

Music Magic News and Views



Music with a Touch of Class, Fall 2005
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Music Magic Magazine

Fall 2005, Issue V

Jim Houck Productions, Inc.

Mission Statement

- Jim Houck Productions, Inc. is dedicated to producing the highest quality music resulting in outstanding achievement in the aesthetic arts, academic excellence, prosperous business achievement and service to the community.
- We deliver the finest quality audio recordings and video productions for education, business and the music community.
- Our strength is producing new and established artists in the jazz genre.
- Through growth we provide opportunity for our artists, outstanding high quality products for the music business, and make good profits for our investors.

BassNote



Records

An independent label producing new and established artists in the jazz genre.

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I. The Don Junker Big Band



There are few trumpet players who join the elite jazz professional class of stratospheric screamers. The very few who can master the art of playing with all the form and finesse of a symphony orchestra and excite the audience to ever higher heights of happiness. Don Junker is one of those few. He joins the ranks with Don Ellis and Maynard Ferguson as one of the

world's finest.

Don's band is a world class band, showing professionalism at every turn.

Here is what Bill Mayhugh had to say about Don's CD, "Junk Mail Special."

"It is a truth I continue to marvel at: that 18 separate musicians, all with enough artistic individuality to make distinct solo statements, can join together and make such a wonderful sound!

Consider this: First, a musician has to learn to make a sound on his instrument. Second, he must read the notes on the page and play the music on his instrument. Then third, he must make the difficult art of playing music an association with other players - in a band, an orchestra, or a small group. Fourth, he needs to acquire the ability to improvise on a given theme; and fifth, to creatively solo within the parameters of that theme. Sixth, the literature and language of jazz must be learned, and - so importantly - seventh, he must be able to swing. And you can't learn to swing, you just do.

In Don Junker's great big band, all of the above come together and then some - and swing it does, right from the very first note. Everything about this band will please you, but you have to do your part as a listener: jazz in general and big band jazz in particular are interactive arts.

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As a listener, have you ever done this? Select one track on the album and really listen to it and hear it all the way through twice. Then go through it paying special attention to the trumpets - then again only to the saxophone section - and then play again, listening to only what the trombones are playing. And after that, if your stereo system allows, bring up the treble and listen to the guys in the rhythm section. Check out all the things the drummer is doing to support and boost and accentuate, what the band is doing; the warmth and bedrock provided by the bass player, the comping of the pianist. If you do what I suggest, you'll hear on performance six or seven times, but - and here is the important part - never the same way twice. You will be amazed by how much there is to hear in a big band, and by how many new things there always are to discover in music that has depth. The accolade 'musicianship' only just begins to describe it. Your pleasure will increase as never before. You will learn to love the sound of a big, swinging band, and I recommend you start with this very recording.

I love, big bands! Always have, and I always will. Don Junker's big Band does it all for me, as I'm sure it will for you - you just have to listen. And listen again. Music really should appeal to all the emotions a listener can endure. Most of the music produced today, unfortunately, doesn't aspire to touch our emotions all, only our pocketbooks. This band, by contract, covers all of the nerve-endings.

Begin with interesting compositions - ask superb arrangers to create their magic - let the band learn the charts - select the right soloist for the tunes - find a genius for a recording engineer - an bravo! You'll have a sixty-eight minute moment of glorious musical excitement. It's all here in one CD.

Don Junker is, of course, best known as an accomplished and influential master of the trumpet and Flugelhorn. Most are also by now aware that he possesses that rare mix of talents that comprise a band-leader - part talent scout, part motivator, part press agent, therapist, drill sergeant, part teacher. A person unremittingly and unconditionally in love with music who can also handle some of the most grinding day-to-day business a logistical battles one can imagine - and handle them with aplomb. As if this weren't enough, however, Don is also a gifted string and electric bassist and a sensitive arranger and one of the world's most persuasive teachers and clinicians. He is a true Renaissance man of the Washington, D.C. music scene, and we are all better for it.

To me, this band is an exuberant breath of fresh air not just for the music on the album, but also for what these wonderful musicians bespeak for the future of big band jazz itself. Back in 1966, when Buddy Rich's new band was generating so much attention, Time magazine had a feature article on Buddy in which it allows that the Rich band's reception should do much to spark big bands, which "were undergoing a mild

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resurgence.” Take a quick inventory of what constituted “a mild resurgence” in 1966:

In addition to Buddy’s band, new bands were started that year by Don Ellis, Thad Jones and Mel Lewis, Kenny Clark, Clare Fischer, Mike Westbrook and Howard McGhee. Maynard Ferguson would reform his big band in Manchester, England the very next year. Already touring at the time were big bands led by Duke Ellington, Count Basie, Woody Herman, Benny Goodman, Stan Kenton, Duke Pearson, Gerald Wilson, Oliver Nelson, Gerry Mulligan, Harry James, Ray Charles, Si Zentner, Neal Hefti, Tommy Vig, Terry Gibbs, Buddy DeFranco, and Johnny Richards. In addition, all three networks featured big bands nightly on talk shows and most popular singers toured with a big band. Would that we could have such a “mild resurgence” now! The stalwart Maynard Ferguson still travels the world, but now with a nonet. That’s it. And Buddy, who had helped spark “the mild resurgence?” Well, he wouldn’t stop touring for anything less than his own date with the man upstairs, and I guess we all knew that’s what it would finally take. But when he left us - can it really be ten years ago? - the band and his estate were over a million dollars in debt, and for the Fall ‘86 tour, the bus had to be stolen back out of a leasing company’s impound lot by Buddy’s driver, an ex-NYPD cop. Buddy just wouldn’t give up.

