

BOB CRANSHAW

by

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ABSTRACT OF THE THESIS

BOB CRANSHAW

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Bob Cranshaw is one of the most recorded bass players in jazz history, and despite that fact, he hasn't pigeonholed himself to just jazz exclusively. He was one of the very first upright bass players to successfully switch to the electric bass when the music scene was starting to change during the 1960s. As a result, he has had an extensive career doing a great deal of work in studios, Broadway musicals, TV shows, jingles, and touring and/or recording with a number of popular singers.

Cranshaw has been my private bass teacher since I moved to New York City and I have had the privilege to know him personally as a good friend and mentor for approximately the past decade. While Cranshaw is starting to get more recognition as time passes, I wanted to present a more detailed account of his life and career offering some of the stories he told me personally and also find some new stories that hadn't been mentioned previously. Part of that history is the MJT+3, the quintet he played in that moved Cranshaw to New York in 1959.

Included in this paper are more insights theoretically of how he played on a select few recordings, both popular and obscure. Despite being on more than a handful of recordings, there hasn't been a lot of transcriptions of his work published so I decided to focus specifically on all types of his performances such as analyzing what he plays as an accompanist, and when he solos or gets featured on the bass.

Today, Cranshaw is currently one of the executive board members at Local 802, the Musician's Union of Greater New York, where his main priority is helping professional musicians to survive and at least make a comfortable and decent living in the big city. He is a rare breed of musician who personally looks out for younger musicians and guides them to stay on track in their careers and their lives.

Acknowledgements and Dedication

I first met Bob Cranshaw when I was sixteen years old at the Local 802 building in Midtown Manhattan. I was a gaunt and shy looking high schooler at the time deciding where I was going to go to college. My choices weren't much to begin with, but I was persuaded to go and check out the New School for Jazz and Contemporary Music. The main reason I think that made me apply was because Mr. Cranshaw was part of a long list of faculty members that taught privately, and I thought it would be a great opportunity to study with him and get more acquainted with him both as a musician and person. When I finally came to New School the following year, he checked on me to see how I was doing my first month in the city, which without hesitation made me want to study with Mr. Cranshaw for my four years at New School, and it was a blessing to become very close with him, both musically and personally. We were talking about record dates, studio gigs, tours, and other musicians; and then the next minute he would be just as concerned as how I was doing in school and my health. It was a treat that I was getting something beyond having a teacher, and I now consider him like a grandfather I never had for the majority of my childhood, so without hesitation, I really wanted to do my thesis on Mr. Cranshaw.

I would first like to thank Dr. Henry Martin and Dr. Lewis Porter for their permission to allow me to choose as my thesis topic, Mr. Cranshaw.

I would also like to thank my parents for...well, everything, but especially supporting my decision to go into music, and also graduate school.

Also, I would like to give out a huge thank you to Willie Thomas and Harold Mabern for their interviews and insights.

I would like to thank Todd Weeks of Local 802 for introducing me to Mr. Cranshaw, among other things such as being one of my first contacts in New York, also giving me advice in the professional world of music and his own personal advice and inputs for me about both The New School and Rutgers.

Finally, I would be completely remiss for not thanking the man himself, Mr. Bob Cranshaw. It was the least I could do to return the favor by doing my thesis on you and your music.

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Cranshaw Early Years and MJT+3

At three o'clock in the wee hours of the morning of December 10, 1932, Melbourne Robert Cranshaw was born in Evanston, Illinois to Stanley Cranshaw Sr. and Evelyn Brown Cranshaw. His parents's ancestral background were Native American (paternal) and Madagascan (maternal). Stanley Sr. was originally from Kansas City and grew up with Count Basie and was a drummer before he quit, became an engineer, and moved to Evanston, Illinois and settled down and married Evelyn. Cranshaw had two older brothers, Stanley Jr. and Emanuel. Emanuel was adopted after both of his parents were killed in a car accident. Stanley Jr. would become a pianist around the Chicago jazz scene, and Emanuel was a vibraphonist who would spend a couple years working with Muhal Richard Abrams and the avant-garde scene in Chicago, and the youngest Cranshaw wasn't planning to become a bassist at first, nor did he expect to become the most successful musician in the family.

Cranshaw started out playing piano at the age of four, and then started to pick up drums and percussion in fourth grade. However he wasn't really into jazz in his early childhood and ideally wanted to play percussion in a symphony orchestra rather than being in a jazz group. However at the end of high school, he decided not to follow in his father's footsteps and hoped he would start playing drums again with the rest of the family. Unfortunately, Cranshaw never got to hear his father play the drums at all during his lifetime. He was, however, involved with choirs up until his college years because Stanley Sr. was a choir director at their church and spent a lot of time hanging with him. He be-

came fascinated hearing the low bass voices of the choir, and became envious of those who sang that low because his vocal range was tenor.

While Cranshaw was just beginning to learn his new instrument, he had trouble keeping up at first because he was more interested in becoming an athlete, particularly having dreams of playing for the Chicago Bears. However, when he did practice, he started to learn by ear picking up whatever his brothers Stanley or Emmanuel played. Especially when Stanley Jr. played the younger Cranshaw a chord and let him find the root of the chord. This type of practice developed what has been arguably his biggest musical strength throughout his career.

“There were times that I didn’t want to pick up the bass because back then, I played football and was really into sports. My brothers were more serious (musically speaking) than I was. They talked my ear off about music to the point I was fed up with it. I wanted to play baseball with my friends or find the chicks. It was until my orchestra director who told me to be more concerned about my hands, and that’s when I started taking the bass more seriously and I studied classically with a teacher at Northwestern University. We had a great music program growing up in Evanston, junior high/high school, and all of our teachers were very supportive nurturing me, my brothers, and a lot of other musicians who’d come up in Chicago. My teacher was also Richard Davis’s teacher, and he was primed up to play for the Chicago Symphony, but he passed it up, but he was much more serious classically than I was. Now, looking back, I wish I had.” (Phone conversation, 2015)

As it is currently, Evanston was also back then a college town since Northwestern University is located there, thus being one of very few places in the country where racial discrimination was not at the forefront. Cranshaw has said that he never really “cried the blues” as did many of his predecessors or contemporaries. Cranshaw attended Roosevelt University and majored in music therapy, but was getting even more serious playing the bass and repeatedly stated that “the music therapy has all been on me. I really started to enjoy playing the bass after that.”

Cranshaw’s earliest major connection was when he met drummer Walter Perkins, who would pair up to be one of the most working bass and drums combinations in Chicago during the 1950s. Their little clique would soon be known as the MJT, The Modern Jazz Two.

“We met in the army. He was playing drums for his company and I was playing drums for my company. And his company, we would be marching opposite each other, and his sergeant told him to throw us off, so they wanted to fuck with us, and we both were playing drums. And we met through this exchange, and we formed a trio with Richard Evans, the bass player, playing piano, and we were all from Chicago! So me and Richard Evans were Ray Brown fans...and Richard could play a little piano, so we formed a bond, and when we got out of the army, Walter went to Europe and I went to Korea, and when we came out of the service, Walter was well known in Chicago, I wasn’t really well known in Chicago, but when we came out, we formed the MJT.” (Interview with Cranshaw, November 14, 2015)

Besides being a bassist, Richard Evans would work more as an orchestrator and arranger for different groups around the Chicago area. Another Chicago based bassist who had a similar career would be Bill Lee, who is more well known as the father of famed movie director Spike Lee. The Chicago music scene was very huge, there were countless musicians that were developing their own sound during the 1950s. There were the Lennie Tristano disciples, and on the other side of the spectrum, there were the beginning of the soul-jazz musicians such as Charles Stepney, Ramsey Lewis, and Eddie Harris. Pianist Junior Mance, another Evanston native, was establishing himself in the Chicago scene. Also during this time, a young Herbie Hancock was just developing from a child prodigy playing Mozart with the Chicago Symphony to the beginning of his career as a jazz pianist. When Ahmad Jamal's trio with bassist Israel Crosby and guitarist Ray Crawford first started playing, Miles Davis would come and hear them play whenever he was in town, because he considered Jamal to be his favorite musician.

However, Cranshaw and Perkins started to work together with other groups and musicians including pianist Eddie Higgins, but they were still relatively unknown until they started working regularly at the London House, a steakhouse close to Lake Michigan, and after they were done, they started to go around the city and sit in with different musicians. Cranshaw aptly put this as "club-hopping," a musician's equivalent to bar-hopping.

"Walter could swing! The swingiest drummers at that time were Walter and Art Blakey. They could sit down and set a pocket! Walter could set a pocket! I mean, people used to come I just remember the two of us would go, and Walter would walk in a club,

and we would sit in. We had the best gigs in Chicago, but our gigs, we'd work at the London House, opposite Oscar Peterson and different groups. and we would finish early because there were steakhouses, and we would go in the Southside. We walked into a club, and they saw me and Walter walk in, people would start (mumbling), because we would want to sit in, they know we gotta play! Walter would sit down, and we would set a pocket, I mean SWING! We'd set a groove, and play two tunes, then we would leave, and would go to another club, walk in the door and we sit in and tear that one up and we'd go again off to another club!" (Cranshaw Interview, November 14, 2015)

Once they were starting to get established in the city, Perkins would briefly play with Ahmad Jamal's group, temporarily replacing the role of guitarist Ray Crawford or drummer and future mainstay of Jamal's trio, Vernel Fournier. Cranshaw was also offered to play with Jamal, until Jamal found out he had a slight problem with the musician's union in Chicago.

"He called me and said, 'I can't use you,' because he was trying to go into the union with everything and he said, 'they say that you're out of the union.' I lost the gig." (phone call with Cranshaw, January 2015)

Cranshaw got called to play a gig in Waukegan, Illinois with his brother Stanley Jr. on piano and a tenor saxophonist named Junior McDowell, who was the leader of that particular gig. According to Cranshaw, McDowell already had taken half of the gig money, spent it on drugs, and sent another musician to take his place that night. The gig was in a union hall, and Cranshaw verified multiple times before the gig started asking if he was not going to be penalized or fined for doing this gig because he was in the musician's

union whereas the other two musicians weren't. Repeatedly the union assured Cranshaw that he wasn't going to be penalized, until after he played the gig. Then he learned that since he was working with non-union musicians, he was going to be penalized for taking the gig. So Cranshaw essentially got set up into doing the Waukegan gig and had to wait to get reinstated to the union, thus losing an opportunity to play with Ahmad Jamal's trio with Perkins. The musician's unions in Chicago, as well as the rest of the country, were still segregated, so each had a white union and a black one.

"The black union in Chicago, they were like a black mafia. I remember being in the club, and if you were not in the union, there would be a jam session of maybe ten or twelve people on stage, and then somebody says 'The Union Man (is here),' It would be down to a trio. Everybody would split because the black union was rough. The guys carried guns, so I mean they didn't play (a musical instrument), so it was a different mindset when I came (to New York) to join the union." (Conversation with Cranshaw at Local 802, 2015)

That incident still didn't keep Cranshaw and Perkins from playing together as they started to form a new group called the MJT+3. The first quintet included tenor saxophonist Nicky Hill, trumpeter Paul Serrano, and pianist Muhal Richard Abrams, who would later become a staple to the Chicago avant-garde movement along with being one of the founders of the AACM (Association for the Advancement of Creative Musicians). The MJT+3 would make their first recordings on the Daddy-O record label in 1958. This is one of very few documentations of Abrams playing in a more conventional jazz setting as he would later become known as an exclusively free jazz pioneer in Chicago. More im-

portantly, this is the first documented recording of Cranshaw playing bass. Shortly after, Hill and Serrano were both replaced by trumpeter Booker Little and tenor saxophonist George Coleman, who were both working with Max Roach around the same time, however this particular quintet never recorded together. The closest documentation of this group would be on Roach's album *Max on the Chicago Scene*, where Cranshaw would briefly play with the prolific drummer. This was also the same time when he got his first look at New York, and he was unimpressed.

“When I first came to New York, New York was so dirty. You know, I'm from Evanston, and Evanston is a gorgeous college/university town. Beautiful! And the first time I saw garbage in the front, rather than an alley, I said ‘Let me get outta here!’ So I think I stayed for four days and I said ‘No, no, no. I'm not ready for this!’ So I split and went back to Evanston, and then finally came back (one year later), but I wasn't ready for the filth that I saw when I came. I just didn't understand that kinda thing.” (Cranshaw interview with Jon Hammond at JEN 2013)

The third and most successful group Perkins and Cranshaw would have for MJT+3 would be with alto saxophonist Frank Strozier, pianist Harold Mabern, and eventually trumpeter Willie Thomas. Both Mabern and Strozier were from Memphis Tennessee and were a couple years younger than the rest of the group. Like those two, the Memphis area was home to a few musicians who came from Manassas High School like Isaac Hayes, Hank Crawford, Booker Little and George Coleman, which the majority of them also moved to the Chicago scene in the mid 1950s. Both Strozier and Little would attend

Chicago's Conservatory of Music, as Coleman and Mabern would end up in Chicago around the same time. However, all of these moves were individual as Mabern explained.

“What had happened was my sister, mother and brother in-law were already living in Chicago. So they said ‘When you graduate (high school), come to Chicago, and we will try to send you to the Conservatory of Music.’ Because my closest friend, Frank Strozier, the reason why I say closest is because we knew each other before we knew anybody else in Memphis. So he was going to the Chicago Conservatory. But we got our degrees from the University of the Streets. College is just an enhancement...so that’s was the best thing that happened to me: being in the streets in Chicago. And hanging around with the guys and they all embraced me. When I first got to Chicago, I think I knew about five songs...maybe five...I mean literally five. By the time we left in 1959, I probably knew, maybe close to five-hundred. But see, we didn’t leave Chicago to go searching. We had done as much as we could.” (Interview with Mabern November, 2015)

Mabern first met Cranshaw while working at the sanitation department, or in layman’s terms, he was a garbage man. So when Perkins first recruited him by telling him who was in the group and mentioned that Cranshaw was their bassist, Mabern replied “You mean the garbage guy?! I didn’t know he even played bass!”

Trumpeter Bobby Bryant was originally going to join the quintet until he was offered to work in Los Angeles with Nat King Cole among other iconic artists. That’s when Willie Thomas would join the group. Thomas, who was originally from Orlando, Florida. Before that, he was already working with Woody Herman’s big band and saxophonist

and clarinetist Al Belletto's sextet. He was also married to a singer named Jerri Winters, who also worked with Herman and Belletto and temporarily settled in Chicago.

"I was there maybe a week, two weeks, and I got a call...I can't remember if it was Bobby, I think Bobby called me. And he said 'Look, we've got a real problem. We got a record date next week and no trumpet player,'...so Bobby Bryant was challenged with 'You either come on this bus with me, Frank Sinatra. Now, or you know, don't.'..." (Willie Thomas interview, November 2015)

Thomas jumped on board with the MJT+3, while Bryant was on his way to move to Los Angeles to work with some of the bigger names like Frank Sinatra and Nat King Cole. His most recognizable recording is his trumpet solo on Cole's hit "L.O.V.E." Mabern considered him and Blue Mitchell to be the only two "true blues" trumpet players. Bryant's phrasings are reminiscent to as if B.B. King were a trumpet player. Before leaving Chicago, he wrote an original for the MJT+3 that was very blues influenced called "Sleepy." It's a slow tune in Ab with an unconventional A-A-B-A form. The A sections are similar to the first eight bars of a regular twelve bar blues and the so-called bridge is a twelve bar form that turns into a more joyful 12/8 feel before heading back to the last A section. This tune was a challenge to rehearse especially with the 12/8 section, however the composition throughout makes sense.

Oscar Brown Jr. wrote lyrics of his own and recorded his version in 1960. Another vocalist who also happened to be on the Veejay label with the MJT+3 was Bill Henderson, and would later record this version as a single and as an alternate take that was

never released. The single version was Henderson's overdubbing the original recording of the MJT+3's instrumental version, and the other was another recording date where he was singing with a big band, and Cranshaw would play on that date too. The following are the lyrics written by Oscar Brown Jr.:

Sleepy, sleepy, always sleepy

You're so sleepy, you can't even hold your head up,
Get up! Get up! Every evening you tell me you're tired!
What shall I do? What shall I do? I'm gettin' fed up!

Sleepy, sleepy, always sleepy

Stay so sleepy, am I really all that borin'?
Stop that snorin'! Are you sleepy or just uninspired?
What shall I do? You know it's you that I'm adorin'!

You're as cold as a day in December

Over I can remember

Oh how well I remember

You remember too?

How it was with you

When our love was new

Happily in love, happily in love Givin' life a toss,

Happily alive, happily alive while the stars across Heaven would creep,
 Far unto the night, Far unto the night oh what long happy hours we could keep,
 But you've gotten cold and now the love is old and you're always so sleepy!

Sleepy, sleepy, always sleepy

Stay so sleepy, Does it mean you wanna break up?

Can't we make up? Looks to me likes your love has me tired!

What can I do? what shall I do to make it wake up?

Sleepy, sleepy, always sleepy!

(No source anywhere had the lyrics.)

According to Mabern, Cranshaw, and Thomas, "Sleepy" sold approximately 10,000 copies, which was a large number for a hit in the jazz genre. As a result the MJT+3 became just as big of a household name as both Ramsey Lewis and Ahmad Jamal in Chicago. Unlike Lewis or Jamal, the MJT+3 was a collective group where there wasn't one musician who was dominant over the entire group. Perkins would have his name on one of the albums, and he would be mostly responsible for booking the gigs, or finding managers who booked them, but the sidemen contributed just as much or even more so in the musical sense.

"See, we were playing good music during that time. There were two other groups along with us; Jazz Crusaders and a group called the JFKs. (The JFKs) were out of Washington D.C., Andrew White (saxophone), Joe Chambers (drums), a trumpet player named Ray Codrington, but I would say, give or take, we were even-stein with the Jazz

Crusaders as far as the hits, so we had a legacy going even then. Because we rehearsed a lot, everybody got along good, everybody wrote, everybody would suggest stuff, so people still talk about that group now.” (Mabern interview, November 2015)

Mabern wrote a handful of compositions including a cheerful blues head called “Make Everybody Happy.” “Brother Spike” is also a composition Mabern wrote for bassist Bill Lee's son Spike, who was just a toddler when the group recorded it. “Rochelle” is a fast swinging tune These tracks would be earliest and rarest documentations to have Cranshaw featured at all. He takes a chorus on “Brother Spike” and takes a fast walking bass solo on “Rochelle.”

Frank Strozier wrote an arrangement of “The Trolley Song,” which was originally a Judy Garland hit in the 1944 movie *Meet Me In St. Louis*. The melody is stretched out along with a funkier bass line while Perkins mimics a train track sound by playing consistent sixteenth-notes on the snare drum using brushes. He would also write a composition which eventually became a dedication to his fellow Memphis friend Mabern after somehow struggling to play the melody of the tune since it was in a harder, rarer key of Db minor because his fingers would get stuck between the keys: thus calling the tune “Big Hands,” Mabern’s nickname that many musicians called him. The most notable one who called him that was Cannonball Adderley, with whom along with Miles Davis, would hear the MJT+3 play in Chicago. After the group moved in November 21st, 1959, Mabern was approached by Adderley outside of Birdland. “Hey Big Hands! You wanna gig?” Mabern replied “Yeah!” What he didn’t know was that instead of working for Adderley, he started to work for Harry “Sweets” Edison after impressing all of the musi-

cians in the room by quickly learning an older American Songbook tune, “You’re Getting to Be a Bad Habit With Me,” written by Harry Warren. This is one of Mabern’s fond memories as he’s frequently brought up this story multiple times before.

