet Baker. His varied infls. range fr. Tatum, Bud Powell, and Bill Evans to Corea, Hancock, and Tyner; many modern classical comps.; and C. Parker, M. Davis, and Coltrane along w. soul perfs. He has rec. solo pno. in the Maybeck Hall series on Conc.; and in duo on Tri. w. George Coleman. CDs: Conc.; Tri.; Owl; Core; Konnex; w. Liebman (CMP; Story; Core); Abercrombie (ECM); John Scofield (Enja); Chet Baker (A&M); Ron McClure; Mike Richmond (Steep.).

BELDEN, BOB (JAMES ROBERT), arr, sop, trn saxes, pno, synth; b. Evanston, IL, 10/31/56. Mother sings, bro. and sis. pl. pno. Family moved to Goose Creek, So. Carolina, in late 1950s. Began on pno., then sw. to alto sax at age 11. Pl. w. bro.'s rock band '69-71, then stud. at No. Tex. St. U. '73-8. Pl. w. Denton Dues Band '77; Woody Herman '79-80; Donald Byrd '82-5. Sub. w. Mel Lewis Orch. '84-5. Pl. w. Michael Legrand '85-7; Joe Chambers since '87; Red Rodney, Ray Mantilla '88; Bob Belden Ens. since '89. Belden has taught comp. at the New Sch. since '90, and prod. two recs. for Red Rodney. Other rec. projects have incl. his own comps. for *Treasure Island*, and adventuresome, personal interpretations of the opera *Turandot*; the mus. of Sting; and the mus. of Prince. Wrote the arrs. for Herbie Hancock's *The*

New Standard and Joe Henderson's *Porgy and Bess*, both Verve; and Bernard Purdie's *Soul to Jazz II*, ACT, which he also produced. Fests: Eur. '79–80, '88, '90; So. Amer. '80, '87. TV: apps. w. Herman and Legrand. CDs: BN; MB; Sunny.; w. Herman (Conc.); Glenn Wilson (Sunny.).

BELGRAVE, MARCUS, tpt, educ, comp, arr; b. Chester, PA, 6/12/36. Cousin is Cecil Payne. Encouraged at an early age by his fath. and bro., both brass pl., and, when he was 17, by Clifford Brown, Belgrave was working prof. by the time he entered hs. Came to national attention in mid 1950s and early '60's pl. w. Ray Charles band while stationed in air force. Moved to Det. in '63, where he co-founded the jazz studies program at Det. Metro Arts Complex; was an orig. faculty member of the Oakland U. Jazz Stud. Program; founded the Jazz Development Wkshp. in Det. His students have incl. Geri Allen; Robert Hurst; Kenny Garrett; and James Carter. App. in Classical Jazz series at Lincoln Center, NYC, in '90s. Rec. w. Bobby Blue Bland; Aretha Franklin; Eric Dolphy; McCoy Tyner; Max Roach; Joe Cocker. CDs: w. G. Allen (BN); R. Hurst (DIW); LCJO (Col.); Charles Mingus; Ray Charles (Rh./Atl.); David Murray (Red Brn.); David Newman (Muse); K. Lightsey (CC); C. Payne (Del.); C. Amy (PJ).

