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JAMBALAYA SCHEDULE

4th Monday, 6:30pm

ADMISSION

\$8 Members . \$12 Guests

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Wayne Shorter

featuring

Rebecca Barry

24 August 2015

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featuring

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8th Annual Greater Mobile Arts Award Winner

JAZZ JAMBALAYA



Monday . 22 June 2015

John Holmes Smith IV . Developer | Narrator



8th Annual Greater Mobile Arts Award Winner



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HORACE SILVER

1928 – 2014

Horace Ward Martin Tavares Silver was born on Sept. 2, 1928, in Norwalk, CN. His father, who was born John Silva but changed the family name to the more American-sounding Silver after immigrating to the US, worked in a rubber factory. His mother, Gertrude, was a maid and sang in a church choir.

Although he studied piano as a child, Silver began

his professional career as a saxophonist. But he had returned to the piano, and was becoming well known as a jazz pianist in Connecticut, by the time the saxophonist Stan Getz - soon to be celebrated as one of the leading lights of the cool school - heard and hired him in 1950.

"I had the house rhythm section at a club called the Sundown in Hartford," Silver told The NY Times in 1981. "Stan Getz came up and played with us. He said he was going to call us, but we didn't take him seriously. But a couple of weeks later he called and said he wanted the whole trio to join him."

Silver worked briefly with Getz before moving to New York in 1951. He was soon in demand as an accompanist, working with leading jazz musicians like the saxophonists Coleman Hawkins and Lester Young. In 1953, Silver and the drummer Art Blakey formed a cooperative group, the Jazz Messengers, whose aggressive style helped define hard bop and whose line-up of trumpet, tenor saxophone, piano, bass and drums became the standard hard-bop instrumentation.

After two and a half years, during which Silver began his long and prolific association with Blue Note, he left the Jazz Messengers, which carried on with Blakey as the sole leader, and formed his own quintet. It became a showcase for his compositions.

Those compositions, beginning with "The Preacher" in 1955 - which his producer, Alfred Lion of Blue Note, had tried to discourage him from recording because he considered it too simplistic - captured the ears of a wide audience. Many were released as singles and garnered significant jukebox play. By the early '60s. Silver's quintet was one of the most popular nightclub and concert attractions in jazz, and an inspiration for countless other bandleaders.

Like Blakey, Miles Davis (with whom he recorded) and a few others, Silver was known for discovering and nurturing young talent, including the saxophonists Hank Mobley, Joe Henderson and Michael Brecker; the trumpeters Art Farmer, Woody Shaw, Tom Harrell and Dave Douglas; and the drummers Louis Hayes and Billy Cobham. His longest-lived ensemble, which lasted about five years in the late 1950s and early '60s, featured Blue Mitchell on trumpet and Junior Cook on tenor saxophone.

As interest in jazz declined in the '70s, Silver disbanded his quintet and began

concentrating on writing lyrics as well as music, notably on a three-album series called "The United States of Mind," his first album to feature vocalists extensively. He later resumed touring, but only for a few months each year, essentially assembling a new group each time he went on the road.

"I'm shooting for longevity," he explained. "The road is hard on your body. I'm trying to get it all over with in four months and then recoup." He said he also wanted to spend more time with his son, Gregory.

In 1981, Silver formed his own label, Silveto. His recordings for that label featured vocalists and were largely devoted to what he called "self-help holistic metaphysical music" - life lessons in song with titles like "Reaching Our Goals in Life" and "Don't Dwell on Your Problems" that left critics for the most part unimpressed.

Silver was named a National Endowment for the Arts Jazz Master in 1995 and received a President's Merit Award from the Recording Academy in 2005.

Many of his tunes became staples of the jazz repertoire - a development, he said, that surprised him. "When I wrote them," he said in a 2003 interview for the website All About Jazz, "I would say to myself that I hope these at least withstand the test of time. I hope they don't sound old in 10 years or something."

Rather than sounding dated, his compositions continued to be widely performed and recorded well into the 21st century. And while he acknowledged that "occasionally I hear an interpretation of one of my tunes that I say that they sure messed that one up," he admitted, "For the most part I enjoy all of it."

JUNE BIRTHDAYS

David Badger	Frances Jones	Dianne Martin
Jon Gardberg	Susan Maddox	Trueva Richardson
Lydia Gilkey		Bobba Turley

SUMMER JAZZ

If you want live jazz, you must support it with your presence and your dollars.

~Dr. F. Norman Vickers, JSOP

Sunday, 6.28.15, 6:15-8:15pm **Mobile Big Band Society** West End Beach, Dauphin Island, AL \$5/bike & pedestrians \$10 parking

Saturday, 7.18.15, 7:30pm Legacy 166 *Jazz 'n' Juice Series* **Althea Rene & Da Band** Battle House Hotel, Royal St., Mobile, AL \$25

Thursday-Saturday, 7.30-8.1.15 **Gulf Coast Ethnic & Heritage Jazz Festival** ("Jazz at The Temple" f/**Gino Rosaria Big Band** . Saturday, 4-9:30pm) Free

Friday-Sunday, 7.31-8.2.15 **Satchmo Summerfest** New Orleans, LA Free

Sundays, 6-11:30pm (2nd & 4th) *"An Evening of Smooth Jazz"* **Da Band** Holiday Inn Skyview Lounge, Government St., Mobile, AL \$10