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**THE VOCAL JAZZ AESTHETICS OF BETTY CARTER:
HER MUSICAL DEVELOPMENT, DISTINCTIVE CONTRIBUTIONS
TO JAZZ AND LEGACY**

by

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ABSTRACT OF THE DISSERTATION

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This thesis illustrates Betty Carter's musical development as a jazz vocalist beginning in the bebop era to her untimely passing in 1998, her essential impact on vocal jazz, her accomplishments, and extraordinary legacy. The thesis also outlines a brief history of vocal jazz with a music collection and jazz vocalist classification and the aesthetic elements of "the voice" with regards to improvisation and artistic confidence. The objective of this aspect will provide a practical understanding of vocal styling and individuality, while emphasizing Betty Carter's methodical "vocally instrumental" approach to jazz. Such other features of this thesis contain contemporary ideas and perceptions on new jazz studies to highlight the expansion of women's contributions to jazz in contrast to the historical tradition of jazz history. In addition, a transcription of one of Carter's scat solos with phonetic spellings of scat syllables is included.

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I. HISTORY OF VOCAL JAZZ: ACKNOWLEDGEMENT OF HISTORICAL AND PRESENT CONTRIBUTIONS

Vocal jazz dates back to around that same time jazz music was created with its roots of call and response, field hollers, ceremonial chants, traces of the blues and spirituals migrated from the origins of the motherland of Africa.¹ One of the first jazz-related recordings was in 1917 by the Original Dixieland Jass Band featuring Sarah Martin as vocalist. Vocal jazz is sometimes defined as being heavily motivated by the blues, scat phrasing, and vocalese techniques to implement the sounds of instruments of jazz. Examples of early blues singers are Ma Rainey and Bessie Smith. The establishment of singing within an art form in jazz; realizing that a singer could improvise in the same manner as instrumentalists, and establishing scat singing as a central pillar of the jazz vocal art was accomplished by jazz trumpeter, Louis Armstrong.²

In near, but not similarly parallel to Louis Armstrong, instrumentalists like Red Nichols, Don Redman and Cliff Edwards had recorded illustrations of scat singing.³ In 1927 Redman joined the Detroit, Michigan-based band McKinney's Cotton Pickers as their musical director and leader. Redman was occasionally featured as their vocalist, displaying a charming, humorous vocal style.⁴

Scat singing, rhythmic and melodic phrasing, applying innuendos, vocally bending and sliding notes, and improvise on timing and tempo are a few of the many fundamentals that signify jazz singing. The objective to successful jazz singing is to be able to swing and slow with the band; not so much as a separate sound, but a sound within the entire arrangement.

When the characterization “jazz vocalist” is mentioned, a majority of people think mainly of the likes of Billie Holiday, Ella Fitzgerald and Sarah Vaughan. By great regard, these jazz legends contributed not only significant, but a substantial amount of merit to jazz music. As the styles of jazz progressed from big band to swing to bebop to free jazz/avant garde, to fusion jazz, we have seen there were numerous transitions with regards to style, delivery, and vocal characteristic and choice of repertoire.

Since jazz is considered a sophisticated art form, then it is assumed that vocal jazz should also be regarded as a classical and sophisticated vocal art form. Generally, it takes an average of fifteen to twenty years of experience for a jazz vocalist to possibly know everything there is to know about singing jazz, including obtaining a repertoire of hundreds of jazz standards. Most may beg to differ this point, but because jazz music consists of such elements as the blues, chord changes, rhythmic and melodic improvisation, re-arrangements of compositions, and swing to name a few, a jazz vocalist practically has to work hard at their technique and structure as well build the same tenacity as an instrumentalist; only the vocalists instrument is his/her voice.

To demonstrate and interpret the key facets of vocal jazz and in relation to the history of vocal jazz; I will accentuate the foremost qualities of vocal aesthetics in particular and how they differ from that of the jazz vocal aesthetic inclusively. In addition, I will highlight the works of jazz vocalist, Betty Carter and her distinctive influence, inspiration and impact and on vocal jazz. Jazz music in itself is an on-going creative process, therefore to effectively sing jazz requires the same creative process to shift with its different demands of working with jazz musicians. This is the reason why

certain jazz vocalists stand out more than others, although all that exist have contributed to the canon of the art of vocal jazz.

Through the decades, jazz vocalists (male and female) experienced the variations in jazz music and during those decades other jazz vocalists submerged. During the big band era, jazz vocalists like Ella Fitzgerald, Billie Holiday, Anita O'Day, and Peggy Lee performed with the bands as a career start, while during the Swing Era; vocalists like Billy Eckstine, Nat King Cole, and Sarah Vaughan began to emerge. Many of the vocalists that sang with big bands became solo artists who had reached international fame.⁵ Those vocalists have made it into the “canon” of vocal jazz.

The bebop era began to see a more innovated style of jazz singing and this was also evident through the rise of Ella Fitzgerald's career. The amazing phenomenon of Ella is that she was able to transcend over five decades as personification of an authentic jazz vocalist. Bebop also introduced jazz vocalists like, Betty Carter who began her career singing with the Lionel Hampton band primarily performing scat phrasing and Lambert Hendricks and Ross, a jazz ensemble who transformed the jazz style of vocal technique, called, vocalese.

Vocalese is a style or genre of jazz singing wherein words are sung to melodies that were originally part of an all-instrumental composition or improvisation. It is taken from the musical term, “vocalize” and the suffix “-ese”, meant to indicate a sort of language.⁶ The difference between vocalese and scat singing is that scat singing uses improvised nonsense syllables whereas vocalese utilizes lyrics that are improvised around jazz instrumentals. Eddie Jefferson was the inventor and innovator of this vocal style.

Bandleader and vocalist, King Pleasure was another originator of vocalese along with Babs Gonzalez.

The complexity of Bebop in general changed the traditional styling of what jazz music came to be and musicians like Charlie Parker, Dizzy Gillespie and Max Roach played jazz standards and composed music in a non-traditional and unorthodox manner and providing an up-tempo swing feel through various chord changes, shifting of time and resolving chord structures. Vocalists obviously had to be able to not only “keep up” with this fast-paced jazz style, but present just as complex improvisations and phrasing while still embracing the classic jazz voice. Betty Carter is considered one of the vocal pioneers of Bebop, because she utilized vocalese and scat phrasing within the fast-paced complex melodies that Bebop expressed.

The aspect of a jazz vocalist gaining the respect of musicians stems from back to an era of jazz when the music became more intricate and dynamic and to display skillful musicianship, jazz vocalists had to convey a higher standard of musical conception, vocal delivery and technical ability. The “bebop” era of jazz did not influence every vocalist to perform bebop vocal styles, vocalese and scat phrasings or whimsically-driven melodic arrangements. Following bebop, arrives what is described as the “Free Jazz Movement” and otherwise known as the “avant garde era” of jazz. This period of jazz does not typify vocalists who would be labeled as vocally shaping this era, aside from lesser known vocalists, Jeanne Lee and Patty Waters.

There were several jazz vocalists known/unknown to some jazz fans and academic faculties who have contributed to what is called the “Vocal Jazz Aesthetic.” Precisely, what qualifies as vocal jazz aesthetic? Aesthetic is something deemed beautiful

possessing artistic, inventive and creative elements. Vocal jazz in the realm of aesthetics has to embody a particular beauty, component of art and prove inventive to be considered an aesthetic.

With regards to vocal jazz, the music created and sung by vocalists would have to have contributed something superb, exquisite as well as be defined along the same historical contributions by jazz musicians.

II. THE VOICE: VOCAL JAZZ AESTHETICS

The belief of what or who makes it into a jazz canon depends upon how great the contribution is and with many known jazz vocalists male and female who have assisted in shaping jazz music just as essential as jazz instrumentalists; it is apparent that vocal jazz music should have a canon of its own based upon the aesthetics (defined as the branch of philosophy that deals with the nature and expression of beauty, as in the fine arts) that have shaped its existence entirely and impact in general.

From his 1996 book, *Performing Rites: On the Value of Popular Music*, Simon Frith attempts to analyze “the voice,” in his chapter (of the same title) that focuses on the composer of lyrics, the singer of those lyrics, their timbre, pitch, and delivery and describes many elements of the delivery of a song. He poses the question that [when we hear a performance of a song?], “Whose voice do we hear? . . . The composer or the lyricist?” Frith quotes, Umberto Fiore as observing that:

In this context, the voice is in fact an instrument: bass, baritone, tenor, soprano and so forth. Individual styles can only improve these vocal masks, not really transgress them. The creation of a person, of a character, is substantially up to the music as such; if truth is there it is a musical truth.¹

Frith argues that “if a singer is singing ‘herself’ she is also singing a song.”² and from this observation, he poses a 2nd second question: what is the relationship between the voice as a carrier of sounds, the singing voice, making "gestures," "and the voice as a carrier of words, the speaking voice, making "utterances. In that regard and in coinciding with the previously posed question, Frith suggests that with regards to music and word simultaneously, there is a master, but which; the words or the music? And promotes the

idea that the approach to voice is categorized into four headings: “as a musical instrument, as a body, as a person and as a character.” He furthered his investigation of the voice and provides his view on the “authorial voice.” “The authorial voice can be more or less distinctive; we may recognize-respond to-that voice even when reading a lyric.” “Voice” in this sense describes a sense of personality that doesn’t involve shifters at all, but is familiar as the special way a person has with words: we immediately know who’s speaking.”³

This is evident through legendary jazz vocalists such as Ella Fitzgerald, Billie Holiday, Sarah Vaughan, Carmen McRae, Etta Jones and Dinah Washington, and Betty Carter to name a few. According to Frith’s philosophy, each of these vocalists have distinct sounds, unique approaches to music and idiosyncratic timbre in their voices. Their voices are clear examples of this “authorial” voice that Frith defines. No matter what jazz standard is being sung or arrangement of the rhythm section, one can distinguish between Ella Fitzgerald’s and Betty Carter’s scat phrasing as well as a jazz ballad sung by Billie Holiday and Sarah Vaughan. The characterizations of their voices were unmistakable through the history of jazz and remain to be timeless in music in general.

A contemporary factor of today’s vocal jazz aesthetics is not predominantly about the quality of the voice such as timbre, vibrato, color, styling, technique and conception of jazz music; it is about “crossing over into the mainstream” as what jazz critic/scholar, Ted Gioia identifies as “eye candy.” According to Gioia, “jazz vocalists never looked better” with the glamour squad on the scene to make them appear more like sex symbols and objects of desire.

Gioia challenges these new aesthetics of vocal jazz by asserting that marketability is the top priority for record labels.⁴ Commercialism relies heavily upon whether a jazz vocalist has crossover appeal and can actually sell records first and then the voice and quality of material is secondary. He questions the fact that today's jazz divas acquire the same technical skill and musical expertise as their predecessors. Of course, this does not imply that no appropriate jazz vocalist exists however; he questions why and how certain jazz vocalists are more successful than others and what factors make this viable.

These components ultimately modify the aesthetics that withstood prior. Jazz vocalists have always personified their signature look and through the enhancement of their careers; we have seen them (through live videos/photographs) go from ordinaries to glamorous divas, i.e. Sarah Vaughan in her flowing evening gown and sculptured hairdos, Ella Fitzgerald in fur stoles and diamonds, Carmen McRae being a natural beauty in dapper outfits, Billie Holiday with evening gowns and moniker white gardenia in her hair, to name a few. Using such instances as Diana Krall and Jane Monheit, Gioia conveys that it is the way that they are being marketed that they are two of most successful vocalists in jazz today. Beautification takes precedence over whether or not they are the most accurate representations of today's vocal jazz arena.

The liner notes to Diana Krall's 2006 album, *From This Moment On*, include credits to two hairdressers, two makeup artists and one wardrobe assistant—all of them given higher ranking than Steinway (for the piano) and Krall's husband, Elvis Costello. Jane Monheit's record label, not to be outdone, points out in her official biography, the “indisputable fact” that Monheit is a “stunning, raven-haired beauty”—and then goes on to mention, almost as an after-thought, her singing.”⁵

Regarding what Gioia perceives as this shifting aesthetic in vocal jazz, it may be safe to assume that the aesthetic (beauty, appeal) is focused principally on the appearance rather than the voice. This detail is evident also in the scope of observing the record sales of veteran jazz vocalists. Hence, Dianne Reeves, a four-time Grammy award winning jazz vocalist who released her debut album *Welcome to My Love* in 1977, though still relevant in today's jazz scene, is older and has to rely more on concert appearances and jazz festivals to maintain her relevance.

The same state of affairs are dealt with by jazz vocalist, Diane Schuur, who happens to be blind, but a very talented and skilled jazz vocalist nonetheless, was a multi Grammy award winner in the 1980's, although today her record sales are poor and in comparison to Krall and Norah Jones (not an authentic jazz vocalist, but a folky pop vocalist, who record execs labeled her a jazz singer as a marketing ploy), she is not even listed in the top 100. These prime examples are few of many circumstances that reiterate the continuous obstruction of the vocal jazz aesthetics and canonical instability.

Ted Gioia identifies this with the plight of the "aging jazz vocalists" and expresses that "The jazz world has usually celebrated its elder statesmen (and states ladies). But things have changed."⁶ The question continues to raise that beckons for the reason for disparagement of the fluctuating aesthetics that surround vocal jazz. So why isn't vocal quality the main focus in jazz today? According to the leading European jazz critic and liner note author, Thierry Quenum, who wrote a response to Ted Gioia's commentary on the state of today's jazz vocalist, provided his perspective principally from a European viewpoint, yet still able to shed an intriguing light on vocalists since many of the jazz festivals and more profitable jazz scenes are international.

Additionally, he affirmed his justification about the speculations and negative outlooks encompassing the aesthetics of vocal jazz. Agreeing that Europe does have an largely extensive history of emerging jazz vocalists, due to language barriers and non-understanding of U.S. jazz vocalist; he goes on to state:

Europe's very short experience in traditional jazz singing more or less prevents the emergence of a large number of rooted vocalists, who could compete and emulate in singing standards and blues and achieve a really personal approach of phrasing and diction. The tradition of Ella and Billie, Sarah (Sassy) and Carmen, Dinah and Dianne still remains somewhat exotic on the soil of continental Europe. And the large European audience for lack of understanding of the words can't be responsive to the sophistication of the singer's vocal art . . . in English, anyway. That's why, now that the great historical figures of vocal jazz are only accessible through records and video, the marketed image has become so important in promoting the new generation of singers, at least in Europe.⁷

We see that from a European perception, the aesthetics are vastly different as well as the thought-process pertaining to jazz in general and how they perceive the music and its history. The binaries that define the differences, Quenum expresses, are broadly language, diction, is phrasing and the basic standards of singing. He too points out that aside from what we assume the obvious elements of jazz singing, the main issue boils down to “the marketing image” and how it is significant in endorsing the new generation of singers in Europe. This is pragmatic is the US as well.

In addition to the aforementioned factors of why vocal quality isn't the main focus in jazz today, Thierry Quenum basically suspects that jazz culture, including the jazz audience has changed in such a way that the jazz standards are not of the “pop culture” that reigns today, so the majority of music fans in general are not familiar with the songs much less the lyrics. He poses the question “who can judge the quality of a

specific rendering by comparing it with another version in terms of emotional delivery or originality of phrasing?”⁸

Over decades, the quality of the voice in general play a role in shifting aesthetics along with the way of the world and how we live in, this includes the conception of modern day technology. First, the way in which we hear the voice has been modified through the mediums of the invention of the transistor radio to today’s launching of the MP3 playe, second, the karaoke fad where most everyone thinks that they can sing and unapologetically measures other singers to their own ability, i.e. The American Idol Syndrome and third, the enhancement of studio technology. According to Quenum, jazz singing is evaluated by much of the audience on appearance, rather than by the inherent standards of this demanding art form.”⁹

To comprehend and empathize with this predicament is to equally identify the same critical issues that challenge jazz music in general in addition to the canonic foundations of vocal jazz and jazz vocalists. Conclusively, Quenum deems that “in a technically homogenized world, where playback, editing and lip-synching reign, jazz is one of the last musical styles to maintain an element of chance, to preserve the unpredictability of improvisation.”¹⁰

Some jazz critics and aficionados cannot grasp the “modern-day” vocal jazz, because it doesn’t resemble the aesthetic that it was once built on and that aesthetic was demonstrated by the jazz legends like Ella, Sarah, Betty, Carmen, Billie, Abbey, Nina and Dinah. Today’s jazz and vocal creations, as a music critic once quoted, “strikes me as the type of bubblegum that gets thrown on a compilation called ‘Jazz by Candlelight on the Beach by The Fire’ and purchased at a Starbucks near you.”¹¹ A successful vocal

coach, Donald Woodburn establishes that so often that when communicators begin to discover the timbre and quality of their voice with the notion of aesthetic in mind and has encouraged vocalists to locate their sound and not produce sound. To produce sound requires too much thought and the ability to emulate the sound of another vocalist you may admire or want to sound like. “Aesthetics are so subjective and limiting anyway.”¹²

Vocal educator to the celebrities and professional vocalists, Daniel Kay shares his viewpoint on aesthetics and how it works for and against function. He relates basic vocal aesthetics to visual arts and stimulates our minds in how we see art through the method of a colorful painting. He cites this very unique and colorful painting at his friend’s home as something that he has never seen before and unfamiliar with the artist however, he appreciates the “aesthetically beautiful” piece of art within the vicinity of his friend’s place of residence. The artist happens to be a friend of his acquaintance.

Kay piques our interest even further by inquiring whether or not the painting would be viewed as objectively by another professional artist. The professional artist could very well see things that inexperienced admirers see; identifying flaws and errors based on what is considered aesthetic to visual arts. Daniel Kay maintains that, “it’s important, at this stage, to recognize that any suggestion of ‘functional’ shortcomings on behalf of the artist need not detract from the ‘aesthetic’ enjoyment I acquire from the painting,”¹³ and he asserts that the same theory therefore can be applied to singing and conveys that in the development of the voice in preparation to sing, vocalists have to “recognize that the aesthetic value is not enough and in essence, the developing singer has to allow a new observation of their vocal aesthetic which may falls short of what is considered beauty-function must serve aesthetic,”¹⁴ which ultimately means that this

cannot be accomplishment without development and balance of both. This is an apparent indication that substantiates the necessity to focus on identifying the ever-changing advancements and transitions in jazz inclusively and being proactive to the contribution of realization and change.

The realization is achieved by not only understanding and mastering vocal technique, but creating ones' unique sound that transcends through to listeners with and without any ideas of aesthetics in mind as vocal aesthetics are relatively subjective to what an audience or a listener considers creative and artistic. In other words, what sounds good to one person may not sound good to another and it is a matter of personal taste and enjoyment. Concerning vocal jazz in particular, having the ability to sing is essential, but more importantly, being able to improvise is one of the key fundamentals of authentic vocal jazz aesthetics. The definition of improvise is to ad-lib, to alter, to make up, to invent, to create, and to rely on your own wits. These rudiments allow a vocalist to take any jazz standard and make it their own. This technique is highly encouraged in order to be classified as a jazz vocalist.

To confirm these ideas and standards regarding the aesthetic and creative possibilities of the vocal jazz specifically, I've included two appendices (see Appendix 1 and 2 in Chapter XIX) which is a collection of what some music critics, editors and music scholars consider the *100 Greatest Jazz Vocalists of All Time* in addition to the *Smithsonian Institute Collection of Jazz Vocals from 1919-1994*. Betty Carter's recordings, "This is Always" and "Frenesi" are included in Smithsonian anthology along with being ranked #14 on the list of greatest jazz vocalists.

III. IDENTIFYING AND DETERMINING NEW CONCEPTS FOR “NEW JAZZ STUDIES” AND THE BROAD RECOGNITION OF WOMEN’S CONTRIBUTION TO JAZZ

When referring to the aesthetics of vocal jazz for this research objective, race or gender was not my initial idea as I previously demonstrated in the Ted Gioia reference and have included the momentous impact of men in jazz. Besides, the history is far too deep and innate to discuss one dynamic as opposed to the other or not include women’s influence to the genre with history as female jazz vocalists. The problem has only been that women’s roles have not been greatly focused on aside from their vocal roles on some of jazz’ greatest compositions.

With regards to gender specification, the progression of jazz studies highlights more of the clandestine contributions of women in vocal jazz, instrumental jazz and other roles that assisted in shaping the jazz genre. Women in jazz and the inclusion into jazz studies do not provide every instance of contributions made by women. Equally, in the academic realm; women scholars, musicologists and critics have not outspokenly possessed the attention to typify that there is indeed a gap in the history and how it is taught to include women and the most recent developments.

One interesting direction along these lines can be seen in a project called, The Austin Project (TAP), which was started by Omi Osun Joni L. Jones, director of the John L. Warfield Center for African and African American Studies and Associate Professor of Performance Studies in the Department of Theatre and Dance at the University of Texas at Austin. TAP focuses on “the Jazz Aesthetic Manifesto”. The project also consists of collaborators, Lisa L. Moore, Associate Professor of English and Women’s and Gender Studies at University of Texas at Austin, and Sharon Bridgforth, Lambda Literary

Award-winning author of the *Bull-Jean Stories and Love Conjure/Blues* and other scholars. Although the project's fundamental purpose is to educate and promote the verity that:

all women-all people-are inherently creative, are artists in their own right, and that claiming this identity can be transformative for individuals and communities"; the project also provides a space for women of color and their allies to write and perform in a jazz aesthetic as a strategy for social change, be they writers, performers, doctors, or social workers. Whether it is art, activism, or academia—being present, listening, body- centered, true to the both/and instead of the either/or all on an inclusive level all serve as the foundation with which to maintain the integrity of the jazz aesthetic. It is always a work in progress, as it should be.¹

Sherrie Tucker, associate professor in American Studies at University of Kansas, shares a similar point-of-view and has been steadily striving to progress jazz studies by pushing it forward in hopes of advancing and modernizing the "New Jazz Studies" while recommending what sole principals should be incorporated. She has been an advocate in enhancing jazz studies to primarily focus on women's contribution to jazz and gender roles.

In her chapter, "Deconstructing the Jazz Tradition: The 'Subjectless Subject' of New Jazz Studies," Tucker challenges academia with the idea of embracing new jazz studies to represent foundations that were previously deemed unorthodox in the studies of jazz. Utilizing Scott DeVeaux's "Constructing the Jazz Tradition" as a point of reference, she poses the potential of re-analyzing how jazz studies are taught and to include additional contributions of women in jazz and recognize the pivotal impact their influence has been sculpting the genre.

Tucker has also proposed ideas through symposiums and in her own classroom via exercises to pique the interest of students to communicate all the ways in which they

hear, see and feel jazz. Jazz studies range across a wide variety of subtopics. Many analysis within the study of jazz can be categorized into women studies, vocal studies, black, studies, ethnic studies, gender, race and culture relations to name a very few, but the idea of encompassing new understandings that relate specifically to jazz requires a re-vamping.

With regards to vocal jazz alone, I could think of many subtopics that could be of great benefit to incorporate into New Jazz Studies. The history of jazz – note the “story” of jazz depends on who is telling it and what context, angle or premise they are highlighting. It is quite obvious that in jazz it is difficult to pinpoint each and every historical moment without exclusion of many influential figures.

However, understanding and recognizing that a reformation of jazz studies is in order, Tucker shares what she refers to as “scholarly desires for New Jazz Studies” and they “include many of the new directions that are described and implemented” by many scholars with the same agenda.² Tucker aspires for sustained progress opposite from the concentration “on individual geniuses and toward the immeasurably complex worlds through which they moved, and which they helped to shape.”³

The components that emphasize interdisciplinary and interrelationships between musical conceptions with regards to jazz and vocal jazz should serve as precedence to its elevation. Vocal jazz studies aesthetically require the exact same consideration. How can ideas be implemented to advance women’s contributions in jazz overall as well as shape future endeavors of jazz studies? According to the criteria and canon of vocal jazz, what jazz vocalist most personifies the greatest illustration of the vocal jazz aesthetic?

In all of music history, all jazz vocalists have inspired us in one way or another. We know that each and every jazz vocalist has his/her own distinguished sound; from Ella Fitzgerald to Billie Holiday to Sarah Vaughan to Carmen McCrae and so on. These jazz vocalists have set the standard of jazz vocal aesthetics and have demonstrated outstanding vocal skill, superb musicianship, while over-exceeded the boundaries of the limitations placed on women in jazz in particular.

Carrying the torch forward, in my opinion, jazz vocalist Betty Carter, her voice, her musical development and how she progressively became one of the most charismatic and unique voices in jazz. I will examine how Betty Carter's unequivocally rare delivery of timeless jazz standards in addition to "putting her stamp" on newly-produced jazz recordings.

IV. THE INTRODUCTION OF BETTY CARTER

Betty Carter born Lillie Mae Jones was born on May 16, 1929 to parents James II and Elmira Jones in Flint, Michigan. Betty was the oldest child of the children her parents had together, James Taylor III and Vivian Omera, but also had 2 older half-sisters, Louisa Ryles and Cheza B. Rogers - C.B. for short.

Accounts of Carter's childhood are met with emotional challenges as the singer has revealed in interviews that she came from a family who weren't as close and affectionate as most families. She did not have a close relationship with her mother as her other siblings did and with regards to her career choice, her mom shunned her and it (music). This would affect their relationship for the rest of her life, despite unsuccessful attempts of reconciliation. Over the years, Carter had disassociated herself with her family for the most part, only reconnecting with them when she was in the Detroit area to perform. It was not until the 1970s when Ms. Carter would make efforts to make amends and reconnect with various family members. She was however, very close with her older half-sister. Cheza B.'s husband would much later be the one who introduced Ms. Carter to jazz music. Carter visited her sister C.B. after she married Ellis Rogers and once she moved in with her years later, she had full access to listen to jazz on the radio as in her parent's home secular music was not allowed. Ellis Rogers loved jazz and had a "vast catalog of Duke Ellington."¹ Each time Ellington was performing in Detroit, she would know of it by her brother-in-law, Ellis.

Betty Carter grew up on the West Side of Detroit with all of time being whether in church or in school. Both places are where gained her initial musical training in that

realm, but not in the usual sense. In church, she was not a soloist nor did she ever try to be. She didn't necessarily sing in the traditional gospel style, but was more so respected for her alto voice and harmonic abilities. "Carter and her siblings did not identify with church as a religious experience"² which is one of the reasons why she didn't necessarily connect with the gospel style of singing where the primary functions are based on "spiritualistic" expressions, call and response tied with religious convictions. Carter remembered her youthful church years as always wanting to be different and unordinary with her style of clothing.

In school, she sang in the chorus at most of the events. One high school chorale director named Miss Wagner, gave Carter her first experiences of conducting the chorus, learn the basics of the piano and music theory. Studying with Miss Wagner, Carter's music theory skills had excelled. At 15, Carter studied piano at the Detroit Conservatory of Music, but she did not "bring the same intensity to her piano studies as she did with singing."³ Carter was intrigued by the sounds of jazz, especially Bebop. In trying to create her own sound, she gravitated towards the sounds of jazz instrumentalists like Charlie Parker and Dizzy Gillespie as opposed to the jazz vocalists of the day like Billie Holiday and Ella Fitzgerald. She did not want to emulate female jazz vocalists' sounds and style, although her earlier recordings could be heard with much Sarah Vaughn inspiration.

Bebop intrigued Betty Carter to the point that she listened and studied intensely to the solos being played by the instrumentalists and vocalists like, Dizzy, Bird, Sarah Vaughan, Stan Kenton and Woody Herman to name few. To Carter, Bebop was a "being" and not just a description wrapped around the music. She described it as a different

attitude, a different sound, and a different language. Because of these virtues is more of the reason why her conservative-minded parents were against the idea of Ms. Carter becoming a “jazz” vocalist. Bebop carried the connotation of being taboo from its presumed association with drugs, alcohol, clubs, and bars etc. She had to think of a way to convince her parents that she could make a career out of jazz. Carter's initial existences of performing came by performing in talent contests and amateur nights across the city at various clubs and theatres like The Paradise Theatre. She would one night win a competition (that a school friend signed her up for, unbeknownst to Carter) and her professional singing career had begun. She began to get paid for small gigs and appearances on the local and amateur level by way of representation of talent scout, Chester Rentie. Ms. Carter's mother obliged and reluctantly approved based on the conditions that her daughter was getting paid. This happening solidified Betty Carter's very humble beginnings as a professional jazz vocalist.

V. BETTY CARTER'S BEBOP BEGINNINGS

Bebop, a newly-developed style of jazz took rank in the mid 1940's and classified as mode of jazz that steered away from the original melody and focused heavily on improvisation along with modifying the arrangement of jazz standards. Unlike swing music, bebop "demanded the audiences to listen as opposed to dancing."¹ "Tempos were set for instrumental performance."² Betty Carter also described bebop as a new attraction or like some sort of phenomenon:

It wasn't anything they could stop, because they tried in the beginning. They said, "oh this crazy music. Where is it coming from?" It got all the bad reviews and everything; nobody liked it; "too fast, too this, and too that." Suddenly it just started to move and seep into the way composers wrote, the way arrangers wrote arrangements, the way piano players played accompanying other musicians, attitudes, language, style, walk, everything. It just had an effect on everything at that time.³

Many people on the West Side of Detroit embraced bebop unlike those on the East Side. Carter described the West Side as being "more sophisticated"⁴ while the East Side favored the blues. The nightclubs in Detroit specifically, the Bluebird, Club Sudan, Freddie Guignard's, the Graystone Ballroom, the Paradise Club and the West End Hotel welcomed bebop and opened a platform for various musicians local and afar to cultivate the bebop sound in jam sessions and in live shows.

As Betty Carter was in the process of honing her skills, she incorporated strong elements of bebop in her vocal styling and sound. Jazz cats such as Barry Harris, Sonny Stitt and Yusef Lateef were also amongst the vast Detroit musicians who were learning bebop and utilizing its style in their repertoire of arrangements. For Carter, she was able to develop her improvisational skills using the bebop jargon and coolness. She made her

own niche and distinguished herself from pop singers. She stated “The field was open if you wanted to scat. If you were interested in bebop you had to have knowledge of improvising and be quick and fast. Otherwise, you would just be ordinary.”⁵

Ms. Carter fervently thrived to be not only unique but distinctive from other singers of her day. This effort took diligence in addition to understanding the concept of musical technique. Carter understood that a vocalist had to develop a technique to enhance and maintain a smooth sounding and strong resonance. The art of scatting is another musical process in which Ms. Carter mastered. In this realm of her musical thought-process, she too acquired exclusive ways that she could scat differently to set her apart from the rest. While it is widely known that most novice jazz singers begin scat phrases with a variation of sho-bee-doo or sho-be dah and that mainly comes from listening and incorporating vocal styles from jazz vocalists who approach the scat phrasing in this way; Betty Carter avoided this influence early in her career, because she felt that they were typical scat sounds that everyone used and she wanted to create scat phrasings that were never used before. She also steered clear of the instrument-like sounds for her phrasing and scat expression. Again, she saw that “most singers” integrated this character into their vocal styling and did not want to sound like them or any instrument for that matter. Carter stated:

I’m not a trumpet and I wasn’t about to imitate one, sound-like. I have a tiny sound in the first place; it’s not mellow, except when I sing ballads. When I sing fast and brassy my sound has a tang in it, anyway; there ain’t nothing I can do about it. . . I may simulate an instrument without really trying to do that. But because I avoid certain sounds that are typically voice sounds . . .like shoobeedoobee, I may remind you of what a trumpet may do.⁶

Carter listened to what instrumentalists were doing and followed the same propensity with regards to approaching the songs differently and not always the same in order to provide a sense of “on-the-spot” entertainment. She comprehend that she too had to think like instrumentalists in a sense that each of them had their own style in the way that they played and improvised and she knew that in order to be an exceptional vocalist in the jazz arena, she had to be able to flow with the changes and various styles that were being played by different instrumentalists. “This made you think this way today, and think this way yesterday, and tomorrow, and whatever. It was never the same.”⁷

(Accomplished jazz pianist, Brandon McCune confirms this exact same theory about Betty Carter in an interview between he and I, later in this thesis.)

Eventually, Carter would expand her horizons and sit in with visiting musicians and continually hone her skills. “Carter already had developed her distinctive approach Carter was neither the first scat singer nor the first vocalist to pursue the harmonic paths of Charlie Parker and Dizzy Gillespie, but she was the first to put these pieces together with the drive of raging swing.”⁸

VI. BETTY CARTER & THE LIONEL HAMPTON BAND

Betty Carter's exposure to Bebop through sitting in with such jazz greats as Charlie Parker, Miles Davis, Dizzy Gillespie and Thelonius Monk, prepared and gave her the ability to improvise and scat exceptionally well.

