

Freddie Hubbard – Back To Birdland
By Eddie Carter

The renowned jazzman **Freddie Hubbard** steps into the spotlight this time with his first Hard-Bop album since his 1970 debut on CTI Records, **Red Clay** (CTI 6001). This subject for discussion, **Back To Birdland** (M & K Realtime Records RT-305) finds Hubbard on trumpet and flugelhorn in the company of **Ashley Alexander** on double trombone; **Richie Cole** and **Mel Flory** on alto sax; **George Cables** on piano; **Andy Simpkins** on bass and **John Dentz** on drums. Prior to this release during the seventies, Freddie released a series of Contemporary Jazz LP's for **CTI Records** following **Red Clay**, and several albums for **Columbia** which marked his journey into Jazz-Funk, Jazz Fusion and Smooth Jazz. My copy used for this report is the original 1982 Digital Stereo recording. The 1945 Bebop anthem **Shaw 'Nuff** by Dizzy Gillespie and Charlie Parker opens the first side with the front line blowing fire on the opening melody with the rhythm section providing the energy to maintain their inspiration. Freddie tackles the first solo with passionate fire, then Richie cooks with equal exuberance on the second solo. Ashley brings a brassy energy of his own to the next presentation with a stratospheric punch that's brilliant. George comes next, delivering a driving interpretation with authority and John sums up the solos with exceptional drumming in a short performance that's a testament to his versatility.

Star Eyes was written in 1943 by Gene de Paul and Don Raye, making its debut in the musical-comedy, **I Dood It!** The song was first performed by big band vocalists, **Helen O'Connell** and **Bob Eberly** in the film with **The Jimmy Dorsey Orchestra**. After **Charlie Parker** recorded it in 1951 as a 78-rpm single (11087) for **Mercury Records**, it became a popular tune for improvisation and would later become a

jazz standard. After the ensemble states the theme on the first chorus, Hubbard takes over on flugelhorn to begin the second chorus and opening statement, building each phrase gently as he tenderly navigates through each verse. Cole is nicely loose with a mellow tone on the next reading that's cheerfully appealing. The third statement by Cables is brief, but harmoniously imaginative and Vinnegar also contributes a succinct mainstream chorus which wrap things up nicely. **Lover Man**, of course needs no introduction, written in 1941 by Jimmy Davis, Roger Ramirez and Jimmy Sherman for **Billie Holiday**, it's a revered standard I never tire of hearing and one of the most recorded compositions in jazz and pop. This version is a showcase for Richie Cole who is frolicsome and playful on the melody but etches a graceful interpretation that's emotionally thoughtful. Hubbard gets some attention on a brief flugelhorn statement, and on the opening and closing choruses with the trio in support.

For B.P., the first of two originals by Hubbard begins the second side is one of the most interesting pieces on the album with interchanges of cross-rhythms within different time signatures. This tune is a tribute to the legendary bop composer and pianist, **Bud Powell**. Freddie leads the sextet through a strong-toned introduction and vibrant melody statement. Cables launches into the first solo, a brief lightly swinging presentation which expresses pleasure as he moves smoothly through each verse. Hubbard then fills the bill with a breathtaking performance possessing a strong character and muscular drive. George cooks up a tasty musical brew with a spicy flavor of on the final reading which leads to a rhythmically mesmerizing finale.

Stella By Starlight by Victor Young and Ned Washington offers trombonist **Ashley Alexander** the spotlight with just the rhythm section as his foundation. This romantic ballad was used as the main title song during the opening credits of the 1944 film, **The Uninvited** and is heard throughout the film as the mystery unfolds. It's also one of the most popular standards ever sung or played by some of the greatest artists in the chronicles of jazz. Alexander begins this familiar ballad somberly but picks up the pace to a sprightly tempo for the melody. The trombonist excels on the opening statement with jubilant verses that exhibit his technical skill. George gives a zesty performance, illustrating he is a seasoned master on the piano with assurance and conviction. Leroy is remarkably melodic and velvety smooth on the final leading to the theme's reprise and finale.

Byrdlike, the final track was performed originally on the 1977 Columbia album, **V.S.O.P.** (C2 34976) with Freddie in



concert with **Wayne Shorter**, **Herbie Hancock**, **Ron Carter** and **Tony Williams**. Everyone gets a chance to solo except Vinnegar and **Med Flory** takes over on alto, soloing twice. This uptempo joyride gets underway with a rapid-fire melody with the front line leading the way. George takes the reins first on an opening solo delivered with great speed and agility. Freddie raises the temperature several degrees on the second reading with robust phrases of straight-ahead bop. Flory makes the most of his only appearance with exhilarating vitality anchored by the rhythm section's rock-solid foundation. Alexander in peak form, tells his story next with a youthful freshness and creativity, succeeded by Flory who keeps the song flying with a second blazing interpretation. Dentz takes the final drum solo providing a concise, excitingly fierce performance, before the ensemble returns for the climax.

