

Discography Updates (Updated July, 2018)

I've been amassing corrections and additions since the August, 2012 publication of *Pepper Adams' Joy Road*. Its 2013 paperback edition gave me a chance to overhaul the Index. For reasons I explain below, it's vastly superior to the index in the hardcover version. But those are static changes, fixed in the manuscript. Discographers know that their databases are instantly obsolete upon publication. New commercial recordings continue to get released or reissued. Audience recordings are continually discovered. Errors are unmasked, and missing information slowly but surely gets supplanted by new data. That's why discographies in book form are now a rarity. With the steady stream of updates that are needed to keep a discography current, the internet is the ideal medium. When *Joy Road* goes out of print, in fact, my entire book with updates will be posted right here. At that time, many of these changes will be combined with their corresponding entries. Until then, to give you the fullest sense of each session, please consult the original entry as well as information here. As always, please send any corrections or additions to info@pepperadams.com.

Addition:

OLIVER SHEARER 470900

September 1947, unissued demo recording, United Sound Studios, Detroit: Willie Wells tp; Pepper Adams cl; Tommy Flanagan p; Oliver Shearer vib, voc^{*}; Charles Burrell b; Patt Popp voc.[^]*

- a Shearer Madness (Ow!)
- b Medley: Stairway to the Stars
A Hundred Years from Today*[^]

Correction: **500700A**

The correct spelling of the date's producer is Idessa Malone.

Correction: **500700B**

The correct spelling is Louis Barnett. About Barnett and Maurice King, Yusef Lateef said in 1987, "Louis Barnett played with him at the Flame but I certainly made some rehearsals with Maurice and played his music from time to time, and perhaps some engagements. But I didn't work the Flame with him." Lateef agreed that he played a written solo on "Midnight Mood." Midnight Mood was part of King's repertoire at Detroit's Flame Showbar, 1950-61 King, too, had a septet at the club.

Addition:
51000

"We played background for something," said Bob Pierson about this commercial gig. "It wasn't jazz. I think it was for a singer." Sam's Record Store was located on Hastings Street.

Addition:
520700

-g is "Keen and Peachy," a line written on the changes of "Fine and Dandy" by Ralph Burns and Shorty Rogers.

According to Hugh Lawson, "Dancing in the Dark" is Barry Harris' arrangement.

Addition:
PEPPER ADAMS
540000

c. 1954, TV broadcast, Detroit: Pepper Adams bs; Tommy Flanagan p; Beans Richardson b; Elvin Jones dm.

According to the saxophonist Bennie Maupin, Adams possibly appeared on the show "Ed McKenzie's Dance Party." McKenzie's program was one of the first TV shows in Detroit that featured live music and it preceded Soupy Sales' show, "Soupy's On." "Ed McKenzie," said Maupin, "had been a radio personality. He was a huge jazz fan. He'd play the jazz recordings on the radio, on WXYZ. On a Saturday, I saw Dizzy, Max Roach/Clifford Brown, Earl Bostic; a whole host of musicians who were playing in the local clubs. They would come on and play a little bit. He'd do a little interview, and he would close out the show by doing another tune at the end of the show." McKenzie began on WXYZ radio in 1952. His two-hour TV show was aired on Channel 7 in Detroit. The Rouge Lounge was one club whose musicians were featured. Eddie "Lockjaw" Davis, Art Tatum and Charlie Parker were others that appeared on the program. It's not known if any video still exists nor whether the group also included a guest soloist.

Addition:
PEPPER ADAMS
540400

According to the pianist Clarence Beasley, Walter Smith may be the same as Walter 'Smitty' Smith.

Correction:
SONNY STITT
550328

See the section Broadcasts and Recordings That No Longer Survive at the end of this document.

Addition:

DAVE COLEMAN

551107

7 Nov 1955, *Fassett Recording Studio, Boston*: Tommy Ball tp; Bud Pearson as; Pepper Adams bs; Dick Wetmore vln; Pat Petracco g; Everett Evans b; Paul Drummond dm; Dave Coleman arr.

a Backstreet

Transition LP: TRLP-30

b **Backstreet**

Transition unissued

-a on Transition-Blue Note (J) LP: GXF-3126, Toshiba-EMI (J) CD: TOCJ-5889.

A rare acetate auctioned on eBay in 2016 contained unissued samples from three different planned but uncompleted Transition dates: seven unreleased tracks from the Jazz by Sun Ra date; two unissued takes of Bag's Groove performed by Joe Gordon and Roy Haynes; and one long unissued track (-b) titled Rejected Excerpts - (Not for Sale). According to the auctioneer, "in all likelihood, [-b] is from the lost album Coleman recorded for Transition titled These Things by Dave Coleman. The full recording of this album was mistakenly erased before completion, and to the best of our knowledge, this acetate [apart from track -a above] contains the only surviving recording from Coleman's session for Transition."

Addition/Correction:

CURTIS FULLER

560420

Pepper Adams was the intended leader of this date, judging from a 1955 letter written to Adams by Transition producer Tom Wilson. Nevertheless, Adams said in his *Coda* interview with Peter Danson that this was Curtis Fuller's gig. Pepper said that he felt that Tom Wilson came up with the date's various titles.

In a 1983 interview that Pepper Adams did for *Coda*, Adams discusses this date and *Jazzmen: Detroit*, the recording done ten days later in Hackensack, New Jersey. In comparing them, he refers to "that kind of warehouse-looking studio in Cambridge and old Rudy Van Gelder's."

Correction:

STAN KENTON

561103

a Street of Dreams

Sounds of Yesteryear (Eng) CD: DSOY-814

b Under a Blanket of Blue

Apart from above, all of the material on the Sounds of Yesteryear release are previously issued.

Addition:

STAN KENTON
561104

Bill Perkins told interviewer Bob Rusch (*Cadence*, November, 1995) the following: "I know Pepper Adams was not too enamored with Gerry Mulligan, I guess because Gerry was so famous and their styles were so different. I remember in Stan's band Pepper inherited Funny Valentine, which Bill Holman had written for Bird. Lennie [Niehaus] would lean over to Pepper, who's not above taking a couple of double-scotches, and say, 'Pepper, dedicate this one to Gerry Mulligan.' And Pepper would spray notes like a Gatling gun." About the Kenton rhythm section, Perkins said, "With Stan [Kenton] there was no integrated rhythm section. The closest it got was when Mel was there. There was no input from the piano and so you were on your own with bass and drum. With Mel and with the bass player [Max Bennett] in the '55 band, Max and Mel were about as close to a rhythm section that Stan ever got. In other words, you could get groovin.'"

Addition:
MEL LEWIS - GOT'CHA
561119

Producer Pat Henry founded the San Francisco radio station KJAZ. He offered Mel the opportunity to record for San Francisco Jazz. This was Lewis' first date as a leader. Mel hired a septet comprised mostly of fellow members from the Kenton Orchestra. Pepper at the time was Lewis' roommate. Lewis chose Ed Leddy over Lee Katzman. Jerry Coker, not in the Kenton band, replaced Bill Perkins. The day before the session, Perkins was beaten up and hospitalized due to injuries incurred while coming to the rescue of a woman who was being molested outside of the Macumba Club. Coker and Marabuto were Bay Area musicians. The 19 November session was done in the afternoon prior to Kenton's gig at the University of California. The very cold and large Sands Ballroom was the label's replacement for an area studio that became unavailable. The Sands' piano was out of tune and the studio's ambient temperature affected the musician's intonation. After the Kenton gig, the musicians returned at 2am to finish the date.

Author's Note:
MAYNARD FERGUSON
561200, 570105, 570106, 570200, 570300

According to Ken Poston, Director of the Los Angeles Jazz Institute, Maynard Ferguson's big band was recorded by Wally Heider at Peacock Lane. The Ferguson band was quite active in Los Angeles at the end of 1956 through the c21 March 1957. Because Adams played in Ferguson's band in Los Angeles during that period (and then toured with the band across the U.S. back to New York), it's likely that Pepper Adams played with the band at Peacock Lane, possibly on a night that Heider was recording. So far, no tapes have surfaced.

Correction/Addition:
QUINCY JONES - GO WEST, MAN
570226
26 February 1957, Capitol Records Studios, Los Angeles.

From Jim Harod (by way of Noal Cohen), who inspected AFM Local 47 (Los Angeles) Union contracts: "Creed Taylor approached Quincy Jones, Jr. in early 1957 to ask if he would be interested in organizing an album for ABC-Paramount that showcased some of the leading jazz musicians working on the West Coast at the time. Quincy agreed and proposed an album that featured three septets: one with four alto saxophonists, a second with four trumpet players, and a third with three tenor and one baritone saxophonist. The concept was similar Kapp's *Modern Jazz Gallery* set but would have the advantage of being a single LP release, more affordable for collectors seeking an album with their favorite artist.

Quincy Jones was given complete control over the selection of artists, tunes and arrangers. The first recording session featuring the trumpet players was held on February 25, 1957 at Capitol Records studios, 1750 North Vine Street in Hollywood. The session lasted from 2:00 to 6:00 p.m. and featured Harry "Sweets" Edison, Conte and Pete Candoli, Jack Sheldon (trumpets); Carl Perkins (piano); Leroy Vinnegar (bass); Mel Lewis (drums). The second session was at Capitol Records on February 26, 1957 from 2:00 to 5:30 p.m., with Bill Perkins, Walter Benton and Buddy Collette (tenor saxes); Pepper Adams (baritone sax); and the same rhythm section with Shelly Manne replacing Mel Lewis on drums. The third session, again at Capitol Records, took place on March 1, 1957 from 2:00 to 5:00 p.m. The four alto saxophonists were Benny Carter, Art Pepper, Herb Geller and Charlie Mariano. Shelly Manne was on drums again, with Lou Levy on piano and Red Mitchell on bass. Quincy Delight Jones, Jr. was listed as leader on all three AFM contracts. Dom Cerulli gave the album four stars in his *Down Beat* review, citing the tenor/baritone set as 'top dogs' and the trumpet set as least successful on the album. Each septet had three tracks on the ABC-Paramount album *Go West, Man* (ABC 186)."

Correction:

**STAN KENTON - VOICES IN MODERN
570304**

Personnel should reference 17 January 1957, not 17 January 1956.

Correction:

**DAVE PELL - A PELL OF A TIME
570320**

The two-line note about Walter Bruyninckx should be deleted.

Addition:

**BOB KEENE - SOLO FOR SEVEN
570321a**

-c on Andex 45: 33006.

The tune Solo (from Andex LP: A-4001) should be added and Caravan deleted.

All tracks on Fresh Sounds (Sp) LP: FSR-641.

Addition:

**PEPPER ADAMS - MODERN JAZZ SURVEY
570420**

-b on Lakeshore CD: 33906, the soundtrack to the film *Zodiac*.

Correction:

BUD SHANK - THE JAMES DEAN STORY

570813

13 August 1957, Radio Recorders, Hollywood CA: Charlie Mariano, Herbie Steward as; Bill Holman, Richie Kamuca ts; Pepper Adams bs, bcl; Claude Williamson p; Monty Budwig b; Mel Lewis dm; Mike Pacheco bongos; FEATURED SOLOISTS: Chet Baker tp; Bud Shank as, fl.

- a Lost Love
- b People
- c Rebel at Work

Regarding Bill Holman and Johnny Mandel's participation, on 29 July 2104 researcher James Harrod emailed me this: "The [AFM] contracts just list the musicians. Holman might have retained the charts that he arranged. I believe that he has placed most of his archive with the LOC [Library of Congress]. He received arranger credit on the 14th only. Mandel is not listed as arranger on the 13th. He might have had a direct agreement with Dick Bock for his services. The back liner of P-2005 notes that Mandel arranged The Search, Jimmy's Theme and Success; with Holman arranging the other selections. Mandel might have retained his charts as well." Harrod also said that Chet Baker was listed on the LP as co-leader merely as a marketing strategy to boost sales. Also, Johnny Mandel likely functioned as a conductor at both sessions.

Correction:

BUD SHANK - THE JAMES DEAN STORY

570814

14 August 1957, Radio Recorders, Hollywood CA: Same as 13 August, add Ray Linn, Don Fagerquist tp; Milt Bernhart tb; Mike Pacheco bongos; Chet Baker voc*.

- a Jimmy's Theme
- b Fairmount, Indiana
- c Let Me Be Loved
- d Let Me Be Loved*
- e Hollywood

-b: Omit Pacheco.
-c is an instrumental version.
-d is a vocal arrangement, featuring Chet Baker voc.
See 570813 notes.

Correction:

PEPPER ADAMS - CRITICS' CHOICE

570823

23 August 1957, Radio Recorders, Hollywood CA.

Pepper's second date as a leader was done on one day, from 1-6pm. The original LP cites the 22nd of August as the recording date but this is incorrect as per Jim Harrod's American Federation of Musicians contract research done in 2014. Furthermore, tenor saxophonist Herbie Stewart does not appear on any tracks.

Correction:

AUTHOR'S NOTE, page 52

See 731216 should be See 731217.

New Entry:

THELONIOUS MONK

590227

27 February 1959, rehearsal, Hall Overton's loft, New York: Donald Byrd tp; Eddie Bert tb; Robert Northern frh; Jay McAllister tu; Phil Woods as; Charlie Rouse ts; Pepper Adams bs; Thelonious Monk p; Sam Jones b; Arthur Taylor dm.

Audio tapes made at Overton and David X. Young's loft by photographer W. Eugene Smith are housed at Duke University. Reels 100-112 are rehearsal tapes of Monk and pianist Hall Overton working out arrangements or their big band rehearsing for the upcoming Town Hall concert. The tape done on 27 February 1959 is denoted as "Mostly run-throughs with Monk at the piano."

Addition:

BENNY GOODMAN

590417

17 April 1959, privately recorded rehearsal, New York: John Frosk, Taft Jordan tp; unknown remainder of tp section; Rex Peer tb; unknown remainder of tb section; Benny Goodman cl; Herb Geller, Vinnie Dean as; Bob Wilber, Babe Clarke, Buddy Tate ts; Pepper Adams bs, bcl; Hank Jones p; Turk Van Lake g; Scott LaFaro b; Roy Burns dm; Donna Musgrove voc.

Although Buddy Tate wasn't a member of the upcoming touring group, he may have been at the rehearsal. It's possible that Musgrove was subbing for Dakota Staton, who would be touring with the band as a featured vocalist.

About the three weeks of Goodman rehearsals, of which this was a part, Bob Wilber wrote in his autobiography *Music Was Not Enough*, "Benny was relaxed, obviously enjoying the idea of putting a big band together again and intrigued with the new arrangements he had commissioned from Bill Holman, Shorty Rogers and Gil Evans. Bill had done a chart on After You've Gone that sounded more like Kenton than Goodman. Nevertheless, Benny enjoyed the new sounds and worked hard to get the charts right. . . . [The band] was an interesting mixture of old and modern styles, racially balanced and with no really big names. I think that Benny had had such an unfortunate experience with the all-star band he had put together in the early 1950s for the disastrous tour opposite Louis Armstrong, that he was happy to have eager, young unknowns who were excited and thrilled to be playing with him."