In the early 1940's, vibraphonist Lionel Hampton started his own band and had begun to benefit from its success. He gained recognition from his work when he was in the Benny Goodman quartet, between 1936 and 1940. Betty met Lionel Hampton at a dance at the Forest Club in the summer of 1948 and after this meeting, Hampton got in touch with her agent, Chester Rentie and informed him that he wanted a then-eighteen year old, Betty Carter in his band. Carter later revealed, "at that time, I probably was more stunned than anything else that he actually called me, and that I really got this job."

¹ Betty was more likely surprised that Hampton wanted a bebop singer in his band, because his previous vocalists were not and his band was not a bebop-style band. During a radio broadcast by Lionel Hampton and his Orchestra, she sang 32 bars in 36 seconds of "Jay Bird."

While in Hampton's band, "Betty Carter (billed as Lorraine Carter) shared the stage with Little Jimmy Scott, who was another inexperienced singer. Charles Mingus and Wes Montgomery were also in the band. The only recording that Betty Carter made with Lionel Hampton's band was a song called "The Hucklebuck" for Decca Records in December 1949. Although, the song was not a hit, "Carter made a positive impression on inner circle jazz musicians." ²

Lionel Hampton nick-named Carter “Betty Bebop” and it was the name that became associated with her from her start with Hampton’s Band until she left in 1951.

Carter stated in an interview:

I used to get very angry. Or upset. Because it had a - well it always aligned you with certain musicians who had drug habits and things like that; who hurt themselves physically. You know. And I didn't wanna be in that category. But I couldn't get rid of the word 'Bebop', you see? I wasn't a junkie or anything like that, you know. I just enjoyed the music. And that's the reason why I wanted to get rid of the word 'Bebop' because it meant that you were unreliable, irresponsible, you see. And that wasn't the case in my case.³

Hampton’s wife, Gladys was a major influence on Betty Carter for different reasons. Gladys Hampton was her husband’s personal manager and eventually became the bands business manager. Prior to marrying Lionel, she was a dressmaker and designer. These skills and flair for style and business professionalism was prominent in Betty’s development as an artist and a woman in jazz. Gladys was the driving force in her life and this new life replaced her strained family life, even to where she “functioned as a surrogate mother.”⁴ While Gladys controlled the band, Betty had someone to take up for her when Hampton would fire her or when they’d get into debates, but when it came to the music, Gladys did not intervene, leaving Betty forced to either stand up for herself or deal with Hampton’s musical direction.

Some of those primary issues were about what Betty wanting to sing and how she craved to develop. She wanted to start performing ballads, but Hampton only wanted to utilize her bebop abilities. Betty didn’t waste her time sitting idle as the singer in the band, she was determined and motivated to learn music theory, creating arrangements, chord structures and transposing charts. She inquisitively wanted to learn the inner-

working of music and how it was constructed. “She recognized as well that mastery over music’s technical aspects would give her greater control over her work.”⁵ Bobby Plater, a saxophonist and flutist in the band, took a special interest in Betty and taught her how to arrange music as well as gave her lessons in ear-training.

Not being one to take any opportunity for granted, Betty Carter built a solid foundation of incessant musical progression and this methodology afforded her valuable experience and connections. Moreover, she realized that it would take more than a black woman with a voice to exceed and principally in jazz and where jazz was heading at this time.

VII. MUSICAL DEVELOPMENT/BECOMING “THE” BETTY CARTER

Betty Carter’s continued musical development in bebop and jazz improvisation came through several opportunities to hone her craft by singing in local Detroit clubs and theaters. She eventually made her way to New York City. By word of mouth and hanging out on the jazz scene, she was able to connect with many musicians, producers, record label executives and others in charge of the “various channels of communication between an artist and her audience from clubs and other venues to record labels and radio stations.”¹

Betty Carter arrived in New York City in the early 1950’s. Just prior to this, the music industry had shifted its categorical genre description of African American popular music from “race music” to rhythm and blues. Both terms denote a submarket of music that was primarily intended to be consumed by African American audiences.

Across the 1950s, despite their increasing cross-racial celebrity and their abilities to crossover to a mainstream audience, black artists were not afforded the same degrees of success, nor the perquisite accommodations and luxuries of top white artists. Across the 1950s, despite their increasing cross-racial celebrity and their abilities to crossover to mainstream audiences, black artists were not afforded the same degrees of success, nor the perquisite accommodations and luxuries of top white artists.

For Carter, her ideas of becoming a celebrity and factors of her career in general experienced great hardships due to racism and feminism. Seeing equally-gifted white jazz vocalists like Anita O’Day, June Christy, and Peggy Lee to name a few, re-record tunes that were originally recorded by black jazz vocalist and receive more success and fame made her very resentful about how her own career was developing. In an 1982 interview

with Leslie Gourse, Carter expressed that in many cities, including “New York City where the effects of racism was felt less than cities, WEVD played black jazz and WNEW played Frank Sinatra and Peggy Lee”² and how in 1955 a black artist such as LaVern Baker could have a commercial hit with “Tweedle Dee” only to have Georgia Gibbs cover it and produce a popular success.”³

Betty Carter’s determination, diligence, innovation, creativity and refusal to settle for less than she desired, paved her way to create the opportunities that she most wanted. She rejected the idea of being a jazz vocalist that modeled any of her predecessors. She wanted to incorporate Bebop into her repertoire and apply a more instrumentalist-like sound to her vocal style. While this may be true, she did admire Sarah Vaughan and as a matter-of-fact, Vaughan’s influence can be heard in her very early recordings. Through well-known managers, musicians and promoters and club owners she established her presence first and foremost.

In the early 1950’s, Carter saw one of the ways of achieving success as a jazz singer was to explore as many musical options as possible and one of those options was frequenting “the Brill building, the people who decided whether a song would be bought, a performer hired, a record made, a career advanced; were all men, and the majority of them were white.” “Working with these people, who were positioned to market a black artist’s music to white listeners, was the only way to achieve national celebrity.”⁴

Carter realized that the businessman were less interested in the creation of good music; only financial gain. She was then exposed to a group of black performers who hung out at the Turf, an association of black performers; where promoters would come to when they needed a performer for shows and such. This exposure led to an unlimited

opportunity for gigs and the chance to work with other bebop artists like trumpeter Charlie Parker (who Betty Carter described as “her guiding light for the rest of her career”), Miles Davis, Max Roach, Thelonius Monk, Horace Silver, Art Blakey, Ben Webster and Sonny Rollins. By the mid 1950’s, Carter’s name was becoming known and she began to receive great recognition.

Carter had a steady gig at Harlem’s Apollo Bar which later led her to perform at other clubs like The Paradise, the Onyx, and Baby Grand to name a few. She was also beginning to travel outside of the NY Metro area to places like Philadelphia, Atlantic City, Baltimore, Washington DC, and Asbury Park. These experiences provided the necessary platform to hone her skills. She continued to develop her improvisation and phrasing skills and exuberantly created her own sound by enhancing her vocal technique and music theory then later she would focus on mastering chart arrangements, composing and producing her own music and co-engineering her own recordings.

Betty Carter desired not only to be educated as much as she could on the bandstand, but to become skilled at her improvisational technique. She desired her own sound and distinguished herself from pop singers. Ordinary was not what Betty Carter wanted to associate herself with. She was unquestionably not a run-of-the-mill type vocalist or satisfied with the status quo. With that said, she was also not an overnight success and that was essentially because she never settled for any other genre of music than jazz. She wanted to be instrumental in keeping jazz music alive and in developing her voice through distinctive approaches. Carter was not afraid to expand her vocal range, delivery and approach to phrasing. She predominately created these nuances on the bandstand unrehearsed. Improvising on songs was essential to Carter’s signature sound.

She'd invent and decipher what worked and what didn't and her knowledge of tunes, music theory and tempo allowed her to stretch rhythmically and melodically. She prided herself in taking harmonic and melodic liberties, while driving the rhythm section to learn to play to her style and follow her on-the-spot creations. Carter would later pave the way for many young jazz lions and lionesses to hone their musical crafts.

Betty Carter was amongst a variety of known and up-and-coming jazz greats and spent lot of time singing standards at jam sessions. She was beginning to sing more ballads than in her previous works with Hampton and this heightened her musical ideas guiding her to have a passionate sense of how she wanted her music to come across to audiences. Stylistic development was one of her objectives in taking a song and improvising through the chord changes by simply changing the vocal melody of tune while the chord structure remained.

Improvisation is one of the "essential components" of jazz singing which includes elements such as phrasing, dynamics, timbre, melodic and rhythmic nuances and accentuation. Additionally, the art of scatting as I've previously defined; is another component of improvisation where nonsense syllables take the form of an instrumental solo. Carter's vocal styling was not only distinctive; her showmanship was becoming incomparable. She worked with a variety of top jazz musicians who assisted in guiding her path from vocalist to musician where the development of her unique style was an on-going production in itself. From her days of strictly "bebopping," Carter was in preparation to transform.

Working and recording with King Pleasure (Clarence Beeks) in 1952 on the Prestige record label introduced Carter to singing vocalese. This proved to be an

opportunity of advancement and exposure, yet this exposure to vocalese was too strict and limited Carter's improvisational technique. She confidently felt that she couldn't "leave her mark on the material." Her focus was to make a name for herself by not only mastering the music, but creating her signature sound. Moving onward and upward, the opportunity of working with King Pleasure led Carter right onto the stage of Harlem's infamous Apollo Theatre where she would remain a premiere performer for several years to come performing along popular and amateur acts. It was this evolution that provided her the prospects of expanding her repertoire, performance/vocal skills, officially introducing her onto the New York music scene and a chance at recognizable fame.

VIII. THE APOLLO YEARS

The Apollo was notorious for “making stars” and as Carter stated, “Every time you went to the Apollo, you thought someone would see you and make a star.” Betty was featured at the Apollo, bi-yearly between 1949 and 1965.

By the late 1950’s Betty Carter had approximately twelve recordings under her belt; including an album with pianist Ray Bryant, entitled *Meet Betty Carter and Ray Bryant* (1955), *Out There with Betty Carter*, Peacock Progressive Jazz 90 (1958), a big band album, *Social Call with Gigi Gryce* (April 1956), *Red Top* with King Pleasure (1952), “The Hucklebuck” and “On Hamp” on *The Legendary Decca Recordings of Lionel Hampton* (May 1949), “Gladys’s Idea” with Lionel Hampton (Feb 1949), “I’ll Dance at Your Wedding” and “Nothing in View” with the Hamptoners and Lionel Hampton (Jan 1949), “Benson’s Boogie” on *Lionel Hampton 4: Seeds of Swing* (Jan 1949), “Jay Bird” on *Lionel Hampton and His 1948 in Orchestra in Concerts* (late 1949), “I’ll Dance at Your Wedding” with the Hamptoners (unissued Dec 1948) and “Confess” (unissued Oct 1948).

Now signed to major record label, Epic Records, Betty Carter was recording and working with Gigi Gryce. He specifically enhanced Carter’s vocal approach and delivery by accenting her distinct abilities. His charts would bring out yet another level of Carter’s vocal capabilities. She grew musically and began to expand her ideas. Despite this headway, as opposed to pop recordings, jazz records insignificantly lacked the same earnings. Again, racial inequalities would prove a roadblock for black jazz artists in many ways.

Betty Carter was dropped from Epic's roster in October 1956. In 1958, she was provided another opportunity to record with Gryce under the Progressive jazz label. For this particular recording, Gryce selected the musicians, Melba Liston, Benny Golson, Jerome Richardson, Ray Copeland, Kenny Dorham and Wynton Kelly. The album cover reflected a series of photos of current events to market and define Carter as being "out there;" not in the sense of being strange, but for the audience to identify with a jazz vocalist who is "beyond the norm" of what jazz singing used to be and what jazz was currently thought of by the masses; perhaps a new branding or trademark to esteem a "newness" or a "new expression" of jazz. This would later remain the attitude and stance of Carter. Her ambition was always to move jazz forward.

Ms. Carter's previous success as a recognizable jazz vocalist would come at a price that was paid over the course of many years of paying dues and not sacrificing her craft for the fame of a pop/R&B singer of the time. This was in the early to mid-1960 when music had taken a different turn with regards to music aesthetics and culture.

During this time, popular music had turned its focus on the new sounds of Motown – Diana Ross and the Supremes, The British Invasion – The Beatles, Rolling Stones , Rock – The Doors, Jimi Hendrix, the hippie movement and artists that identified with that subculture while popular music vocalists such as Aretha Franklin (who is also from Carter's hometown of Detroit, Michigan), Dionne Warwick (who became famous for her successful recordings of pop appeal with Burt Bacharach) and Ike and Tina Turner topping the charts.

"By the mid 1960's, the effects on jazz produced by the shift in mainstream audiences tastes started to become apparent, when the prospects of musicians who

worked from a bop-based sensibility began to deteriorate.”¹ What this demonstrates is that a shift in the aesthetics of music was shifting and moreover a modification of cultural ideals. The paradigm shift in this thinking was money and the cause for this was the evolution of Beatle-mania as well as several other groups forming and getting a piece of the mainstream pie. Carter herself stated, “It wasn’t until the 1960’s when Beatles came on the scene that the impact in the music business was money.”² Although disgruntled about the financial attributes of the pop music genre in general, Carter only spoke out against a majority of the white groups coming from England. She felt that when the Beatles paid homage to black music; that was authorization for all white acts to perform/record black music material while gaining more benefits from musical cross-fertilization. This gave Ms. Carter a “reason to decry the musical desegregation then taking place.”³

Berry Gordy of Motown adopted a similar method of cross-fertilization, but not entirely using white artist material; only creating a crossover appealing sound through smoother, softer vocal tones; which were less gritty and bluesy sounding, although the tunes grooved; it was definitely opposite of the Stax Records sound, which was also successful record label that exploited black talent.

Betty Carter wanted the fame but was steadfast on keeping jazz alive and becoming a part of its legacy. Betty Carter never surrendered her individuality and place within jazz or her vocal styling for the money and the fame that R&B and pop music brought. Even with her exposure and performances at the Apollo Theatre, Carter never changed her vocal styles, arrangements or her aesthetic ideals. The owners of the Apollo, Bobby and Frank Schiffman programmed each show she did to somehow fit her in

between acts as a contrast which afforded the ability for her to stand out in her expertise of jazz singing. There was something so striking about her voice that the Apollo always relied upon booking her to have a successful show. She stood out even when society's musical tastes would transform.

Carter had shared the Apollo stage with acts such as the Temptations, Ike and Tina Turner and the Isley Brothers who also making their start through the success of the Apollo Theatre vehicle. Carter was even billed on the same show with Aretha Franklin, who was at one time, her label mate on Atlantic Records, as well as a chart-topping artist making her way from gospel to crossover R&B with a mainstream success. Despite this, there was never an instance of Carter wanting to forgo her roots in jazz to follow the fame of pop music, gospel or R&B.

IX. BETTY CARTER & RAY CHARLES

In early 1960's Betty Carter also began appearing on the same bills as Ray Charles, who would come to have a great respect for her and her artistry. Ray Charles, a musical genius in his own right, was experiencing remarkable success with his inimitable blend of gospel and R&B. Eventually, this creative blend would acquire crossover success for Ray Charles and his band, including his background singers, the Raelettes.

Carter's musical and personal friendship with Miles Davis opened rare doors of opportunities for her, like gaining agency representation with the Shaw Agency and signing to ABC Paramount, which eventually led to her meeting Ray Charles, who was signed to the same label. Charles was familiar with Betty Carter and her works for almost ten years; had also had some roots in the bebop thus recording an album with. Ray Charles was quoted as stating, "Her voice impressed the shit out of me. It was a free jazz voice; she had this floating quality that haunted me." ¹

Around this same timing, "The Modern Sound of Betty Carter" was released on ABC Paramount. This recording reflected Carter as a genius as she recorded standards and lesser known tunes steering away from the original melody, experimenting with time and tempo, and utilizing eloquent improvisational techniques like back-phrasing.

Having met at the Royal Theater in Baltimore, Maryland, Carter would record a duet album with Ray Charles at his initial request, tour with him and step up a notch on the success scale. However, the recordings would not lead Carter to mainstream recognition. Originally, the record label appeared confused to why Ray Charles would want to record with Betty Carter due to the obvious differences in their musical styles. On

June 13-14, 1961, Carter and Charles went into ABC studios and recorded tracks that would be an album called, *Ray Charles and Betty Carter*.

“Baby It’s Cold Outside” became a minor hit and in early March 1962, the single charted at ninety-one on *Billboard* magazine’s “Top 100 Singles” chart. This achievement gave Ms. Carter “more radio exposure and introducing her to a larger audience than she had so far enjoyed.”² In spite of this musical venture, Carter and Charles never performed together. Several opportunities presented itself for them to perform within days of recording the record for instance, when they shared the bill at The Apollo, when they appeared at Chicago’s Regal Theater and in March 1962, when they shared the bill at Newark’s mosque Theater.

The Ray Charles and Betty Carter album did not advance Carter’s music career like she anticipated it would. She later felt slighted by Ray Charles’ failure in how he dealt with basically allowing the recording to lose “it’s significance as a milestone”³ and not mentioning the recording in his interviews.

Paradoxically, after her association with Ray Charles and the current effects of the music industry, Betty Carter began to witness a decline in gigs, jazz clubs and other popular jazz venues going out of business, non-support from African Americans in embracing the music and no solid representation. According to Betty Carter, a majority of this revolved back around to the ills of racism, desegregation and the overall plight of America at that time specifically due to the Civil Rights Movement. This affected her success and growth as a black artist and if that wasn’t bad enough; a black jazz artist. Ms. Carter wasn’t necessarily a militant, but she never failed to strongly and openly

communicate what she thought, especially the plight and disparity of African Americans in music and in life generally.

X. BET-CAR RECORDS

Commercialism was an imperative element in the manner of recording music during this time. Some black jazz artists decided that they too wanted a piece of that commercial pie due to the wealth and creative control that came along with it. Ingenuity and creativity deemed disdained at the cost of the control of what music executives wanted to promote vs. what they felt would not make money; this was primarily relative to jazz.

“In 1970, a record company A&R man tried to run off with a set of her master Recordings;”¹ the incident led her to establish her own record label, Bet-Carter was not happy with this; which led to her ultimately starting her own record label in 1969, called Bet-Car Records. She consecutively started a production company, called MyKag (named after her sons Myles and Kagle). This venture was not an easy one, giving that it lacked major distribution, but more importantly, it was not the norm for a woman to take control of her own music and production. She was tired of the lack of music material, promotion, marketing and resources that black jazz artists in general underwent, but she was equally, if not more dissatisfied by the lack of promotion, sales, marketing, exposure and overall disregard for jazz music.

Regardless of the daunting tasks and deceit Ms. Carter had experienced from distributors, music producers, managers and executives, she had a musical vision. She had the fortitude to overcome obstacles of racism, crooked music executives, producers and inequality of gender, which eventually introduced another side of Carter. She created opportunities for herself by hiring musicians, composers, arrangers, recording an album

using her own funds , finding cheap distributors, booking shows wherever she could, building her repertoire and finally promoting her work. ²

By this time, Carter was relentless and this fiery attitude of hers was incorporated into her music. A downturn in jazz venues arose and Carter became infuriated at the opposition of record labels to her unique jazz vocal styling and approach to the music. Under her label, Bet-Car, Carter distributed and released her own recordings for several years. She had complete control over her sound, recordings, arrangements and overall career.

Some of her most famous recordings were originally issued on Bet-Car, including the double album *The Audience with Betty Carter* (1980) ³ as well as the 1970 live album (recorded May 22, 1970), *Betty Carter Live at The Village Vanguard*.

According to AllMusic.com reviewer, Ron Wynn, the track listing and personnel on Betty Carter at the Village Vanguard is very similar to that of the album *Finally Betty Carter*, which she recorded six months earlier. ⁴ This is the incident where a producer stole the master recordings. The album wouldn't be released until 1975. Carter eventually released *Betty Carter Live at the Village Vanguard* on her own label to replace the stolen album. Carter's additional recordings during the 1970's included, *The Betty Carter Album*, recorded in 1976 and originally released on Carter's own Bet-Car label. It was first reissued on CD by Verve in 1988 and *Now It's My Turn*, recorded March 9th-10th, June 21st-22nd, 1976 at Sound Ideas Studio C.

Carter continued to perform at colleges, jazz festivals and club dates all over the country and with each performance and recording on Bet-Car, she gained a broader audience. She was beginning to receive even wider acclaim and recognition by

performing live at the Newport Jazz Festival in 1977 and 1978.⁵ *The Audience with Betty Carter*, an album initially recorded on Bet-Car records and re-issued by Verve Records in the late 1980's is a critically- acclaimed recording that was distinguished by the jazz community as the "finest example of vocal jazz to date."⁶ Additionally under Bet-Car, Carter recorded a live album, *Whatever Happened to Love?* in 1982 and also a live duet concert album with Carmen McRae in San Francisco in 1987 called, *The Carmen McCrae – Betty Carter Duets* recorded live at the Great American Music Hall.

"At the time of this recording, McRae was ailing; her voice sometimes cracks. Carter downplays her own vocal prowess, and lightens up on her usual intensity, so the two define a truly musical plane. McRae and Carter prove partnership is more than the sum of parts."⁷

XI. THE VERVE YEARS

Signing a record deal with Polygram's *Verve* label in 1988 afforded Betty Carter access to an even wider audience. Along with her recordings, notable mentions, television appearance and awards, Verve reissued most of Betty Carter's *Bet-Car* albums on CD. This venture expanded Carter's audience-base tremendously. In previous years, Ms. Carter had independently built her fan base, recorded albums on her own label, toured the world, and educated the jazz community, but her relationship with Verve would transcend her career to unforeseen heights, particularly due to her age and with regards to the "market-driven recording industry."¹ During the same year, Ms. Carter recorded a new album under Verve and independently-produced under MyKag Productions, *Look What I Got*.

Look What I Got! received rave reviews and the first and only Grammy win for Betty Carter. The public had finally learned to appreciate the singer's challenging, utterly original style. During the 1990's, Carter recorded several more hit albums under the Verve label, including *Droppin' Things*, recorded May 25–26, 1990, at The Bottom Line, New York City and *It's Not About the Melody* (1992), both albums received Grammy nominations. *Feed the Fire* was recorded on October 30, 1993, at the Royal Festival Hall, London and was released in 1994.

Finally, Carter's *I'm Yours, You're Mine* album was recorded between January 14–25, 1996 at The Power Station in New York City and released in 1996. This would be Betty Carter's last recorded album before her death 2 years later.

The Verve Records venture introduced Betty to new audiences. In a New York Post interview, she stated "I realized I was bottling up my musicianship, trying to accommodate, trying not to be too extreme. Because a lot of my peers were talking about, 'Why don't you stop doing the bebop? ... Why don't you get a hit record?' But why should I deal with something that was making me feel bad? ... I decided to just stick with my music, to try to improve it, and suddenly I started going to colleges and discovered that there was a whole new audience. And the more interesting it got, the more the audience liked it." ²

XII. JAZZ AHEAD/RECOGNITION

Betty Carter was naturally an educator of jazz music. She “sat on panels, performed at colleges and had consistently been vocal in her opinion about what is jazz, what isn’t jazz, and what’s happening in this art form.”¹ In an interview with Cashbox Magazine, she stated:

There’s something about having young people play for young people that makes a better impact than, say, five old men. So it’s three young musicians and this old person, Grandma, if you want to say, and we get on stage and we work together. The energy is there, the enthusiasm, the fun, the charisma—everything that youth wants. See, without that, there’s no way I can compete with the hip-hoppers. Carter’s hip mindset in this regards serves as the perfect recipe for innovation and modernism.²

Betty Carter’s association with Verve Records afforded her with another level of celebrity and a broader audience of new jazz aficionado and young musicians. She obtained mainstream success and opportunities that awarded her accomplishments, honorable recognition (a full listing of Carter’s accomplishments are listed in Appendix 3) and the ability to re-define “the jazz trio.” In fact, in 1997 Down Beat critic Thomas Conrad calls Betty Carter:

The most instrumentally conceived of jazz vocalists, capable of melodic improvisations as unpredictable as any saxophonist this side of Ornette [Coleman]," wrote of Carter's new album, *I'm Yours, You're Mine*, that "[t]he cumulative effect is narcotic. . . . How many singers can you name who have made one of their strongest recordings in their 66th year?³

As far back as the late 1970s as Betty Carter was successfully beginning to capture audiences with high energy live performances, musically distinctive and complex arrangements, she “began taking with her a jazz trio (piano, bass, and drums) of young performers whose members often changed, providing a training ground for new talent

and, according to Carter, giving her constant exposure to fresh ideas and energy that enhanced her own work.”⁴ Perhaps, this was the origin of what would be the early workings of what would become Carter’s dedication to revolutionizing “the jazz trio”. Conrad also pointed to the way Carter could find young players “who always sound exceptional when they play with her.” Betty Carter at century's end was nothing less than the matriarch of jazz.”⁵

In 1993, this motivation led Carter to create what would become an exceptional program called, *Jazz Ahead*. This program recognized and nurtured emergent, young jazz artists. Initially at Brooklyn’s Academy of Music, in 1998 the program’s home base moved to The Kennedy Center in New York City. The program gave instrumentalists and vocalists the opportunity to study jazz, learn the dynamics of a rhythm section, improvisation and to rely on their individual creative forces to make great music. The participants were trained by Betty Carter in composing and arranging as well as to accompany her in concerts and shows. The program advantages were to perform original compositions, learn jazz history and business of jazz and network with other musicians for the purpose of acquiring gigs and becoming a well-trained jazz musician.

Notable *Jazz Ahead* alumnae include Cyrus Chestnut, pianist, Jason Moran, pianist, Jacky Terrasson, pianist, Aaron Parks, pianist, Miri Ben Ari, violinist, Christian Sands, pianist, Maurice Brown, trumpeter, Marcus Strickland, saxophonist, Grace Kelly, saxophonist Sonja Kitchell, vocalist, Lage Lund, guitarist, The Reed Sisters, vocalists. The CBS Sunday Morning show premiered Carter’s *Jazz Ahead* program in 1996. The You Tube clip of this feature: <http://www.youtube.com/watch?v=J7YxJD7x99E>.

XIII. BETTY CARTER'S LEGACY

Betty Carter wanted the legacy of jazz to remain in the mainstream while encouraging younger audiences, especially African Americans to embrace the music. She went against the grain to consistently reiterate that jazz was of black culture and insisted that African American people embrace the music, art form and aesthetic that belonged to them. Carter continued to “identify jazz solely with black culture.”¹

She had much success and exposure during her career at this point, but what is obvious is she is in a class all by herself. Due to added strife on the genre of jazz music, Carter's career had begun to slightly suffer, but she pressed forward and never sacrificed her musical integrity. This occurred after almost thirty years in the business from her humble beginnings in Detroit to touring and recording with Lionel Hampton to gigging with jazz greats like Miles Davis, Charlie Parker, Dizzy Gillespie to recording and touring with Ray Charles, to being signed to a few major record labels to touring Europe and finally taking her career into her own hands.

Over the years, everything that Betty Carter accomplished made her ready for the next phase in her life. Despite her personal issues with her family, she was a jazz vocalist first and then became considered a musician by majority of the jazz world. She turned her frustrations into virtuous success. Toward the end of the 1960's and early 1970's until her untimely passing, she proved to be the most victoriously, triumphant during her life and career.

As jazz diva Carmen McCrae once stated, “Betty Carter represents more than just a turning point in musical history. She stands as a testament to the strength of musical

dedication, holding on to fight for your dreams and never giving up on the things you love. “This lady is the only one of us who hasn't copped out. She's the only Jazz singer left.”²

On September 26, 1998, Betty Carter succumbed to pancreatic cancer at the age of 69. Up until her death, she remained a powerful force in jazz, shaping the careers of many jazz instrumentalists and vocalists alike. Her legacy is unequivocally influential and remembered as what a jazz musician should aspire to be. In her life of jazz, she consistently and artistically raised the bar of attainment. A memorable statement that Carter shared during the creation of the Jazz Ahead Program proved to be an uncanny outlook of the legacy she wanted to leave behind. Carter quoted to Z Magazine online, “After me, there are no more jazz singers. I'm going to die eventually, and I don't want [jazz singing] to die with me.”³

XIV. THE CRITICS' REVIEWS AND COMMENTARY

In this segment, I've included articles, reviews, and commentary written about Betty Carter. The objective is to display contrasting thoughts and opinions of music critics, music scholars, entertainment writers, editors, and various other media professionals. I deem this effort as realizing some of the vast differences in the personal and professional views of Betty Carter as a vocalist and artist. It is quite possible that although some may have not been fond of Ms. Carter's vocal style or approach to the jazz standards, it is certain that many respected her overall presentation, performances and impact on the history of jazz.

1.) Source:

Joyce, Mike. *Who's overrated? Who's Underrated? The Critics Sound Off*. 1997. Web. 17 Feb 2012. <<http://jazztimes.com/articles/24803-who-s-overrated-who-s-underrated/>>.

How many jazz critics does it take to form a consensus? One. Any more than that and you're asking for trouble. As Jazz Times' editor, I'm keenly aware of how seldom reviewers agree with each other. If one argues the world is round, you can rest assured another will proclaim it to be as flat as last year's record sales. It's the sport of contrarians.

Of course, the views expressed in the music press don't always reflect that fact. For one reason or another—timidity? insecurity? the desire for an uninterrupted flow of free recordings? dare we mention good manners?—critics often temper their appraisals in print, leaving you to read between the lines.

But not this time around. So readers can better judge their tastes and expertise—or lack thereof—we’ve placed 13 of our writers on the spot, asking them to rate, in no particular order, 10 jazz musicians who they feel are either overrated or underrated. In other words, 10 musicians who has received more—or less—recognition than they deserve. We asked our writers to keep their responses to 50 words per choice, knowing full well that most of them would exceed the limit by half.

We were right on that score, but what we didn’t expect was the high number of unguarded responses, not to mention the frequently surprising, even mind boggling choices. We don’t expect you to agree with the critics—in fact, we welcome your own lists—but after reading the following pages, we know you’ll be better informed about where our critics stand.

DOUG RAMSEY

Overrated:

Betty Carter

The fresh singing of her early Columbia, Peacock and ABC Paramount albums long ago disappeared in a cloud of mannerisms and exaggerations. Why would someone who used to sing in tune, sing out of tune?

IRA GITLER

Overrated:

Betty Carter

She has had no need to prove her abilities to me ever since I heard her sing Gail Brockman’s solo on King Pleasure’s recording of Red Top, and she is still one of the

very few singers who knows how to scat, but her deconstruction of great standards is over the top. When you mutilate the essence that makes these songs attractive vehicles for interpretation in the first place, why bother doing them at all?

JOEL E. SIEGEL

Overrated:

Betty Carter

Yes, her early recordings (especially *Inside Betty Carter*) are wonderful and she has schooled several generations of talented young musicians. But Carter's current singing, with its slovenly intonation and doltish delivery of lyrics, borders on the grotesque. There are enough ugly sounds to endure in this world without Carter's contributing to them.

2.) Source:

Pareles, Jon. *Critics Choices: Betty Carter At Alice Tully*. New York Times, 27 March 1992. Web. 21 Feb 2012. <<http://www.nytimes.com/1992/03/27/arts/critics-choices-betty-carter-at-alice-tully.html/>>.

Critic's Choices; Betty Carter At Alice Tully

By Jon Pareles

Betty Carter belongs on the short list of the great jazz singers. She is a dauntless improviser, someone who learns all of a song's structures in order to remake them on the spot, reinventing a melody line, toying with a rhythm, finding a note that would never seem to fit and then making it crown a chord.

With her velvet-and-mahogany voice, she can turn a ballad into a luxurious, leisurely caress, dropping into a breathy low register near the baritone range; she can also scat-sing rings around a tune, bouncing syncopations against every offbeat but the expected one. Through the years, she has also rediscovered songs -- from failed musicals, from obscure movies -- that deserve to be part of the canon of pop standards.