Lest you think that what all this is leading up to

is something less than positive for the future of big band jazz, think again. Or, better yet, just start playing this CD. Because all that has changed is that big bands have come off the road and gone local. Transportation costs and a lack of venues have made touring impossible for almost everyone; even rock groups have had to forego it. The new chapters of big band jazz are being written now where the musicians are, and the music continues to flourish. Bob Florence has his great band in Los Angeles. Woody’s old drummer John Von Ohlen leads the great Blue Wisp big Band in Cincinnati. Illinois Jacquet has a band in Chicago, J.C. Heard plays in Indianapolis and Louis Bellson Alumnus Matt Catingub has an exciting band in Los Angeles. Les Hooper swings in LA as does Frankie Capp, and there’s Tom Kubis in Orange County, CA. And, of course, here in D.C. we have Don Junker’s big band, able to draw from the wealth of world-class musicians. Many are veteran ‘road warriors’ and have a background that underlines excellence.

I know that I am preaching to the choir here - but what all this adds up to is that people of taste are unwilling to let big band jazz die - and so it never will. There are too many musicians who find their bliss creating within it, and who can blame them? What musical idea is not going to have more majesty and excitement with a full big band complement: The new wave of big band jazz is embodied in what we used to call “kick bands” or “rehearsal bands” - except now, these are made up not of

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journeyman players but the true inheritors of Duke and Basie and Woody. Whether you have loved big band all your adult life, as I have or are being introduced to them for the very first time by this CD - you are going to love the Don Junker big Band.

Fuego y Pasion is a combination of earnest North American Bop and south-of-the-border intensity ala Dizzy's Manteca. Don's involving solo recalls the fire of several of the instrument's most noteworthy denizens of the stratosphere from Maynard to Doc Severinsen to Arturo Sandoval. This composition is the creation of David Bandman, an alumnus of the famous North Texas State University Jazz Program (farm club for Woody, Buddy, Kenton et al) who is currently with the USAF Band. Listen to the incredible control of dynamics the band sustains in the face of all this roaring. The final phrase will nail you to your seat.

The Poet, Jeff Diehl, bass trombonist par excellence has been one of the city's musical delights for a long time - currently he's attached to the Naval Academy band in Annapolis, Maryland. He set the tone for this lovely chart by Mike Crotty, chief arranger for the USAF' jazz aggregation Airman of Note, and a busy reed and brass player who also led an exciting Rockville-based rehearsal band for a time. Baltimore's Charlie Etzel's explorations of the theme in his very musical piano solo are so beautifully underscored by Paul Scimonelli's

full, round bass work. Paul gave his talents for many years to the U.S. Marine band, and he supplies all the inspiring underlayment any soloist could wish for. The unison work from the reeds is light and delicate and worth the trip in and of itself - and anyone who thinks playing the brushes is a lost art needs o listen to drummer Steve Ashcraft on this tune.

Terracotta, Hank Levy, that giant of musician that contributed so importantly to the books of Stan Kenton and Don Ellis, and ran the renowned jazz program at Towson State college, did much to explore what the big band could do outside the realm of 4/4 time. As much as any other person, Hank put the lie to the idea that if it wasn't 4/4, it couldn't swing. He contributes Terracotta, a gem of 5/4 time, and the band never falters in its reading of the score. The great soprano solo by Jeff Boon is an interesting flirtation with the melody made even slyer by the less-familiar time signature. The sensitive flugelhorn solo comes from Mike David, who, like many of these great players, plies his trade in both Washington and Baltimore (he attended North Texas State University after Langley High School in McLean, Virginia) - a pretty valuable jazz pedigree.

Backward Bop is one of three compositions in this collection penned by the celebrated pianist Billy Childs. This one is arranged by Detroit native David Van De Pitte. Baltimore's Whit Williams takes the elegant tenor solo, then Don

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Junker is heard from with a ringing trumpet statement. Shawn Purcell the Pittsburgh guitarist now attracting attention with the Airmen of Note take a wonderfully constructed solo, and the consistent drive in the band with great sensitivity is a graduate of Towson State, the meticulous drummer Steve Ashcraft.

Marianella, this lovely tone poem by Cuban trumpet legend Arturo Sandoval begins with the brief statement by the trombone section before Don Junker, on flugelhorn, plays so pretty. This is another all too short statement from tenor virtuoso and music educator, Whit Williams, after which Junker returns on trumpet to soaringly conclude this beautiful Mike Kamuf arrangement.

Aggression, this Gene Thorne arrangement of a Tom Williams composition is so much fun, its happy! The Tom Williams bio is a most impressive one: trumpet player, drummer, composer and arranger. A former member of the U.S. Army Jazz Ambassadors and the Army blues, Tom has 3 CD's out under his own name - one on the drums and two on the trumpet. On this track his playing leaves no doubt as to why his trumpet is in such demand. The tenor solo is played by the inventive, accomplished and versatile Ben Kono. So versatile, in fact, that he is currently the lead alto player with the U.S. Army Jazz Ambassadors. And, as on all of these tracks, drummer Steve Ashcraft is where he needs to be at all times.

Midland represents some more intricate and adventurous writing from Billy Childs. Doug Elliot, who was appreciated for several years with the Airmen of Note, supplies just the correct amount of warmth and emotion to this haunting melody. The equally lovely trumpet excursion comes from University of Indiana alumnus Mike Hackett. And hey-listen to the way the sax section dances through this irresistible piece from start to finish.