Willie Thomas also wrote a few compositions such as “Lil’ Abner,” which is a fast rhythm changes tune in Eb, and “Ragitty Man,” a slower swinging tune where Strozier plays the flute. Thomas himself wrote on his website about this, the latter composition when a channel on YouTube decided to put the recording up.

“Imagine my surprise when I saw the Album cover with the five members of the MJT+3 looking at me on YouTube this week. I can assure you that a rush of fond memories accompanied the encounter as I looked back 50 years ago when I wrote that tune. It was at the peak of the big success this incredible group from Chicago was enjoying on the national scene. Playing opposite Coltrane, Miles, and Diz in all of the hot jazz clubs in NYC and around the circuit. I remember how hard I worked pulling this tune together from a crazy little riff that had been buzzing in my head for weeks. It was to feature Frank Strozier on flute and I wanted something sheik and different. Everyone was doing the blues march thing with clever titles. The term Raggity Man had a special connotation that seemed to fit the tune and the times. Frank liked the tune and it was fun to play and worked well for flute. The bridge is reminiscent of a bugle call with the troops marching over the hill, in fact, Cannonball Adderley liked it so much he asked me for permission to record it. Unfortunately, he died before he and Nat had the opportunity.” (Willie Thomas’s website: <https://www.jazzeveryone.com/raggity-man/>, August 16, 2011)

Also during this time with MJT+3, Cranshaw would be recording on the Vee-Jay label with some of his contemporaries who would eventually find success in the jazz scene as well. Although Vee-Jay had more blues and rhythm and blues artists like John Lee Hooker, Jerry Butler, Memphis Slim, and Betty Everett, younger jazz artists like Wynton Kelly, Paul Chambers, and Eddie Harris were on the label as well. One of the sessions Cranshaw worked on was on an album called *The Young Lions*, featuring fellow MJT+3 member Frank Strozier, pianist Bobby Timmons, tenor saxophonist Wayne Shorter, trumpeter Lee Morgan, and either Albert “Tootie” Heath or Louis Hayes on drums for two different dates. This also became one of the earliest documented recordings of Morgan and Shorter together before joining Art Blakey and the Jazz Messengers. All of the tunes were either written by Morgan, Shorter, or Timmons, even though Shorter wrote the majority of them. Cranshaw was also on Shorter’s *Second Genesis* album with Art Blakey and future fellow Jazz Messenger pianist Cedar Walton. This album as a whole is a rarity for Shorter because not only does it feature some of his early original compositions, but it showcases his own renditions of songs from the American Songbook. Once he started recording for Blue Note and his later works, he would exclusively record just his originals. He plays a beautiful rendition of the Ray Evans and Jay Livingston tune “Ruby and the Pearl,” where Blakey plays a groove with mallets along with a “Latin tinge” bass line that Cranshaw and Walton play. The last two tracks of the album features two contrasting Richard Rodgers tunes from different time periods; the first being from the Rodgers and Hammerstein book with the tune “Getting To Know You,” and

then a Rodgers and Hart standard called “I Didn’t Know What Time It Was.” This would be Cranshaw’s first sets of studio work in New York.

Once the MJT+3 left Chicago, the group was going to experience an extremely different environment. The first gig the MJT+3 did in New York was at the Five Spot following Ornette Coleman’s group. Despite being successful with their hit “Sleepy,” the scene in New York didn’t seem kind to the group.

“It was kind of strange. The guys were a little strange, I think, to us. It was competitive. They knew of us, but to really have a name, once you hit New York, that was the big crowning. You were crowned...So when the guys saw us, when they came in, I just remember guys kinda being a little cold...and I remember Sonny Red...And he was kind of cold, they were really cold and my feeling was “Okay, if that’s the way you’re gonna be, I’m here, you got me.” I’m here, so somebody will have to give up something. My thing was whoever the best bass player is, he can only be at one place at a time. Out of all of the gigs, you can only make one of them. If there were three, somebody else had to make two of those. That was my attitude. Somebody would just have to move over. (Cranshaw Interview, November 2015)

The group decided to get a manager named C.B. Atkins., but he was not really a good promoter of the group. Yet, there are different perspectives. Cranshaw believed that Atkins didn’t know anything more about managing than the whole group. Thomas tended to believe that Perkins should’ve had more of the blame.

Thomas said about Atkins:

“He knew a lot of people. He was married to Sarah Vaughan at the time, and he had a lot of contacts. I think we were with the William Morris agency, and they had like Ella, and had the really star types. But Walter wanted to go with the hot groups like Miles and the Jazz Messengers, and a couple others. We were supposed to be a co-op group and decided on things together, but Walter I guess they fed him a little whiskey... So the agency we were with, we had all kinds of stuff booked, and we were doing really great. They pulled us out of Chicago. C.B. Atkins got us to New York a thousand bucks a piece... So Walter signed (with) Willard Alexander (agency)... and so of course William Morris, they were so pissed. And, you know, they had all this stuff, but Walter didn't know what the hell he was doing at all. And they promised him the moon. I think we got one good gig with Miles at the Purple Onion or something, and from there on it was like “Oh man, well... blah blah blah...” and so we ended up not working and having hardly anything to do.” (Willie Thomas interview, November 2015)

It didn't take Cranshaw too much time to find work after the group disbanded. One of his first gigs would be way out in Long Island, playing with a pianist named Frank Owens, who would later become Johnny Mathis's music director. Cranshaw explained:

“I remember one of my first gigs when I came here, after the group broke up, was with Frank Owens. And I got a call from this piano player and he's working out on the Island. So I didn't know Frank Owens. He'd tell me about the gig and I said ‘Well, who do you play like?’ You know, to get an idea of how he was like. And he says ‘Well, I kinda play like, uh... Ramsey Lewis.’ I went on this gig with this cat, and this cat played so

much piano, I went to him at the end of the night, I said ‘Boy, you’re a lying motherfucker! Shit, Ramsey Lewis wishes he played the piano like you!’ I mean, Frank Owens was a cat and he played for a lot of singers and so forth. And he was an incredible – he wasn’t a jazz per se player – but he could play, he loved Erroll Garner, so he played a lot of the Erroll Garner kind of thing, but playing for singers. And he had perfect pitch and, I mean, just a talented guy.” (Cranshaw interview November 2015)

Walter Perkins would also work with Cranshaw on and off within the next few years. Despite introducing him to Sonny Rollins, Perkins would already be replaced by Rollins with Ben Riley once the quartet recorded *The Bridge* in February 1962. The pair would still team up together around the city doing club dates or studio work. The first collaboration after the MJT+3’s demise was when they recorded with Carmen McRae’s Billie Holiday tribute album called *Carmen McRae Sings Lover Man and Other Billie Holliday Classics*. Cranshaw enjoyed working with her, but also admitted that she was tough as well.

“She was a rough lady. She could be very cool. I think I told you the story, I remember I said that Walter Perkins and I were working with Carmen. And Walter and Carmen had a different type of relationship. I’m really quiet, they would be arguing ‘Fuck you, Little Mama!’ They would be cussing each other, but they loved each other, they just had a different thing. I wasn’t into that kind of thing. So right away I went to Carmen and said ‘Look, Carmen, you deserve the best. If I’m not making it, if I’m not doing what you want, you get the best because you deserve the best. But I will not allow you to curse me out on stage and all of that. I wouldn’t go for that. You treat me and I’m

gonna treat you, but if I'm not doing the job, get rid of me because you deserve the best.' I buttered her up and right at the beginning I told her I ain't into that. She and Walter had a different kind of relationship where they would be arguing, but they loved each other. They were cussing each other out and then they would hug. I couldn't cuss her out, that wasn't my thing, but I wasn't gonna let her because she could lay you out on stage. If there was something she didn't like, she would lay your ass out right there in front of everybody. And I wasn't gonna buy that. Then, when I left Carmen, Walter and I both left to go with Sonny Rollins. Carmen didn't speak to me for 3 years. Every time she'd see me, she'd turned her back. We'd be at a party together, she would run on me! And then we finally got together (again and played)." (Cranshaw interview, November 2015)

Perkins also had the opportunity to play with another musician that Cranshaw started working regularly with, pianist Dr. Billy Taylor. They only recorded one album as a quartet with Rollins's guitarist, Jim Hall. They would also play a couple of record dates with pianist Duke Pearson, including Pearson's 1962 album *Hush!*, which featured a rare two trumpet quintet with Johnny Coles and Donald Byrd. Perkins would later join Cranshaw again on his first Blue Note session with Coles's album *Little Johnny C*. One of their last documented recordings together would be on Jaki Byard's album *Out Front!*, a very unique and rare album that Cranshaw barely remembered any of the music, but remembered working with Byard. Also on the recording session were trumpeter Richard Williams "we called him 'Notes,' because he played a lot of notes!" and tenor saxophonist Booker Ervin. Despite Cranshaw's brief collaboration with Byard, he had fond memories of the pianist:

“Great. Great player. I learned a lot from him. Nice energy. Happy. Just a happy player. I felt great being in the presence of guys like that because from the very beginning, they just gave me an opportunity to do what I do without having to go through any bullshit, and it was nice. I wasn’t put through any kind of test to work with him. I’d go and laugh and just had a good time. We always had a good time. I enjoyed being around him...” (Cranshaw interview, November 2015)

While many of the tunes recorded on the album are more obscure American Songbook tunes like “After the Lights Go Down Low,” “Two Different Worlds,” and “I Like to Lead When I Dance,” there was also a through-composed piece Byard wrote called “European Episode,” which would feature Byard’s versatility of playing more modern chord voicings while playing an older stride piano approach. Cranshaw said that there might’ve been multiple takes that were strung or spliced together since the timbre of the piano and Perkins’s drums rapidly change within the song.

“Or...what happens, if we play it more than once, if there was a better take... Most of the time we recorded the tune more than one time. This kind of tune, you’d have to record it more than one time because it’s got so much shit to it.” (Cranshaw interview, November 2015)

Afterwards, Perkins’s main gig would be playing with trumpeter Art Farmer’s quartet for the remainder of the decade along with guitarist Jim Hall and Steve Swallow on bass and started to record less, yet still remained active in the New York music scene until his death in 2004.

Currently from the last MJT+3 group, only Walter Perkins is no longer alive. After working extensively in the 1960s, he was less active in recording and performing in his later years and was more interested in education and taught a drum corps program for younger kids until he died three days after his seventy-second birthday. As far as anyone knows, despite falling through obscurity, Frank Strozier is still alive. However he's no longer active in the music scene. He would have very brief stints working with Miles Davis and Charles Mingus, and decided to leave the music scene due to its competitive nature. His last recording as a leader was in 1977 called *What's Goin' On*, which his longtime friend Harold Mabern would also appear on the album. He would then become a science teacher in junior high school around Yonkers, NY. According to both Thomas and Mabern, baritone saxophonist Gary Smulyan calls Strozier every year for his birthday, despite never picking up the phone.

Willie Thomas didn't survive that long in New York as he lost his cabaret card, got busted for drug trafficking and doing time, as well as being on probation. He eventually left the city and moved to Texas where he split with his then-wife Jerri Winters, and eventually returned to the Orlando area, got remarried, opened up a music store, and started teaching jazz education in public schools, where he would be closely affiliated, both musically and personally, with Jamey Aebersold. He would also travel around the country teaching countless numbers of jazz clinics until he finally decided to slow down work when he was in his 70s and moved to Orcas Island, Washington—which is closer to Victoria, British Columbia than it is to Seattle—where his family owns a few acres of land. He has a jazz educational site called Jazz Everyone and has a channel on Youtube

which already has more than a thousand subscribers from all over the world for his education program. He performs on rare occasions, but he still keeps his chops strong at age eighty-five.

Harold Mabern still keeps himself busy on both educational and performance spectrums. He has been teaching at William Paterson University in Wayne, New Jersey for the past 35 years while still being very active in the New York scene. The two together also shared a handful of record dates including Johnny Griffin's *Soul Big Band*, a session Cranshaw does not even want to remember.

"...that was one of the worst experiences for me. I fucked up because I didn't write anything down. I actually went to the rehearsal, and I got on the date and I panicked because I thought I was gonna remember, I said "I'll remember this, I'll remember that." That was my last experience with that group. I had to go to Orrin after the date and apologize because I should've been writing. I noticed that Clark Terry and others, when we were gonna change and go to this part and so forth, I'm saying to myself "Oh, I can remember that!" And as soon as the guy said "Take One," I panicked. And I didn't play like I wanted to play because I couldn't remember what I was supposed to do. So that was a bad feeling. The date was okay, but it was terrible for me. I suffered. I never said anything, I went to Orrin and I apologized to Orrin and I said "I just didn't know..." I'm watching Clark Terry and guys going and look at the drum part and say "Oh, yeah. This is good," and I'm saying "Yeah, that's great what they're doing!" But I didn't get it."

(Cranshaw interview, November 2015)

Both Mabern and Cranshaw also recorded with Lee Morgan's album *The Gigolo*, along with drummer Billy Higgins and Wayne Shorter on tenor saxophone. Mabern considers this to be his personal favorite album with Lee Morgan because it's the only documented recording of him playing along with Wayne Shorter. Mabern would start working regularly with Morgan after the Gigolo session up until his untimely death in 1972. He also stated how just like "The Sidewinder," Morgan's arrangement to "You Go to My Head" was also a last minute sketch because all of the other tunes were recorded and they were short of one more for the album. However, the recording Mabern considered to be the best that he and Cranshaw did together was working for the album *Inside Betty Carter*. Many of the tracks on the album convey completely extreme moods and feelings. There is a fast swinging version of "My Favorite Things," which is a little bit under the two minute mark, then there's a very slow, yet long formed ballad of "Spring Can Really Hang You Up the Most," where it takes Carter and her band to play the full song in five minutes or more.

"It was very challenging because we spent at least six hours a day rehearsing for at least almost a week. A little old raggedy recording studio around 47th, 48th St. And the thing is when the record first came out, they didn't put our names on it and it was such a great demand she had to re-put it out with our names. Yeah, I forgot about that. I am quite proud of that record. Yeah man, you know, and she was a task master! And she knew what she wanted. And it was a challenge for me. That's why all the piano players who played for singers, that's how you learn how to play. Because you got to know when to hold, approach, don't get too loud, don't get-you know, you got to know how to comp

with her. Maybe you won't comp the same with others. Maybe Carmen (McRae) would be—you see what I'm saying? So I'm proud of that one too. Oh, yeah, *Inside Betty Carter*. (Mabern Interview, November 2015)

Both Mabern and Cranshaw would also appear on *Soul TV*'s episode "The Blue Note Show." Mabern was playing with Lee Morgan's group featuring flutist Bobbi Humphrey, and Cranshaw was playing electric bass with Horace Silver's group featuring singers Andy and Salome Bey. This show originally aired on New York's Channel 13 on the last week of January in 1972, a couple weeks before Morgan was killed by his then-girlfriend at Slug's jazz club. Both Mabern and Cranshaw have kept in touch ever since their Chicago days, and despite that they haven't played together as much as they wanted since moving to New York, they do get to share the same stage once in a while.

Bob Cranshaw with Sonny Rollins

Bob Cranshaw was just beginning to establish himself as one of the top bassists in Chicago with drummer Walter Perkins and their group, the MJT Plus in 1959. It was at the inaugural Playboy Jazz Festival where the beginning of his association with Sonny Rollins would begin. Both Perkins and Rollins were also working with Coleman Hawkins at the festival as well, but this unique relationship of these two (Cranshaw and Rollins) has stood out to be one of the longest musical relationships in jazz history, almost a similar relationship to a sideman like baritone saxophonist Harry Carney to Duke Ellington. “My time together with Sonny is longer than my marriages,” Cranshaw joked. He remembered when Perkins first recommended him to Rollins because of his keen ear for picking up transpositions and reharmonizations quickly, which was one of the main reasons why it landed him the gig. It was a talent that not many musicians, let alone bassists, would have while playing with Rollins, and for Cranshaw, it seemed like a love at first sight by following every musical move Rollins made. However, this was also the same year Rollins decided to take a break from performing, so Cranshaw would have to wait a while to play with Rollins again. “Sonny asked me and said to me ‘Look, I’m going to take a break for a while, but when I get back would you be interested playing in my new group?’ So I said ‘Sure,’ so I kept playing with Perkins and the MJT+3, and when I moved to New York, I didn’t wait around for Sonny to come off his sabbatical. But when he called me and wrote me letters a year later, he finally said ‘I’m ready to put this group together.’ I was there with Walter, and Jim Hall. That was the four of us that started out.”

Sonny Rollins returned in 1961 and recorded with his new group (an album which never got released), featuring Cranshaw, guitarist Jim Hall, and originally Walter Perkins on drums. However, Perkins would be eventually replaced by Ben Riley on the first released album, *The Bridge*. The album already had a unique sound for the new quartet because of the guitar replacing the piano, but each musical selection Rollins chose were extremely different from each other. From the bright medium swing tune “Without a Song,” to the almost free “John S.,” or the title track, which was a super-fast thirty-two bar tune based off of rhythm changes. One unique highlight of this recording session was Cranshaw's memories of a few of the takes of “God Bless the Child.” Cranshaw’s intro to the song is regarded as one of the most beautiful moments on the album, but for Cranshaw, it was a different memory. He didn’t necessarily remember which take was released at first because Rollins recorded a number of times in the studio that he wasn’t satisfied with his own playing with the melody and the way the intro went, which happened to be Jim Hall’s arrangement. After listening to the recording, Cranshaw remembered that it happened to be one of the first takes. This was also one of the first times Cranshaw would observe how much of a perfectionist Rollins was. He never seemed satisfying regardless of how many takes a track got recorded. He also added how each take they did after the third one got more stale and not as energetic as the previous ones. Nonetheless, Cranshaw enjoyed working a lot with the group because he felt that Rollins was always in control and he could follow him easily, and it helped to have musicians like Hall and Riley to also follow Rollins the way they did to enhance the group’s chemistry.

In the summer of 1963, Rollins' approach to music was changing into more avant-garde to free explorations while still trying to keep conventional forms of tunes. While he was planning to collaborate with trumpeter Don Cherry; who along with Ornette Coleman influenced Rollins to experiment free jazz, Rollins decided to record an album with his most revered influence on the tenor saxophone, Coleman Hawkins. *Sonny Meets Hawk!* was one of the more unique recording dates because it featured two mutually respected musicians from two different generations, and bridged the gap on a recording that wasn't a contracted obligation such as those from the "Jazz at the Philharmonic." It is clear to see even listening to the album that Coleman Hawkins was Rollins' main idol. "Sonny became secondary. We all followed Hawk. Sonny didn't want to do too much when Hawk played, he just wanted to sit back and listen," said Cranshaw.