Correction:

SOUL OF JAZZ PERCUSSION

600400

Spring 1960, Bell Sound Studios, New York: Donald Byrd tp; Pepper Adams bs; Bill Evans p; Paul Chambers b; Philly Joe Jones dm; Earl Zindars timpani, perc.

This was likely recorded between 9-18 April or in May-June.

Addition:

PEPPER ADAMS - MOTOR CITY SCENE

601115

All tracks on Bethlehem CD: BCP-6056.

Personnel on Stardust: Byrd and rhythm section (omit Burrell).

Pepper's solo on Bitty Ditty was likely edited out, and Stardust is a very long ballad feature for Byrd and the rhythm section. It seems improbable that Pepper, on his own date, would not have solos on two of the five cuts.

Correction:

PEPPER ADAMS-DONALD BYRD - OUT OF THIS WORLD

610125

between 25 Jan and 5 Feb 1961, New York: Donald Byrd tp; Pepper Adams bs; Herbie Hancock p; Teddy Charles vib*; Laymon Jackson b; Jimmy Cobb dm.

This was Pepper Adams' eighth date as leader or co-leader. With the exception of a 13-20 December gig at Curro's in Milwaukee (see 601213), the Quintet worked steadily in Chicago for nearly two months (from 22 November 1960 until 22 January 1961). Assuming a long travel day back to New York on 23 January and the opening of their weeklong run at the Five Spot beginning on the 24th, the band likely recorded no earlier than 25 January. As yet, no known information exists on band gigs for the period 1-5 February, prior to the group embarking on their two-month tour of the Midwest and Eastern Canada.

New Entry:

DONALD BYRD-PEPPER ADAMS

610616

16 June 1961, TV broadcast, Cleveland: Donald Byrd tp; Pepper Adams bs; Herbie Hancock p; Cleveland Eaton b; Teddy Robinson dm.

The Quintet appeared on the program *The One O'Clock Club* while in town working at Algiers. The show was broadcast by WEWS (Channel 5), hosted by Dorothy Fuldheim. It isn't clear if either the audio or video still exists.

Addition:

DONALD BYRD-PEPPER ADAMS
610624

Also performed at Jorgie's was Out of This World (VGM unissued).

Addition:

PEPPER ADAMS
611100

mid or late November 1961, audience recording, The Topaz, Louisville: John Alberding as; Raymond Johnson p; Gene Klingman b; Boots Brown dm; GUEST SOLOIST: Pepper Adams bs.

Adams was guest soloist with "The Trademarks," the Topaz's house quartet. The engagement lasted from 14-26 November. Sometime during the week of 28 April 1986, WFPL-FM (89.3) in Louisville broadcasted a performance recorded at the club. It's not known if audio still exists.

Correction:

LIONEL HAMPTON
611209

9 December 1961, Metropole Cafe, New York: Dave Gonsalves, Virgil Jones, Floyd, Richard Williams tp; Vince Prudente, Harleem Rasheed, Lester Robinson tb; Bobby Plater, Ed Pazant as; Andy McGhee, John Neely ts; Pepper Adams bs; Kenny Lowe p; Billy Mackel g; Lionel Hampton vib; Lawrence Burgan b; Wilbert Hogan dm.

- | | | |
|---|-----------------------------|-------------------------|
| a | At the Metropole | Glad-Hamp LP: GHLP-3050 |
| b | Encore (= Greasy Greens) | |
| c | After You've Gone | Glad-Hamp LP: GHLP-1005 |
| d | They Say It's Wonderful (1) | |
| e | It's All Right with Me | |
| f | Take My Word | |
| g | McGhee | |

(1) Hampton and the rhythm section.
-c, -e, -g on Hindsight CD: HCD-242.

Addition:

JOE GALLIVAN
620000

c. 1962, unissued demo recording, New York: Don Ellis, Johnny Coles, Donald Byrd tp; Julius Watkins frh; Eddie Bert, Jimmy Knepper tb; Eric Dolphy as; Pepper Adams bs; unknown b; Joe Gallivan dm; other musicians.

Joe Gallivan told interviewer Dave Segal on 26 May 2016 (see thestranger.com), "I had this big band in New York in the early '60s. I went to New York in '58; I was hovering between New York and Miami into the early '60s. . . . I had this music for 10 brass, bass, drums, and saxophone. . . . I called Eric Dolphy and he told me, "No problem. I'll be there. Tell me the time." I said, "3 o'clock on Monday," and he was there. Even though I was young and could write a book of things I didn't know then, people were into music. . . . It was another CBS experience. I made an acetate and gave it to Teo Macero. I put a little piece of tape on it, so if he listened to it, he would have to break the tape. So I give it to him and after a few months I call him. "Did you listen to it?" "Yeah. It's not the kind of thing we're interested in." "Can I pick up the acetate?" They were valuable in those days. It was expensive to get an acetate made. So I went to pick up the acetate at CBS. He had not even listened to it! In the band I had Byrd, John Coles, Don Ellis, Eddie Bert, Jimmy Knepper, Julius Watkins, Eric Dolphy, Pepper Adams. The band was great. The music business missed an opportunity. We auditioned for this guy, a producer of sorts. . . . We changed the band a little bit and for the audition we had Herbie Hancock on piano, Elvin Jones on drums, Donald Byrd and Pepper Adams. If you had a record of this band now, you'd probably sell a million copies. But he gave us the short shrift. The band fell apart when we were supposed to sign with Warwick and two weeks before the date, Warwick went out of business, so we never did the date. It was kind of tragic. I had all the music recopied. I spent my last \$700 having all the music recopied. So I didn't have any money and we had no date. So I ended up having to take a job playing with somebody else. That band fell through. I worked my way back to Miami."

Addition:
CHARLES MINGUS
630620

Possible live recording at the Five Spot by United Artists.

Addition:
MARCUS BELGRAVE
630620

Bennie Maupin, in a 2014 email to me and a subsequent interview, said: "For the record, please note that Pepper is absolutely one of my many early Detroit influences. As a matter of fact, he was prominently featured on the very first professional recording of my career. It took place in Detroit at a place known for presenting decades of great music: The Graystone Ballroom. The featured artist was master/mentor trumpeter Marcus Belgrave. Others featured were pianist Kirk Lightsey, bassist Cecil McBee, trombonist George Bohanon, and a great drummer who left us much too soon, George Goldsmith. It was just a wonderful moment because we were right there recording everything on the ballroom floor. The Graystone Ballroom was quite beautiful. I heard a lot of live music there, with Count Basie's Orchestra, Dinah Washington, various bands that came through. . . It was great moment for me to be in that circle of musicians."

Addition:
MARCUS BELGRAVE
630626

See 630620.

Correction:

JIMMY WITHERSPOON

630700

c. Summer 1963, CBC TV broadcast, Toronto: Dizzy Reece tp; John Gilmore ts; Pepper Adams bs; John Hicks p; Ali Jackson b; Charli Persip dm; Jimmy Witherspoon voc.

- a Evenin'
- b Ain't Nobody's Business

This program was entitled *Sixty Minutes with Spoon*, produced by Daryl Duke. Thirty minutes of it was broadcast on 11 February 1964 on the program *Quest*.

Addition:

PEPPER ADAMS

631203

Recorded at Sanders Recording Studio.

Addition:

LIONEL HAMPTON

640723

23 July 1964, RTF TV broadcast, Antibes Jazz Festival, Juan-les-Pins, France: Martin Banks, Benny Bailey tp; Bobby Plater as, fl; Ed Pazant as, ts, fl; Pepper Adams, Cecil Payne bs; Billy Mackel g; Lionel Hampton, p, vib, dm+; Lawrence Burgan b; Floyd Williams dm.*

- a Hamp's Boogie Woogie
- b unknown blues*
- c Stardust
- d **Flying Home+**
- e Our Love Is Here to Stay
- f unknown blues*
- g unknown blues
- h Air Mail Special
- i Midnight Sun
- j Air Mail Special*
- k The Man I Love
- m **Sophisticated Lady**

See 640707, 640724, 640725 and 611209 notes.

Correction:

AUTHOR'S NOTE, page 145

The Thad Jones-Pepper Adams Quintet's first gig at the Clifton Tap Room in Clifton NJ took place on 26-27 March 1965.

Correction/Addition:

THAD JONES/MEL LEWIS 651126

- a Ah — That's Freedom
- b Big Dipper

Thad Jones on cornet and flh. Adams on bs only. The band would continue to rehearse at midnight nearly every Monday night until their 7 February 1966 premiere Monday night performance at the Village Vanguard. One rehearsal took place at Upsurge Studio (on 19th Street) but most took place at A&R Studios on 48th Street. Two others took place at A&R Studios on Seventh Avenue and at Soundmixer's Studio on Broadway. While Adams attended the first rehearsal, it's not known how many others he attended. Roland Hanna, not Hank Jones, made the very first rehearsal. Phil Woods and Gene Quill also attended the rehearsals. According to Jimmy Owens, the first two arrangements the band rehearsed were A — That's Freedom and Big Dipper. Bob Brookmeyer brought his chart on St. Louis Blues to the second or third rehearsal. According to Mel Lewis in Dave Lisik and Eric Allen's *50 Years at the Village Vanguard*, Alan Grant on his WABC radio program played Thad/Mel practice tapes done at A&R Studios to promote the band for their upcoming opening engagement at the Village Vanguard. Whether any collectors recorded these performance off the air or whether the tapes still exist in the Mel Lewis Archives, in Alan Grant's collection or elsewhere is unknown.

Addition:

THAD JONES/MEL LEWIS 660124

24 January 1966, private recording of rehearsal, Stea-Phillips Studio, New York: Thad Jones cornet, flh; Bob Brookmeyer vtb; Jerry Dodgion as, ss, fl; Jerome Richardson as, ss, cl, fl; Joe Farrell ts, ss, fl; Pepper Adams bs, cl; Mel Lewis dm; other musicians.

It's unclear if the audio still exists.

Correction:

JOE ZAWINUL - MONEY IN THE POCKET 660207

Riverbed also on Atlantic 45: 45-5060.

This was Pepper's only recording that day. See Author's Note directly below.

Addition:

AUTHOR'S NOTE, page 150

Marv Holladay, not Pepper Adams, is the baritone saxophonist at the first Village Vanguard of the Thad Jones/Mel Lewis Orchestra. Although Adams made the first Thad/Mel rehearsals (see 651126), Adams gave his chair to Holladay. Adams didn't want to play in yet another big band. He considered himself a small group soloist and was eager to free himself from the big-band role he felt encumbered by, dating back to 1956 with Stan Kenton, and continuing through his unhappy nine-month Lionel Hampton gig of 1964. Fronting a small group with Jones was Pepper's most important artistic aspiration; the fulfillment of many years of longing, first nurtured in the mid 1950s Blue Bird days in Detroit. Once Jones left Basie in 1963, Adams and Jones worked on several projects together: two led by Adams for Motown — *Pepper Adams Plays the Music of Charlie Mingus* (see 630909, 630912) and the four dazzling, still unissued septet tracks arranged by Jones for jukebox play (see 631203) — plus Oliver Nelson's *More Blues and the Abstract Truth* (see 641110, 641111). Once Adams and Jones began their quintet in March, 1965, it wouldn't be an imaginative leap to assume that Adams felt the band was destined for greatness. Judging from *Mean What You Say* (their only recording; see 660426, 660504a, 660509), had they remained a working group, in fact, it's easy to foresee the Quintet being one of the great small groups of its time. Eight months later, however, Thad's big band began taking precedence over the Quintet, and with the excitement created by the orchestra's run at the Vanguard, Adams was justifiably disappointed. Joe Zawinul's 7 February 1966 recording date for Atlantic (see 660207) was possibly a scheduling conflict, obviating Pepper's participation at the Vanguard or his attendance that night. But it would take several months before Jones could convince Pepper to join the big band on a full-time basis. Over the years, the quintet would continue to take gigs sporadically, but not after Adams left the Orchestra in 1977.

CDs of this performance are held at the Thad Jones Archive at William Paterson University. The following are the tunes at the Archive, cross-referenced with those tunes either released as a bootleg by Alan Grant on BMG or ones that remain unissued. See 660321 for discographical details.

- a All My Yesterdays (Resonance)
- b All My Yesterdays (BMG)
- c Back Bone (Resonance)
- d Big Dipper (Resonance)
- e Big Dipper (Resonance)
- f Mean What You Say (unissued)
- g Mornin' Reverend (BMG and Resonance)
- h The Little Pixie (Resonance)
- i Willow Weep for Me (BMG)
- j Low Down* (BMG)

*This version is different from the 21 March take released on Resonance. It's not clear if this take was recorded on 7 February or was an alternate take on 21 March.

Pitches vary on identical takes from the BMG and Resonance releases. Moreover, Resonance deleted the BMG bootleg's introduction, and comments made by emcee Alan Grant and Thad Jones regarding Mornin' Reverend (track -g).

According to saxophonist Jerry Dodgion, Thad Jones' early big-band book was in flux. That is, the tunes they first performed hadn't yet evolved into the definitive arrangements they would eventually become that are played to this day. For example, The Little Pixie became a chase for the entire saxophone section. Here, however, only Jerome Richardson solos on the tune.

Mel Lewis told Michael Bourne in *Jazz Journal International* (Vol 42, No. 4, April 1989, p. 14) the following about Thad Jones' big band arrangements and the early band book: "Thad left Basie [in 1963]. We were thrown together in the Mulligan band. We'd been friends for years. He'd just started writing for Gerry's band. Thad was experimenting. He was going to bring things in for Gerry's band but he never got around to finishing anything. Thad was searching at that point. Basie commissioned Thad to write an album, 11 or 12 charts, and Thad did them. Thad and I were still just hanging around with each other,

still talking about a band of our own. Basie rejected the arrangements. They were such a drastic change from what the Basie band was all about. Thad called me and said, 'I've got some arrangements. Let's have a rehearsal.' We started our band with stuff written for Basie. Basie's name was on the charts when we made our first rehearsal, but that became us. When we opened at the Vanguard a month later, that first Monday night, we only had nine charts. We just hadn't gotten around to doing all of them. We played those nine charts and stretched them out. That's where the whole style with long solos and riffs happened. That was the band with Brookmeyer and Snooky Young. We had all that experience in the band. Anything could happen."

Correction:

THAD JONES/MEL LEWIS

660318

Adams on bs only. Thad Jones on cornet and flh.

