

cords to September of 1954 when he rejoined that label. The records made during this four year period were done for MGM and Woody's own recording company Mars with a few of the Mars efforts later licensed by Woody to Columbia and Verve. This is generally the least known period of Herman's long history and none of the usual resources have picked up the ball to reissue these very deserving sides in a comprehensive package. Let us hope our friends at Mosaic are paying attention.

This set then is a great addition to what little we have of the Third Herd on CD. The focus is clearly on the magnificent dance book of that era penned by Nat Pierce that stands up as every bit as great as the pure jazz charts. Lots of vocals throughout by Woody and Dolly Houston further suggest this is a dance date. However this band had a great jazz presence and whether on vocals or instrumentals, they always wailed. Driven by Carl Fontana, Urbie Green, Bill Perkins, Don Fagerquist and occasionally Chubby Jackson, swing they did. A few members of this band have argued through the years rather persuasively that the Third Herd should not be ignored as just a dance band survivor following in the footsteps of their predecessor First and Second Herds. Woody always had a good band and most of the time his bands were great. The Third Herd is no exception.

Considerable deductive reasoning has been applied by the producers in pinning down the recording date. Aural evidence provides several clues and in comparing the songlist to other known performances from that year led to the final guess of late 1952. The tape itself has been licensed from an archive of the San Francisco Traditional Jazz Federation which is housed at Stanford University in California. This collection of jazz recordings from the 1950s and 1960s was compiled by broadcaster Ken Ackerman and are known as the Ackerman Tapes. The producers suggest that there will be other releases on the Acrobat label from this stockpile of rarities so keep your eyes open. Unfortunately there was little documentation with the tape itself and no record of who engineered the date. To my ears it is possible that Wally Heider may have been responsible. Heider lived at that time in the Pacific Northwest and with his growing reputation among the leading jazz musicians of the day he was almost always given permission to record whoever came through for a gig. The professional quality of the recording has many of the trademarks of Wally's sound engineering genius. Just another educated guess, but if I were a betting man my money would be on Wally.

Another great surprise is the inclusion of Dinah Washington on the final four selections of Disc 2. She never recorded with Woody so either way this is a great discovery for all. Dinah performs three songs that she had recorded in 1952 and was promoting before she joins Woody for a freewheeling blues of unknown origin that the two are clearly having a ball with. Listen closely to the final seconds at the end of that cut, Dinah is carrying on and Woody is laughing. An interesting few seconds between two musicians at the end of a working night. Who doesn't love to hear musician's talking off mic?

Disc 2 runs a little short in terms of total time at 31:13 which is disappointing. There must not have been anything else available to include but we can be grateful that the decision was made to include everything over two CD's instead of editing out some selections to fit it all on one CD. The cost of the set is what one would reasonably pay for a single CD so it is possible that it is priced this way purposely to make up for how short Disc 2 is. If this is true, what a rare moment.

If you are a Woody Herman person it is quite simple, this

set is a fine addition to Woody's legacy and you should track it down.

♪ Pat Goodhope

## Franz Jackson

### *Milestone - The Last Concert f A Chicago Legend* Self Produced CD

*Collective personnel: Franz Jackson (ts, vcl) with Eric Schneider (as, ss, cl) Tad Calcar (cl) Art Hoyle (tp, fghn) George Bean (tp, flgh) Yves Francois (tp) Larry Dwyer (p, tb) Ed Bagatini (tb) Jim Pickley (p) Chris Carani, Darrel Tidaback (b) Hugh Leal (bjo, g) Bob Cousins, Billy "Stix" Nicks, Hank Tausend (d) Judi K, Crystal Ristow (vcl) Neil Tesser (emcee). Dowagiac, MI, November 4, 2007.*

*CD 1 - Introduction/Take The "A" Train/Apex Blues/Sweet Lorraine/Lester Leaps In/Jitterbug Waltz/Perdido/Stardust/Bill Bailey Won't Cha Please Come Home/Huff & Puff TT 61:27*

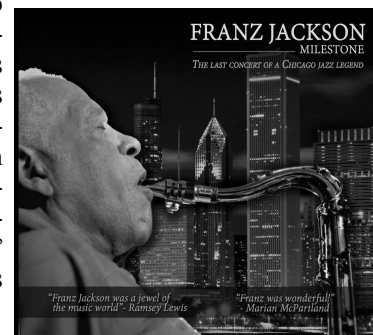
*CD 2 - When The Saints Go Marchin' In/I Can't Give You Anything But Love/St. Louis Blues/Bourbon Street Parade/S'Wonderful/Sweet Georgia Brown/Chicago-Happy Birthday-Huff & Puff TT 56:35*