This album also included pianist Paul Bley, and drummer Roy McCurdy, however Cranshaw only appears on half of the recordings and is replaced by Henry Grimes. Grimes also was Rollins' previous bassist before he met Cranshaw back in 1959. Cranshaw was starting to see his new musical direction especially on "All the Things You Are," which many musicians remember Bley's solo as the highlight of the album. "Buzzy" Bley, as Cranshaw called him, was playing a lot of ideas which would weave in and out of the form of the tune, where Cranshaw was trying to follow him harmonically both during his solo and his comping. "I didn't want to leave him (Bley) alone, so I said 'Let me do some note things that was on my mind because it caught me off guard. We didn't go through any rehearsal for anything. We just played. He was doing what was at the moment...I didn't want to play straight laced so things could fit.'" However, Cran-

shaw's support within the tune has some flashy moments in the head where he rhythmically plays with Hawkins' embellishment to the melody. "I was going for Israel Crosby," Cranshaw recalled as far as how he wanted to approach the head of the tune. Like Israel, or more like Cranshaw's contemporary Scott Lafaro, he doesn't play a regular two-feel in the head, instead he will add some syncopated upbeats or some musicians describe as eighth note hiccups to make the bass line livelier. Even on the bridge where Roy McCurdy plays a latin feel, both Cranshaw and Hawkins spontaneously comes in and play around the feel before resuming back to the two-feel like swing in the last section of the tune. Rollins on the head is experimenting with more unconventional responses to Hawkins' melody. "Sonny didn't play a lot because he wanted to lend his respect to Coleman, so he laid back. Whatever was happening, he would fill in, but he just seemed to lay back. It was an interesting session because he kind of allowed it to happen." Cranshaw considered Rollins and the rest of the group followers of Hawkins. Cranshaw admitted during Hawkins' presence in musical terms relieved him because he knew that it wouldn't be as free as Bley or Rollins. Once Hawkins' last phrase ends, Bley repeats the last phrase and then uses a different direction to steer his solo. "I assumed (Bley) was going to go another way...from once he started to play. I don't think I worked with him on anything else. I kind of knew of his playing, but not a lot because that wasn't the thing I was familiar so it wasn't something that I would've invited." Cranshaw also remembered how he supported Bley as he said that he would play a little bit of the form, and then he'd move, then play another few bars of the form and then move again. While both stay in the form together, Cranshaw didn't have time to think whether or not if Bley was with him or

in a different part of the section, though it does seem obvious that Bley's phrases do fit in with the structures of the form. It seems to get more challenging with Rollins' solo because he takes another step outside of the changes while Bley comes back inside the changes with as little space so Rollins can take full control. "Everybody's aware of where the form is, but I just think he (Rollins) wanted it to be free form (within the structure of "All the Things You Are")...Because Coleman laid the melody so well in the beginning we gotta be there when we gotta go out." Hawkins came back in after Rollins' solo and the two started to play off ideas to each other, but it resumed to be more conventional. Cranshaw put it in his own words when Hawkins came back in to play with Sonny, he was more relieved because it felt like Hawkins was telling the group "Recess is over! Let's go back to the changes!" Right at the end, Rollins starts mimicking Cranshaw by playing a walking bass line, but the recording fades out. When asked about how did the song actually ended in the studio, Cranshaw recalled that it free formed out again until it was brought to a close. After this recording, Cranshaw was getting prepared to break away from Rollins' new approach to his music. "My discovery at that time was 'Okay, Sonny is far enough ahead musically where yeah this is good for him to wanting to see where that thing is about musically. I didn't feel like I was quite there yet. Not musically, but in my thinking generally, I enjoyed hearing Ornette and the group for the newness of what they were trying to do, but I didn't like free form. I like to be in bondage, that's what I used to say. I don't want to play free! Fuck that! That was my feeling at the time... I knew when Sonny started to go that way, that's when I left the group."

Cranshaw recalled a gig in Detroit with Rollins, Cherry, and drummer Billy Higgins where the music got way too overwhelming for Cranshaw. This was the first concert he remembers that was the beginning of the overtly free experimentation “There had been about maybe five hundred (people). Everybody was so glad to see Sonny, because that was the first concert he had played, and then the shit was so out! I just remembered by the time we took an intermission, there may have been a hundred people there. The shit was so out! So far out!”

Cranshaw felt embarrassed to the point he put his head down to avoid looking at the audience because he didn’t feel fully committed to the music, and to see most of the audience gone and seeing the remainder seem puzzled, that’s when he started to feel like it was time for a newer gig. Overall, Cranshaw always felt uncomfortable playing free because he felt like what he might play might be disrespectful because he didn’t have the knowledge or the passion to play that style. He left Rollins shortly after the Village Gate concert to pursue other gig opportunities because the music was getting totally free for Cranshaw and he was not having any fun playing music with Rollins at that moment. “I didn’t understand my discipline and my mental state wouldn’t allow me to really want to do what we were doing, so I had to be honest with Sonny...It wasn’t good for me. I was still trying to learn forms, so I had to bow out...Sonny felt it. I went up to his apartment, and when I got there, he gave me a couple hundred dollars, so I couldn’t quit then. I had to stay for another helping.” Eventually he did tell Sonny that he needed to get out of the group for a while and play some other gigs to enjoy.”

During his time away from Rollins, Cranshaw would start another era of his playing he would be one of the top session bassists for Blue Note Records. Later that same year (1963), when Cranshaw left Rollins, he went on to play with many well respected musicians with the likes of Stanley Turrentine, Hank Mobley, McCoy Tyner, Grant Green, and Lee Morgan, just to name a few. His most memorable recording, was with Lee Morgan called "The Sidewinder," which the title track became a commercial success, featuring Cranshaw's most well known bass line. He would then get more studio work in New York where he almost joined *The Tonight Show with Johnny Carson* while it was still in New York, but instead got a better deal working with Billy Taylor, who was then working for *The David Frost Show*. He would also play bass in Taylor's trio when not working for the show. On top of playing recordings and shows, he was also regarded as one of the most reliable subs for gigs, or as Cranshaw put it, "Ron (Carter) and I would always call each other the Super Subs, because they were always calling us for gigs." There was a point where Cranshaw started to feel overwhelmed of all the work he was getting, he started to cut back on his workload. It started with going up to Duke Pearson, who was currently the A&R (artist and repertoire) man, telling him that it's time for some other bassists to take over the gig. He then went to Billy Taylor and decided to give up the David Frost gig as well because he wanted to take some time off playing music for a while, and focus on his family and also try to get a master's degree in music therapy. However, Cranshaw did add another well known gig to his resume in 1969 when he met songwriter Joe Raposo, who was the music director for two children's television shows that would be popular within the next decade: *Sesame Street* and *The Electric Company*.

At this time, because music was already starting to plug in, Cranshaw saw more of his gigs calling for an electric bass rather than an upright bass, which one familiar employer would join the bandwagon doing the same thing.

Cranshaw rejoined Rollins regularly again after another one of Rollins' sabbaticals in the late 1960s. This was also the beginning of when Cranshaw would then be using the electric bass more often with his groups. Rollins appeared to like the sound of the electric bass because he seemed like he was trying to technologically catch up with the mainstream. As the music was getting louder, the acoustic instruments either had to get more amplification, or be replaced by electric ones. Cranshaw was one of the few bassists who made the transition easily.

However, during Cranshaw's time away from the band, Rollins called him to rehearse with his groups from time to time, and the main reason would most likely be that Rollins was always trying to find different drummers to work with. It seemed like there was always a merry-go-round of drummers that would work with Rollins from the 1970s to the present day, but it was Cranshaw who recommended a number of drummers to him. The two drummers Cranshaw said that fit with Rollins well were Jack Dejohnette and Al Foster. Both drummers were obviously versatile working with any style, but the key point that made those two a better match with Rollins was that they were able to compromise a lot and let him take full control. Often times there were many other drummers Rollins seemed to not have a good musical bond with and would use them as little as possible. Albert "Tootie" Heath was one of those drummers where he actually got fired at the end of a gig at the Guggenheim Museum. Cranshaw felt bad for Tootie be-

cause Cranshaw felt like the two of them locked up well with groups other than Rollins. Even Walter Perkins didn't even last long with the group with Jim Hall. Cranshaw does feel sympathetic, but he also understands his relationship with Rollins is strong despite their different preferences of musicians, especially drummers, "I feel lucky, because there are times that he would fire the whole band except for me. But I know that it's also the fact that I know Sonny longer and I don't like to say much. I just follow his lead."

Not always were some groups enjoyable to play with since there were a few moments where Cranshaw sensed some discomfort from the music, and on a couple occasions, personal beefs with a couple of musicians. Cranshaw twice recalled when Rollins got mad at a musician to the point that a fight would almost start. The first time was when Rollins was recording his album *No Problem*, where the lineup of musicians included names like vibraphonist Bobby Hutcherson, and drummer Tony Williams. Unfortunately, the recordings had little chemistry which generated an overall negative energy within the musicians, especially one in particular.

"He (Williams) was there, but he didn't come to play. He came with an attitude. It was weird, because it had all of the makings of something very nice, and it was only on the last day of recording he played his ass off...that was the first time I saw Sonny wanting to hit somebody. I had to block him out. I had to hold Sonny back from wanting to hit him...He was so hurt that Tony would do that to him, and he was like a little brat." Cranshaw also added that the day Williams started to "play his ass off" was on his own birthday, thus adding a further insult to Rollins. The other time it was with Marvin "Smitty" Smith during a tour in Europe. "Smitty went through some shit. Smitty was fucking up

and wasn't giving a shit, so Sonny told him not to play the second half, and they were arguing. Had I not gone in the room, Sonny would've floored him."

There were also members of the group that Cranshaw had no control of and would have to deal with their playing even if he didn't care for them. Rollins would hire younger musicians such as guitarist Jerome Harris. He was one of the musicians who worked frequently with Rollins in the 1970s and 1980s. Cranshaw didn't particularly care for Jerome's guitar playing because he seemed too busy and always got in Rollins' way during his solos. To add some more of the chaos, a young pianist named Mark Soskin would occasionally fill in for piano, and when both Harris and Soskin played, Cranshaw started to feel very limited about what to play. "They didn't know how to lay out...it sounded like a dixieland band!...That's when I said 'Sonny I'm outta here! It wasn't pleasant for me, and it was hard for you to play when your heart ain't in it.'" Even though he would continue coming back working with Rollins through the rest of the 1980s, all the way up to the present day, Cranshaw did look at some positive aspects of his relationship with Rollins, even if it seemed distant.

One of the enigmatic parts of Rollins' leadership style was that despite having full musical control, he sometimes would sacrifice his tastes just for Cranshaw. Even when Rollins would go into a long form solo, and the band lays out and lets him do his own cadenza, there might not be any warnings of what might come next, albeit a different tune, a key change, or an ending of the tune. However, whoever was in the band had to be alert every minute of each set, even if Rollins was the only soloist of that whole concert and trombonist Clifton Anderson, Rollins' nephew, would have to sit out until playing the

melodies along with Rollins. However, that wouldn't be every night, because it was always different and everyone in the group had to be aware of changes with each performance despite if Rollins never said a word to the group. Rollins didn't always have a miscommunication with his group and would sometimes sacrifice his own preferences in order to make his sidemen, especially Cranshaw, more comfortable. The hiring of a pianist for a gig was one of the compromises since it is known that Rollins has spoken out about the instrument itself because it limited his directions when playing. "When he had a piano, it was all for me...He loved Tommy Flanagan, if Tommy was playing, that was about as much as he could go with the piano. Not that he appreciated it, but it was nice for me because I could get into my shit, so he was generous for me in that way."

Cranshaw always reiterated "I've been playing with Sonny for more than 50 years, and we've spoken to each other about 15 minutes of that time...When we go on stage, we talk." It should be stated that despite Rollins and Cranshaw working together for so long, it was nothing more than a professional relationship. "I didn't want to get personal with him. Whatever he does off the bandstand is his business, not mine." For the most part, it seems to work for both of their advantages, which seems to make their musical relationship straight forward. One more unique twist of Cranshaw's relationship with Rollins happens to be with his wife Bobbi. She and Rollins would talk a lot about yoga since Rollins is involved with it and Bobbi happens to be a yoga instructor and would talk for hours about it according to Cranshaw. He even said half jokingly, "My wife talks to Sonny more than I do!" Currently, the band is inactive due to Rollins' health, but Cranshaw does keep in touch with him periodically just to see how he's doing. Within the past

year, Rollins had to cancel his tours, but Cranshaw has mentioned that he has been practicing and trying to get back in top form and play again. It's not clear whether or not that Rollins will be touring again, but Bob Cranshaw will definitely still be his right hand man should there be another encore.

Cranshaw Newport Jazz Festival and Blue Note Sessions

During Sonny Rollins's flirtation with free jazz, Bob Cranshaw decided to go a different route and started hanging out with older musicians in New York such as Ray Brown and Milt Hinton and eventually worked with Joe Williams at the Newport Jazz Festival in 1963. The trio backing up Williams at the festival was fellow Evanston pianist Junior Mance and Mickey Roker on drums. Also sitting in with them would be saxophonists Zoot Sims, Ben Webster, and Coleman Hawkins, along with trumpeters Clark Terry, Howard McGhee, and Thad Jones. Cranshaw felt a lot more comfortable wanting to just play the blues because that's what he was familiar with and not just musically, but emotionally enjoyed playing it. Much of the repertoire, unsurprisingly, were tunes that Williams did with Count Basie, such as "Every Day I Have the Blues," and even his own version of "April in Paris." What Cranshaw also praised about working with Williams, was not just how every night he was ready to swing hard, but how much of a role model he was to him as a younger musician, and how patient he was and kept him out of trouble and maintain being a family man instead of fooling around and getting sidetracked.

Even though Joe Williams was the main gig for Cranshaw, both he and Roker were approached by George Wein, the main founder of the Newport Jazz Festival and asked if they could fit in a last minute engagement to accompany a young budding pianist named McCoy Tyner. Tyner was already starting to make a name for himself by being a member of John Coltrane's classic quartet, but this would mark the first of many times Cranshaw and Tyner were going to collaborate, and he was highly impressed playing

with him from the get go because of his pocket feel. Cranshaw has stated many times how Tyner “became the bassist for Trane’s group,” because Coltrane and Jones would play so loud to the point any bassist, regardless if it was Jimmy Garrison, Reggie Workman, Art or Steve Davis, could not be heard, so Tyner became the anchor for the group, as he theorized. Cranshaw and Roker would eventually work together as one of the most solid drummer-bassist combinations on a consistent basis up until 2015, when Roker stopped playing due to health problems. They both would share an apartment on the Upper West Side at that time. How they both got linked together was through the help of another bassist, Reggie Workman, who was primarily working with Gigi Gryce in between his stints with Coltrane’s group and Blakey’s Jazz Messengers.

“When Reggie started to travel with different groups, I would take Reggie’s place, and that’s how me and Mickey Roker locked together. (It) was through Reggie. I remember years ago, Reggie had an old car. And he was going on the road, so he called Mickey and said ‘Mickey, will keep my car while I’m gone for these two or three weeks?’ So it was great because we had a ride. And he said ‘But there’s something I want to tell you about the car, but I can’t think of it.’ He went on the road, me and Mickey were riding the car on the street one day, and one of his headlights were out! And the police stopped us on the street, and we don’t know why he stopped us, and he said ‘Do you notice that one of your headlights is out?’ He let us go, but the two of us laughed, because Reggie said there was something he wanted to say and tell us, and he couldn’t remember. It was hysterical!” (Interview, November 2015)

After a busy week at the 1963 Newport Jazz Festival, Bob Cranshaw started his long tenure of recording a string of albums produced by Blue Note Records. The first Blue Note recording with Cranshaw playing bass was trumpeter Johnny Coles's *Little Johnny C*. The recording dates were July 18th and August 12, 1963. This album featured the first time Cranshaw would play with a young Joe Henderson on tenor saxophone, former Dizzy employee Leo Wright on alto saxophone, Duke Pearson the new A&R man for Blue Note on piano, and Cranshaw's longtime partner in crime Walter Perkins on drums in the July date, and Pete LaRocca for the August date. Coincidentally, Cranshaw also finished recording *Sonny Meets Hawk!* three days prior to the first session, so the transition from temporarily leaving Rollins's group to work for Blue Note happened within days. Cranshaw would be used more often after this recording because of Cranshaw's reliability. Unlike a handful of musicians, who were hindered by drugs and alcohol around this time, Cranshaw's straight-laced nature would be one of the main culprits of why he was starting to get more chances of studio work. He also had another advantage when it came to studio work because along with his keen ear, he was able to read music well. Cranshaw admitted that there were talented musicians he felt that could've been better than they were if it weren't for the obstacles they faced. Trumpeter Lee Morgan, tenor saxophonist Hank Mobley, and guitarist Grant Green were among three musicians he loved working with, but couldn't hang with them outside of music because he was afraid to get sidetracked from his family and even music. He mentioned how Green, despite being a great guitarist, was overshadowed personally by the use of drugs and al-

cohol, and the fact that his reading skills were not up to par with other guitarists in his time, especially when Wes Montgomery, who also couldn't read, was in his prime, Jim Hall was also making a name for himself, and a young George Benson started getting into the scene.

“He was ‘Greasy!’ He was country, you know, I don’t know where he went to school, I don’t know his background. I didn’t think that he had a lot of education, or he didn’t come from this side of the tracks...yet, I really didn’t know. I only know by watching him play. Grant, through most of Grant’s situations in New York, first of all he was strung out. So the drug scene was up and down with him. He could probably take it or leave it, but you didn’t know when he was taking it and when he was leaving it. So...I would just watch the guys...I wouldn’t even go near where they were going because I said ‘Shit! I am NOT going over THERE!’ That part, ‘I enjoy being with you, but I won’t go over there with you. I can’t go with you. I can help you out of there, but I’m not going there.’...I would’ve liked to know how he was raised and so forth, what his thing was, as far as coming up because it would’ve given me a better history, but all I know, when I saw him...it seemed like he had a harder time, he had a different existence than I.” (Cranshaw interview, November 2015)

Cranshaw worked with Green on a few sessions that would become classics to the label’s catalog such as *Idle Moments*, which was recorded in mid-November 1963. This group featured Henderson on tenor, another rising star vibraphonist Bobby Hutcherson, Pearson once again on piano, and a left-handed drummer named Al Harewood.

Most of the tracks recorded were more than 10 minutes long, including the title track, which is a 15 minute long bluesy ballad-like tune that does tend to drag, but somehow keeps the same intensity level at the end from the beginning because of Cranshaw's decisive quarter (or half) note.