Outside the jazz circuit, Ms. Carter may still be best known for her days with the Lionel Hampton band (1948-51) and for the album she made with Ray Charles in 1961. She was also one of the very last singers to have worked with Miles Davis. In the 1970's and 80's, she was fiercely independent, recording for her own label and for Verve Records, and leading a lean jazz trio that has, through the years, discovered some superb musicians.

3.) Source:

Tesser, Neil. *Betty Carter*. Chicago Reader, 12 Jan. 1989.
 <<http://www.chicagoreader.com/chicago/betty-carter/Content?oid=873255/>>.

Betty Carter

By Neil Tesser

"Look what I got!" screams the title of Betty Carter's most recent album. She's got her first major record contract in nearly 30 years; the CD reissue of several albums from her own Bet-Car label; an appearance on big-time TV (the Cosby show, this past Thanksgiving); and an exaggerated, expressionistic, and often breathtaking style that remains daring after all this time. She sings the slowest ballads of the century, with elastic phrasing that lags several measures (not mere beats) behind the rhythm,

and then scats at a tempo that scare some horn players. Each song, whether a standard or one of her own quite original compositions, serves as an immediate launch pad for her often extravagant melodic paraphrases; if you didn't know the tune going in, you probably won't know it after hearing Betty Carter's version. Some critics have complained that Carter sings without discipline or stylistic control; the LA Times' Leonard Feather dismissed her style as a grab bag of affectations elevated to a position of stature by east-coast critics (which perhaps tells us more about Mr. Feather than Ms. Carter). But Carter has uniquely incorporated the careening freedom brought to the music by instrumentalists in the 60s, in much the way that Ella Fitzgerald matched riffs with the horn men of the 30s and Sarah Vaughan held her own with Dizzy Gillespie and Charlie Parker. Tonight, Saturday, and Wednesday through next Saturday, January 21, Ruggles, 1633 N. Halsted; 988-9000.

4.) Source:

Kogan, Rick. *Jazz Singer Betty Carter Proves That Nobody Does It Better*. The Chicago Tribune, 12 Jan 1989. Web. 3 March 2012.
 <<http://articles.chicagotribune.com/keyword/betty-carter/>>

Jazz Singer Betty Carter Proves That Nobody Does It Better

By Rick Kogan | January 12, 1989

Ready Chicago, for we now have in our midst the most exciting, enlivening and heart-pounding example of the jazz singer's art. Her name is Betty Carter, and if you have never heard her, which I suppose is possible, then you are in for one of the most joyful and distinctive evenings imaginable.

On her opening night, Wednesday at a packed Ruggles, 1633 N. Halsted St. (988-9000), where she will appear through Jan. 21, Carter explored more than 90 minutes of song with a rare clarity of style and vision.

Never will you hear “Blue Moon,” as an example of a song the lyrics of which might give pedestrian pause to many singers, imbued with such fire. Never will you hear “Imagination,” “Where or When,” “Every Time We Say Goodbye” and, most searingly, “The Man I Love,” stamped with such vocal authority and wrapped in such uncompromising interpretive cloth.

Perfect accompaniment provided by her terrific trio, Carter was able to take a phrase such as “. . . we’ll build a little home,” and let us see a lovers’ lifetime; sing” . . . big and strong” and let us actually feel strength. The most familiar songs, in Carter’s hands, became things of surprising new meanings and undreamt of beauty.

No one-it’s this simple-sings better than Betty Carter. Others may be more pleasing to purists and others may pander to the show biz gods, but no other living singer can do what Carter does. In the most exciting ways imaginable, she brings a palpable life to song, and for that, God bless her.

5.) Source:

Reich, Howard. *Betty Carter’s Quiet Vocals Still Pack Plenty Of Versatility*. The Chicago Tribune, 14 Oct 1991. Web. 31 Jan 2012.
 <http://articles.chicagotribune.com/1991-10-14/news/9104020871_1_phrase-jazz-singers-sound>.

Betty Carter’s Quiet Vocals Still Pack Plenty Of Versatility
 By Howard Reich, Entertainment writer | October 14, 1991

When it comes to the best jazz singers, the passage of time tends to enhance rather than diminish their art. Thus vocalists as diverse as Tony Bennett, Mel Torme, Ella Fitzgerald, Cab Calloway and many others are performing with more insight and finesse today than ever, even though their ages range from the 60s through the 80s.

Unlike their classical counterparts, who generally retire once their instruments lose peak luster, the shrewdest jazz singers can transcend the inevitable effects of age. In other words, in jazz, what counts most is what you do with what you have. Few singers prove the point more vividly than Betty Carter, who offered a mesmerizing set over the weekend at the University of Illinois at Chicago. Headlining the 11th annual UIC Jazz Festival (in the school's Chicago Circle Center), Carter-at 61-sounded more sophisticated, more understated and more in control of her instrument than even the fondest memories suggested. Every note, it seemed, was perfectly calculated to fit into the unfolding of a phrase, yet every number epitomized the freewheeling spirit of improvisation. Though Carter never has had a particularly large voice, on Saturday night she sang so softly and intimately that a nearly sold-out house dared not move during her performance. What kept the crowd's attention, however, was not just Carter's hushed sound but the amazingly dexterous way she shaped that sound.

To say that Carter's voice evokes the sound of a band instrument doesn't quite do her justice, since she actually suggests many different instruments, sometimes within a single phrase. In a particularly inspired moment, such as the opening lines of "Every Time We Say Goodbye," Carter implied the sinuous lines of a trombone, the fleet melodic flourishes of a flute and the wha-wha effect of a trumpet capped with plunger mute. As she developed the piece, it was not difficult also to hear the classic be-bop

runs of a breathy alto saxophone, as well as the rumbling bottom notes of a baritone sax.

Yet all of this, and more, was achieved at a volume that never raised much above the level of quiet conversation. And for all the complexity of Carter's vocal embellishments, every word rang out clearly.

It takes literally a lifetime to achieve this kind of artistic control, and that's why the quiet, slightly rough-textured sound of Carter's instrument these days does not weigh against her. Her voice may not be the plushiest in jazz, but the variety of phrasings, colors and attacks she draws from it astonish the ear.

In ballads, for instance, Carter bent every note she sang, constantly veering away from the pitch center and back, for expressive effect. In swing numbers, she syncopated rhythms and stretched out phrases so dramatically as to leave her rhythm section clearly wondering what was going to be thrown at them next. And in fast-flying be-bop tunes, Carter scatted from the top of her range to the bottom with unerring accuracy, never faking a single pitch along the way.

As ever, Carter was backed by gifted players half her age or less. By the sound of it, drummer Clarence Penn, bassist Ariel Roland and pianist Cyrus Chestnut are learning volumes from their remarkable boss.

6.) Source:

Reich, Howard. *Her Own Woman*. The Chicago Tribune, 1 Oct 1998. Web. 23 Dec 2011. <http://articles.chicagotribune.com/1998-10-01/features/9810010237_1_vocal-jazz-betty-carter-music-industry>.

Her Own Woman

By Howard Reich, Tribune Arts Critic | October 1, 1998

Betty Carter, the enormously influential jazz singer who died last weekend at 69, always knew she had three strikes against her.

She was a woman in a jazz world dominated by men; she was a radical in an entertainment industry that rewards convention and conformity; and she was utterly immovable in her convictions, refusing to adapt her art or attitude one whit to please producers, critics, club owners and you-name-it.

Carter, in other words, declined to play the role of “canary,” “crooner,” “girl singer,” “belter” or any of the other derisive terms that musicians and journalists long had used to describe female vocalists. As woman and as singer, she was hell-bent on pursuing her own path, establishing her own record label (Bet-Car Records) in the late '60s, when no one would sign her, rather than adapt to the prevailing expectations of the music industry.

Perhaps that's why Carter was more than a little pugnacious when she reluctantly agreed to interviews. The rough road had taken its toll.

In 1990, she practically erupted when this writer read to her a passage from an excellent contemporary reference work, “Jazz: The Essential Companion” (Prentice Hall Press). The tome asserted that “after retiring from performance for marriage and raising children (late 1960s), Carter returned to greater success.”

“I don't know what they're talking about,” Carter bristled, “because I was even working pregnant; I never retired. I have a picture somewhere of me onstage eight months pregnant. Nothing was going to stop me.”

Misunderstood but ever-defiant, Carter indeed prevailed against considerable odds. Though critics complained that her daring vocals often rendered famous

melodies unrecognizable and familiar lyrics indecipherable, though she never enjoyed a fraction of the adulation showered on Ella Fitzgerald and Sarah Vaughan -- her two greatest predecessors -- she nevertheless persevered in opening up new vistas in vocal jazz.

If Fitzgerald was the unchallenged virtuoso of high-speed, mercurial scat singing (in which the singer improvises sounds suggesting the work of a horn), if Vaughan seduced millions with the sheer voluptuousness of her instrument and the sensuousness of her ballad reading, Carter pushed the art form into utterly uncharted territory.

By bending pitches, distending vowels, taking outrageously slow tempos and inventing sonic effects, Carter proved that the art of jazz singing still had plenty of room in which to grow and evolve. Detractors may have ridiculed her vocal mannerisms to the very end of her career, the record industry may have been extraordinarily late in recognizing her achievements (waiting until 1988 to award her a Grammy, after she had been in the business for more than 40 years), but she nevertheless created an imposing discography.

The idiosyncratic twists and turns of phrase she brought to "Inside Betty Carter" (from 1964), the state-of-the-art scat virtuosity on "Betty Carter at the Village Vanguard" (1970), and the sublime interchanges with pianist Geri Allen, bassist Dave Holland and drummer Jack DeJohnette on "Feed the Fire" (1994) document the inexorable maturing of a jazz vocabulary like none other.

It was an art she had learned in the Midwest, growing up in Detroit and sitting in with no less than Charlie Parker and Dizzy Gillespie when they came to town. By the

late '40s, she was touring with vibes master Lionel Hampton, who affectionately dubbed her "Betty Bebop," a nod to Carter's passion for the new music of the day. But though Carter seemed to have a shot at wider recognition with albums such as "Betty Carter and Ray Charles" (1961) and "Round Midnight" (1963, featuring orchestral arrangements by Claus Ogerman and Oliver Nelson), her efforts typically proved stronger artistically than they were commercially.

To the end, Carter tried to win converts to her fiercely individual brand of singing. Though she achieved critical respect and record industry support in the '80s and '90s, she went so far as to title her 1992 Verve Records release "It's Not About the Melody," as if still trying to make a point that eluded many listeners.

Perhaps it's no surprise that, toward the end of her life, she was not particularly hopeful about the state of jazz singing. "There are simply no (noteworthy) singers of age 20, 21, 22, 23, 24 in jazz," she told the Tribune in 1994. "It's simply not happening, probably because there are so few clubs where they can play and because the record companies are not encouraging them and nurturing them. And nowadays, if you have no record, you have no career, whereas before, you could play plenty of clubs and have a career without a recording. So, at best, you have some good singers out there who are above 35, and that's it."

But Carter may have been a bit too pessimistic about jazz singing in general and the effects of her achievements in particular. Thanks to the artistic ground that Carter broke, for instance, the '90s have yielded at least one great jazz diva, Cassandra Wilson. In interviews, Wilson gives credit to Carter as a prime influence, and it's

obvious from Wilson's recordings that her chant-like phrases and novel sonic effects are built on a vocabulary Carter first established.

Though significant jazz singers in their 20s indeed are in scant supply, the immense critical acclaim and popularity that Wilson enjoys suggests there's hope yet for the art of jazz singing.

For that, a great deal of credit must go to Betty Carter.

7.) Source:

Fuller, Jack. *Finally (Betty Carter, Roulette Jazz): A Little Less*. The Chicago Tribune, 5 May 1991. Web. 5 Mar 2012. <http://articles.chicagotribune.com/1991-05-05/entertainment/9102090936_1_body-and-soul-betty-carter-rendition/>.

Finally (Betty Carter, Roulette Jazz). A little less...

By Jack Fuller | May 5, 1991

Finally (Betty Carter, Roulette Jazz). A little less mannered than usual, Betty Carter did this recording at a 1969 performance in New York. The results are quite good if you have a taste for Carter's free ways with a song. Especially nice is a rendition, in a medley with "Body and Soul," of that old, easy improvisation number, "Heart and Soul." Needless to say, what she does with it is anything but standard.

8.) Source:

Fuller, Jack. *Whatever Happened to Love (Betty Carter, Verve)*. The Chicago Tribune, 17 Dec 1989. Web. 15 March 2012. <http://articles.chicagotribune.com/1989-12-17/entertainment/8903180641_1_sound-betty-carter-style/>.

Whatever Happened to Love (Betty Carter, Verve)

By Jack Fuller | December 17, 1989

Whatever Happened to Love (Betty Carter, Verve). The singing style of Betty Carter is an acquired taste. It is not for those who take their pleasure from the subtle linkage between music and lyrics. Hers is sound for sound's sake. The style is highly individualistic, full of the improvised feel of scat jazz. At times it verges on affectation. This recording from 1982 is pure Carter, a joy to the fan, a cipher to many others. (Reviewed on CD.)

9.) Source:

Fuller, Jack. *I Can't Help It (Betty Carter, Impulse!)*. The Chicago Tribune, 25 Oct 1992. Web. 1 March 2012. <http://articles.chicagotribune.com/1989-12-17/entertainment/8903180641_1_sound-betty-carter-style/>.

I Can't Help It (Betty Carter, Impulse!)

By Jack Fuller | October 25, 1992

The first of these discs-a reissue of a series of recordings made in 1958 and 1960-is a lot more about the melody than the second, which is new and is a model of truth in labeling. Betty Carter has developed a unique style over the years. It was there already in the late 1950s, but now it has become-frankly-an affectation. Instead of melody-or melodic alternatives-there is an unfortunate sameness about her singing. It isn't that you can't tell what tune she is singing. It's that it doesn't matter. I like her 1958 work better.

10.) Source:

Mannikka, Eleanor. *But Then She's Betty Carter*. The New York Times, 1981. Web. 30 Nov 2011. <<http://movies.nytimes.com/movie/157099/But-Then-She-s-Betty-Carter/overview/>>.

Movie Review - But Then, She's Betty Carter (1981)

By Eleanor Mannikka

A documentary on the life and music of Betty Carter, *But Then, She's Betty Carter* has everything going for it in the talent of the black jazz vocalist herself. She not only is an accomplished singer, she had the wisdom and perseverance to stay with her vision of herself in the face of both gender and racial prejudice, which always cuts to the pocketbook as well as the heart. She says, "Getting someone to understand what kind of business you're in, what you have to do to stay in it, and what it means to you....I think that's very hard for men to accept." A sign of Carter's wisdom and patience is that most gifted women who suffered as she did would have said the same thing in scathing terms. Carter was discovered by Lionel Hampton when he and his band were in Detroit (his band included Charlie Mingus and Wes Montgomery at the time). She was standing up watching the band, scatting along with the music, and more than ready to jump in and begin her career "big time." Yet the future was to bring her problems with major record companies and undeserved obscurity because she held to her ideals of doing something more with her talent. This documentary highlights her 30-year career with the music she sings, still photographs of herself and other jazz musicians, and reminiscences shared with friends like Lionel Hampton.

11.) Source:

Rogovoy, Seth. Betty Carter: *Still Taking Risks*. Berkshire Eagle, 14 Nov 1997. Web. 20 Mar 2012. .
 <<http://www.berkshireweb.com/rogovoy/interviews/carter.html/>>.

Betty Carter: Still Taking Risks

By Seth Rogovoy

While it has perhaps been a long time in coming, the world has generally caught up with Betty Carter, an artist before her time if there ever was one. But now, with multiple Grammy nominations in her pocket, with props from the White House -- President Clinton awarded her one of 11 National Medals of Art last month -- and with critical recognition ranging the gamut from "the most original jazz singer alive" to "the best jazz singer in the world," how does Carter feel about the view from her vantage point at the pinnacle of jazz?

Not good, as it turns out. While Carter, 67, acknowledges that she is enjoying the fruits of her labors after 50 years on the road, it is only through her sheer persistence, she thinks, that she is finally getting her due.

"Jazz is not a nice word today," said Carter -- who performs with her trio tonight in Chapin Hall at Williams College at 8 -- in a recent phone interview from her home in Brooklyn.

"Because jazz doesn't make money quickly, a lot of people in power are not encouraging young people to really use the word `jazz,'" said Carter, who was awarded an honorary degree at Williams last June.

"For a person who's been out here as long as I have, they're pretty much sick of me because I just won't go away," said the always outspoken Carter. "I'm not going away, see, that's what probably bothers a lot of people.

"There's a lot of young singers who are coming up, and [record executives] hope that they will replace the idea of jazz being what I have in mind with what THEY have in mind. But until I go away, that's not going to happen, because as long as I'm around, I may be a thorn in some of the business peoples' sides who want to interpret the music another way for them to make money more quickly.

"They discourage these young girls, young singers, from dealing with this music called jazz -- don't improvise, sing it straight, or sing it like somebody else has done it, or be like someone else. We have a lot of African-American singers who sing the gospel, who come directly out of a church, and they have these big, wonderful voices, and they know how to program these young ladies, and they tell them they're going to make a whole lot of money if they sing this way instead of that way."

"In fact, the young singers, most of them don't even know what my singing is like. They don't have any idea what jazz is. Until they maybe hear me one day and then they're surprised. But it's too late for them then, they can't just change automatically and say I'm going to try to be like that."

What those singers do discover upon first hearing Betty Carter is a sound that is utterly unique. For more than perhaps any vocalist in jazz history, Carter uses her voice as a musical instrument, period. And in her case, the musician is as

innovative and groundbreaking an improviser and performer as a Charlie Parker or a Dizzy Gillespie, to name just two of the bebop legends whom Carter sat in with when she first got her start in Detroit nightclubs in the 1940s.

Carter says that she came upon her unusual style naturally, as a result of trying to attract the interest of musicians who would want to play with her. "When we came up, we knew that we had to become a musician or a better singer or a better horn player," she said. "And that's what we worked toward. We wanted musicians to like what we were doing as singers, so that they would want to play with us and accompany us and made us feel like we were contributing something."

Carter says this is in stark contrast to today, when the emphasis is on "being like somebody else and about crazily making money." Carter credits those earlier bandleaders, especially Lionel Hampton, for the work and dedication they showed to younger musicians. It is a role that was not lost on her. Indeed, Carter has come to be known as much for her role as a teacher and bandleader as for her vocal artistry. Her exacting work as a bandleader and her Brooklyn-based Jazz Ahead workshops earned her the moniker "jazz's best university" in the New York Times. Alumni of "Betty Carter U," as she has also been called, include such well-known young lions as Mulgrew Miller, Benny Green, Cyrus Chestnut and Jacky Terrasson.

As much as it is a tribute to her mentors, Carter says her work as a teacher is not entirely selfless. "There's no way that I can say that I haven't learned a lot from these young players, because they're raw and they come up with things that I

would never think about doing," she said. "It has a different feel, a different attitude. So having these young people around me has been an asset."

Carter has been an iconoclast from day one, and more than just artistically. In her steadfast manner and through her fierce independence, she anticipated the sort of feminist, do-it-yourself ethos personified by such contemporary rockers as Ani DiFranco.

While early in her career she enjoyed a bona-fide pop hit in a duet with Ray Charles on "Baby, It's Cold Outside," Carter never sold herself out. Nearly a quarter-century before DiFranco upended the music industry by releasing her top-selling albums under her own imprint, Carter took a similar tack, when in 1969 she founded her own Bet-Car label.

While the result may have cost her somewhat in terms of the marketing support and exposure typically provided by major-label record companies, the net gain was, much like with DiFranco today, in her ability to resist the pressures of the corporate marketplace, and answer only to herself.

Her stubborn streak, she says, feeds her art to this day, even for the last decade while she has been recording for the Verve label. "A lot of singers when they get older and can't reach the note anymore, they drop the key a couple steps as their voice gets lower and lower, but I try not to do that," said Carter.

"I refuse to change keys. What I do now is I improvise all around the piece of material just to accommodate the song, and whenever I can touch the melody I touch it, and when I can't touch it, it's somewhere else. That's what I do. I'm giving out the secret, because if singers want to maintain the brightness of their

sound, that's what they have to do. I'm educating myself as I go along and learning more about myself and then putting my voice to the test on top of that, challenging it, making sure that it stays on top and does not drop. So I'm challenging the whole picture and taking what I call a risk."

XV. INTERVIEWS

- 1.) *Mulgrew Miller*
- 2.) *Brandon McCune*
- 3.) *In Betty's Own Words . . .Published Interview with Betty Carter by Michon Boston*

1.) INTERVIEW WITH MULGREW MILLER – 1/5/2012

Mulgrew Miller is currently the Director of Jazz Studies at William Paterson University. As a teen, he was exposed to a variety of music; as much as was available in his small Southern hometown of Greenwood, Mississippi, it wasn't until he heard his first jazz record by Oscar Peterson and seen him perform on the Joey Bishop show, did he discover his deep passion for jazz. "I was blown away," he recalls. "It was a life changing event. I knew right then that I would be a jazz pianist." ¹

His early mentors were James Williams and Donald Brown at Memphis State University "who taught him to listen to the greats, saxophonist Bill Easley who got him his first professional gig, and Ray Charles sideman Rudolph Johnson who introduced him to Eastern spirituality. These influences, combined with the teachings of Martin Luther King Jr. and the lessons of the civil rights movement integral to his Greenwood, Mississippi, childhood, shaped him as both a person and an artist." ²

Mulgrew Miller has worked with a stellar lineup of jazz legends such as the Woody Shaw's Quintet, the Mercer Ellington Orchestra the Tony Williams Quintet, Betty Carter and Ron Carter to name a few. With over 400 recordings under his belt, he first recorded "as a leader for producer Orrin Keepnews' former label, Landmark in 1985,

and later recorded on the RCA Novus label.”³ In 1997, he toured Japan with a group of elite jazz pianist called, “100 Gold Fingers,” which included Tommy Flanagan, Ray Bryant and Kenny Barron.

He continues to tour and is a member of the Contemporary Piano Ensemble.

Mr. Miller and I sat down via Skype to discuss his accompanying work with Betty Carter and in her rhythm section.

Interview begins

Ellerbee: So you are a Director obviously of Jazz Studies at William Paterson University?

Miller: Yes.

Ellerbee: How long have you been a director?

Miller: Uh, this is my seventh year.

Ellerbee: Oh wow, ok all right and in doing some research on you I see that you have played with the Mercer Ellington Orchestra.

Miller: My first gig yeah. . .

Ellerbee: Ok, Art Blakey and the Jazz Messenger, I love Art Blakey. Trumpeter Woody Shaw and also you were one of the members of the Tony Williams Quintet.

Miller: Yeah, you might say that.

Ellerbee: Ok Wonderful and you’ve played with Ron Carter, there are a few other ones but Ron Carter, as well as Joe Lovano, Nicholas Payton, great musicians like that . . .I just want to jump right into the interview. I won’t take too much of your time. I have read many books, I have been on many

websites I have done some extensive research but I wanted a more personal aspect of who Betty Carter was as a woman, as a person especially a woman in jazz and in terms of what she has done for jazz, having her own record label and what stuck out to me with Ms. Carter was that she had been on the scene for almost thirty years before she had become really famous, well she was already famous but what I mean in terms of being that woman and I find today I don't know too many people today especially with the media and how the record industry is, would stick it out that long, meaning if they don't get a record deal by a certain time, people just give up. But what I love about Betty is her tenacity. So what I want to ask you first is how did you become acquainted with Betty Carter?, how did you get to play with her?

Miller: Before I start the interview I would like to start by offering a slight disclaimer that is I was with Betty for about eight months.

Ellerbee: Ok.

Miller: I can only tell you a few things from my perspective.

Ellerbee: Ok, yes,

Miller: I was not with her for a long time so there is a lot I don't know.

Ellerbee: Ok.

Miller: To this degree I will try to answer your questions.

Ellerbee: Ok.

Miller: I got acquainted with Betty Carter well; I was with the Ellington Orchestra and at the time I wasn't actually living in New York but the band sort of . . . The hotel we used as a headquarters in the Edison Hotel in midtown and

so after three years of being in the band I kind of wanted a different scene . I was hungering for the club scene. The big band played country clubs and concerts and such on the road for months at a time.. and I wanted to be in a band but anyway we were preparing for a tour in Japan and stopped at a place in Los Angeles. I don't recall where but there is when I got a call from Betty in the hotel and how she knew how to find me I don't know but, how she heard from me was through two or three people, one was pianist Cedar Walton and the other the late pianist James Fields.

Ellerbee: Ok.

Miller: Johnny Hicks who was the long term pianist for Betty Carter was getting ready to leave I guess Betty decided she wanted some young, new talent in the band, she just heard about me and I had been hanging around the scene a little bit, hanging out at clubs and meeting people and so I was the young cat that I guess looked hungry.

Ellerbee: Ok

Miller: I guess I can't say that I was the young cat everyone was talking about, nothing like that but I was the young cat who was out and looked hungry and for years and years and Cedar Walton had expressed to her that she should call me. So when she called me I said well um Betty I can't make it now because I am on my way to Japan and maybe when I get back we can talk. So we must have done about two weeks in Japan and when I got back Betty set up a rehearsal with kind of like an audition rehearsal, really, at her house and I went to the audition and she had with her then rhythm

section Curtis Lundy and Kenny Washington. This was right after the album “The Audience” was made; are you familiar with that?

Ellerbee: Yes, yes.

Miller: And after that was made, she set up this audition, and she heard me and we rehearsed a some of the tunes and she decided ok you got the gig.

Ellerbee: Wow.

Miller: So that’s when I started with Betty.

Ellerbee: Wonderful. That sounds great to be doing your thing and getting a call from Betty Carter it’s like you weren’t . . . some jazz musicians are chasing trying to find and you weren’t and I consider that a blessing. Not that you weren’t trying to get gigs, like you said you were hungry, but not impulsive so it was like it found you.

Miller: I’ve been lucky like that in my career.

Ellerbee: Wonderful.

Miller: For several times.

Ellerbee: Great I hope that happens to all of us at some point. I just want to backtrack just a little for one second, I was reading that Oscar Peterson was one of your influences, so my question is what about Mr. Peterson that intrigued you to make up your mind to become a jazz pianist.

Miller: Well you know I liked a lot of young people I was involved in rhythm and blues and as a teenager I was playing in a local band and we were playing all the hits, Gladys Knight, Aretha Franklin and James Brown and all that stuff and I had been following the pianist of Ramsey Lewis.

Ellerbee: Oh love him!

Miller: Yeah I do too, that is who I wanted to be at first.

Ellerbee: Oh, wow.

Miller: Ramsey Lewis in the mid 60's had a string of hits.

Ellerbee: Yes.

Miller: So that was about the closest I got to creative piano, so that is who I followed and he had the kind of sound I could relate to . . that anybody could relate to so I thought that was the height of what a pianist who didn't want to play classical music could aspire to. I had an older brother , I have an older brother who was in the military at that time and he kept telling me that I should check out this person Oscar Peterson and I was in 10th grade and I said Oscar Peterson?!, he must not be any good because I never heard of him, um, anyway my brother kept telling me that and I kept the name in mind and where I am from is a little town in the Mississippi Delta called Greenwood and there was never no record store so I could not acquire records, so anyway one day I was sitting around at home listening to the announcers who were going to be on the late night show. It was the show Joey Bishop hosted.

Ellerbee: Oh ok.

Miller: And Regis Philbin, he was the side kick at the time and it said something like, Ladies and Gentlemen tonight I am doing the Bishop's show with the great Oscar Peterson. I said I get to see him with this cat. I will stay up late tonight and said now I can see what all the talk is about anyway I will try to make a long story short.

Ellerbee: That's ok, take as long as you like, it's interesting.

Miller: So I stayed up to hear Oscar Peterson and I, you know, I can't explain to you what it was like hearing that.

Ellerbee: Ok.

Miller: It was like I was a different kid the next day. I never imagined a piano could be played like that. It is so unworldly. He played so tremendously with such sophistication. Much of the same quality as Ramsey Lewis has with accessibility I was able to relate to what he was doing but he had all this technique and playing outrageously fast, with swing, it was so sophisticated I said wow!

Ellerbee: That's awesome.

Miller: I became a fan and I was able to eventually leave Greenwood with the band I was with and acquired some records. I had one or two Oscar Peterson's records. The first record I had was called "Oscar Peterson Plays for Lovers". I guess I had worn that one out but I did not understand what was going on because too much was happening and even if I understood it, I did not have the technique to play it anyway, but Oscar was such a big idol to me as a teenager I use to have dreams about meeting Oscar Peterson and as I heard later, a lady said "there was Oscar Peterson and then Jesus."

Ellerbee/Miller: (Laughter)

Miller: That's my story with Oscar Peterson and then of course later I started reading about Oscar Peterson and who were some of his influences were like, the great Art Tatum and some his contemporaries, like Ahmad Jamal.

I became a big fan of Ahmad Jamal and just got into the whole lineage and history of the piano.

Ellerbee: That sounds wonderful, I am very passionate about this music and the history and you know it has to be within you and just the stories that you tell, you can take as long as you like because this is intriguing for me and not just this for the purpose of the thesis but as a person and a vocalist trying to make it and trying to understand these singers and not having the full technique and wanting to do so much and it's like you have to keep listening, listening, listening.

Ellerbee: Exactly.

Ellerbee: That's great.

Miller: I don't want this to sound like it's a Mulgrew Miller story.

Ellerbee: No, but this is a great background, I definitely need this because to be quite honest Betty Carter was who she was, right, also as an extension of the musicians of the people who played with her and from my personal perspective anyone who played with Betty Carter I am like who is that? and how I had even come to know who you are, well, one of my favorite You Tube videos is "Swing Brother Swing" and just how you guys are playing and when Ms. Carter introduces you in the way she does it she has such a unique way about her and its almost impromptu and I think all the musicians who have played with Betty are cool in some kind of way, so even with me trying to pick musicians and I have done the same thing with an up and coming bass player who is a really good guy trying to make his way and you saying how she called you that's how I called him and said

we are trying to make some type of history, you don't know me but I have seen you and I want you to help me so that I can become better over time in working with certain musicians who care. Long story short, again this is not by accident I knew that when I saw that video and I heard you playing I knew that this is the guy I want to interview, so I thank you. You worked with Ms. Carter for eight months.

Miller: Eight months.

Ellerbee: What was it like from your personal perspective? What was it like to accompany Ms. Carter?

Miller: Well let's just say that when I first got with Betty I barely knew who she was really. I had heard of her heard and about her but I did not know her musicians. At the rehearsal, she gave me a lot of tapes to listen to. . . of her recent performances with John Hicks who was an impeccable accompanist, so I learned a part of that, but what Betty was like? . . Betty was very demanding and I found Betty to be very demanding in several ways, first of all she demanded that you always be alert paying close attention to her because it was not the kind of gig that. . . sometimes with singers once you know what is going on, an instrumentalist can go to sleep and with Betty you couldn't do that you have to pay attention at all times, because at a drop of a hat, a tempo might change, or she might decide to go to another part of the tune etc. You always have to pay attention she was always shifting gears and that was the biggest thing that she was demanding and also insisted that the rhythm played good time and had to snap in time, you know.

Ellerbee: Wow, do you think it's because of her sudden changes. . I hear how Betty Carter would change as a matter of seconds from one timing to another, um double time and triple time when you don't even know it's coming so do you think that is the reason why if you are in time snap-wise its easier for her to follow the chord changes and the melody?.. am I kind of on point with that

Miller: Well that is part of it. I think the main part of it though, was that she wanted a kind of an up feeling. That's what felt good to her. I go along with that. By the way Betty was really into certain groups, like Miles' group and Coltrane, she was up on that kind of energy, she was really into that and the way those rhythm sections were played and she didn't think because she was a singer that we had to be any less than that.

Ellerbee: And did you like this?

Miller: That kind of suited where I was coming from.

Ellerbee: Ok, good.

Miller: I wanted that . . that kind of energy and I appreciated that she was the kind of singer that focused on that because a lot of the singers they are frightened of that kind of energy.

Ellerbee: Yes, yes.

Miller: Betty was like bring it on.

Ellerbee: Exactly

Miller: If you weren't like that you were going to hear about it

Ellerbee: That means she was kind of strict to a degree

Miller: Yes, that's putting it mildly but stylish.