Back To Birdland is a joy to listen to and a sonic tour de force, like all Realtime Records Digital Recordings, are imported pressings which were made in West Germany. **Scott Simon** and **Ken Kreisel** are the men behind the dials and the soundstage of each instrument is exceptional. **Miller & Kreisel Sound Corporation** took the utmost care in preparing their records for the jazz lover, utilizing their exclusive Realtime Recording Process and mastering by their disc-cutting system and of course, using the very best and purest vinyl available. The music itself is excellent as are the solos on each track. In my opinion, it's a special album by **Freddie Hubbard** which will recall **Open Sesame** (Blue Note BLP 4040/BST 84040) and **Ready For Freddie** (BLP 4045/BST 84045) that is well worth auditioning for your library, especially if you're a Hard-Bop fan and one I think you'll enjoy for years to come. There was only the one pressing of **Back To Birdland** on LP in 1981 and it's currently out of print in the US and Japan. The CD-album (RT-3005) by **Realtime Records** hit the stores two years later in 1983. The most recent issue of this LP was released as a European CD-album (WW 2112) on West Wind in 2012.

Shaw 'Nuff, Stella By Starlight – Source: JazzStandards.com

Star Eyes, The Uninvited, I Dood It! – Source: Wikipedia.org

For B.P. – Source: Album liner notes by Dr. Herb Wong



Horace Parlan Trio – Pannonica
Enja Records

The subject of this discussion from my library is by **Horace Parlan**, a pianist whose roots were deep in Hard-Bop. This extremely talented musician first impressed me after auditioning his 1960 debut album for **Blue Note**, **Movin' & Groovin'** (BLP 4028/BST 84028) and even more so once I acquired the 2000 Mosaic Records box set, **The Complete Horace Parlan Blue Note Sessions** (MQ8-197) which includes all the albums he recorded for the label from 1960 to 1963. As a child, he was stricken with polio, which resulted in the partial crippling of his right hand. This however, would contribute to the development of a left-hand chord-voicing style and an ability to play highly rhythmic phrases with the right. In addition to a lucrative solo career recording for SteepleChase, Soul Note and other labels, he worked with some of the greatest musicians in the annals of jazz, **Gene Ammons**, **Dave Bailey**, **Al Cohn**, **Eddie "Lockjaw" Davis**, **Booker Ervin**, **Dexter Gordon**, **Slide Hampton**, **Charles Mingus**, **Zoot Sims** and **Stanley Turrentine** to name a few.

Pannonica (Enja 4076) was recorded live at the Munich jazz club, **The Domicile** in 1981 and is the only record Parlan made for the German label, **Enja Records**. Alongside Parlan on this five-song set are bassist **Reggie Johnson** and drummer **Alvin Queen**. My copy is the original German Stereo pressing which was the only issue on LP. The jazz classic, **No Greater Love**, an abbreviation of the actual title, **There Is No Greater Love** by Isham Jones and Marty Symes opens the album with an energetic statement by the trio that appeals at every turn. Parlan solos first, launching into a powerful solo that is extremely satisfying, Johnson follows with vigorous enthusiasm on each phrase of the second statement. Queen takes the final solo, giving an aggressive melodic exchange with Parlan and Johnson that possesses a master's touch.



The title tune, **Pannonica** was written by Thelonious Monk in 1956, making its debut on his 1957 Riverside LP, **Brilliant Corners** (RLP 12-226). It is also one of his most beautiful compositions and has been said, was written to honor **Baroness Kathleen Annie Pannonica de Koenigswarter**, herself a British-born writer and a patron of jazz and Bebop. The standard starts with a very moving unaccompanied introduction by Horace who leads the trio through the intimately soft melody. He also is the song's only soloist and gives a sincerely beautiful performance that indulges in luxury, anchored by the lush foundation laid by Reggie and Alvin which is also lovely. The trio returns to an uptempo groove with a vivacious rendition of **C Jam Blues**, the 1942 ageless evergreen written by Duke Ellington and clarinetist Barney Bigard as a twelve-bar blues in the key of C major a year earlier. The vocal counterpart is known as **Duke's Place** with lyrics written by Bill Katts, Bob Thiele and Ruth Roberts. The trio's rendition starts with a supercharged melody treatment. Parlan opens with a rousing solo that's a work of art, followed by Johnson who puts together an attractive reading that walks with strong bass lines which breezes into a remarkable interpretation by Queen who soars on the closing statement with an amazing performance of power that culminates into a splendid finale of the first side.