“That was one of the things I thought about a lot. Because I know as you're playing with different soloists, you kind of go up: some things bring you up, and some things bring you down. And once we went up, we were conscious as we were playing it. ‘Where are we going when we go out?’ Because I've been caught with a lot of the dates for Blue Note where the enthusiasm went up, and then all of the sudden you start—‘The Sidewinder,’ a lot of the different things, all of the sudden, we're getting ready to go out, and say ‘Oh...’ you're a chorus or two from going out and you're saying ‘How do we slow the train down?’... That's usually one of my thoughts especially because of the way I play. I like to put a little edge on things.” (Cranshaw interview, November 2015)

“Jean de Fleur” is also a perfect example of how Cranshaw might take an edge, but he still has to focus on keeping the time steadily, yet groove and make the whole group feel good, as well as sound good. His walking bass lines are routinely basic regarding to the chord changes, yet he is lining up pristinely to Harewood's ride cymbal. They had to go back in the studio the next week to rerecord a shorter version of that same tune, and another shorter take of the John Lewis composition “Django.” That same group—even though Green only appears on half of the session—would meet again the next

month to record what would have been Bobby Hutchinson's first record date as a leader, but the album, *The Kicker*, was not released until 1999.

With Blue Note starting to increase young talented artists trying to establish themselves, the music was also starting to change experimentally as well. Cranshaw, being known as a strictly "play the changes" style of bass player, he did a recording that was originally supposed to be Jackie McLean as the leader, but turned out to be Grachan Moncur III's debut album, *Evolution*. When the album was released, the cover had mistakenly spelled Cranshaw's name to Crenshaw instead. He didn't remember the songs played at first, but remembered the personnel (Moncur on trombone, McLean on alto saxophone, Lee Morgan on trumpet, Hutcherson on vibes, and Tony Williams on drums) and the date it was recorded on: November 21, 1963, the day before President John F. Kennedy was assassinated. Finally hearing the album again, Cranshaw recalled a few things from the date.

"It was an interesting date because everyone was pushing the envelope. It felt very foreign to me because I didn't know what to play. I felt like I needed to play less because I didn't want to disrespect the other guys when it came to playing free form (avant garde)." (phone conversation, October 2014)

The album might not be free jazz, but it was the prototype album of experimentation away from hard bop to more free-form music. The tracks "Air Raid" and "Evolution" are examples of how Cranshaw might've felt overwhelmed just by how much interaction there was that moved away from his comfort zone (i.e. Cranshaw wants to play nothing

but time), but yet finds a way to connect the chemistry with the other musicians. Hutcherson's comping on the vibraphone and 17 year old drummer Tony Williams' explosiveness made it a very interesting bond and unique sound. Especially how Hutcherson was using the vibraphone as a chordal instrument without either a pianist or guitarist in this group. After when the horn players solo on "Air Raid," instead of a vibraphone, bass, or drum solo, it was more of a collective rhythm section feature where Williams and Hutcherson play very open where Cranshaw almost sits out entirely with just playing a couple notes beyond thumb position of his instrument just to add a percussive element. Since his playing is so sparse, it almost seems like he might be second guessing himself thinking his ideas might not work. The second half of the album seemed to match more of his comfort zone. "The Coaster" was more of a modal tune with the first half of the form being in a fast swing and the second half transitions to a pseudo-latin vamp. The one tune Cranshaw remembered the most after finally hearing the album was "Monk in Wonderland" because of its quirky Monk-like influenced melody, despite its meter change from 3 to 4 (the only tune Monk ever wrote in 3/4 was "Ugly Beauty"). As far as some of the other avant-garde recording sessions for Blue Note at this period, Cranshaw made very few of those dates. However he would return to the studio for a Bobby Hutchinson record date for his album *Happenings*, which was recorded in 1966. The group also consisted of Herbie Hancock and Joe Chambers on drums and the album contained a more obscure version of Hancock's "Maiden Voyage." However, most of the tunes they recorded on that date

were more conventional originals, the last track was completely something Cranshaw was uncomfortable with.

“I was in Japan one time and someone asked me about that record date and he said ‘How come you don’t play on the last track of ‘Happenings?’ I start to laugh, because, it was like musical chairs! One minute it would be Herbie on the piano, then the next minute, Bobby’s playing drums, and then Joe would get on piano and Herbie’s on vibes. I really didn’t know what to do. I felt like if I played something without really knowing what to play, it would be an insult for them. Like, the only thing I could think of was playing with a zipper in front of the mic. I really didn’t know what to play, because the group was so comfortable playing free-form, I felt like I couldn’t join in because it wasn’t enjoyable for me. I respect what they did, but it was not fun for me.” (Cranshaw lesson at New School 2011)

That similar group would go on and Hutcherson’s next album *Oblique*. However, Cranshaw would be replaced by Albert Stinson, a young Cleveland native bassist who played with Chico Hamilton as a teenager, but died at the age of 24 due to a drug overdose.

Exactly one month after the *Evolution* session, the next date Cranshaw had wasn’t just going to be another recording for Blue Note, but this would include what’s considered by many jazz listeners and experts alike as the most recognizable bass line Cranshaw would ever play in his life. The session didn’t start out that way though. The band was ahead of schedule and already recorded 5 tracks including one alternate take (“Totem

Pole”), and they needed one more tune to put in the album. All of the tunes recorded were written by Morgan, and most were blues based tunes. “Gary’s Notebook” and “Boy, What a Night” were waltz-like grooves while “Totem Pole” had a more Horace Silver-like, Latin-tinged feel on the A section and swung on the bridge. The other tune was “Hocus-Pocus,” which was a contrafact—a composition based off of the chord changes of an already existing tune with completely new melody—to the American Songbook standard, “Mean to Me.”

“We recorded all the other tunes and we needed one more tune. Lee goes into the bathroom for 10...15...20 minutes. We're not sure what's going on. It was kind of a rough time for Lee, so all of us were looking at each other thinking 'Maybe he's getting high again.' When Lee came out of the bathroom, he starts handing out this sheet of music. When he came to me, he told me he needed a pickup, so he said ‘Bob, we played the tune down play a pickup into the tune.’ And I guess, I’m a bass player of few notes, after he needed a long intro so I just came up the intro.” (<https://www.youtube.com/watch?v=JMtVXd6TKUw> - Bob Cranshaw Remembers Lee Morgan and "The Sidewinder" - Jazz Video Guy. 2008-)

Cranshaw also recalled Barry Harris not being a fan of this groove tune, despite both of them previously recorded with Morgan on the Jazzland album *Take Twelve* a year beforehand in a similar group setting with tenor saxophonist Clifford Jordan and drum-

mer Louis Hayes. The music on that album was a little bit more straight ahead, and also Harris was a big fan of Clifford Jordan's playing more than Henderson's.

"I remember the discussion as we were playing. Barry Harris, like I think of the combinations of people on the date, because if Lee really wanted a funky thing, then someone like Herbie Hancock, who was more into that the of groove, would've probably been the choice. Barry said when he started 'Man, I'm going to play as funky as he would play,' because he was a bebop player. They were not into the funky styles of the Horace Silvers kind of things, but he had a feeling that the tune that there was something there to the tune. He was the first one to say it. I said 'Yeah, maybe this is really a groove and really a nice thing... When we got ready to take the tune out, I would've had to play the pickup to go back to the melody, but I didn't write it down so I didn't remember what I played at the beginning, so I started to laugh because I forgot it, and we stopped, but I should've written it down.'" (Jazzvideoguy Youtube 2008-)

They spliced the head out after the break of the last soloist, which is Cranshaw's intro again and they play the head out. Hence, "The Sidewinder" was born and this album became a such a huge hit for Blue Note that the album ran out of copies in a couple weeks so they could make more records. Many musicians would start to cover this tune including the trombonist Kai Winding who used Cranshaw playing electric bass, Grady Tate on drums, and this time Hancock on piano. This same rhythm section would be on a few commercial jazz hit albums like trumpeter Donald Byrd's album *Up With Donald*

Byrd! off the Verve label, which featured a few of Hancock's hit tunes like "Watermelon Man," "Blind Man, Blind Man," and "Cantaloupe Island."

At this point, Cranshaw was working frequently with many different pianists from up and coming artists such as Tyner and Hancock, to already established colleagues and/or mentors like Billy Taylor, Barry Harris, Junior Mance, and Duke Pearson. One unique, yet brief gig he had was working with Thelonious Monk in the summer of 1964. During this time, Cranshaw was working frequently with Barry Harris, one of Monk's biggest proteges, and when Monk's current bassist Butch Warren left the group, Harris recommended Cranshaw to replace Warren through jazz baroness Pannonica de Koenigswarter. However, both she and Harris were disappointed after he left the group after playing just two gigs according to him. "It just wasn't my thing, I felt like I was playing with grumpy old men. The quality of the music was good, but it just didn't feel good," Cranshaw stated. Oddly enough, Monk's revamped quartet also featured a relatively new drummer, Ben Riley. Both Riley and Cranshaw should've been familiar with each other's playing with Sonny Rollins' quartet that recorded "The Bridge" two years earlier. Unfortunately, the two didn't quite lock up on this date in comparison to that legendary recording.

The first tune on the set is "Bemsha Swing", a common played tune in Monk's repertoire. It's easy to understand how Cranshaw felt a bit uncomfortable because the whole group feels anything but locked in. This unease becomes more noticeable after the quartet plays the head and starts to lag into Charlie Rouse's solo. It continues to drastical-

ly drag within his first chorus and the energy seems to disappear within seconds between the four musicians. Something seemed or someone was holding back something. In some respects, Cranshaw admits that part of this problem could have been himself. “My head just wasn’t there,” he said, “I needed more activity. I felt like I couldn’t get up with it. The other guys seemed to not enjoy being there (on stage).”

The next tune they play is “Straight No Chaser”, and it seems to be more rejuvenating to the group when they all come in and play after Monk sets them up by playing the head solo the first time. Despite just being a twelve bar blues, Cranshaw’s bass lines open up a lot more musical directions for the rest of the quartet as opposed to his conservatism in “Bemsha Swing,” where he was just outlining the roots for most of the song, making it feel like a gridlock. This is the only time Cranshaw solos in the concert (See “Rhythm-a-Ning”). He takes a total of six choruses of a tasteful embellishment of a walking bass line, where he would add some accented eighth notes on the upbeats in between the walking quarter notes. By the fifth chorus, he takes a one measure repetitive bass line that represent the climax of his solo. After his sixth and final chorus, he plays a four bar vamp which transitions to Ben Riley’s solo. This song resembles a closer resemblance to the chemistry Riley and Cranshaw had with Rollins.

Monk then performs a solo rendition of “Don’t Blame Me,” which actually seems to be the highlight of the set for him, perhaps because of the weird chemistry that has been on the band stand. When the band comes back to play the final tune, “Rhythm-a-Ning,” they all seem locked in, but somehow, there’s not as much excitement or energy

that starts out, but it takes a while in Rouse's solo and into Monk's solo that the energy picks up. One of the major reasons is when Cranshaw and Rouse start using the alternative turnaround changes in the A section (the same changes as an earlier Monk composition called "Humph"). Monk seems pick that up around the first chorus, but then he goes back into the regular changes within the next chorus and plays a few recognizable licks of his such as quoting an earlier composition of his entitled "Thelonious," and playing a three note motif which resembles a later composition "Raise Four." Despite Cranshaw's superb listening skills and his ability to catch what both Rouse and Monk do on their solos, there's a chorus (32 bars) before the quartet concludes the set with the head out that there might have been an awkward moment between Monk and Cranshaw. Monk stops playing and it seems like he was musically gesturing Cranshaw to solo. However, Cranshaw just makes another brief walking solo before the head out.

"I told Monk after the gig, 'I was shedding this one tune of yours just to prepare for this gig, but we didn't get to play it.' Monk then replied 'We did,' and I said 'Oh, shit! I didn't remember that!'" Cranshaw recalled that moment with laughter, but it still didn't change his perception of the brief tenure with Monk. A couple weeks later, the same group played at Ravinia Jazz Festival in Chicago, Cranshaw left the group, and it didn't really sit well with Monk. "He was disappointed with me because he didn't think I didn't put in enough dedication for his music. Nica and Barry were disappointed in me because they thought I didn't give it a chance to play longer," reflected Cranshaw. He doesn't necessarily regret not staying in longer with Monk, but he did admit saying how

it could have been him being too ambitious to play in his group. There might be a reason why this concert never got released in the first place, and for Bob Cranshaw to reflect on the 1964 Newport Jazz Festival, it might be clear that this group of Monk's did not live up to it's expectations.

That same year, Cranshaw would be blessed to be playing in a rhythm section that would include that same half of John Coltrane's quartet of pianist McCoy Tyner and drummer Elvin Jones. The rhythm section would play a couple of record dates in May with Grant Green. The first session, *Matador*, was just a quartet where the claim to fame of the album would be Green's courageousness to perform "My Favorite Things" along with the two Coltrane rhythm section members. They would also play a Burt Bacharach tune "Wives and Lovers," which would also be released on his next album, *Solid*. The same rhythm section would be joined by Joe Henderson on tenor saxophone and James Spaulding on alto saxophone, and the repertoire was similar to that of the *Matador* session. Each album had a tune written by Duke Pearson, the A&R man of Blue Note at that time ("Bedoin" on *Matador* and "Minor League" on *Solid*), and like Pearson's, the other originals were either modal or blues based tunes with relatively simplistic melodies. Whereas "My Favorite Things" on *Matador*, which was a complete homage to John Coltrane, "Solid," the track of the album of the same name, is a Sonny Rollins composition. One might wonder if Green's decision to play that particular blues head was not a coincidence, or the fact that Rollins's bassist was currently the house bassist for Blue Note. With both of these albums, they might show how Green's performance might seem

to be the weakest link, musically speaking, since his playing is very primitive: most of Green's language was either pentatonic or blues scales, whereas other musicians—such as Henderson—at that time were experimenting with playing or improvising a scale over another chord from a different scale. However, there are moments that shouldn't be taken away from those recordings, such as the chemistry between Cranshaw, Jones, and Tyner, because no matter who was fronting the group, their support would be immense and never had the negative energy of not wanting to bring the quality of the music down. Instead, these two albums in particular set examples of how a really tight rhythm section can elevate any frontman (guitarist or horn player) to a higher level of musicianship while still making the music feel good. Despite being recorded in May and June of 1964, both *Solid* and *Matador* were released in 1979, the same year of Green's death from a heart attack at age 43.

Perhaps the most popular recording with Cranshaw with Tyner and Jones was Joe Henderson's album *Inner Urge*, which was recorded on the last day of November in 1964. Cranshaw had nothing but good things to say about working with Henderson with all of those Blue Note dates.

"...It was wonderful. You're talking about just a beautiful, beautiful soul. Just nice. You never saw him into any crazy shit, he just came to play. Never any problems. Period. I never saw him go through any kind of thing with anybody. He just came to play, he was always pleasant, he was always there on time. He left much too early because he was a blessing in disguise, just wonderful, wonderful chemistry to everything that he

seemed to touch. If I did a date and I saw him – it was at the rehearsal – I knew we were gonna kick some ass, I knew that there was gonna be a certain energy because he had that all the way through with all of his dates.” (Cranshaw Interview, November 2015)

From the liner notes of that album, Nat Hentoff writes:

“...Of Bob Cranshaw, Henderson says ‘he’s got that big, fat, juicy sound. He generates such a good feeling that I can’t help but be affected by it.’” (Hentoff, *Inner Urge* liner notes)

Throughout *Inner Urge*, this showed Henderson’s breaking point. His musical leadership and direction were so strong, he started to gain his reputation of being another heavyweight on his own instrument, potentially becoming on the same level on both John Coltrane and Sonny Rollins. Yet, the rhythm section was also the catalyst because they were interacting with Henderson on every track of the album. Even if it was a ballad like “You Know I Care,” or a Latin feel of “El Barrio,” their rendition of “Night and Day,” the blues “Isotope,” or even the title track of the album, the dynamics of mood and chemistry is what made this album even more special than the many other great albums that were getting recorded on Blue Note.

The only other album the three record together would be on Stanley Turrentine's *Mr. Natural*, which Lee Morgan also joins in and conga player Ray Barretto plays on most of the tracks. It was a contrasting date from Grant Green’s or Joe Henderson’s, because the whole album was groove based, like many Turrentine albums during his life-

time. Turrentine had more a commercially accessible tone on his tenor saxophone, but he had one of the highest musicianships Cranshaw ever worked with.

“Stanley knew a lot of tunes. I just remember we were doing a concert...and Stanley sits in on a tune. And he is playing his butt off! The shit he was playing was so good, Jimmy Heath went up to him afterwards and said ‘Damn! I wanna learn how you play like that!’” (Cranshaw bass lesson, 2011)

A couple of the tracks from that album are “Can’t Buy Me Love,” the Beatles tune, and “Shirley,” a composition Turrentine wrote for his then-wife, organist Shirley Scott. The tune uniquely has a Bossa-Nova groove with chord progressions reminiscent to the Bacharach tune “Walk on By,” along with a melody that music critics and listeners that would consider to be texturally long and soulful. This would be periodically a popular of Turrentine’s before he wrote “Sugar,” which became an even more popular tune that musicians would call during jam sessions. *Mr. Natural* is an out of print album, yet it is a rare documentation of Tyner and Jones together playing more commercial, and maybe more conservative. They’re still swinging and laying down grooves that feel great as a whole, but it’s very contrasting of what they are usually known for; pushing the envelope.

Cranshaw played and recorded with Tyner much more than he did with Jones. The only other Blue Note recording Cranshaw and Jones played together on was on a lost record date on October 30th, 1964. The session was led by the Nigerian percussionist Solomon Ilori, and joining them were flutist and tenor saxophonist Hubert Laws (an un-

common documentation of Laws playing anything other than flute), trumpeter Donald Byrd, pianist and music director Coleridge-Taylor Perkinson, along with a group of percussionists including James Hawthorne “Chief” Bey. These tracks would later be released on a 2006 reissue of Ilori’s album *African High Life*. As for Tyner, he and Cranshaw worked with Stanley Turrentine, such as the album *Easy Walker*, where the highlight of Tyner’s playing is his introduction to the Burt Bacharach tune “What the World Needs Now is Love,” as well as his funky comping on “Meat Wave.” They both also worked with Hank Mobley on a few record dates with Lee Morgan and drummer Billy Higgins. They would play on part of Mobley’s album *Straight No Filter*, where it features modal tune based off of “Impressions/So What,” where Tyner contrastingly plays lighter dynamically, and his ideas are still in his own identity, but he also understands that in order to match Mobley’s more subdued playing, it would be less appropriate for him to dig in or play the way he did with Coltrane. Another Mobley session the same group is *A Cad-dy For Daddy*, where trombonist Curtis Fuller is added to complete the group. This would include one of Tyner’s compositions called “The Morning After.” The other session is a larger ensemble, again features Cranshaw, Tyner, Higgins, and Morgan, but also James Spaulding on alto saxophone and flute, Kiane Zawadi (formerly Bernard McKinney) on euphonium, Howard Johnson on tuba, and Duke Pearson was the arranger for that session. Even though it was recorded on March 18th, 1966, the album would be first released in 1979 named *A Slice of the Top*. They would reissue it again fifteen years later

on CD, however on the original issue, Cranshaw's name is mistakenly left out and Reggie Workman's name was on the album instead.

