

Les McCann – Soul Hits  
Pacific Jazz Records

Forty-six years ago, I was in my final year at **Glenville High School** (WGHS) and beginning my first year at **Cuyahoga Community College** (WCCC) in **Cleveland, Ohio**. I had an hour-long program titled **Edward Carter and All That Jazz** which I played music from my library for the students and faculty over both stations. My goals were to get a job at **Record Rendezvous** once I graduated and also working to become a jazz disc jockey at Cleveland's then jazz station, **WCUY 92.3 FM**. Unfortunately, neither one of these careers came to fruition, but I mention this because I was listening to this album recently and it not only brought back those memories but became the inspiration for my choice from the library to submit for your approval. **Soul Hits** (Pacific Jazz ST-78) is the first of three albums recorded by pianist **Les McCann** for **Pacific Jazz** that came out in 1964. He is joined on it by a flawless rhythm section, **Joe Pass** on guitar; **Paul Chambers** on bass and **Paul Humphrey** on drums, and my copy used in this report is the original Stereo LP.

Jimmy Smith's Soul-Jazz classic, **Back at The Chicken Shack** (Blue Note BLP 4117/BST 84117) which was recorded in 1960 at the same session that led to **Midnight Special** (BLP 4078/BST 84078) in 1961, but not released until 1963 starts the first side at a lively tempo and earthy harmony during the quartet's theme statement. Joe kicks off the solos swinging easily with a flowing beat followed by Les who also contributes a friendly, happy groove on the next performance with a carefree execution that leads to the enjoyable end theme and a slow fade. The beat moves to uptempo for **Sack O' Woe** by Julian Adderley which I first heard on the 1960 album, **The Cannonball Adderley Quintet at The Lighthouse** (Riverside RLP 344/RLP 9344).

The quartet puts together an impressive uptempo opening melody, stepping aside for Pass who gives an invigorating opening statement that rocks. McCann takes over, fanning the flames brightly on the final solo with several fluent fiery choruses into the theme's reprise and quick fadeout.

**Groove Yard** is by pianist Carl Perkins and was the song I used to end each high-school and college show with. It's a very pretty melody that becomes a centerpiece for Joe's skillful artistry on the opening and closing theme and as the song's only soloist. He presents each phrase with respectful delicacy and the trio's interaction underneath his playing is absolutely beautiful. **Sermonette** by Nat Adderley offers the ensemble the opportunity to instill a midtempo rendition of some church jazz with the solo order Pass, Humphrey, and McCann. Each man preaches an abbreviated lesson which is irresistible to clap your hands or tap your toes with the pulsating rhythm the quartet provides into a soft fade out. The first side ends with a vigorous uptempo workout of Sonny Rollins' jazz standard, **Sonnymoon For Two**. The quartet's perfectly constructed melody stated in unison is a sheer delight and would be right at home in a lengthy jam session. Joe starts the soloing with an exhilarating statement that surges through each phrase and succeeding admirably. Les rips through the closing solo with a swift speed of a cheetah chasing down its prey with Chambers and Humphrey providing firm support with ravenous intensity into the out-chorus.

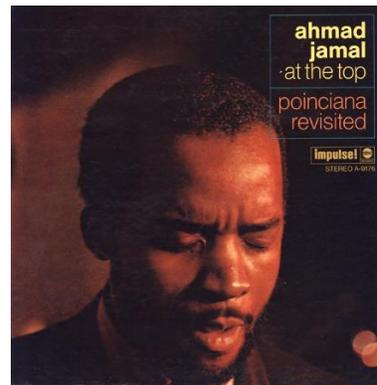
One of Milt Jackson's best known and loved tunes, **Bag's Groove** kicks off the second side in grand fashion at midtempo. This timeless standard was written in 1954 and first featured a year later on the Prestige ten-inch album, **Miles Davis All-Stars, Volume 1** (PRLP 196). A few notes by McCann segues into the opening melody which cruises at a comfortable speed with piano and bass stating the theme together. Les leads off this time with a splendid effort that leads each verse into an optimistic joy, then comes Joe who is dazzling on the next reading with phrases that are excellent throughout with the two Paul's providing a source of infinite vitality that might knock you out of your listening chair. **Shiny Silk Stockings** which is also known as **Shiny Stockings** follows is by multi-instrumentalist Frank Foster and the foursome treats this young lady a lovely night on the town with their blissful main theme. Les takes center stage first with an eminent beauty which picks up the pace and weaves sinuously through each phrase. Joe delivers a fine and mellow presentation that reaches a marvelous conclusion preceding the theme's reprise and affectionate finale.