New Entry:

THAD JONES/MEL LEWIS

660321

21 Mar 1966, private recording, Village Vanguard: Thad Jones cor, flh; Danny Stiles, Jimmy Nottingham, Bill Berry, Jimmy Owens tp; Jack Rains, Garnett Brown, Tom McIntosh tb; Cliff Heather btb; Jerome Richardson as, ss, cl fl; Jerry Dodgion ss, as, fl; Joe Farrell fl, ts, ss; Eddie Daniels ts, ss, cl; Pepper Adams bs; Hank Jones p; Sam Herman g; Richard Davis b; Mel Lewis dm.

a	Once Around	BMG (NZ) CD: 74321-51939-2
b	A — That's Freedom	Resonance CD: HCD-2023
c	All My Yesterdays	
d	Back Bone	
e	Big Dipper	BMG (NZ) CD: 74321-51939-2
f	Big Dipper	Resonance unissued
g	Don't Ever Leave Me	BMG (NZ) CD: 74321-51939-2
h	The Little Pixie	
i	Lover Man	
j	Low Down*	Resonance CD: HCD-2023
k	Mornin' Reverend	
m	Willow Weep for Me	
n	Polka Dots and Moonbeams	BMG (NZ) CD: 74321-51939-2
o	Mean What You Say	

-a, -g, -i, -n, -o on Resonance CD: HCD-2023.

*This version is different from the take released on BMG. See Author's Note regarding 660207. It's not clear if the BMG take was recorded on 7 February or was an alternate take on 21 March.

-m is for piano trio, embellished by various winds at the end.

Pitches vary on identical takes from the BMG and Resonance releases. Moreover, Resonance deleted the bootleg's introduction, and comments made by emcee Alan Grant and Thad Jones regarding Mornin' Reverend (see -g on 660207).

Adams on bs only.

The following is an edited excerpt from the 26 April 2014 post of my blog *The Master* (<http://gc-pepperadamsblog.blogspot.com/2014/04/double-trouble-alan-grant-george-klabin.html>):

In 2000, DJ and impresario Alan Grant released *Opening Night*, a CD that purported to be music from the incredibly important first appearance of the Thad Jones-Mel Lewis Orchestra at the Village Vanguard on 7 February 1966. But others, such as saxophonists Jerry Dodgion and Bill Kirchner, contested that what Grant suggested (and partly what I wrote in my book) about the gig is not entirely true. Dodgion was in the band from its inception and Kirchner had been researching a book about Thad Jones with fellow saxophonist Kenny Berger. Detroit journalist Mark Stryker, too, in his research for his forthcoming book on Detroit jazz, also took issue with Grant and some of my assumptions. Like Dodgion and Kirchner, he disputed that all the tunes on Grant's CD are from 7 February and said there are two separate dates. The reason for the discrepancy mostly stems from all of them having heard recordings of the band made at the Village Vanguard that exist at the Thad Jones Archive at William Paterson University.

In *Joy Road* (pages 150-52) I discussed the situation as I saw it just prior to publication in 2012. At that time, I owned the Alan Grant CD but hadn't known about the two CDs at the Archive. Moreover, based upon the excellent recording quality of Grant's CD, the fact that Grant had a show on WABC-FM that routinely broadcasted live performances in New York City clubs, and that Grant was also actively promoting at that time on his show *Pepper, Thad and Mel*, I felt that the music likely emanated from ABC Radio. It turns out, however, that a nineteen-year-old self-taught engineer, George Klabin — who at the time (1965-69) had an evening jazz radio show on WKCR — recorded Thad and Mel's performance at the Vanguard.

I interviewed George Klabin on 23 April 2014 to find out more about the recording's pedigree and to once and for all try to solve the riddles that remain about this great music. Klabin now lives in Los Angeles and runs Resonance Records (resonancerecords.org). His company specializes in releasing historically important jazz recordings, many that Klabin recorded live in clubs and for which he still retains legal ownership. Klabin developed a reputation around New York in the mid-60s for recording jazz musicians well and affordably. He would lug his own equipment into nightclubs, record musicians, then play some of it on his radio show. Klabin promoted these recordings to his listeners as music they'd never hear anywhere else. One of the first things he recorded was Keith Jarrett and Charlie Haden for George Avakian that became an important early Jarrett demo. Another is a Bill Evans date. See the label's website for a roster of recordings.

Alan Grant and George Klabin were DJ colleagues in New York City. One day in early 1966 Grant called Klabin. He told him there was a new all-star big band that was playing their first gig at the Village Vanguard. Grant needed a recording. Would Klabin do it? Sure. Klabin brought six mics and was given two cocktail tables near the pole where Pepper Adams sat (at the far stage-left side of the club) to set up his Crown two-track stereo 7.5 ips recorder. He mixed everything live in his headphones. Sometime after the gig, he gave Alan Grant a copy and that was it. It's not clear whether Klabin played any of the music on his own radio show. Klabin did confess that he was "completely blown away" by the band. He knew right away that this was a band unlike any other.

A few weeks later Grant asked Klabin to return to the Vanguard on 21 March to record the band a second time. For that gig Klabin used ten mics. Klabin said the band sounded even better. More polished, for one thing. For both gigs Klabin ended up with several hours of music.

Fast forward 34 years. To make a fast buck, Alan Grant decides to bootleg a bunch of tunes from these two nights. Although Klabin owns the rights, Grant never got permission from Klabin to release it, never credited Klabin as the engineer and never paid the musicians. Essentially, Grant did an end run and went to BMG/New Zealand to print 2,500 copies. Jason Blackhouse (from Auckland), not Klabin, is credited as the engineer, and liner note verbiage throughout only trumpets the 7 February recording date. As David Demsey, director of the Thad Jones Archive has pointed out, the implication is that Blackhouse was the engineer on hand at the Vanguard. Furthermore, misleading listeners into believing that all the material derives from the band's first gig was equally duplicitous.

When Klabin learned about the release he was furious. He hired a detective to find Grant, who was living in Florida. Klabin telephoned Grant and said bluntly, "What's going on here? How can you do this without giving anyone credit?" Grant replied contritely, "I know, it wasn't a good idea." Miffed, Klabin left it at that.

Grant's bootleg is long sold out but a copy exists at William Paterson. Two CDs worth of Klabin's original tapes, presumably given to Thad Jones by Alan Grant, have been transferred from reel-to-reel and are there as well. A third reel may be missing, says Klabin, but he believes he still might have even more material. Fortunately, personnel for each night is specified on Klabin's tape boxes.

According to Jerry Dodgion, Klabin has wanted to produce these important recordings since Grant's release to correct the historical record and get the music out the right way. For Klabin, these brilliant Thad Jones-Mel Lewis Orchestra performances remain the greatest recordings he's ever made.

Addition:

THAD JONES-PEPPER ADAMS - MEAN WHAT YOU SAY

660426

According to Roland Hanna, "The quintet used to rehearse out at Thad's house. That was Pepper, and originally it was going to be Richard Davis. Richard couldn't make so Thad got Ron [Carter]. I made the first rehearsal there too, then the next thing I know he had Hank on that. Hank made one of the rehearsals, I made one of the rehearsals, Duke Pearson made the record. That's one of the jobs I'm talking about that I had to go away on." Hanna was called away on a European tour and Hank Jones subbed for him on the first Thad Jones/Mel Lewis big band date (see 660506).

Addition:

THAD JONES/MEL LEWIS

660504b

Thad Jones on cornet and flh. Jimmy Owens left the band just prior to this date. He recommended Richard Williams to assume the band's fourth trumpet chair.

Addition:

THAD JONES/MEL LEWIS

660505

Thad Jones on cornet and flh.

Addition:

THAD JONES/MEL LEWIS

660506

Thad Jones on cornet and flh.

Regarding Tom McIntosh's piece *Balanced Scales = Justice* (-b), McIntosh told interviewer Zev Feldman (see page 66 and 71 of the booklet to *All My Yesterdays*, Resonance CD: HCD-2023):

Bobby Brookmeyer saw a piece of music called *Balanced Scales = Justice*. He said, "Wow!"

Don't treat this like a normal jazz piece. This piece of music that you wrote is worthy of full composition! Treat it as such." . . . I did the best I could. And then we had a rehearsal with it and everybody liked it. . . . The co-leader to Thad was Bob Brookmeyer . . . Silently, it was always Bob. . . . So, the night of the recording, Bob told Thad, "Thad, you gotta record that piece that Mac wrote." Thad said (and he was annoyed), "No, no, no. Look, this is my band and we're playing my music." . . . But all big bands reflected the spirit of the leader. This is why Thad did not want my music played. He wanted his. He wanted the band to reflect his feelings. (And his feeling was essentially like Basie's.) . . . Bob Brookmeyer got angry and, you know, Thad was like a boxer, and Bob Brookmeyer was with him toe to toe, ready to fight. He said, "You know Thad, that piece of music is monumental! And it's in your library. You gotta do it!" I didn't know he had that in him. So Thad says, "Well, all right, but I'll tell you what: I'm only gonna give it one shot. We'll do one take, and if we don't get it, then it's out!" And so every section leader turns to their section and says, "All right, guys, anybody who makes a mistake is gonna meet me in the alley!" It was the most complicated arrangement I had ever done.

According to Roland Hanna, he, not Hank Jones, was supposed to be on this date. Hank and Thad at that time were at odds due to business problems related to Thad's publishing company, D'Accord. Hanna, however, was called out of town on a European tour and the piano chair devolved to Jones.

Correction:

THAD JONES/MEL LEWIS
660702

Adams on bs only. Thad Jones on cornet and flh.

Addition/Correction:

THAD JONES/MEL LEWIS
661001

-g and -m on Solid State 45: SD-2508.

According to saxophonist Eric Allen, the recording date is 1 October 1966, not 30 September 1966. As he points out, the unattributed liner notes for the recording state, "the session had started at 7am on a rainy Saturday morning." 30 September was a Friday. Furthermore, a 1996 Jerome Richardson interview, says Allen, "confirms that it was a session that began in the morning." As Jerome Richardson told interviewer Monk Rowe in 1996

(<http://contentdm6.hamilton.edu/utills/getdownloaditem/collection/jazz/id/2290/filename/2291.pdf/mapsto/pdf>): "Well, we'd just got finished working the Vanguard. There we were at two o'clock in the morning and everybody's drinking until four or something, you know, half drunk. And Joe was evil, because the record date was going to be at eight o'clock in the morning, and everybody was evil. Oh, we didn't want to be there at all. And especially him. And because of it, I think because we were tired and everything, because of it, that's where it came out fantastic. We played and it was like we didn't care. We just — and of course we cared — but we were tired. And sometimes things happen like that, when you're so tired you just, you can't, you're not on edge, you're not worried about playing the wrong notes, you're not, you're just sitting there playing and maybe enjoying it then. And of course we generally enjoy our work anyway. And so it turned out to be a fantastic record, and that's what happens."

By the time of this recording, pianist Roland Hanna had permanently replaced Hank Jones in the band. It's likely that Hanna started working with the band earlier that summer, since Jones/Lewis was working every Monday night at the Village Vanguard. Additionally, Hanna taking over the piano chair

would have allowed Hank Jones to take more lucrative gigs in Europe and elsewhere during the summer festival season.

New Entry:

DIANE DESTRY

670000

c1967, private recording, New York: Overdubs: Natalie Pavone tp; Frank Vicari ts; Pepper Adams bs.

- | | | |
|---|---|----------|
| a | Sho Nuff I Need You | unissued |
| b | What's There About the Man | |
| c | If I Get Another Chance | |
| d | Baby I'm Home | |
| e | The Big City | |
| f | I Could Never Be Your Woman | |
| g | Look Who's Been Untrue | |
| h | How Can I Make It Through the Night | |
| i | Love Is a Jigsaw Puzzle | |
| j | Can I Please Come In | |
| k | Tonight's Gonna Be Another Lonely Night | |

Destry was a vocalist.

Correction/Addition:

THAD JONES/MEL LEWIS

670124

Thad Jones on cornet and flh.

Adams plays clarinet on -b only. According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Correction/Addition:

THAD JONES/MEL LEWIS

670126

Adams on bs only. Thad Jones on cornet and flh.

Correction:

BOBBY HACKETT - CREOLE COOKIN'
670130

James Morreale on tp, not Jimmy Maxwell.

Correction:

BOBBY HACKETT - CREOLE COOKIN'
670313

James Morreale on tp, not Jimmy Maxwell.

Correction/Addition:

THAD JONES/MEL LEWIS
670427

Adams on bs only.

Correction/Addition:

THAD JONES/MEL LEWIS
670428

-b and -k on Solid State 45: SD-2517.

Correction:

DONALD BYRD
671005

Adams solos on -a (The Creeper).

Correction:

HANK CRAWFORD
671120

Adams is not on Mud Island Blues.

Correction/Addition:

THAD JONES/MEL LEWIS
680422

Jimmy Knepper replaced Tom McIntosh as Second Trombonist. McIntosh left the band to move to Hollywood. Seldon Powell on ts and cl.

All tracks on <https://m.youtube.com/watch?v=NWag8AHfwZw>.

Pepper Adams plays cl on -b only. According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Correction:

JOE WILLIAMS AND THAD JONES/MEL LEWIS - SOMETHING OLD, NEW AND BLUE

680423

23-27 April 1968, Los Angeles: possible personnel: Thad Jones flh; Snooky Young tp, flh; Garnett Brown, Jimmy Knepper or Benny Powell tb; Jerome Richardson as; Eddie Daniels ts; Pepper Adams bs; Roland Hanna p, org; Kenny Burrell g; Larry Bunker vib; Richard Davis b; Mel Lewis dm; Joe Williams voc; string section.

Delete Hallelujah I Love Her So, Nobody Knows the Way I Feel This Morning, How Sweet It Is and Evil Man Blues.

New Entry:

THAD JONES/MEL LEWIS

680720

20 July 1968, audience recording or radio broadcast, Pit Inn, Tokyo: Thad Jones flh; Bob Brookmeyer vtb; Jimmy Knepper, Garnett Brown tb; Cliff Heather btb; Jerry Dodgion as, fl; Jerome Richardson as, cl, fl; Seldon Powell ts; Eddie Daniels ts; Pepper Adams bs, cl; Roland Hanna p; Kunimitsu Inaba b; Mel Lewis dm.

- a Lover Man
- b Bachafillen
- c unknown title
- d Don't Git Sassy
- e Back Bone
- f Don't Ever Leave Me
- g St. Louis Blues

-c is a solo piano feature.

Adams plays clarinet on -g only. According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see

760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

According to bassist Richard Davis, in a 2014 email to the author, Davis left the gig early and Inaba took his place. Because the Pit Inn was a small room for a big band, it's conceivable that Thad Jones scaled the band down to twelve pieces and Davis left the club along with the entire trumpet section before the final set.