Perhaps one more well known recording of both of them playing together would be on Lee Morgan's album *Tom Cat*, a pseudo-Jazz Messengers album since it included Blakey himself on drums, yet Cranshaw nor Tyner were ever part of the Jazz Messengers. Cranshaw once turned down to be a part of Blakey's group because many musicians of his groups, including Blakey himself, were heavily into drugs, and Cranshaw, naturally, wanted no part of being around the drug scene and focused on supporting his family. This would be one of the only times Cranshaw would play with Blakey, as it would be a very rare appearance for him as a sideman from that point of his career until his death in 1990. The rest of the horn section were also Blakey graduates; Curtis Fuller on trombone and Jackie McLean on alto saxophone. The presence of being with both Tyner and Blakey was something Cranshaw thoroughly enjoyed because "it was nothing but the pocket." He has stated many times "Art's pocket was so heavy, if you put your finger in his hi-hat, you would lose your whole hand!" Cranshaw and Tyner also recorded with Morgan's De-lightfulee sessions in 1966. The first session was just a quintet with Cranshaw, Tyner, Morgan, Henderson, and drummer Billy Higgins. The other session was recorded a month earlier with a bigger band with Oliver Nelson doing the arrangements, however the band included Cranshaw and Tyner again, only now working with Philly Joe Jones on drums, along with a reed section including Phil Woods and Wayne Shorter, along with baritone saxophonist Danny Bank, and a brass section with trombonist Tom McIntosh,

tubist Don Butterfield, hornist Jim Buffington, and second trumpeter Ernie Royal. The big band recorded a few of Morgan's originals like "Zambia," but also recorded the famed Beatles tune "Yesterday" and also did a version of "Sunrise, Sunset," from the musical *Fiddler on the Roof*.

One of Cranshaw's favorite dates was when he recorded Stanley Turrentine's *Joyride*. This session had one of Cranshaw's personal favorite drummers in Grady Tate and one his favorite pianists Herbie Hancock. This also featured Kenny Burrell, whom Cranshaw worked with when they previously recorded with Donald Byrd. Oliver Nelson also conducted and arranged a horn section backing up Turrentine and the rhythm section, which included trumpeters Clark Terry, Ernie Royal, and Snooky Young, trombonists Jimmy Cleveland, Henry Coker and J.J. Johnson, and a woodwind section featuring Jerry Dodgion, Phil Woods, Danny Bank, Robert Ashton, and Albert J. Johnson. Cranshaw's favorite moments on that album was Herbie's comping on "River's Invitation," because his piano fills matched whatever his bass line and Tate's groove over Turrentine's playing while still "putting the groove in the pocket." Cranshaw would also work on the majority of Turrentine's Blue Note albums, and would play on electric on some of his later albums such as *The Spoiler*, which features a nice version of them playing the Bobby Hebb hit "Sunny." Overall, Cranshaw enjoyed many of Turrentine's record dates because he personally enjoyed listening to how deeply rooted into the blues he was and how many tunes he knew from the American Songbook to Top 40 hit tunes of that period (1960s), and make it all sound equally good.

Cranshaw also highly touted his time working with pianist Horace Silver, as Cranshaw stated that he was “nothing but groove!” The first *Cape Verdean Blues*, featuring trombonist JJ Johnson, tenor saxophonist Joe Henderson, and Woody Shaw, and drummer Roger Humphries. The first half of the album was recorded on October 1st, 1965 with just the quintet, and the second half was recorded on October 22nd of that year with Johnson sitting in. All of the tracks on this particular album were very high energy with an all star horn section, especially the budding chemistry between Henderson and Shaw. The two would start recording together frequently and each further pursued to an even higher level of intensity of their musical depth, yet they both had very mature ears and listened to whoever was playing with them and knew how to adapt quickly. Since Johnson was obviously one of Horace’s contemporaries and both Shaw and Henderson had a reverence towards him, and they both showed Johnson they were up for any challenge given to them and showed just as much maturity as the elder statesmen on that session. The ideal track which fits this description is “Nutville.”

“All the music was a bouncer to me. I think sometimes I would play it on the plane, you know, I’ve got it on my iPod and I’m just sitting and I’m listening to the solos, I’m listening to J.J. and those guys, I mean, some of those solos were incredible. For me, I smiled, I laughed through that whole date because the solos that the guys played were just outstanding to me, each one of them just seemed to be better than the next. I mean, you know, ‘Can you top this?’ Boom! ‘Can you top this?’ Boom! It was one of those things. And I’m just sitting there laughing, I’m saying ‘Damn!’...They (Henderson and

Shaw) seemed to play well. They enjoyed each other a lot. You know, J.J. being older, you're looking at respect. You know his shit is gonna be bad. So you don't even think about it, that's like playing with Hank Jones. You don't even question it from the beginning because you know that that's gonna be up to this level. So you're hoping that you can bring your thing to half of that level because whatever they play is going to be golden, but they were known for that. They've done it longer where the other two...it's kind of a competitive thing, but they seemed to enjoy the things that they did, they seemed to enjoy playing together a lot, which was great.” (Cranshaw Interview, 2015)

Cranshaw would also start playing electric bass on some Horace Silver dates, just like Turrentine. On the album *Serenade to a Soul Sister*, the first track is a funk-oriented composition of Silver's called “Psychedelic Sally.” This tune became somewhat popular that Lionel Hampton's band would later play a big band arrangement, but Cranshaw started to use the electric bass more often on later recordings. Cranshaw would also work with Silver up into the mid-1970s where singers Andy Bey and Salome Bey during his *United States of Mind* trilogy albums; *That Healin' Feelin' (Phase 1)*, *Total Response (Phase 2)*, and *All (Phase 3)*. This three year span (1970-72) would feature Silver incorporating lyrics to his songs, and some of them had very unorthodox, less commercial titles like “My Soul Is My Computer” and “Acid, Pot, Or Pills.” Ironically, according to Cranshaw, Silver was a very clean, straight-laced guy who he never saw even smoke once. Cranshaw would also play with Silver in another family affair with Michael and Randy Brecker on tenor saxophone and trumpet respectively. The only album the quintet recorded to-

gether was *In Pursuit of the 27th Man*, which also featured a separate date with vibist David Friedman. However, there are some bootlegs of this quintet playing all of his repertoire from that decade including songs like “Acid, Pot, Or Pills,” where Cranshaw is featured by playing more virtuosically on the electric, which is a rare documentation of him doing so. All of these recordings he did with Silver at that time also had his partner in crime, Mickey Roker on drums.

Cranshaw decided that he had enough of playing many of the Blue Note sessions after a while. He didn’t remember what year, but when he started to get more studio work, he looked in another direction and started to focus on playing more regular gigs. So he had to talk to Duke Pearson about cutting down work.

“Yeah. I did a lot. I did it to the point where I had to ask Duke. I said ‘Duke, I appreciate it. It’s not like I don’t need the money, but I think somebody else...’ you know... I went to him and said ‘It’s enough for me. I need the money, but some other bass players should be playing,’ I wanna hear somebody else too! I’d like to hear other bass players. I already know what I do. So it wasn’t a thing of me wanting to be a big deal, I wanna hear somebody else. And bass players are looking at me cockeyed because, you know, I’m doing—me and Ron (Carter) are doing all the work... We’re just a bunch of guys here. That was my feeling: Let somebody else do some of the things. You know where you think I would really fit. Put me where you think I would fit or I would be able to help the situation, and use (other) bass players—because that was my feeling(s): There are guys that do certain things that I don’t do. They should be there! There’s a time where Henry Grimes

should be on a date, because that's what he does. We know each other, so we're not strangers to each other. Let's use each other, whatever's comfortable for each one of us to be able to contribute to what is happening, because we all have something to say." (Cranshaw conversation, April 2015)

However, Cranshaw still remained really close with Pearson, and they would play frequently along with Roker as a trio or rhythm section as he would visit their shared apartment to go over charts for some recording sessions, since he had albums where he put together an octet to record, and it eventually led to a big band of his own, which would perform weekly at the Half Note. This allowed Cranshaw and Roker to get their chemistry even tighter and kept the rest of the band or Pearson in check. Pearson's compositions were mostly modal tunes or compositions with very little changes, yet catchy melodies, like one of his earlier tunes "Jeannine." Cranshaw once said about how the beginning melody for "Bedoin" sounded like "God Rest Ye Merry Gentlemen." The trio happened to release a Christmas album in 1969 called *Merry Ole Soul*.

The last two recordings Duke Pearson would make as a leader would also feature the Brazilian couple and future Return to Forever band members, percussionists and vocalists Airto Moreira and Flora Purim. Even though Roker was playing on most of the recordings, Cranshaw would split the bass duties with Ron Carter, and Cranshaw would mainly play electric while Carter remained on upright. Pearson's career was unexpectedly cut short from multiple sclerosis for the majority of the 1970s and died a couple weeks short of his forty-eighth birthday. After 1970, Cranshaw was mostly done with recording with

Blue Note and moved on to working in the studios and returned touring with Sonny Rollins once he returned from another sabbatical.

Cranshaw would work extensively with Roker for many years until he stopped playing drums in early 2015 due to his health. However, the bass and drummer duo shared a lot of gigs together, both good and, perhaps not so good. In 1977, they both were playing with Mary Lou Williams, and they were going to play at Carnegie hall along with Cecil Taylor. The concert was a huge disappointment, not only for the audience and critics, but the musicians themselves. Taylor, being an uncompromising musician, was in a complete different universe than what Williams was in, and their playing was musically more of a confrontation rather than a conversation. Both Cranshaw and Roker were puzzled and at one point didn't know who to follow because both pianists were overwhelmingly playing over each other. At the end of the concert, Williams was mad at both Roker and Cranshaw for occasionally following Taylor. Cranshaw remembered the feeling too well.

“Boy, was she mad at us! And she asked why we followed him, and Mickey said “Shit, the only way to stop him if both of us carried him off the bandstand!” (Cranshaw phone call, December 2015)

By contrast, one of their occasional gigs for a few of decades would be working-with with vibraphonist Milt Jackson. Roker worked a lot with Jackson especially when-Ray Brown played, so naturally Cranshaw would fit right in with that group, becoming what he called “a Ray Brown clone.” He eventually had a special bass made for him be-

cause Milt Jackson wanted him to play an electric, but Cranshaw felt like his electric bass sound didn't quite match the timbre of Jackson's vibes, so bass luthier David Gage made a collapsable electric upright bass, which sounded very close to a regular upright, only easier to carry and was always amplified. During Jackson's last decade, his working quartet would be with a young pianist named Mike LeDonne, and Cranshaw and Roker were once again proof of how important it is for a bassist to lock up with a drummer and make everything swing.

Cranshaw's Studio Work / Jazz Highlights / Local 802

It seemed like Bob Cranshaw was doing enough already, being the session bassist for Blue Note Records and working with Sonny Rollins, however he took his networking game to a higher level than most of his contemporaries and had the opportunity to work with a long list of singers including Carmen McRae, Joe Williams, Peggy Lee, Charles Aznavour, Betty Carter, and Ella Fitzgerald, just to name a few. Once he left Rollins's group, he went on to work on with many musicians older than himself, and also would hang and go to the recording studios around the city, especially if the date had either Milt Hinton, Ray Brown, or George Duvivier on the bass. Cranshaw has talked about how all three of them were mentors for him and how the earlier generations would look out for every musician, young and old. However, of those three, Hinton became to be not only his favorite bassist, but also his dearest mentor. He was probably also the main reason why he decided to play bass. When he was a little kid, Cranshaw would first hear Hinton on the radio in Chicago playing in one of the Battle of the Bands shows. He was so moved by Hinton's playing, he told his father that he wanted to become a bassist. When he finally moved to New York, he was unexpectedly awestruck.

"I'm making a rehearsal on 49th and Broadway some place, I'm walking down the street. Milt Hinton...with my bass and I had a bag on the bass, it was raggedy and it was

about to fall off the bass. I was walking down the street and this gentleman stops me on the street, with a suit and tie, and says ‘Hi. Are you a professional bassist?’ And I said ‘Yes, sir.’ He says ‘What’s your name?’ I said ‘Bob Cranshaw.’ He says ‘Hi! I’m Milt Hinton.’ It was like meeting God. I said ‘Oh, shit!’ Milt took me into Manny’s and bought me a bass case on the spot. He said ‘You can’t be walking around with a case like this!’ ...And from that time, I became a Milt Hinton clone, I was following everywhere he went, every record they got, I’d be sitting over in the corner and listening and watching and if it was something hard, I’d go to him and say ‘Why did you play this here? Why did you play this there?’ And every Sunday I’d call him and say ‘Judge, I’m just calling for my blessing.’ (Cranshaw Interview, November 2015)

Ray Brown was another bassist who Cranshaw followed around. He had been acquainted with Brown during his Chicago years whenever he was playing with Oscar Peterson’s trio at The London House. Cranshaw remembered how his trio with Walter Perkins and Eddie Higgins would have the earlier set before Peterson’s, and seeing them perform inspired Cranshaw to follow in his footsteps and emulated him just as much as he did with Hinton.

While Cranshaw was getting well beyond established during the 1960s, he was becoming one of three bassists his generation that were considered the “super subs;” Ron Carter and Richard Davis were the other two bassists. The three were given that nickname because not only were they first call bassists in their own right, but they were also getting a good handful of gigs whenever the other bassists like Hinton, Duvivier, or

Brown were unavailable. They were all very unique bassists, yet they all were formally trained, attended college, and each already had their own voice in the jazz world respectively. They also had completely different personalities and lifestyles even outside of music, as they were once photographed in the same room together: Cranshaw was sitting on one end of the couch and watching TV, Carter was on the other side of the couch relaxing and smoking a pipe, and then Davis was standing up and talking on the phone.

1966 was the final year of Norman Granz's famed Jazz at the Philharmonic. It featured a lineup of musicians consisting of trumpeters Dizzy Gillespie and Clark Terry, saxophonists Coleman Hawkins, James Moody, and Benny Carter, drummer Louis Bellson, pianist Teddy Wilson, and blues singer and guitarist T-Bone Walker. This was originally supposed to be Brown's gig as the bassist, but asked Cranshaw to fill in for him since he couldn't make the tour. The group played many tunes, but it mainly featured the rhythm section with different combinations of horn players. There were a couple of numbers where it would feature just the trio of Cranshaw, Bellson, and Wilson. One of the songs they played was a very fast rendition of the Charlie Shavers song "Undecided." This also featured Cranshaw taking two choruses of a very fast and labored walking bass solo.

One of the most unique acts was when bluesman T-Bone Walker sat in with the group and played a slow blues called "Woman, You Must Be Crazy," where Clark Terry plays a solo only using his mouthpiece where he ends his solo making a crying sound, then jumping to a livelier, hard-swinging version of his own song, "Going to Chicago Blues." Once

again, Cranshaw's home turf has always been the blues since he played with Joe Williams and playing many blues club dates back in his early years in Chicago.

After the final Jazz at the Philharmonic tour, Norman Granz eventually connected him through another gig the following month working alongside Duke Ellington and Ella Fitzgerald. He would join Ella's music director and pianist Jimmy Jones and former Ellington drummer Sam Woodyard. Ellington's orchestra would occasionally play a couple of numbers with Ella's group such as their version of "On the Sunny Side of the Street." On many of the songs they play, such as the old Benny Goodman hit "Don't Be That Way," Cranshaw plays very tastefully behind Ella, channelling his mentor Ray Brown, since not only did Brown work with Ella, but he was briefly married to her. Harold Mabern once said of playing with Ella, "You gotta rump and stump!" What he means is that a lot of Ella's music is driving, and on top of the beat, which is what Cranshaw is very comfortable of doing.

During that tour, Cranshaw rejoiced about how wonderful it was being in the presence of Duke Ellington and his band members, especially Johnny Hodges, since he already recorded on his albums the previous two years; *Joe's Blues* and *Blue Notes*.

"Ellington worked everyday, he never took a day off! But the rest of the band, I would get to hang out with Johnny Hodges, Harry Carney, and Rufus "Speedy" Jones was the drummer, and a few others...and we had a ball!...I didn't hang with Paul Gonzales a lot, but I did remember one of the performances, Duke caught him sleeping on

stage, and Duke goes to him after the performance ‘Paul, were you dozing off during the concert?’ And Paul said ‘A man’s gotta sleep sometime!’” (phone call, December, 2015)

This was a common thing for Gonsalves to do since he suffered from narcolepsy for a number of his gigs. Not only would this be personally special moments for Cranshaw, but when the Pablo label released these concerts as *The Greatest Jazz Concert in the World*, he was also part of a special moment historically in jazz because this would be the final collaboration with Ellington’s orchestra and the First Lady of Song.

Cranshaw started working for many different TV shows during this time including David Frost Show in the mid-1960s to the early 1970s. Dr. Billy Taylor was the music director and prior to that, Cranshaw was already working with Taylor’s trio ever since the *Impromptu* album with Jim Hall and Walter Perkins. The current trio Taylor used would have a different drummer, Bobby Thomas. Thomas was a Newark, New Jersey native who worked with Junior Mance’s trio and the Montgomery Brothers, as well as working with other musicians like trumpeter Art Farmer or tenor saxophonist Eddie Harris. Both Thomas and Cranshaw worked briefly together with French pop singer Charles Aznavour, and one of their concerts was recorded at the Huntington Hartford Theater in Hollywood California in 1966.

Once Taylor started with the David Frost Show, the show band would include his trio with Cranshaw and Thomas, and many studio musicians as horn sections, even though there were some notable jazz musicians such as trumpeter Jimmy Owens and for-

mer Basie woodwind player Frank Wess. Barry Galbraith and Richie Resnicoff were two of the guitarists who would play in the studio for the show. The show band would record two albums with Frost; *OK Billy* and *Merry Christmas*. Frost does a lot of spoken word throughout the whole album as if it was a TV show playing through a record player at that time, however the music is well orchestrated and arranged for that type of style of being a daytime TV show. Unfortunately, during this time, Cranshaw would experience a sudden car accident, but mercifully cheated death.

“I was in the city, I think then. I was doing the David Frost Show, and I was on my way to work. And I got out on 52nd and Broadway, the Union (building) was on 52nd Street and 8th Avenue, between 8th and Broadway. I picked up some checks, and I was on my way to do the TV show. I got out of the cab on Broadway and 52nd, and I started down to 44th Street where the theater was, where we did the TV show. And I was just getting ready to get out of the cab, and that’s when the truck hit the cab... It was a pick-up. Huge truck. It hit the cab, and I was fortunate, because I was trying to decide whether to get out and pay the driver, like we pulled up and there was a car parked here, and the other side we can’t park here, so I was figure out whether to get out of the cab, and give the guy the money, and had I gotten out of the cab, I’d have been smashed. So I decided to reach over and give him the money, and that’s when the truck hit. Bam! It almost threw me out of the front, and I ended up in the back.” (Cranshaw interview, April 2015)

However, he injured his back so badly, he had to pick up the electric bass more often than his upright, because when he picked up his instrument, he was having a hard

time because his back would tighten up, and he would mostly focus on electric. However, the music was also changing since everything was starting to get plugged in at that point, and Cranshaw became one of the first upright players to switch from acoustic to electric bass easily. Along with Monk Montgomery, Milt Hinton, and even Ray Brown, Cranshaw was more comfortable than some of his peers like Ron Carter to play the electric. He explained that “a bass is just a bass. It’s the same four notes on electric, as it is on the upright.” The other reason why Cranshaw was starting to prefer the electric was that since the music was getting louder, it was becoming increasingly impossible to hear the bass. This mentality would be a rarity for many jazz musicians of any generation because unlike most of his colleagues, he was open to play anything. He once played for the Andrew Lloyd Webber musical *Jesus Christ Superstar*, where he replaced a bassist last minute, because he decided to not do the show due to having personal problems with the show because of his religion. Cranshaw’s mentality was to make all of the songs in this musical sound just as good as if he was playing with a jazz group, and that kept the positive spirits within the band when he was in that orchestra pit.