As the title states, this was the last concert performance by legendary Chicago reedman Franz Jackson, who was 95 years young at the time. Jackson's professional life started at the tender age of 16 with the great Albert Ammons, playing on the back of a horse-drawn cart trying to solicit customers for train excursions between Chicago and St. Louis. He then went on to join the bands of Carroll Dickerson, Jimmy Noone, Walter Barnes, Roy Eldridge, Fletcher Henderson, Benny Carter, Earl Hines, Fats Waller, Cab Calloway and James P. Johnson and others.

Some of the best jazz performers in Chicago and beyond made their way to Dowagiac, Michigan, where Jackson had relocated permanently, to pay tribute to him on his historic birthday. Names familiar to Chicagoans included Art Hoyle, George Bean, Eric Schneider, Bob Cousins, Judi K, Yves Francois, Lisa Roti and Chris Carani. The other musicians in attendance resided primarily in the Northern Indiana/Southwestern Michigan area and were considered Franz's "go to" musicians when he was playing in those locations.

According to Jackson's daughter, Michelle the evening's itinerary was "Guided only by the program's list of tunes performed in various configurations of musicians and navigated flawlessly by jazz critic Neil Tesser who served as emcee, the evening morphed into a rollicking, boisterous night of music, memories and fun for both the performers and the audience! Not to be outdone, at the age of 95, Dad blew virtually every note right alongside all his friends during the nearly 3-hour concert which featured such classics as *When the Saints Go Marchin' In*, *St. Louis Blues*, *Take The A Train*, *Sweet Lorraine* and *Bourbon Street Parade*.

The concert was made up of a number of small jam sessions, with Franz playing with different size configurations and musicians throughout the evening's performance. There is some great material here, ranging from Dixieland to mainstream to bop. In fact there is so much good music, it's hard to know where to start. In this writer's mind, the standout tunes are *Lester Leaps In* (with Eric Schneider, Yves Francois, Tad Calcar and Ed Bagatini), *Jitterbug Waltz* (featuring Eric Schneider), *When The*



*Saints Go Marchin' In* (with Franz Jackson, Eric Schneider, George Bean, Yves Francois, Tad Calcara and Ed Bagatini) and the *St. Louis Blues* (Yves Francois, Tad Calcara and Ed Bagatini).

This 2 CD set is nicely packaged with some excellent photos in the 12 page booklet which has liner notes by Neil Tesser and Michelle Jewell. My only small criticism is that the vocals seem to be recorded slightly off mic.

Franz Jackson passed away on May 8, 2008, just a few months after this incredible concert had taken place. Jackson's daughter, Michelle notes that *Huff & Puff* was the theme song my dad, Franz Jackson, used to close out his sets at intermissions and the end of the night. "Yeah, we huffed. And, we puffed. We blew the whole night away....," "Nuff said!

More information about Franz and CD ordering information can be found at [www.franzjackson.com](http://www.franzjackson.com).

♫ Ian Tiele

### **Duke Ellington's My People - The Complete Show Storyville 1018430**

*Collective personnel: Bill Berry, Ziggy Harrell, Nat Woodard, Ray Nance (tp) Britt Woodman, Booty Wood, Jon Sanders (tb) Russell Procope, Rudy Powell (as & cl) Harold Ashby, Pete Clarke (ts) Bob Freedman (bs) Jimmy Jones (cond & p) Billy Strayhorn (cel & p) Joe Benjamin (b) Louis Bellson (d) Emmanuel Abdul Rahim AKA Juan Amalbert (conga) Joya Sherill, Lil Greenwood, Jimmy McPhail, Jimmy Grissom, The Irving Bunton Singers (vcl) Bunny Briggs (tap dancing) Richelle Le Noir Guilmenet (narration) Duke Ellington (narration).*

*Jungle Triangle #1\*/Come Sunday/Will You Be There/99% Won't Do/Ain't But No One/David Danced/Heritage (My Mother, My Father and Love)#1\*/After Bird Jungle\*/Montage/My People (Soap Box)/The Blues Ain't/Blues at Sundown\*/Walking and Singing the Blues\*/Working Blues/My Man Sends Me/Jail Blues/I Love My Lovin' Lover\*/Jungle Triangle #2\*/King Fit the Battle Of Alabam/King\*/Purple People\*/What Color Is Virtue/Purple People-Music\*/Piano Blues Overture (sic)\*/Strange Feeling\*/Heritage (My Mother, My Father And Love)#2 \*previously unreleased Directed by Duke Ellington. Chicago, August 20, 21 & 27, 1963 TT 79:00*