This is the only known recorded gig from the band's first "tour" of Japan. Elvin Jones' future wife, Keiko, had agreed to put together eleven days worth of gigs. There was a great deal of excitement because this was the band's first overseas trip. An itinerary of events was given in advance to members of the band. On the morning of 11 July the band, along with seven of the musicians' wives, waited at JFK Airport to board a plane but the promised tickets never arrived at the gate. Thad Jones and Mel Lewis were left with no alternative but to charge the tickets on their American Express cards, without which the orchestra might've dissolved. To make matters worse, despite the itinerary, only one gig was arranged for the band in advance. The orchestra was in limbo each day until gigs could be acquired. The photographer K. Abe lent his life savings to pay for airplane tickets to get the group back to New York. After Mel Lewis returned, he paid Abe back by leveraging his residence with a second mortgage.

According to Jerry Dodgion, Jerome Richardson made the trip and the trumpet section on the tour was Snooky Young, Jimmy Nottingham, Danny Moore and Richard Williams. Richard Davis remembered the following musicians: Thad Jones, Mel Lewis, Richard Williams, Garnett Brown, Bob Brookmeyer, Cliff Heather, Eddie Daniels, Pepper Adams and Roland Hanna.

Correction/Addition:

THAD JONES/MEL LEWIS

681021

Adams plays clarinet on -c only. According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Correction:

DUKE PEARSON - NOW HEAR THIS

681203

Pearson on p and e-p.

Randy Brecker and Marvin Stamm tp and flh.

Correct title is I'm Tired Cryin' Over You. Pearson on e-p here only.

Correction:

HANK CRAWFORD
690321

-e, -f, -g, -h, -i: Jimmy Cleveland and Benny Powell out.
All tracks except -i on Atlantic (Can) LP: SD-1523 and Atlantic (E

New Entry:

DUKE PEARSON
690427

27 April 1969, Famous Ballroom, Baltimore: Burt Collins, Joe Shepley, Jim Bossy Donald Byrd tp, flh; Julian Priester, Joe Forst, Eddie Bert tb; Kenny Rupp btb; Jerry Dodgion, Al Gibbons as, fl; Frank Foster, Lew Tabackin ts; Pepper Adams bs; Duke Pearson p; Bob Cranshaw b, e-b; Mickey Roker dm.

- a Hi-Fly
- b New Girl
- c Eldorado
- d **In the Still of the Night**
- e Tones for Joan's Bones
- f **Straight Up and Down**
- g **Ready When You Are C.B**
- h Night Song

Uptown CD: UPCD-2772

Recorded by the Left Bank Jazz Society. See 671215.

Correction/Addition:

THAD JONES/MEL LEWIS
690528

Adams plays clarinet on -a only. According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Correction/Addition:

THAD JONES/MEL LEWIS
690825

Thad Jones on flh and cornet. Trumpeter Al Porcino joined the band, replacing Jimmy Nottingham. While the band toured abroad, the Duke Pearson Big Band played at the Village Vanguard on Monday nights in its place.

Addition:

**THAD JONES/MEL LEWIS
690902**

Adams plays clarinet on -k only. Also, various musicians play percussion instruments. According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. Although Adams recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

According to David Demsey, Curator of the Thad Jones Archive at William Paterson University, the correct title of Thad Jones' tune Back Bone is most likely two words, not one.

Addition:

**THAD JONES/MEL LEWIS
690903**

3 September 1969, DR TV broadcast, TV-Byen, Soborg, Denmark: Same as c. 25 August 1969, Benny Powell tb replaces Ashley Fennell.

-a at <https://m.youtube.com/watch?v=d3-HT0GhHWO>

-c at <https://m.youtube.com/watch?v=4ZLvqXFddu0>

-e, -f, -g, -h at <https://m.youtube.com/watch?v=hTFhcL-YrDU>

Adams plays clarinet on -a only. Also, various musicians play percussion instruments. According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. Although Adams recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Addition:

**THAD JONES/MEL LEWIS
690907**

Adams plays clarinet on -d only. Also, various musicians play percussion instruments. According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. Although Adams recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams

ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Correction:

**THAD JONES/MEL LEWIS
690908**

According to David Demsey, Curator of the Thad Jones Archive at William Paterson University, the correct title of Thad Jones' tune Back Bone is most likely two words, not one.

Correction:

**THAD JONES/MEL LEWIS
690909**

-d on <https://m.youtube.com/watch?v=S--rHh-nzeY>.

According to David Demsey, Curator of the Thad Jones Archive at William Paterson University, the correct title of Thad Jones' tune Back Bone is most likely two words, not one.

According to historian Bert Vuijsje, the broadcast also featured the Kenny Clarke-Francy Boland Big Band and Boy Edgar's Big Band, not the Kurt Edelhagen Orchestra. Video of the broadcast does still exist.

Addition:

**THAD JONES/MEL LEWIS
690911**

Adams plays clarinet on -i only. Also, various musicians play percussion instruments. According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Correction:

**FRED TOMPKINS - COMPOSITIONS OF FRED TOMPKINS
691015**

Recorded in mid October 1969 at A-1 Sound, New York.

Addition:

THAD JONES/MEL LEWIS
691206

While the band toured abroad, the Duke Pearson Big Band played at the Village Vanguard on Monday nights in its place.

Addition:

RICHARD DAVIS - MUSES FOR RICHARD DAVIS
691209

Reissue on Polydor (J) CD: POCJ-2164.

Correction:

THAD JONES/MEL LEWIS
691210

Adams plays clarinet on -k only. Also, various musicians play percussion instruments. According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on Consummation, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Addition:

THAD JONES/MEL LEWIS
691212

Due to an airline strike, all of the band's music, instruments and equipment was stranded on the ground in Paris, though the band flew on to Manchester as planned. As Mel Lewis explained about Thad Jones in *Cadence*, "He tried to actually fake his way through his arrangements, but nobody remembered those parts — those weird parts, impossible. So it was a little messy." The band began by playing Straight, No Chaser.

Addition:

THAD JONES/MEL LEWIS
691213

Due to an airline strike, all of the band's music, instruments and equipment continued to be stranded on the ground in Paris (see 691212). As in Manchester, Thad Jones faked his way through arrangements as best he could, without telling the audience what had happened. As Mel Lewis told

Cadence, "It was nothing but solos and everybody playing in unison on bebop tunes." As Eddie Daniels told Chris Smith,

We didn't know any of the band's arrangements by heart, so Thad would count something off and somebody would play a solo right out of the gate. Then he'd sing a lick to the trumpets and they would grab it. Then he would sing another lick to the saxophonists. It was like he was composing live. . . . And the players were all such great players that it worked. It would have been nice for the audience to hear [Thad's real] arrangements, because of the record being out, but we had no choice. . . . It was scary and exciting, a great and hilarious moment!

Addition:

THAD JONES/MEL LEWIS

691214

It's not known what tunes Thad/Mel band performed, but their instruments, charts and gear was finally delivered to them after being stranded in Paris for several days due to an airline strike. See 691212, 691213.

Addition:

PEPPER ADAMS

691226

26 December 1969, Danish Radio broadcast, Montmartre Jazzhus, Copenhagen: Pepper Adams bs; Ole Matthiessen p; Niels-Henning Orsted Pederson b; Ole Sreenberg dm.

- a What Is This Thing Called Love
- b Day Dream
- c Blues in E-flat
- d Mean What You Say
- e El Cineo
- f Four
- g Theme
- h Autumn Leaves
- i Bye, Bye Blackbird
- j Theme

It's not known if a tape of this performance still exists.

Addition:

PEPPER ADAMS

700128

20 January 1970, Swedish Radio broadcast, Kultur Huset, Stockholm: Pepper Adams bs; unknown p; possibly Red Mitchell b; Egil Johansen dm.

Performance for the program "Happy Jazz." Possible sidemen include pianists Bengt Hallberg, Lars Sjosten or Jan Johansson, and bassists Georg Riedel or Sture Nordin, if not Red Mitchell.

Correction:
THE NEW YORK BAND
700200

Correction:
FRED TOMPKINS - COMPOSITIONS OF FRED TOMPKINS
700500A

Recorded in c. May 1970 at A-1 Sound, New York.
Ron Carter on e-b.

Addition:
THAD JONES/MEL LEWIS
700525

Recorded at A&R Studios.
-b and -c: Edited version on Blue Note 45: SBN-1962.

Addition:
THAD JONES-PEPPER ADAMS
700628

Thad Jones on cornet and flh.

New Entry:
THAD JONES/MEL LEWIS
700802

2 August 1970, audience recording, Cordello Avenue School, Central Islip, NY: Thad Jones flh; Snooky Young, Danny Moore tp; Eddie Bert, Benny Powell, Jimmy Knepper tb; Jerome Richardson as, ss, fl; Jerry Dodgion as, cl, fl; Billy Harper ts, fl; Eddie Daniels ts, cl, fl; Pepper Adams bs, cl; Roland Hanna p; Bob Dougherty b; Mel Lewis dm.

- a Low Down
- b It Only Happens Every Time
- c Back Bone

d Willow Tree
e Fingers
f **Us**
g A Child Is Born
h Central Park North
i Tow Away Zone
j Tow Away Zone

The concert was sponsored by the International Art of Jazz. A recording of it was donated to the Library of Congress. It is housed in the Ann Sneed Collection.

Possible additional personnel might be Al Porcino, Marvin Stamm tp; Cliff Heather btb.

Adams plays clarinet on -h only. According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Correction:

DAVID AMRAM - NO MORE WALLS
710701

George Mgrdichian, not Mrgdichian, is the proper spelling.

Correction/Addition:

THE NEW YORK BAND
710710

The New York Band was led by Al Cohn. The big band component of this Louis Armstrong Tribute may have included Eddie Bert tb; Charlie Fowlkes bs; Ben Aronov p. Pepper Adams likely performed with Dizzy Gillespie. Bassist Bob Haggart may have performed with Jimmy McPartland or a specific small group. According to Thomas Hustad, saxophonist Bobby Brown also performed at the concert.

Tunes were Blues for Pops (with Dizzy Gillespie), Solitude (with Charlie Fowlkes), several other unknown tunes, and a blues finale with all participants.

Correction:

THAD JONES/MEL LEWIS
710913

Pepper Adams on bs and cl. Adams on clarinet on -i only. According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were

in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Correction:

THAD JONES/MEL LEWIS

720125

Adams on bs only.

According to Roland Hanna the project was already in the works before the commission. Hanna told me that Thad Jones intended *Suite for Pops* to feature scat singing by Louis Armstrong. Armstrong died before they could record it.

Correction/Addition:

THAD JONES/MEL LEWIS

720126

Adams plays bs only. According to saxophonist Frank Basile, the baritone sax book included bass clarinet parts for Forever Lasting and 61st and Richard (-c). Adams transposed these parts and played them on baritone sax.

New Entry:

THAD JONES/MEL LEWIS

720129

c29 January 1972, audience recording, Cincinnati: Thad Jones cornet; Jon Faddis, Steve Furtado, Jim Bossy, Cecil Bridgewater tp; Jimmy Knepper, Billy Campbell, Quentin Jackson tb; Cliff Heather btb; Jerry Dodgion ss, as, fl; Ed Xiques ss, as, fl, cl; Billy Harper ts, ss, cl; Frank Wess ss, ts, fl; Pepper Adams bs; Pat Rebillot p; Richard Davis b; Mel Lewis dm; Dee Dee Bridgewater voc*.

- a Tip Toe
- b A Child Is Born
- c Don't Git Sassy
- d The Best Things in Life Are Free*
- e By the Time I Get to Phoenix*
- f Bye Bye Blackbird*
- g Fingers

This performance likely took place on either 29 January in Cincinnati, or on 4 or 26 February in Philadelphia or Detroit (Light Guard Armory) respectively.

-e: Members of the band play percussion.

Correction:

RICHARD ROUNDTREE

720216

16 February 1972, New York: Overdubs: Thad Jones tp, flh; Joe Dupars tp; Garnett Brown tb; Jerry Dodgion as; Sonny Fortune, Billy Harper, Andy Gadsden ts; Pepper Adams bs; Joe Farrell bcl.

- a Gets Hard Sometimes
- b Peace in the Morning
- c I'm Here
- d Street Brother
- e Man from Shaft
- f Tree of Life
- g Lovin'
- h Sagittarian Lady
- i The Letter

MGM LP: SE-4836

All tracks on MGM (UK) LP: 2315-121.

AUTHOR'S NOTE:

Footage from the Thad Jones/Mel Lewis tour of the Soviet Union:
<https://www.youtube.com/watch?v=D5286WEIDvI>

New Entry:

RUBY BRAFF

720719

19 July 1972, audience recording, Half Note, New York: Ruby Braff cornet; Pepper Adams bs; Dill Jones p; George Mraz b; Dottie Dodgion dm.

a **blues in A-flat**

This recording was discussed in Michael Steinman's blog *Jazz Lives* (<http://jazzlives.wordpress.com/author/jazzlives>), published on 5 August 2014: "I will close with my single Pepper Adams sighting. In 1972, several friends and I followed Ruby Braff to gigs. Although Ruby was unpredictable and unreasonably given to rage, he was always pleasant to us and allowed us to tape-record him. On July 19 of that year, my friend Stu and I came to the Half Note to record Ruby with the Welsh pianist Dill Jones, bassist George Mraz (then working with Pepper in the Thad Jones–Mel Lewis ensemble, and Dottie Dodgion on drums. About two-thirds through the evening, where the music had been very sweet, with Ruby's characteristic leaps through the repertoire of Louis, Duke and Billie, a tall man ascended the stand with a baritone saxophone, was greeted warmly by the players, and the quintet launched into an extended blues in A-flat. I remember Dottie Dodgion being particularly enthusiastic about the unnamed musician's playing, who packed his horn and went off into the warm

Greenwich Village night. Who was that unmasked man? The subject of Carner's book, and, yes, the tape exists, although not in my possession."

Correction:

THAD JONES-MEL LEWIS
720901

As the saxophonist Frank Basile points out, the Reed 5 part that Adams played on Only for Now (-a) is written for clarinet and bass clarinet. Adams played the clarinet part on clarinet, then transposed the bass clarinet part to baritone.

Correction:

ELVIN JONES
720924

[See 720713] should be deleted in the footnote. Although that 13 July 1972 session produced three other tracks (Soultrane, Gee Gee, and One's Native Place), Pepper Adams is not on them, therefore the session isn't listed in the text.

Correction:

FRIEDRICH GULDA
721016

c. 16 October 1972: Cologne

All tracks on EmArcy (Austria) CD: 0602527415574.

According to Tony Inzalaco, Gulda recorded the band all week, Monday the 16th through Friday the 20th. It's not known if unissued material still exists.

