

From: J Bahlman <Subject: Re: How did it go??

Date: January 28, 2017 at 12:09:41 AM MST

To: Thomas Cole <Tom.Cole@asu.edu>

Reply-To: J Bahlman

Dang Tom, that was cool !!! You have an awesome voice, it was spot on ! pretty good for an old cat...😁...just kidding ! I meant to tell you.. I LOVE your "sidewalk to nowhere"... I would have bought that place just for the sidewalk !! In fact, I think you should call your next song or cut, "sidewalk to nowhere" a lot of inner meanings in that title, I mean, in the old album days.... that would have been a super hit ! The album title "sidewalk to nowhere" and the picture of the front of your place ! You would have sold a million albums !! Back in the late 60's early 70's, kids sitting around with their black light posters and lights..."Ya..man... put on "sidewalk to nowhere" !...ya..man... that's heavy...

OK I'm done, it's great to chat with you and have a few laughs over email ! I got a response from Jeff today...how cool is that?? I really enjoyed email talking with him also. I appreciate you guys going along with a cousin you haven't seen in over 50 years !! We just need to get Steve aboard !! Take care...

John

On Friday, January 27, 2017 4:56 PM, Thomas Cole
<Tom.Cole@asu.edu> wrote:

John,

Well, thanks for asking. It was all right because I started playing Fats Waller's "It's a Sin to Tell a Lie" and the guys decided they wanted to do it and so I had something I could play right in the beginning. I never knew I didn't really know

the melody. They had me sing it after the clarinet solo. (I have always loved the clarinet. I like Aker Bilk's "Stranger on the Shore" which I did a spoof of on my album Thank You Friends! which I called "STRANGLER on the shore." Har.

We played a few three-chord songs.

Most of the time was spent with the horns deciding what notes they'd use playing together. There was a lot of discussion over notes they would play which the drummer and I didn't really understand and there wasn't all that much playing. I really am inexperienced with this kind of thing, but I can get used to it so I'm staying in. They want the sound of the Jazz Vipers that Sally used to always go and see. I can play a little like the girl with the big guitar in this video.

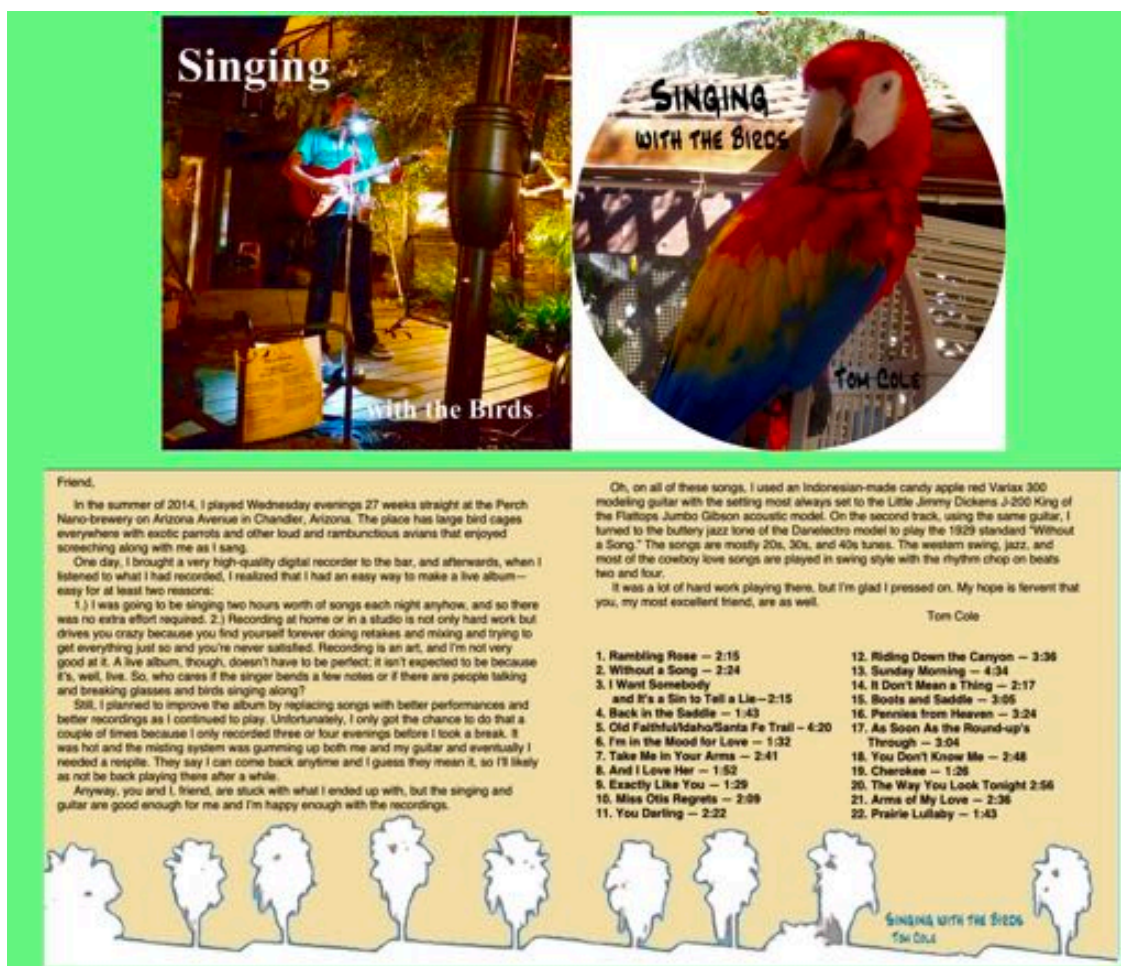
<https://www.youtube.com/watch?v=PVyARRpH9ME>