Jazzmania is a Van De Pitte/Childs collaboration that has fiercely rhythmic, stomping fell to it start to finish; the sort of take-no-prisoners score that leaves soloists and listeners alike happily exhausted. An interesting piccolo solo puckishly delivered by Ben Kono starts things off; then comes Mike Hackett, sitting hotly pretty in the jazz trumpet chair. Then we get to hear Bruce Swaim on the tenor saxophone. Bruce is a North Carolina native - he graduated from UNC Greensboro, and his resume is diversity itself; he plays all the saxes and clarinet and has played with so many notable, including the late guitar icon Danny Gatton. The final solo comes from the always rewarding Shawn Purcell on guitar. I was particularly impressed by the way the brass section cuts this chart - it must have been a relief to finish! But then, the lead trumpeter on this date, one Don Junker, is widely known as one of those Al Porcino types who could lead a trumpet section through a lava flow.

Gardens of the Mind on this one, Dave Ban De

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Pitte both arranges and composes a fully voiced sophisticated showcase for this great band. Don Junker does the honors on flugelhorn and isn't it pretty? Then comes another thoughtful statement from Bruce Swaim on Tenor. And through it all, notice how beautifully the bass shines through! This may be the perfect place to call to your attention the exemplary work of Bob Dawson, the recording engineer and nineteenth member of this marvelous band. He shows yet again why he and Bias Recording are nationally renowned and have put DC on the map as a recording center. Don Junker has always asked the most from himself whether he is playing a wedding, the Canadian Embassy, or for the President. He's demanded the same from everyone around him. The choice of Bob Dawson, and the outstanding engineering done on this recording, underline the professionalism of this entire venture.



Junk Mail Special I just keep smiling when I hear this Bob Florence gem, and not just because of the witty affront to Airmail Special. Charlie Etzel's Basie-ish piano and drummer Steve Ashcraft set the perfect tone for this little cutie! Bruce Swaim proves he can handle four happy beats in an measure, perfectly and Don Junker comes on in again to test the limits of his screech chops and then all the guys in the band just plain 'wail baby!' ...NOW AIN'T THAT FUN!???

Bill Mayhugh

II. Local Virginia Jazz...

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Coffee House of Occoquan

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noon - 1:30
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Falls Church
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Enjoy Gourmet Thai food.

Pistone's at 7 Corners

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Live Jazz Friday and Saturday 8-12

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Featuring Barbara Fakoury
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Sundays 5:30-8:30
Brooks Teegler

The 219 Club in Alexandria
John Coccousi, Thursdays

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Danny Ruskin

The Lamplighter
Jermantown Road
Claude Hedgpeth

The Hilton McLean at Tysons Corner
7920 Jones Branch Road
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703-506-4300
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Noon to 10 Saturday and Sunday

Timpano Chop House in Rockville
12021 Rockville Pike, 301-881-6939
Saturdays: Warren Fisher - 8-12

Market Inn
200 E. Street SW
202-5542199
6-10 Weekdays
Jazz Brunch 11am-2pm Sunday

The Four Seasons Hotel
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202-342-0444

Live Jazz 3:30-6:00, 8:30-12:30

The Grill
Morrison House
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703-838-8000
9-12 Thursday-Saturday
Pat Rohrer



Colvin Run Swing Dance
10201 Colvin Run Road
Walter O. Harrison, President
703-430-6557

Schedule: 2005

November 5 Dance Lesson - Cha Cha
November 19 Dance Lesson - Tango
December 3 Dance Lesson - Paula
Jones
December 17 Christmas Ball
December 31 New Year's Eve Ball

Schedule: 2006

January 7 Dance Lesson - Rhumba
January 21 Dance Lesson - Salsa
February 4 Dance Lesson - Bossa
February 18 Dance Lesson - Fox Trot

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March 4 Dance Lesson - Jitterbug
March 18 Dance Lesson - Tango
April 1 Dance Lesson - Swing
April 15 Dance Lesson - Samba
April 29 Dance Lesson - Waltz
May 6 Dance Lesson - Cha Cha
May 20 No Dance Lesson
June 3 Dance Lesson - Rhumba
June 17 No Dance Lesson

=====

PISTONES....

AS ALWAYS THINGS ARE HOPPING
EVERY NIGHT OF
THE WEEK AT BEST PLACE IN TOWN
FOR ITALIAN FOOD

SPECIAL EVENT TONIGHT..

SINGLE'S NIGHT 7 PM

IF YOUR SINGLE AND LOOKING FOR
OTHER SINGLES
TO PARTY WITH THIS IS FOR YOU..

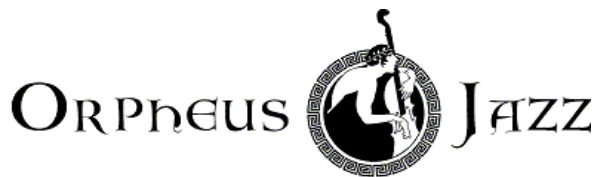
A BELIEVE THERE IS A SMALL
CHARGE TO COVER
THE MUNCHIES...

MUSIC WILL BE PROVIDED BY
ADRIENNE CHAPMAN
ON PIANO ..

LAST MONTH'S WAS A BIG SUCCESS
AND DON'T FORGET THE REGULAR
SCHEDULE:

MONDAY: MARTY FAHEY
SPOTLIGHT NIGHT

WEDNESDAY: ADRIENNE CHAPMAN



THE NORTHERN VIRGINIA PIANO LOUNGE ASSOCIATION

SUMMERTIME.. AND THE LIVIN' IS
EASY..