BELL, (SAMUEL) AARON, bs, comp; also pno, tba, tpt, euph; b. Muskogee, OK, 4/24/22; d. Bronx, NY, 7/28/03. B.A. as mus. ed. major at Xavier U., NO, 1942; M.A. fr. NYU '51; Columbia U. '75; Ph.D. fr. Columbia '77. After navy duty '41–6, join. Andy Kirk '47 bef. ret. to Muskogee to teach mus. in hs. Pl. w. Ed Wilcox; Lucky Millinder; Herman Chittison; Teddy Wilson; Lester Young; Eddie Heywood; Johnny Smith; Dorothy Donegan; Mat Mathews. Had own trio at Concord Hotel in upstate N.Y., Dec. '54–May '56. Pl. briefly w. Billy Taylor trio, fall '59. Join. Duke Ellington spring '60, remain. until Oct. '62. Then pl. in pit bands; comp. for off-B'way theater '69–72. Resident comp., La Mama Experimental Theater '70–3; mus. dir. for Elmsford (N.Y.) Dinner Theater '74–5. App. at NJF-NY w. Paul Jeffrey '73; Corky Corcoran '74. In '78 he pl. in Eur. in an Ellington alumni unit under the dir. of Cat Anderson, and did the Eur. fest. circuit as pnst., occ. doubling bs., w. C. Terry Spacemen '89. Dir. of Instrumental and Jazz Program, Essex Coll., Newark, N.J., '70–5, Chairman of Perf. Arts Dept. fr. '77. Retired fr. teach. '94. Cont. to lead voc. gp., S.W.A.T. Team; also gp. and bb for coll. concerts. Comps: *Bicentennial Symphony*; *Watergate Sonata* for pno.; *Rondo Schizo* for cl. and pno.; *Frugal Fugue* for combo. Fav: Pettiford. CDs: w. Ellington (Col.; BB; BL; Imp.; Saja;

Red Brn.; Fant.); J. Hodges (BB; Pab.); J. Coltrane (Imp.); B. Holiday (Verve); J. Rushing (Vang.); L. Young (Story.); C. Anderson (B&B); H. Ashby (Stash).

BELL, GRAEME, pno, comp; b. Melbourne, Australia, 9/7/14. Six years classical studies. Form. band w. bro. Roger in late 1930s. Led first Austral. jazz band to tour Eur. '47. Founded the Swaggie label in '49; helped arr. Rex Stewart's visit to Austral. '49 and rec. w. him. Tour. Japan '54 and '87; led series of all-star gps. in '60s and '70s and became established as Austral.'s foremost trad. jazz mus. In April '90, he took his 6-pc. band to China and southeast Asia. Rec. album w. Japanese band in Sydney '91. Favs. incl. Fats Waller, Teddy Wilson, Earl Hines, Dollar Brand, Ralph Sutton. Awards: Queen's Medal '77; MBE '78. App. at Edinburgh JF w. Humphrey Lyttelton '93. Book: *Graeme Bell, Australian Jazzman*, Child & Assocs. (Austral.) '88. CDs: EMI/Axis (Austral.).

BELLETO, AL (ALPHONSE JOSEPH), alto, bari saxes; cl; b. New Orleans, LA, 1/3/28. Played cl. in hs. Began pl. prof. after acquiring a sax. Led own gp. while att. Loyola U., where he earned a bachelor's degree in mus. ed. Received M. Mus. fr. La. State U. Worked w. Sharkey Bonano; Leon Prima; Wingy Manone; Dukes of Dixieland. Toured w. own sxt. fr. Dec. 1952. The gp. was incorporated into the Woody Herman Orch. '58–9. Worked in NO fr. '60s. Favs: Charlie Parker, Count Basie, Stan Kenton. Rec. LPs for Cap. CDs: fr. '69 NO JF, one track, *What's New on Jazz Festival Masters* (Scotti Bros.); w. Herman (Evid.).

BELLSON, LOUIE or LOUIS (Luigi Paulino Alfredo Francesco Antonio Balassoni), dms, comp, lead; b. Rock Falls, IL, 7/6/24. Won contest run by Gene Krupa for best dmr. under the age of 18, 1940. Pl. w. Ted Fio Rito; Benny Goodman bef. and after army service in '43; Tommy Dorsey '47–9. Worked in small gp. w. Charlie Shavers and Terry Gibbs '50. After working in Calif. w. Harry James, Bellson, Willie Smith, and Juan Tizol, quit James to join Ellington, Mar. '51. Ellington rec. several of Bellson's originals, incl. "The Hawk Talks," "Skin Deep," and "Ortseam." Left Ellington Jan. '53, shortly after his marriage to Pearl Bailey, whom he accomp. off and on until her death in '90. Also worked w. Dorsey '55–6; Basie '62; Dorsey ghost band '64; Ellington '65–6; James '66. Dur. '50s, rec. extensively for Norman Granz w. Art Tatum; Oscar Peterson; Buddy De Franco; Louis Armstrong; Ella Fitzgerald; et al., and tour. w. JATP '55, '67, and, in Eur., '72. For more than twenty yrs., he has led bbs