Speaking of Fats Waller, in 2014, I played 27 weeks straight at the Perch Nano Brewery and the last three nights I brought a digital recorder in and made a live album called Singing with the Birds that has a lot of birds screeching in the background and people talking and breaking glasses. (There are caged birds everywhere. It's a rescue place for birds.)

One of the tracks is a two-song medley of Cindy Walker's "I Want Somebody" and Fats Waller's "It's a Sin to Tell a Lie." I always do several Cindy Walker tunes whenever I have a gig. I hear that I didn't quite know the melody of the Fats Waller song, but it works all right anyhow. Here's that track.

<http://www.tomhascallcole.com/I%20Want%20Somebody.mp3>

Tom



On Jan 27, 2017, at 9:24 AM, J Bahlman

Hey Tom !

How did the session go?? Did you have fun? Was it a good rhythm section?? They will probably try to get you to come all the time now !...:) Well. I was just curious, as I've been in that situation a few times myself !! Later...

John



Friend,

In the summer of 2014, I played Wednesday evenings 27 weeks straight at the Perch Nano-brewery on Arizona Avenue in Chandler, Arizona. The place has large bird cages everywhere with exotic parrots and other loud and rambunctious avians that enjoyed screeching along with me as I sang.

One day, I brought a very high-quality digital recorder to the bar, and afterwards, when I listened to what I had recorded, I realized that I had an easy way to make a live album—easy for at least two reasons:

1.) I was going to be singing two hours worth of songs each night anyhow, and so there was no extra effort required. 2.) Recording at home or in a studio is not only hard work but drives you crazy because you find yourself forever doing retakes and mixing and trying to get everything just so and you're never satisfied. Recording is an art, and I'm not very good at it. A live album, though, doesn't have to be perfect; it isn't expected to be because it's, well, live. So, who cares if the singer bends a few notes or if there are people talking and breaking glasses and birds singing along?

Still, I planned to improve the album by replacing songs with better performances and better recordings as I continued to play. Unfortunately, I only got the chance to do that a couple of times because I only recorded three or four evenings before I took a break. It was hot and the mixing system was gumming up both me and my guitar and eventually I needed a respite. They say I can come back anytime and I guess they mean it, so I'll likely as not be back playing there after a while.

Anyway, you and I, friend, are stuck with what I ended up with, but the singing and guitar are good enough for me and I'm happy enough with the recordings.

Oh, on all of these songs, I used an Indonesian-made candy apple red Variaz 300 modeling guitar with the setting most always set to the Little Jimmy Dickens J-200 King of the Flattops Jumbo Gibson acoustic model. On the second track, using the same guitar, I turned to the buttery jazz tone of the Danelectro model to play the 1929 standard "Without a Song." The songs are mostly 20s, 30s, and 40s tunes. The western swing, jazz, and most of the cowboy love songs are played in swing style with the rhythm chop on beats two and four.

It was a lot of hard work playing them, but I'm glad I pressed on. My hope is fervent that you, my most excellent friend, are as well.

Tom Cole

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|---|-----------------------------------|
| 1. Rambling Rose — 2:15 | 12. Riding Down the Canyon — 3:36 |
| 2. Without a Song — 2:24 | 13. Sunday Morning — 4:34 |
| 3. I Want Somebody | 14. It Don't Mean a Thing — 2:17 |
| and It's a Sin to Tell a Lie — 2:15 | 15. Boots and Saddle — 3:06 |
| 4. Back in the Saddle — 1:43 | 16. Pennies from Heaven — 3:24 |
| 5. Old Faithful/Idaho/Santa Fe Trail — 4:20 | 17. As Soon As the Round-up's |
| 6. I'm in the Mood for Love — 1:32 | Through — 3:04 |
| 7. Take Me in Your Arms — 2:41 | 18. You Don't Know Me — 2:48 |
| 8. And I Love Her — 1:52 | 19. Cherokee — 1:26 |
| 9. Exactly Like You — 1:29 | 20. The Way You Look Tonight 2:56 |
| 10. Miss Otis Regrets — 2:09 | 21. Arms of My Love — 2:36 |
| 11. You Darling — 2:22 | 22. Prairie Lullaby — 1:43 |

