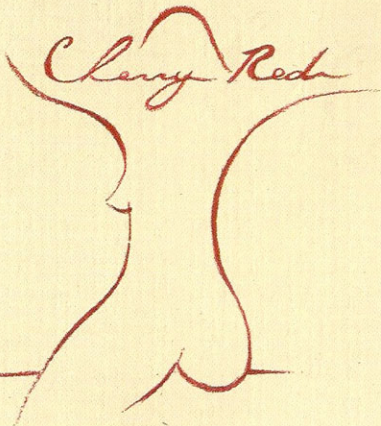


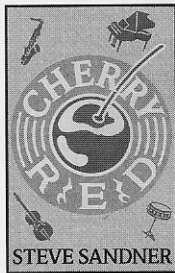
STEVE SANDNER BAND



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featuring

Lin Halliday • Marshall Thompson • Dennis Carroll



June, 1989. I had a couple of weeks to put together a recording session before returning to my summer gigs in Traverse City, Michigan—the “Cherry Capitol.” I’d resolved to do a jazz recording ten years earlier when I played with bassist **Dennis Carroll** at Buttermen’s in Elgin—Dennis was only 16 then,

but he had a great groove—he would take solos, and the band would usually stop comping and just watch him perform acappella. Amazing. By 1989, Dennis was living in Chicago playing great jazz gigs with players such as Von Freeman, Judy Roberts, Jacky Terrason, Jodi Christian, and Marshall and Earma Thompson.

Before becoming a drummer, **Marshall Thompson** was part of a dance team, Peck and Peck, in the 1940’s. Some say he brought a “dance feel” to his drumming, and some of his first gigs were with Erskine Hawkins and Earl Hines in the early 50’s. He was most proud of his touring with Duke Ellington in the 1950’s. Marshall then became the house drummer at the London House in the 60’s with Eddie Higgins on piano and Richard Evans on bass, and he played at the club until it closed in the early 70’s. I first met with Marshall in the mid 70’s at jam sessions at Northwest Passage in Cary—to which Marshall used to drive 60 miles every Monday night from the south side of Chicago. Another great rhythm section—Marshall, John Wright on piano, and Corky Roberts on bass! I then

moved to Michigan but kept in touch with Dennis, and he re-introduced me to Marshall when they were playing at Andy’s in June of ‘89.

Dennis also introduced me to tenor player **Lin Halliday**. Originally from Arkansas, Lin had hung out with the New York be-boppers in the 50’s, and his roommate was Charley Parker’s pianist Al Haig. He played with Maynard Ferguson’s big band, beating out Hank Mobley for the job. Lin talked proudly about Miles Davis asking him to sit in on a live set around 1960—during Miles’ “Kind Of Blue” era. He did a tour with Miles’ drummer Philly Jo Jones and spent time in Nashville as a studio musician. Then Lin ended up in Chicago. There was a little dive on Honore Street called Get Me High Lounge, and Lin and Dennis played there frequently. (There was a lot of great music at this dingy, little-known club. There is a story that President Carter and his Secret Service agents pulled up one night in their limos and took in some jazz.) They were also working at Ace’s, an after-hours place across the street from the Green Mill, and I’d go there often after my gigs. Lin, playing with Dennis (in his Cubs’ hat) and a guitar player, would call out great standards like “There Are Such Things” and “It’s You Or No One,” while I would have breakfast and take notes—and would sometimes stay, still in my tuxedo, until they quit at 7 AM.

While living in northern Michigan, I’d been listening to a lot of blues, especially Robert Barclay’s show, “Juke Joint,” on WCMU radio. I knew I had a great cast of jazz musicians, and I tried to find tunes with a bluesy feel so we could all find a comfortable groove. We met on a Tuesday morning—it was a full moon—at Studio Media in Evanston for a live to two-track session—my first