The tempo moves up again for Horace Silver's 1959 jazz standard **Sister Sadie** which made its debut on **Blowin' The Blues Away** (Blue Note BLP 4017/BST 84017) that year. This tune is pure fun from first note to last with an irresistible, dancing beat during the main and ending melody that compels you to move your feet. Joe is up first and engages the ear with a delightful performance and vivacious licks that sizzle. Les continues the bopping beat with tremendous fire and spirit on the next reading and the bassist accentuates the final solo with an interpretation that's executed flawlessly. The final two tracks on the album are Neal Hefti's timeless standard **Li'l Darlin'** and Nat Adderley's contemporary classic **Work Song**. On **Li'l Darlin'**, McCann is the featured soloist and delivers a tenderly poignant presentation supported by the gentle groundwork of Pass, Chambers, and Humphrey which culminates into a soulfully, intimate ending. **Work Song** was written in 1960 and is one of Nat Adderley's finest works as a composer. It's also the title tune for what many feels is his best studio album (Riverside RLP 12-318/RLP-1167). Oscar Brown, Jr. added lyrics to the instrumental and recorded it on his Columbia LP, **Sin & Soul** (CL 1577/CS 8377), making the song a favorite jazz standard among musicians and vocalists around the world. Pass leads the foursome through a very strong theme statement that raises the temperature to a cooking tempo on Joe's opening solo. Paul's bass is impeccable on the second reading and Les wraps up the album with a robust exuberance that's absolutely brilliant and straight-ahead jazz you can move to.

The founder of **Pacific Jazz**, **Richard Bock** produced, and engineered **Soul Hits** and I'm impressed by the excellent stereo separation which emanates from the grooves. The sound is stunning with the incredible definition of each instrument which surrounds your perfect place to listen with sweet sounds throughout the treble, midrange, and low end. The quartet communicates a wonderful sense of delight and sheer pleasure in the music they're making. Though out of print since the 1981 US reissue (LN-10079) released by Liberty Records, **Soul Hits** by **Les McCann** is an album of great music that should delight the fan who is discovering his music for the first time, the season collector who's a fan of piano jazz or if you like me already own the record, it'll bring back some great memories. **Soul Hits** also appears on the out of print five-CD box set by Mosaic Records, **The Complete Pacific Jazz Joe Pass Quartet Sessions** (MD5-207) which includes an alternate take of Carl Perkins' **Groove Yard!**

Back at The Chicken Shack, **Blowin' The Blues Away**, The Cannonball Adderley Quintet at The Lighthouse, **Midnight Special**, Oscar Brown Jr., **Richard Bock**, **Soul Hits**, **The Complete Pacific Jazz Joe Pass Quartet Sessions** – Source: Discogs.com



Ahmad Jamal – Ahmad Jamal at The Top: Poinciana Revisited  
Impulse! – ABC Records

The first time I saw **Ahmad Jamal** live was in 1995 at **Spivey Hall** on the campus of **Clayton State University** in **Morrow, Georgia** about thirty-five miles from **Atlanta**. I'd been a fan since of his music since the age of ten after hearing his 1958 **Argo** album, **Ahmad Jamal at The Pershing: But Not For Me** (LP-628). That night, he and his trio provided the capacity crowd with a dazzling listening experience highlighting his creativity, versatility and the phenomenal interplay between the musicians which resulted in pure joy. Up next from the library submitted for your consideration, **Ahmad Jamal at The Top: Poinciana Revisited** (Impulse! – ABC Records AS-9176) is one of my favorite live albums by the distinguished pianist and finds him alongside his excellent rhythm section, **Jamil Sulieman** on bass and **Frank Gant** on drums. My copy used in this report is the 1969 Stereo reissue.