internationally, w. personnel drawn fr. pools of musicians in NYC, LA, and Chi. In the '90s he has often tour. w. a qnt. Among his better-known sidemen have been Don Menza; Pete Christlieb; Ted Nash; Cat Anderson; Ross Tompkins; Bobby Shew; Blue Mitchell; Sam Noto; and Joe Romano. Universally respected as a mus. who combines enthusiasm and a driving beat w. an astonishing technique, incl. the use of two bs. dms., he was described by Ellington as "The world's greatest drummer. . . . Louis Bellson has all the requirements for perfection in his craft." Received Amer. Jazz Masters Award fr. NEA '94. CDs: MM; Pab.; Conc.; Limel.; w. T. Dorsey (Hep); Ellington (Col.; Pab.; Saja; GRP); Basie (Roul.; Pab.); L. Armstrong; Benny Carter; R. Eldridge (Verve); O. Peterson; E. Fitzgerald; Art Tatum; S. Vaughan; JATP (Pab.); J. Hodges (Prest.; Verve).

BENEKE, TEX (GORDON), tnr sax, voc, lead; b. Fort Worth, TX, 2/12/14; d. Costa Mesa, CA, 5/30/00. Played sop. sax as child. Territory bands in 1930s, incl. Ben Young '35-7. Recommended by Gene Krupa, he join. Glenn Miller band '38; became the band's best known sideman. Tenor solos on classic sides, incl. "String of Pearls" and "In the Mood," singing on such hits as "Chattanooga Choo Choo" and "I've Got a Gal in Kalamazoo." App. w. Miller band in the films *Sun Valley Serenade* '41 and *Orchestra Wives* '42. That yr., when Miller dissolved band to enter mil., Beneke tour. w. the old band's voc. gp., the Modernaires, then led a navy dance band in Okla. After WWII, he led a Miller-styled orch. w. sanction of the Miller estate administrators, '46-50; cont. to dir. his own, similarly styled orch. into '90s, usually incl. singers and instrumentalists fr. the orig. Miller organization. Polls: *DB* '41-2; *Met.* '41-2. CDs: w. Miller; *Met.* All-Stars (BB).

BENFORD, TOMMY (THOMAS P.), dms; b. Charleston, WV, 4/19/05; d. Mt. Vernon, NY, 3/24/94. Mother pl. pno., org.; fath. pl. tba., dms. Bro. Bill pl. tba. Learned mus. w. bro. at Jenkins Orphanage in So. Carolina. Tour. Engl. w. Orphanage band 1914. Stud. dms. w. Steve and Herbert Wright. First prof. job w. Green River Minstrel Show '20. Pl. w. Marie Lucas; Edgar Hayes; Charlie Skeete; Jelly Roll Morton; Bill Benford; Fats Waller; Duke Ellington '20s. Pl. in Eur. w. Eddie South, Sy Devereaux '32; Freddie Taylor '36-7; Willie Lewis '38-41. Rec. in Eur. w. South; Eddie Brunner; Coleman Hawkins; Bill Coleman; Benny Carter; Django Reinhardt. Pl. in US w. Noble Sissle '43; Snub Mosley '46-8; Bob Wilber '48-9; Jimmy Archey '50-2; Rex Stewart '53; Muggsy Spanier in Can. '54; Leroy Parkins, Bob Pilsbury on Cape Cod '56-9; house bands at Central

Plaza, Jimmy Ryan's, late '50s; Freddy Johnson '59. Tour. Eur. w. *Jazz Train* under dir. of Eddie Barefield '60-1. Pl. w. Joe Thomas, Edmond Hall, Danny Barker '63; Saints and Sinners '63-8; Franz Jackson '68. Pl. w. Bob Greene's *World of Jelly Roll Morton* at NJF-NY and Lincoln Center '73-4; Clyde Bernhard's Harlem Blues and Jazz Band '73-81; B. Greene '82. App. on tribute to C. Hawkins at NJF-NY '83. Favs: Sid Catlett, Buddy Rich. CDs: w. J.R. Morton (BB; JSP; Class.); C. Hawkins (ASV; Timel.); Django Reinhardt (Aff.); Benny Carter (B&B).

