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**Jazz at Lincoln Center Radio
The Genius of Eddie Jefferson
Season XV
Program 49, Airdate: 8/28/08**

Retake of top to page 3 and short funder pitch at end

1) Background music: "Take the A Train," Eddie Jefferson

2) Vox: Carla Cook

"I think I was just flabbergasted at how he was so articulate and would tell these stories in his music. And he would swing so hard when he does it, you literally want to get up and dance around the room, that's what happens.

3) Gordon:

HE CALLED IT VOCALESE -- AND SINGER EDDIE JEFFERSON MADE THE ART OF PUTTING LYRICS ONTO JAGGED, RAPID-FIRE JAZZ SOLOS, SEEM EFFORTLESS. HIS SKILL MASKED THE DIFFICULTY OF WHAT HE WAS DOING -- WHICH IS ONE OF SEVERAL REASONS THAT WIDE POPULAR ACCLAIM ELUDED THIS BEBOP PIONEER.

JUST AHEAD, TWO OF JEFFERSON'S MUSICAL HEIRS CARLA COOK AND ALLAN HARRIS, WILL TAKE US ON A GUIDED TOUR OF HIS UNIQUE MUSICAL MIND.

HERE IN THE ROSE THEATER WE'VE GOT A BAND LED BY ERIC REED AND WE'RE READY TO ROLL IT'S JAZZ AT LINCOLN CENTER. IN FOR WYNTON MARSALIS, I'M WYCLIFFE GORDON, AND WE'RE GLAD YOU'RE HERE.

4) Gordon:

WE'LL START OFF WITH JEFFERSON'S PARODY OF THE ARTHUR JOHNSTON CLASSIC. THIS IS "BENNY'S FROM HEAVEN."

5) Music: "Benny's From Heaven"

6) Gordon

THAT WAS EDDIE JEFFERSON'S PARODY OF "PENNIES FROM HEAVEN."

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7) Background music: Leo Watson and the Spirit of Rhythm

8) Gordon:

BORN IN 1918, JEFFERSON GREW UP IN PITTSBURGH A TOWN FULL OF FUTURE JAZZ LEGENDS HE STUDIED TUBA, GUITAR AND DRUMS THEN BEGAN HIS MUSICAL CAREER AS A TAPDANCER. BUT IT WAS SINGING THAT FIRED HIS IMAGINATION, PARTICULARLY AFTER HE HEARD THE VOCAL IMPROVISATIONS OF SCAT-SINGING PIONEER LEO WATSON.111 WATSON BECAME A MENTOR TO THE YOUNG JEFFERSON,

8c) Gordon:

WHILE OTHER ARTISTS HAD TRIED "VOCALESE" BEFORE, EDDIE JEFFERSON WAS THE FIRST TO PURSUE THE STYLE IN SUCH AN ELABORATE WAY.

AFTER YEARS OF HONING HIS CRAFT, JEFFERSON NOTCHED HIS FIRST STUDIO RECORDING AT THE AGE OF 34 IN 1952.

IT INCLUDED HIS LYRICS TO ONE OF THE MOST FAMOUS SOLOS OF HIS TIME --OR ANY TIME -- CREATED BY COLEMAN "THE BEAN" HAWKINS' ON "BODY AND SOUL." -- JEFFERSON CALLED HIS TAKE "A PORTRAIT OF THE BEAN"

AT THE HOUSE OF SWING, ALLAN HARRIS BRINGS BACK EDDIE JEFFERSON'S VOCALESE.

9) Music: "Body and Soul"

10) Gordon:

ALLAN HARRIS SINGING EDDIE JEFFERSON'S VOCALESE TO
COLEMAN HAWKINS' SOLO ON "BODY AND SOUL."

PLAYED BY ERIC REED ON PIANO WITH MARCO PANASCIA ON BASS,
AND WILLIE JONES THE THIRD AT THE DRUMS. THE MUSIC IS BY JOHNNY
GREEN

11) Background Music: Moody's Mood (King Pleasure).

12) Gordon:

EDDIE JEFFERSON HAD HIS BIGGEST HIT IN 1952 -- WHEN ONE OF HIS
COMPOSITIONS WAS RECORDED BY SOMEBODY ELSE: IT WAS A YOUNG
SINGER BY THE NAME OF CLARENCE BEEKS WHO HEARD JEFFERSON'S
VOCALESE ON A JAMES MOODY SOLO. SINGING UNDER THE NAME "KING
PLEASURE," BEEKS RECORDED THE SONG AS "MOODY'S MOOD FOR LOVE."
IT BECAME A HUGE HIT.