NOW THAT MOST OF THE LOCAL
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ARE BACK FROM VACATION IT'S
TIME TO

PARTY PARTY

BEFORE SUMMER IS A THING OF THE
PAST..

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THURSDAY: ART BEVERAGE

FRIDAY AND SATURDAY: KAREN CHAE

SUNDAY: JAM SESSION 4 TO 7 PM

HOSTED BY LUKE CAPONE AND UNCLE MARTY



LE CANARD....

MUSIC 6 NIGHTS A WEEK AND WHAT A GREAT LINEUP

MONDAY.. RHINEHARDT

TUESDAY.. TOM SAPUTO

WEDNESDAY.. MICHAEL TERENCE

THURS, FRI & SAT... PETER ROBINSON

=====

SQUIRE ROCKWELLS..

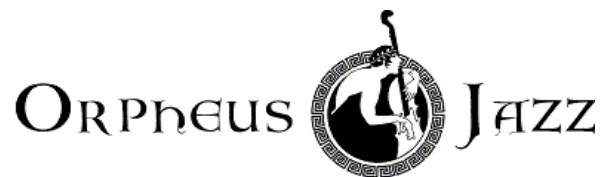
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And finally don't forget all the regulars will be at their assigned post this week and weekend for YOUR enjoyment..

and the JAM is still going strong each Sunday at Pistones..

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REMEMBER:

A Singer is never FLAT.. He's just searching for the RIGHT KEY...

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THANKS..

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Anne Carlson and Joe Scott have formed the Leesburg Jazz Project in an effort to create a jazz scene in Loudoun County. The Leesburg Jazz Project is both a performing group and a place for jazz musicians to network and create music together.

The LJP concentrates on music from the 1930's, 40's and 50's, with Carlson playing piano and Scott playing drums. Together they bring out the best in an era of fine swing music for dancing and listening.

They can be found performing at the Market Street Cafe in Leesburg.

For more information call: (540) 668-6861

**Troy W. Campbell - sax ,
Robbie Liebrick - drums, Don Durkee -
piano, Jim Houck - Bass**



"Troy W. Campbell is as fine a saxophonist as I have ever heard and clearly ranks with Stan Getz and Paul Desmond with his clear, clean sweet passages and creative touches in this superb CD album." *John Clark*



III. The Troy W. Campbell Quartet

Thanks for the Memories

Special Feature

Interview with Troy Campbell

Music Magic Magazine: Our special guest today is Troy Campbell. Troy, why did you pick the name "Thanks for the Memories" for your new album?

Troy Campbell: I guess I've been a dear fan of Bob Hope for so many years, from back in the 40's I guess, and Bob has always been a favorite of mine. Since he passed on I thought I would do an album in his memory.

Music Magic Magazine: Can you tell us

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something about the style of this album as opposed to earlier works you've done?

Troy Campbell: *I picked these primarily for senior citizens, although some younger people will enjoy it. We wanted to keep in some ballad moods and some jumpier tunes that some of these folks may know and understand as opposed to Rock and Rap that goes on today.*

Music Magic Magazine: *I noticed that your style of playing is a very subtle cool style similar to Stan Getz. Are you enjoying that style and do you think that's going to continue to be popular?*

Troy Campbell: *It didn't hurt Stan Getz! I guess its just my style. As a young man I was told not to imitate or copy anybody, be your own man. I try to stay away from sounding like; well there are so many great players, its kind of hard not to be similar to some of them. But, yea I will probably continue doing it the rest of my life.*

Music Magic Magazine: *What advice could you give to young saxophone players today?*

Troy Campbell: *Practice! Alot of them are learning jazz but they don't know the chords. And that's where it's at, in the chords system, the minors, majors, sevenths, diminished, anything like that. And then memorize them, so that they can work with a sheet and chart*

with chords and improvise that way. It's probably the easiest way to do it. So many go around the back way and just bend the melody and it works for some and some it doesn't. I would say overall, practice and learn your chords and memorize them and then work with records and radio station music to hone down their skills.

Music Magic Magazine: *Thanks for coming by today Troy and Good Luck with your new Album, Thanks for the Memories.*



IV. Music Fashion

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Pleasant sounds in a pastoral setting...



Classical posing at its best...



Classic beauty and music...

V. Cover Model

Eleanor Houck

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Music Magic News and Views



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Merry Christmas and Happy New Year to all! Speaking of the seasons changing, here is some modeling trivia for you model wannabes out there. Photographers shoot swimsuit ads in the winter, because they have to get the ad out in time for summer. Those of you out there attempting to be models, remember it is harder than it looks. Don't forget, love and accept yourself or no one else will.