Randy Weston's **Hi-Fly**, an original from the fifties which I first heard on the 1959 United Artists album by Weston, **Live at The Five Spot** (UAL 4066) as **High-Fly**. The song's title was inspired by Randy's imposing height of 6' 8" and is now a jazz standard played by many top artists and groups. **Jon Hendricks** added lyrics to it for the 1962 Columbia album by the vocal trio, **Lambert, Hendricks and Ross, High Flying with L, H & R** (CL 1675/CS 8475)! Horace solos first, getting a chance to stretch out in a flawless opening statement of beautifully constructed verses. Johnson also gives a lengthy performance with a fine flow of ideas that builds to an effective climax. The LP ends with the 1931 original by George and Ira Gershwin, **Who Cares?** The song was written for the Broadway musical, **Of Thee I Sing** which premiered the same year. The trio's interpretation of this chestnut lowers the emotional temperature by only a few degrees, opening with a medium tempo melody statement as fresh as the fragrance after a summer shower of rain. Horace brings the sun out on the lead solo, taking charge with a performance that's admirably suited to show his ability to swing and affirms the fact that he could operate comfortably in any rhythmic foundation. Johnson responds with a compelling solo that flows nicely, making each note stand out ahead of the trio's closing chorus and conclusion.

Pannonica is a **Direct Metal Mastering** album which was recorded by the German engineer, **Carlos Albrecht** and the sound he provides the listener is excellent. The instruments come alive with an impressive soundstage which places them on the stage in front of your sweet spot to enjoy. Horace Parlan was one of jazz's elder statesmen who always explored the individual possibilities of each tune he played with a sureness in his approach which fueled his ability to continually improve with each new album. Together, he, **Reggie Johnson** and **Alvin Queen** make a fine team and are excellent representatives of what a piano, bass and drums could accomplish when firing on all cylinders. Simply put, **Pannonica** is one of Horace Parlan's best records and if you're a fan of trio jazz, should on no account be missed! The album has been out of print on vinyl since its release in 1984 and its only two CD-albums were released only in Japan in 2009 (VQCD-10115) and 2013 (PCD-93644) by Enja Records, both are also out of print.

C Jam Blues – Source: JazzStandards.com

Horace Parlan, Baroness Kathleen Annie Pannonica de Koenigswarter – Source: Wikipedia.org



Hank Mobley – Poppin'
By Eddie Carter

The album I've chosen to discuss from the library this time is by a former member of **The Jazz Messengers** and a superb Hard-Bop tenor saxophonist of the first order. **Hank Mobley** steps into the spotlight with his album **Poppin'** (Blue Note – King Record Company, Limited GXX 3066), originally recorded in 1957 but not released until 1980 in Japan only. It was the third of four dates Hank made that year and he leads a sextet featuring an all-star lineup, **Art Farmer** on trumpet; **Pepper Adams** on baritone sax; **Sonny Clark** on piano; **Paul Chambers** on bass and **Philly Joe Jones** on



drums. My copy used for this report is the 1980 original Japanese Stereo LP. **Poppin'**, the title tune and first of three originals by Mobley opens the album at a brisk pace with a peppy melody statement by the sextet. Sonny is up first, delivering an effective lead solo with a dynamic drive and virility which shows he was maturing and developing the style that would make him one of Blue Note's most frequently recorded musicians. Pepper steps in next, building each phrase of the second presentation with plenty of electricity preceding Art's skillfully constructed, infectiously swinging presentation. Hank gives a knockout performance of rhythmic and melodic exhilaration next, then Philly Joe closes with propulsive comments in exchange with Mobley prior to the theme's reprise and finale.