BENJAMIN, JOE (JOSEPH RUPERT), bs; b. Atlantic City, NJ, 11/4/19; d. Livingston, NJ, 1/26/74. Raised in NYC; stud. vln. w. Hall Johnson. Protégé of bsst. George Duvivier. Worked as mus. copyist for Jimmie Lunceford, Billy Moore Jr. Pl. w. Mercer Ellington 1946; Billy Taylor (bs.), Artie Shaw, Fletcher Henderson '50. Second bs. w. Duke Ellington at Met. Opera concert, Jan. '51; intermittently assoc. w. Ellington as copyist, sideman, and publ. co. employee. Worked w. Dizzy Gillespie, Paris '52; tour w. Sarah Vaughan '53-5; Gerry Mulligan '57; Dave Brubeck, Ellis Larkins '58. Club work w. Sweets Edison; Ben Webster; Tyree Glenn. Many recs. as studio mus. In '70s worked again w. D. Ellington. Died of heart attack several weeks after auto accident. Fav: Blanton. Broadway: *The Nervous Set* '59. CDs: w. Vaughan (Em.); Mulligan; Brubeck (Col.); Barry Harris (Riv.); Mulligan-Desmond; K. Burrell; B. Holiday (Verve); Ellington (Col.; Pab., Atl.); J. Hodges (BB); E. Dolphy; RR Kirk; J. Richardson (Prest.).

BENJAMIN, SATHIMA BEA, voc; b. Capetown, South Africa, 10/17/36. Sang hymns in church bef. discovering pop mus. in Capetown. Prof. debut 1959, w. Dollar Brand (Abdullah Ibrahim); after their marriage, the duo moved to Eur. where they met Duke Ellington, w. whom she sang several times. The couple settled in NYC. Benjamin sang at '65 NJF; rec. several albums for Ekapa, the best known of which was *Sathima Sings Ellington* '79. In '92, an album, *Southern Touch*, in which she is backed by Kenny Barron, Buster Williams, and Billy Higgins, was released on an Enja CD.

BENNETT, BETTY, voc; b. Lincoln, NE, 10/23/21. First stud. w. moth., a jazz pnst. Moved to Hamburg, Iowa, at 6; stud. voice, planning to be an opera singer. Sang w. Georgie Auld 1943; had own radio show as member of WAVES '45. After WWII, sang w. Claude Thornhill '46; Alvino Rey '47-9; Stan Kenton All-Stars '49; Charlie Ventura '49-50. Worked as a single in SF '50-1; w. Charlie Barnet '52. Married André

Previn '52 and retired. Resumed singing in '58 w. Benny Goodman, then semiretired until she moved to London '63; worked as resident singer at Ronnie Scott's Club '64–6. Back to LA late '60s, working as a secretary-researcher for a TV producer fr. '67. After marrying grstr. Mundell Lowe, she resumed singing and perf. regularly w. him in US and Eur. A splendid, jazz-infl. singer noted for her interpretation of sophisticated lyrics. CDs: FS.

BENNETT, LOU (Jean-Louis Benoit), org, comp; b. Philadelphia, PA, 5/18/26. Father was fr. Martinique. Studied pno. w. moth. and aunt. In army where he pl. tba. in band 1943–6; then led own Nat Cole–style trio in Balt. fr. '47. Began pl. org. '56; tour. w. own trio '57–9. Moved to Paris '60, pl. at Blue Note w. Jimmy Gourley, Kenny Clarke. Pl. and rec. w. Clarke, René Thomas, Donald Byrd '60s. Tour. Eastern Eur. '66. In '78 conceived and built an org. called “The Bennett Machine,” which enabled him to prod. many other instrumental voices such as pno., vib. Led qnt. w. Gerard Badini '80s. Bennett has not perf. in the US since he app. at '64 NJF. Favs: Wild Bill Davis, Jackie Davis, Jimmy Smith. Fests: all major in Eur. fr. '60. Many film and TV apps. in Eur. CD: w. Clarke in *Americans in Europe* (Imp.).

