

New York Afternoon

RICHIE COLE

Handwritten signature: J.S. Face

Alto Madness



Eddie Gladden
Eddie Jefferson

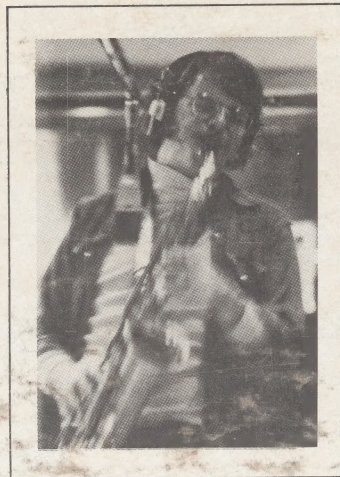
Ray Mantilla
Mickey Tucker

Rick Laird Vic Juris

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You and I are a product of our environment. The pictures on a flickering screen, for the older set the Saturday afternoon movies, for the newer generations the tube, all reflect on the mirror of your mind the hero image. Run with a ball like Jimmy Brown or develop a sense of fair play and gentleness like Davey Crockett. These categories work in general but no two people are ever alike, ever . . . the genes, where you live, friends, parental influence, etc., etc., all go to highlight the differences. One force generally overlooked is radio . . . and oh how that does affect so many of us. In our solitude, with no fixed dimension of a studio set or fake explosions done in miniature, your mind can soar and imagine anything. The sounds make you move your feet and you are dancing, blow a hard chorus and you fantasize the crowd's reaction.

It's the 1960's, in Trenton, New Jersey, radio at bedside. The youth should have been asleep hours ago but he remains half awake listening to Joel Dorn playing good jazz out of a radio station in Philadelphia.

Richie Cole is the young man. There were summers at camp . . . a music camp with counselors the likes of Gary McFarland and Phil Woods. It was Phil that encouraged Richie the most and Cole made great strides under tutelage of the saxophone great.

Mr. Cole the elder, owned a nightclub during those years and the bandstand was as much a part of Richie's playing field as a backstop. Richie says "there was always an alto around" and he naturally took it up. It was straight "school figures" at first till the "environment" began to mess.

Young Mr. Cole being open and responsive passed up all the then current musical trends and embraced an older and more valid style of music, be-bop. I imagine he played, sifted, sorted, rejected, accepted the music until he found his own comfortable, satisfying approach.

Richie Cole is one of the few young men who play in the "tradition." His playing is based on what has gone before; he sounds Parker-like, Phil Wood-ish, he sounds like no one. Cole is an original. Contradictory?? Not at all . . . Richie plays inside, yet some of his best moments are when he breaks through and takes you outside.

Cole's style has evolved along very contemporary

SIDE A

1. DOROTHY'S DEN
5:33
2. WALTZ FOR A RAINY BE-BOP EVENING
5:15
3. ALTO MADNESS
6:10

SIDE B

1. NEW YORK AFTERNOON
4:38
2. IT'S THE SAME THING EVERYWHERE
3:10
3. STORMY WEATHER (TRENTON STYLE)
6:00
4. YOU'LL ALWAYS BE MY FRIEND
5:05

Personnel:

Richie Cole, alto saxophone
Eddie Jefferson, vocals
Rick Laird, acoustic and electric bass
Vic Juris, guitar
Mickey Tucker, acoustic and electric piano
Eddie Gladden, drums
Ray Mantilla, percussion

lines. There is no looking back. Cole, in his mind, like Frank Herbert author of "Dune," has created a whole new world of music of which he has only begun to explore.

Musicians in ancient Greece were wanderers who practiced their craft wherever the road took them. This is true through today. No big band bus doing one-nighters, if that's your vision, but instead a van, a sleeping bag, the turnpike, instrument cases. The megalopolis from Boston to D.C. has enabled Richie Cole to play those islands of people like the nameless Aegean troubadours of other days.

The motivation to be good, to envision oneself in a heroic role . . . the best . . . overcomes all the discomfort, the weariness. Richie Cole has put up

with—and still does—dishonest club owners, sleeping in the van, plastic food . . .

Richie has formed a liaison with a man whose experience is the whole litany of jazz from the forties on, Eddie Jefferson. Eddie is Richie's "Ebony Godfather" and what a unique pair they make, the grey haired elder and the flax haired young man. The common bond is their love for the music. Recently both Richie and Eddie appeared unannounced at a Muse recording date of Sam Jones, Cedar Walton, Slide Hampton, Blue Mitchell for the sole purpose of diggin' some sounds. Most men of Jefferson's years would be listening to their arteries harden.

Eddie Jefferson who sings on this album is actually broadening his style and genuinely getting better. Mr. Jefferson is an American original. Eddie was very much in the forefront of establishing the jazz style of singing lyrics to the solos of the great players.

Richie on this album is backed by a very solid rhythm section of Eddie Gladden on drums. Gladden is a very underrated drummer and at Muse Records he is used at every opportunity. Mickey Tucker, keyboards, a fine player who is beginning to fulfill his promise. Rick Laird, bass, highly respected former Mahavishnu sideman. Pay particular attention to Vic Juris, an outstanding young guitarist, also a Muse artist. To complete the group Ray Mantilla, the extraordinary percussionist who has played with all the greats.

The music on this, Richie Cole's first "real" album, is strong. Words are a poor vehicle to try to describe the heat, the enthusiasm, the virtuosity, the joy of the players. One listen will tell you all.

Joe Fields

Recorded October 13, 1976
 Produced by Eddie Jefferson for Alto Madness Productions
 Recorded at Blue Rock Studio, NYC
 Engineer: Ed Korvin

Cover design and photography by Hal Wilson
 Back design and photography by Ron Wagner



MUSE RECORDS
RICHEL COLE Alto Madness
NEW YORK AFTERNOON

MR 5119

SIDE A

1. DOROTHY'S DEN 5:33
(R. Cole) (Alto Madness Music) BMI
2. WALTZ FOR A RAINY BE-BOP EVENING 5:15
(R. Cole) (Alto Madness Music) BMI
3. ALTO MADNESS 6:10
(R. Cole) (Alto Madness Music) BMI

PRODUCED BY: EDDIE JEFFERSON
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MUSE RECORDS
RICHIE COLE Alto Madness
NEW YORK AFTERNOON

MR 5119

SIDE B

1. NEW YORK AFTERNOON 4:38
(R. Cole) (Alto Madness Music) BMI
2. IT'S THE SAMETHING EVERYWHERE 3:10
(R. Cole) (Alto Madness Music) BMI
3. STORMY WEATHER 6:00
(J. P. Johnson) (Mills Music) ASCAP
4. YOU'LL ALWAYS BE MY FRIEND 5:05
(V. Juris) (Snow Ride Music) BMI

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