About Gulda date, "There were just a lot of all-stars in that band," said Inzalaco. "It was during the day, and the way they work is you go and you rehearse a little bit, you might do a few takes, and then there's a lunch. It's not like New York: You have three hours to do a session and that's it. It was very difficult music to begin with, and the way they had the set-up, it was not what I would call optimal. There was great separation between different sections of people to have the two pianos in the middle of this. I was probably forty feet from Benny Bailey. Ron Carter and I were together at one end."

Correction:

PEPPER ADAMS
721103

The correct recording date is either 3 or 4 November 1972.

Jan Allan plays both trumpet and flugelhorn.

-g should not be in boldface.

Correction:

PEPPER ADAMS
721105

The correct recording date of the Oslo gig was 29 October 1972 and the rhythm section was Christian Reim p; Sture Janson b; Ole Jacob Hanson dm.

Addition:

JOHNNY HAMMOND SMITH
721206

6 December 1972, Van Gelder Studio, Englewood Cliffs NJ: Overdubs: John Eckert, Jon Faddis, Marvin Stamm tp, flh; Wayne Andre, Dick Griffin tb; Tony Studd btb; Jerry Dodgion, Maceo Parker ts; Pepper Adams* or Cecil Payne^ bs.

- a The Prophet^ Kudu LP: KU-10
- b Tomorrow Belongs to the Children
- c Thunder and Lightning*
- d Corner of the Sky
- e Witchy Woman*
- f Stand Behind Me

This CTI (Kudu) date was listed in Adams' 1972 appointment book. It's not known if Adams or Payne appear on -b, -d or -f.

Original tracks recorded on 29-30 November 1972: Hubert Laws fl; Johnny Hammond org; Eric Gale g; Ron Carter b; Billy Cobham dm; Airtio Moreira perc; Andrew Primus steel drums; Buddy Lucas harmonica; Pee Wee Ellis e-p, melodica; Carl Carldwell, Lani Groves, Tasha Thomas voc.

-a on One Way (Eng) LP: OW-557, Kudu (J) LP: SR-3341, CTI (J) CD: KICJ-295.

-b on One Way (Eng) LP: OW-557, Kudu (J) LP: SR-3341.

-c on Kudu 45: KU-914, One Way (Eng) LP: OW-557, Kudu (J) LP: SR-3341, CTI (J) LP: GSW 3011/2.

-d, -e, -f on One Way (Eng) LP: OW-557, Kudu (J) LP: SR-3341.

Correction:

THAD JONES-MEL LEWIS
730407

Pepper Adams on bs and cl. Adams plays clarinet on -k only. According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Addition:

**THAD JONES-PEPPER ADAMS
730724**

Thad Jones on cornet and flh.

Correction/Addition:

**THAD JONES/MEL LEWIS
730814**

Thad Jones on cornet and flh.

Pepper Adams on bs and cl. Adams plays clarinet on -c only. According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

According to David Demsey, Curator of the Thad Jones Archive at William Paterson University, the correct title of Thad Jones' tune Back Bone is most likely two words, not one.

Correction/Addition:

**THAD JONES/MEL LEWIS
730815**

Pepper Adams on bs and cl. Adams plays clarinet on -j only. According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

According to David Demsey, Curator of the Thad Jones Archive at William Paterson University, the correct title of Thad Jones' tune Back Bone is most likely two words, not one.

Addition:

**THAD JONES/MEL LEWIS
730818**

Pepper Adams on bs and cl. Adams plays clarinet on -m only. According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad

Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard (-e). Adams transposed these parts and played them on baritone sax.

Us, Willow Weep for Me, 61st and Richard and A Child is Born are available here: <http://cobra.be/cm/cobra/videozone/archief/redactietips-cobra/jazzmiddelheim-museum/1.1056557>

Correction:

THAD JONES/MEL LEWIS

730819

19 August 1973, ORTF radio broadcast, Open Air Theatre at Chateaufallon, Ollioules, France: Same personnel as 14 August 1973, Dee Dee Bridgewater voc.*

Correction/Addition:

THAD JONES/MEL LEWIS

730824

Adams plays clarinet on -e only. According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Correction:

PEPPER ADAMS - EPHEMERA

730910

10 September 1973, EMI Studios, London: Pepper Adams bs; Roland Hanna p; George Mraz b; Mel Lewis dm.

This account was provided to the author by Tony Williams, owner of Spotlite Records, on 13 November 2014: "The Thad Jones-Mel Lewis Band were working the Ronnie Scott Club at 47 Frith Street in Soho (Central London). As I was a good friend of baritonist Cecil Payne, when I went to hear the band I introduced myself to Pepper and he asked me if I would record him with Roland, George and Mel. I had only started Spotlite and was beginning to record American musicians – for example Joe Albany, Cecil, Duke Jordan, Red Rodney, Al Haig, Ben Webster, Jon Eardley, Dexter Gordon and Lockjaw Davis. I do recall, when Lockjaw approached me about doing an album I said I couldn't afford him. He smiled and told me not to worry about that and things could be amicably figured out!

I agreed to fix a recording date with Pepper and got things set up at EMI Studios on Sunday, September 9th. Pepper's quartet made some recordings but Pepper was not satisfied with the results so the quartet was recorded again the following day, September 10th, 1973. Pepper was well pleased with

everything that was recorded that day which, apart from a few false starts, was done all in single takes. Pepper did ask me not to keep anything from the previous day which, out of respect to him, I did not. . . No photographs were taken but Pepper did get some photos to me of himself that were taken by Jill Freedman. He and I selected a couple to use on the LP sleeve. The LP was issued in 1974 and I got copies to Pepper to give to the other guys in the quartet.”

New Entry:

THAD JONES/MEL LEWIS

730917

17 Sept 1973, audience recording, Blighty's, Farnworth, England: Thad Jones cornet; Jon Faddis, Steve Furtado, Jim Bossy, Cecil Bridgewater tp; Jimmy Knepper, Billy Campbell, Steve Turre tb; Cliff Heather btb; Jerry Dodgion ss, as, fl; Ed Xiques ss, as, fl, cl; Billy Harper ts, ss, cl; Rob Bridgewater ts, cl; Pepper Adams bs; Roland Hanna p; George Mraz b; Mel Lewis dm; Dee Dee Bridgewater voc.

- a **Us**
- b 61st and Richard
- c Suite for Pops:
 - Meetin' Place
 - Only for Now
 - The Farewell
- d The Second Race
- e Fingers
- f Bye Bye Blackbird*
- g **How Insensitive***

According to saxophonist Frank Basile, the baritone sax book includes bass clarinet parts for Forever Lasting and 61st and Richard (-b). Adams transposed these parts and played them on baritone sax. Additionally, as Basile points out, the Reed 5 part that Adams played on Only for Now (-c) is written for clarinet and bass clarinet. Adams played the clarinet part on clarinet, then transposed the bass clarinet part to baritone.

New Entry:

THAD JONES/MEL LEWIS

730928

28 or 29 September 1973, audience recording, Great American Music Hall, San Francisco: Thad Jones flh; Jon Faddis, Jim Bossy, Steve Furtado, Cecil Bridgewater tp; Billy Campbell, Quentin Jackson, Jimmy Knepper tb; Cliff Heather btb; Jerry Dodgion, Ed Xiques ss, as, fl; Billy Harper, Ron Bridgewater ts, cl; Pepper Adams bs; Roland Hanna p; George Mraz b; Mel Lewis dm.

It's unclear if the audio still exists.

Correction:

MARTIN MULL

740104

4 Jan 1974, New York: Overdubs: Pepper Adams bs; other musicians.

a Flexible

Capricorn LP: CP-0126

This tune was also released Capricorn/Polydor LP (UK) K-57502.

It's not known if Adams appears on other tunes from Mull's date or did additional Capricorn overdubs that day.

Addition:

THAD JONES/MEL LEWIS

740218

Mel Lewis told *Cadence* that the studio's grand piano was pitifully out of tune and Hanna had no choice but to use electric piano.

Correction/Addition:

THAD JONES/MEL LEWIS

740226a

Thad Jones on cornet and flh.

Correction/Addition:

THAD JONES/MEL LEWIS

740226b

Adams plays clarinet on -f only. According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Addition:

THAD JONES/MEL LEWIS

740305

Regarding -c, Mel Lewis told Leonard Feather,

We were playing Once Around, and at the end I had a drum solo. Suddenly, everything was shaking, my drums felt like they were going out from under me and I heard this racket — it was the piano sliding away from Roland Hanna. The people were laughing as if it were nothing. By now I saw the bandstand was going in a circular motion, and I stopped. We were right in the middle of an earthquake. It turned out there was a biggie not too far away and we were getting a good, strong piece of the shock.

Correction/Addition:

THAD JONES/MEL LEWIS
740306

Adams plays clarinet on -c only. According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Additionally, as Basile points out, the Reed 5 part that Adams played on Only for Now (-b) is written for clarinet and bass clarinet. Adams played the clarinet part on clarinet, then transposed the bass clarinet part to baritone.

New Entry:

SADAO WATANABE
740311

c. 11 March 1974, FM-Tokyo radio broadcast, Tokyo: Sadao Watanabe as; Pepper Adams bs; Roland Hanna p; Eizo Honda b; Fumio Watanabe dm.

- a **Wistful Moment**
- b **When Lights Are Low**
- c **Ride On**
- d **Ephemera**
- e **Oleo**

Correction/Addition:

THAD JONES/MEL LEWIS
740312

12 Mar 1974, Yubin-Chokin Hall, Tokyo: Thad Jones cornet, flh; Jon Faddis, Steve Furtado, Jim Bossy, Cecil Bridgewater tp; Jimmy Knepper, Billy Campbell, Quentin Jackson tb; Cliff Heather btb; Jerry Dodgion ss, as, fl; Ed Xiques ss, as, fl, cl; Billy Harper ts, fl; Rob Bridgewater ts, cl; Pepper Adams bs; Roland Hanna p; George Mraz b; Mel Lewis dm; Dee Dee Bridgewater voc.*

a	Mean What You Say	Nippon-Columbia (J) LP: YX-7557
b	Don't Ever Leave Me	Nippon-Columbia unissued
c	The Little Pixie	Nippon-Columbia (J) LP: YX-7557
d	Once Around	Nippon-Columbia unissued
e	A - That's Freedom	
f	Willow Tree	
g	Bye Bye Blackbird*	
h	Get Out of My Life*	
i	Back Bone	
j	Don't Git Sassy	

-d is likely a spliced version of this take and -a from 13 March 1974.
Takawa Isizuka should be Takao Ishizuka.

Correction/Addition:

THAD JONES/MEL LEWIS

740313

*13 Mar 1974, Toshi Center Hall, Tokyo: Same as 12 March 1974, add possibly Dee Dee Bridgewater voc.**

a	Once Around	Nippon-Columbia (J) LP: YX-7557
b	Kids Are Pretty People	Nippon-Columbia unissued
c	Say It Softly	
d	61st and Richard	
e	A Child Is Born	
f	Back Bone	Nippon-Columbia (J) LP: YX-7557
g	Bachafillen	Nippon-Columbia unissued
h	I Love You*	
i	The Farewell	
j	Fingers	
k	The Intimacy of the Blues	

-a is likely a spliced version of this take and -d is from 12 March 1974.

-h might be a feature for Dee Dee Bridgewater. The band also performed it as an instrumental.

According to saxophonist Frank Basile, in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard (track -d). Adams transposed these parts and played them on baritone sax.

Correction/Addition:

THAD JONES/MEL LEWIS

740406

Thad Jones on cornet and flh.

New Entry

PEPPER ADAMS

740621

21 June 1974, audience recording, Wilmington Music School, Wilmington DE: Wayne Andre, possibly Steve Koontz tb; Dave Schiff fl; possibly John Thatcher or H. William Byerly ts; Pepper Adams bs; Roland Hanna p; Don Schiff b; possibly Gary Griswold or Newman Barker dm.

- a **Quiet Lady**
- b **Civilization and Its Discontents**
- c **Straight, No Chaser**
- d **Royal Garden Blues**

-a: Adams and rhythm section

-b: Adams, Dave Schiff and rhythm section.

-c and -d: Andre, Koontz, Thatcher and Byerly here only.

Addition:

THAD JONES/MEL LEWIS

740627

Thad Jones on cornet and flh.

According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North (track -d), Dedication, Sophisticated Lady and Little Rascal on a Rock. After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Addition:

THAD JONES/MEL LEWIS

740630

- a Willow Weep for Me
- b Central Park North
- c Only for Now
- d Don't Git Sassy

Recorded at the 10th Kongsberg Jazz Festival. First broadcast on 2 January 1975 by NRK1's program "Jazzforum."

-b: Various musicians play percussion instruments.
Adams on bs, cl.

According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North (track -a), Dedication, Sophisticated Lady and Little Rascal on a Rock. After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Additionally, as Basile points out, the Reed 5 part that Adams played on Only for Now (-c) is written for clarinet and bass clarinet. Adams played the clarinet part on clarinet, then transposed the bass clarinet part to baritone. It's possible that Adams borrowed the clarinet from someone in the band to play these passages.

Addition/Correction:

THAD JONES/MEL LEWIS 740705

Blues in a Minute (-e) is on YouTube:

https://m.youtube.com/watch?list=PLxyax9Wgh_JwhNJR10yDsuCRrZitkm3VI&v=QNL4FTPjyA

I Love You (-f) is on YouTube:

https://m.youtube.com/watch?list=PLxyax9Wgh_JwhNJR10yDsuCRrZitkm3VI&v=Ylt8g4dlfOk

Once Around (-g) is on YouTube:

https://m.youtube.com/watch?list=PLxyax9Wgh_JwhNJR10yDsuCRrZitkm3VI&v=0Sgm7G8yzyE

According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You (track -f), Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Correction/Addition:

THAD JONES/MEL LEWIS 740712

Adams solos on How Insensitive and Once Around.

According to David Demsey, Curator of the Thad Jones Archive at William Paterson University, the correct title of Thad Jones' tune Back Bone is most likely two words, not one.

According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues (track -m), Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on

Consummation, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax

Addition:

**THAD JONES/MEL LEWIS
740713**

According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North (track -d), Dedication, Sophisticated Lady and Little Rascal on a Rock. After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Addition:

**THAD JONES/MEL LEWIS
740718**

According to saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues (track -i), Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Correction:

**THAD JONES/MEL LEWIS
740728**

Walter Norris, not Roland Hanna, is the pianist on this date. Roland Hanna's last international tour with the Thad Jones-Mel Lewis Orchestra band was the band's trip to Japan in February-March 1974. Hanna's last recording with the band was in New York on 8-10 May 1974. By 27 June 1974 (the beginning of the band's 1974 European summer tour), Walter Norris had permanently replaced Hanna, ending Hanna's eight-year tenure with the band. Hanna was the longest serving pianist in the Thad Jones/Mel Lewis Orchestra's history.

Thad Jones plays cornet and flh.