jazz studio session. The engineer, Benj Kanter, had years of live mixing experience behind him, and that was a great confidence booster. I nervously awaited Dennis and Lin's late arrival while I looked over my list of blues tunes and jazz standards. Marshall was a fatherly figure, and worked patiently with all of us. He talked about his experiences with Duke Ellington, Joe Williams, and Mose Allison—that calmed me down a little. In fact, Marshall had a calming effect throughout the entire session, though Lin kept a 12-pack at his feet just in case! Finally, we got started and tried a run-through on the E-flat blues, "Times Getting Tough," a tune I'd heard on Steve Cushing's "Blues Before Sunrise" radio show on WBEZ in Chicago. The first take was a keeper, and we sailed through the other 10 tunes in one or two takes—without previous rehearsal and without charts but with a lot of help on spontaneous arrangements from Marshall & Dennis. Benj was constantly getting after Lin for swaying and pointing his sax away from the mike, but he played energetically. Then Lin, after I'd given him a cash advance, mysteriously disappeared during a break in the session. It turned out he'd gone out for another 12-pack of "tall buds." That's when we did the only trio tune, "I Got It Bad." At mid-afternoon Marshall guided us through the rhythmic kicks on "Cherry Red," and we ended the session. Years later, Lin went on to record several albums on Chicago's Delmark label, though his playing on this session is cited by some as his best. Sadly, Marshall passed away in December 1991, and Lin died in January, 2000.

The original release was on cassette tape, and my son, Shayne, had wanted to do the artwork for the cassette's cover, but teenage distractions

got in the way! Shayne's artwork is presented on this CD cover, however, and his work is now on all my offerings. Allison Deputy added the design work. Also included on the CD are alternate takes from the session. Enjoy!

Steve Sandner
April 26, 2002

Other Steve Sandner CD s:

Goin' To Chicago
with trumpeter Marcus Belgrave

Catch 38
featuring vocalist Holly McGuire

I'm Sticking With You, Baby
with trumpeter Marcus Belgrave

**Available at Amazon.com or from
Steve Sandner
www.sandnermusic.com
ph 928-301-9678**



Marshall Thompson & Steve Sandner. 1989

1. **STRAIGHTEN UP AND FLY RIGHT** 5:13
(Nat King Cole, Irving Mills) EMI Music - ASCAP
2. **GOD BLESS THE CHILD** 5:36
(Arthur Herzog, Billie Holiday) Edward B. Marks Music - BMI
3. **HALLELUJAH I LOVE HER SO** 6:24
(Ray Charles) Unichappell Music - BMI
4. **IT'S YOU OR NO ONE** 5:28
(Sammy Cahn, Jule Styne) Warner Brothers Music - ASCAP
5. **CHERRY RED** 5:04
(Pete Johnson, Joe Turner) MCA Music - ASCAP
6. **MONEY'S GETTIN' CHEAPER** 4:53
(Jimmy Witherspoon) Universal-Duchess Music - ASCAP
7. **I GOT IT BAD AND THAT AIN'T GOOD** 4:05
(Edward Kennedy Ellington, Paul Webster) Famous Music - ASCAP
8. **ST. JAMES INFIRMARY** 4:49
(Irving Mills) EMI Music - ASCAP
9. **EVERY DAY I HAVE THE BLUES** 4:57
(Peter Chatman) ARC Music - BMI
10. **HOW LONG HOW LONG BLUES** 5:00
(Leroy Carr, J. Williams) MCA Music - ASCAP
11. **EYESIGHT TO THE BLIND** 3:35
(Sonny Boy Williamson) ARC Music - BMI
12. **HOW LONG HOW LONG BLUES (alt.)** 4:38
13. **STRAIGHTEN UP AND FLY RIGHT (alt.)** 5:12
14. **EYESIGHT TO THE BLIND (alt.)** 3:44
15. **CHERRY RED (alt.)** 4:10

Recorded Live on June 20, 1989
at Studi Media, Evanston Illinois
Engineer: Benj Kanters
Produced by Steve Sandner
Cover Art: Shayne Sandner
Design: Allison Deputy

Special Thanks to Tom & Mary Cadieux

Steve Sandner: piano & vocals
Lin Halliday: tenor sax
Dennis Carroll: bass
Marshall Thompson: drums

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SandnerMusic

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Cherry Red

1. Straighten Up and Fly Right
2. God Bless the Child
3. Hallelujah I Love Her So
4. It's You or No One
5. Cherry Red
6. Money's Gettin' Cheaper
7. I Got It Bad and That Ain't Good
8. St. James Infirmary
9. Every Day I Have the Blues
10. How Long How Long Blues
11. Eyesight to the Blind
12. How Long How Long Blues (alt.)
13. Straighten Up and Fly Right (alt.)
14. Eyesight to the Blind (alt.)
15. Cherry Red (alt.)



*Cherry
Red*