12A) Music: Moody's Mood (King Pleasure)

12B) Gordon:

WHILE BEEKS ALWAYS CREDITED THAT COMPOSITION TO
JEFFERSON AND CITED HIM AS AN INFLUENCE, THAT SUAVE KING
PLEASURE VERSION REMAINS THE MOST FAMOUS.

OUR FEATURED SINGERS ALLAN HARRIS AND CARLA COOK OFFER
A DUET ON WHAT MAY BE EDDIE JEFFERSON'S MOST FAMOUS CREATION.

13) Music: "Moody's Mood for Love"

14) Gordon:

ALLAN HARRIS AND CARLA COOK, ON "MOODY'S MOOD FOR LOVE"
– EDDIE JEFFERSON'S VOCALESE BASED ON A SOLO BY JAMES MOODY.

PARTLY ON THE STRENGTH OF THAT COMPOSITION JEFFERSON
JOINED MOODY'S BAND AS A SINGER AND ROAD MANAGER FROM 1953 TO
1957. IT WAS A FERTILE TIME FOR HIS CREATVITY.

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14A) Music: Oh Lady Be Good (parker solo)

14b) Gordon:

MOODY FONDLY RECALLS JEFFERSON'S CURLING UP -- WITH A QUART OF ICE CREAM -- AS HE LISTENED TO RECORDS AND MULLED OVER NEW LYRICAL POSSIBILITIES.

ON MOODY'S 1955 ALBUM "HI-FI PARTY," JEFFERSON TURNED CHARLIE PARKER'S SHIMMERING SOLO ON "OH LADY BE GOOD" INTO A COMIC STORY OF ROMANTIC BETRAYAL.

CARLA COOK SINGS THE VOCALESE AFTER ALLAN HARRIS TAKES THE MELODY... EDDIE JEFFERSON CALLED HIS VERSION "DISAPPOINTED."

15) Music: "Disappointed"

16) Gordon:

____ "DISAPPOINTED" -- A VOCALESE VERSION OF A CHARLIE PARKER SOLO ON THE GEORGE AND IRA GERSHWIN COMPOSITION "OH LADY BE GOOD." THE MELODY WAS SUNG BY ALLAN HARRIS.

17) Background music: "Now's the Time," Eddie Jefferson

18) Gordon:

____ A GIFTED SINGER AND LYRICIST, EDDIE JEFERSON WAS NOT SO ABLE AS A SELF-PROMOTER.

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12b) Vox: Carla Cook

"Eddie's appearance wasn't as polished as most entertainers of the day. I should say that day or this day.

12c) Gordon:

SINGER CARLA COOK – SHE’S LOVED JEFFERSON SINCE SHE WAS A LITTLE GIRL.

12d) Vox: Carla Cook

“Also, he had a career at some point as a tap dancer, so maybe there were some in the community who didn’t see him so much as a singer. Now he did not have a smooth voice – he had kind of a gruff. But for me that had nothing to do with the passion and the way he delivered music – and again, just the amazing lyric he came up with.”

12e) Gordon:

IN EDDIE JEFFERSON’S LYRICS, ROMANTIC LOVE WAS AN ABIDING THEME. BUT HE ALSO USED VOCALESE TO RECOUNT JAZZ HISTORY.

HIS VERSION OF “SO WHAT “ WAS A FAN LETTER TO MILES DAVIS’ PERFECTIONISM.

19) Music: ”Miles Davis Walked Off the Stage“

20) Gordon:

“MILES DAVIS WALKED OFF THE STAGE.” CARLA COOK OFFERING EDDIE JEFFERSON’S WORDS TO THE MELODY AND SOLO OF MILES DAVIS’ “SO WHAT.” THE PIANO SOLO WAS BY ERIC REED. MARCO PANASCIA PLAYED BASS, WITH WILLIE JONES THE THIRD ON DRUMS.