Ellerbee: Ok, I heard that

Miller: Betty would let you know what was on her mind and that's putting it mildly, but she was really very demanding and I think it's fair to say that she was there to make you feel that you were giving your best and I feel that if she felt that from you can get along very well she was generally hard with the bass players and drummers but if they were not stepping up they would have to hear from her and the most the slack I got from her was as part of the rhythm section. She rarely singled me out, she did a couple times. Drummers, she would individually get at them

Ellerbee: I only have about two or three quick questions and I think you may answer them all at one time or simultaneously. Was this your first time ever accompanying a vocalist in jazz?

Miller: Not really but she was by far the most well-known vocalist I ever accompanied, but when I was with the Ellington band we had a vocalist named Anita Moore and Anita was from Houston and she was very dynamic and in a lot of ways she reminded me of Betty but I don't particularly think she was inspired me like Betty but she had some of qualities. So I played with her every show for about three years. Playing with Betty was just on another level, but let me say this about Betty; Betty very early in her career was inspired by Sarah Vaughn and even though she sounded like Betty because of her natural voice in her very earlier recordings you could hear that- the Sarah Vaughn influence I mean. I just think it's important to bring that out that Betty just did not just spring from

Detroit as this great original vocalist, but I will say this - it is a little easier for a vocalist to be an individual and unique just because of their voice even if you sing like someone else with your unique voice; that would give you a certain individuality.

Ellerbee: Right.

Miller: You are not asking about this but I will tell you about a week that I spent in Cleveland, Ohio with the Ellington band. We had accompanied Sarah Vaughn for a whole week, Sara Vaughn had her own rhythm section, so I didn't get a chance to play for her, but I had the opportunity to hear her every night with a big band and I tell you that if I ever get to write my own memoirs I would share that experience. It was incredible, it was just incredible so she remains the standard in my mind for singers that I have heard and by the time I had played with Betty I had already had that experience so I was glad to make that connection.

Ellerbee: Thank you I am glad you shared that connection. I did not know that Sarah Vaughn was one of Betty Carter's influences and Sarah Vaughn is someone who to be quite honest when I sit on the bandstand and to not make a complete fool of myself that if you follow Betty Carter that's it, you know you got it then you get on the stand and you notice that the melody is altogether different and um ok and that is why they say learn the melody but Sarah Vaughn is the next person I listen to technically.

Miller: Well, this is another interesting thing about Betty, especially in her later years. When you hear Betty deliver a song, her phrasing is . . . I guess the best way to describe it is almost extreme. She would lay way back behind

the beat and sometimes not sing the melody note as someone would know it, but Betty always knew where the melody was. So, when it came time . . if I had to play the melody and I kind of foster over it and did not play the melody literally, she would say “no, you got to play the melody; the melody goes like this and she would sing it and I said that’s interesting ‘cause you’ve never seen that. There was a song she did called ‘If I Could Write A Book?’ . . .

Ellerbee: Yes. Yes. Wonderful song.

Miller: I did not know that song before I played with Betty and we went along during those eight months doing that song and I would play one chord and she would sing the melody like . . I would play like boommmmmm and she would say the melody is like “If-you ask me-I- could-write-a book”

Ellerbee: Yes, that’s Betty. (laughs)

Miller: Yea (laughs), and it would go on like that and I had no idea of what the melody was, you know, and so when I got on the next gig, I was with Woody Shaw he asked me if I knew the song and I said that I knew the chord changes. He played the melody and I was shocked.

Ellerbee: Wow that’s . . .

Miller: (sings melody) la da de da la de de.

Ellerbee: Ok so that is not farfetched then with you being a musician and pianist I guess, supposed to know many jazz songs, so so that’s amazing. You have some wonderful stories, really unique and that’s what I am looking for. These are the types of stories that truly capture Betty Carter’s unique musicianship, contribution to jazz and her personality.

Miller: Ok you know the thing is when I was with Betty I was very young and it's not any excuse but there's a reason why I just didn't know as many tunes as I should have you known. I knew a few tunes but they were mostly the tunes that everybody knows like at jam sessions and things and I just had not heard that song and when I finally heard it I was like, What! and I will just say this, you know the thing that I think is necessary for singers is to realize that phrasing is what makes the magic happen and giving other things into play, given the talent and voice and singer but its phrasing that makes it happen and I will always tell my students the vocal students we have studying and playing and the person I feel who had the most amazing talent of phrasing wasn't rarely a vocalist but I would tell my students to study Louis Armstrong.

Ellerbee: Yes, yes.

Miller: The most amazing and I was listening to an interview of Billy Holiday the other day and she said she was trying to sing like Louie and phrase like his trumpet playing but I had not thought of that. . . the way he sings, well, he practically invented jazz phrasing for singing.

Ellerbee: Yes, I agree.

Miller: I would advise singers to have an awareness of that.

Ellerbee: What is your opinion as to Betty's approach to in terms of creating her sound? Were you able to recognize how she approached each tune?

Miller: My own impression from playing with Betty was that she wanted to go beyond the limitation of what singers normally do. Dynamically, she wanted to be like a horn player if you will and a lot of horn players wanted

to be like singers, but as I said before Betty wanted that same kind of dynamic and energy that some of the great bands had, and she wanted that creative interplay between the soloist and accompanist. It had to be dynamic, it had to be rehearsed and dynamic and I close by saying the one thing I learned from playing with Betty above everything else is about the presentation of the music. It has to be arranged and rehearsed. It wasn't about getting on the band and jamming and Betty made me conscious that you had to sort of be on the stage and in audience at the same time. It was a matter of listening to what you were doing. In another words, if you wouldn't as a listener enjoy a certain thing, then don't do that.

Ellerbee: That makes sense.

Miller: So you would have to be in two places at the same time, so Betty was always involved in music and I believe that when she was not playing music at night she would be thinking what she could do to make it different, how can I arrange this to make it sound different? and then she would have ideas for the next rehearsal, so I have been fortunate because I worked with a lot of bandleaders who were deeply immersed and involved in music and Betty was certainly one of those people.

Ellerbee: Wow that sounds awesome you really gave a wonderful interview beyond what I had imagined. I tried to put questions together the last time we were scheduled to do this interview via Skype. I would say that I am not very technically-savvy so I had to pull this together and I am glad that this worked out.

- Ellerbee:** Betty knew how to play the piano, right? . . . She knew harmony very well.
- Miller:** She knew . . .(pauses)
- Ellerbee:** Enough?
- Miller:** Yea, she knew harmony, she did not necessarily have piano skills technically but she knew chords and progressions and basically she knew what sounded right and what didn't sound right.
- Ellerbee:** Ok I was just asking you because my next focus is on building my piano skills, not to play professionally but enough for me to do what I need to do in terms of arranging things in that nature. I thank you so much Mr. Miller for this interview and thank you for your time and it has been a pleasure.
- Miller:** Ok, one last word of advice, and I don't know you and I have never heard you sing or anything, but make sure you learn the melody.
- Ellerbee:** Ok, I definitely will.
- Miller:** Then you will know what you are improvising on or what you are modifying, you know.
- Ellerbee:** Let me say that many times I didn't know the exact melody but I knew when I was supposed to scat right here because such and such did it and I'm trying to be interesting, but like you said if you don't know the melody of what you are modifying then how can you really modify?
- Miller:** You know some of the best singers in terms of learning the melody are not singers you would normally listen to, sometimes the squarest singers like, not necessarily square but a singer like Jo Stacker, he was a big band singer and she was good with melodies because she sang it straight.

Ellerbee: That's makes a world of difference.

Ellerbee: Mr. Miller, I thank you so much for your time in giving this fantastic interview.

Miller: You're welcome.

Miller: Ok. I look forward to speak to you and hear your music.

Ellerbee: Ok great, have a blessed day and Happy New Year to you.

Miller: Same to you.

Ellerbee: Take care.

Miller: You too.

Interview ends. . . .

2.) INTERVIEW WITH BRANDON McCUNE -2/8/2012

Brandon McCune is currently serving his community as the Music Production instructor at Newark Vocational Technical High School. Hailing from Chicago, he makes his home in Newark, NJ.

Brandon began his musical studies at the tender age of 3 and for the past 18 years, has worked as a professional and exceptional musician. He is gifted as a pianist, organist, drummer, trumpeter, bassist, vocalist, and choir director) with specific concentration in the jazz, classical, and gospel genres.

He has worked as a band leader, music director, or as a sideman for artists such as Abbey Lincoln, Terence Blanchard, Nneena Freelon, Betty Carter, Miki Howard, Wynton Marsalis, Bruce Williams, Chrisette Michele, Ted Dunbar, Larry Ridley, Russell Malone, Lenora Zenzalai Helm, Mark Gross, Antonio Hart, and Orbert Davis.⁴

Mr. McCune can be heard on many recordings. A partial listing includes: Brandon McCune ("Tell the Story, MAC5 Records), Nneena Freelon ("Blueprint of a Lady", "Live", "Tales of Wonder" & "Home Free", Concord Records), Abbey Lincoln ("Over the Years", Verve Records), Kahlil Kwame Bell ("Duality"), Lenora Zenzalai Helm (Voice Paintings, MidLantic Records), Alma Micic ("Introducing Alma" & "The Hours"), Gregory Kilpatrick ("Come On Over"), and Pam Purvis ("I Had A Ball"). He has also written and arranged music for Nnenna Freelon and Ronald K. Brown and Evidence Dance Ensemble for the collaborative work "The Once and Future Life of Billie Holiday".⁵

He graduated from Rutgers University, Mason Gross School of the Arts in New Brunswick, NJ, where he earned a Bachelor of Music degree in 1997. He has studied with

jazz luminaries Kenny Barron, Betty Carter, Mulgrew Miller, Abbey Lincoln, Larry Ridley, and Ted Dunbar.

Brandon and I met at Newark Technical High School in Newark, NJ to discuss his period of working Betty Carter. He gave substantial confirmation on her unrestricted methods and musical approach on the bandstand.

Interview begins

Ellerbee: So you've worked with Abbey Lincoln, Chrisette Michele . . .

McCune: At this point, after my son was born six years ago, I wanted to come off of the road. So, I stopped taking long tours. The people that I recently worked with over the past 5 years have primarily done two or three-nighters. I'm just not trying to be on the road for the next few years. With Chrisette Michele there were about 3-4 gigs together. One of the shows, she he did only jazz standards.

Ellerbee: You've studied with Mulgrew Miller?

McCune: Yes.

Ellerbee: You studied with Abbey Lincoln as well?

McCune: Yea, I played with Abbey for 2 years 2000-2002 basically and I got the call for Abbey's gig from Betty Carter's manager. Her name was Ora Harris and at that time I guess she was just managing a few people and she got my number from that and Ora called me and said, "Brandon, you better answer the phone, Abbey is about to call you." I said really. I had to run to the bathroom and I missed Abbey's call. The good part of the news is that I had a voicemail message from Abbey Lincoln. I called her back

and she needed a piano player. I went to her house and played a couple of tunes with her and she said, Ok let's go. Yea, we recorded over the years when I was with her.

Ellerbee: Are you on the recording?, oh I forget the name, but I sing this song sometimes. . .

McCune: Is it on the 'Over the Years' cd? Because that's the only recording I did with her.

Ellerbee: It was on her 'You Gotta Pay the Band' cd.

McCune: I only recorded that CD, "Over the Years". I mean but in the course of the gig, we played a lot of her music so, I'm trying to think of what song from that cd.

Ellerbee: Up Jumped Spring.

McCune: Ah yes, we did that once or twice. Abbey was one of those kinds of people who(pauses) not that she wouldn't do her older material, but by the time I got in the band, we were doing stuff from our cd and then there were a couple of numbers that she just did regularly. She would do "Throw it Away," she would do "Down Here Below," and she really liked 'Turtle Dreams'. So, we would do a bunch of those.

Ellerbee: We appear to be speaking of your work with Betty Carter, but I can relate the connection to Abbey Lincoln with that from working with her and her management recommending you for the opportunity to work with Betty.

McCune: Sure, yes between Betty and Abbey, I also worked with Nneena Freelon for the last ten years basically.

Ellerbee: Now, what was that like? How was that experience? . . .Excuse me, but I'd like to include all of these experiences in because you've worked with a lot of vocalists?

McCune: Yea, I like working with vocalists. I enjoy it and I've learned that not everybody is a good accompanist. It's a whole 'nother art and not a lot of people really take the time to explore, but I've always enjoyed it.

Ellerbee: That's great!

McCune: I don't know whether that's because I grew up playing in churches and people sing or what, but I've always enjoyed playing for vocalists. So I've played for a singer named Lenora Helm, she's from New York and moved down to North Carolina. I worked with her for a while and I played with Betty. This music is . . . you are trying to communicate to something unfortunately a lot of musicians aren't trying to communicate anything which music suffers from that and part of the music just communication. If it's you and the audience, there is a communication. Each time you add another musician there's more communication going on. Unfortunately people have gotten away from the art of storytelling. You know . . .it's critical. That's what the music is. You're telling musical stories.

Ellerbee: Who are some of the musicians that inspired you regarding your playing style and/or technique?

McCune: Well, my first jazz influence was Thelonius Monk, Bud Powell. The person who influences me most still is Wynton Kelley, the pianist. The way he accompanies musicians and his swing and the only thing. . Wynton Kelley is the cat.

I went to Rutgers to study with Kenny Barron so he's a major influence on me in really developing, but I mean I listen to Herbie, I listen to Mulgrew, Anthony Wonsey who's a piano player from Chicago. We grew up together. He was in college, I was in high school and when he would come back from Berkeley, I would hang with him over the summers and he'd help me out. I'd go to his house, but for a long time I stopped listening to piano players. I would only listen to trumpet players. Um, so Lee Morgan, Freddie Hubbard became a really dominant influence in the way that I would think. Kenny Garrett and then lots of local musicians like saxophonist Bruce Williams, Freddie Hendricks . . . I mean well-known musicians, we'd hang around...all of the musicians of the time. I try to say that because your influences can't all be dead and they can't all be away. I mean, people you play with influence you regularly. So, yea . .

Ellerbee: Exactly. That's great . . . a wide variety of influences.

McCune: And even singers like Abbey and Betty changed a lot. I'll never forget I was playing with Betty once and I was accompanying her and she looked at me over the piano in the way that she would and she said, "I can't hear the song." I had no idea what that meant. She would do that live. So it's funny. So I had no idea, I'd just keep playing.

Ellerbee: Wow!

McCune: Oh, Betty was funny, and these are other lessons that you learn and because it's about communication and it's about life. That's just as much a part of who or what made Betty, Betty as anything else was her approach to living and you can't get around who you are on the bandstand. If you're

a disengaged person, that's how you play. If you are a giving person, that's how you play. If you like talking to people, then that's how you play. Again, you can't get around who you are when you are making music. And Betty was very real, she was "as-a-matter-fact". If she had something to say, she would say it to you. That's how she was on the bandstand. If you were playing something and it wasn't cool, she would look at you and say, No!, do something else! Seeing that done and seeing a human being who was just free to express themselves affects how you approach music because then you go, "Oh wow, we can speak English while we are on stage?" It doesn't have to be musical communication. I can look at you and go "E flat!" if I need to, Oh yea and it changes how you address each other. You don't have to be afraid to say if something isn't going well.

Ellerbee: So it's not always "here's the arrangement and we're going to do it like this and so on."

McCune: Yea, I mean on the spot. There's nothing wrong with saying, "Let's go back to the intro." Why couldn't you say that? And after you have enough experience, life experience I mean, and you're comfortable enough with yourself to be able to say, "Ok, we're going to the bridge." Ok, we just go to the bridge, 'cause you can.

Ellerbee: Hmmm.

McCune: It doesn't have to be anything other than what you say; it's music. You know, we're not trying to re-attach the heart to the brain. The heart goes where it goes. Well, we're talking about music. If I feel like looping the bridge again, I'll simply say, "let's go back to the bridge". Just say it, as

long as I've communicated that to you, we can all go to the bridge and we can play it twice. So what? Maybe I wanted to play it twice 'cause I wanted to or let's go faster in the middle of the song, double time, right now, because you can. So that's who she was, you know and those kinds of experiences with her set me up for playing with Abbey because then Abbey, one day said to me, "I don't hear the melody in what you're playing. So what she said made something that Betty said, made sense. This was 5 or so years of a difference of time. So, they influenced me as much as what scales to play over what chords, because your approach . . how are you with the music. being cool enough to go, "next tune".

Ellerbee & McCune: (Laughter)

Ellerbee: This is great! I will also use this interview as my professional mantra. I am learning so much vocally. Here I was thinking too hard on the technicalities, when all I need to do is apply my "life" to the music. So, let's backtrack a little bit . . how did you start playing with Betty Carter? Were you referred, recommended?

McCune: How did I meet Betty Carter?

Ellerbee: Yes, how do you meet her and begin your musical relationship?

McCune: Well, there was this guy from Chicago, he's a trumpet player and his name is Kevin Everette. Kevin and I were both in high school together and he went straight from there to playing with Betty. She would use horn players every once in a while, but not all of the time. He was a young trumpet player and he went on and kind of told her about me and one day she called.

Ellerbee: Please forgive my interruption, but it's so ironic how Mulgrew Miller told me a similar story in how he began working with Ms. Carter. He said that he was in Los Angeles, California in a hotel room preparing to leave for Japan and out of nowhere, Betty Carter called him.

McCune: That's how this kind of works. This music is really word of mouth and the people who know just know who to call. If you're at a certain level of communication and skill and/or I did a gig with you or I even heard you play, I would say, if you had a gig and said, "Oh I need a drummer", I would provide you with the number. That's how it works. There's no application.

Ellerbee & McCune: (Laughter)

McCune: Or you'll be somewhere and hear them play and father the gig . . . That's how I began working with Nneena. I was on a gig with Lenora Helm actually and Nneena was singing right after our group and . . . No, Nneena went before us and then I played with Lenora right after that and as soon as I came off the stage, Nneena said, "Gimme your number". Two weeks after that it was time to go on a gig and we went.

Ellerbee: Oh, great!

McCune: That's kind of how it works. Betty called me to play with her Jazz Ahead Program that year.

Ellerbee: Were you in that program for one year?

McCune: I think I did it twice.

Ellerbee: Did you enjoy being in the program?

McCune: Yea, it was a great introduction to Betty and other musicians. I think that program, when she was doing it was just amazing. The way she would just take musicians, bring us altogether, put us with other musicians who could play and had a little more experience than us. She would just work through music. We all had to write music for the program. We'd bring in some original music and we just worked through it. It was a very intensive program the way in which she would do it.

Ellerbee: I am very amazed at the amount of musicians and successful ones that have come through the program. What I liked about Betty's sound is that she could take one song and perform it in several different ways, use a new group of musicians and not for vain purposes, but to elevate everyone.

Ellerbee: What was it like your first time accompanying Ms. Carter? In terms of how you felt and what you learned?

McCune: The first time I was little afraid (hesitates) . . . afraid of not being able to keep up. Um, having heard stories of how she was really hard on musicians. It's who I was at that time in my life and those experiences did help shape the rest of my life so far.

Ellerbee: Was it challenging or difficult to accompany Ms. Carter on an on-going basis? How so?

McCune: Yes, but it was a, there was so many things that I didn't know about life and music at that point. There's what I knew and then there was this whole "other" connection of life to music that hadn't quite revealed itself to me

yet. I didn't quite get. . .and at this point, I wish that I could play with Betty now, because I would learn so much more. She was probably the first of her generation of those people that I've worked with for any length of time and so I wish I could experience Betty now, I would learn more.

Ellerbee: Well, if you don't mind me saying; with what I've heard of you on several occasions, I can see some new things happening right now.

McCune: Yea.

TE: I could hear it in your playing, just about in anything that Betty has done.

McCune: I'm glad she came along when she did, you know, because it set me up to be able to listen to the next person and be able to understand more. You learn how to learn and you learn how to listen.

Ellerbee: What I like about Betty Carter is that the average person today would have given up. The reason I say this is because after Lionel Hampton, Ray Charles, she knew what she wanted to do and in between the Lionel Hampton years and Bet-Car Records in 1969, that's a lot of time and in that time, she wouldn't conform. She was known to be difficult with record execs and such. That's 20 years almost. She didn't want to be the next anyone

McCune: That's the difference with that particular time period, the idea of being like someone else was looked down upon. If you sounded like someone else, you literally could get cut. If you came in the room sounding like, me for instance, I worked out my stuff so I sound like me and you come and play all of my stuff, I might cut you. that was a real thing so as a culture at that point, being the next somebody was not the thought. Whereas today, they

want you to sound like someone else to be able to market you. Even for Ray Charles, what made him "Ray Charles" was that he was doing something that no one else was doing, so to get that sound, you had to get Ray Charles. No one else could give you that sound. Nobody else could give you what Betty Carter gave and that's why she was "Betty Carter." People are still afraid of having their own identity. This is why you come to me. this is why you would call me. I do this and you can't call anyone else to do this, because this is what I do. Can't no one else do "THIS".

Ellerbee: That's what I respect about Betty Carter's story. Her real legendary time came when she took her music and sound into her hands and controlled her destiny, saying this is what I am going to put out and she had a following of course . . .

McCune: That's how it works. That's how it works. I talk to my students here at the school about this and I'm going, "why would I go see that artist? . . .they sound just like that artist. So if I wanted to go hear someone sound like Prince, I'll just go see Prince. I have no desire to even go see someone who sounds like Prince. That doesn't even appeal to me.

Ellerbee: Right.

McCune: And you make a name for yourself by creating your own thing. And as long as it's logical and soulful, there will be a group of people who will dig or can even appreciate it.

Ellerbee: Exactly.

McCune: I know several people that don't like Betty Carter.

Ellerbee: Really?

McCune: Yea, they don't like Betty Carter and what she does with the music and that's fine, because you can at least say when you hear it, "That's Betty, I don't like that". There's even something to be said for that. Thelonious. . . there were people who didn't like what he did to the music. Ok! but know that when you want to hear that, you gotta go hear Thelonius do it. There will be people who like it and there will be people that don't, but you have to be ok with people going, "I don't like what you are doing to the music." As long as you can articulate what you don't like about it, I'm happy for you, because that shows a certain level of intelligence to even be able to say what you don't like about it versus, "I don't like that", "Why?", "I don't know".

Ellerbee: Some people can't understand concepts and even how jazz is orchestrated. They think that it's a box, like every other genre of music and the whole purpose is not to emulate others.

McCune: Yes, it's a creative expression. You're not gonna like . . .you don't like every person you meet and that's ok. That to me is part of what jazz is. Jazz is reality, it's life as it happens every day and if you can understand that about jazz, you start learning how to translate life principles into how you perform and how you make this music. It's ok that I don't like everybody and everybody doesn't like me and I'm ok with that too. That doesn't stop me from combing my hair a certain way, for instance. Some people won't comb their hair a certain out of fear of what others will think.

Ellerbee: Do you interview often? This is great and going well. You add a particular flavor that I wasn't expecting.

Ellerbee: One more question, because you've answered a lot of others questions I had already. So as we already know, Betty Carter was a distinct jazz vocalist who appears to effortlessly able to sing around the most difficult of chord progressions. I had a brief discussion with a NY jazz vocalist at an open mic and she defined Betty as "she always knew where to land". Can you finally provide your thoughts on this and help identify Betty's harmonic and melodic abilities in this instance?

McCune: No, Betty . . . Uh

Ellerbee: Good, I think I know where are going with your answer. Please clarify. (laugh)

McCune: Have you ever been in park and you know where swings are?

Ellerbee: Uh huh.

McCune: And you know where the swings are?

Ellerbee: Yes.

McCune: And because you grew up around this park, you could get to the swings from the water fountain by cutting across the field in the middle.

Ellerbee: Uh huh.

McCune: Sometimes you take the track around because you feel like following the track or just walk across the grass and you could do it from the swing set or from the sliding board; you still know where you are. Somebody might come along and write a mathematical algorithm using slopes and angles from how you got to the swings to the water fountain and though it may be

mathematically correct, that had nothing to do with your thought-process for getting from the swings to the water fountain. Betty was more like that. It had very little to do with the math of it all. But I know that if I want to get from here to the water fountain in ten seconds, I know how fast I need to start walking. Or if I want to get from here to the water fountain in two minutes, I know I can get almost there in ten seconds and spend the remaining minute and fifty seconds whistling and get the water at the last minute because I can, because I know where everything in the park is. Passing tones? I guess they are there, I just know that the song goes like this and I know that this is where I want to be when I get there. . . . and I know that if I feel like getting there thirty seconds late I can, 'cause I still know where I am. It had very little to do with how she approached the music.

Ellerbee: And so tomorrow, I may want to go another way to the water fountain.

McCune: Tomorrow, I may want to go the other way around the park, because I can. The whole point was to get to the water fountain from the swings, if that's where I was.

Ellerbee: Right.

McCune: And you can very well write another algorithm for me going the other way around the park and that's nice. But it's going to make it real hard for you to do what I do, 'cause I wasn't thinking that way. I know where the water fountain is because I just know where it is.

Ellerbee: That was perfect! That solves the whole mystery of when people write . . .

McCune: Most people need to feel smart and they feel smart by understanding and sometimes validation comes through being versus thinking.

Ellerbee: I am in awe of your concept and outtake on life's perspective of the music and how it related to Betty Carter's contribution. I thank you Mr. McCune for your time and input.

McCune: You're welcome. I must go now.

Interview ends. . . .

3.) *IN BETTY'S OWN WORDS BETTY CARTER INTERVIEW with MICHON BOSTON on WOBC FM (1984)*

At the time of this interview, Michon Boston was a student at Oberlin College in Oberlin, Ohio and hosted a radio show on the campus radio station, WOBC. The entire interview transcript is on the subsequent pages.

In this interview Betty Carter speaks candidly about racism in the music industry, her perspective on the civil rights movement and its general effects on black people, the MTV-era and its effect on commercialism in music, the good and bad realities of being a jazz musician, what it takes to survive and succeed in playing/singing jazz professionally. Carter delivers a “no-hold-barred” dialogue about the realities of living in a jazz world, especially as a female. She explains the difference with regards to males in jazz as well as black males in jazz.

She is frank regarding her opinions of Wynton Marsalis who, at that time was considered a “commercial” jazz trumpeter and one of the new voices of modern-day jazz. Carter equally conveys her rawest sentiments about Herbie Hancock and his newfound commercial fame for his Grammy-award winning song, “Rockit”, which had a video that was in heavy-rotation on MTV. Betty’s views are mind-provoking and they give an account of how commercialism in the music industry affected musicians

The interview substantiates a considerable volume of facts about Betty Carter in which is written in this thesis. Carter confirms her most strongest opinions and convictions and this not only gives us a first-account insight of who she was as a musician, but who she was as a woman; a woman of color in the jazz world.

The Vocal Musician Interview "from the Vault"

[Music: BETTY CARTER singing "I Can't Help It"]

[Voiceover by Michon Boston:] BETTY CARTER has held the title as "High Priestess of Bebop" for 35 years. Born in Flint, Michigan in 1930, she began her singing career after winning an amateur singing contest at Detroit's Paradise Theatre. Her "big break" came in 1948 when jazz vibraphonist, Lionel Hampton, invited her to join his band. BETTY CARTER has performed with famous artists like Dizzy Gillespie, Art Blakey, Charlie Parker, Thelonious Monk and Miles Davis. Jazz is not only a passion from rehearsal to performance for BETTY CARTER. She calls it "the business". Since 1969, she has recorded her music on her own record label, Bet-Car. This interview was recorded on March 26, 1984 in her home-studio-office on St. Felix Street in Brooklyn, New York. I asked Ms. Carter about her early career and how she acquired the nickname, "Betty Bebop".

[Music fade-out]

BC: Early, when I first started in the business years ago - I started with Charlie Parker, Miles Davis and Dizzy and Bud Powell and Thelonious Monk and Art Blakey and all those guys about the late 40s - I was exposed to that Bebop music. And my exposure... turned me on to it. So, I was able to improvise a little bit at a young age. And I got with Lionel Hampton - who really isn't a Bebop band, but - I started out with his band in 1948 and, because I could improvise - or scat - whatever you wanna call it, I was nicknamed, "Betty Bebop" by Lionel Hampton. And I stayed with his band about two and a half years and couldn't get rid of it until I left the band. I left the band in '51. I started a campaign of trying to get rid of the "Bebop" and just plainly use Betty Carter and it's been slowly getting out of

the way. But still a few people remember it and a lot of young kids like you don't know... that I don't like it too much. But they still can refer to it - they don't have a feeling about it like I have about it, most of the young kids today. So... I just take it now and don't get too angry when people call me "Betty Bebop". I used to get very angry. Or upset. Because it had a - well it always aligned you with certain musicians who had drug habits and things like that; who hurt themselves physically. You know. And I didn't wanna be in that category. But I couldn't get rid of the word 'Bebop', you see? I wasn't a junkie or anything like that, you know. I just enjoyed the music. And that's the reason why I wanted to get rid of the word 'Bebop' because it meant that you were unreliable, irresponsible, you see. And that wasn't the case in my case.

MB: Did you find it hard to keep your own pace within that kind of grouping of jazz musicians; some who were irresponsible?

BC: Well, the irresponsible people paid for it, you know. And since I wasn't in that category of irresponsibility, I managed... to be responsible and club owners knew that. And I worked. Otherwise I - I didn't get cheated, you know, like a lot of people did. Because they were junkies, they were apt to be used. Because they needed the money for their habit more than anything else, you see. So, the club owner or whoever was booking them would say, 'Well they were all on drugs, so we'll pay them anything we want.' You know. And the desperation thing, when you're a user, means that you'll take that little bit of money or something like that. But I never fell into that - that kind of... atmosphere.

MB: Where did you tour those first few years?

BC: Where?

MB: Did you go on tour or just play in clubs?

BC: Oh, we did a lot of one-nighters and club dates all over the place. There were a lot of places to play in those days, you see. In the 50s, there were a lot of places to work. You could just - you didn't have to become a hit record star to work. You - all you had to do was... to work on your craft, become a good performer, make sure the people liked you when they come to see you and that was all that was necessary. If you did that, you could get a job. And the record business wasn't as big as it is today. They didn't think the way they think today, like about only money - just make me some money or that's it. All you had - you really just had to become a good performer.

MB: You say in the 50s, there was more work and then in the 60s, wasn't there a lack of jobs for jazz musicians or that jazz sort of had a standstill-

BC: No, no, I don't think so. What happened really in the 60s was not that there was a lack of work. There was just a turn-around in the business. In '64, if you remember, Motown and The Beatles came into existence, you see. And The Beatles, when they came into the business that meant that now the - most of the white audience could now enjoy black music without hiding. All before that, they used to enjoy black music, but they wouldn't admit it to anybody, you see. They would only admit it to Elvis Presley and - and uh, Bill Haley - these were the rock 'n rollers of that time. These were the people that white people looked up to. Elvis Presley did not admit that he was influenced or inspired by any black artists, you know? But The Beatles did! When they came on the scene, they said they were inspired by Chuck Berry and Little Richard and people of color, you see? So,

therefore, it released a lot of white people who really wanted to get involved with black music but just... couldn't because of the racism, you see?

Then Motown came along in Detroit which developed all of the young blacks that we have today that are busy like Stevie Wonder, The Supremes, The Miracles and all that stuff. So, it became a big money-making deal. Jazz was never the kind of art-form that made a lot of money for the jazz artists and the record companies. Not instant money; not on the scale of a commercial record, you see? But it was respected enough by recording companies that they recorded it and they recorded the artists.

But in the mid-60s, the whole scene was changing. Don't forget we were fighting for our rights at that time; civil rights was coming into view; we had Martin Luther King on one end and we had the southern people down there fighting against it. So, it was a whole turmoil at that time; at that period.

So, it wasn't that jazz didn't have a place to work, because I worked, you see. Allot of us worked - Sarah Vaughan and Ella Fitzgerald, nobody quit! There were a lot of defections into the money bracket. But nobody quit the music of jazz, you see. But there were a lot of musicians; jazz musicians who decided, 'Well I'm not gonna make any money in jazz so I'll go commercial.' And they started making money becoming commercial artists, you see. So, that's what happened. Big money came into play.

In this segment of the interview, Betty Carter discusses commercialism in the music industry and its effect on jazz, jazz musicians, music promotions and Herbie Hancock's profitable revolution in pop music. She labels him an "Uncle Tom" for this.

MB: Do you think that jazz is making more big money now with people like Wynton Marsalis coming into the limelight with commercial jazz?

BC: Wynton Marsalis is not a commercial jazz artist?