Cranshaw also worked on the Dick Cavett Show, and became the music director just for one summer. One of the guests happened to be Miles Davis. Although Cranshaw never worked with Davis, they knew each other well enough since his Chicago days in the 1950s.

“I knew him. He was always nice to me. We didn’t really hook up as far as really talking a lot. I was musical director for the Dick Cavett Show for a summer, and Miles

came to do the show. And when he saw me there, he came to me, and he said ‘Bob, I’m proud of you!’ Because I had moved on, I had moved up, so he was proud to see me as the bandleader for the show. Other than that, I mean, you know, I would see him on the weekends, again I’ve been seeing him for years because he would come to see Ahmad (Jamal). That was his favorite, and when Miles is in Chicago checkin’ Ahmad, you know so we got a chance to see him a lot. And then Paul (Chambers) and I used to talk. I always said to Paul, ‘If you get drunk one more time, I’m takin’ your gig!’ And he got drunk a lot! He could play his ass off, but god damn!” (phone conversation, 2015)

The longest gig Cranshaw held started in 1969, and started working with pianist, songwriter, and musical director Joe Raposo. Bassist Chuck Israels was leaving an off-Broadway show called “House of Flowers” to go tech in the West Coast. Cranshaw would replace him after many trials of other bassists not getting along with the band, especially the rhythm section. As Cranshaw stepped in to do the show, there was an immediate connection between him and Raposo. Even though he was a different style of pianist closer to pop and rock and roll styles, and less straight ahead jazz compared to other pianists like Hank Jones, Raposo’s feel was very left-hand heavy according to Cranshaw, and his job was to make sure his bass lines grooved so hard, “it would make Raposo put his left hand in his pocket!” There is a rare video footage of Raposo playing with what would be the original *Sesame Street* rhythm section playing the Michel Legrand composition “Windmills of Your Mind,” with Raposo on piano, Danny Epstein on vibraphone and percussion, Toots Thielmans on guitar, and Ed Shaughnessy on drums. But once Ra-

poso got the job as musical director on *Sesame Street*, he would offer Cranshaw the gig, and he took it, and kept that gig for approximately four decades. They would also do other children's TV shows such as *The Electric Company* in the 1970s and *3-2-1 Contact!* in the 1980s. Raposo's songs on the show would become hits, such as "Sing," which The Carpenters later had a hit, but Raposo would also write for Frank Sinatra during his brief retirement in the early 1970s and Sinatra would perform a heart-wrenching interpretation of his own singing the Kermit the Frog song "Bein' Green." Another composition of his that Sinatra performed was a nostalgic baseball themed composition called "There Used To Be A Ballpark." There are some dispute about the lyrics whether or not if it was written about the Polo Grounds in Upper Manhattan (former home of the New York Giants) or Ebbets Field in Brooklyn (former home of the Brooklyn Dodgers).

During his earlier Sesame Street years, Cranshaw was playing with Peggy Lee and working with Sesame Street, but then he was starting to give bass players other gigs because his schedule was getting jam packed running back and forth into the city and then going back home in Long Island. He was offered to do the Tonight Show with Johnny Carson before it left New York to go to Burbank, California, but he gave that gig to another bassist, John B. Williams. Work was starting to overwhelm Cranshaw, and one day, it finally got to him after working so many gigs for a long period of time.

"I was doing so much stuff, I may have been doing *Jesus Christ Superstar* at the same time. I mean, on Broadway, having a ball, so I couldn't think of it here, because I

was moving so fast. I had so much stuff, I couldn't see straight! I mean, myself...I had a home in Long Island, I bought a house out there of two acres, and I wasn't married at the time, but I bought it so I could have a place in a better schooling situation for my kids. I was driving back and forth, a hundred miles, it seemed like I was driving sixty, seventy miles a day. Coming back and forth, I would come in and go back. I had to go back out there and do something, record Sesame Street. I would drive back to the Island, I'd come-back in to do a Broadway show, then I go and play with Billy Taylor, or whoever I was working with at night. And after, then I would go home. So my schedule was just totally...you know...I was one of the lucky guys, it was just more than I could do. I fell asleep one day driving home, and I said "Okay..." I ended up on somebody's lawn, and I said "Okay...you gotta get a grip." (Cranshaw interview, April 2015)

He decided to take it a notch down, and momentarily contemplated on going back to school, getting a master's degree continuing his studying in music therapy, as well as taking care of his kids in Long Island. One of his kids was not blood related, but Cranshaw immediately raised him after his father (who also happened to be a bassist) died when he was around four years old. He was immediately inspired to pick up the bass and play professionally at a young age. His name was Tom Barney, and he also became a professional bassist and played with The Lion King, and also worked with Steely Dan and Saturday Night Live.

Cranshaw became the first bassist for Saturday Night Live show band and was recommended by multi-instrumentalist Howard Johnson, who would play primarily bari-

tone saxophone for most of the episodes. One of the first sketches that the band did would be when comedian Lily Tomlin sang a lighthearted version of St. James Infirmary, followed by the Bee Scat group, which were accompanied by Howard Shore and the All Nurse Band, which was just the show band dressed up as nurses. Cranshaw is scene visibly in the nurse outfit playing upright in front of the piano and behind the singers. He also recalled how uncomfortable it was, and somewhat embarrassing to dress up in nurse outfits because the costumes were somewhat itchy, but that also made the bit even funnier for the musicians.

One skit that Cranshaw would have a talking part would be when actress Dyan Cannon hosted the show and started the opening monologue with Paul Schaffer playing piano and Cranshaw playing bass. Close to the end of the monologue, Schaffer carries Cannon off the stage and the last line of the sketch is delivered by Cranshaw saying “I guess they’ll be back!” He would also have the opportunity to back up some of the first Blues Brother sketches such as Belushi singing the Slim Harpo song “King Bee, while jumping and dancing around in his bee costume. Cranshaw is seen on stage left, also dressed in a bee costume. He was also present when Belushi did his first Joe Cocker impression on the show singing “With a Little Help From My Friend.”

Perhaps one of the most memorable sketch not only for Cranshaw, but it was what made comedian Steve Martin’s popularity skyrocket: the famous “King Tut” sketch. On the thirtieth second of the sketch, Cranshaw is spotted dressed up in a pharaoh costume and grooving in the background behind Martin’s shtick. Saxophonist “Blue Lou” Marini

would take a solo by jumping out of a mummy case and start playing, however it was not a field day for Marini, as Cranshaw said that the band was plotting against him and were throwing stink bombs in the mummy case during the rehearsals.

“Lou was so pissed, so by the time we were about to do the concert, we called it off. We decided not to do it because we were afraid Lorne Michaels would fire us!”

(Cranshaw conversation, 2014)

Cranshaw would leave SNL in 1979, by then, he was back to working with Sonny Rollins and still working for Sesame Street, and of course doing many club dates and concerts with other jazz musicians.

Cranshaw has been one of the more fortunate musicians, not just in jazz in general, but in a profession that he’s seen change so rapidly within decades, he started to look back and take in everything that he made happen for him, and now he is helping out many musicians from his age to younger musicians who are starting to dive into the New York music scene.

“Most (younger) musicians don’t have the knowledge. They don’t have the camaraderie of a Union situation, so I mean I understand questioning what’s happening. It is if you're working, and you’ve got a good gig, because I just remember my thing. When I was playing...and my wife found...I would get papers and so forth, I would put them under my underwear, and when she started to look through the thing, and she saw all of this shit that I’ve done, she said ‘You big dummy! You got all of this stuff?!’ And I was saying ‘Fuck the Union!’ You know...” (Cranshaw conversation, December 2015)

For a man who is almost never temperamental, there was one experience that made him ended up getting mad and losing his cool in the 1970s at the Local 802 Union building, further disliking the Union.

“I was called in front of the trial board for working on the off nights. They had a rule here that you could only work for five days a week and the sixth and seventh day are off days. Now I could understand it in relationship to trying to create more work for more guys, but I had a family, and I was thinking more about earning money to take care of my family than how many days (I worked), so somebody reported me. I would be working three days at one club, two days at another one, and so forth, so it was spread out. It wasn't like it was all in one place...they call me in front of the board, and I walk in the room and all of the executives are sitting around the table, and they said ‘You know, we're calling you and we're fining you for working on your off night.’ ‘...What?’ And I was young then, and I jumped up on the table, and I said ‘The first motherfucker in this room that tells me I can't work and provide for my family, I'm gonna kick his fucking teeth out!’ And my foot was right at everybody's mouths...and they sat there, and I am surprised at myself because I'm not like that. So I'm out of character, and I don't know who I am...nobody said a word, so I stepped down and walked off the table and left the room, and I never heard anymore from any of those people. Boom! It was over!”

When Cranshaw finally regained his composure, he would go back to the union building and apologize for losing his cool, yet he was not sorry for sticking up for his own cause for supporting his family doing extra work. His cooler head would more than

prevail the older he got and started to get more active with Local 802, especially within the last couple decades of his life. He would eventually become one of the executive board members as the consultant of the jazz and concert department, and later one of the executive board members. He is frequently at the Union building helping out other musicians and talking about pensions and health benefits to younger musicians and musicians his own age. He is also part of the Honorary Founders's Board for Jazz Foundation of America, which helps any musician whose in need for financial support to cover expenses for emergency crises and medical situations. Another campaign Local 802 is heavily involved with is Justice for Jazz Artists, where Cranshaw is joined with Jimmy Owens, Reggie Workman, and other musicians alike. This is a movement that is against many of the major clubs in New York, such as The Blue Note who don't pay health benefits or retirement pensions for the musicians who play in their venues, regardless of being a Union musician or not.

Within the past decade, Cranshaw started to slow his work down to enjoy retirement more, but still recorded and performed with different musicians such as Clifton Anderson and Monty Alexander, John Colianni, Bob Mover, Mike Longo, and George Coleman. As of 2015, he occasionally brings his electric bass and sits in every Tuesday evening at a jazz club called Smoke, located a couple blocks south of Columbia University on Broadway, with an organ group called the Groover Quartet. The group consists of organist and pianist Mike LeDonne, with main sidemen like guitarist Peter Bernstein, tenor saxophonist Eric Alexander, and drummer Joe Farnsworth. Cranshaw also recorded

a couple of tracks on LeDonne's latest album called Awwlright! which is a tribute to Cranshaw's signature phrase. This album also features Bernstein, Farnsworth, Alexander, and trumpeter Jermei Pelt. Cranshaw worked with Ledonne along with Milt Jackson and was Jackson's last pianist before he died in 2001. Bernstein also worked with Sonny Rollins just before he stopped touring.

Though he never recorded as a leader, Cranshaw's discography reads like a who's who from the many jazz artists he's recorded with to the many singers he's toured with, and so forth. Cranshaw also has a lot of memories about many of the sessions and concerts that he's done in the past, despite not remembering the music they did most of the time.

"I usually don't listen to myself on recordings. I like being done with them after I've played. I just like remembering whether or not if I had a good time...I was listening to the radio a few years back, and they played this recording, and I thought it was okay, but I didn't know who it was. After the song was over, the disc jockey says 'On drums is Billy Higgins, and on bass is Bob Cranshaw.' I said 'Shit! I don't remember that!' For most of the record dates, all I usually remember is if I had a good time. The music isn't as important to me as it is for some others. All I want to remember is that if I had a good time or not." (Cranshaw Conversation, 2013)

One wouldn't expect being this active at his age of eighty-three, but he keeps himself fit and healthy, and still doesn't look anything like his age. Although Cranshaw has done many things and has by far exceeded his goals and achievements, he says that he

owes it all to his wife Bobbi, who they've been married for thirty-nine years. "Thirty-nine years, and my daughter says 'two more years, and it will be a sin!'"

As an educator, he is one of the private instructors at the New School for Jazz and Contemporary Music, where he has shown a passion for helping out the younger generation musicians and informing them about pensions and encouraging his students to stay in school since there is not as much work as it used to be back when he started living in New York. His nephew from his current wife's side, Peter Curtis, was a guitar player who Cranshaw pushed to become more well-rounded instead of just being a one dimensional performer.

"I have a nephew who is a guitarist, and he was always telling me 'I want to play in New York!' And I told him, first you got to go to college, so he did his bachelor's at Berkeley. And then he finished and said 'Okay, I finished college think I'm ready to play.' 'No, no. Go on and get your master's degree.' So he went to Yale and studied classical guitar and got his master's degree. Then he said 'I'm finished!' 'Shit! You've made it this far, now go on and get your doctorate,' and so he did and he went to Indiana University for Jazz Studies, and then got his doctorate. Now he's a professor at Riverside College in California." (Cranshaw, multiple times)

One of the many things Cranshaw says while giving out advice to his students is to stay open to everything, and every type of music.

"Jazz has always been my desert. I never made it the whole meal. I was able to things outside of just jazz gigs and recordings, but I didn't play less for anybody else. I

was going to swing just as hard for whoever, whether if it's Dixieland, or a rock thing.

Shit! I don't care if I'm playing a Bar Mitzvah or a regular club date, I'm gonna make sure that lady in the wheelchair gets up and dances! I wanna make people's toes spread out like an outfielder's mitt!" (Cranshaw, multiple conversations)

November 14, 2015

Key: TL – Tony Lannen / BC – Bob Cranshaw

Interview started spontaneously and Cranshaw was talking about a concert he did with Barry Harris, Jimmy Heath, and Al Foster. The recoding starts with Cranshaw quoting Barry's response at the gig after being asked what tunes from Cannonball or Miles should the group should do. Barry Harris is notoriously known for being a strictly bebop pianist and any music after 1955, he disapproves it.

BC: "I hated both of them." You know, so Al Foster said "Oh, shit!" I mean, we getting ready to play something.

TL: Where they like modal tunes or something like...?

BC: Well, no. He (Barry Harris) didn't like Cannonball and he didn't like Miles.

TL: I remember hearing about a story that he left, because he played with Cannonball.

BC: I helped get him on that gig. You know...

TL: I think it was, I forgot who said it. But he said that he left Cannonball's group and gave back his suit and stuff like that, and Cannonball was like "Where you going?" And he says: 'You guys ain't playing nothin'. Cannonball was stunned.

BC: Again, the concert, again, we had the two factions. Everybody else there, the younger guys, the horn players other than Jimmy (Heath), are younger players. They

know of the bebop era, but they didn't come from that era. So the only people from that era was Jimmy Heath and myself, who at of age, the rest of the guys didn't come from that bebop, everybody knows. We've all gone through the thing, but Barry is strictly there. He don't wanna move. He played the tunes and so forth, everything, he played it in his way, but I kind of had to laugh, because I said 'It was harder to get something going because if we got something going with the horns, soon as Barry got rid of the solo, it threw it right here. I had to play (a walking bass just quarter notes, lower register)– I couldn't walk (sings with more range). I couldn't play the same kind of line when I played behind him on his solo because that don't fit.

TL: And he uses a lot of the lower half of the piano.

BC: Yeah. So we would play and Al Foster would look over and he would kind of start to laugh. I said: Well, this is what we have to do. We understand it, we understand what's happening. I feel bad that Barry feels so negative towards this other thing, to say that. “I didn't like Cannonball and I didn't like Miles,” – that's hurtful when you're getting ready to play some of their music, to have that attitude. It didn't throw a nice thing on what we were doing. It kind of punches you in the stomach.

TL: See, this is one of the things that I kind of got, if I may, repelled from Harris. Because I've seen a couple of his master classes, and you know, I try to be positive all the time and I have nothing against Harris, but there are times where I feel like, I think because of the – it's almost too negative that sometimes you kind of repel from not being...

BC: Being around him. Well, he makes you not really want to be around him, because you understand him, not being with it, this is something that he loved, Bud Powell, that era. But that shit is gone. I mean, you know, so when he made the statement, Al looked over to me and Al said “Why this?” He said “he's bitching – but he's a copy.” He's copying something else, it ain't like what he's doing is the new in that genre. He's into Bud Powell, he's into that whole situation. That was Al's statement. Because it was like punching Al, who has worked with Miles and so forth, it was like punching him in the stomach. Why do that, why say that – is your thing the only thing? That is a turnoff to a lot of people.

TL: Oh exactly. Because even like, you know, somebody else maybe, like any of the other Detroit pianists, that you know, like Tommy Flanagan or even like Hank Jones, even though he's a little bit older...

BC: I don't think they would say anything like that. Because they would join in the new thing because they hear it, and understand it. You may not want to do it all the time, but it is something that is there for you and all of what is happening, like Barry is down on the Herbie Hancocks and that kind of playing. But their playing came through YOUR thing, they just took – you know what I'm saying? In order to get where they are, they started by listening to what you were doing, because this is where they were at the time.

TL: Right. Because we always talked about, you know, the big example when Barry was on the “Sidewinder” day and I remember you talking about, saying “Oh, I never played funk, so...”

BC: “Play as funky as I can.” Because he knew that was the tune and when we’d actually put the tune down, he’d just say – and that was the last tune we recorded, we recorded everything else – so he got a chance to do his bebop thing with all of the other tunes we played. Now here’s a tune that’s out of the thing of the rest of the tunes that we played. So now, what does he play? And I kind of started to laugh because, I mean, if we had had a Herbie Hancock or somebody like that on the date for that tune, it would’ve had a whole different groove altogether.

TL: And I believe that you did play “The Sidewinder” with Herbie on, I think, with Kai Winding and J.J. Johnson.

BC: Yeah. But on that scene it had a different feel. So with Barry getting into that account through a damper, I knew it kind of hurt Al Foster. It was like punching him because Al looked at me and said What? How in the hell could he, one of our masters, say some shit like that?” When, you know, the progress and gradual thing, a lot of stuff came from him and so forth – you know what I’m saying? It’s like he don’t wanna understand it or he refuses to want to listen to any of the other things or the other tunes, he don’t care about any of that. It was a difference in the playing because when the horns were solo and the trumpet would play and as soon as Barry got ready to solo, it went into another bag, it’s like it’s settled, because that bag is just right here, on stage, right here, you don’t go

anywhere with it. And then a horn player would play and then we would move, all of a sudden we're shooting forward.