**Have You Met Miss Jones?** The 1937 popular song by Richard Rodgers and Lorenz Hart first appeared in the musical comedy, **I'd Rather Be Right** which premiered that year. The song has appeared in three films and has several notable vocals and instrumentals to its credit. The crowd's ovation and a short solo introduction by Ahmad open the album segueing into a lively Latin-flavored theme in unison that unfolds into a spirited performance by Jamal that soars over each verse with an assertive enthusiasm impressively



anchored by Sulieman's and Gant's foundation into a vivacious finale. The jazz standard **Poinciana** by Nat Simon and Buddy Bernier was written in 1936 and is based on a Cuban folk tune, **La canción del árbol (The Song of The Tree)**. Its first recording was by Glenn Miller during the thirties, it has many notable recordings to its credit as a vocal and instrumental, and was featured in two films, **Dreamboat** in 1952 and **The Bridges of Madison County** in 1995 played by Ahmad Jamal. The trio gives a superbly crafted presentation which highlights Ahmad's exceptional gifts with a lengthy effervescent reading which runs the gamut of his extraordinary range and thrives to the gorgeous groundwork of the rhythm section.

**Lament**, the only original by Jamal ends the first side with a lively prance through the melody after a cascading solo introduction by Ahmad which evolves into a marvelous melody treatment by all three members. Again, the song's only soloist, he presents a stimulating performance that ascends to a peak of undeniable pleasure, before descending gradually back to the closing chorus and rousing climax. **Call Me** by Tony Hatch opens the second side and was written for pop vocalist **Petula Clark**, making its debut as the title tune on her 1965 album (Pye Records NEP 24237). Jamal and the trio turn the easy listening song into a torrid scorcher with a melody of intense heat preceding the pianist's superheated uptempo ride. Sulieman and Gant providing the fiery accompaniment behind the pianist, allowing him to drive the rhythm section expertly into the closing chorus and sudden stop.

The trio slows to ballad tempo with a beautiful version of the **Theme From Valley of The Dolls** which was composed for the 1967 film by André Previn and his wife Dory Previn. A gentle two instrument dialogue is established by Ahmad and Jamil which gently grows into a tender theme treatment. The statement by Ahmad is one of his prettiest performances with phrases that are sensuous, thoughtful, dreamy anchored by the pensive restraint of Jamil and Frank into a subtle summation. Frank's Tune by multi-instrumentalist Frank Strozier brings the trio back to a medium tempo that swings easily with a flawless opening and closing chorus that affords Jamal, Sulieman, and Gant each solo space. The set ends with the 1961 Bossa Nova song, **How Insensitive** (known in Brazil as **Insensatez**) by Antônio Carlos Jobim, Vinícius de Moraes who wrote the lyrics in Portuguese and Norman Gimbel who wrote the English lyrics. The trio moves through the melody rapidly setting the mood for Ahmad who leads off the solos with a performance of excited emotion. Jamil also speaks

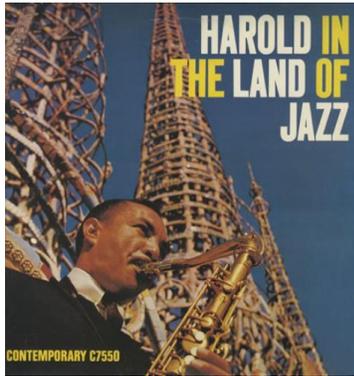
prominently at a fast rate of motion on the next reading with an aggressive approach. Frank closes with a definitive statement of compelling power that shows a bold forcefulness preceding the trio's unrestrained zeal during the theme's reprise and the audience's enthusiastic applause.