Darn That Dream, the 1939 song by Jimmy Van Heusen and Eddie De Lange made its debut in the Broadway musical **Swingin' The Dream** which premiered that year. The musical wasn't a success, but the song became a hit the next year for vocalist **Mildred Bailey** and bandleaders **Benny Goodman, Blue Barron** and **Tommy Dorsey**. The sextet's version opens with a brief introduction by the trio and pensive melody reading led by Mobley who leads the solos with a tenderly soothing interpretation. Farmer also gives a voluptuously pretty muted performance. Adams communicates his intimate feelings and thoughts effectively on the next reading. Clark wraps up the soloing with a sensuously enticing and deeply peaceful solo that leads back to Hank's poignantly affecting ending. **Gettin' Into Something**, the second creation from Hank's pen ends the first side on an upbeat note with the sextet showing they know how to present a lively melody. The first solo commences with Hank giving a strong tenor performance which should start the listener's finger-snapping, foot-tapping and dancing to the contagious beat. Art fuels the second reading with a dazzling display of fireworks that are balanced by plenty of interaction from the rhythm section's rock-solid accompaniment. Pepper takes over next for a captivating presentation which provides an exceptional example of his tuneful virtuosity, afterwards Sonny adds an effervescent enthusiasm to the closing statement that drives straight-ahead into the end theme.

Tune-Up by Miles Davis opens the second side and gives everyone a chance to play extensive statements beginning with an energetically brief introduction by Jones which paves the way into the sextet's enthusiastically full-bodied melody. Miles wrote it in 1953 and it originally appeared on the Prestige ten-inch LP, **Miles Davis Quartet** (PRLP-161) a year later. Farmer begins the lead solo with biting passion

and plenty of heat, then Pepper takes flight next with an intensely emotional statement. Clark takes the next spot with an aggressively expedient performance of hard, happy swinging that really smokes. Paul walks with a strong bass line on the fourth reading that cooks comfortably, then Hank raises the temperature a few degrees higher on the next reading with unrestrained zeal and intensity. Philly puts the exclamation point on the solos with a short statement of infinite exuberance that provides a tidy and convincing summation to one of my favorite Davis compositions. The album's final track, Hank's **East of Brooklyn** opens with a soulful Latin flavor on the melody by the ensemble before stepping aside for Mobley who begins with a passionately expressive interpretation which is artistic, cheery and lyrically fulfilling. Farmer steps into the spotlight next, soaring efficiently through each verse of straight-ahead bop, Adams then places his indisputable stamp on the next reading with a gorgeous solo of undeniable pleasure that speaks volumes of his adaptability and assurance as an ideal soloist. Clark gets the final reading and reveals the hands of a master in a splendid performance that is a treat to hear and provides the perfect ending to an enjoyable album.

Hank Mobley was also as prolific and gifted a composer, as he was a musician. Whether he wrote tender ballads or torrid uptempo tunes, each work is so eminently enjoyable to listen to and several have become jazz standards. He would record a total of twenty albums for Blue Note from 1955 to 1970, and also make records for **Savoy, Prestige, Roulette** and one LP for **Cobblestone** as co-leader of **The Cedar Walton-Hank Mobley Quintet**. His time with **The Jazz Messengers, Miles Davis, Horace Silver** and as a leader would serve him well as one of the best and most sought-after tenor saxophonists in the genres of Hard-Bop and Soul-Jazz during the sixties and early seventies. Lung problems from smoking would force Hank to retire in the mid-seventies, and he would only work two more times performing once in 1985 and an engagement a few months before his death from pneumonia at the age of fifty-five on May 30, 1986. The music on **Poppin'** was skillfully recorded by **Rudy Van Gelder** with the sound quality, an ear opener. The remix engineer is **Tony Sestanovich** and both men do their jobs as the sextet emerges from your speakers with a superb detail in each of the instruments as if the musicians are playing right in front of you. The three-horn lineup of **Pepper Adams, Art Farmer** and the leader make a formidable front line together and are all excellent soloists. The music swings throughout each selection with the superb ensemble work provided by the talented rhythm section of **Sonny Clark, Paul Chambers** and **Philly Joe Jones** make



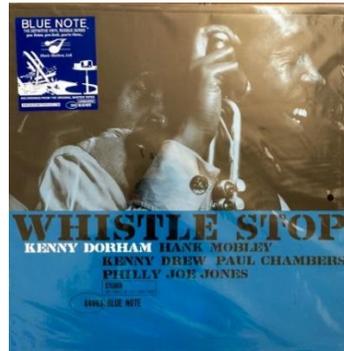
Poppin' by **Hank Mobley**, an unbelievable session that might be difficult to find, but will reward your diligence with an album I feel will be welcomed in the libraries of any beginner or seasoned jazz fan! There would be three pressings of **Poppin'** on LP and four CD-albums with the most recent reissue, a 2017 CD-album (UCCQ-9319) released by **Blue Note** as part of **The Masterworks - Top 50 Series**, all were released in Japan only and with the exception of the 2017 reissue are out of print. The lone US issue of the album can be found within **The Complete Blue Note Hank Mobley Fifties Sessions**, a 1998 limited-edition ten-album box set (MQ10-181) and six-CD box set (MD6-181) by **Mosaic Records**. Both the LP and CD box sets are excellent and out of print!