BENNETT, MAX RAMON, bs, el-bs, comp; b. Des Moines, IA, 5/24/28. Raised in KC and Oskaloosa, Iowa. Pl. tbn. as teenager, then grt. Stud. at U. of Iowa. Pl. w. Herbie Fields 1949; Georgie Auld, Terry Gibbs, Charlie Ventura '50–1. In army '51–3. Tour. w. Stan Kenton '54–5, then settled in LA. Pl. w. own combo at Lighthouse, also backed Peggy Lee. Accom. Ella Fitzgerald w. JATP '57–8. Worked as studio mus. in LA '58–60. Pl. w. Terry Gibbs '59. Tour. w. Peggy Lee, cond. orch. '61–3. Ret. to work as studio mus., began pl. el-bs. '63. Pl. w. Jimmy Rowles Trio at Carriage House, LA, fr. '63; freelance w. Shorty Rogers, Pete Jolly, also bbs led by Mike Barone, Bud Brisbois, Jack Daugherty '60s. Pl. w. Quincy Jones off and on '68–80; Tom Scott's LA Express '72–7, backing Joni Mitchell '73–4, '76. Pl. and rec. w. Crusaders '72–3, '75; Aretha Franklin '77; Victor Feldman '84; others. Formed own gp., Freeway, '84. Bennett comp. much of the repertoire of LA Express and Freeway. His songs w. orig. lyrics were rec. by Peggy Lee. CDs: w. Mel Tormé (Charly); LA Express (A&M); Charlie Mariano (FS; Aff.); Bob Cooper; T. Gibbs (Cont.); Ella Fitzgerald (Verve); Coleman Hawkins (Pab.); Kenton (Status); Joni Mitchell (Asylum).

BENNETT, TONY (Anthony Dominick Benedetto), voc.; b. Astoria, Queens, NY, 8/3/26. In 1948, stud. at

Amer. Theatre Wing under the GI Bill. Worked as a singing waiter at age 17. Pearl Bailey discovered him; Bob Hope changed his stage name fr. Joe Bari to Tony Bennett. In '51, Bennett rec. “Boulevard of Broken Dreams,” his first hit. In '62 he scored w. “I Left My Heart in San Francisco,” and it became his signature song. In the '60s he perf. w. the orchs. of Basie, Ellington, and Herman. His assoc. w. jazz was further marked by the use of such mus. as saxists Zoot Sims and Al Cohn; and crntsts. Bobby Hackett and Ruby Braff. The latter tour. w. him in '71–3 and backed him in a qt. w. grstr. George Barnes '73–4. Fr. '66 to '72 Bennett employed John Bunch as his pnst/mus. dir.; and, in the same capacity, Ralph Sharon '56–68 and fr. '80. Pl. most countries of the world, app. in fests. at Mt. Hood; Ravinia (Chi.); North Sea; NYC; SF. As a painter, he first exhibited in Chi. in '77 and has since shown in Engl., France, and in many US cities. TV: *Tonight Show* many times; *Nat Cole Show*; BBC-TV, 100th Anniv. of Royal Albert Hall w. London Philharm., cond. by R. Farnon. Movies: *King*; *The Oscar*. Awards: one of six vocalists selected by *Life* magazine as Best Amer. Standard Singers of all time; Honorary Doctorate from Berklee. Video: *Tony Bennett Live: Watch What Happens* (Sony). CDs: Col.; DRG; w. B. Evans (DRG; Fant.); Basie (Col.; BN).