The sound quality of the album by noted jazz engineer **Carlos Olms** is exceptional with all three instruments equally dispensing amazing fidelity throughout the highs, midrange and low end and maximum enjoyment to the sweet spot in your listening room. At eighty-eight years of age, bandleader, composer and pianist **Ahmad Jamal** shows no signs of slowing down, his most recent album, **Marseille** (JV 33570142.43) was released as a two-record set on the European labels Jazz Village-Jazzbook Records last year in 2017 and he still performs to cheering crowds at jazz festivals worldwide. If you're a fan of his, piano jazz and small group live recordings, I invite you to give an audition to **Ahmad Jamal at The Top: Poinciana Revisited** for a spot in your library. It's a classy performance by Jamal that's joyously exuberant, resulting in a great introduction of his music for newcomers as well as an impressive showcase that's sure to please seasoned fans of his music also. A CD-album combining **At The Top** and **Freeflight** (06007 5334730), a 1971 live album was released in 2011 by **Impulse** and **The Verve Music Group**.

Ahmad Jamal at The Top: Poinciana Revisited – Source: Discogs.com

Have You Met Miss Jones? – Source: JazzStandards.com

Call Me, How Insensitive, Poinciana, Theme From The Valley of The Dolls – Source: Wikipedia.org



Harold Land – Harold In The Land of Jazz  
Contemporary Records Original Jazz Classics

**Harold Land** steps into the spotlight with his 1958 debut album as a leader, **Harold In The Land of Jazz** (Contemporary Records C7550). Land was one of the best Hard-Bop and Post-Bop tenor saxophonists on the West Coast with a career which lasted nearly five decades. He was a significant part of some of the best small groups in jazz and was on track for greater success as a musician until an illness in his family caused him to leave the East Coast and return to Los Angeles in 1956. On his first album as a leader, he's assembled a first-class quartet, **Rolf Ericson** on trumpet; **Carl Perkins** on piano; **Leroy Vinnegar** on bass and **Frank Butler** on drums. My copy used in this report is the 1984 **Contemporary Original Jazz Classics** Stereo reissue (OJC-162 – S7550) released by **Fantasy, Inc.** The album takes off with a rapid rendition of the 1943 popular song, **Speak Low** by Kurt Weill and Ogden Dash. The song was introduced in the Broadway musical, **One Touch of Venus** that year and is a beloved jazz standard with many excellent instrumental and vocal performances since its premiere. The quintet speeds through the opening chorus collectively, moving aside for Land who leads the way with a lightning-fast lead solo. Ericson doesn't let up the pace with some accelerated blowing on the second reading. Perkins contributes some heavy cooking on the third interpretation and Butler keeps the groove swinging from start to finish in the closing performance, leading to the theme's reprise and quick ending.

Up next is a medium tempo swinger by Land titled **Delirium**, which opens with a short introduction by the trio that evolves into a collaborative opening melody when both horns join them. Harold gets things underway cruising at an easy speed on the opening statement. Rolf soars into

the next solo harmonizing in perfect accord with the trio. Carl delivers an impressive interpretation which is constructed with disciplined passion and incredible articulation. Frank adds a brief footnote preceding the group's closing chorus and subtle summation. The popular song, **You Don't Know What Love Is** was written in 1941 by Don Raye and Gene De Paul. This gorgeous chestnut from **The Great American Songbook** was originally to be featured in the Abbott and Costello comedy, **Keep 'Em Flying** but was deleted before the theatrical release. It was included in the 1942 comedy, **Behind The Eight Ball** and became a jazz standard after **Miles Davis** recorded it on his 1954 **Prestige** album, **Walkin'** (PRLP 7076/PRST 7068). This is a beautiful ballad performance by Harold and the trio, and the saxophonist evokes a feeling of bittersweet romance and sadness as the song's only soloist reinforced by the rhythm section's serene accompaniment into a tender closing chorus and climax.