The Complete Blue Note Hank Mobley Fifties Sessions also includes the albums *The Hank Mobley Quartet* (BLP 5066), *Hank Mobley Sextet* (BLP 1540), *Hank Mobley & His All-Stars* (BLP 1544), *Hank Mobley Quintet* (BLP 1550), *Hank* (BLP 1560), *Hank Mobley* (BLP 1568), *Curtain Call* (BN 61006) and *Peckin' Time* (BLP 1574).

Poppin', *The Masterworks-Top 50 Series* – Source: Discogs.com

Darn That Dream, *Swingin' The Dream*, *Mildred Bailey*, *Benny Goodman*, *Blue Barron*, *Tommy Dorsey* – Source: JazzStandards.com

Hank Mobley – Source: Wikipedia.org



Kenny Dorham – Whistle Stop
Music Matters Jazz

One of the biggest pleasures I get from listening to and reviewing LP's from my library is I'm able to revisit and reexamine albums to share new perspectives with you all. Such is the case for the final album this month by bandleader, composer and trumpet player **Kenny Dorham** with his 1961 album, **Whistle Stop** (BST 84063). Kenny who was born in Fairfield, Texas played and recorded with **Toshiko Akiyoshi**, **Tadd Dameron**, **Lou Donaldson**, **Herb Geller**, **Benny Golson**, **Ernie Henry**, **Andrew Hill**, **Milt Jackson**, **Clifford Jordan**, **Jackie McLean**, **Hank Mobley**, **Thelonious Monk**, **Max Roach**, **Sonny Rollins** and **Horace Silver** among others. He was also a member of the orchestras of **Billy Eckstine**, **Mercer Ellington**, **Dizzy Gillespie** and **The Jazz Messengers**. He appeared on three albums by **Joe Henderson**, **Page One** (Blue Note BLP 4140/BST 84140) and **Our Thing** (BLP 4152/BST 84152) in 1963, and **In 'N Out** (BLP 4166/BST 84166) in 1964. His composition **Blue Bossa** which was featured on **Page One** is now a jazz standard, and the album is a highlight in Henderson's career. He's also contributed tunes on drummer Art Taylor's 1961 album, **A.T.'s Delight** (BLP 4047/BST 84047) and trumpeter Freddie Hubbard's 1961 album **Goin' Up** (BLP 4056/BST 84056). Joining him here are former Messenger **Hank Mobley** on tenor sax; **Kenny Drew** on piano; **Paul Chambers** on bass and **'Philly' Joe Jones** on drums. My copy used in this report is the 2017 **Music Matters Jazz 33 1/3 Stereo** reissue (MMBST 84063).

The opener, **'Philly' Twist** is a driving straight-ahead blues that is off to the races from the opening notes of Jones' brief introduction, followed by the quintet's brisk beat on the melody. Kenny leads the way with a vigorously agile reading followed by Hank who wails convincingly on the second solo. Drew sinks his teeth into the next presentation with an



irresistible groove that moves smoothly through each chorus. Paul delivers a convincing interpretation next walking at a moderate pace that is especially noteworthy ahead of 'Philly' who closes with dazzling velocity and propulsive timing on the song's final interpretation. **Buffalo** is good soul-food cooking in a midtempo blues with a leisure beat by the quintet that serves up four delicious solos by Mobley, Dorham, Drew and Chambers. Hank starts the soloing with four well-structured verses of mellowness, Dorham responds with a fine performance punctuated by the efficient flow of the rhythm section's groundwork. Drew keeps the laid-back feeling going with an infectiously swinging interpretation that will have you snapping your fingers and your toes tapping and Chambers wraps up the solos with a carefree informality anchored by only Jones before the melody's return.

Sunset closes side one with the trio inaugurating the introduction with tasteful richness in one of the prettiest tunes on the album. Dorham on muted trumpet and Hank lead the quintet through a lavish theme statement, then with the mute, illustrates a refined grace and elegance on the lead solo. Hank delivers a stylish performance of sultry discretion followed by Kenny who provides a softly expressed interpretation next. Paul adds a closing word with tender restraint on the song's final performance which is lovely. **Whistle Stop**, the title track starts the second side with a brisk, voracious drive on the quintet's opening melody. Hank ignites the first solo with a strong rhythmic pulsation on each verse. Next comes Kenny who instills the second reading with spirited phrases that are pleasantly tangy, Drew provides the next provocative performance that really smokes with a zesty flavor and Paul delivers a closing statement that is warm and propulsive with percolating phrases of conviction which wraps up the song on the group's climax.