Info about Eleanor:
Age: 22
School: Arkansas State University
Major: Sociology
Hairstylist: Blake Murry
Representation through Jim Houck Productions, Inc. at 703-742-4670.
Contact Eleanor at: Eleanor@JimHouck.com



VI. **Stan Kenton: Innovator and Survivor**

By D.M. Ritchey

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STAN KENTON

Picture from the Kenton Library

Jazz begat Swing, and they stayed their whole lives together, but the relationship was not incestuous. Jazz people know there are no rules in jazz. It came out of New Orleans, migrated to Kansas City and Chicago, then New York and the West Coast, struggling and changing all the way, making its own rules. When Jazz met audiences outside the South, Swing was born. That was the early 1930s, and Swing became a new thing, but never forgot its Jazz roots. The '30s was the decade of the Depression, about which you have heard much—but maybe not its effects on music. The principal one was competition. Jazz and Swing musicians were always under pressure to innovate and out-play their competitors. Maybe that's the essence of the American Way: deliver the new, more and better for less. Composer, pianist and band leader Stan Kenton did it. Kenton was a West Coaster—born in Wichita in 1911 but raised in Los Angeles. At that time the West was still the slow coast—trends started elsewhere and arrived in L.A. or San Francisco by train. This was before radio, the interstates and mass commercial flights, mind you. Yes, the news arrived a bit later in California. The

first messenger was Edward “Kid” Ory, trombonist, and his Original Creole Band (“The first to take jazz music west,” according to Stuart Kallen.) His “tailgate” style was an innovation which helped seed the change of California’s personality from the slow coast to the new coast. Timing, as they say, is everything. Kenton was a born musician, and would have made it anyhow, but his environment channeled him into innovation. His mother Stella tutored him in piano and composition (no doubt much of it classical). She “sparked his profound interest in the impressionists”—but fad, or novelty, caught him as it does all young people. Showmanship, so to speak, pulled him away from classical-rooted study. This was at the end of the Great War. The old order had swiped itself off the world by its own follies. Here now was the Jazz Age, and music, along with the other arts, was blazing new paths. Kenton, not long out of high school, took lessons from a theater organist; then, most influentially, from Earl “Fatha” Hines, who would become one of the godfathers of bebop. Kenton started small, playing solid piano in the style of his day. But he was restless. He played in bands in San Diego, L.A. and Las Vegas, all the while wanting to flush out something new, while recognizing that certain styles or elements from tradition should be retained. Skilled and innovative, his talent made him known in this era of the house band. He found regular gigs with the NBC Radio Band, Gus Arnheim, Vido Musso and

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Earl Carroll. At age 21 he was offered the piano chair back on his home turf, at the Rendezvous Ballroom in Los Angeles. The clientele was presumably middle class (a tenuous position in the Depression), but Kenton brought African American influences from his time with Earl Hines. Kenton slogged on for a decade through some of the worst terrain professional musicians have ever faced. I mentioned competition; in the Depression it was merciless in the music industry. But in February 1941 Kenton auditioned his own “orchestra” (as he called it for public relations) at the Rendezvous (“one of the areas most prestigious venues for big band jazz”). The owner was impressed, and Kenton’s band, Artistry In Rhythm, was named the house band. Kenton’s creativity and market-savvy had paid off. He had thought it out. With his wife, Violet, he had retreated to a cabin in the mountains to thrash out his own style, to pin down his restlessness long enough to look closely at it, and bind it with his technical ideas. The famous Kenton style resulted. After a decade of showmanship he knew what he wanted, and what the public wanted, and he united them. In that cabin he wrote songs and arrangements that would mark his style and which generated Kenton fan clubs still going 25 years after his passing. And like many masters he attracted top talent (Gerry Mulligan, Maynard Ferguson, Stan Getz) who became “Kenton alumni”—and later, famous in their own right. What Kenton did with his band was fine tune a style, and in that created a unique

one. This was a matter of the brass: adding trumpets and trombones for a new blend. Chemistry was the issue, and would become even more so after the war when Jazz went underground. Kenton’s relationship with the Rendezvous Ballroom was on and off, but he had, apparently, an invitation to return whenever he wished. A club contract meant more security than road gigs. It is said that he was modest, that he combined with his innovativeness a style of leadership that kept talent with him for decades. A Kenton website run by the Crispen Family says:

...though the very best musicians in the world sat in his band, Kenton’s playing was good enough that he could have easily won the audition for his chair. His modesty and desire to show off the other musicians in the band seldom permitted him to play up to his abilities, but every now and then he let it slip out, and we pianists treasure those moments.

Artistry In Rhythm was large in the manner of Swing bands, having 14 brass and four rhythm players. By 1947 he had renamed it the Progressive Jazz Orchestra, hewing to the change in public taste. It is wondrous to some why the Swing era, the big bands, dissolved so quickly. The reason was that the previous 25 years were extraordinary. There had been the collapse of the class system and empire politics in Europe, and in America the bullroar of the economy in the 1920s, then economic depression and world war, act two. First mania and license, then doldrums, then

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fear of annihilation. All had induced a peculiar mood in the American public. Technology had accelerated and amplified it. Jazz had been there and given birth to Swing, and successful bands had fused them to various degrees, producing a hybrid. Audiences got some of both—which is what they wanted because they were getting so little of everything else. Such were the times. And not only were low wages the influence; also there were the changes technology wrought. Low expectations in the real world outside the ballrooms were blown up by high decibel loudspeakers inside, and a fantasy rushed into the vacuum. The result: the public expected—and needed—constant innovation and ever wilder, faster music. Behold the dance marathons and the jitterbug moves. Tastes had become, in a word, volatile. So the surrender of Japan in August 1945 sounded taps for the big bands, which played essentially middle-class, toned-down jazz. The crisis was over. The people were safe. Now there were jobs, and men had such incomes as made them confident, and they started families. It was time to settle down, and mainstream, urban America moved on. But what of the musicians? Many hit a wall, failed to get back up, and dropped out. A few kept on (Count Basie, Duke Ellington), and of course, Stan Kenton. One could look back now and view the Depression and the war as a sort of crucible burning the Jazz-Swing compound, and when the fire went out in 1945-46, big band was gone. Some thought Jazz was finished as well—Kenton himself declared “Jazz is dead.”