Addition:

THAD JONES/MEL LEWIS

741109

9 November 1974, PBS TV broadcast, *Top of the Plaza*, Rochester NY: Thad Jones flh; Jon Faddis, Jim Bossy, Steve Furtado, Cecil Bridgewater tp; Billy Campbell, Quentin Jackson, Jimmy Knepper tb; Dave Taylor btb; Jerry Dodgion, Ed Xiques ss, as, fl; Billy Harper, Ron Bridgewater ts, cl; Pepper Adams bs; Walter Norris p; George Mraz b; Mel Lewis dm.

- a **Us**
- b All My Yesterdays
- c 61st and Richard
- d Only for Now
- e **Quiet Lady**
- f A Child Is Born
- f For the Love of Money

Recorded by WXXI (Channel 21) in Rochester. So far, only the audio survives, and other tunes may have been recorded. The program *Live from the Top* was a syndicated big-band jazz series that was broadcast by other stations in the U.S. This was its first program.

According to saxophonist Frank Basile, the baritone sax book included bass clarinet parts for Forever Lasting and 61st and Richard (-c). Adams transposed these parts and played them on baritone sax. Additionally, as Basile points out, the Reed 5 part that Adams played on Only for Now (-d) is written for clarinet and bass clarinet. Adams played the clarinet part on clarinet, then transposed the bass clarinet part to baritone. It's possible that Adams borrowed the clarinet from someone in the band to play these passages.

New Entry:

THAD JONES/MEL LEWIS

750208

8 February 1975, possible radio broadcast, *Great American Music Hall*, San Francisco: Thad Jones flh; Jon Faddis, Jim Bossy, Steve Furtado, Cecil Bridgewater tp; Billy Campbell, Quentin Jackson, Jimmy Knepper tb; Cliff Heather btb; Jerry Dodgion, Ed Xiques ss, as, fl; Billy Harper, Ron Bridgewater ts, cl; Pepper Adams bs; Walter Norris p; George Mraz b; Mel Lewis dm; Juanita Fleming voc*.

- a Blues in a Minute
- b Ambiance
- c Living for the City
- d Fingers
- e Summertime*
- f Jazz Ain't Nothin' But Soul*
- g **Quiet Lady**

Second set of the concert.

-e is performed by the rhythm section and singer, with long tones by the band at its conclusion.

Audio at <http://www.wolfgangsvault.com/search.html?t=Great+American+Music+Hall&fpt=AD>

New Entry:

THAD JONES/MEL LEWIS

750224

23 February 1975, Maurice Gusman Hall, University of Miami, Coral Gables FL: Jon Faddis, Jim Bossy, Lew Soloff, Cecil Bridgewater tp; Billy Campbell, Earl McIntyre tb; Dave Taylor btb; Jerry Dodgion, Ed Xiques ss, as, fl; Larry Schneider, Gregory Herbert ts, cl; Pepper Adams bs; Walter Norris p; George Mraz b; Mel Lewis dm.

- a It Only Happens Every Time Not on Label (Ger) CD?: 16
- b Mean What You Say
- c **Quiet Lady**
- d Don't Git Sassy
- e 61st and Richard
- f A Child Is Born
- g Fingers

Thad Jones is not present at this concert.

Addition:

DIZZY GILLESPIE

750703

Add Kiane Zawdi tb.

Addition:

THAD JONES/MEL LEWIS

750722

According to the saxophonist Frank Basile, the baritone sax book included bass clarinet parts for Forever Lasting (track -c) and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Addition:

THAD JONES/MEL LEWIS

750826

Thad Jones on cornet and flh.

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North (track -i), Dedication, Sophisticated Lady and Little Rascal on a Rock (track -j). After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard (track -e). Adams transposed these parts and played them on baritone sax.

Correction:

THAD JONES/MEL LEWIS

750902

2 September 1975, DR TV broadcast, Grabroedretorv, Copehagen.

Correction:

THAD JONES/MEL LEWIS

750915

According to David Demsey, Curator of the Thad Jones Archive at William Paterson University, the correct title of Thad Jones' tune Back Bone is most likely two words, not one.

Addition:

THAD JONES/MEL LEWIS

750926

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North (track -b), Dedication, Sophisticated Lady and Little Rascal on a Rock. After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

New Entry:

THAD JONES/MEL LEWIS

750929

29 September or 6 October 1975, audience recording, Village Vanguard, New York:
Thad Jones cornet, flh; Jon Faddis, Waymon Reed, Jim Bossy, Cecil Bridgewater tp;
Billy Campbell, Alex Kofman, Janice Robinson, Jimmy Knepper tb; Earl McIntyre btb;

Jerry Dodgion as, cl, fl; Ed Xiques as, ss, cl; Billy Harper ts, fl; Ron Bridgewater ts, cl, fl; Pepper Adams bs, cl; Walter Norris p; George Mraz b; Mel Lewis dm.

- a Quietude
- b Willow Tree
- c **The Little Pixie**
- d Samba con Getchu
- e Pensive Miss
- f Tow Away Zone
- g Don't Git Sassy
- h A Child Is Born
- i 61st and Richard

Addition:

THAD JONES/MEL LEWIS

751026

26 October 1975, FM-Tokyo radio broadcast, Tokyo: Add Juanita Fleming voc.*

- a **Once Around**
- b **Thank You**
- c Mean What You Say
- d A Child Is Born
- e Bird of Beauty*
- f Fingers

Thad Jones on cornet and flh.

Addition:

THAD JONES/MEL LEWIS

751105

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock (-e). After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Addition:

THAD JONES/MEL LEWIS

751106

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North (track -d), Dedication, Sophisticated Lady and Little Rascal on a Rock. After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Addition:

THAD JONES/MEL LEWIS

751110

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North (track -d), Dedication, Sophisticated Lady and Little Rascal on a Rock. After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Correction:

THAD JONES/MEL LEWIS

751111

According to David Demsey, Curator of the Thad Jones Archive at William Paterson University, the correct title of Thad Jones' tune Back Bone is most likely two words, not one.

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues (track -c), Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock (-g). After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Correction:

THAD JONES/MEL LEWIS

751112

According to David Demsey, Curator of the Thad Jones Archive at William Paterson University, the correct title of Thad Jones' tune Back Bone is most likely two words, not one.

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock (-g). After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Addition:

**FRANK FOSTER - GIANT STEPS
751113**

Foster also plays ss.
-a and -b on Denon (J) LP: YC-7567-AX.

Correction/Addition:

**FRANK FOSTER - GIANT STEPS
751117a**

See 751113 for personnel.
-a and -b on Nippon-Columbia-Denon (J) LP YX-7576 and Denon (J) LP: YC-7567-AX.

Addition:

**THAD JONES/MEL LEWIS
751117b**

According to the saxophonist Frank Basile, in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard (track -d). Adams transposed these parts and played them on baritone sax.

Additionally, as Basile points out, the Reed 5 part that Adams played on Only for Now (-b) is written for clarinet and bass clarinet. Adams played the clarinet part on clarinet, then transposed the bass clarinet part to baritone. It's possible that Adams borrowed the clarinet from someone in the band to play these passages.

Addition:

**THAD JONES/MEL LEWIS
751120**

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues (track -c), Central Park North (track -e), Dedication, Sophisticated Lady and Little Rascal on a Rock. After his

clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Addition:

THAD JONES/MEL LEWIS
751123b

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North (track -g), Dedication, Sophisticated Lady and Little Rascal on a Rock (track -p). After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard (track -i). Adams transposed these parts and played them on baritone sax.

Additionally, as Basile points out, the Reed 5 part that Adams played on Only for Now (-o) is written for clarinet and bass clarinet. Adams played the clarinet part on clarinet, then transposed the bass clarinet part to baritone. It's possible that Adams borrowed the clarinet from someone in the band to play these passages.

Addition:

THAD JONES/MEL LEWIS
751207

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North (track -h), Dedication, Sophisticated Lady and Little Rascal on a Rock. After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

New Entry:

THAD JONES/MEL LEWIS
751215

15 December 1975, audience recording, Village Vanguard, New York: Thad Jones flh; Al Porcino, Waymon Reed, Sinclair Acey, Cecil Bridgewater tp; Billy Campbell, Janice

Robinson, John Mosca tb; Earl McIntyre btb; Jerry Dodgion, Ed Xiques ss, as, fl; Frank Foster, Gregory Herbert ts, cl; Pepper Adams bs; Onaje Allan Gumbs p; George Mraz or Steve Gilmore b; Mel Lewis dm.

- a Big Dipper
- b Kids Are Pretty People
- c Bachafillen
- d Samba con Getchu
- e Giant Steps
- f **Thank You**
- g A Child Is Born

Correction:

THAD JONES/MEL LEWIS
751217a

Love and Understanding should be Love and Harmony.

Addition:

THAD JONES/MEL LEWIS
760108

According to the saxophonist Frank Basile, in the baritone sax book were bass clarinet parts for Forever Lasting (tracks -c and -d) and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Addition:

THAD JONES/MEL LEWIS
760110

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock (track -a). After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Deletion:

THAD JONES/MEL LEWIS
760113

Ed Xiques took Pepper's place on this three-week winter tour that was intended mostly to open the new Domicile in Munich. It's likely that Adams declined going on the trip because the tour ended two weeks before his wedding on 14 February.

Deletion:

**THAD JONES/MEL LEWIS
760125**

On this WDR radio broadcast from Cologne, Ed Xiques subs on baritone sax for Pepper and takes two baritone solos on tunes that are customary Adams features. It's possible that Adams didn't make this somewhat brief three-week trip to Europe to open up the new Domicile because the tour ended two weeks before his wedding on 14 February and he was needed to help with wedding arrangements.

Addition:

**RHODA SCOTT - RHODA SCOTT IN NEW YORK WITH THE THAD JONES/MEL
LEWIS ORCHESTRA
760602**

Harold Danko discussed his approach to playing in the Thad Jones/Mel Lewis Orchestra rhythm section at the blog <http://www.polishookstudio.com/2013/10/online-jazz-piano-harold-danko-interview.html>: "I approached it a bit differently than Roland because he had all of those solo chops — so that's how he wanted to go. My way was to create things as a rhythm section with Rufus Reid and Mel. Rufus and I got Mel to stretch out more as he came to trust us. Some of this happened because we did a lot of small group gigs with Thad and Mel.

The vibe of the Thad and Mel Band was extraordinary. Thad, Mel, Pepper Adams, Jerry Dodgion and Gregory Herbert were real jazz heavyweights. Also, Larry Schneider was a new tenor guy starting to make his mark in those days. Pepper Adams had so much instant fire and control. Jerry Dodgion is a fantastic player and one of the sweetest and most well-loved musicians in the world. Gregory had it all. His sound was beautiful. His control of the horn and passion were amazing. He was a great musician and friend. Later on Rich Perry and Dick Oatts came on the band and I really connected with their playing."

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz (track -e), St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock. After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Addition:

THAD JONES/MEL LEWIS

760618

Thad Jones on cornet and flh.

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock (track -e). After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Addition:

THAD JONES/MEL LEWIS

760710

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock (track -e). After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Addition:

THAD JONES/MEL LEWIS

760712

12 July 1976, audience recording, Les Jardin des Arenes de Cimiez, La Grande Parade du Jazz, Nice: Same as 18 June 1976; GUEST SOLOIST: Eddie Daniels ts:*

- a **The Little Pixie**
- b **A Child Is Born***

Posted at

<http://www.concertvault.com/thad-jones-mel-lewis-orchestra/grande-parade-du-jazz-july-12-1977.html>

Addition:

THAD JONES/MEL LEWIS

760714

Hnita Jazz Club gigs took place at the Torengbouw.

Addition:

THAD JONES/MEL LEWIS

760726

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North (track -i), Dedication, Sophisticated Lady and Little Rascal on a Rock. After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Addition:

THAD JONES/MEL LEWIS

760818

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock (track -h). After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Addition:

THAD JONES/MEL LEWIS

760909

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North (track -e), Dedication, Sophisticated Lady and Little Rascal on a Rock. After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Correction/Addition:

THAD JONES/MEL LEWIS

761105

c. 5 November 1976, radio broadcast, Agora Ballroom, Cleveland.

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock (track -a). After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Correction:

PEPPER ADAMS

770222

22 February 1977, audience recording, Restaurant La Redoute, s'Gravenwezel, Belgium: Pepper Adams bs; Tony Bauwens p; Roger Vanhaverbeke b; Freddy Rottier dm; GUESTS: Eddy House as; Johnny Kay p+.*

- a **Pepper Adams**
- b **A Child Is Born**
- c **What Is This Thing Called Love**
- d **On the Sunny Side of the Street*+**
- e **Misty*+**
- f **Scrapple from the Apple*+**

-a is the first public performance of Tony Bauwen's dedication to Adams. Although it was untitled at the time of its premiere and tentatively named P/A. . . Pepper Adams, by 1984 it was shortened to Pepper Adams for the big band arrangement of the tune that was recorded by the BRT Jazz Orchestra.

Correction:

PEPPER ADAMS

770228

28 February 1977, BRT radio broadcast, Witte Hoed at the Royal Anderlecht Sporting Club Bar, Anderlecht, Belgium: Pepper Adams bs; Tony Bauwens p; Roger Vanhaverbeke b; Freddy Rottier dm.

- a **Mean What You Say**
- b **A Child Is Born**
- c **Ephemera**
- d **Pepper Adams**

Regarding -d, see 770222 above.

Addition/Correction:

**JOHN SPIDER MARTIN - ABSOLUTELY
770303**

According to Dave Loeb, pianist Bill Dobbins wasn't available for the date so Loeb subbed for him. At the recording session, after Martin and Adams had discussed whether a certain take was acceptable they learned from the engineer that the take had been erased. Adams said that this was the most unprofessional thing he had ever seen in his thirty years of recording.

The day after the recording, most of the group worked a gig in Rochester. After the gig Pepper stayed at Loeb's house rather than at a seedy hotel in downtown Rochester. Loeb and Adams stayed up all night listening to records. Except for Bud Powell, Pepper refused to listen to any jazz and would only listen to classical music. Asked whether Ellington might have been another exception, Loeb said he didn't have any Ellington in his collection at the time.

Joe Locke (in *Cadence*, June 1988) said about the date, "Being able to play with Billy Hart, Jimmy Owens and Pepper Adams was a thrill. . . I think it's very funny to have Pepper Adams on the record and he's just playing in the section. But it was very interesting to see Pepper and the others treat Spider like he was the star, and Pepper was perfectly happy just to play in the ensemble. But the way he played in the ensemble was just great. I don't know the method to the madness in the case of that record."