Sunrise In Mexico is a pretty midtempo tune with a personality which comes alive on the quintet's soulful melody presentation as the day begins. Dorham goes first with a light and graceful interpretation that is lyrically pleasant, then Mobley swings along with a rich and flavorful flow on the second reading. The third interpretation by Drew is marvelously lyrical with abundant potency and Chambers has an effective closing solo that is refreshingly intriguing. **Windmill** is an energized swinger right out of the gate which begins with a robustly strong opening melody. Dorham opens with aggressive fierceness which is equally matched by the rapid groundwork by the trio. Mobley gets into the next reading with unrestrained zeal, making each

note count with searing heat. Drew comes next, producing a definite quantity of electricity on the third presentation that is answered by Chambers' abbreviated blistering reading. Jones makes the final statement of the song with vivacious brushwork which drives all the way to the high-spirited closing chorus.

The album ends with **Dorham's Epitaph**, a brief, but beautiful ensemble piece which Kenny wrote to mark his own passing. Kenny's statement of the melody is exceptionally gentle and tender illustrating his capabilities as a ballad composer and soloist with a sentimental foundation offered by Hank and the rhythm section in support. An expanded version of this composition was written for a sixty or seventy-piece orchestra and renamed, **Fairy Tale**. Throughout the remaining of the decade, **Kenny Dorham** would continue recording excellent albums that were easily the equivalent of those released by **Miles Davis**, **Freddie Hubbard** and **Lee Morgan**, but sadly never received the recognition which might have catapulted him to stardom. He would die at the age of forty-eight from kidney disease on December 5, 1972. Because I own another copy of this album, I did an A-B comparison between my Music Matters reissue and my 1994 **Blue Note Connoisseur Series** Stereo LP (B1-28978) to see which one had the better sound to my ears. The Connoisseur reissue was mastered by **Wally Traugott** of **Capitol Records** and the sound quality is excellent throughout the highs, midrange and bass that isn't thin in tone or harsh. It's also a true stereo album despite the back cover showing it was **Electronically Rechanneled to Simulate Stereo** as are the earlier pressings.

The mastering by **Kevin Gray** of **Coherent Sound** and audio engineer **Steve Hoffman** however is phenomenal and improves on the original recording by **Rudy Van Gelder** with a crystal-clear sound that is demonstration class placing you in the studio alongside the musicians as the MMJ slogan proudly states, "**you listen, you look, you're there**". Each of the MMJ 33 1/3 and 45-rpm reissues receive a great deal of care with attention to detail including high-definition gatefold photos, superb packaging of the covers and the use of 180-gram Virgin Vinyl for the music, which is the most important thing. If you're just discovering **The Definitive Vinyl Reissue Series**, welcome to the worldwide society of collectors who've purchased and own these remarkable reissues from the Blue Note vaults. If you're looking for a Hard-Bop album that will excite your ears, I invite you to audition **Whistle Stop** by **Kenny Dorham**, a delightfully rewarding album by one of the best trumpet players in jazz that I'm sure will fit comfortably in your jazz library. As of



this writing, **Whistle Stop** is currently available from **Music Matters Jazz** at their website alongside three other albums that are perfect to acquaint yourself with the music of **Kenny Dorham**, **'Round About Midnight at The Café Bohemia** (MMBLP-1524), **Afro-Cuban** (MMBLP-1535) and **Una Mas** (MMBST-84127)!

Page One, Our Thing, In 'N Out, A.T.'s Delight, Goin' Up, Whistle Stop, Analogue Productions – Source: Discogs.com

'Round About Midnight at The Café Bohemia, Afro-Cuban, Una Mas – Source: www.musicmattersjazz.com

Toshiko Akiyoshi, Tadd Dameron, Lou Donaldson, Herb Geller, Benny Golson, Ernie Henry, Andrew Hill, Milt Jackson, Clifford Jordan, Jackie McLean, Hank Mobley, Thelonious Monk, Max Roach, Sonny Rollins, Horace Silver, Billy Eckstine, Mercer Ellington, Dizzy Gillespie, The Jazz Messengers, Joe Henderson – Source: Wikipedia.org