

T R A D I T I O N A L
Jazz
S E R I E S

UNIVERSITY OF NEW HAMPSHIRE

OUR ELEVENTH PROGRAM

**THE ORIGINAL
SALTY DOGS &
CAROL LEIGH**

LEW GREEN	CORNET
KIM CUSACK	CLARINET
TOM BARTLETT	TROMBONE
JOHN COOPER	PIANO
JACK KUNCL	BANJO
MIKE WALBRIDGE	TUBA
WAYNE JONES	DRUMS

AND
CAROL LEIGH SINGING THE BLUES

SPONSORED BY MUSO,
THE DEPARTMENT OF MUSIC,
AND THE NEW HAMPSHIRE
LIBRARY OF TRADITIONAL JAZZ

8 PM MONDAY
NOVEMBER 9, 1981
STRAFFORD ROOM
MEMORIAL UNION
DURHAM, NEW HAMPSHIRE

THE ARTISTS

THE ORIGINAL SALTY DOGS & CAROL LEIGH

As previous concerts in this series have demonstrated, traditional jazz constantly replenishes itself by attracting new generations of musicians — as well as listeners. We have presented artists who began their professional careers before 1920, others closer to a half-century later. Tonight we welcome a group that was originally formed at Purdue University in 1947, and has maintained its musical style and purpose ever since. The Salty Dogs are devoted to that heritage of ensembles led by King Oliver, Louis Armstrong, Jelly-Roll Morton, Bix Beiderbecke, etc. and later groups such as Lu Watters and Turk Murphy, plus the authentic blues tradition of Ma Rainey and Bessie Smith.

As is so often case with artists of uncompromising common convictions, members of the Dogs combine their art with other pursuits in order to preserve the integrity and availability of the group. While their home base is now Chicago where six of them reside, leader/cornetist Lew Green, a sales manager with McCall's, lives in Connecticut, and singer Carol Leigh, formerly with Turk Murphy, works out of New Jersey. Clarinetist Kim Cusack gave up public school teaching to devote more time to his playing, while banjoist Jack Kuncl early became a retired printer for the same reason. Tom Bartlett, trombone, is a medical equipment salesman, while Mike Walbridge, tuba, works for a chemical company and also plays with the Chicago Footwarmers. And pianist John Cooper, with the Dogs since 1952, is a personnel director for the Phizer Corporation. Finally, drummer Wayne Jones mixes full-time performing with authoring record reviews.

This range of activity combined with infrequent changes of personnel over the decades has allowed the Dogs to maintain a consistency that has led one enthusiastic and articulate observer to write, "This vital element of group continuity is the Salty Dogs special strength: their superb musicianship is immensely enhanced and fortified by their seemingly telepathic communal knowledge of each other's musical thinking, style, and idiosyncrasies. The result is spine-tingling, exuberant ensembles and accompaniments that fit, flow and swing effortlessly, endlessly, with buoyant, bubbling effervescence rarely heard since the twenties."

The Salty Dogs are truly a band for all seasons; they are in fact a better ensemble than some from which they take their inspiration.

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SALTY DOGS &
CAROL LEIGH**

THE PROGRAM

Selections will be announced and will include many of the following:

Flatfoot

Ain't Gonna Tell Nobody

Georgia Swing

Grandpa's Spells

Olga

Rhythm King

Brown Bottom Bess

Lady Love

Irish Black Bottom

King Chanticleer

Emperor Norton's Hunch

Creole Belles

I'll Be A Friend With Pleasure

Ain't No Sweet Man Worth the Salt of My Tears

Kansas City Man Blues

Borneo

Jelly Bean

You've Gotta Give Me Some

THE SERIES

The UNH Traditional Jazz Series, now in its third year, promotes the enjoyment and understanding of the art through concerts including musicians of regional, national, and international prominence. The program is based on the fundamental convictions that there are no age barriers in the performance and appreciation of this idiom, and that its joyousness and creativity are ever-renewable. Our combined sponsorship unites students, faculty, and continually devoted enthusiasts in a unique endeavor to expand interest, and honor outstanding talent and achievement.

November 30 Red Norvo Trio
February 1 Dave Whitney Jazz Band
March 8 Dave McKenna
April 12 New Black Eagle Jazz Band

Many of our artists presented in our series are available only on private recordings not readily found in stores. For the benefit of the public, musicians wishing to do so are encouraged to offer their recordings for sale or mail order, at the back of the hall during intermission. A brief announcement may be made. The sponsors have no financial interest in such sales beyond offering a courtesy service to the artist and public.

Cameras and tape recorders are not permitted. Your cooperation is requested. Films or recordings by the sponsors are for the benefit of students, who may inquire about their availability at the Dimond Library.

Program Notes — Paul Verrette

Production — David Seiler