Correction:

**THAD JONES/MEL LEWIS
770501**

1 May 1977, audience recording, Kilcawley Center at Youngstown State University, Youngstown OH.

Correction:

**THAD JONES/MEL LEWIS
770502**

2 May 1977, audience recording, West Virginia University, Morgantown WV.

Correction:

**SALUTE TO DIZZY GILLESPIE AND THE JONES BROTHERS
770625**

This midnight Carnegie Hall concert was part of the Newport Jazz Festival. All three Jones brothers performed two tunes together, with the addition of bassist Rufus Reid and Dizzy Gillespie. The final two numbers featured Gillespie with the Thad Jones/Mel Lewis Orchestra, and Elvin Jones replaced Mel Lewis. Because Elvin had sat in twice before with Thad/Mel at the Village Vanguard, and on one occasion broke one of Mel's calf drum heads, it's likely that Elvin's drums were brought in to replace Mel Lewis.'

Correction:

THAD JONES/MEL LEWIS

770701

As the saxophonist Eric Allen has pointed out, for the entire European tour of 1977, Dick Oatts played first tenor and Richard Perry played second tenor.

Addition:

THAD JONES/MEL LEWIS

770709

Thad Jones on cornet and flh.

According to the saxophonist Frank Basile, in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard (track -h). Adams transposed these parts and played them on baritone sax.

Addition:

THAD JONES/MEL LEWIS

770713

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You (track -c), Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock (track -f). After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard (track -f). Adams transposed these parts and played them on baritone sax.

Addition:

THAD JONES/MEL LEWIS

770715

15 July 1977, RF TV broadcast, *Les Jardin des Arenes de Cimiez, La Grande Parade du Jazz, Nice*: Same as 9 July 1977, Aura Rully voc*:

- | | | |
|---|---------------------------------|-------------------------------|
| a | Evol Deklaw Ni (Love Walked In) | Blu Jazz (Ger) unissued |
| b | It Only Happens Every Time | |
| c | 61st and Richard | |
| d | Ambiance | |
| e | Here's That Rainy Day* | |
| f | Route 66* | |
| g | My Centennial (1) | |
| h | Low Down | Blue Jazz (Ger) CD: BJO-32-CD |
| i | Yours and Mine | |

j **Three and One**

(1) Thad Jones and some of the band members play various percussion instruments.

-a, -b, -c and -d on <https://m.youtube.com/watch?v=p5sbYomOixk>

According to the saxophonist Frank Basile, in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard (track -c). Adams transposed these parts and played them on baritone sax.

Correction/Addition:

NEW YORK JAZZ REPERTORY COMPANY

770717a

Add Billy Butterfield tp.

Delete arr for Hyman.

The performance was filmed by Jean-Christophe Averty.

(2) Newman, Butterfield, McIntyre, Mitchell and Adams out.

(3) Butterfield, Mitchell and Sims out.

Addition:

THAD JONES/MEL LEWIS

770720

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock (track -f). After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Correction/Addition:

THAD JONES/MEL LEWIS

770727

According to David Demsey, Curator of the Thad Jones Archive at William Paterson University, the correct title of Thad Jones' tune Back Bone is most likely two words, not one.

According to the saxophonist Frank Basile, in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard (track -g). Adams transposed these parts and played them on baritone sax.

Correction:

THAD JONES/MEL LEWIS, page 331-32

770730

30 July 1977, DR TV broadcast, Grabroretorv, Copenhagen: Same as 9 July 1977, Aura Rully voc*:

- a Once Around
- b The Little Pixie
- c Fingers
- d Route 66*
- e **My Centennial (1)**

(1) Thad Jones and some of the band members play various percussion instruments.

The band was a free public concert near the Stroget. In the film, Dexter Gordon walks across the screen. Gordon had a gig that night at the Montmartre Jazzhus.

-d on <https://m.youtube.com/watch?v=ECv8fQcA0Pw>

-e on <https://m.youtube.com/watch?v=wCnWkm5uYhs>.

Addition:**THAD JONES/MEL LEWIS****770820a**

According to the saxophonist Frank Basile, the only clarinet parts in the baritone book during Adams' twelve-year tenure with the band were in I Love You, Charlotte's Waltz, St. Louis Blues, Central Park North, Dedication, Sophisticated Lady and Little Rascal on a Rock (track -e). After his clarinet was stolen in March, 1974, Adams played all clarinet parts in the baritone book on the baritone sax. Although Adams' recorded Charlotte's Waltz on the Rhoda Scott/Thad Jones-Mel Lewis date (see 760602), there's no evidence that Adams ever played the tune again. Dedication was recorded on *Consummation*, but for most of that recording (except 700525) Adams was replaced by Richie Kamuca. There's no evidence that Adams ever performed the chart. Also in the baritone sax book were bass clarinet parts for Forever Lasting and 61st and Richard. Adams transposed these parts and played them on baritone sax.

Correction:**THAD JONES/MEL LEWIS****770821**

Track -e is My Centennial

Addition:**VLADIMIR COSMA****771019**

This date, reissued on Pomme (F) CD: 950-222, includes an alternate take of Jalousie-Blues but does not include -f (All My Evening Birds). -f was previously issued on Larghetto (F) CD: 0015163 and has been reissued on Larghetto (F) CD: 004- 3760002133478-17CD.

Correction:

EASTMAN JAZZ ENSEMBLE

780327

27 March 1978, audience recording, Eastman Theater, Rochester, NY: Vinnie DiMartino, Jeff Holmes, Paul Wos, Greg Mlacker, Jeff Parke tp, flh; Toby Holmes, Dave Ritt, John Mahoney tb; Mark Lusk btb; Phil Sinder tuba; Laura Hall, Jocelyn Black, Nancy Goodearl, Barbara Reinecke frh; Cindy Folio fl*; Mark Lopeman, Andy Stevens as, ss, fl; Jim Doser, Paul McGinley ts; Mike Brignola bs; Manny Mendelson or John Oddo p; Gil Pease b; John Alfieri or Mike Carney dm; John Arrucci vib, perc; GUEST: Pepper Adams bs.

Adams, French horns, flute out:

a June Bug

add Adams:

b **Big Dipper**

c **Blues Antigua**

d **Motion Suspended***

Adams and rhythm section:

e **Body and Soul**

Add band:

f **Salt and Pepper**

g **Protractor**

Adams appeared only in the second half of the concert.

Tuba on -a, -c and -f.

-c: French horns here only.

-e: Rhythm section is Oddo, Pease and Carney.

-f was written by Jeff Holmes and dedicated to Pepper Adams. This was its world premiere.

Correction:

LIONEL HAMPTON

780701

Addition/Correction:

LIONEL HAMPTON

780707

7 July 1978, RF TV broadcast, Les Jardins des Arenes de Cimiez, La Grande Parade du Jazz, Nice: Joe Newman, Doc Cheatham, Cat Anderson, Jimmy Maxwell tp; John Gordon, Benny Powell, Kai Winding tb; Earl Warren, Charles McPherson as; Arnett Cobb, Paul Moen ts; Pepper Adams bs; Ray Bryant p; Billy Mackel g; Lionel Hampton vib, p^, dm*, voc+; Chubby Jackson b; Panama Francis dm.

- a Airmail Special
- b Ain't Misbehavin'
- c Moments Notice
- d **M Squad Theme***
- e Memories of You
- f Vibe Boogie*
- g The Nearness of You
- h Hey Ba-Ba-Re-Bop*+
- i **Flying Home***
- j Flying Home^
- k unknown blues
- m In the Mood

Francis plays drums on all tunes, including those when Hampton also plays drums.

-e: Hampton and rhythm section.

-k: Cat Anderson, Jimmy Maxwell and rhythm section.

-j: Both Hampton and Bryant play one piano simultaneously.

-d on <https://m.youtube.com/watch?v=3pTi9y9W4rc>

About the Hampton band's European tour, Chubby Jackson, in an interview with the author in 1989, said, "It all started in Nice with that George Wein situation over there, and we spent maybe ten days in Nice. That was a very wild thing because it was a get-together of all of our peers, everybody we ever knew in this business."

Correction:

**NEW YORK JAZZ REPERTORY COMPANY
780712**

Adams solos on Broadway.

Addition:

**LIONEL HAMPTON
780714**

-b on <https://www.youtube.com/watch?v=e4MDTtya4tc>

-d on <https://www.youtube.com/watch?v=vKuV1ob93oA&index=4&list=RDe4MDTtya4tc>

Addition:

**BILL EVANS
780716a**

16 July 1978, RF TV broadcast, *La Grande Parade du Jazz, Nice*: Bill Evans p; Marc Johnson b; Philly Joe Jones dm; GUEST: Pepper Adams bs*.

- a Midnight Mood

- b Turn Out the Stars
- c Minha
- d My Romance
- e **I Love You***
- f **A Child Is Born***
- g **Three Little Words***

Correction:

LIONEL HAMPTON
780716b

Addition:

STURE NORDIN
780721

-b on https://m.youtube.com/watch?list=PLcj_woltlo_hnrc3O021PNwdtTnHOKeby&v=k5jQMY4dbU4

Addition:

PEPPER ADAMS-KAI WINDING
780804

Hnita Jazz Club gigs took place at the Torengbouw.

A short portion of footage exists at

<http://cobra.be/cm/cobra/videozone/archief/redactietips-cobra/jazzmiddelheim-museum/1.1054371>. It's not known if more footage exists.

Bunink is the correct surname, not Bunick.

See note on 760714 regarding the Hnita Jazz Club.

Deletion:

PEPPER ADAMS-KAI WINDING
780817

Addition:

CURTIS FULLER
780918

According to Dennis Irwin, in a conversation with the author in 2009, the date had very little preparation and Fuller was having problems with his teeth.

Addition:

PEPPER ADAMS
781105

-f on <https://m.youtube.com/watch?v=drnvFp1YMUU>

Addition:
BILL PERKINS
781120

Bill Perkins was asked by interviewer Bob Rusch (*Cadence*, November, 1995) if making a record with Pepper Adams was his idea. "Yes," he said. "Well, it might have been suggested to me by [producer] John Breckler," he added. "That was one of the great ambitions of my life, and, of course, once again I regret I was not playing jazz at that time. And I got a chance to play with Pepper Adams and let's put it this way: At least it rubbed off on me. There is no comparison between a man who spends his whole life playing jazz and those of us that just 'chippy.' Pepper was a full-time jazz player and nobody is equal. There are some great young players around, and they owe a great debt to him, but Pepper was monolithic in his playing. . . . And his playing, his model was Tommy Flanagan. And when you think about it, it's hard to equate that but Pepper's ideas and approach to playing this are very different. And Pepper took that instrument and he never conformed to its weaknesses. Someone like Gerry Mulligan, and most of us, learned to adapt to the instrument."

According to Lou Levy, in an interview with the author in 1988, "I was just called to do the date. I don't think we rehearsed. We just went in and ran them through on the date and did them there."

Correction:
HELEN MERRILL - CHASIN' THE BIRD/GERSHWIN
790306

6 Mar 1979, RCA Studios, New York: Pepper Adams bs; Dick Katz p; Rufus Reid b; Mel Lewis dm; Helen Merrill voc.

- | | | |
|---|---------------------------------|------------------------|
| a | It Ain't Necessarily So (1) | Inner City LP: IC-1080 |
| b | Summertime | |
| c | Isn't It a Pity | |
| d | I Can't Be Bothered Now (2) | |
| e | Someone to Watch Over Me | |
| f | My One and Only | Trio (J) LP: PAP-9160 |
| g | But Not For Me (3) | Inner City unissued |

(1) Reid, Lewis, Merrill only.

(2) Katz, Reid, Merrill only.

(3) Katz and Merrill duet.

(4) Pepper, Katz and Merrill only.

Raymond Ross photographed this session and no photos are taken of Puma in the studio with the band on 6 March. Since Puma was added on only three of nine tracks, it's likely he attended only the 9 March session. See 790309.

Correction:

**HELEN MERRILL - CHASIN' THE BIRD/GERSHWIN
790309**

9 Mar 1979, RCA Studios, New York: Pepper Adams bs; Dick Katz p; Joe Puma g; Rufus Reid b; Mel Lewis dm; Helen Merrill voc.

- a **Embraceable You/Quasimodo** Inner City LP: IC-1080
- b **I Got Rhythm/Chasin' the Bird**
- f **I Loves You, Porgy**

Raymond Ross photographed this session and the first Merrill session of 790306. Ross sent me contact sheets of his work and each strip of photographs are dated. In all, 126 photos were taken. Puma only appears in photos taken on 9 March. Considering this, and the fact that Puma was added on only three of nine tracks, it's unlikely he attended the 6 March session. See 790306.

Correction:

PER HUSBY

790321

21 March 1979, audience recording, Club 7, Oslo: Same as 18 March 1979:

New Entry:

PER HUSBY

790325

25 Mar 1979, audience recording, Kristiansund, Norway: Pepper Adams bs; Per Husby p; Bjorn Alterhaug, Espen Rud dm.

- a **Just Friends**
- b **Quiet Lady**
- c Eiderdown (1)
- d **Embraceable You**
- e **Three and One**
- f **'Tis**

(1) Rhythm section only.

Sponsored by the Kristiansund Jazz Society.

Correction:

PEPPER ADAMS

790907

7 September 1979, audience recording, Jazz Forum, New York: Pepper Adams bs; Bob Neloms p; Wayne Dockery b; John Yarling dm.

- a **It Could Happen to You**
- b **In Love with Night**

c **If You Could See Me Now**
d **'Tis**
e **Claudette's Way**
f **Pent-Up House**
g **I Carry Your Heart**

Correction/Addition:

BILL POTTS

791011

Dave Schiff, not Barry Weinstein, on ts; Lee Gause btb.

According to Dave Schiff, who wrote me on 1 June 2015, "All the personnel is correct except for me being there instead of Barry Weinstein. Barry was the usual tenor sax player until he retired. At that time, I got in the Commodores and took his place. Weinstein retired from the Navy Band and was living in Florida at the time. Most of the Commodores sax section is on that date. . . Bill's band was mostly made up of members of the Navy Band (Commodores), as well as the Airman of Note [Air Force] and the Blues Jazz Ensemble [Army]." According to Schiff in 2016, "That was a very memorable gig. I'm really proud to have been a part of that band that evening. That was when Pepper had his new bari sax. He let me try it, it was really nice, but we both agreed it wasn't like his old Mark VI."

Prior to the Bill Potts Big Band playing at Frankie Condon's, Mike Crotty's Big Band played there for a time.

Addition:

PEPPER ADAMS

791029

According to a 31 October 1979 article in the *Hartford Courant*, the University of Hartford's radio station broadcast all three sets, nearly four hours of music. The station's disk jockey, Mike Crispino, served as host, and local radio personality Mort Fega interviewed the musicians between sets. Tunes performed were Three Little Words and What Is This Thing Called Love (trio only).

Addition:

PEPPER ADAMS

800210

According to Ron Ley, "Pepper was staying at my house that evening. I drove him to the gig and back home again. As I recall, it was a Sunday evening performance. The house piano was an out-of-tune spinet that couldn't generate much sound so a mic was placed close to it."