MB: Well, more people recognize him –

BC: Well, he's gotten a lot of promotion from Columbia but he's still not a commercial jazz artist. He's still not making the kind of money who, say - say uh - let me see - to use an example of a person whose gone commercial - Herbie Hancock, whose gone commercial. Or uh, Donald Byrd who probably can't even find a job today, you know, who went commercial a long time ago. Uh... Miles Davis, whose gone commercial in a sense.

But he [Wynton] hasn't been able to sell the kind of records still that all the commercial artists sell. We just don't! Jazz is just not that kind of music. I mean, for me, I think it's wonderful!!! I think that's what keeps it creative; I think it - keeps it unique, 'cause everybody can't become commercial, you know. And I'm one of them who couldn't become commercial. And there's a lot of 'em out there that couldn't become commercial. You know, Sonny Rollins - he tried to become commercial. It just couldn't happen for him. There's McCoy Tyner who recently tried to become commercial by recording with uh... the singer - you know - and the record company tried to make him a commercial artist. It just wouldn't happen.

The younger people - it's for you! It really is for the younger people. If you've been out here for 30 years and all of a sudden, you're gonna delete your music, take two steps backwards, you know, to not use all the musicianship that you

know to become commercial, somehow or another, you're going to fall flat on your face - and not really succeed, you know.

Herbie Hancock, to me, has done more harm in the fact that he has become 1984's "Uncle Tom", I think. And the reason why I say that is because - and he's making money - and that's what he wants to do. But it's statements that he makes. Like his desire to get on MTV makes him make statements like, uh... his desire to get on MTV makes him make statements like, 'I used robots because it enhanced my chances of getting on MTV.' In other words, if you don't use any black artists, you'll get on MTV you see? But here we come along with a Michael Jackson who just stormed all the way through that market who said, 'Listen I'm gonna do the best performance I can do and you all are gonna have to buy it because it's gonna be good.' you see? Well, Herbie - Herbie Hancock's known that - he's forty-somethin' years old; he's 43-years-old, in fact. So, he's really trying to become the best commercial artist out there. Deleted his music; he couldn't care less about jazz; don't wanna even talk about it; or don't wanna encourage it. He just wants to encourage his thing. But Michael's never been a jazz artist. See? So he hasn't got that influence, that flavor down there. He couldn't influence a jazz artist. But Herbie Hancock has more of an impact on a lot of jazz artists because of his background, you see. And, therefore, a lot of people who are young - young people who wanna play jazz look at a Herbie Hancock and maybe then change, you see. They won't be influenced by a Michael Jackson. They'll be more influenced by a Herbie Hancock. Then again I say he is, to me, a detriment to black people; music people by saying some of the things he says. Not that he's not

making money. Because he'll look at me and everybody else and say, 'Look how much money I'm going to the bank with.' you know. Stuff like that, you know.

But still, we as black people... have got to realize that we have a culture to save.

And if we don't do it, nobody's gonna save it. I don't care how many white people imitate us or make all the money off of us. If we, as black people, don't get behind it and save it, it still won't be saved; it will still get away from us. And there will be white people playing it all over the place, but still the creativity, the growth won't happen, you know, because we've abandoned it, because it won't make the kind of money that some people wanna make. You see?

And even in the commercial world - uh... if it don't be for Motown, we wouldn't have any black artists. Motown was literally the savior. Because of The Beatles - when The Beatles came into existence, white people just came from everywhere that wanted to sing, you see. So, record companies said, 'Well we don't even need to record black people, we can just record white people and make all the money.' You see? But then Motown came along, you see, and saved - and because of Motown, we've got Stevie Wonder. You know, we got Michael Jackson and everybody else that's out there in the commercial world, you see. If it don't be for Motown, we won't have it. And because of the talent of, say, of Michael Jackson and the fact that he was able to sustain his self for 20 years, he was able to outshine them all at this point in life. When they took all the stuff that we did and made money off of it, right now Michael Jackson is in the driver's seat. And black music is in the driver's seat.

But still we have certain people who just don't believe it. I mean, today - in today's age, to have a Herbie Hancock to say what he said is just... it's embarrassing, to me. I mean, like I told you, he's probably saying, [chuckle] 'Who in the hell is Betty Carter? She's not making as much money as I'm making.' You know.

Betty Carter supports self-opportunities and discusses advantages/disadvantages in jazz. She additionally comments on Wynton Marsalis and the “Juilliard” dynamic that gave him his big break and the concepts of the freedom of jazz vs. classically-trained, where in jazz it’s the mistakes and mishaps that creates great on-the-spot musical creations. According Betty, individualism was important and one should focus intensely on setting themselves apart from others who’ve come before them. Raw would best describe the mechanics of jazz.

MB: Do you think it would be more advantageous for black artists to have their own labels?

BC: Right now, for jazz, it's advantageous for any jazz artist to have their own label because major record labels are not recording jazz artists.

Let me see. Let me tell you something. If... if Wynton Marsalis don't be connected with Juilliard, he don't get Columbia. The connection with Juilliard is... is prestigious. You see? Here's a Juilliard student who is playing jazz with Art Blakey. That's really good, you see. So that's the reason why he's getting all the attention he's getting. Now. Because there are a lot of trumpet players out there now who are good trumpet players who haven't got a recording contract with

anybody. And it's the connection with Juilliard that really stimulates Columbia to go all out and because he had the Juilliard - he had a conductor or somebody there back him or whatever, you know. Not that he's not talented - but it was more advantageous for him to be connected with Juilliard; something white, you understand? Juilliard - than to just be like the trumpet player that Art Blakey has with him now, Terence [Blanchard]. Terence is very very good, but he won't get a major recording deal with Columbia. You see? And Terence is really good and he has no connection with Juilliard at all. You see. But that's the reason for that - that's the reason that you're getting the Wynton Marsalis push like you're getting. Not that, like I said - 'cause he's a fine gentleman - a fine man who says what he wants to say, and don't pull no punches and I don't blame him. But I think he also would admit that if he don't be connected with Juilliard and Art Blakey at the same time, there's no record date for him if he just came from Memphis and straight ahead. Just like, say, Terence, and a lot of other trumpet players who play well, but who won't get that chance to record with a major company. It's an on-the-job-training type of thing. You can't learn it in school. You can teach all the chords and everything but concept is something you can't teach. That's the reason why it's so, it's so... individual, you know. There's only one of a kind. Especially in black jazz. There's only one of a kind. There's only one Ella, one Sarah, one me, one Art, one Dizzy, one Miles, one of everything - there's no two. I mean, if you think about it, there's no two Dukes, no two Count Basie's, no two of anything - most of the people who are making money are individuals. They have their own style, their own sound, their own way of doing this music.

Now, the classical training, technically, can teach you how to maybe go after notes and stuff like that. But when it comes down to performing as a jazz performer, it's not just about improvising, you've got to have a feeling for it. You've got to be able to come up with something very spontaneous. You know? And I think that once you're over trained - I think that it might get in the way. Over-trained in the way. There are a lot of piano players who are technically wonderful but you can hear that they're over-trained. You can hear it, you know. And so - because they don't - they don't make too many boo-boos [Laughs]; you don't - you don't feel too comfortable with 'em because you know that they're gonna get everything right. And in jazz, we like to... to... stumble a little bit, to try to make it and feel it, you know. It's better that way. It's more down-to-earth. It's going after something really out of the clear blue.

But if you've had as much training as a classical person has to have, how can you become a jazz person? I mean all of that that you absorb all those years; how can you really become a jazz person if you're not really in it? You know. So, I would say it's up to the individual who's had that training - it's up to them to get out here and to take their chances in the raw business.

That's the difficulty with jazz. Jazz is very raw. In fact, in the very beginning when we first started, you know, because of the lack of training that most black musicians had, white musicians used to ridicule our music because we didn't play in tune, they'd say; or we didn't play the notes right or we didn't go after 'em right or we didn't hold our mouthpiece right or we - like Dizzy Gillespie's got the worst embouchure in the world, you know, with his jaws poking out like that; trumpet

players aren't supposed to do that and get anything out of it, but Dizzy does! And a lot of other players, like Miles Davis used to bend over and play - you're not supposed to bend over and play the trumpet, you're supposed to stand up tall and play straight ahead. It's not supposed to be that way - this is the technical way of doing it, you see. And, so that's the way it was in the beginning. We were um - the stepchild of the music. In fact, we still are the stepchild of the music business, you know. Because of the fact that we don't do things according to - straight up and down the way the classical music has you doing if you're gonna go for training. You know?

Sarah Vaughan has never had any training - you would think so, with the kind of pipes that she's got. You know. But she hasn't had any training - that's what she says, she's never had any training. But still, she has a way of singing that's good enough, you know [Laughs]. But it's not necessary if you wanna sing jazz.

MB: So, it's more important to listen and feel -?

BC: Yea! It's more important in this commercial world out here to listen and feel - in fact, in anything you do, it's more important to feel. I think even in classical music. I mean, there are certain singers that will sing a song just the way it's written and everything is right and everybody will say, "She's technically wonderful but there's no feeling there." You see? Feeling is involved in anything that you do. You know what I'm saying? I mean, technique is okay. You learn all that and then let's put some heart into it after that. You know. But I think that's in everything that we touch musically. You know?

In any kind of field, commercial, or jazz, or classical - feeling is something we just have to have - automatically have anyway, for the success, I think, you know? It

hasn't got anything to do with your technique or anything else - it's got something to do with what kind of heart you've got. You know?

Betty Carter discusses her humble beginnings and entrance into the jazz world professionally and encourages young artists and novice musicians to study hard and work hard in the field if they choose to. She concludes that if one seeks quick money and commercial fame, jazz is not the direction to go in.

MB: How did you get interested in jazz - going back to pre-performance?

BC: Well, it was easy in those days to hear the music and not be - we weren't overwhelmed with a lot of music like we're overwhelmed with it today. In those days... and there was that separatism in the music business - black people listened to black music and white people listened to white music. You know.

My parents, of course, didn't think that I should get into jazz. They were strictly... Baptist people and, you know how Baptists think - they think that if you're doing anything other than gospel, you've got to be going down the drain. Your life is ruined. So that was more prevalent... everywhere. In fact, there were a lot of white musicians who told their parents that they were getting ready to go into jazz and their parents told them that they shouldn't go into that decadent music, you see. That's what it was called. It was the kind of music that was supposed to send you straight to hell. And it was all over the place - the white people were told that by their parents, my parents told me that. And now that I'm looking back, I don't know a person out there whose parents haven't told them, at one time or the other, that that music was bad for them.

Their fears were justified in some cases, because some of the people - some of the musicians did go down the tubes; some of them became alcoholics or they became drug addicts. But I think that's in every form of life too; you just hear about that more than you hear about it anywhere else. I'm sure there are plenty of doctors who became addicts and went down the tubes or who are dead that nobody knows anything at all about today. Some old guy could probably sit and tell us about ten doctors that he knows that were great doctors, but became addicts and went down the tubes. I'm sure in any business somebody can tell you about - somebody my age and over who could tell you about somebody in the same position they're in, who had the greatest chance and everything but he became an alcoholic or he became an addict or he became this or became that or he did something wrong. But it was more... personified, I guess, when you're in this business of show business - everybody talks about it or talks about you. It was like uh - we never got a headline of Anita O'Day being in jail but we got a headline about Billie Holiday being in jail. You see? That too happened. If you were black, you had to be perfect. But if you were white, whatever your habits were, they kept it under wraps, you didn't hear about it as much as you heard about Charlie Parker becoming an addict or you heard about Billie Holiday becoming an addict or something like that. Because there were other people out there who were strung out too, but you never heard about that.

MB: Say for instance, a person who is going to listen to this tape on the air, wants to go into the business and they would like some solid advice -

BC: On jazz, you mean? On jazz? They wanna get into jazz?

MB: On jazz - a shy person out there [Laughs] -

BC: [Laughs] A shy person out there who wants to get into jazz...

MB: - and who's performing a bit now.

BC: Well... It's not the most encouraging field out there - I can't tell a young person that. Be prepared to spend a lot of time in the business. If you wanna come into jazz, be prepared to spend a lot of time. Be prepared to... to get a lot of discouragement from record companies. They are not going to record you.

Because - now this is limited; I must qualify that. Um... if you're white and you sing jazz, say almost as... say one quarter as good as I do, you've got a chance - a white person will get a recording date. And a male - black or white - if he sings jazz - his chances of getting a recording date are much better than a black woman... who's independent getting a recording date.

Now I'm not so sure - there's a few young girls out there now who really want to dig in - I heard so much improvising yesterday on the radio. [Laughs] But these girls were recorded by other independent labels, not by major labels. Independent labels, you know. But there's a lot of improvising going on. I heard a lot of scatting going on everywhere. That's encouraging - that there are a lot of young people who want to do it; who want to improvise; want to learn something about this music.

But be prepared for it to take you a long time and be prepared that it's not gonna make you an instant star overnight. But if you wanna do it, then do it. Stick with it and just know that it's not commercial and don't expect it to be. Expect to be in the business a long time - I've been in the business now 35 years and I've been able to live in the business 35 years; take care of my family and raise two kids and do quite well in this business. I've never had a job doing anything else.

But like I said, I came up in a time - in the 50s, which is the crucial years in the beginning - where I did get a chance to work a lot to get to this point. My foundation is solid, you see. Whereas now, the places for an artist to work - for a young person to work - to get themselves together to find out if they can do this and whether they can do that and whether they can stand up in front of people. Especially a shy person, since you mentioned shyness; especially a shy person, if he or she can stand up in front of an audience and please them. You know. This - the opportunities for them to do that is not like it was in the 50s. But - you can still do it if-you-really-wanna-do-it. It just takes longer and nobody today wants to take a long time getting into this business. You hear young people talking about being in this business for five or ten years and they think they've been in the business forever. But once you establish yourself in this business, you can continue to make money until the day you die. So, I think it's a better part of the music to sustain yourself in the business; jazz is I think. Because of the jazz artists that have been in the business as long as... forever. I mean, Count Basie's gonna die in this business; Lionel Hampton is gonna die playing; they're gonna die playing their instruments - in this business. And there's gonna be somebody watching 'em do it up until they die, you know; Ella Fitzgerald will die singing, you know. She's the oldest one of all of us, you know? And Sarah Vaughan and all of us, we'll be - um - we'll be there until we can't - 'til it's just embarrassing for us to sing anymore, you know [chuckle] when it's, you know, too much and people say, 'What is that old lady doing up there on the stage anymore', you know. That's when we'll probably give up.

But... I say that if you wanna make money... fast, then jazz isn't it. [Laughs] If you wanna stay in the business a long time, then jazz is it. But if you wanna make money, go commercial. That's the only way to make money fast.

In this final segment of the interview, Betty discusses how she had to create opportunities for herself and platforms for her music to be recorded and heard initially, i.e. her Bet-Car record label. She talks about how pianist Mary Lou Williams also started her own label. She affirms that if you believe in you, you have to “do your own thing”

I'm doing better now than I've ever done in my life... making money-wise, okay? Yet, when Columbia decides to put out a record of mine, or - they put out a record that I did almost 25 or 26 years ago - but never would approach me TODAY. I'm singing better today than I've ever sang. I'm more creative today than I was then. But they would never push me today to record for them. But they will put out a 25-year-old record and take advantage of the fact that I can sell the records - only because of the promotion that I have done for myself for the last 25 years. But they just put enough records out to get me on the charts to #38 and then sell all they had and then that's it. It won't cost them a dime. But they would never spend the time or think about recording me today. So, that's what's happening with this business.

I had to record on my own label - I started back in 1969, in fact I think I was probably the first independent label out there in '69. People thought I was crazy when I did it. 'How are you gonna get any distribution?' I mean, 'How are you gonna take care of business and do that yourself?' 'Don't you need somebody

else?' I said, 'Listen. Nobody was comin' this way and I wanted the records out there, so I found out that I could do it myself.' So, that's what I did. It's the best thing that ever happened to me. You know. We're talking about '69 - we're talking about 15 - almost 16 years ago, you know? That's a long time ago and that was the best thing that ever happened to me, to do that. I'm very glad that I do it. And I would advise anybody that gets in the business - if they think they're good enough to be recorded by a major record company, if they can't get the major record company to agree with them, then do it yourself.

But it's gonna take time for you to create the demand for your product, you see. But you do that when you do your personal appearances somewhere. You get people curious about - 'How come I can't get a record of yours?' and you tell them where they can get one.

MB: That's interesting because like, Mary Lou Williams started Pablo - doing her records and then she had the Mary Lou label -

BC: Well Pablo is Norman Granz. That's Europe. Pablo is who records Ella Fitzgerald and Sarah Vaughan, Oscar Peterson, and people like that. Okay? Pablo really is probably the only label that really records jazz, but they're not recording any new jazz artists. They record the old people but they don't encourage youngsters to get into the business. And this is what they should - this is what they need - this is what we need. I hope one day before it's all over that I can develop my company to do something like that. But that's a few years away now. But this is what Pablo does.

But she had to start her own and a lot of other people had to do their own thing, you know, to get across. And that's what it takes sometimes. You have to do your own thing sometimes - that's what it takes, I think. You know? Especially if you're the only one who believes in you, you know... then you've gotta do it yourself!!!

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XVI. MUSIC ANALYSIS

“What A Little Moonlight Can Do”

Composed by Harry Woods in 1934 and originally recorded on July 2, 1935 Billie Holiday with Teddy Wilson & His Orchestra. The orchestra included notable musicians: Benny Goodman, Ben Webster, Roy Eldridge, John Kirby, John Trueheart and Cozy Cole. Betty Carter’s arrangement was recorded live in 1982 at the Bottom Line in NYC- with Khalid Moss (piano), Curtis Lundy (double bass) and Lewis Nash (drums). William Bauer transcribed the entire arrangement and I’ve included and analyzed 32 bars of Betty’s scat solo after the initial two verses. The scat solo is from m.128-m.160.

The image displays a musical score for the song "What A Little Moonlight Can Do," specifically focusing on a scat solo from measures 128 to 160. The score is written in G major (one sharp) and 4/4 time. It includes handwritten Roman numeral chord analysis and measure numbers.

Measures 121-128:

- Measure 121: C-9, lyrics: "Zu - oo -"
- Measure 122: C-7/F, lyrics: "a - ah -"
- Measure 123: F7, lyrics: "wet what de moun kan"
- Measure 124: F7, lyrics: "the - moon can"
- Measure 125: BbΔ7, lyrics: "duw do -"
- Measure 126: G-7, lyrics: "he liq ge mu ye"
- Measure 127: C-7, lyrics: "he liq ge mu ye"
- Measure 128: F7, lyrics: "he liq ge mu ye"

Measures 129-136:

- Measure 129: BbΔ7, lyrics: "low bey"
- Measure 130: Eb7, lyrics: "de duw biy - diyg de dig dig dig"
- Measure 131: D-7, lyrics: "de duw biy - diyg de dig dig dig"
- Measure 132: G7, lyrics: "de duw biy - diyg de dig dig dig"
- Measure 133: C-7, lyrics: "biy uw de bey dn bey dn bey dn bey"
- Measure 134: C-9, lyrics: "biy uw de bey dn bey dn bey dn bey"
- Measure 135: C-7, lyrics: "biy uw de bey dn bey dn bey dn bey"
- Measure 136: C-7, lyrics: "biy uw de bey dn bey dn bey dn bey"

Measures 137-144:

- Measure 137: C-9, lyrics: "biy d- lo buw de dig diy"
- Measure 138: C-7, lyrics: "biy d- lo buw de dig diy"
- Measure 139: C-7, lyrics: "biy d- lo buw de dig diy"
- Measure 140: F7, lyrics: "be luw ba - liy k ley de bow"
- Measure 141: BbΔ7, lyrics: "be luw ba - liy k ley de bow"
- Measure 142: C-7, lyrics: "be luw ba - liy k ley de bow"
- Measure 143: F7, lyrics: "be luw ba - liy k ley de bow"
- Measure 144: BbΔ7, lyrics: "be luw ba - liy k ley de bow"

Measures 145-152:

- Measure 145: C-7, lyrics: "dey"
- Measure 146: C-7, lyrics: "dey"
- Measure 147: F7, lyrics: "dey"
- Measure 148: BbΔ7, lyrics: "dey"
- Measure 149: C-7, lyrics: "dey"
- Measure 150: F7, lyrics: "dey"
- Measure 151: BbΔ7, lyrics: "dey"
- Measure 152: C-7, lyrics: "dey"

Measures 153-160:

- Measure 153: C-7, lyrics: "dey"
- Measure 154: F7, lyrics: "dey"
- Measure 155: BbΔ7, lyrics: "dey"
- Measure 156: C-7, lyrics: "dey"
- Measure 157: F7, lyrics: "dey"
- Measure 158: BbΔ7, lyrics: "dey"
- Measure 159: C-7, lyrics: "dey"
- Measure 160: F7, lyrics: "dey"

Handwritten musical score for Betty Carter's arrangement of "Bewitched, Bothered & Bewitched". The score is in Bb major, 5/4 time, and includes lyrics and various musical notations such as chords, accidentals, and phrasing marks.

Lyrics: - diy de diy de diy - ba le be biy e biy e buw

Lyrics: ley dlow ley ha luw mba - liy - liy dow bow - liy ow

Lyrics: bey e m bey m bey m bey

Lyrics: biy l duw de liyu de dohn de bohn de diq da le buw be

Lyrics: un diq hey dlow dle be be be be be le luw be

Lyrics: luw ~ le dey be le m e be bey m low be bey m low

Chords and Notations: EbΔ7, Eb6, BbΔ7, Eb7, D-7, G7, C9, C-7/F, F7, BbΔ7, Eb7, D-7, G7, C-9, F7.

Handwritten notes: IV 3/4, IV 4/3, III 7, VI 7, mm. 160, V 7.

Betty Carter's begins her intricate arrangement in the key of Bb major with a 5/4 time signature which can also be counted as 3+2; sounding like a medium waltz. She begins with the original lyrics, much emphasis on phrasing the lyrics around the overall feel of the song, subject of the story and timing. She embellishes the entire tune with vocal stylings where she sings in front of the beat at times and behind the beat at other times, as well as extending notes, shortening notes and all while staying within the timing

of the chord changes. The basic notes used are half notes/rests, eighth and sixteenth notes/rest which is exemplified by the speed of scat solo beginning at m.128. Although in 4/4 timing, at the inset of the solo, Carter scats in double and triple time on certain syllables.

For the duration of the tune, the verse is lyrically repeated twice in the beginning in 5/4 time, a second time and continuously in a medium swing in 4/4 time and the third time where Betty Carter performs scat phrasing of the original verse. This is determined by the chords used in the scat solo. The downbeat is a sixteenth rest and is followed by 5 notes that equate to a V (a fifth from the original key of Bb) and then proceeds with the exact same chords that begins the 1st verse; B^bMaj7 - E^b7 - D7- G7-C7-C9 - F7- G7. These seventh chords are the basic chord structures of the piece throughout (even in the instrumental solo segments) and in the scat solo specifically. These identical chords are used from mm.128-134 and subsequently varied several ways thus adding texture to the phrasing continued through m.160. Simplistically, Carter scats the Bb major scale, but complexly with inversions and variations with the usage of passing tones, long and short rests taken before and after scat syllables and lyrics, bending of notes, and slurring of consonants and vowels.

The chord progressions in Betty's solo begins and end with a V chord and some common jazz chord progressions are played in the measures indicated below:

mm.130-135 - iii-vi-ii-V

mm.139-141 - ii-V-I

mm.142-143 - ii-V-I

Notice in the chart where she sings a variety of non-chord tones (NCT), which are the notes indicated by parenthesis, i.e. passing tones, neighboring tones, escape tones, suspensions and anticipations. The use of these tones, in essence, embellishes her vocal approach to the scat phrases, in addition to the pronunciation of the scat syllables used.

Lyrical, the scat solo basically embodies somewhat of what the lyrics read or at least they sound as if they do. Many times when jazz vocalists scat, they are actually scatting the verse and/or bridge of a song and sometimes implements scat syllables that sound like or give an illusion of the actual words of the verse. In Betty Carter's developmental years as a jazz vocalist, experimenting with Bebop and such, she perfected the skill of incorporating speech sounds with "words that carry meaning"¹ and organic vocal sounds. "The mastery of the singer's phonetic tool kit"² that Ms. Carter developed "early in her career enabled her to put the unique timbral capabilities of human vocal mechanism to musical ends."³

Using phonetic notation, William Bauer transcribed several of Betty Carter's arrangements, including "What A Little Moonlight Can Do." The transcriptions bridge together Carter's musicianship as well her harmonic and melodic execution with an understanding to what sounds she is actually making vs. what words she is relaying in order to continue a consistent flow of the story. Every song tells a story, or at least it should and every vocalist has a unique way of communicating the story to how it may directly and indirectly relate to them. These are some additional indications to why vocalists may include moans, hums, growls, howls, and so forth within the phrasing of the lyrics they sing and syllables they scat.

XVII. DISCOGRAPHY

This section displays Betty Carter's full discography selected from William Bauer's, "Betty Carter: Open The Door" and Betty Carter's official website, www.Bettycarter.org. It consists of private recordings, full albums with track listing and personnel, and unissued material.

"Confess." With the Hamptones and Lionel Hampton. On AFRS Transcription: Jubilee Broadcast N. 307, possibly recorded ca. October 1948 (unissued)

"I'll Dance at Your Wedding." With the Hamptones and Lionel Hampton. On AFRS Transcription: Jubilee Broadcast No. 32, possibly recorded ca. December 1948 (unissued)

"Jay Bird." On Lionel Hampton and His 1948 Orchestra in Concerts, WK Records 12-1, and Lionel Hampton and His Orchestra 1948, Alamac QSR 2419 (ca late 1948). Also on a two-volume compilation of Lionel Hampton's work from 1948 MCA-Coral 82018-2.

"Benson's Boogie." On Lionel Hampton 4: Seeds of Swing (1945-1949), MCA (F) 510-112 24 January 1949

"I'll Dance at Your Wedding" and "Nothing in View." With the Hamptones and Lionel Hampton. On AFRS Transcription: Jubilee Broadcast No. 319, possibly recorded ca. January 1949 (unissued).

"Gladys's Idea." With Lionel Hampton. On AFRS Transcription: Jubilee Broadcast No. 327, possibly recorded ca. February 1949 (unissued).

"The Hucklebuck." On Hamp: The Legendary Decca Recordings of Lionel Hampton, GRD2-652 10 May 1949. Also on Lionel Hampton, Chicago: Time-Life Music, 1986. Time Life STBB-24

**Betty Carter may have participated in a session with Bobby Plater, Memphis, 1950, Bullet 327.*

“Red Top.” With King Pleasure. On The Source, Prestige PR-2401 (1952). Listed as Prestige 821 in Bruyninckx. Also on Charlie “Little Jazz: Ferguson listed as Prestige 855.

Meet Betty Carter and Ray Bryant. Epic LN-3202 (1955)

- 1.) “Sneaking Around” (Ray Bryant) – 3:16
- 2.) “Moonlight in Vermont” (John Blackburn, Karl Suessdorf)–3:23
- 3.) “What Is This Thing Called Love?” (Cole Porter) – 2:52
- 4.) “Thou Swell” (Lorenz Hart, Richard Rodgers) – 1:40
- 5.) “Willow Weep for Me” (Ann Ronell) – 3:34
- 6.) “I Could Write a Book” (Hart, Rodgers) – 2:37
- 7.) “Threesome” (Ray Bryant) – 2:44
- 8.) “Gone with the Wind” (Herbert Magidson, Allie Wrubel) – 4:10
- 9.) “Old Devil Moon” (Yip Harburg, Burton Lane) – 3:59
- 10.) “The Way You Look Tonight” (Dorothy Fields, Jerome Kern) – 2:41
- 11.) “No Moon at All” (Redd Evans, David Mann) – 2:51
- 12.) “Can't We Be Friends?” (Paul James, Kay Swift) – 2:25

(1996 CD reissue with bonus tracks)

- 1.) “Let's Fall in Love” (Harold Arlen, Ted Koehler) – 1:58
- 2.) “Social Call” (Gigi Gryce, Jon Hendricks) – 2:37
- 3.) “Runaway” (Cy Coleman, Peggy Lee) – 2:28
- 4.) “Frenesi” (Alberto Dominguez, Leonard Whitcup) – 2:31
- 5.) “Moonlight in Vermont” (John Blackburn, Karl Suessdorf) – 3:23
- 6.) “Thou Swell” (Lorenz Hart, Richard Rodgers) – 1:40
- 7.) “I Could Write a Book” (Hart, Rodgers) – 2:37
- 8.) “Gone with the Wind” (Herbert Magidson, Allie Wrubel) – 4:10
- 9.) “The Way You Look Tonight” (Dorothy Fields, Jerome Kern) – 2:41
- 10.) “Tell Him I Said Hello” (Jack J. Canning, Bill Hagner) – 2:32
- 11.) “Can't We Be Friends?” (Paul James, Kay Swift) – 2:25
- 12.) “Sneaking Around” (Ray Bryant) – 3:16
- 13.) “Old Devil Moon” (Yip Harburg, Burton Lane) – 3:59
- 14.) “Willow Weep for Me” (Ann Ronell) – 3:34
- 15.) “What Is This Thing Called Love?” (Cole Porter) – 2:52
- 16.) “Threesome” (Ray Bryant) – 2:44
- 17.) “No Moon at All” (Dave Evans, Redd Mann) – 2:51
- 18.) “Bryant's Folly” (Bryant) – 4:49
- 19.) “Get Happy” (Arlen, Koehler) – 4:20

Personnel: Ray Bryant – piano, Jerome Richardson - flute, saxophone, Wendell Marshall - double bass, Philly Joe Jones - drums

Betty: Betty Carter-Social Call. Col JC-36425. CBS Special Products, CBS A 36425 (1990). Includes Epic 3202 and previously unissued material recorded with Gigi Gryce on 25 April 1956.