**Nieta** by arranger, composer, pianist Elmo Hope ends the first side on a happy note. Hope worked with Harold on the arrangements of all seven tracks on the LP. The quintet opens the song collectively with a festive introduction and main theme with the solo order, tenor, piano, trumpet, drums. The leader glides through each chorus of the opening statement with assurance and conviction on every rhythmic line comfortably. Perkins steps into the spotlight next with an intriguing presentation that transports the listener to a place where everything is carefree and laid-back. Ericson follows, complementing the saxophonist with an ultracasual performance as relaxing as a cup of Chamomile Tea. The final solo by Butler is brief but delivers a flowing beat preceding the ensemble's climax.

The second side opens with **Grooveyard** by Carl Perkins, a breezy blues which would be his last composition, and this album his final recording. He would die from a drug overdose two months later at the age of twenty-nine on March 16, 1958. The trio introduces the song at a straightforward tempo which becomes a charming melody when both horns add their voices. Carl opens the readings here with a tasty performance as sweet as sugar. Rolf comes in next, showcasing the warm, lyrical tone of the muted horn in a casual setting that floats freely. Harold follows with an exquisite display which builds each chorus meticulously, ultimately reaching a satisfying apex. Leroy takes his first opportunity to solo with a gorgeous reading on the final interpretation possessing a beautiful sound before the quintet reassembles to take the song out. After the initial release of this album, Harold asked the



management at **Contemporary Records** to change the title to **Grooveyard** in honor of Carl Perkins which they did for the 1963 Stereo release.

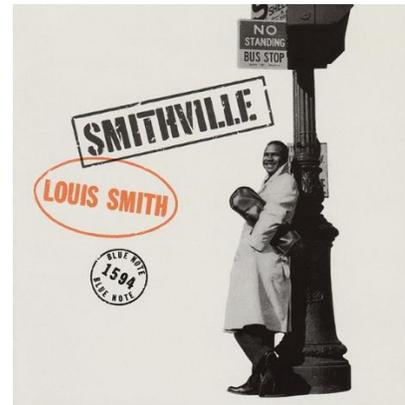
The final two tracks are originals by the tenor man, beginning with **Lydia's Lament** which was written by Harold for his wife. It's a melancholic composition that begins with a sublimely solemn melody by the quintet. Harold is the only soloist and delivers a poignant performance which I can only describe as a faint and lamentable cry of mourning or regret at losing a loved one. **Smack Up** brings the quintet back to a medium fast beat, beginning with a brief introduction by Butler, ahead of the ensemble's lively theme treatment. Land begins with a spirited, agile lead solo which sets the tone for his colleagues. Ericson takes over next with a melodically attractive presentation which shows off his impeccable chops, followed by Butler who exchanges his closing statement with the front line before the reprise of the melody.

The engineers on **Harold In The Land of Jazz** are two of the best in the business, **Roy DuNann** and **Howard Holzer**. Their work clearly shows in the OJC remaster because it's been superbly recreated with all five instruments full of body, presence and an excellent soundstage through the highs, midrange, and low end. **Harold Land** was, in my opinion, one of the best to ever play the tenor sax. His discography as a leader and sideman is exemplary, recording for a host of labels including Blue Note, Charlie Parker Records, Enja, HI-FI Jazz, Jazzland, Mainstream, Muse, Pacific Jazz, and Savoy. In addition to his stint with **The Clifford Brown-Max Roach Quintet**, **The Curtis Counce Group** and **The Elmo Hope Quintet**, Land was a co-leader of **The Red Mitchell-Harold Land Quintet**, **The Timeless All-Stars** and led his own quintet for a time. He passed away on July 27, 2001, at the age of seventy-two from a stroke, but is still remembered for a strong assertive tone and his skill as a brilliant improviser. If you're hunting for a Hard-Bop album for a spot in your library, I present for your consideration, **Harold In The Land of Jazz**. An album that's a triple treat for jazz lovers by bandleader, composer and tenor saxophonist, **Harold Land**, who is superb in all three areas! The 1988 CD-album (OJCCD 162-2 – C7550) adds an additional original track by Land titled **Promised Land!**