Addition:

PEPPER ADAMS - THE MASTER

800311

11 March 1980, Downtown Sound, New York City.

All tracks on Crown CD (J) BRJ-4508.

Tommy Flanagan told the author in 1988 that he nearly walked out of the studio when he saw that Muse Records' producer Joe Fields was involved with the recording. Flanagan had a very bad opinion of Fields and the way he conducted business. "When I saw Joe Fields there," he said, 'I told him, 'It's people like you that are the reason why Monk is the way he is today.' If it wasn't Pepper's date, I would've walked right out."

Correction:
PEPPER ADAMS
801017

The guest on this date is Marv Holladay.

New Entry:
BLANCA GOODFRIEND
810000

c1981, New York: Victor Paz tp; Steve Turre, Britt Woodman, Janice Robinson tb; Mario Rivera fl; Pepper Adams bs; Steve Manes b; Terry Silverlight or Ignacio Berroa dm; Blanca Goodfriend voc; other musicians; backing vocals; string section.

- | | | |
|---|-------------------|----------------|
| a | 9 to 5 | Yuma LP: K-717 |
| b | Never Be the Same | |
| c | Guilty | |
| d | Rain | |
| e | Late Mi Corazon | |
| f | Celebration | |

This recording was likely done on two separate sessions. It's not known what tracks Adams is on, or if the date was built through the use of overdubbing.

Addition:
DIZZY GILLESPIE
810216

-a on <https://m.youtube.com/watch?list=PLFE26E179EFF249B1&v=nxthSkRT6g>

-c on

<https://m.youtube.com/watch?list=PLFE26E179EFF249B1¶ms=EAEYATgBSAFYAmlX254dGhTa1JUNmdoAA%253D%253D&v=9ttvJBSLn2Y&mode=NORMAL>

-d on

<https://m.youtube.com/watch?list=PLFE26E179EFF249B1¶ms=EAEYATgBSAFYA2ILOXR0dkpCU0xuMlloAQ%253D%253D&v=wXAC-XecFgo&mode=NORMAL>

Correction:
PEPPER ADAMS
810810

-a on <https://m.youtube.com/watch?v=na-jnzMTQpQ>.
-b on <https://m.youtube.com/watch?v=42qW-FRQfsA>.

Addition:
PEPPER ADAMS-AL JARREAU
820224

On 24 September 2012, historian Dan Morgenstern discussed this television broadcast at a press party held at New York's Jazz Gallery. The event was held to celebrate the publication of *Pepper Adams' Joy Road* and kick off the first week-long celebration of Adams' music ever organized in New York. According to Morgenstern, "I had the pleasure of getting to know Pepper a little better, other than having admired him as a player and seeing him many times. We were together for a while in the Recording Academy, and he was one of the few jazz musicians who became active in the Academy. The upshot of that was one of the finest moments in the history of the Grammy television show, which was when somehow we managed to get Pepper on the show and, not only that, he was the climactic attraction at the end. He played Shining Hour and it was marvelous! It will never happen again on the Grammys that jazz has such a prominent part of it."

Correction:
PEPPER ADAMS
820804

-a: Adams out.

Addition/Correction:
ANGEL RANGELOV
821114

Dave Johnson is the correct name, not Jensen. In an email to the author on 30 May 2016, Johnson said, "I remember Bill Pierce was in the sax section and Klaus Suonsaari was the drummer. If I remember, there was a rehearsal in the afternoon and the gig at night. Several of us had dinner with Pepper in between. . . . Angel was studying at Berklee at the time."

New Entry:
PEPPER ADAMS
830000

c1983, audience recording, Petit Opportun, Paris: Pepper Adams bs; Georges Arvanitas p; Jackie Samson b; Charles Saudrais dm.

a Pent-Up House

-a on <https://m.youtube.com/watch?v=Xpl0bUs0Szw>.

Correction:
PEPPER ADAMS
830328

The bassist is Bob Badgley, not Badgely.

Addition:
HANK JONES
830604

Baker voc on -b.

-a through -g at

<http://pastdaily.com/wp-content/uploads/2012/12/hank-jones-trio-w-friends-stockholm-1983-001.mp3>.

Addition:
ELVIN JONES
830626

26 June 1983, audience recording, Village Vanguard, New York: Same as 21 June 1983, except Stafford James or Richard Davis b; Elvin Jones dm.*

- a **Mean What You Say***
- b **Black Nile***
- c **Conjuration**
- d **In a Sentimental Mood**
- e **Claudette's Way**
- f **Reflectory**
- g **Simone**

James played the first set, Davis the second set.

This was a six-night engagement, 21-26 June. Adams missed the 25th due to a gig in Ypsilanti, Michigan (see 830625).

Adams was suffering with a cracked rib, due to an accident in High Woods, New York (see 830611).

Correction:
DANNY D'IMPERIO
830930a

30 September 1983, audience recording, Eddie Condon's, New York: John Marshall tp;*

Pat Rebillot p; Reggie Johnson b; Danny D'Imperio dm; GUEST SOLOIST: Pepper Adams bs.

- a **Have You Met Miss Jones**
- b **Scrapple from the Apple**
- c **Body and Soul**
- d **Just You, Just Me**
- e **Hellure**
- f **Star Eyes***
- g **Minority***
- h **My Ideal***
- i **Lover Come Back to Me***
- j **Blues for Philly Joe/Billie's Bounce***

The band played two sets, each concluding with a blues (-e and -j). Marshall likely only appeared on the second set. This was the club's first late Friday afternoon "Twilight Jazz" engagement. It was slotted in to precede Condon's customary 8:30 traditional jazz band set.

Addition:
PEPPER ADAMS
831201

-d on <https://m.youtube.com/watch?v=SZQAZQq1YLE>

Addition:
JORGE ANDERS
831206

According to John Bunch, there were no rehearsals. "We just came in and sight-read the music," he said.

Addition:
BESS BONNIER
840713a

The first show was at 7pm, the second was at 9pm.

Correction:
NOREEN GREY
841010

The Gershwin medley is comprised of only two tunes: My Man's Gone Now and I Loves You, Porgy.

Addition:
PEPPER ADAMS
841015

Possibly recorded by the Singapore Broadcasting Company.

Addition:
DENNY CHRISTIANSON
841023a

For this CBC Studio date, Christianson hired a few subs to replace missing members of his big band. Apart from the drummer Guy Nadon replacing Cisco Normand, these subs remain unknown. Delete Paul Picard perc. Otherwise, personnel (see 860224 and 860225) is mostly correct.

Correction:
PETER LEITCH
841117

The correct name of the album is *Exhilaration*.

Correction:
MICHAEL WEISS
851004

-e and -f: Gary Smulyan on both tracks.
-g is more properly called The Theme, and Adams doesn't solo on it.

Addition:
PEPPER ADAMS
851015

Audio only. It's not known if the video still exists.

Correction:
PEPPER ADAMS
851029

29 October 1985, audience recording, Pellerina Bar, Turin, Italy: Pepper Adams bs; Ricardo Zegna p; Dodo Goya b; Paolo Pellegatti dm.

- a **Falling in Love with Love**
- b **All the Things You Are**
- c There Is No Greater Love (1)
- d **I Can't Get Started**
- e 'Tis
- f **Bye Bye Blackbird**
- g **Bossallegro**
- h **Just Friends**
- i 'Tis
- j Old Folks (1)

(1) Rhythm section only.
 -g on Ultra Sound (It) CD: USCD-135S.

Correction:
ORANGE COUNTY COLLEGE BIG BAND
860320

I've Gotta Have More Rhythm was also performed by the OCC Big Band and Adams solos on it. The OCC Big Band includes Everett Carrol (as) and Doug Webb (ts).

Song for Pepper was written by saxophonist Brian Williams, not Bruce Johnstone. According to Williams (in an email in 2015), "That chart was a composition I wrote for this concert to feature him. He never saw the chord changes before he played his solo, so he was probably figuring them out by ear."

New Entry:
PEPPER ADAMS
860321

21 March 1986, audience recording, Orange Coast College, OCC Jazz Festival, Costa Mesa CA: Pepper Adams bs; other musicians.

According to collector Andy Katell, this was a clinic that Adams did for students attending the Festival. Katell's brother, Gabe, attended the clinic, then took Pepper out to lunch in nearby Garden Grove.

Correction:
PEPPER ADAMS
860323a

23 March 1986, private videotape, Orange Coast College, OCC Jazz Festival, Costa Mesa CA: Pepper Adams, Nick Brignola bs; Claude Williamson p; Art Davis b; Carl Burnett dm.

- a **All the Things You Are**

- b **Isn't It Romantic**
- c **After You've Gone**
- d **unknown ballad (1)**

(1) Adams and rhythm section.

New Entry (Broadcasts and Recordings That No Longer Survive):
10th SPECIAL SERVICES COMPANY
530400

cmid April 1953, audience recording, Korea: Pepper Adams bs; Al Gould accordion; other musicians.

According to Al Gould, a complete one-hour show of the band in performance was recorded sometime in April. "I believe what was recorded," says Gould, "was not a typical whole show with all of the speciality entertainers. It was more likely the Show Band playing a blend of styles of a few well-known uptempo show tunes, plus ballads of the day, with an emcee (not Al Lamo). Pepper would have been definitely featured on one or more songs. The original recording or the only known copy has been long gone since the person who had it can longer be found."

New Entry (Broadcasts and Recordings That No Longer Survive):
NEW MUSIC SOCIETY
550328

28 March 1955, Institute of Arts, Detroit: Sonny Stitt ts; Pepper Adams bs; Kenny Burrell g; Tommy Flanagan p; Bill Burrell e-b; Hindal Butts dm.

From <http://gc-pepperadamsblog.blogspot.com>: For years I've wondered about the eighth entry in Pepper Adams' Joy Road. I first learned about that mysterious 1955 live recording from a concert program I found in Pepper Adams' materials. Program notes written by drummer Rudy Tucich referred to a live recording with a numbing array of Detroit's finest musicians. What happened to it? Now, thanks to Tucich, I finally have some news.

On 28 March 1955 the New Music Society produced a spectacular concert at the Detroit Institute of Arts to showcase its members. Tucich and singer/vibist Oliver Shearer, co-officers of the Society with Kenny Burrell, invited many of the greatest players then living in Detroit to participate in the concert, including Burrell, Tommy Flanagan, Pepper Adams, Barry Harris, Curtis Fuller, Elvin Jones, Yusef Lateef, Bernard McKinney and Sonny Red. Detroit elders Sonny Stitt and Milt Jackson, not Society members per se, were invited as very special guests. "This concert," wrote Tucich, "is being recorded and will be the first release on our own label, Free Arts Records. Your cooperation in the recording will be greatly appreciated. We would also like to have you give us your suggestion for the name of our first concert album."

In 1955 most of the musicians at the concert performed on Tuesday nights at the World Stage. The World Stage was a theater above Paperback Unlimited at the northwest corner of Woodward Avenue and Davison. On weekends, World Stage put on plays. Lily Tomlin was one of its actors. Early in the week, however, the theater was dark, so a perfect venue for the New Music Society's members to have sessions.

The Society recorded the 28 March concert on three ten-inch reels. A quintet comprised of Pepper Adams, Kenny Burrell, Tommy Flanagan, Billy Burrell and Hindall Butts opened with a tune based on the changes of Undecided, then performed Afternoon in Paris. After Flanagan's trio feature on

Dancing in the Dark, the quintet returned to play Someday, If Not in Heaven (with Kenny Burrell singing!) and Woody'n You.

A local group, The Counterpoints, performed three numbers before Sonny Stitt's quintet (with Curtis Fuller, Barry Harris, Alvin Jackson and Elvin Jones) performed Loose Walk, a ballad medley (I Can't Get Started, If I Should Lose You, Embraceable You and Lover Man) and a closing blues.

After a likely intermission, Oliver Shearer gave a speech about the New Music Society, then Kenny Burrell introduced Yusef Lateef's ensemble. Lateef, Bernard McKinney, Sonny Red, Barry Harris, Alvin Jackson and Elvin Jones played four tunes: Wee, Three Story's, a ballad medley (This Love of Mine, But Not for Me and Darn that Dream) and a closing blues.

After two tunes by pianist Jerry Harrison and three by pianist Bu Bu Turner, Sonny Stitt returned with Milt Jackson, Kenny Burrell, Barry Harris, Alvin Jackson and Elvin Jones to finish out the show. They stretched out on Billie's Bounce, then did Stardust and an ending blues.

Oh, to hear this music! What happened to it? Tucich told me a week ago that he and Barry Harris decided to mail the tapes to a guy in Los Angeles, who would edit the tapes and transfer them to LPs for release. Did they think to make a backup copy? No. "It never occurred to us. We were naive," admits Tucich. Woefully, the engineer went bankrupt and, after a concerted attempt to track him down and rescue the tapes, Tucich and Harris finally admitted that the material was lost. "I've waited 60 years to find out about them," said Tucich. "Hopefully, it will turn up. Weirder things have happened."

New Entry (Broadcasts and Recordings That No Longer Survive):

PEPPER ADAMS

580803

3 August 1958, Great South Bay Jazz Festival, Great River NY: Pepper Adams bs; Kenny Burrell g; George Duvivier b; Elvin Jones dm.

- | | | |
|---|---------------------|-------------------------|
| a | Charlie Parker tune | United Artists unissued |
| b | Benny Golson tune | |
| c | Sonny Rollins tune | |

According to a 6 September 1958 article in *Cash Box* (see <https://instagram.com/p/BNmrHIVBiBp/>), United Artists recorded this live date for the first of three releases for the new label. It remains unissued. Other tunes were likely recorded. The Golson and Rollins tunes may be Stablemates and Oleo respectively.

According to Michael Cuscuna, "UA's surviving tapes was very spotty. There was absolutely no trace of a live Pepper Adams date nor any outtakes for the great live albums that they did do (Randy Weston, Al & Zoot etc). The only thing I can be sure of is that there is absolutely no trace in the tape vaults."

Correction (Broadcasts and Recordings That No Longer Survive):

PEPPER ADAMS, page 511

790716

The August, 1982 recording date is in conflict with the session's 790716 alphanumeric code. Although the drummer believes the date took place in August, 1982, Pepper's chronology for that time makes that impossible. The original 16 July 1979 date is more likely because that's the date when Pepper first wrote Binary that they recorded at that session.

Correction (Index):
Page 521-552

Hundreds of changes — mostly incorrect page references — were made to the index for the paperback edition. (These are the only updates that were made to the paperback.) Due to the malfunction of my printer very late in the camera-ready-copy process, it was necessary to use a new printer after much of the manuscript was already printed. This changed the pagination of the original manuscript that had already been delivered to the indexer.