TL: And he just goes "Blinders on, Blinders on!" Now, because I wanted to mention just a couple more things about Barry. Because he's not only on *The Sidewinder*, I think this is the first recording you did on Riverside, with Clifford Jordan and I think it was Louis Hayes on drums and you guys do – oh, that's the *Take Twelve* date – and it's kinda interesting because even in *The Sidewinder* date, I'm wondering before *The Sidewinder*, how was the chemistry? Because I feel like even with the tunes that were there, like if you think of "Gary's Notebook." "Boy, What a Night," I think, was another one, there were almost more blues based, even "Totem Pole" has a very blues base type of thing. The only thing that really was kind of very...I can see Barry being like right up his alley was the contrafact to "Mean to Me"... "Hocus Pocus."

BC: But that was one that he could probably get into, because that was...he knows that was this tune So he didn't care what the hit was, he knew this was the change to this, so he was probably more addressing what the tune, the changes to the standard, than he was thinking about what the head was, because the horns played the head, so he didn't have to worry about (it)...(interruption)...But it was just strange. It made that whole concert – you know what I'm saying? And I knew that the other horns, they didn't give a shit, but Jimmy Heath, I think, was kind of disturbed by a little of what Barry was throwing out there. When we would get ready to play some tunes, if like each horn was gonna do a ballad, so they named the ballad. Barry would start out playing the intro, but it

was...you kinda waited to see whether like he was gonna play something with Jimmy Heath and he started to play it faster and Jimmy, he said “No, I want it slower.” So he kinda came out a little bit, you know, Jimmy wanted a ballad like this and Barry wanted a bouncy ballad. So it was a thing and I could see Jimmy kinda wrestle up a little bit trying to get him to calm down with the ballad.

TL: I’m just trying to image that, because I’m short too, but he’s even shorter.

BC: That’s what I’m saying. He’s down there. But I could see it in his thing and I would look over at Al, and Al and I were just kinda looking at each other and laugh, because this is what it is and we got to deal, you know, you gotta deal with it. Yet, when Barry played some of his solos, the people enjoyed some of the solos more than they enjoyed the other things. And when he gets through, we play some interesting things and so forth, but it is that. So I think, especially some of the older people in the audience, again, were happy, they enjoyed his solos. I think he got more applause for his solos than anybody else in what was happening.

TL: I’m wondering, maybe, in some ways, because of the negative propaganda that he’s got like a cult following.

BC: He does. He’s definitely got a cult following who like that, well, who appreciate that he’s still doing that. They don’t put the other thing down – he’s doing that, you know that’s what you’re gonna get when you hear Barry. It was a long time. I told you, Barry used to call me, I would do all the things with Barry.

TL: Right. Because you were in his trio for a while.

BC: Yeah, for a long time. And it became hard for me. You know, between him, Billy Taylor wanted me to do the same thing. Billy is more progressive, but it's still that stayed thing and it was hard for me. I can't lean forward with their thing, I have to stay here, I've got to remain in that position and I want to put a little edge on it to get more, so it was hard. Those were the two players, I mean, Billy was better, he had more going in that way, but it was still that kind of thing where I couldn't get off. I mean, I just felt like I played with them and it was enjoyable, they could all play, but I couldn't get off, you know, I couldn't reach a climax with Barry. It was hard. Tommy Flanagan was easier because his lines were more fluid in that way. Hank Jones, well of course he, shit, Hank could go anywhere so "Bad Henry," was just a master. I mean, you have to sit back and listen because not only if he played in that bag, the harmonic shit that he would have going, made you say "What?!" It's in that bag, but you go "Whoa!"

TL: And I'm sure he had maybe more of a reverence perhaps, because he was part of that great studio rhythm section with one of your mentors, Milt Hinton.

BC: Oh, those guys! You'd go to record date, there'd be Osie (Johnson), there'd be Milt, there'd be Bucky Pizzarelli and Hank and when I'd walk through the door and I'd see all of them and I started to laugh because I said 'Whoever's thing they're doing they're in for some serious shit today! And I used to just start to laugh because I knew that whoever was there was gonna be in for something, which was beautiful.

TL: And we're talking about a generation before Barry's and I find it very ironic that there were musicians older than Barry Harris that were even more open than him. Like even Milt Hinton was doing electric bass. I found out that he was the bassist on "On The Boardwalk," the Drifters' song. That's him! Wow! Like this is the same guy that's doing "Pluckin' the Bass" and all the slapping stuff with Cab Calloway and here he is doing doo-wop stuff.

BC: He embraced. But that's when I started to grab it, when I looked up. It was him and Carline Ray. I went in one day and I wasn't playing – I had kind of played it one time on a gig – but I went in the club and she playing and I said "Kiss my butt!" She was swinging so hard I went home and said "Whoa!" And I kinda wanted to put it down and when I heard her play it is when I said "Okay, okay, there are other things that you can do with it, there is a different way that you could play it." But she was the one that turned me, she opened my eyes to playing it like a string bass. And I remember them saying "Wow!"

TL: There's so much I would love to talk about, but I got to keep myself...I mean, because there's stuff that I would love to talk about with the Horace group and there's so much stuff with Blue Note and what have you.

BC: Horace was a blessing. I love Horace Silver.

(interruption from Mrs. Cranshaw)

TL: I was listening to a Horace Silver bootleg and it was in the '70s and it's with the Quintet with the Brecker Brothers and you guys are playing the song "Acid, Pot or Pills"– this is the time when he wrote some of the strangest lyrics, but he had Andy Bey and The Bey Sisters.

BC: Andy Bey is amazing. The Bey family. Because it used to be Andy Bey, he had two sisters, and they could all sing. So I and Mickey Roker, we went to see him one day and Mickey Roker – the daughters, they were attractive, but he just called them And Bey and the Bey Boogers. But they could sing. All three of them had voices, I guess coming out of the church, I mean, they had a group together. You know, the girls got married, I don't know, one of them is in Canada, they went to Toronto.

TL: Was that Salome?

BC: Yeah. (interruption)

TL: But, yeah "Acid, Pot or Pills," which is a hilarious title, but obviously it's very appropriate during the psychedelic 70s.

BC: Oh, yeah, when he did "Psychedelic Sally" and all of those things. And yet, he wasn't into drugs.

TL: Right. That's what I find amazing.

BC: We would smoke and he would – I never saw him do any drugs at all. If he did, I didn't know, but I never saw him do any drugs. None of the guys around him, nobody did drugs around him.

TL: I have to say, because I want to go into that tune, this bootleg that I have. And if I got a chance to hook up with speakers, you play, I've never heard you shred on a 'pork-chop,' like you playing like a guitar and the whole time I was like "Holy shit! I've never heard you do that!"

BC: But those things were early, I was just kinda getting into the instrument. I wasn't solely comfortable. I was trying to get comfortable with playing it and disregard all the negative stuff that I was getting from outside. Because I thought it was part of the bass to me. It wasn't comfortable, it wasn't like playing this because this is what I've been playing all my life, so now I'm adopting a whole different kind of feel, you know, having something that when you play, next to you, you feel and then just having something in your hands that is not in your body, is outside of your body took a while to do. So those were the early things. I think I did this thing with Erroll Garner and it was early, I had an electric bass which was a shorter neck instrument I played. So I'm trying to learn the feel of the instrument, but I'm trying to get also a sound playing through an amplifier. Again, I hadn't established a sound, I still hadn't connected this with this, I didn't know what sound I wanted. So some of it was very tinny. Now I know how to get a fatter, bigger thing, but at that time it was just the Erroll Garner thing. I wish I could've done it

today, could've laid some shit down. I would've felt a lot more comfortable playing it. But those were learning things.

TL: I got to look at my notes again and see...when was this? Is there a recording of you playing with Erroll?

BC: Yeah.

TL: Because I got to check on that again. I mean, because you're on so many albums and I feel bad that I haven't checked one.

BC: When you go home, check that one, go online, because it was good. Me and Grady (Tate). And we'd just played. And he played some beautiful things, I mean, he played his butt off! And we just kind of played, but he wanted to try, he wanted the electric, he said "I've never used it, I've always used string bass." And I was just, again, I was kind of an infant on the instrument. It worked out fine, but now, I would tore it—I would go through that shit, he would have been in trouble now, for sure!

TL: That's great. It's funny because, you know...Was that your first electric recording that you did? With Erroll? Or what was the first one that you did? Do you remember?

BC: No. The Horace thing might've been.

TL: The "Psychedelic Sally" album? Was it the *Serenade to a Soul Sister*? Because that stuff is, I mean, I love that groove.

BC: Well, because playing with him is nothing but a groove – you know what I’m sayin’ – so you can’t go any other way, you can’t go no other way. I remember one thing he said when the Brecker Brothers got ready to solo, he says, you know, he didn’t like... usually guys play maybe five or four choruses, so they have a chance to bail whatever. He said “You’re gonna have two or three choruses, so when you hit the first chorus, start on a high there and go up.” Because he didn’t just want you to be doodling around, he didn’t want long solos and he never really, I think even the live things, I don’t think he let the guys play long, long solos. It was his dates, so I think he played the longest solo, but at that point the shit is already churning.

TL: Actually, when *I heard In Pursuit of the 27th Man* and I think the perfect example of you just said, I definitely, when I listened to Mike’s solo on “Gregory Is Here,” because he starts on a high and ends on a high. And it makes total sense now that I hear that.

BC: I just remember him saying that you only got a few, start up there and go from there, but none of the long, you know, that was his thing. So yeah, that’s why you heard.

TL: Obviously you spent most of the time with Horace in the 70s, but the one album that I love a lot, one of my personal favorites of Horace’s is *Cape Verdean Blues*, with J.J. Johnson. That whole album!

BC: That one I remember more. All the music was a bouncer to me. I think sometimes I would play it on the plane, you know, I've got it on my iPod and I'm just sitting and I'm listening to the solos, I'm listening to J.J. and those guys, I mean, some of those solos were incredible. For me, I smiled, I laughed through that whole date because the solos that the guys played were just outstanding to me, each one of them just seemed to be better than the next. I mean, you know, "Can you top this?" Boom! ""Can you top this?" Boom! It was one of those things. And I'm just sitting there laughing, I'm saying "Damn!" Now, who was on it?

TL: It was Joe Henderson, Woody Shaw and then, Roger Humphries. Is he still around?

BC: Yeah, I think he lives in Pittsburgh.

TL: Okay. Because I knew he was from Pittsburgh, but I didn't where he was. Is he still there?

BC: I think he's still there.

TL: Obviously, we all know how good J.J. was and he basically was the trombonist of that time. But it's amazing because when you listen to Joe Henderson and Woody Shaw, because those two, I felt like Joe and Woody, when they were together, they definitely had this chemistry of "I'm gonna one up you this time!" like Larry Young's *Unity* album. Or even the stuff that they did later when they were on like the Milestone recordings or something like that when they're together.

BC: They seemed to play well. They enjoyed each other a lot. You know, J.J. being older, you're looking at respect. You know his shit is gonna be bad. So you don't even think about it, that's like playing with Hank Jones. You don't even question it from the beginning because you know that that's gonna be up to this level. So you're hoping that you can bring your thing to half of that level because whatever they play is going to be golden, but they were known for that. They've done it longer where the other two... it's kind of a competitive thing, but they seemed to enjoy the things that they did, they seemed to enjoy playing together a lot, which was great.

TL: And what's even more astounding was, because they had that kind of competitive nature, what I feel like it's lost sometimes is how mature it was too, the maturity of those two really stands out. Because these were young recording of these guys.

BC: Joe Henderson – it was wonderful. You're talking about just a beautiful, beautiful soul. Just nice. You never saw him into any crazy shit, he just came to play. Never any problems. Period. I never saw him go through any kind of thing with anybody. He just came to play, he was always pleasant, he was always there on time. He left much too early because he was a blessing in disguise, just wonderful, wonderful chemistry to everything that he seemed to touch. If I did a date and I saw him – it was at the rehearsal – I knew we were gonna kick some ass, I knew that there was gonna be a certain energy because he had that all the way through with all of his dates. Sometimes, like the things with Hank Mobley. Hank was quiet, but he had a different kind of energy, kind of down,

but it was always pleasant. But Joe had a thing that was kind of spirited. He came in and there was a spirit up to his thing, you know, to me.

TL: Perfect segue, because one of the things I'm working on and I'm trying to put this on my Coltrane thesis. I'm gonna go to McCoy (Tyner) and Elvin (Jones) for a minute, but I would love to talk about *Inner Urge*. Because that date, obviously, is just... obviously, any hard-core jazz fan will talk about "Inner Urge" and just that whole date, I mean, from the blues "Isotope" to the title track.

BC: Who was in it?

TL: It was you, McCoy, Elvin and Joe, just that quartet. You know, it's amazing, because that's another thing I would love to talk about later, is like the relationship that you had with both McCoy and Elvin together because you guys did, I think, four recordings on Blue Note. And one of them was *Inner Urge*, the other two were Grant Green albums – they were released in 1979, I don't think Green was around at that time. Then there's an out-of-print album that's really hard to find, Stanley Turrentine's *Mr. Natural*. It's amazing. McCoy and Elvin and that battery and you're so used to hearing the classic Coltrane quartet and hearing some crazy, let's say *Meditations* or even like the *A Love Supreme* stuff, but when they played on Blue Note – I feel like nobody's talking about this as much – when they were in the classic quartet era and then when they started working with different groups like those Blue Note sessions. There was kind of a contrast, they kind of had two sides, like there was the musicians, there was the McCoy Tyner of Coltrane and the Elvin Jones of Coltrane, and there was the Blue Note version of McCoy

Tyner, there was a Blue Note version of Elvin Jones. Hearing McCoy dropping down the fourths and then you guys play on a Stanley Turrentine date and he starts playing (a beautiful intro to Burt Bacharach's composition) "What the World Needs Now is Love." (Album was *Easy Walker*) And it just shows you how versatile both Elvin and McCoy were. And *Inner Urge*, I feel is kind of like a compromise of what they would do.

BC: The Inner Urge thing, I think, some of it was Joe kind of took some of that, he wasn't gonna do what Trane was doing, but it's kind of taking a tune that lean on that direction. Now, people ask me...because now I'm sitting in between two bad motherfuckers who have a thing established, I mean, they got something together. So I'm trying to see "Now, what do I do? How do I handle playing with Elvin? What do I do? Do I do what Jimmy Garrison would possibly do?" Although the tunes with Trane, they didn't have as many changes to have to play through, with a lot of the things. So it kind of gives me a little leeway because if I stick to the changes and let them do what they do – and that was my thing, I'm laying with the changes – and I'm gonna let them play how they play, I'm not gonna change anything. Because we had a ball, we were laughing through all of the things that we played, but that was how I would kind of address playing, especially with Trane. How do I, you know, how do I line up, what do I do for his playing, how do I..do I wait for him? Do I listen to him? What mark do I follow? But I knew that everything we were playing, again, had changes to it, so it wasn't the same playing "My Favorite Things." We didn't do it all on a vamp or that kind of thing, so I didn't have to go there.

TL: That's actually going to be my theoretical thing, because what you do, obviously you're going to do a different take than what Steve Davis is gonna be doing or Jimmy Garrison or Reggie Workman.

BC: How did Reggie, how did they approach most of it?

TL: I wish I could talk to Reggie more about it next time when I see him when I'm at New School, I'd love to talk to him. I was actually, to be honest, if there was one thing I regretted being at New School, I was afraid to question things. I was afraid to ask. Because you know me, I love to just die into knowledge and stuff. But the one thing that I didn't do was question, because I had this fear of not knowing. And now that I'm in a program that's it's "question or you fail" type of thing, you know! But in all seriousness, it's kind of interesting, even reading some of Dr. Porter's stuff, he mentioned that, I think even some interviews of Reggie, he kind of felt like there were some things that he could've done a little bit more. Because I feel like he might've been not one of Coltrane's favorites. He loved his personality and stuff, but I feel like sometimes, musically, Coltrane wasn't searching for that, that particular thing. That's why he used so many others, Davis was the first one and then it was Art Davis too, but then he stuck with Jimmy eventually.

BC: Well, I always wondered about him, Jimmy with Trane, because when you heard the group, you couldn't hear Jimmy, you never heard him. And I always wondered about it, you know, his playing was light. So I'm saying "Well, damn! Why is he there and you can't hear him?" The whole thing to me was between Trane and Elvin – that was

the thing. I mean, the people would be screaming because it was so exciting, but Elvin was blasting away. So whoever played bass – this was before guys got into the amplifier situation – Jimmy played so light, but as I said before, with that group the roles change. McCoy became the time keeper, Elvin and Trane became the energy and Jimmy was just there. I assumed that they could hear him, Trane and Elvin couldn't hear him – that was for sure. McCoy could probably hear him standing there, but McCoy kept the vamp going and he kept time, he kept everybody knowing where the tune, where they were within the structure. And again, I never could figure out Jimmy Garrison's role in the group, because you couldn't hear him.

TL: Well, that's kind of interesting, you bringing that up, because when (Eric) Dolphy was in the group and on certain sections, because McCoy was the time keeper pretty much, he had more of a...it was almost more a subtle role where he (Jimmy or Reggie) was more of a kind of secondary time keeper, which kind of freed him up to do other things. Like sometimes, he doesn't even play the roots, he's just playing like the 3rd and the 2nd interval instead...or double stops.

BC: Yeah, he can play different voicings, he can voice. And I think, maybe, that's where Jimmy Garrison dealt more with those things. He didn't have to play the root more, but again, by not really being able to hear him, I never knew what he was playing. He could play the bass, Jimmy Garrison. Jimmy Garrison, he was the first one that I kind of studied with. We lived near each other in Brooklyn. He would come by and I really didn't realize what a great bass player he was with his knowledge. Because he was the

one that had me into the books, he was into it. And I said “Oh, shit! Wow! I never realized that!” Beautiful guy, beautiful, Jimmy was a lovely man, a lovely guy.

TL: I was going to ask how were your relationships with bass players with Trane. Obviously, I know Reggie’s around, but I’m not sure how often you talk to him.

BC: We didn’t talk after I went with...Joe Williams. Mickey Roker and I started to play together because Reggie was with Gigi Gryce and when Reggie started to travel with different groups, I would take Reggie’s place and that’s how me and Mickey Roker locked together, was through Reggie. I remember years ago Reggie had an old car and he was going out on the road, so he called Mickey and he said “Look, Mickey, will you keep my car while I’m gone for these two or three weeks?” So it was great because we had a ride. And he said “But there’s something I want to tell you about the car, but I can’t think of it.” He went on the road, me and Mickey had a car riding on the street, one of his headlights were out.

TL: That sounds like Reggie.

BC: The police stopped us on the street. And so, we don’t know why he stopped us and he said ‘Did you notice that you’ve got one of your headlights out?’ So he let us go, but with the two of us laughing because Reggie said there was something that he wanted to tell us and he couldn’t remember, it was hysterical.

TL: That’s not surprising at all. I had him on two classes and there were times where he was like “I have something to say, and then I forgot what it was,” and it

might've been something like he called out the wrong tune and no wonder why nobody really knew it. I forgot what the example was.