"My People" was conceived as a stage show to be presented as part of the exhibition "A Century of Negro Progress" which was mounted to commemorate the 100th Anniversary of the Emancipation Proclamation. It was written and staged by Duke Ellington and was presented at McCormick Place, Chicago from



August 16 to September 2, 1963. For budgetary reasons the Duke Ellington Orchestra could not be used, so a sixteen piece band led by Jimmy Jones was assembled for the performance. Many of the musicians in that band were associated with the Ellington Orchestra as past, current, or future members. A part of this recording was originally released on LP on the Contact label.

This is essentially an "Original Cast" album from the show. The compilers were given access to a tape of the original performance from the Mercer Ellington collection and were able to reconstruct the running order of the songs giving us a significantly expanded album. Of course any collector of Ellingtonia will be interested in the new material.

The results are somewhat mixed since the music was only part of the stage show. Some of the pieces are centered on the narration, and some were written to accompany dancers. These may not be to every listener's taste – the lyrics and narrative tend to be preachy and unsubtle (though sincere) and sound dated. The

sound of the choir may not be to the listener's taste at times although the choir is often rather cleverly used in a jazz context. The recording of *David's Dance* which is otherwise brilliant suffers from the presence of a tap dancer. However, there is a good amount of jazz content that is of interest and the music always swings. The rhythm section is excellent, the ensembles are fine, and the soloists are outstanding. There are some fine instrumentals made for blowing such as *King, Jungle Triangle* and *Piano Blues Overture* and the tunes in the blues part of the show are well sung and arranged to spotlight the instrumentalists. Harold Ashby is especially notable, but there are fine contributions from Bill Berry, Ray Nance, Britt Woodman, Booty Wood, and Russell Procope as well. Although I never cared too much for the original album I found that I enjoyed this CD. I think this is because much of the new material is very much worth hearing and increases the jazz interest.

The production is well thought out and done with care. The sound is excellent. There is a 12 page booklet of notes by Bjarne Busk that is informative and well written. This album will be of great interest to anyone who collects Ellington and is interested in his body of work.

♫ Pete Bainbridge

### **Fred Hersch Trio Live At The Village Vanguard Palmetto Records PM 2088**

*Fred Hersch (p) Drew Gress (b) Nasheet Waits (d). New York, NY, May 16-18, 2002.*

*Bemsha Swing/At The Close Of The Day/Phantom Of The Bopera/Endless Stars/Swamp Thang/Stuttering/Some Other Time/Days Gone By/Miyako-Black Nile/I'll Be Seeing You TT 70:00*

Fred Hersch benefits from two superb sidemen on this recording; Drew Gress, the bassist, spent some time as artist-in-residence at the conservatory in Saint Petersburg, Russia, as well as the University of Colorado in Boulder and has been working with Hersch since 1992, and Nasheet Waits, the son of the drummer Freddie Waits, both bring along their talents, the latter to the drum set, to give sensitive and inspiring backing to the pianist. He has chosen several of his own compositions that are exquisitely done and are explained in his own liner notes as being inspired by various events that touched his life; for instance the sky on a winter's night in New Hampshire begat the enchanting *Endless Stars* and a drive from Baton Rouge to New Orleans *Swamp Thang*. The Wayne Shorter medley, *Miyako-Blue Nile*, is a fascinating excursion into a slow tempo mood piece with a pyrotechnic drum solo ending by Waits, surprisingly enough, segueing into a breakneck-paced trip to the moon in the concluding tune of the pair.

I was surprised, when putting this CD on the turntable, to see that the track *Some Other Time* was not the tune I remembered being played by the pianist Michael Royal in 2007 at a meeting of the Tampa Bay Jazz Club as a tribute to the previously deceased IAJRC member Vic Hall, whose Saturday night radio show was a delight to all in earshot for approximately thirty years. Indeed, again on reading Hersch's liner notes, I learned that the eponymous one played here is by Jule Styne and not Leonard Bernstein.

This is a CD for the ages; great stuff if you have an ear for the remarkable.

♫ Tristan Argenti

### **Jazz - The Smithsonian Anthology**