20) Gordon:

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EDDIE JEFFERSON HAD TITLED HIS VERSION OF THAT “ MILES DAVIS WALKED OFF THE STAGE.” WE’RE NOT LEAVING THE STAGE THOUGH. THERE’S LOTS MORE OF JEFFERSON’S MUSIC AHEAD. AND IF YOU’VE MISSED ANYTHING, YOU CAN HEAR THIS WHOLE PROGRAM ANYTIME ON OUR WEBSITE , J A L C (DOT) ORG

HERE’S SOMETHING ELSE YOU CAN FIND ON OUR WEBSITE

20A) MUSIC: from Alvin Atkinson

20B) ALVIN ATKINSON ACTUALITY

In Vladivostok there was such an exchange that we actually went to a rock concert”

20C) Gordon:

DRUMMER ALVIN ATKINSON IS THE LEADER OF THE **SOUND MERCHANTS**, JUST BACK FROM PLAYING IN RUSSIA, AND KYRGYZSTAN , FOLLOWING *THE RHYTHM ROAD: AMERICAN MUSIC ABROAD*.

20D) ALVIN ATKINSON:

We had rock musicians taking bass lessons with Ameen backstage, and the same thing with drummer, pianist and saxophone. And, we hung out at this place all night and played music together. “And we were just like dancing on stage with them we were teaching technique by sound – there was no words”

20E) Gordon:

IF YOU'RE A MUSICIAN WITH A QUARTET, YOU COULD BE TEACHING TECHNIQUE IN TURKMENISTAN, IMPROVISING IN ISTANBUL OR HARMONIZING IN HONDURAS. CHECK OUT DETAILS FOR THE RHYTHM ROAD AT JALC (DOT) ORG (SLASH) THE ROAD.

20f) Gordon:

WE'VE GOT *ORNITHOLOGY* AND *A NIGHT IN TUNISIA* JUST AHEAD. IT'S JAZZ AT LINCOLN CENTER. IN FOR WYNTON MARSALIS (WHO IS WORKING EVERY DAY ON HIS COMPOSITIONS) I'M WYCLIFFE GORDON.

21) Midbreak: “So What” Miles Davis (Kind of Blue CD)

22a) Background music: “I Cover the Waterfront,”

23A) Gordon:

THERE HAVE BEEN OTHER MASTERS OF VOCALESE -- KING PLEASURE, BABS GONZALES, AND OF COURSE LAMBERT, HENDRICKS,

AND ROSS. BUT FOR CARLA COOK, EDDIE JEFFERSON REMAINS THE
“GODFATHER” OF THE STYLE.

23B) Vox: Carla Cook

“He could really, really articulate words quickly. And you always understood every syllable. Which is fascinating to me. I just think that it’s important to be articulate. We shouldn’t have to really listen hard to hear what is you’re singing. And he was a master at that.”

24) Gordon:

RIGHT NOW, LETS SEE IF WE CAN CATCH ALL THE LYRICS EDDIE
JEFFERSON PUT TO CHARLIE PARKER’S BEBOP CLASSIC “ORNITHOLOGY.”
AT THE MICROPHONE IN THE ALLEN ROOM -- ALAN HARRIS.

25) Music: “Ornithology”

26) Music: “A Night in Tunisia”

27) Gordon:

ERIC REED AT THE PIANO WITH CARLA COOK SCATTING ON *NIGHT
IN TUNISIA*, BY DIZZY GILLESPIE. WITH ORIGINAL LYRICS BY FRANK
MIGNONE.

BEFORE THAT WE HEARD ALLAN HARRIS WITH EDDIE JEFFERSON’S
VOCALESE VERSION OF “*ORNITHOLOGY*”. THAT’S THE TUNE THAT
CHARLIE PARKER WROTE ON THE CHANGES TO THE STANDARD “*HOW
HIGH THE MOON*.” IT’S A GREAT EXAMPLE OF HOW JAZZ GROWS WITH
EACH ARTIST ON THE SHOULDERS OF HIS PREDECESSORS.

28) Background music: “Bitches Brew,” Eddie Jefferson

29) Gordon:

WHILE EDDIE JEFFERSON'S MOST FAMOUS TRACKS WERE CUT IN THE NINETEEN FIFTIES AND SIXTIES, HE RECORDED RIGHT UP UNTIL THE TIME OF HIS DEATH IN 1979.

AND HE KEPT UP WITH CHANGING CURRENTS IN JAZZ -- THE SOUL-JAZZ OF CANNONBALL ADDERLEY, THE R&B OF SLY STONE, // AND EVEN A VOCALESE VERSION OF MILES DAVIS' FUSION ON "BITCHES BREW."