BENNINK, HAN (HENDRIKUS JOHANNES), dms; b. Zaandam, Netherlands, 4/17/42. Studied at art sch. first. Mainly self-taught, but helped by fath., a radio mus. In 1966, w. Willem Breuker and Misha Mengelberg, started the Instant Comps.' Pool, an independent rec. co., for which he rec. solo and w. various small gps. His bro. Peter, a saxist, was a frequent associate. Pl. w. many visiting Amers. incl. Eric Dolphy; Ben Webster; Sonny Rollins; Steve Lacy; Cecil Taylor. Bennink's work was noted for its unorthodox variety of equipment and for drawing on mus. fr. many other cultures, incl. Africa, Japan, Tibet. He has long been considered one of Eur.'s outstanding and most versatile percsts. Favs: Kenny Clarke, Ed Blackwell. Won Bird jazz award at North Sea Fest. '87. CDs: w. Breuker (BVHAASST; Entr'acte); Derek Bailey; Company (Incus); P. Brotzman; Globe Unity Orch.; Cecil Taylor; Peter Kowald (FMP); Don Cherry; Dexter Gordon (Aff.); E. Dolphy (Em.); Major Holley; Joe van Enkhuizen (Timel.); L. Konitz (Phil.); Mengelberg (SN); Andy Sheppard (Ant.); ICP Orch. (BVHAASST).

BENSKIN, SAMMY (SAMUEL), pno, comp, arr; b. NYC, 9/27/22; d. Teaneck, NJ, 8/92. Played w. Bardu Ali 1940; Bobby Burnet at Café Society '41; Stuff Smith '42; Gene Sedric, Don Redman, Al

Cooper '43; Freddie Green, Billie Holiday, Benny Morton '45. Worked as soloist and w. own trio fr. '45. Pl. w. Three Flames '54; then app. in Wm. Saroyan's *The Time of Your Life* at the City Center '55. Accomp. singers fr. mid '50s, incl. Roy Hamilton '55; Al Hibler '58–9; also Titus Turner; Diahann Carroll; Dinah Washington. Pl. w. Stan Rubin '58; *Time of Your Life* at Brussels World's Fair '59. Benskin worked mainly as a voc. coach, arr., and rec. prod. fr. '60, pl. occ. gigs as a single. He pl. in NYC in the mid '80s w. the Harlem Blues and Jazz Band. Rec. w. Freddie Green; (Duke), ca. '45; Bennie Morton (BN) '45; John Hardee (BN) '46. CDs: w. B. Holiday (Dec.); tracks w. Hardee, Morton in *The Blue Note Swingtets* (BN).

BENSON, GEORGE, grt, voc; b. Pittsburgh, PA, 3/22/43. Stepfather, a grtst., taught him uke. and pl. Charlie Christian recs. for him. In 1954, he started on grt. and rec. four pop sides for RCA's "X" label. Tour. w. Jack McDuff '62–5, rec. w. him as sideman and leader. Benson then formed own qt. '65, rec. for Col. In '70s, rec. for A&M and CTI w. larger gps. In '76, *Breezin'*, his first WB album, won the Record of the Year Grammy and catapulted Benson to world-class stardom; since then, he has been better known as a voc. rather than a grtst. He has since won other Grammys, mostly in pop and r&b categories. As a crossover artist, he has rec. w. Ivan Lins; Chet Atkins; Freddie Hubbard; Patti Austin; Miles Davis; Herbie Hancock; Tony Bennett; Quincy Jones; Earl Klugh; the Count Basie Orch.; Billy Cobham; and many others. He has app. on countless domestic and int'l TV shows; comp. the title song for *The Greatest*, a film about Muhammad Ali; and made many fest. apps. worldwide. He headlined a week-long *Guitar Legends* event in Seville, Spain, at the '92 Expo site. Makes effective use of a technique of singing wordlessly in unison w. his improv. grt. solos. In his occ. jazz apps., he has cont. to reveal a strong linkage w. Charlie Christian. CDs: Prest.; CTI/CBS; Col.; WB; Verve; w. McDuff (Prest.; Conc.); Hank Crawford (Mile.); Ronnie Cuber (Elec. Bird); M. Davis (Col.); S. Turrentine; Lou Donaldson (BN); F. Hubbard (CTI); Jean-Luc Ponty (Atl.).