- 1.) "Moonlight in Vermont" (John Blackburn, Karl Suessdorf) – 3:23
- 2.) "Thou Swell" (Lorenz Hart, Richard Rodgers) – 1:39
- 3.) "I Could Write a Book" (Hart, Rodgers) – 2:37
- 4.) "Gone with the Wind" (Herbert Magidson, Allie Wrubel) – 4:10
- 5.) "The Way You Look Tonight" (Dorothy Fields, Jerome Kern) – 2:42
- 6.) "Can't We Be Friends?" (Paul James, Kay Swift) – 2:25
- 7.) "Tell Him I Said Hello" (Jack J. Canning, Bill Hagner) – 2:32
- 8.) "Social Call" (Gigi Gryce, Jon Hendricks) – 2:37
- 9.) "Runaway" (Cy Coleman) – 2:28
- 10.) "Frenesi" (Alberto Dominguez, Leonard Whitcup) – 2:29
- 11.) "Let's Fall in Love" (Harold Arlen, Ted Koehler) – 1:57

Personnel: Ray Bryant – piano, Jerome Richardson - flute, saxophone, Wendell Marshall - double bass, Philly Joe Jones – drums, Quincy Jones - arranger and leader

Out There. Peacock Progressive Jazz 90 (1958)

The Modern Sound of Betty Carter. ABC-Paramount 363 (1960)

- 1.) "What a Little Moonlight Can Do" (Harry M. Woods) – 2:06
- 2.) "There's No You" (Tom Adair, George Durgom, Hal Hopper) – 3:11
- 3.) "I Don't Want to Set the World on Fire" (Bennie Benjamin, Eddie Durham, Sol Marcus, Eddie Seiler) – 2:24
- 4.) "Remember" (Irving Berlin) – 2:24
- 5.) "My Reverie" (Larry Clinton) – 2:50
- 6.) "Mean to Me" (Fred E. Ahlert, Roy Turk) – 2:06
- 7.) "Don't Weep for the Lady" (Darshan Singh) – 3:02
- 8.) "Jazz (Ain't Nothin' But Soul)" (Norman Mapp) – 1:58
- 9.) "For You" (Joe Burke, Al Dubin) – 2:21
- 10.) "Stormy Weather" (Harold Arlen, Ted Koehler) – 3:24
- 11.) "At Sundown" (Walter Donaldson) – 2:44
- 12.) "On the Alamo" (Isham Jones, Gus Kahn) – 1:56

"What A Little Moonlight Can Do." Impulse! ASD-9321 (1976). Reissue of Progressive Jazz 90 and ABC –Paramount 363, above. Re-issued as *I Can't Help It.*

I Can't Help It. Reissue of Impulse! ASD-9321 on CD, GRD-114 (1992). Contains all the tracks from her albums *Out There with Betty Carter* (Peacock Records, 1958) and *The Modern Sound of Betty Carter* (ABC-Paramount Records, 1960). The same combination of tracks had previously been released as a double LP by ABC Records under the title *What a Little Moonlight Can Do.*

- 1.) "I Can't Help It" (Betty Carter) – 2:44
- 2.) "By the Bend of the River" (Clara Edwards) – 2:07
- 3.) "Babe's Blues" (Jon Hendricks, Randy Weston) – 2:49
- 4.) "You're Getting to Be a Habit with Me" (Al Dubin, Harry Warren) – 2:30
- 5.) "But Beautiful" (Sonny Burke, Jimmy Van Heusen) – 3:58
- 6.) "All I Got" (David Cole) – 2:15
- 7.) "You're Driving Me Crazy (What Did I Do?)" (Walter Donaldson) – 1:45
- 8.) "Foul Play" (Norman Mapp) – 2:21
- 9.) "On the Isle of May" (Mack David, André Kostelanetz) – 2:02
- 10.) "Make It Last" (Dick Haymes, Bill Paxton) – 4:30
- 11.) "The Bluebird of Happiness" (Sandor Harmati, Edward Heyman) – 1:30
- 12.) "Something Wonderful" (Oscar Hammerstein II, Richard Rodgers) – 3:37
- 13.) "For You" (Burke, Dubin) – 2:20
- 14.) "What a Little Moonlight Can Do" (Harry M. Woods) – 2:04
- 15.) "Remember" (Irving Berlin) – 2:24
- 16.) "At Sundown" (Donaldson) – 2:42
- 17.) "Mean to Me" (Fred E. Ahlert, Roy Turk) – 2:04
- 18.) "I Don't Want to Set the World on Fire" (Bennie Benjamin, Eddie Durham, Sol Marcus, Eddie Seiler) – 2:22
- 19.) "On the Alamo" (Isham Jones, Gus Kahn) – 1:55
- 20.) "Jazz (Ain't Nothin' But Soul)" (Mapp) – 1:56
- 21.) "There's No You" (Tom Adair, George Durgom, Hal Hopper) – 3:08
- 22.) "Stormy Weather" (Harold Arlen, Ted Koehler) – 3:21
- 23.) "My Reverie" (Larry Clinton, Claude Debussy) – 2:47
- 24.) "Don't Weep for the Lady" (Darshan Singh) – 3:00

Personnel: Ray Copeland - trumpet, arranger, Melba Liston - trombone, arranger, Jerome Richardson - tenor saxophone, flute, bass clarinet, Wynton Kelly – piano, Peck Morrison – bass, Specs Wright – drums, Kenny Dorham, Ray Copeland – trumpets, Gigi Gryce, Jimmy Powell - alto saxophones, Benny Golson - tenor saxophone, Sahib Shihab - baritone saxophone, Wynton Kelly – piano, Sam Jones - bass

Ray Charles and Betty Carter. ABC-Paramount 385 (1961). Reissued b Dunhill Compact Classics, DZL-039 (1988)

- 1.) "Ev'ry Time We Say Goodbye" (Cole Porter) – 4:41
- 2.) "You and I" (Meredith Willson) – 3:28
- 3.) Intro: "Goodbye"/We'll Be Together Again (Gordon Jenkin, Carl T. Fischer, Frankie Laine) - 3:20
- 4.) "People Will Say We're in Love" (Oscar Hammerstein II, Richard Rodgers) – 2:51
- 5.) "Cocktails for Two" (Sam Coslow, Arthur Johnston) – 3:15
- 6.) "Side by Side" (Harry M. Woods, Gus Kahn) – 2:23
- 7.) "Baby, It's Cold Outside" (Frank Loesser) – 4:10

- 8.) "Together" (Lew Brown, Buddy De Sylva, Ray Henderson) – 1:35
- 9.) "For All We Know" (J. Fred Coots, Sam M. Lewis) – 3:44
- 10.) "Takes Two to Tango" (Al Hoffman, Dick Manning) – 3:22
- 11.) "Alone Together" (Howard Dietz, Arthur Schwartz) – 4:45
- 12.) "Just You, Just Me" (Jesse Greer, Raymond Klages) – 2:04

Bonus tracks on 1988 CD/LP re-issue:

- "But On the Other Hand Baby" (Charles, Percy Mayfield) – 3:11
- "I Never See Maggie Alone" (Harry Tilsley, Everett Lynton) – 5:37
- "I Like to Hear It Sometime" (Jodie Edwards) – 2:50[2]

'Round Midnight. Atco 6239 (1962). Atco 33-152. Reissued by Atco on CD 780453-2

- 1.) "Nothing More to Look Forward To" (Richard Adler) -2:31
- 2.) "Who What Why Where When" (Betty Carter) -3:05
- 3.) "Heart and Soul" (Frank Loesser, Hoagy Carmichael)-3:14
- 4.) "Call Me Darling" (Dorothy Dick, Mort Fryberg, Rolf Marbet, Bert Reisfeld)-3:48
- 5.) "When I Fall in Love" (Edward Heyman, Victor Young) - 2:56
- 6.) "'Round Midnight" (Bernie Hanighen, Cootie Williams, Thelonious Monk) - 3:14
- 7.) "I Wonder" (Cecil Gant, Raymond Leveen) - 2:29
- 8.) "Theme from Dr. Kildare" ("Three Stars Will Shine Tonight")(Jerrald Goldsmith) - 2:40
- 9.) "The Good Life" (Sacha Distel, Jack Reardon)-2:30
- 10.) "Everybody's Somebody's Fool" (Ace Adams, Regina Adams, Lionel Hampton)- 2:40
- 11.) "Two Cigarettes in the Dark" (Lew Pollack, Paul Francis Webster)-2:04
- 12.) "Shine On Harvest Moon" (Nora Bayes, Jack Norworth)-2:06
- 13.) "One Note Samba" (Jon Hendricks, Antonio Carlos Jobim, Newton Mendonça)- 2:21

Personnel: Joe Newman – trumpet, Conte Candoli, Richard Kamuca – tenor saxophone, Bob Ashton, Phil Woods – alto & tenor saxophone, Danny Bank – baritone saxophone & bass clarinet, Jimmy Cleveland – trombone, Seymour Barab – celli, Sidney Edwards, Edgardo Soderro, Lucien Schmit, Lloyd Mayers – piano, Russ Freeman, Walter Davis, Kenny Burrell – guitar, John Pizzarelli, Monty Budwig – bass, George Duvivier, Richard Davis, Gary Chester – drums, Shelly Manne – drums, Ed Shaughnessy

***Venue unknown.** Tokyo, with Sonny Rollins (19 September 1963; unissued).

Inside Betty Carter. UAS-5639 (1964). Later catalogued by Bet-Car as MK-1000.

Reissued by Capitol Jazz CDP 0777 7 89702 2 4 with previously unreleased material from sessions in 1965.

- 1.) "This Is Always" (Mack Gordon, Harry Warren) – 3:10
- 2.) "Look No Further" (Richard Rodgers) – 1:55
- 3.) "Beware My Heart" (Sam Coslow) – 5:07
- 4.) "My Favorite Things" (Rodgers, Oscar Hammerstein II) – 1:35
- 5.) "Some Other Time" (Sammy Cahn, Jule Styne) – 3:46
- 6.) "Open the Door" (Betty Carter) – 3:11
- 7.) "Spring Can Really Hang You up the Most" (Fran Landesman, Tommy Wolff) – 5:15
- 8.) "Something Big" (Richard Adler) – 1:58
- 9.) "New England" (unknown) – 2:55
- 10.) "The Moon is Low" (Arthur Freed, Nacio Herb Brown) – 2:00
- 11.) "Once in Your Life" (unknown) – 2:54
- 12.) "It's a Big Wide Wonderful World" (John Rox) – 1:48
- 13.) "There Is No Greater Love" (Marty Symes, Isham Jones) – 3:46
- 14.) "You're a Sweetheart" (Jimmy McHugh, Harold Adamson) – 4:02
- 15.) "Isn't it Romantic?" (Rodgers, Lorenz Hart) – 1:44

(Tracks 9-15 not included on the original LP issue)

Finally Betty Carter. Roulette SR-5000 (1969). Produced by Bush records. Released by Roulette in 1975. Reissued by Roulette on CD, CDP 7953332 (1991).

Round Midnight. Roulette SR-5001. (1969). Released by Roulette in 1975. Reissued by Roulette on CD, CDP 7 95999 2 (1991)

Betty Carter: At the Village Vanguard. Bet-Car MK-1001 (1970). Reissued by Verve, 314 519 851-2 (1993)

- 1.) "By the Bend of the River" (Clara Edwards, Bernhard Haig) – 1:52
- 2.) "Ego" (Randy Weston, Betty Carter) – 3:04
- 3.) "Body and Soul" (Johnny Green, Frank Eyton, Edward Heyman, Robert Sour) – 5:21
- 4.) "Heart and Soul" (Hoagy Carmichael, Frank Loesser) – 3:30

- 5.) "The Surrey with the Fringe on Top" (Richard Rodgers, Oscar Hammerstein II) – 7:38
- 6.) "Girl Talk" (Neal Hefti, Bobby Troup) – 4:20
- 7.) "I Didn't Know What Time It Was" (Rodgers, Lorenz Hart) – 2:08
- 8.) "All the Things You Are" (Jerome Kern, Hammerstein) – 0:59
- 9.) "I Could Write a Book" (Rodgers, Hart) – 2:18
- 10.) "The Sun Died" (Ray Charles, Hubert Giraud, Anne Gregory, Pierre LeRoye) – 5:31
- 11.) "Please Do Something" (Carter) – 3:03.

Personnel: Norman Simmons – piano, Lisle Atkinson – bass and Al Harewood – drums.

The Betty Carter Album. Bet-Car Mk-1002 (1976). Reissued by Verve, 835 652-2 (1988). Recorded before 1975.

- 1.) "You're a Sweetheart" (Harold Adamson, Jimmy McHugh) – 3:57
- 2.) "I Can't Help It" (Betty Carter) – 2:45
- 3.) "What is It?" (Carter) – 5:35
- 4.) "On Our Way Up (Sister Candy)" (Freddie Roach) – 1:36
- 5.) "We Tried" (Carter) – 5:53
- 6.) "Happy" (Carter) – 2:08
- 7.) "Sunday, Monday or Always" (Sonny Burke, Jimmy Van Heusen) – 4:19
- 8.) "Tight" (Carter) – 1:36
- 9.) "Children Learn What They Live" (Dorothy Law Nolt) – 4:16
- 10.) "Sounds (Movin' On)" (Carter) – 7:17

Personnel: Danny Mixon – Piano, Onaje Allan Gumbs - Piano (tracks 1, 3 and 7), Buster Williams – Bass, Louis Hayes – drums and Chip Lyle - Drums (tracks 2, 8, 9 and 10)

Keystone Korner. San Francisco (1975; unissued)

Public Theater Cabaret. New York (April 1975; unissued)

Now It's My Turn. Roulette SR-5005 (1976). Also released as RA-20243 (1976)

- 1.) "Music Maestro, Please"/"Swing Brother Swing" – 4:29
- 2.) "I Was Telling Him About You" – 5:04,
- 3.) "Wagon Wheels" – 7:17
- 4.) "New Blues (You Purr)" (Betty Carter) – 5:25
- 5.) "Most Gentlemen Don't Like Love" (Cole Porter) – 3:03
- 6.) "Making Dreams Come True" – 2:55
- 7.) "Open the Door" (Carter) – 4:36
- 8.) "Just Friends"/"Star Eyes" (John Klenner, Sam M. Lewis)/(Gene de Paul, Don Raye) – 4:35

9.) “No More Words” – 7:04

Personnel: John Hicks – piano, Walter Booker – bass and unknown – drums.

Venue unknown. Arhus, Sweden (1978; unissued)

The Audience With Betty Carter. Bet-Car MK-1003 (1979), Reissued by Verve, 835-684-2 (1988)

Disc One

- 1.) “Sounds” (Movin' On) (Betty Carter) – 25:20
- 2.) “I Think I Got It Now” (Carter) – 3:33
- 3.) “Caribbean Sun” (Carlos Garnett) – 4:17
- 4.) “The Trolley Song” (Ralph Blane, Hugh Martin) – 3:37
- 5.) “Everything I Have Is Yours” (Harold Adamson, Burton Lane) – 6:16
- 6.) “I’ll Buy You a Star” (Dorothy Fields, Arthur Schwartz) – 2:12

Disc Two

- 1.) “I Could Write a Book” (Lorenz Hart, Richard Rodgers) – 3:41
- 2.) “Can't We Talk It Over”/ “Either It's Love or It Isn't” (Doris Fisher, Allan Roberts)/(Ned Washington, Victor Young) – 7:26
- 3.) “Deep Night” (Charles Henderson, Rudy Vallée) – 2:45
- 4.) “Spring Can Really Hang You up the Most” (Fran Landesman, Tommy Wolf) – 7:22
- 5.) “Tight” (Carter) – 3:44
- 6.) “Fake” (Carter) – 4 :16
- 7.) “So...” (Carter) – 7:03
- 8.) “My Favorite Things” (Oscar Hammerstein II, Rodgers) – 4:39
- 9.) “Open the Door” (Carter) – 5:09

Personnel: John Hicks – piano, Curtis Lundy - double bass, Kenny Washington - drums

“I Didn’t Know What Time It Was.” Jazz Door CD 1261. Released in 1993; recorded sometime between 1975 and 1979. Copy held at the Library of Congress.

Whatever Happened to Love? Bet-Car MK-1004 (1982). Reissued by Verve, 835-683-2 (1988)

- 1.) “What a Little Moonlight Can Do” (Harry M. Woods) – 10:10

- 2.) "Cocktails for Two" (Sam Coslow, Arthur Johnston) – 6:20
- 3.) "Social Call" (Gigi Gryce) - 2:23
- 4.) "Goodbye" (Gordon Jenkins) – 7:29
- 5.) "With No Words" (Betty Carter) – 4:31
- 6.) "New Blues (you Purrrrrr)" (Carter) – 6:20
- 7.) "I Cry Alone" (Burt Bacharach, Hal David) – 4:30
- 8.) "Abre la Puerta" (Carter) – 7:05
- 9.) "Ev'ry Time We Say Goodbye" (Porter) – 5:48.

Personnel: Khalid Moss – piano, Curtis Lundy – double bass
and Lewis Nash – drum

Fat Tuesday's. New York. Jazz Alive (31 December 1982; unissued)

Greek Theater. San Francisco (May 1984; unissued).

Jazz Buhne Berlin '85. Repertoire 4901-CC (1985; released in 1990)

Tufts University. Boston (6 February 1986; unissued).

Carmen McRae-Betty Carter Duets. Great American Music Hall Records
2706 (1988). Reissued by Verve, 314-529-579-2 (1996).

- 1.) "What's New?" (Johnny Burke, Bob Haggart) – 4:20
- 2.) "Stolen Moments" (Oliver Nelson) – 3:36
- 3.) "But Beautiful" (Burke, Jimmy Van Heusen) – 5:55
- 4.) "Am I Blue?" (Harry Akst, Grant Clarke) – 6:45
- 5.) "Glad to Be Unhappy"/"Where or When" (Richard Rodgers, Lorenz
Hart)/(Rodgers, Hart) – 5:33
- 6.) "Sometimes I'm Happy" (Irving Caesar, Clifford Grey,
Vincent Youmans) – 7:54
- 7.) "Isn't It Romantic?" (Rodgers, Hart) – 2:57
- 8.) "Sophisticated Lady" (Duke Ellington, Irving Mills,
Mitchell Parish) – 3:34
- 9.) "It Don't Mean a Thing (If It Ain't Got That Swing)"
(Ellington, Mills) – 6:10
- 10.) "I Hear Music" (Burton Lane, Frank Loesser) – 2:52
- 11.) "Love Dance" (Ivan Lins, Vitor Martins, Paul Williams) – 8:09
- 12.) "Old Devil Moon" (Yip Harburg, Lane) – 3:48

*Tracks 10-12 not included on original LP release.

Personnel: Betty Carter – vocals, Carmen McRae - vocals, piano,
Eric Gunnison – piano, Jim Hughart - double bass and Wynard
Harper – drums.

Look What I've Got. Verve 835-661 (1988)

- 1.) "Look What I Got!" (Betty Carter) – 5:41
- 2.) "That Sunday, That Summer" (Joe Sherman, George David Weiss) – 4:51
- 3.) "The Man I Love" (George Gershwin, Ira Gershwin) – 7:28
- 4.) "All I Got" (Diane Cole) – 4:40
- 5.) "Just Like the Movies" (Time) (Carter) – 4:20,
- 6.) "Imagination" (Johnny Burke, Jimmy Van Heusen) – 4:23
- 7.) "Mr. Gentleman" (Sequel to "Tight") (Carter) – 2:40
- 8.) "Make It Last" (Bob Haymes) – 6:00
- 9.) "The Good Life" (Sacha Distel, Jack Reardon) – 6:58

Personnel: Benny Green - piano, Stephen Scott, Curtis Lundy – double bass and Lewis Nash - drums, guitar.

Music Cruise. (22 August 1987; unissued)

"I'm Wishing." on *Stay Awake: Music From Disney Films.* A&M Records CD 3918 DX003644 (1988).

Droppin' Things. Polygram 843-991 (1990).

- 1.) "30 Years" (Betty Carter) – 3:58
- 2.) "Stardust"/Memories of You" (Hoagy Carmichael, Mitchell Parish)/Eubie Blake, Andy Razaf) – 12:37
- 3.) "What's the Use of Wond'rin'?" (Oscar Hammerstein II, Richard Rodgers) – 5:22
- 4.) "Open the Door '90" (Carter) – 5:20
- 5.) "Droppin' Things" (Carter) – 6:34,
- 6.) "I Love Music" (Burton Lane, Alan Jay Lerner) – 7:40
- 7.) "Why Him?" (Lane, Lerner) – 7:50
- 8.) "Dull Day (In Chicago)" (Carter) – 12:13

Personnel: Geri Allen – piano, Marc Cary – piano/keyboard, Craig Handy - tenor saxophone, Freddie Hubbard – trumpet, Tarus Mateen - double bass, Gregory Hutchinson – drums

SUNY Purchase. Harrison, NY, (11 October 1991; unissued).

Fat Tuesday's. New York (28 December 1991; unissued).

It's Not about the Melody. Polygram 314-513870-2 (1992)

- 1.) "Naima's Love Song" (Betty Carter, John Hicks) -8:25

- 2.) "Stay as Sweet as You Are" (Mack Gordon, Harry Revel) - 7:11
- 3.) "Make Him Believe" (Carter) - 5:25
- 4.) "I Should Care" (Sammy Cahn, Axel Stordahl, Paul Weston) - 3:26
- 5.) "Once upon a Summertime" (Eddie Barclay, Michel Legrand, Eddy Marnay, Johnny Mercer) - 5:58
- 6.) "You Go to My Head" (J. Fred Coots, Haven Gillespie) - 5:35
- 7.) "In the Still of the Night" (Cole Porter) - 4:07
- 8.) "When It's Sleepy Time Down South" (Clarence Muse, Leon René, Otis Rene) -7:45
- 9.) "The Love We Had Yesterday" (Pat Watson) -7:17
- 10.) "Dip Bag" (Carter) -8:57
- 11.) "You're Mine You" (Johnny Green, Edward Heyman) -7:12

Personnel: Cyrus Chestnut-piano, John Hicks-piano, Mulgrew Miller- piano, Craig Handy-tenor saxophone, Walter Booker-double bass, Christian McBride – bass, Ariel J. Roland, Jeff "Tain" Watts – drums, Lewis Nash and Clarence Penn.

"The Music Never Stops." Alice Tully Hall, New York (28 March 1992; selections broadcast on WBGO and WNYC, 1 September 1994; unissued)

"You're Mine You." *Jazz at Lincoln Center Presents: The Fire of the Fundamentals.* Sony

Montreaux/Detroit Festival. Detroit (7 September 1992; unissued)

International Association of Jazz Educators. Houston (9 January 1993; unissued).

Feed The Fire. Polygram 314-523-600-2 (1993)

- 1.) "Feed the Fire" (Geri Allen) – 11:20
- 2.) "Love Notes" (Betty Carter, Mark Zubek) – 7:11
- 3.) "Sometimes I'm Happy" (Irving Caesar, Clifford Grey, Vincent Youmans) – 3:33
- 4.) "Lover Man (Oh Where Can You Be?)" (Jimmy Davis, Ram Ramirez, Jimmy Sherman) – 9:13
- 5.) "I'm All Smiles" (Michael Leonard, Herbert Martin) – 5:26
- 6.) "If I Should Lose You" (Ralph Rainger, Leo Robin) – 6:24
- 7.) "All or Nothing at All" (Arthur Altman, Jack Lawrence) – 8:11
- 8.) "What Is This Tune?" (Carter, Jack DeJohnette) – 7:20
- 9.) "Day Dream" (Duke Ellington, John Latouche, Billy Strayhorn) – 12:08
- 10.) "B's Blues" (Carter) – 2:21.

Personnel: Geri Allen – piano, Dave Holland – double bass and Jack DeJohnette – drums.

“How High the Moon” and on **“Now’s the Time.”** *Carnegie Hall Salutes the Jazz Masters.* Verve 314-523 150-2 (1994)

Yoshi’s Seattle. (31 December 1994; unissued).

Robert Treat Hotel. Newark, NJ (14 Mat 1995; unissued)

“I’m Yours, You’re Mine.” Verve 314 533 182-2 (1996)

- 1.) “This Time” (Jule Styne) – 7:43
- 2.) “I’m Yours, You’re Mine” (Betty Carter, Curtis Lundy) – 9:34
- 3.) “Lonely House” (Langston Hughes, Kurt Weill) – 6:29
- 4.) “Close Your Eyes” (Bernice Petkere) – 7:45
- 5.) “Useless Landscape” (Aloysio de Oliveira, Ray Gilbert, Antonio Carlos Jobim) – 7:16
- 6.) “East of the Sun (and West of the Moon)” (Brooks Bowman) – 4:50
- 7.) “September Song” (Maxwell Anderson, Weill) – 10:19

Personnel: Mark Shim - tenor saxophone, Andre Heyward – trombone, Xavier Davis – piano, Curtis Lundy - double bass, Matt Hughes and Gregory Hutchinson – drums.

“Let It Snow” and **“Home for the Holidays.”** On Verve Christmas Album: *Jazz for Joy.* Verve 314 531 960-2 (1996)

“Lonely House.” On *September Songs: The Music of Kurt Weill.* Sony SK63046 (1997).

Chicago Jazz Festival. Chicago (31 August 1997; unissued)

Kennedy Center. Washington, D.C. “*Jazz Set*” National Public Radio. Selections from *Jazz Ahead’s* fifth year (15 April 1998; unissued).

XVIII. PHOTOS/MEMORABILIA

BETTY CARTER



Autographed and promotional photograph of Betty Carter

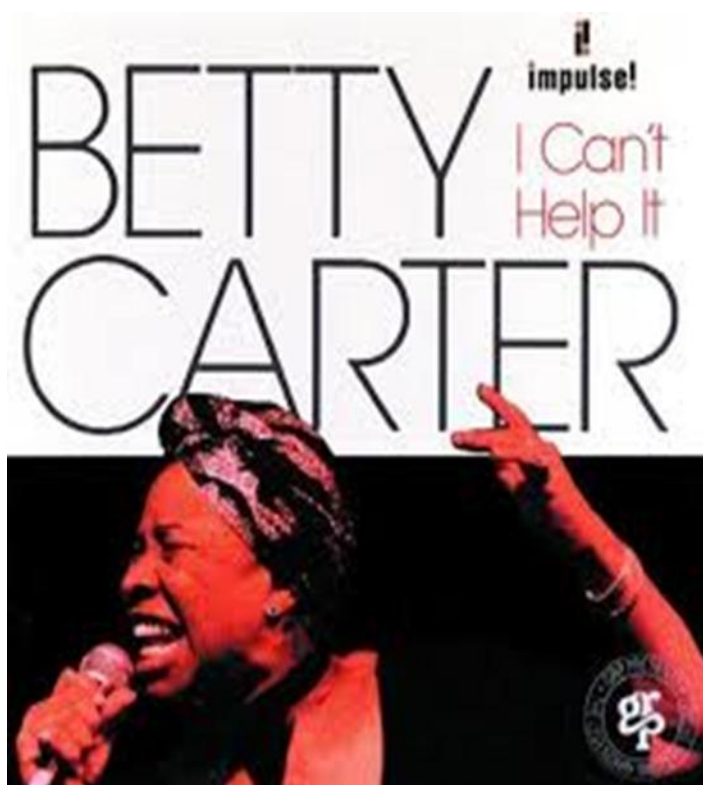
Carter, Betty

| | | |
|------------|----------|--|
| 10/2/52 | \$250.00 | Excellent bee-bop singer. |
| 2/19/53 | \$250.00 | Good voice, nice personality, registered well. |
| 4/17/53 | | Called in FRIDAY NIGHT to help KING PLEASURE. Did very well with him and in her own spot. Had trouble with the police. |
| 2/12/54 | | Lionel Hampton Revue. Same unattractive oddly dressed girl with a fine bee-bop style which registered very well. |
| 11/15/57 | 250.00 | Registered nicely. |
| 4/22/60 | 450.00 | Very exciting. |
| 7/22/60 | 450.00 | Used as closing act and held her spot very well. |
| 9/30/60 | 550.00 | A good buy at this price. Excellent performer. |
| 6/16-23/61 | \$750.00 | Well known to us. Excellent singer, no box office value. |
| 9/1/61 | \$750.00 | still very good singer but no box office value. |
| 3/3/62 | 750.00 | Did a fine job. |
| 7/5/63 | | Excellent singer but not too |

A file card that the owner of the Apollo kept with his private opinions about Betty! – Taken from Jazzinstitut Darmstadt. Music critic, Will Friedwald attends an exhibition about the Apollo Theater in New York and mentions many of the more spectacular exhibits: index cards on which Frank Schiffman, the Apollo owner, made notes about the performing artists such as Betty Carter, Lionel Hampton, Count Basie, Eartha Kitt



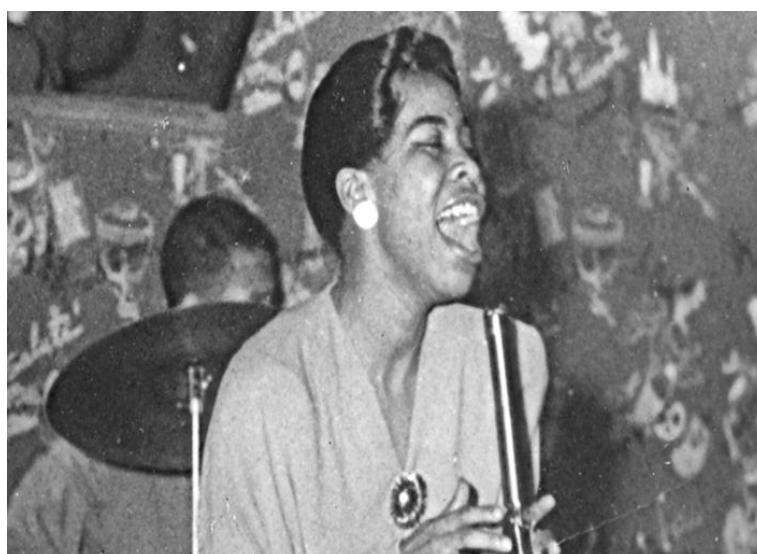
Betty Carter Live Mixtape



Album cover – *I Can't Help It*



Betty Carter in concert.



A young Betty “Bebop” Carter.



11/22/1978-New York, NY - Jazz vocalist Betty Carter rehearses 11/21 for her Broadway debut.



Betty Carter in her prime.



Promo picture from the Betty Carter album.*forma*



Album Cover - *Betty Carter*



Artwork inspired by Betty Carter (various artists).



Artwork inspired by Betty Carter (various artists).



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| 11:00 am | | | | | | | Children's Workshop |
| 2:00 pm (Free) Workshop Series | | Bill Goodwin Percussion | Oliver Gannon Jazz Guitar | Ran Blake Piano & Pedagogy | Freddie Hubbard Trumpet | Aladar Pege Bass | Phil Woods Alto Sax |
| 5:30 pm Centennial Library | | Oliver Gannon Quartet | Ran Blake Solo Piano | Jesper Thilo & Bill Emes Band | Aladar Pege & Tim Brady | Alberta Jazz Repertory Orchestra | String Trio of New York |
| 7:00 pm McLab | | | | VEJI | Bobby Hutcherson Quartet | McCoy Tyner Trio | Anita O'Day & her Trio |
| 8:00 pm McLab | Betty Carter | Phil Woods Quintet | Dirty Dozen Brass Band | | | | |
| 9:30 pm McLab | | | | Richie Cole Quartet with Freddie Hubbard | Cecil Taylor Unit | Quest with Liebman & Beirach | Tito Puente's Latin Allstars |

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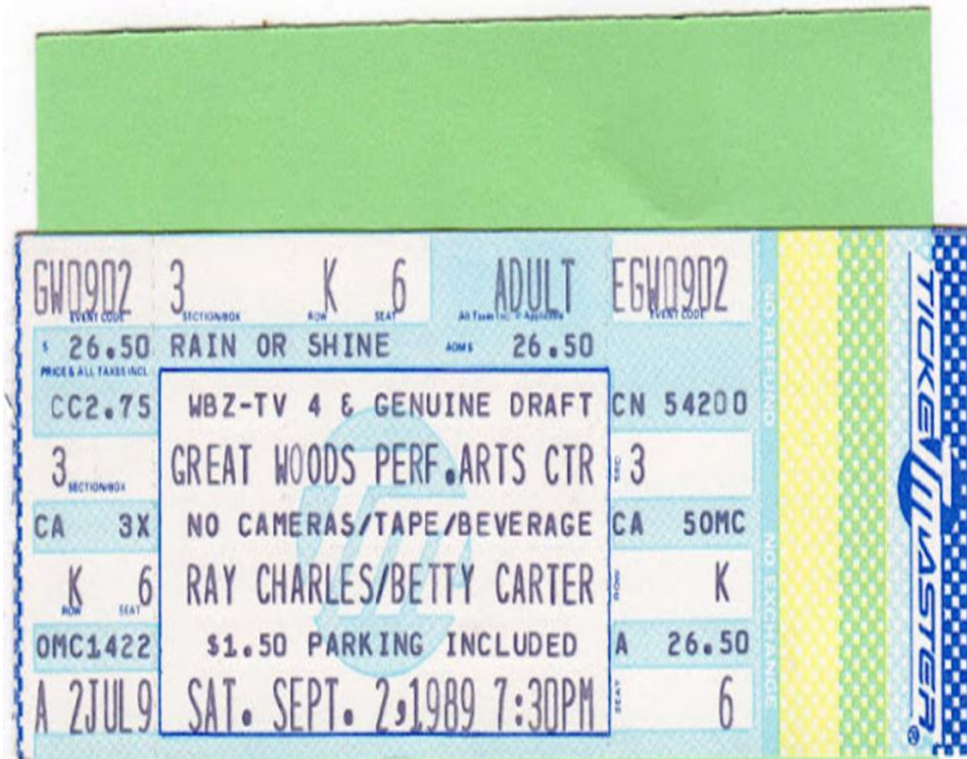
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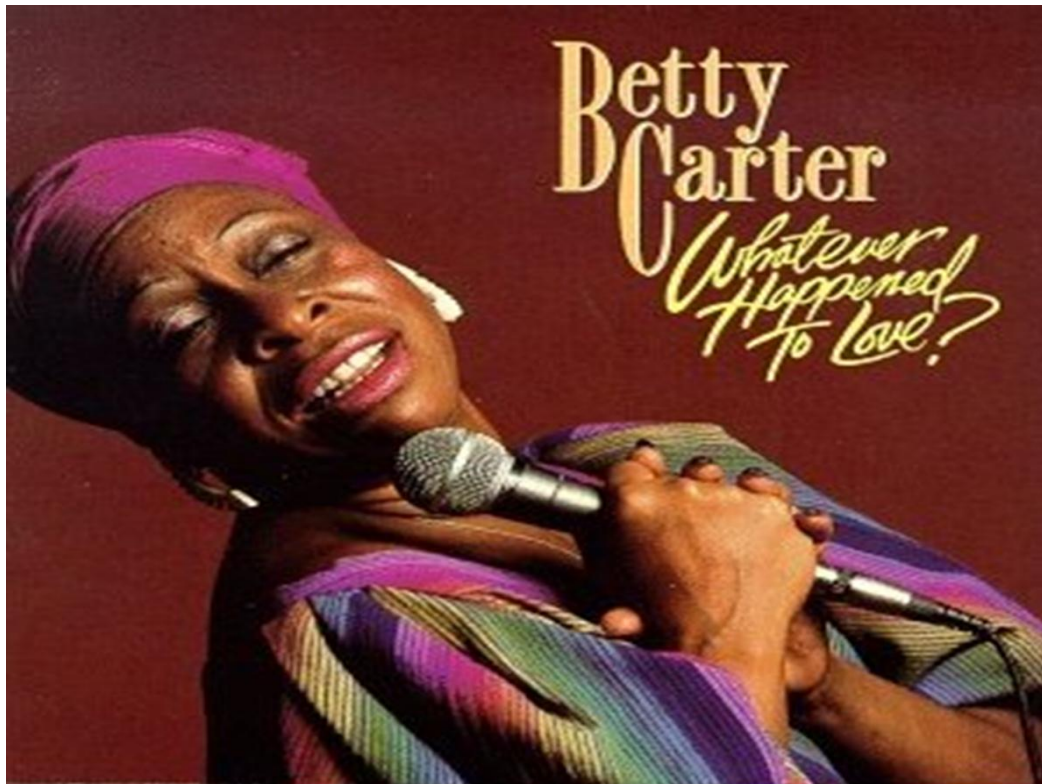
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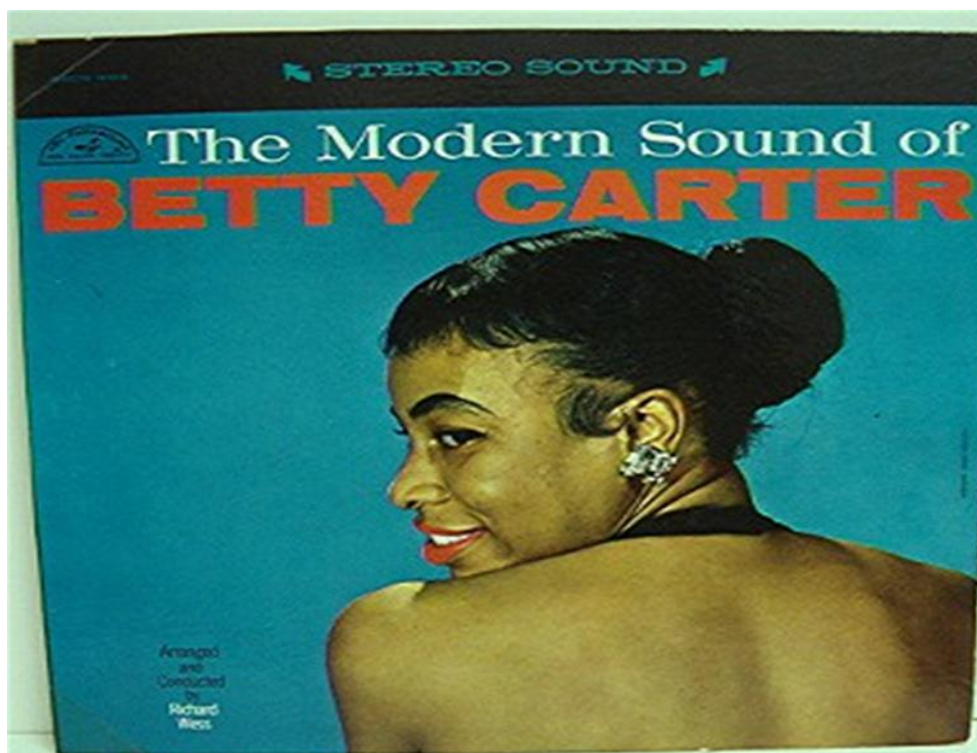
Advertisement of the Sixth Annual Jazz Festival in Canada. Betty Carter's August 11, 1985 performance.