RIGHT NOW, CARLA COOK IS ABOUT TO GIVE US EDDIE JEFFERSON'S LYRICS ON EDDIE HARRIS' TUNE."FREEDOM JAZZ DANCE."

30) Music: Freedom Jazz Dance

31) Gordon: CARLA COOK SINGING AND SCATting OVER "FREEDOM JAZZ DANCE" – MUSIC BY EDDIE HARRIS, LYRICS BY EDDIE JEFFERSON. OUR PIANO SOLO FROM ERIC REED.

32A) Background music: "Zap! Carnivorous"

32b) Gordon:

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"ZAP! CARNIVOROUS." THAT'S EDDIE JEFFERSON'S ANGRY SONG ABOUT THE SPREAD OF VIOLENT CRIME IN THE 70S. IT BECOMES EVEN MORE POIGNANT IN LIGHT OF HIS OWN DEMISE. IN 1979.

33) Vox: Carla Cook

"I was in high school, and a pretty brand new driver's license, and I heard that Eddie was coming to this club called Baker's Keyboard Lounge. And I just had to beg my parents, I've got to go, I've got to go, I've got to go. And finally they said I could go – they gave me permission. And, um, he was going to be there on a Friday and a Saturday and I had permission to go on a Saturday. And of course my parents gave me all of these rules, 'you've got to have the car back, you can't do this'...I always joke and say that the Lord gave us 10 commandments, my parents gave me 10 more. And I was really, really excited. And I woke the next morning ready to go see Eddie Jefferson, and I found out that he had been killed that night...I was devastated, I was devastated."

34) Gordon:

AFTER A GIG IN DETROIT, A MAN DROVE UP IN A CAR AND SHOT THE SINGER FOUR TIMES WITH A SHOTGUN. (A FRUSTRATED DANCER AND

ACQUAINTANCE OF JEFFERSON'S WAS TRIED FOR THE CRIME AND ACQUITTED.)

34) Gordon:

THE KILLING OF EDDIE JEFFERSON WAS BITTER, BUT HIS FAMILY AND A STILL GROWING AUDIENCE CAN FIND SOME CONSOLATION IN HIS MUSIC – WHICH IS WHAT WE'RE GOING TO DO RIGHT NOW -- AS ALLAN HARRIS, CARLA COOK, AND THE ERIC REED TRIO ALL CHIME IN ON JEFFERSON'S VERSION OF THE CHARLIE PARKER TUNE

35) Music: "Billie's Bounce"

36) Gordon:

"*BILLIE'S BOUNCE*" – MUSIC BY CHARLIE PARKER, WITH LYRICS AND VOCALESE BY EDDIE JEFFERSON – WHO SHOWED THAT GREAT JAZZ SOLOS COULD SPEAK TO US MUSICALLY – AND IN ENGLISH.

OUR VOCALISTS -- CARLA COOK AND ALLAN HARRIS. OUR BAND: ERIC REED ON PIANO, MARCO PANASCIA ON BASS, AND WILLIE JONES THE THIRD ON DRUMS.

36) Gordon:

JAZZ AT LINCOLN CENTER RADIO IS PRODUCED AT MURRAY STREET. THIS EDITION WAS WRITTEN BY ANDREW ROSENBLUM. OUR PRODUCERS ARE STEVE RATHE AND DAVID GOREN WITH ALEXA LIM.

THE RECORDINGS WERE BY ROB MACOMBER AND JEFF ROTHMAN AT XM PRODUCTIONS IN THE HOUSE OF SWING; ADDITIONAL RECORDING AT CDM STUDIOS BY ERIC WILHELM

THANKS TO MATTHEW LONG-MIDDLETON, DAVID BAILES AND CRAIG BRAY.

DON'T FORGET TO CHECK OUT **THE RHYTHM ROAD: AMERICAN MUSIC ABROAD** –at JALC (DOT) ORG (SLASH) THE ROAD. DIPLOMACY THROUGH CULTURE – BRING HOME THE SWING –FROM J A L C DOT ORG
THE EXECUTIVE DIRECTOR OF JAZZ AT LINCOLN CENTER IS ADRIAN ELLIS. CAT HENRY SUPERVISES OUR RECORDINGS AND BROADCASTS AND THE ARTISTIC DIRECTOR IS WYNTON MARSALIS.

IN FOR WYNTON MARSALIS, I'M WYCLIFFE GORDON. THANKS FOR JOINING US.