BENTON, WALTER BARNEY, trn sax; b. Los Angeles, CA, 9/9/30. Father pl. sax; sist. pl. pno. Stud. C-melody sax in jr. hs. First gigs at local USO. Pl. w. army bands at Ft. Lewis, Wash., 1950–2; Yokohama, Japan, '53. In LA, rec. w. Kenny Clarke and in jam session w. Clifford Brown–Max Roach '54. Pl. w. Perez Prado '54–7, incl. tour of Asia '56. Freelanced in LA '57–9, then led own gp. in NYC '59–61. Also pl. and rec. w. Roach, Abbey Lincoln, Julian Priester in NYC bef. ret. to LA '61. Pl. w. Gerald Wil-

son '60s. Rec. w. John Anderson '66. Favs: Lucky Thompson, Milt Jackson, Charlie Parker. CDs: w. K. Clarke; M. Jackson (Sav.); Clifford Brown (Em.); Eric Dolphy; A. Lincoln; Roach (Cand.); Q. Jones (Imp.).

BERG, BOB (ROBERT), trn, sop saxes; b. NYC, 4/7/51; d. Amangansett, NY, 12/5/02. Raised in Bklyn.; stud. at HS for Perf. Arts, then Juilliard. Tour. w. Jack McDuff 1969; Horace Silver '73–6; Cedar Walton '77–83; rec. *Visitation* w. Sam Jones '78. Join. Miles Davis '84–7; rec. *You're Under Arrest* '85. In '91, was feat. on Gary Burton's *Cool Nights* and Mike Stern's *Odds and Evens*. Toured Caribbean and Central Amer. for US State Dept., early '92. LP: Xan. CDs: Den.; Stretch; Red; w. Davis (Col.); Sam Jones; Kenny Drew (Steep.); Kenny Drew Jr. (JC); Tom Harrell (Cont.); B. Dennerlein; Leni Stern (Enja); Mike Stern (Atl.); Cedar Walton (Muse); Eastern Rebellion (Timel.); Niels Lan Doky (Mile.; Story.); Gary Burton (GRP); B. Higgins (Red); J. Chambers (Cand.).

BERG, THILO, dms; b. Dortmund, Germany, 4/23/59. Parents are mus. teachers; bro. pl. Fr. horn.; sist. a classical singer. Took up tpt., cl., pno. bef. concentrating on dms. Studied in Trossingen 1977–81. Pl. w. SWF Radio Orch. to '81; own bb '86–92; it tour. w. Art Farmer '87; Slide Hampton '88, '90, '91; Bob Mintzer '90, '91. Berg worked w. Louis Stewart–Heiner Franz qt. '88–9; John Gordon's Trombones Unlimited '91–2; Barbara Morrison qt. '92–3. Active as a rec. prod. for Clark Terry and others on the Mons label in Germ. Pl. in NYC '90, '91. Does clinics and wkshps. for Tama Drums. Favs: Carl Allen, Jeff Hamilton, Jeff "Tain" Watts. Fest: Leverkusener w. B. Morrison, '93. Rec. debut in Germ., '81. CDs: Mons; w. B. Morrison; J. Gordon (Mons).

BERGER, DAVID, arr, comp, tpt; b. NYC, 3/30/49. Mother was amateur pnst. Stud. at Berklee Coll. of Mus. 1966; Ithaca Coll. '67–71, B. Mus. '71; Eastman Sch. of Mus. '67–81; Manh. Sch. of Mus. '85–6, M. Mus. Jazz Comp. '86. Also stud. w. Rayburn Wright; Jimmy Maxwell; Ludmila Ulehla; Edward Green. Pl. w. local bands in Ithaca '67–71. Moved to NYC '71, form. own rehearsal band. Pl. w. Jimmy Maxwell '72–80; Lee Castle '73. Pl. and arr. for Mercer Ellington '74; Chuck Israels Nat'l Jazz Ens. '75–80; Gunther Schuller '80. Berger has comp. and arr. for Buddy Rich orch.; Thad Jones–Mel Lewis Orch.; Clark Terry; Bill Watrous; WGJB; Lee Konitz Nonet; Stan Getz; Buddy DeFranco; Stanley Turrentine; Roland Hanna; Wynton Marsalis; Betty Carter; Dr. Michael White; LCJO. Cond. LCJO '88–94. Led specially assembled orchs. for Ellington Society con-