But it must have only been his instinct working, thinking ahead to the next step, to cause him to insert the adjective “jazz” in the title of his new band in 1947. So obviously he didn’t really think jazz was finished—it only needed innovation. So he gave his Progressive Jazz Orchestra a bigger brass section (more trumpets and trombones), a guitarist, and later bongos and congas. By 1961 he was leading the Stan Kenton Mellphonium Band. This blend was his pursuit of the “nostalgia” market as the Depression/WW II generation aged (and made money). So while jazz had gone underground and hyper-urban, there was a market for music of the old days in the suburbs. Kenton kept interest in both, although he hewed more to the nostalgia market. (There is still controversy amongst Kentonites whether he was a jazzman or an orchestral leader.). So on he went, through the 1950s and ‘60s, making it. One sees he was a workaholic of sorts. His biographies imply he pushed himself too hard, too long. That may be so. He had dissolved his band only a year before he passed away on August 25, 1979, aged 68. A bit young, that is. We expect he really was a driver. A man who makes a living at music for five decades, weathering the greatest changes in history, knows what he’s about.

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VII. Comments from Fans:

Ears and Years

120 ears; 4800 years. Orpheus Jazz opened the ears and lowered the years of residents of Oak Crest Village - Baltimore, Maryland - on a Sunday afternoon in September. Oak Crest is an Erickson Community - a sister community is Greenspring in Springfield, Virginia.

The quartet - Jim Houck, Adrien Marcus Re, Rinehardt Liebig, Al Klopfer - displayed both visual and audio perfection ... tuxedos in musical motion. Audience- Ears heard smooth-music- Years. Orpheus Jazz recaptures the regal romance of the Jazz Era, filling us with memories. And if 120 ears and 4800 years are not enough, 60 pairs of hands kept the applause level high during the entire performance.

Don Gruenburg

That CD is really out of this world, just fantastic, Orpheus Jazz a Touch of Class, beautiful! Just previewed it a few minutes ago, and you get 10 out of 10. If you want to call me

at 703-569-1756. I think when you perform at the Hilton you ought to get more people to buy your CD, its really worthwhile. I'm so glad that you told me about it and gave me the opportunity to have your CD. It's really excellent, very enthusiastic, great! Very innovative, very good playing, great Bass playing, those solos are excellent! Each rendition is original and outstanding!

John Moffett



"As a music aficionado who has heard many great players over these many years, I consider you to be one of the best bass players that I have ever heard. No BS!"

Frank Jamison



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VIII. Jazz Perspectives

Jazz



What is Jazz Perspectives?

A new TV show about the Local Virginia Jazz scene, featuring the finest in Jazz.

- Its about interviews with musicians and writers.
- It's about fine jazz music. Where to find it for great listening pleasure.
- It's about the public participating in Video and Television production.
- It's about expressing your views and being heard.

Jazz Perspectives is broadcast on **Arlington Cable Television Channel 33**, who just recently changed their name to **Arlington Independent Media**.

Tune in on Saturday evenings at 8:30 and Thursday mornings at 10:00 am on Arlington Independent Media Channel 69.

Or, you can order a copy of the show from:

JazzPerspectives@jimhouck.com

Jazz Perspectives is produced by Jim Houck Productions, Inc.

IX. Swing Central

Christmas Special

Well, have I got a treat for you! Here is a video produced at the "Arlington Community Television" facilities with some of the 'local talent' here in the Washington, DC area. It is produced by Tom Greco and hosted by Jimmy "D' Shark" Musgrave with the "Jim Houck and Friends Band". Also starring are Monica Schwartz, Sara Coleman and Julian Hipkins on vocal accompaniment.

The "Swing Dancers", Lee Robertson, Sonia Oxford, Andrew Kontola, Lisa Brannigan, John Pape, Susan Brannigan, Hilary Cairnie, Tracy Pilkerton, Tom Greco, Monica Schwartz, Carl Kirtley and Terry Flaglor add a wonderful touch of home-town talent to this Christmas variety show!

The opening number is the standard "White Christmas". On guitar is Sam Taranto, Don Lerman is on the sax, drums are by Joe Smith, and Jim Houck on bass.... can't tell the players without a score card!

"Have Yourself a Merry Little Christmas" comes next as another instrumental and as with all of the numbers is complemented by the "Swing Dancers".

"Let It Snow, Let It Snow, Let It Snow" with Sara Coleman is the first of her vocals. Her

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voice is soft and creamy. A great match for the holiday repertoire.

“What Are You Doing New Year’s Eve” is next on the list with Monica Schwartz providing the vocal. What a nice, clear voice!

“O Christmas Tree” sometimes better known as “Ol’ Tannenbaum” is an instrumental with a great riff by Jim Houck on bass.

Next is “Rockin’ Round the Christmas Tree” with Sara Coleman doing the vocal.

No Christmas show would be complete without “Jingle Bells”. This time it is Monica’s chance.

“The Christmas Song” is done by Julian Hipkins. He has a great swing/jazz voice complete with the inflections and movements and is one of the highlights of the show.

To complete the set and close the show is “Santa Clause is Comin’ to Town” with “Jim Houck and Friends” and the “Swing Dancers”.

Pete Frosio, Ft. Collins, Colorado



X. Bob Meyers

Bob Meyers is one of the very finest musicians every to pick up a guitar. He plays chords and melody which are very original and all his own style. He is certainly on the same level with Eric Clapton, Jeff Beck and Les Paul.