Ticket to a Ray Charles and Betty Carter Concert - 9/2/1989.



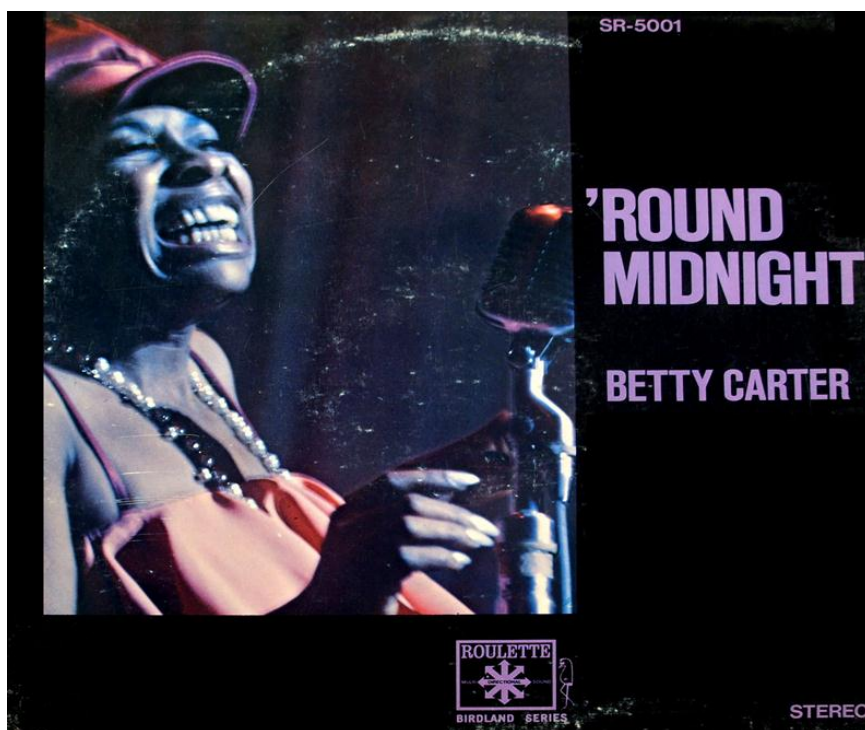
Album cover – *Whatever Happened To Love?*



Album cover – *The Modern Sound of Betty Carter*



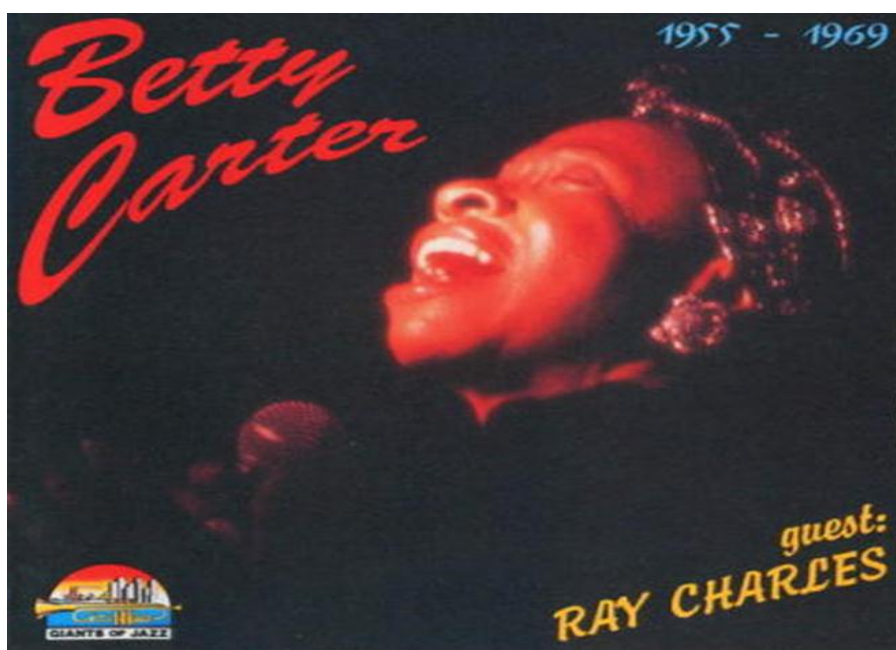
Album cover – *Now It's My Turn*



Album cover – *'Round Midnight*



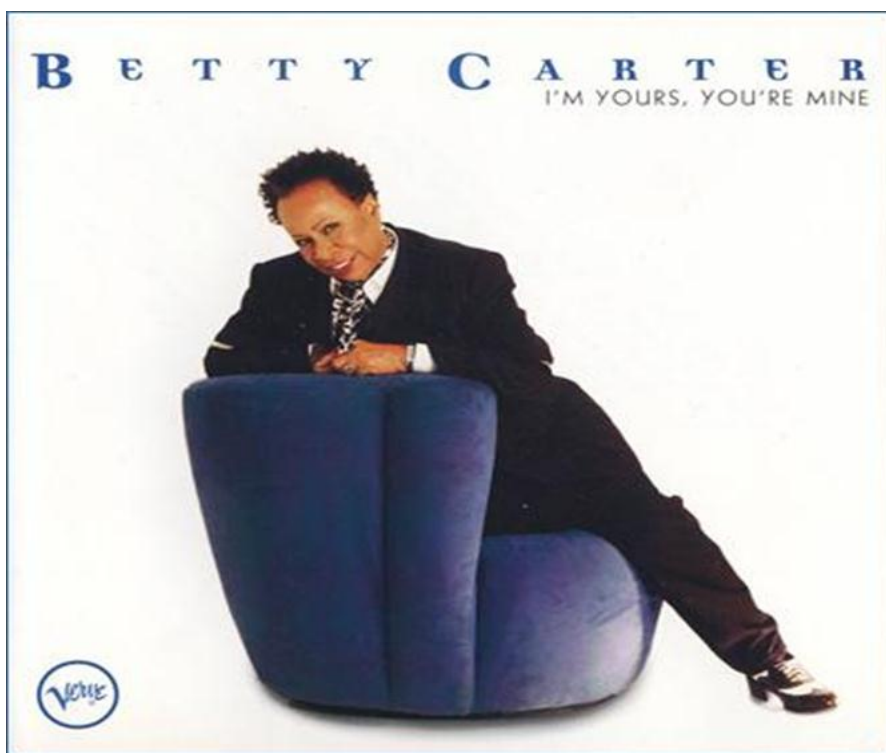
Album cover – *Betty Carter at the Village Vanguard*



Betty Carter Compilation Album with Ray Charles 1955-1959



The Betty Carter Album



Album Cover – *I'm Yours, Your Mines*



Betty Carter, The empress Teaching the young cats to swing.



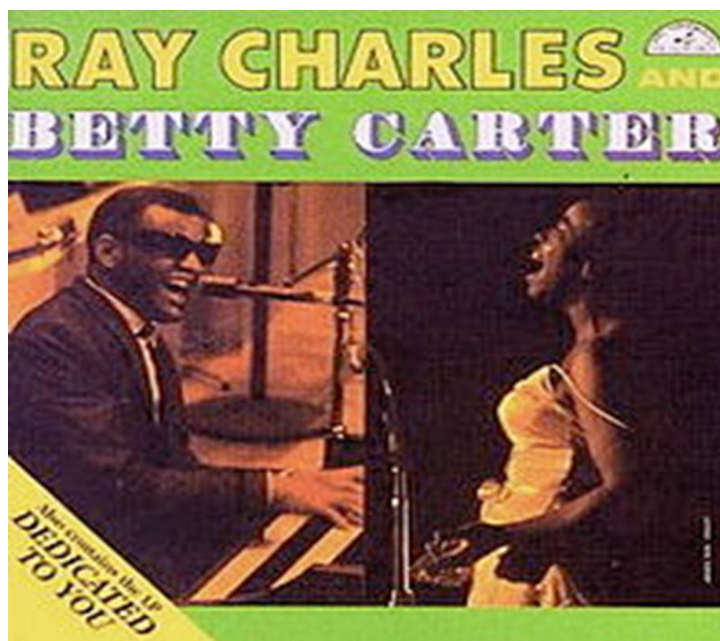
■ **Sets Record:** Surrounded by singer Betty Carter and recording and booking agency execs at Waldorf-Astoria party in his honor bandleader **Ray Charles** announces formation of his own disc firm, Tangerine Records. Charles signed new pact with ABC-Paramount, distributors.



Betty Carter & Ray Charles



Betty Carter and Ray Charles at the Waldorf-Astoria party in Charles' honor.



Album Cover – Betty Carter and Ray Charles



Betty Carter 1998





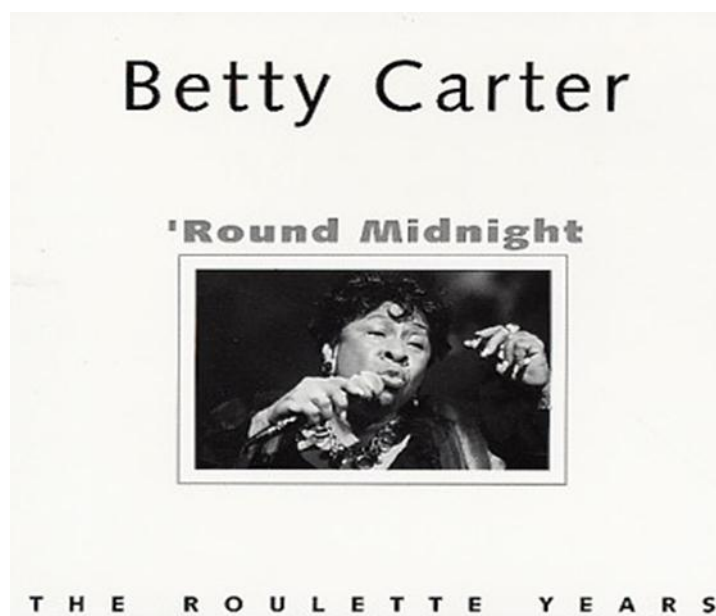
Betty Carter at Nick Vollebregt's Jazzcafe, Laren, The Netherlands.



Betty Carter @ Great American Music Hall, San Francisco, CA 2/16/1979.



Betty Carter performing “Giant Steps” at the Hamburg Jazz Festival in 1992 (Dave Holland on bass).



'Round Midnight – The Roulette Years, compilation album



Album cover – Droppin' Things



Vocalist Betty Carter, Atlanta, c. 1982. Courtesy of Enid Farber Photography.



Betty Carter & Sarah Vaughan @ The Blue Note.



Betty Carter with jazz pianist, Brandon McCune during a rehearsal.



Photo of Betty Carter by Anthony Barboza.

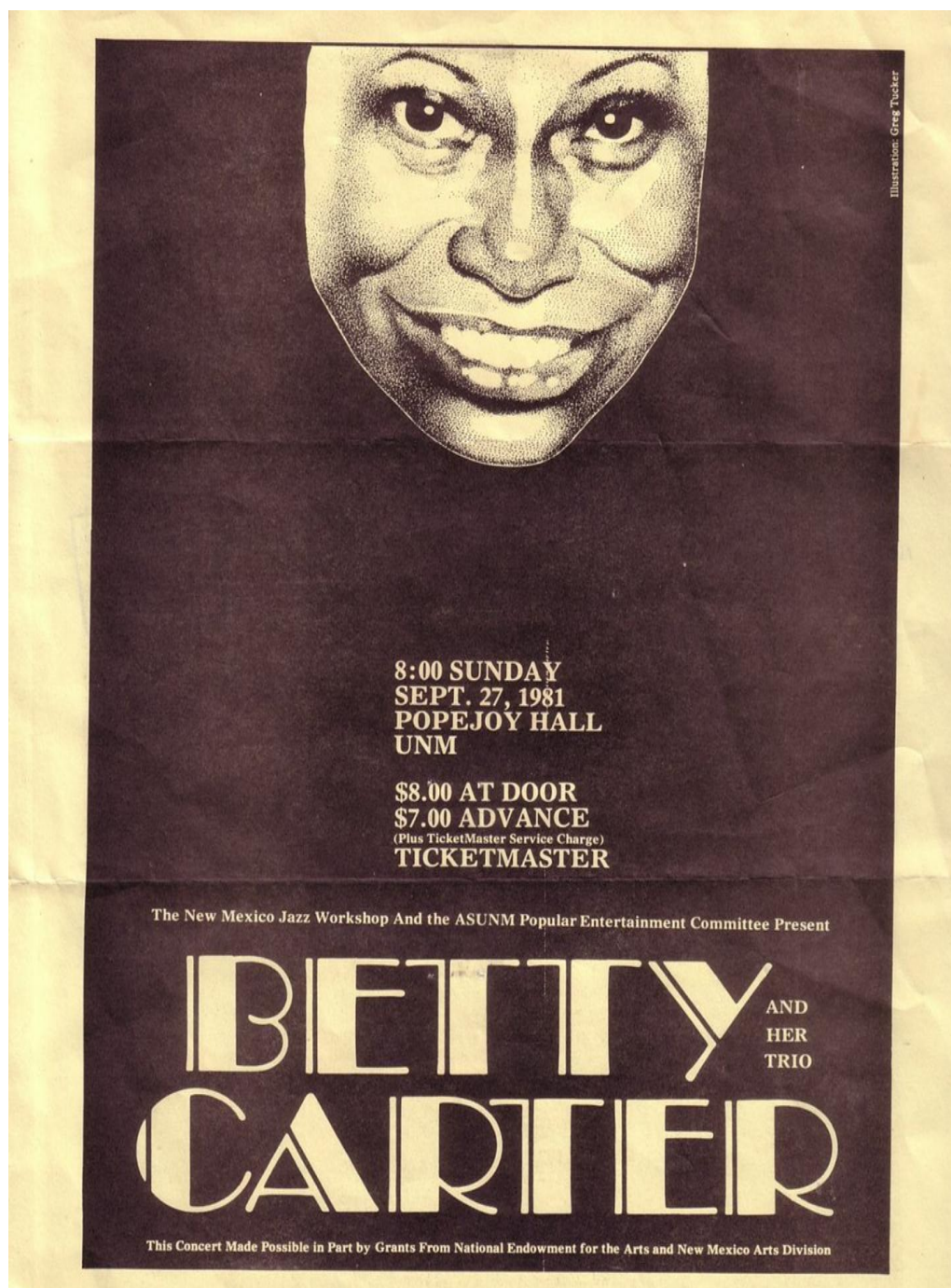


King Pleasure featuring Betty Carter, “Red Top”



King Pleasure's, Original Moody's Mood featuring Betty Carter and other notable instrumentalists and jazz vocalist

Betty Carter @ The University of New Mexico, 9/27/81





Betty Carter appearing at the Apollo in 1960, on the same bill as Ray Charles. They



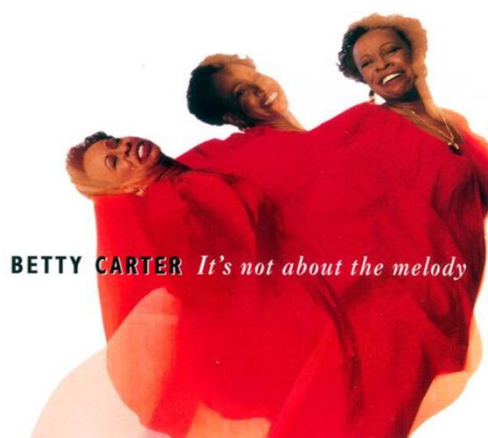
In 1980, she was the subject of a documentary film by Michelle Parkerson, *But Then, She's Betty Carter*.



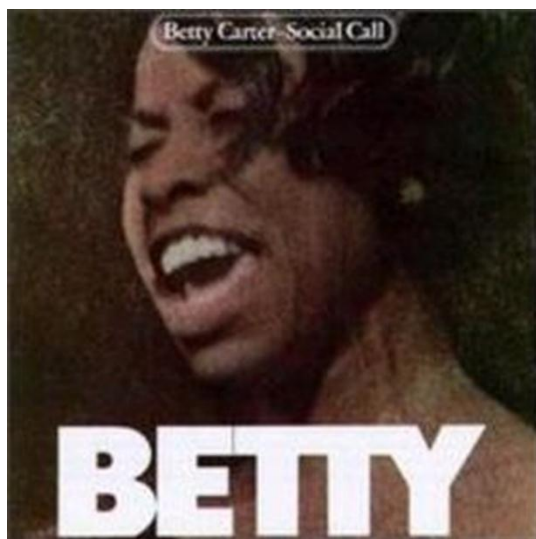
Betty Carter & Trio – “The Art Blakey Show”



Album cover – *Betty Carter's Finest Hour*



Album cover – It's Not About The Melody



Album Cover - Social Call



Album Cover – Her Jazz Greats (1955-1960)

Calendar

Club listings, especially the smaller establishments, are subject to changes. Call ahead for confirmation. Please send all music listings info to: The SUN, Box 7217, Detroit 48202.

THE MUSIC SCENE

Detroit & Suburbs

Baker's Keyboard Lounge, 20510 Livernois, Oct. 30-Nov. 2, Betty Carter; Nov. 4-9, McCoy Tyner; Nov. 12-16, Cedar Walton. UN4-1200.

Blon's Hi-Chaparral, 6683 Gratiot: Disco-DJ record spinner, **Detroit Blues Club Revue**, Thursdays, **Coachman**, M.C. 923-0601.

Bob'n Rob's, 28167 John R., Madison Hgts.: **Lenore Paxton** (jazz keyboard) sings alone Mon. and Tues., with band Wed.-Sat., no cover, 541-0213.

Bobbie's English Pub, 30100 Telegraph, Birmingham: Wed.-Sat., **Matt Michaels Jazz Trio** with **Urula Walker**. No cover, Mon.-Tues. **Amy Jackson** sings. 642-3700.

Cobb's Corner, corner of Willis and Cass: Sun.-Mon., **Jazz Nights with Bob McDonald**; Tues., **Amateur Night Jam Session**; Weds., **Peaches** Thurs., **Dixie Peach**; Fri., O.J. with records and dancing. 832-7273.

Dirty Helen's, 1703 Cass: Tues.-Sun, **The Sins of Satan**; \$1 weekdays, \$2 weekends. 962-2300.

Emerald Lounge, corner of Chene and Palmer: Oct. 29-Nov. 2, **The Flaming Emeralds**, \$3. 925-1265.

Ethel's Cocktail Lounge, E. Mack east of Grand Blvd.: starting Oct. 31, **O.V. Wright**; coming soon, **Little Sonny**. 925-9443.

Filling Station Lounge, 15435 W. 7 Mile Rd.: Mon.-Wed., **Charlie Latimer**; Thurs.-Sund., **Dean Rutledge**; \$1 cover on Fri & Sat only, 838-8466. **The Friends Roadshow** (mime, & vaudeville) will be performing every Wednesday night thru November.

Golden Coach, 30450 Van Dyke, Warren: Oct. 28-Nov. 2, **Dick Haymes**; \$6 Nov. 4-6, **Chubby Checker**; \$8 Nov. 7-9, **Laini Kazan**; \$6 Nov. 11-16, **Tony Martin**; \$8. 573-7850.

Henry's Cocktail Lounge, 7645 Fenwick: Oct. 30-Nov. 5, **The Fantastic Four**; Nov. 6-20, **Manhattans** on Wed.-Sun. 341-9444.

Inn Between, 3270 W. Huron, Waterford: Weds.-Sund., **Travis**, \$1.50. 682-9690.

Jazz West, 8418 Fenwick: After hours jazz, 2-6 am, Fri.-Sund. 864-0240.

J.J.'s Lounge, inside the Shelby Hotel, First & Lafayette: **All Directions**, jazz/funk/rock, \$1. 963-3186.

Kramer Theatre, Michigan Ave. east of Livernois: Oct. 31, **Halloween Special/Grand Opening** with **R.S.B.R.**, **Tocata and Homage**, 7:30, \$1 \$1. Every Fri-Sat, **Rock Concerts**, 8-12pm, \$3; Sat & Sun, family movies 12-4pm, \$1. Sun, **Talent Search Showcase**, 3-8pm, **Robin Seymour** coming soon. 898-3400.

King's Row, W. Chicago at Meyers, Detroit: Oct. 29-Nov. 2, **Busy Afternoon** 834-0500.

Las Vegas Club, 3400 Bagley, Detroit: Thurs.-Sat, various live bands—Latin. 554-4370.

Lowman's Westside Club, 14355 Livernois at Ewald, Detroit: Oct. 29-30, **Terry Collier**; Oct. 31-Nov. 2, **Donny Hathaway & Terry Collier**. 933-5346.

Moby Dick, 5452 Schaefer & Ford, Dearborn: Thurs.-Sat, live bands—rock & roll. 581-3650.

Ocie's Paradise Lounge, 8202 Fenwick, Detroit: Fri.-Sun, **Legacy**, 861-5111.

Pretzel Bowl Saloon, 13922 Woodward, Highland Park: Mon.-Tues, **The Organization**; Oct. 29-Nov. 1, **Earl Klugh**; Nov. 5-Nov. 8, & Nov. 12, **Lyman Woodard Organization**. 865-6040.

Raven Gallery, 29101 Greenfield, Southfield: Oct. 29-Nov. 2, **Claudia Schmidt**, **Jeff Fink** & **Tom Shader**; Oct. 4-Nov. 12, **Josh White, Jr.**, **Grove**. 551-2622.

Red Carpet, 16427 E. Warren at Outer Drive, Detroit: Oct. 29-Nov. 2, **Holy Smoke**; Nov. 3-Nov. 11, **Super Glide**; Nov. 12, **The Werks**. * 885-0570.

20 Grand Driftwood Lounge, 5025 14th St. at Warren, Detroit: Nov. 7-Nov. 9, **Johnny Taylor**. Ty7-6445.



The New McKinney Cotton Pickers, Nov. 2

CONCERTS

DETROIT

Oct. 29: **The Tubes**—Masonic Temple, tickets \$6.50 and \$5.50.

Oct. 31: **Herbie Hancock and Ramsey Lewis**—Masonic Temple, tickets \$7.50, 6.50, 5.50.

Nov. 2: **"Detroit's Jazz Today"** with the **New McKinney's Cotton Pickers**, 3-5:30pm, Cranbrook Academy of Art Museum, 300 Lone Pine Road, Bloomfield Hills, \$3.00, 645-3312.

Nov. 2: **The Spinners**—Olympia Stadium, tickets \$7.50 and 6.50, 7:30pm.

Nov. 6: **Labelle**—Masonic Temple, tickets at box office \$7.50, 6.50, 5.50.

Nov. 7: **Dave Mason**—Cobo Arena, tickets \$6.50 and 5.50.

Nov. 8: **Gordon Lightfoot and Mimi Faria**—Masonic Temple, 2 shows, 7 & 10:00pm, tickets \$7.50, 6.50, 5.50.

Nov. 9: **Shawn Phillips**—Masonic Temple, tickets \$7.50, 6.50, 5.50.

Nov. 14: **Black Oak Arkansas**—Cobo Arena, tickets \$6.50, 5.50.

Nov. 15: **Redd Foxx and the Pointer Sisters**—Cobo Hall—C. for the NAACP, donation \$25 at Hudson's (Downtown and Northland) and Cobo Hall.

Nov. 23: **Roxy Music**—Cobo Arena, tickets \$6.50, 5.50, Mail Order Only.

Nov. 29: **J. Geils Band**—Cobo Arena, tickets \$7.50, 6.50, Mail Order Only.



Labelle, Nov. 6



The Pointer Sisters, Nov. 15



The Spinners, Nov. 2

ANN ARBOR

Nov. 1: **Bonnie Raitt** along with the **Buddy Guy-Junior Wells Band**, **Robert Pete Williams & Sippie Wallace**, 8pm at Hill Auditorium, Ann Arbor, tickets \$5, 4.50, 4 & 3.50 available at UAC box office, lobby of the Michigan Union.

Nov. 2: **Eclipse Jazz** presents **McCoy Tyner** in concert 8pm at the Power Center for the Performing Arts, Ann Arbor. All reserved seats \$4.50 available at the Michigan Union Box Office, both Discount Records & the Blind Pig. Info 763-1107.

Nov. 2: **World-critic Leonard Rose** will appear with **Edward Szabo & the Ann Arbor Symphony Orchestra** in a benefit concert 3:30 pm in Hill Auditorium, A2. Tickets \$2.50-\$10.00 now available at Haddock Music House, Liberty Music Shop & Arbor Music. Info 769-4882.

Nov. 7: **Jimmy Cliff** at the Michigan Theatre, Liberty & State, tickets \$4, 5 & 6 at Mich. Union.

Nov. 15: **Bandorama** with the **UofM Symphony Band**, **Jazz Band**, **Marching Band & Varsity Band**, 8pm in Hill Auditorium, A2. Tickets \$2, 3, & 4. 764-0582.

Nov. 18: **Frank Zappa** in concert 8pm at Crisler Arena, A2. Tickets \$6, 5.50, 5 & 4 available at UAC ticket office, lobby of Mich. Union.

Trio, 29222 Northwestern Highway at 12 Mile, Southfield: Mon-Sat, **The Sundown**. 358-1860.

Watts Club Mozambique, Fenwick at Northlawn, Detroit: Live Jam every night. 864-0240.

Ann Arbor

The Ark Coffeehouse, 1421 Hill St.: **Hoots** (open mike) every Wed. night 75¢; **Diana Marovitz** Oct. 31-Nov. 1; **Erie & Martha Nagler** Nov. 2; **Ken Bloom** Nov. 7-8; **John Roberts & Tony Burrand** Nov. 14-15. Doors open at 8:30, shows start at 9pm. Free coffee, tea, refreshments. 761-1451.

Bimbo's A2, 114 E. Washington: **Grievous Angels** (not country) every Wed & Thurs, no cover, 9pm; **The Galighters** (jazz) every Fri & Sat night, 5:04 after 8pm. 665-3231.

Blind Pig, 208 S. First St.: **The Silvertones** (r&b) Oct. 30 & Nov. 13; **Tribe** (jazz) Oct. 31-Nov. 1; **Blue Mondays** with **Boogie Woogie Red** Nov. 3 & 10; **The Friends Roadshow** (mime, magic & music)—a real treat—Nov. 4 & 18; **Corey See Quartet** Nov. 5; **All Directions** (jazz) Nov. 6; **Shoo-Bee-Do & the Principles of Utility** (jazz) Nov. 7-8; **Aldebaran** (jazz) Nov. 11; **Jack Orion** (formerly A2 Experimental Jazz Band) Nov. 12; **Express** (r&b) Nov. 14-15; **Music** starts at 9:30pm. \$1.00 cover (downstairs only Mon-Thurs, up & down Fri & Sat) 668-9449.

Chances Arr., 516 E. Liberty: **Salem Witchcraft** Oct. 29-30; **Diamond Reo** Oct. 31; **Mike Quatro & SuperGlide** Nov. 1; **Express** Nov. 2; **Mojo Boogie Band** Nov. 3 & 10; **Maquarade** Nov. 4; **The City Boys** Nov. 5-8; **Lightnin'** Nov. 9; **Brainstorm** Nov. 11-16. Doors open 9pm, cover weekdays \$1 students, \$1.50 others; weekends \$1.50 students, \$2 others. 995-5350.

Del Rio, 122 W. Washington: Jazz at 4pm on Sundays, free. 761-2530.

Depot House Cafe, 416 S. Ashley: **Aging Children** 9-12 Fridays; **Gemini** 9-12 Saturdays; classical guitar & flute 5-7 Sundays. 994-0008.

Golden Falcon, 314 Fourth Ave.: **Jack Orion** (formerly A2 Experimental Jazz Band) every Mon & Tues; **Headwind** (funk & jazz) every Fri & Sat. 761-3548.

Mr. Flood's Party, 120 W. Liberty: **Mike Smith** and his **Country Volunteers**, 10/30-11/11; **Rabbitts**, 11/2; **Eric Bach**, 11/3; **ERIC Galtz**, 11/4; **All Directions**, 11/5; **Mike Smith** and his **Country Vol.**, 11/6 & 13; **Grievous Angels**, 11/7-8; **Bryan Lee Blues**, 11/9-12; **Jawbone**, 11/14-15. 994-9824.

Hill Lounge, U.S. 23 & N. Territorial: **The Silvertones** (r&b) Nov. 7-8. 665-3967.