Roy DuNann, Howard Holzer – Source: Discogs.com

Speak Low, You Don't Know What Love Is – Source: JazzStandards.com

Harold Land, Carl Perkins – Wikipedia.org



Louis Smith – Smithville  
Blue Note

Trumpet player **Louis Smith** steps into the spotlight with my final entry this month, his second and final record for **Blue Note** following his debut, **Here Comes Louis Smith** (Blue Note BLP 1584), both titles are quintet dates that were released in 1958. Born in **Memphis, Tennessee**, he began playing the trumpet as a teenager and his first recording date was as a sideman on **Swingin'** by **Kenny Burrell** (Blue Note GXF 3070), which was only released in Japan in 1980 combining three recording dates in 1956, 1958 and 1959. His resume includes playing with **Cannonball Adderley** (who appeared on his previous release as Buckshot La Funke because he was under contract to Mercury Records), **Count Basie**, **Donald Byrd**, **Miles Davis**, **Lou Donaldson**, **Kenny Dorham**, **Dizzy Gillespie**, **Percy Heath**, **Philly Joe Jones**, **Thad Jones**, **Al McKibbin**, **Billy Mitchell**, **Zoot Sims** and **Sonny Stitt**. Smith took a job as a music director of **Booker T. Washington High School** in **Atlanta, Georgia** rather than becoming a full-time musician. Later after leaving the school, he would become the **Director** of the **Jazz Ensemble** at the **University of Michigan** and later, a teacher in **Ann Arbor**. On **Smithville**, Louis is joined by an elite quartet, **Charlie Rouse** on tenor sax; **Sonny Clark** on piano; **Paul Chambers** on bass and **Art Taylor** on drums. The LP used for this report is a friend's copy of the 2010 Music Matters Jazz 45-rpm Mono reissue (MMBLP-1594 – BLP 1594).

The first stop on our five-song journey is the title tune, **Smithville**, a slow-tempo blues by Louis which takes up the first side and where everyone takes it easy from the



introduction by Paul and Louis into a laid-back theme by the entire ensemble with everyone except Art giving lengthy solo performances. Charlie is up first and moves leisurely through the opening statement with a warm tone and relaxed attitude. Louis comes in next, providing a mellow presentation that's lyrically subtle and comfortably structured. Sonny is equally expressive on the third statement, giving a charming interpretation before Paul takes over for a reading which makes it point simply and directly before the melody's return and pleasant ending. **Wetu**, the second Smith original occupies the second side of Record One, turning the tempo way up with an electrically charged uptempo theme treatment by the quintet. The solo order is the same as on *Smithville* and Rouse gives the lead solo a sizzling uptempo ride to start things off. Smith follows, blowing hard on a vigorous improvisation that's endowed with vitality in every note. Taylor sets up the driving beat for the next two incandescent presentations by Clark and Chambers. The pianist's fingers fly fiercely over the keys and Chambers closes out the solos with a radiant interpretation that heightens the excitement preceding the ensemble's return to take the song out.

Record Two opens with the 1928 classic, **Embraceable You** by George and Ira Gershwin. Originally written for an unpublished operetta titled **East Is West** that year, the song became a hit two years later in the 1930 Broadway musical, **Girl Crazy**. Ninety years later, this Gershwin chestnut is still one of jazz's favorite vocal and instrumental standards to record. Louis is the only horn heard here and he gives an elegantly graceful performance on both the melody and lead solo. Sonny gets a chance to show off his sentimental side with a warm, hauntingly tender interpretation on the closing solo that equals the serene supplement of the rhythm section into a gorgeous finale. The final side gets underway with the 1942 standard, **There Will Never Be Another You** by Harry Warren and Mack Gordon and there have been many wonderful renditions since its first appearance in the film, **Iceland**, that year. The song starts with a brief solo introduction by Clark preceding an invigorating presentation of the theme, repeating the solo order of the first two tracks. Rouse ignites the lead solo with plenty of fire and a confident tone which swings immensely swinging when he takes the next chorus one octave higher. Smith follows, unwinding a lively series of scintillating choruses that are presented with aggressive assertiveness. Clark responds to both horns on the next interpretation, meeting the challenge with enthusiastic virtuosity. Chambers steps into the spotlight last,

improvising effectively with strong, bass lines which soars back into the closing chorus and soft summation.