Why is Bob such a pleasure to listen to? Well, basically it’s because of his deep love for the music. That love comes pouring out in ever increasing amounts. The enthusiasm and sheer joy, with which he plays, is a never-ending source of inspiration for the listener.



Bob Meyers at the Ice House

Bob’s artistry on solo work is something to behold, one of the great wonders of the world.

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Songs like 'A Nightingale Sang in Berkley Square' and Eric Clapton's 'Tears in Heaven' are amongst Bob's best solos. The sheer mastery of the technique for performing such songs shows the high standard of excellence Bob sets for himself and his band mates.

Bob's resume is a veritable Who's Who of the music industry. Equally at home in the finest jazz clubs of the world, or playing at a local neighborhood restaurant, Bob keeps playing his style his way.

Bob has completed recording an album entitled, "Romantic Artistry." Get your copy at Tower Records. *Jim Houck*



Bob Meyers at Tower Records

Visit the Jim Houck Productions, Inc. website for information on local bands, big bands, jam sessions and concerts.

www.JimHouck.com

Say hello and sign our friendly guest book.
Sign up on the Jazz Fan mailing list,
and your name is entering into a
contest to win a free CD.

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From the desk of the President...



Jim Houck Productions, Inc. has had a busy season. Check out Bob Meyers new CD "Romantic Artistry."

I would also like to mention, **Bill Potts**, who passed away recently. Andre Previn praised Bill's writing and style. Bill worked with the likes of Bill Evans, Dizzy Gillespie, Zoot Sims, Woody Herman, Quincy Jones, Buddy Rich, Paul Anka and more. His influence on music was amazing and he will be missed. Our world is much better for Bill's efforts.

Jim Houck Productions, Inc. services include: studio recording, on-site recording, commercials, and video and audio production. If you have an idea, I would love to hear it.

Mission Statement

- **Jim Houck Productions, Inc. is dedicated to producing the highest quality music**

resulting in outstanding achievement in the aesthetic arts, academic excellence, prosperous business achievement and service to the community.

- We deliver the finest quality audio recordings and video productions for education, business and the music community.
- Our strength is producing new and established artists in the jazz genre.
- Through growth we provide opportunity for our artists, outstanding high quality products for the music business, and make good profits for our investors.

BassNote Records is an independent label producing new and established artists in the jazz genre.

BassNote



Records

Current available albums are:

Fine JAZZ

- I. Orpheus Jazz-A Touch of Class
- II. Orpheus Jazz Live (at Tower Records)
- III. The Troy W. Campbell Quartet
- IV. The Best of Orpheus Jazz
- V. Orchestral Impressions

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These fine jazz CDs are available at:
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VIDEO

Video production continues to move forward. This year Jazz Perspectives has two more shows planned.

Jazz



Jazz Perspectives, seen on Arlington Independent Media TV airs Saturdays at 8:30pm and Thursdays at 11:00am.

If you would like of copy of these high quality video productions, please let me know. GoodMusic@JimHouck.com

I'm looking forward to a banner year of expansion and fine music. **Jim Houck Productions** strives to bring you the very **finest audio and video production.**

I would love to hear from you with any requests or ideas you might have about producing video or music products.

Special Thanks:

To: **John Clark** for his support and business advice.

To: **Joe Smith** for his technical advice and insights.

To: **Bill Hoelt** for technical advice and video editing

To: **Mark Richards** for his sense of humor and support.

Thank you all, Jim Houck



Reviews

"A Touch of Class! Exactly what the Orpheus Jazz quartet delivers with an impressive, tastily, performed, entertainingly pleasing, CD menu of 10 of the best tunes ever set to music. Launching with the ever-

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favorite swing masterpiece, Just Friends, the quartet rises immediately to the summit of musical excellence, coalescing improvisation, and smooth rhythm in the most invitingly pleasing sounds that lure one to new heights of listening pleasure culminating with that melancholy treasure, Yesterdays. Improvisations of tenor man **Troy Campbell**, bassist **Jim Houck**, Pianist **Reinhardt Liebig**, and drummer **Al Klopfer**, are creatively intriguing, faithfully delivered in good taste, and high praise to the tunes they adorn with exciting ideas. Music backgrounds of the musicians on this CD are illuminated with high altitude experience, **Campbell's** resume flashes stints with The New **Glen Miller band**, and singer **Vic Damone**, to excerpt a few examples; **Houck**, whose bass playing sparkles with taste, technique, and ear-pleasing intonation, toured with the Guthrie Theater, Paula Kelly and the Modernaires; **Liebig**, born in Germany, struts out influences of **Shearing, Tatum and Peterson**; **Klopfer** at age 10 started drumming his way up fast, while still in high school playing with the likes of **Sammy Nestico, Bill Watrous, and Earl "Fatha" Hines** to name a few marquee greats.

Summation of the Orpheus Jazz CD merits the conclusion:

RANKS WITH THE BEST!"

Tom Vinicguerra

"Orpheus Jazz - this supremely versatile ensemble, brings all the Janus-faced sounds of

jazz to a contemporary atmosphere. With a strong sense of lyricism and pervasive rhythm, this group leaves an indelible impression on listeners."