Loma Linda, 990 Broadway: **Little Pleasure** (top 40) Mon-Fri 5:30-8:30pm; **Mixed Bag** (jazz) Fri & Sat 9pm-1am, Sun 9:30pm-1:30am; various live jazz groups Sun 5:30-8:30pm. No cover. 663-0562.

Pretzel Bell, 120 E. Liberty: **RFD Boys** (bluegrass). Thurs-Sats. Music begins 9:30pm. Cover Thurs \$1, Fri & Sat \$1.50. 761-1470.

Trotter House, 1443 Washtenaw: **Aldebaran** (jazz) & **The Night Stalker** Oct. 31; **Mojo Dance** Nov. 1; **Fashion Show & Dance** in the afternoon Nov. 2; **Fri & Sat** disco dancing. 763-4692.

Ypsilanti

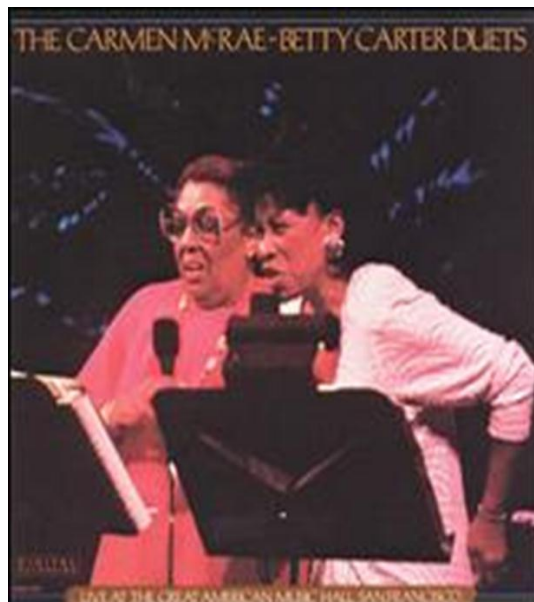
Bimbo's, 327 E. Michigan Ave.: **Kurbstone** **Beauteaze** Oct. 29-Nov. 3; **Holy Smoke** Nov. 5-11; **Sweet Crystal** Nov. 13-17; **Salem Witchcraft** Nov. 19-24. Music starts 9pm. 482-7130.

Huron Hotel & Lounge, 124 Pearl St.: **Masquerade** Oct. 30; **Halloween Party** Oct. 31; **Live entertainment** Thurs & Sat nights. **Disco** dancing every night. **Tues & Thurs** drink specials. 483-1771.

The Underground, 2655 Washtenaw: **Dennis Vernier Trio** (right top 40) incl. 434-3130.

Right under "Detroit & Suburbs" section, Betty Carter appears at Baker's Keyboard Lounge.

“Her devotion to the jazz idiom was such that her fellow vocalist Carmen McRae once claimed that "there's really only one jazz singer - only one: Betty Carter.”





Album cover – *Finally Betty Carter*



Album cover – *Let's Fall In Love*



Betty Carter performing.



**Betty Carter at B.B.'s Jazz,
Blues and Soups in St.
Louis in 1980. (top)**





Betty Carter with Ray Bryant & Friends



Early Promotional Photo of Betty Carter from her official website, bettycarter.org

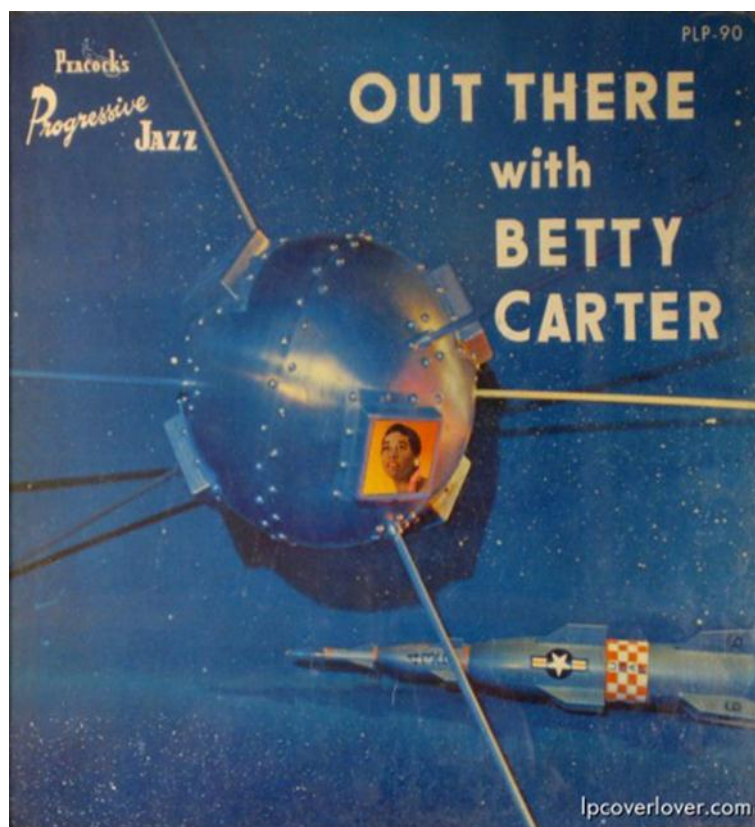
Betty Carter, Sept 1977, Monterey Jazz Festival



Betty Carter Promotional Picture



Betty Carter in her younger years.



Album Cover – *Out There with Betty Carter*



Betty Carter singing “The Trolley Song”



Album cover – *What A Little Moonlight Can Do*

JIM HARRISON • HILLY SAUNDERS • BILL MABRON • JIM ROUSE
Proudly Present A

"JAZZ SPOTLITE" CONCERT AND DANCE



**BETTY CARTER
AND TRIO**



**ELVIN JONES
QUARTET**



**LEE MORGAN
QUINTET**

SATURDAY, AUGUST 29, 1970 — 10 P.M. to 3 A.M.

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|----------------------------------|--|---|--|---------------------------------------|---|

Concert poster of the "Jazz Spotlight" Concert and Dance in NYC featuring Betty Carter and Trio, the Elvin Jones Quartet and the Lee Morgan quintet – 8/29/1970

THE TWIN CITIES' LARGEST WEEKLY

TWIN CITIES Reader

FREE • JUNE 13 - 19, 1990

Grooves IN Orbit

BY TOM SUROWICZ

Another legendary jazz voice, another scat queen with big band beginnings, Verve albums, and a most illustrious past — the magnificent **Betty Carter** — returns to the **Dakota Bar & Grill** this Monday through Wednesday (June 18-20) for six hellzapoppin' shows. There may be a few "Grooves" readers who are unfamiliar with Ms. Carter, so let's do a thumbnail sketch. From her beginnings with the **Lionel Hampton Orchestra** as "Betty Bebop" to her present-day diva majesty as the leader of Marine-drilled young trios, Ms. Carter has always been a convention-defying risk taker, a free spirit who improvises constantly, a true jazz singer who bends standard tunes into completely personal expressions

meter, that most horn soloists can't match; plus a personal magnetism that all but defines charisma. And Betty takes no shit from nobody.

Being so fiercely independent and individual has had its pitfalls. To our knowledge, Carter has never achieved household name status, reveled in wealth, warbled on the White House lawn, or jammed with the *Tonight Show* band. But lately she's been a world conqueror at festivals, in clubs, and on major-league vinyl. Most of her catalog is in print, happily. Along with dazzling sessions on Verve, Bet-Car, Columbia, and Roulette, you'll also find felicitous Carter duet sets with **Ray Charles** (a big breakthrough in the '60s, reissued by **DCC International**) and **Carmen McRae** (recorded live in the late '80s at the Great American Music Hall and a Grammy nominee). Ms. Carter's a ball of energy, inspiration, and *joie de vivre* in person. She's not only a stellar emotional communicator, but a gas watch, too. Betty's vocal delivery is accented by adroit bodily contortions that become positively aerobic when the tempo accelerates — she's a prima donna and a human pretzel. And a must-see!

As if a pair of legends weren't enough, tonight (Wednesday, June 13), **Dakota Bar** hounds have a chance to see one of the most promising young singers in jazz, the engaging **Michele Hendricks**, in her TC club debut as a headliner. Hendricks was last

dricks's bushel of credits includes work with **Buddy Rich**, **Stan Getz**, **Jimmy Rowles**, **Bobby McFerrin**, the **Heath Brothers**, **Clark Terry**, and a specially assembled, Japanese-funded **Art Blakey Big Band**. But critic **Owen McNally** of the *Hartford Courant* is right on the money when he notes: "Hendricks is a superb young singer who will not need her royal connections to be elevated eventually to the aristocracy of jazz. Talent, not lineage, will do it for her."

Commanding on ballads, rip-roarin' on swing numbers, and conversant with the blues, Ms. Hendricks has several **Muse Records** LPs and CDs under her belt and a casual stage grace that should be perfectly suited to the **Bandana Square** bistro. Tell the boss you'll be in late tomorrow. Shows are at 8 p.m. and 10 p.m.

That's not all that's happening at the **Dakota**, either. **Ella Fitzgerald's** pianist of choice, **Discovery Records** artist **Mike Wofford**, a most talented fella with a few composer songbook albums under his own belt, tickles the club's ivories — solo — on Sunday, June 17. Wofford's a walking textbook of **Tin Pan Alley** and **Broadway** tunes. Here's a pungent, lyrical player who has accompanied **Stan Getz**, **Benny Carter**, **Chet Baker**, and **Shelly Manne** — to drop a few big names. The cover charge is a mere \$5, and Wofford can be counted on to wax eloquent at the 88s. This'll be great late dining music, too.

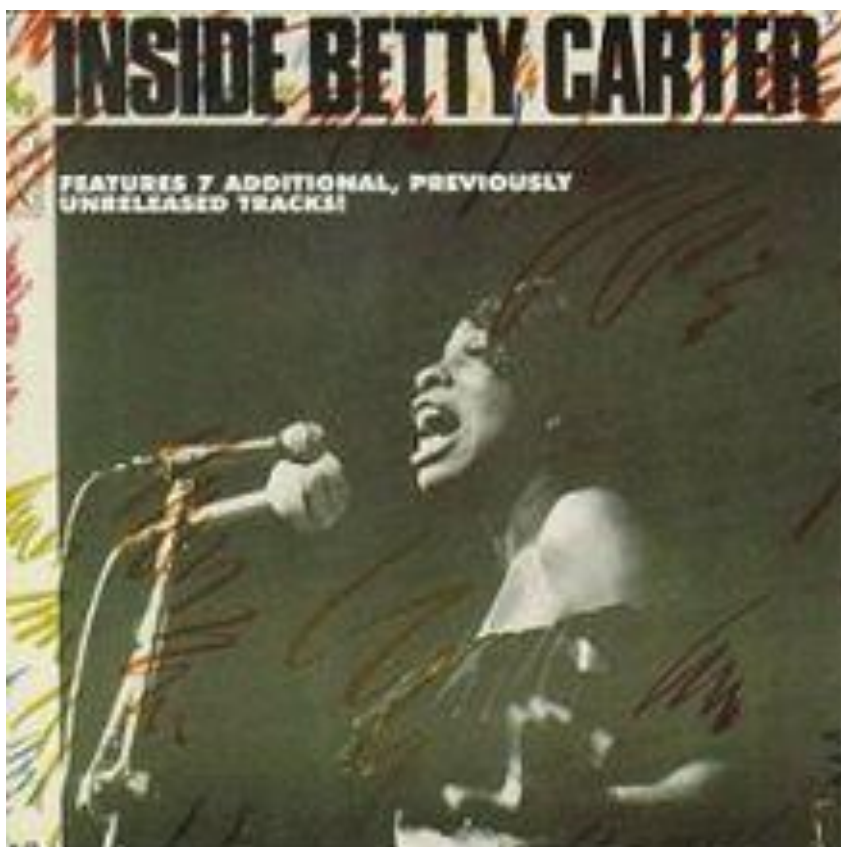
Article about Betty Carter appearing at the Dakota Bar & Grill in Minneapolis, June 18-20, 1990



Betty Carter in concert



Betty Carter Compilation Album Cover



Album cover - Inside Betty Carter



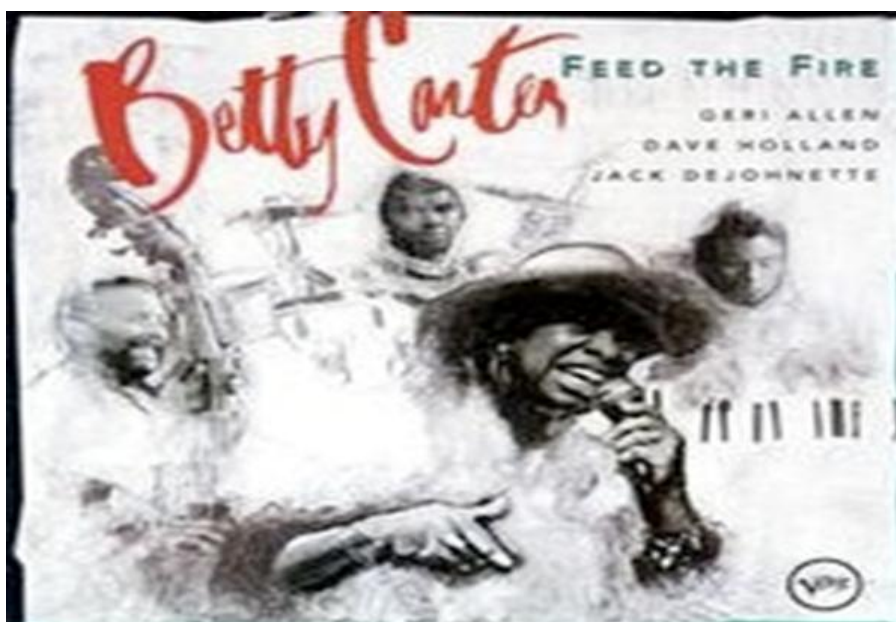
Betty Carter in full swing.



Down Beat magazine cover – May 3, 1979



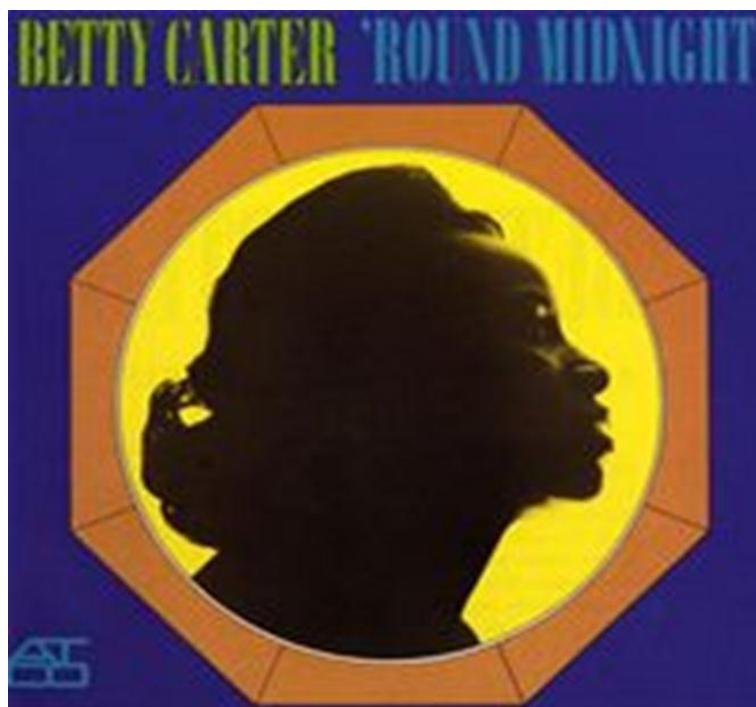
Down Beat magazine cover – December 1994



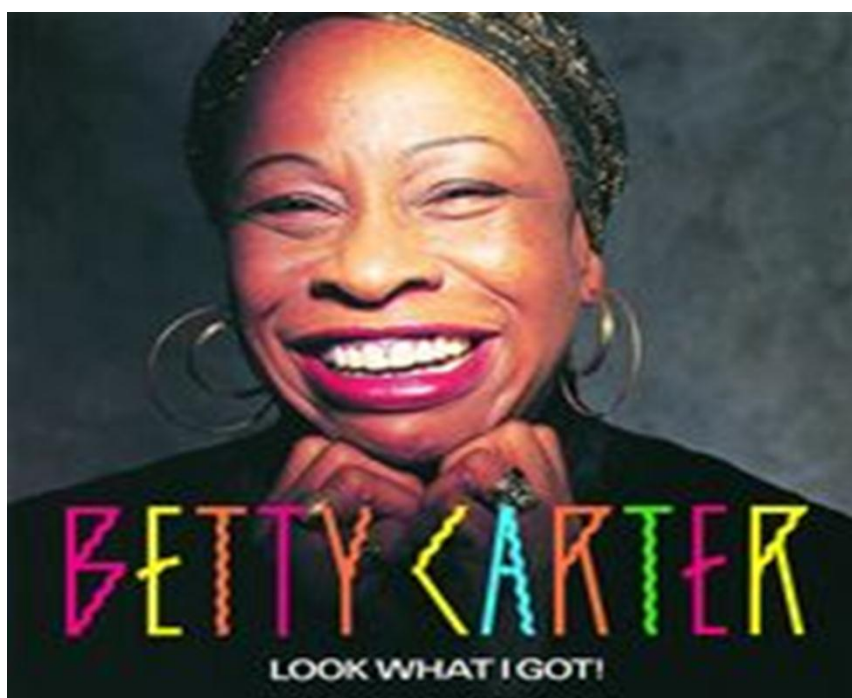
Album cover – *Feed The Fire*



Album cover – *Whatever Happened To Love? Live*



Album Cover 'Round Midnight



Album Cover – Look What I Got!



**Betty Carter & Trio. Here with Benny Green and David Penn, Half
Moon Bay
CA 9/83.**





**Betty Carter at home in Brooklyn, NY during
the taping of the CBS Sunday Morning show
premiere of Carter's *Jazz Ahead* program in 1996**



Betty Carter in rehearsal



Betty Carter in concert, 1992



Album cover - Betty Carter & Trio feat. John Hicks, I Didn't Know What Time It Was



Betty Carter on the Tonight Show in 1995



Betty Carter, Lucerna Hall, Prague, 25 October 1986



In a moment that is both profound and comic, Betty segues seamlessly from “Body and Soul” to another standard “Heart and Soul.” It’s a brilliant interpretation taken from Betty Carter’s album, Finally.



Betty Carter in concert in the 1970s



Betty Carter, Sept 1977, Monterey Jazz Festival



Betty Carter in Concert 1975



Betty Carter in concert at the Montreaux Jazz Festival



BeBop - Betty Carter- photographed by Mansa K Mussa (Photo courtesy of Les Malamut Gallery)



Betty Carter's legacy lives on

XIX. APPENDICES

The following listing of recordings (Appendix 1) is from the Smithsonian Institution Collection of Jazz Vocals from 1919-1994 and the works of some of the most influential vocalists in all of not only jazz, but in music history. Jazz scholar, Robert G. O'Meally and author Bruce Talbot, collected and produced the compilation additionally established as "America's Jazz Heritage." The recordings are categorized by the subgenres and elements of various jazz styles, i.e. the blues, bebop, scat and vocalese, rhythm & blues, gospel, swing, and ballads.

The Smithsonian Institution began taking an increasingly acting role in preserving and promotion the jazz tradition during the 1970s assisted admirably by jazz critic, Martin Williams.¹

In comparison to this anthology, I have also included a survey taken in 2004, by jazz musicologists, critics, and scholars titled, *100 of the Greatest Jazz Vocalists* (Appendix 2). Below are questions to consider:

- 1.) Do "greatest" lists and album compilations reflect an accurate impression on the compass of vocal aesthetics?
- 2.) What vocalist(s) is excluded and who should be included?

The final appendix highlights Betty Carter's career accomplishments, recognition, honors received and mainstream media appearances.

APPENDIX 1

THE JAZZ SINGERS: A SMITHSONIAN COLLECTION OF JAZZ VOCALISTS
FROM 1919-1994

*(Disc 1)***Steeped in the Blues****“West End Blues”** *Eva Taylor* (3:09)**“In The House Blues”** Bessie Smith (2:59)**“2:19 Blues”** Louis Armstrong (2:52)**“I Left My Baby”** Jimmy Rushing (3:10)**“‘Tain’t Nobody’s Business If I Do”** Billie Holiday (3:19)**“Blues With Helen”** Helen Humes (4:08)**“I Won’t Be Here Long”** Hot Lips Page (2:40)**“Jelly, Jelly”** Billy Eckstine (3:28)**“Lotus Blossom”** Julia Lee (3:17)**“Goin’ To Kansas City”** Jimmy Witherspoon (3:11)**“Goin’ To Chicago”** Joe Williams / Lambert, Hendricks & Ross (4:09)**“She’s Got To Go”** Ernie Andrews (4:01)**“Never Make Your Move Too Soon”** Ernestine Anderson (3:27)**“D.B. Blues”** Lorez Alexandria (2:56)**“Come On in My Kitchen”** Cassandra Wilson (4:53)**Straight Out Of Church****“Nobody’s Fault but Mine”** Blind Willie Johnson (3:09)**“One Day”** Angelic Gospel Singers /Dixie Hummingbirds (2:14)**“I’m Going To Live The Life I Sing About In My Song”** Mahalia Jackson (2:36)

Rhythm Singers: Let's Have A Party

"Gimme a Pigfoot (And a Bottle of Beer)" Bessie Smith (3:28)

"Doctor Jazz" Jelly Roll Morton (3:20)

"Shakin' the African" Don Redman (2:38)

"It Don't Mean A Thing (If It Ain't Got That Swing)" Ivie Anderson (3:09)

(Disc 2)

"The Man From Harlem" Cab Calloway (3:06)

"Let Me Off Uptown" Anita O'Day (3:02)

"Saturday Night Fish Fry" Pearl Bailey and Moms Mabley (2:52)

"Hogwash" Louis Jordan (2:57)

"Good Rockin' Tonight" Wynonie Harris (2:46)

Swinging The Songbook

"All Of Me" Louis Armstrong (2:55)

"Top Hat, White Tie, and Tails" Louis Armstrong (4:08)

"I Can't Give You Anything But Love" Ethel Waters (3:07)

"I Can't Give You Anything But Love" Billie Holiday (3:26)

"These Foolish Things" Billie Holiday (3:16)

"Me, Myself, and I" Billie Holiday (2:35)

"Lover, Come Back To Me" Mildred Bailey (3:09)

"Don't Get Around Much Anymore" Al Hibbler (3:01)

"You're Driving Me Crazy" Joe Turner (4:12)

"Don't Be That Way" Ella Fitzgerald and Louis Armstrong (4:59)

"Night And Day" Frank Sinatra (3:57)

"Some of These Days" Jimmy Rushing (4:47)

“Wrap Your Troubles in Dreams” Sarah Vaughan (2:30)

“I Get A Kick Out Of You” Dinah Washington (6:17)

“There's A Small Hotel” Joe Williams (2:15)

“Just You, Just Me” Nat King Cole (3:00)

(Disc 3)

“Give Me the Simple Life” Dakota Staton (2:13)

“Love Me or Leave Me” Nina Simone (4:04)

“You Are My Sunshine” Aretha Franklin (4:18)

“What's Going On” Marvin Gaye (3:47)

“I'm Gonna Lock My Heart (And Throw Away the Key)” Etta Jones (3:10)

After Hours: Slow-Dancing And Torching The Songbook

“Yesterdays” Billie Holiday (3:23)

“Strange Fruit” Billie Holiday (3:06)

“You've Changed” Billie Holiday (3:16)

“Someone To Watch Over Me” Ella Fitzgerald (3:14)

“Until the Real Thing Comes Along” Ella Fitzgerald (2:55)

“Until the Real Thing Comes Along” Fats Waller & His Rhythm (3:23)

“You Don't Know What Love Is” Dinah Washington (4:00)

“For All We Know” June Christy (2:46)

“Angel Eyes” Chris Connor (3:41)

“In The Still Of The Night” Billy Eckstine (3:40)

“Save Your Love For Me” Nancy Wilson (2:42)

“Travelin' Light” Shirley Horn (2:46)

“Prelude To A Kiss” Sarah Vaughan (2:45)

“My Little Brown Book” Gloria Lynne (2:30)

“Lush Life” Johnny Hartman (5:27)

“I Got It Bad (And That Ain't Good)” Carmen McRae (3:26)

(Disc 4)

“This Is Always” Betty Carter (3:10)

“All of Me” Little Jimmy Scott (2:57)

“What Are You Doing The Rest Of Your Life?” Earl Coleman (5:47)

“You're My Thrill” Helen Merrill (3:16)

“Al Green Could I Be The One?” (4:05)

Jazz Compositions

“Jazz Me Blues” Lucille Hegamin (2:33)

“The Mooche” Baby Cox (3:11)

“Parker's Mood” King Pleasure (2:58)

“Lullaby of Birdland” Sarah Vaughan (3:59)

“Down For Double” Mel Tormé (2:31)

“Jumpin' At the Woodside” Lambert, Hendricks & Ross (3:17)

“Left Alone” Abbey Lincoln (6:45)

“Stolen Moments” Mark Murphy (5:43)

“Worry Now Later” Jeanne Lee (1:25)

“Get It Straight” Carmen McRae (3:54)

“Round Midnight” Bobby McFerrin (5:33)

“Doodlin'” Dee Dee Bridgewater (6:04)

Scat and Vocalese

“Improvised Scat Song” Jelly Roll Morton (1:45)

“Hotter Than That” Louis Armstrong & His Hot Five (2:59)

(Disc 5)

“Sweet Sue (Just You)” Louis Armstrong and His Orchestra (2:44)

“My Honey's Lovin' Arms” Bing Crosby / Mills Brothers, The (2:56)

“Ool Ya Koo” Dizzy Gillespie (6:00)

“Disappointed” Eddie Jefferson (Excerpt) (2:48)

“Them There Eyes” Ella Fitzgerald (5:05)

“The Way You Look Tonight” Anita O'Day (2:10)

“The Masquerade” George Benson (Excerpt) (3:17)

“Frenesi” Betty Carter (2:30)

Novelties And Take-Offs

“Jazzola” Noble Sissle (2:51)

“Hobo, You Can't Ride This Train” Louis Armstrong (3:03)

“Rockin' Chair” Louis Armstrong (5:15)

“'Tain't What You Do” Trummy Young (3:02)

“Vol Vist Du Gaily Star” George "Bon Bon" Tunnell (3:03)

“We've Got The Blues” Leo Watson and The Spirits Of Rhythm (3:18)

“Cow Cow Boogie” Ella Fitzgerald (2:52)

“Babalu (Orooney)” Slim Gaillard and His Orchestra (3:30)

“Chi-Chi-Chi-Chicago” Nellie Lutcher and Her Rhythm (2:58)

“Did You Call Her Today?” Ben Webster (Excerpt) (6:25)

“Takes Two to Tango” Lester Young (3:26)

“Mumbles” Clark Terry (2:00)

“Close Your Eyes (Shut Yo' Mouth)” Slam Stewart and Major Holley (3:31)

APPENDIX 2

100 of the GREATEST JAZZ VOCALISTS

Some of the vocalists on the list below are not labeled as jazz vocalists necessarily or ever have been categorized as so. They may have recorded or performed a jazz standard and sung in the jazz styling so well that they aesthetically suited the canon of vocal jazz. These jazz vocalists were chosen for their improvisation skill, timing, phrasing, range, power, ability to convey emotion, impact on other vocalists, uniqueness, and versatility. Betty Carter ranks number 14.

| | | | |
|-------------------------|----------------------|-----------------------|-------------------------|
| 1. Billie Holiday | 16. Cassandra Wilson | 31. Harry Connick Jr. | 46. Carol Sloane |
| 2. Sarah Vaughan | 17. Anita O'Day | 32. Natalie Cole | 47. Dee Dee Bridgewater |
| 3. Ella Fitzgerald | 18. Shirley Horn | 33. Lee Wiley | 48. Mary Stallings |
| 4. Nat King Cole | 19. Blossom Dearie | 34. Annie Ross | 49. Gloria Lynne |
| 5. Louis Armstrong | 20. Nancy Wilson | 35. Jon Hendricks | 50. Jimmy Rushing |
| 6. Nina Simone | 21. Abbey Lincoln | 36. Michael Buble | 51. Lena Horne |
| 7. Dinah Washington | 22. Astrud Gilberto | 37. Mildred Bailey | 52. Eartha Kitt |
| 8. Frank Sinatra | 23. Chet Baker | 38. Betty Roche | 53. Al Jarreau |
| 9. Carmen McRae | 24. Billy Eckstine | 39. Mel Torme | 54. Ricki Lee Jones |
| 10. Johnny Hartman | 25. Peggy Lee | 40. Jeri Southern | 55. Diane Reeves |
| 11. Etta Jones | 26. Chris Connor | 41. Diane Schuur | 56. George Benson |
| 12. Tony Bennett | 27. June Christy | 42. Rosemary Clooney | 57. Alberta Hunter |
| 13. Ernestine Anderson | 28. Etta James | 43. Mark Murphy | 58. Nneena Freelon |
| 14. Betty Carter | 29. Freddy Cole | 44. Chaka Khan | 59. Jack Teagarden |
| 15. Diana Krall | 30. Ray Charles | 45. Helen Merrill | 60. Norah Jones |

- | | | | |
|---------------------|---------------------|-----------------------|---------------------|
| 61. Stacy Kent | 72. Jimmy Scott | 83. Ivie Anderson | 94. Connee Boswell |
| 62. Ethel Waters | 73. Fats Waller | 84. Linda Ronstadt | 95. Bob Dorough |
| 63. Karrin Alyson | 74. Cab Calloway | 85. Ruth Brown | 96. Jamie Cullum |
| 64. Sheila Jordan | 75. Leon Thomas | 86. King Pleasure | 97. Kevin Mahogany |
| 65. Jo Stafford | 76. Cleo Laine | 87. Jimmy Witherspoon | 98. Kurt Elling |
| 66. Ella Mae Morse | 77. Maxine Sullivan | 88. Janis Siegel | 99. Dr. John |
| 67. Eddie Jefferson | 78. Vanessa Rubin | 89. John Pizzarelli | 100. Big Joe Turner |
| 68. Oscar Brown Jr. | 79. Louis Jordan | 90. Johnny Mercer | |
| 69. Joe Williams | 80. Aaron Neville | 91. Susannah McCorkle | |
| 70. Teddy Grace | 81. Lou Rawls | 92. Helen Humes | |
| 71. Ernie Andrews | 82. Marlena Shaw | 93. Lavern Butler | |

APPENDIX 3

BETTY CARTER'S ACCOMPLISHMENTS AND NOTABLE RECOGNITION**Recognitions & Awards**

- In 1988, Carter won a Grammy (Best Jazz Album) for her album *Look What I Got!* In the years of 1981, 1984 and 1991, she was nominated for a Grammy in the category of Best Jazz Vocal Performance – Female for her recordings, *Droppin' Things* and *It's Not About the Melody*.
- In 1997, Betty Carter received an honorary doctorate degree from Williams College
- In 1997, President Bill Clinton awarded Betty Carter with the National Medal of Arts.
- In 1998, Betty Carter receives an honorary doctorate degree from the New School for Social Research.

Notable Mentions

- In 1990, Carter is mentioned along with other jazz luminaries in Gang Starr's jazz rap "Jazz Thing."
- In 1999 she was posthumously inducted into the *Down Beat Jazz Hall of Fame*.
- In 2006, Carter is name-checked in Chapter 22 of Saul Williams' *The Dead Emcee Scrolls*.

Mainstream Stage & Screen

- Betty Carter appeared in the 1975 stage show *Don't Call Me Man*.
- In 1976 Betty Carter appeared on *Saturday Night Live* during its 1st season and performed, "Music, Maestro, Please" and "Swing Brother Swing". Actor, Anthony Perkins was the show's guest host.

- In 1980 she was the subject of a documentary film by Michelle Parkerson, *But Then, She's Betty Carter*.
- In 1988, she made a guest appearance on *The Cosby Show* (episode "How Do You Get to Carnegie Hall?").
- Carter was the subject of a 1994 short film by Dick Fontaine, *Betty Carter: New All the Time*.
- In 1994 she performed at the White House and was a headliner at Verve's 50th anniversary celebration in Carnegie Hall.
- Carter performs "Tight" with Branford Marsalis on saxophone on the *David Letterman Show* in 1995.

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