The album ends with the third Smith original, **Later** which is taken at a very fast tempo by the quintet who run through the theme with great speed. Louis meets the challenge with a sky-rocketing opening statement, accentuating his full-bodied tone and fluid phrasing. Charlie is up next with a jubilant performance of fresh ideas which spill out of his horn while gliding on top of the rhythm section as if riding a wave. Sonny comes in next for the third solo, taking off and becoming almost airborne with an energizing presentation as sweet as syrup on pancakes. Art makes his only individual statement on the album and closes with a dynamic workout that brings the song home with the quintet's cooking closing chorus which comes to a sudden stop. If you've read any of the Music Matter Jazz LP's I've reviewed, you already know of the quality and care that goes into each title is well-known among jazz lovers and audiophiles. For the few who haven't read my previous columns or heard these LP's before, the reissue is mastered from the original analog tape and pressed on 180-gram audiophile vinyl at **RTI (Record Technology Incorporated)** in **Camarillo, California**. When you open the gatefold, there are breathtaking photos from the session by **Francis Woolf** which are worthy of display on your listening room wall. After listening to both records, I pulled out my 1991 **Toshiba-EMI Limited** Japanese Mono reissue (BN 1594-BLP 1594) which is a 33 1/3 LP to compare the sound with the MMJ 45rpm LP. The Toshiba reissue has an exceptional soundstage throughout the highs, midrange and low end and the instruments come to life through your speakers as if you're in Mr. Van Gelder's home listening to them being played. However, the level of detail on the MMJ 45-rpm is absolutely amazing. I listened intently to each song on both LP's becoming so engrossed in the music and while my system isn't high-end, it still made quite an impression and I could hear the difference. The sound of the instruments coming from your speakers is so realistic, if you close your eyes, you'll swear the musicians are playing right in front of you. That said, if you've got the medium sized or high-end system to properly audition the MMJ Mono reissue, you'll be very impressed.

It would be another thirty-seven years before Louis Smith returned to the studio to record an album as a leader. He recorded four CD-albums for the Danish label, **SteepleChase** between 1995 and 2003, **The Very Thought of You** with **Jodie Christian**, **I Waited For You**, **The Bopsmith** and **Jam Session, Volume 7** with an all-star



group. He was also a prolific composer and his cousin; **Booker Little** also played the trumpet. In 2006, he suffered a stroke which would end his professional career but continued to enjoy live jazz in the Detroit-Ann Arbor area until his death on August 20, 2016, at the age of eighty-five. To me, his music was a shining example of first-rate, no-frills Hard-Bop which captured the driving energy of the genre's best musicians. On your next hunt for vinyl treasure to add to your library, I hope you'll take a trip to **Smithville**. There you will find an album which carries on the swinging jazz tradition, makes a great introduction for jazz newcomers learning about **Louis Smith** and a title which I'm sure will also please seasoned fans as well! **Smithville** is available from **Music Matters Jazz** at their website and other fine retailers. **The Blue Note Connoisseur Series** 2008 CD-album of **Smithville** which is sadly out of print adds three additional tracks to the LP listing, **Au Privave** by Charlie Parker, **Bakin's (aka Tunesmith)** by Louis Smith and a Mono take of **There Will Never Be Another You**. The 1997, 2000 and 2005 Blue Note CD-albums which are also out of print, match the LP listing.

The Blue Note Connoisseur Series CD-album, *The Very Thought of You, I Waited For You, The Bopsmith, Jam Session, Volume 7* – Source: Discogs.com

My Home Audio System – Yamaha CR2020 Receiver, Dual 1246 Automatic Turntable with an Ortofon 2M Red Cartridge, Aiwa SX-810 Bookshelf Speakers, Esoteric Audio Artus Interconnects and Speaker Cables, Hi-Fi Man HE 350 Headphones.

Embraceable You, There Will Never Be Another You – Source: JazzStandards.com

Booker Little, Louis Smith – Source: Wikipedia.org