Gregory Walczak

"I've followed almost everything Jim Houck Productions has done since the mid 90's from "Blue Ridge Kind of Love" right on up to "Thanks for the Memories" with the Troy W. Campbell Quartet. What a fine piece of work! It is undoubtedly the finest presentation of nine of the best standards around! Troy is magnificent on the woodwinds. Jim Houck adds much more than a bass line to each composition... almost a complementary melody. Listen carefully to "Body and Soul." Don Durkee's keyboard both fills in and takes charge in a way I have not heard in a long time. The percussion by Robbie Liebrick is very effective and un-obtrusive. Please don't make me pick the best out of "Jazz by the Fireside" and "A Touch of Class" and "Thanks for the Memories."

Pete Frosio, Fort Collins Colorado

"*Orpheus* has a wonderfully sophisticated style with its creative renditions of familiar jazz standards and a swinging, up-tempo style that is the ultimate cool jazz sound," says jazz critic, John Clark. "They remind me of Stan Getz, Dave Brubeck or Oscar Peterson's great sounds, only with their own style."

John Clark

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“Once again Troy W. Campbell's beautiful saxophone has graced our jazz scene with the release by *Jim Houck Productions* of Troy's latest CD, *The Troy W. Campbell Quartet's "Thanks For The Memories"*. Campbell's lyrical sax is backed by Jim Houck on Bass who collaborated with Troy on the well-received Orpheus Jazz's "Touch of Class" CD, Don Durkee on keyboard and Robbie Liebrick on drums. Troy reaches new lyrical highs on a number of standards such as "Thanks", "Georgia", "Willow Weep for Me", as well as "Blues in the Closet", "Good Life" and "Body and Soul." **Troy W. Campbell is as fine a saxophonist as I have ever heard and clearly ranks with Stan Getz and Paul Desmond with his clear, clean sweet passages and creative touches in this superb CD album.**”

John Clark; New Notes Newsletter



Troy W. Campbell - sax and flute,
Al Klopfer - drums, Reinhardt Liebig -
piano, [Jim Houck - Bass](#)



Photo by Reinhardt Liebig - 703-615-8383

The Troy W. Campbell Quartet and Orpheus Jazz have had radio coverage in the Washington D.C. and Pittsburgh areas.

"Troy W. Campbell is as fine a saxophonist as I have ever heard and clearly ranks with Stan Getz and Paul Desmond with his clear, clean sweet passages and creative touches in this superb CD album."

John Clark

TROY W. CAMPBELL has enjoyed a very busy musical career all of his life in and around the Pittsburgh, Pa. area. Besides the local gigs, he has toured with various musicians such as the great trumpet player **Billy Butterfield**, **John Costa** (pianist for the Mr. Rogers children's TV show), **Slim Bryant** and the **Georgia Wildcats**, **The New Glen Miller Band**, **Vic Damone**, **The Jack Purcell Society**

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Band just to name a few. Mr. Campbell has appeared on KDKA-TV for several years along with many radio stations in the Pittsburgh area. In 1968 and 1969. His Band the Troy Campbell Jazz Quartet with singing sensation, Jeannie Smith were written up in **Down Beat Magazine.** He also played for the world premier of the **Hello Dolly** movie as well as the most prestigious clubs and theaters in the east. Troy plays tenor and alto saxophones, flute, clarinet, piccolo and several stringed instruments. Mr. Campbell would like to dedicate this album to Marion his loving wife of 50 years and his father Troy W. Campbell Sr. for his inspiration and support in all his musical endeavors.

REINHARDT LIEBIG, born in Halle, Germany, came to the USA in 1958. Lived in the Cleveland, Ohio area until 1985. Back in 1965 his Aunt Sophie brought him an accordion from Germany and he started lessons and by 1971 taught himself piano too. His interest in the piano was supplemented with three years of classical piano studies under Dr. Fredrich Koch of the Cleveland Music Settlement. By 1972, Reinhardt started getting piano gigs in saloons and restaurants in the area. From 1985 to 1998, Reinhardt lived in Phoenix, Az playing in a variety of venues such as country clubs, restaurants, hotels and coffee houses. In 1998 he and his family moved to the Washington, D.C. area, where he now is playing regularly in many venues besides his performances with the

Orpheus Jazz Quartet.

AL KLOPFER began studying the drums in 1962 at ten. While still in high school he played with the big bands of **Sammy Nestico** and **Bill Watrous**, and with **Earl 'Fatha' Hines**. While attending the college of **William & Mary** he played with the big bands of **Woody Herman** and **Maynard Ferguson**. After graduating in 1974 he spent several years in and around the Washington-Atlanta-Atlantic City corridor working with many groups and artists, which have included **Kenny Burrell**, **Diana Krall**, **Michael Franks**, **Blood Sweat & Tears** and **Frank Sinatra, Jr.** In addition, he recorded with alto saxophonist **Richie Cole** and his vocalist **Eddie Jefferson**.

"As a music aficionado who has heard many great players over these many years, I consider you to be one of the best bass players that I have ever heard. No BS!"

Frank Jamison

JIM HOUCK, originally from Baltimore, Maryland, Jim Houck has been a bass player from an early age and began performing while still in high school. Jim has performed/toured with **The Guthrie Theater**, **Paula Kelly** and **the Modernaires**, **Russ Carlyle**, **Marilyn Sellers**, **Easy Smith**, **Ed Berger** and **the Jazz All-Stars**, **Gene White**, **the Ron Lee Quintet**, **Augsburg College Orchestra**, **Jazz Band**, **Concert Band** and many others.

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Jazz

Perspectives

Bass Player's Corner...

Bass Player's corner is looking for news about bass players. Forward to:
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Congratulations to Perry Melvin and Jennifer on the birth of their son.

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