BC: With Reggie I also wondered, because there were guys who I wondered how they were gonna make it, how were they going to be able to survive. Because Reggie and the guys didn't seem open, they were not as open to the outside thing. I covered it all because I enjoyed working with singers. That group of guys didn't seem to want to do any of that. They wanted to stay right in this bag. If it wasn't jazz-jazz, then it was like they didn't want to get involved. So I'm wondering, I mean, I'm looking and I'm saying "Well, damn!" I was always thinking how are they going to survive? They don't want to work with this singer, they don't really like this, you know. And I was impressed when he went into education. See, that was one way out. And I wasn't thinking about that at the time, I was thinking of the guys making a living playing music and the next thing I know, he's into education and he's a professor. So I'm saying "Well, damn! Now I'm kind of happy." There's a smile on my face because he fooled me, he did something that I never thought that he was involved with, I didn't know he was going to school and I didn't know he was doing all of these other things. I thought he was just playing and I'm saying "Well, damn! With this happening here, I don't know how he's gonna make it." That was my thought.

TL: It's amazing because he is, you know, a wonderful person. I mean, he was a great teacher, he was one of my favorite teachers I had. But talk about contrast of playing, you and him. He was always into avant-garde free stuff too and he just eats it up.

And actually, I remember we had a conversation one of the first times that I was at New School and I asked ‘How do you play free?’ And he just gave me like a twenty minute lecture, but a very, very informative one. And I remember he corrected me saying “There’s no such thing as out.” It was like a different state of mind that he had, it was like “Wow...”

BC: Probably not out. What we considered being out because we consider our thing more in, so the opposite is out. I haven’t heard a lot of his playing because I wasn’t a fan, I never really heard him play anything straight ahead that I didn’t feel like he had the time feel that I like. So he’s playing was not attractive to me because I never felt anything coming from...I didn’t know whether he was a great bass player or he was not a great bass player. I never knew. I never recommended him for anything because I never thought that he wanted to go in that kind of direction that I was going in. I wouldn’t recommend him for anything because I didn’t know whether it was an insult, you know, if I recommend him to play with Joe Williams. Would that be an insult to Joe Williams and Reggie, or not? So I kinda stayed away from it. We kinda knew each other after the Trane thing, but I never knew how he played before. What was the other player? Was he at Rutgers/ Head of the department.

TL: You’re talking about Larry Ridley?

BC: Larry Ridley. I knew more of how Larry played.

TL: He was like a Paul Chambers protégé coming up.

BC: Yeah, yeah, in that style. But I never knew Reggie's playing.

TL: Not even with the Jazz Messengers?

BC: With the Jazz Messengers, I think it was okay. But it had to be because— you know what I'm sayin'? That's where it was going. But I never really heard him the group. But he couldn't go, he couldn't do those other things. But I didn't understand what was his feel with that kind of thing, I never knew. I still don't know what he's playing is really about, because I never really heard him play. I think I heard him play with Trane and I didn't enjoy what he was doing with Trane, but it didn't really make as much difference. It was drums and bass, I mean, it was drums and horn and it had nothing to do with the bass player.

TL: That's interesting how you mentioned, because in some respects that's how — just reading about Coltrane — when Reggie was with him, that's how Trane felt in some ways, saying about he wasn't really into what Reggie's direction was and that's he had two bass players or he had different bass players playing.

BC: Once he finished the first group, whoever came after that, because it was never about the bass to begin with.

TL: I'm curious, did you know Trane?

BC: Yes!

TL: Did he ever approach you and say "I want you in my group!"?

BC: No. Again, because he and Sonny were tight.

TL: Okay.

BC: So yeah, he stayed away from me, but because they were close and because I enjoyed Trane, so whenever he played, I was at all of his things. Me and other musician, because everybody, I mean, Trane was in. There was no doubt about Trane in that group. It was very, very exciting, it was one of the most exciting things you could ever hear. But I knew that it had nothing to do with any bass player that he had.

TL: I should've phrased the question better because, I mean, obviously you probably would've known him. But how well or how much did you know him on like a personal level?

BC: I didn't know him on a personal level. I knew that he was very reverent, he was very clean, he was an ultimate gentleman, but it was all music, it was 100% music. It was like he was by himself, you'd see him standing, it was like the music was popping out of his ears because his thought seemed to be music. You know, I'd like to see him going to the store to get a loaf of bread, I mean, it seemed to be all connected, he was connected with music. And to hear him play and to spend, you knew he had spent a lot of time practicing. He and Sonny, they'd wear you out with that shit. They'd practice until, I assume watching both of them, until it probably make you hate music! Because it just seemed like the whole thing and everything around him was stacked into music. I don't

know what kind of other life, you know... I don't know if any of the books on him, if anybody got into what was the rest of his life. What did he do daily? What did he do...

TL: I would say that's where Dr. Porter comes in. Because he wrote, like I don't know if there's anybody that wrote anything more about Coltrane than Dr. Porter.

BC: See, I never read any of Dr. Porter's things, but what Trane was into generally, I never knew. I can only surmise checking Sonny out, because Sonny, we'd go to a concert, we'd have a sound check, he plays in the sound check, it's like the sound check is almost the concert and he goes in the dressing room, we get ready to have dinner and he's still playing. I was saying "Damn! How much playing can you do? What more is there to say?" But that's the way the kinda dealt. Trane was the same. What did Miles say when Trane played a long solo...and he apologized to Miles for playing so long and he said "I don't know why I play it," and Miles said "Well, take the horn out of your mouth! If you want to stop playing, take the horn out of your mouth! You can stop. If you keep going with your mouth, you're gonna keep playing as long as it's there." But that's what I got from Sonny, that's what surmised from being around Sonny. They didn't ever wanna take the horn out of their mouth. It was a part of their thought. When he was thinking whatever he was thinking, it was there. That's the way they talk.

TL: Yeah. Exactly. It was the extension of their mouths. I mean, I think as musicians we can say that's how, but I feel like some people take it to the next level and those two are the exceptions.

BC: I'm saying "God damn, Sonny!" He won't stop for five fucking minutes?! He didn't stop until it was time to if he would probably have to change his clothes. It was crazy. And I'm saying "Well, damn! What else? Do they watch a basketball game? Do they watch the news? I mean, what is their life about when they're not on stage?"

TL: I know that Trane – just reading about him – he was very knowledgeable about...and aware of what was going on with everything around him. He might not have been comfortable talking about it, because he was very comfortable talking about music, but he was definitely aware, especially when it came to spirituality.

BC: Yeah, yeah, the spiritual thing. With Sonny – Sonny reads the papers, Sonny knows generally what's happening, at least he used to know when his wife was living, I mean, he was more into it. But I knew that most of the time he would spent with the horn in his mouth.

TL: Right. It sounds like "Do you even have a life?" – like that sort of feel.

BC: Yeah. Because they don't seem like the have a life outside. I never him or Trane, I never heard him talk about any sports. When his (Sonny's) wife was living, he would talk a little bit about politics, but I would never get into it when they would have discussions with some of the guys of the band. I always stayed away because I knew that his wife was Republican and he was Democrat, so here we've got this thing going, so I stayed away from getting into any discussions with them on any kind of political, you

know, when they would get into it with some of the guys in the band. I would leave, I would remove myself from the conversation because I didn't want to go there.

TL: Yeah. I can't imagine what they would be talking/arguing about nowadays, it's just crazy. But I wanted to shift, because we talked about that type of thing. Now, obviously, you've worked with people that were kind of the opposite. And it seems like, for example, going back to the Blue Note and somewhat the albums I wanted to talk about, the *Matador* and *Solid* with Grant Green. Because I know Grant... It's funny, I was talking to a friend the other day, he's a guitarist, and he got so mad because people that he knew were like talking shit about Grant Green, they're like "Fuck Grant Green! He doesn't know how to play!" And he got mad about because he's like "I like him," but then, I kinda went like this. This is how I kinda feel, because I love Grant Green. He's not my favorite guitarist by any means, but I do know for a fact that he had a lot of stuff, you know, I kinda feel like I heard a little bit of... He wasn't as fluid as Wes, but he had a great feel, though.

BC: Because he was greasy. He was country. I don't know where he went to school, I don't know his background. I don't think that he had a lot of education or he didn't come from this side of the tracks. And yet, I really didn't know, I'd only know about what I'm watching him play. Through most of Grant's musical situations in New York, first of all, he was strung out. The drug scene was up and down with him. He could probably take it or leave it, but you didn't know when he was taking it and when he was leaving it. So, his existence, I would just watch the guys, I wasn't go near where they

were going because I was saying “Shit, I’m not going over there!” You know? I enjoy being with you, but I won’t go over there with you, I can’t go with you. If I can help you out of there, but I’m not going there. And he stayed in that part of existence that was a big part of his life. And I don’t know, again, if people really understand that now. I don’t think that he had the education, that he had the school education that a lot of the guys would’ve had. I think he came up, I would like to know how he was raised and so forth, what his thing was as far as coming up, because it would give me a better history. But all I knew when I saw him, I knew that he seemed like he had a harder time, he had a different existence than I coming up, it wasn’t the same. And I could see that. I couldn’t put him down for it, but I knew that it wasn’t the same. He didn’t have the education that I had, he didn’t come from the type of family that I came from, so he had to deal with, I didn’t think he had a lot of training. Wes Montgomery, I think he had a different kind of background coming up and he was stable, his playing was stable. He had a family, he loved the family, but I’m saying he came out of a thing where there were some rules to the road.

TL: Right, right. And also, I feel like, you know, Wes also grew up with a band of brothers, Monk and Buddy. And obviously, those guys were just as talented. And Wes came later, he really got into the game late.

BC: Who was older?

TL: I thought Monk was the oldest and then it was Buddy and the Wes. But it’s kinda interesting, because you listen to Wes – and I’m not sure how well Wes read music,

I don't think he did – but he played so finesse and basically kind of changed the way jazz guitar was. He was like the next Charlie Christian of his generation. And then the next guy that kind of took it to the next level was George Benson. But in the middle you had Grant Green.

BC: You had Grant Green and you had...he played with Sonny...

TL: Oh, you had Jim Hall.

BC: Jim Hall. See, Jim Hall was more of the scholar. See? Different existence. He was caught in the middle of that whole package. And spending more time on the West Coast, but he was in the middle of a more schooled guitarists, but he heard the same things, he was dealing with some of the same things as they were dealing with. Grant had a different background.

TL: So, what was it like? Because you were on a few albums, for example, this is kind of an interesting album with *Idle Moments*. And I think one of the first, like the earlier recordings of like when Bobby Hutcherson would start to get on the scene too. And it's weird because now that they're remastered, you know, the whole editions of that album. They've got the alternate takes and stuff, the two alternate takes are the longer sessions or longer versions of the...they were on the master album.

BC: Are they a lot different?

TL: Well, obviously, because they're longer, but it's interesting just to hear. Because I was reading that you guys had to record smaller tracks of the lengths of those two

tunes. It was “Django” and “Jean De Fleur” (I think that’s the way to pronounce it), which is my favorite track of the album. That and then there’s “Nomad” that’s, you know, any Duke Pearson tune is just wonderful.

BC: But remember, all of those things when we did them, a lot of these were put together by Duke because Duke was the A&R man. He helped us with structure. In other words, whatever Grant Green and guys like that wanted to do, Duke Pearson, he would just write it out, he could notate. So that’s how he put us in. Most of the people, the other people could spell. Grant was the only one who couldn’t read and so forth and that was the same with Wes, but they didn’t need to read because what you were looking for was their solo thing. They may have helped Duke to pick the material that they wanted to do, but they didn’t have to concentrate on putting anything else together. Duke Pearson, he put it together so that it was comfortable, he did that for most of the dates, with the Stanley Turrentine things and so forth. He made it easy for all us to be able to come in and do what we do with a kind of structure to it. Like we weren’t left out in the cold wondering, he helped us through most of that.

TL: Interesting. I mean, it doesn’t surprise me, because he does a lot of those... obviously, he had, you know, there’s the Duke Pearson Big Band that you were on, but it’s kind of interesting because even the title track of “Idle Moments.” This is kind of weird thing, because it’s 14 minutes long and it’s just this (singing the melody) but what’s so weird – it’s great – but then when I listen to it, when I first listened to it, it’s starts off like there and by the time that’s like the 15th minute it’s like it drags.

BC: Well, that was one of the things that we thought about. That was one of the things I thought about a lot, because I know as you're playing with different solos, you kinda go up, some things bring you up and some things bring you down. And once when went up, we were conscious as we were playing it, where we go on when go out. Because I've been caught with a lot of the dates for Blue Note where in the enthusiasm we went up. And the all of a sudden you start "Sidewinder." A lot of different things, all of a sudden, we get ready to go out and he's saying "Ooooh..." you're a chorus or two from going out, and you're saying, "How do we slow the train down?" We've enjoyed everything to this point, but what do we do? We come into it and that usually, one of my thoughts especially, because of the way I play, I like to put a little edge on things. So I got to be careful, I got to think about that because I know I put a little edge on what we're doing. Now how do you take it out? And I have a habit of doing that. So, when I'm getting ready to go out, I'm definitely thinking – I used to that with Mickey – Mickey Roker, when we played together, he could go up a little bit. And I'm thinking with the Big Band, a lot of the things won't be getting ready to go out. I see he's playing solo and he's playing the tune, but as he's playing it, he's getting excited and it's going up. What do you do when he finishes the solo? So what happens is – I knew that it was happening – so I'd wait, as soon as he's finished, I grab it, and it goes back down. I know it's there. But now, how do I stop it? What do I do? And I'm thinking about that. That's one of the thoughts. As a rhythm player, these are some of the things that through my career I thought about, because I know that I put the edge on. See, when you're playing, some-

times you kick something off here, but it don't feel good. So if it needs a little more, you give it a little more and you're doing this within, you know, "I've got a whole tune to play through!" So, are we going to leave it there or we're gonna put that little edge on it to make it jump? Now, we'd put the edge on, but now how do we take the edge off?

TL: Right. I was just learning that, listening to some of Isaac Hayes's stuff, like the album that has "The Look of Love," it's 10 minutes long, but most Isaac Hayes stuff is like that with the long instrumental break, but especially if they did something down here (a slow ballad like tempo) and then it speeds up. And I know it's got to be intentional, just to keep it moving.

BC: Yeah, because you're playing there and you don't want it – you know, people are going to be listening – and you don't want to put them to sleep. So what do you do? And yet, there are players – when I was saying the thing about playing with Barry – Barry could lay back and his thing feels good because however he calculates his rhythm, his rhythm and feeling, generally, is kind of there. So it's comfortable with him, but is it comfortable? As somebody's playing and we're kinda in the background – the bass – you know, we're playing with all the other things that are playing. And what do you do? And as a rhythm player I'm conscious, I think about those things during the tune. I know that the guys with solos, I'm not a soloist, so I'm only accompanying whoever's playing. I'm thinking about that through the whole tune, where it starts and where it might end. I'm listening to the things I did with Mike LeDonne. Have you heard?

TL: I got to check out your later stuff.

BC: I'm gonna play some stuff. I did two tunes with him. Now, he's playing organ, this is with the organ group. The organ is in this...with the pork chop...with the five string, you're set for that whole deal, because you got the lows, you got the low B. I put it to a C, but it works well. I just want to play a little bit of it for you.

(Next hour is in between dialogues and musical selections)

TL: Sure, sure. This is awesome! Is this a studio recording or is this like a live bootleg?

BC: No, it's a studio recording.

TL: Oh, wow! When did you record?

BC: Let me see...

TL: I got to start adding stuff because I think my discography that I got from Rutgers goes up to 2012 and I now you've got more stuff than that.

BC: Yeah we recorded this...(earlier in 2015)

Music playing: Erroll Garner (Tune?)

Stanley Turrentine's River's Invitation - Cranshaw's on bass

BC: I like what Herbie was filling in. The groove he plays, the shit he was playing!

TL: Oh yes! So, what was it like...I don't know if we ever talked about this. How was working with Herbie and knowing him? Because this was obviously just when he was starting out. He was still like the tiny tot.

BC: Well, I mean, I knew him in Chicago.

TL: Oh, you knew him back then too?

BC: He was the group behind me. Me and Walter Perkins, then Frank Strozier and he was just coming up with his group of players in Chicago.

TL: Then he eventually went to Donald Byrd and Pepper Adams, and then obviously, with Miles. There's another guy with versatility.

BC: Yeah, he's incredible!

TL: I forgot what album was that. That wasn't *Easy Walker*? No. There's so many albums I'm starting to forget which one is which now. (It was Turrentine's

(Music playing Star Eyes, Paul Fleisher - Cranshaw on bass, Kenny Barron on piano, and Al Foster on drums)

BC: This is a guy named Paul Fleisher, and we did *Jesus Christ Superstar* together. He was the baritone saxophonist. He married a girl in Japan, so he lives in Japan, and we did this, me and Kenny Barron, he came here.

TL: He's got a beautiful sound. It's funny, the intro, I thought he was gonna go into "There Will Never Be Another You" and he goes into "Star Eyes." That's beautiful.

Mike Longo Trio - with Cranshaw on bass

BC: Have you ever heard any of the things I did with Mike Longo?

TL: Yeah, I have. I would love to just talk to him about Dizzy.

BC: Shit, he would love to talk to you about Dizzy. If you want to...

TL: Oh man! As much as I like the bebop stuff, I draw more toward Dizzy more than Parker. I love both, but I think also just because of the fact that, you know, because Dizzy did so much more and also with Afro Cuban grooves and African grooves and stuff. He was like universal and he was just open to anything. Actually, Longo's on this album, the *Matrix* album, it's got like "Soul Kiss," but I never heard a funkier "Summer-time" on that album. And Longo just grooves. I love it!

BC: Yeah, I talked to him yesterday because he had some physical illness, you know, so I call him all the time. Mike is a nut. So I try to make sure he's okay

TL: Yeah, I'd love to talk to him.

BC: He'll talk to you until the cows come home. He loved Dizzy.

TL: I mean, it's weird, because like even talking to Jimmy Owens, like he's, you know, he's a Dizzy fanatic himself. But knowing Mr. Owens at New School, like we had a lot of conversations of other guys too and he's another guy that, you know, I feel bad because I want to keep in touch with him, but I'll be honest, I've been kind of hesitant because every single time that I've seen him, he always mentioned about my weight.

BC: Yeah, but he's on it because he wants to make sure that you're healthy.

TL: I should probably drop in and he'll probably be surprised because the last time I saw him was in March.

BC: Here's a tune. This is Mike LeDonne and the tune is called "Awwlright."

Music playing - Mike Ledonne's Awwlright, Eric Alexander on tenor saxophone, Joe Farnsworth on drums, Peter Bernstein on guitar, Jeremy Pelt on trumpet, Cranshaw on bass and Ledonne on organ. All right!!! At the end!

TL: That's awesome!

Ledonne, same personnel Let It Go - NOT the Frozen song - Composition similar to Sugar

BC: I just did the two tunes. This one's nice.

Same personnel You're So Beautiful

During the dialogue, Mr. Cranshaw and I talked about repertoire and younger generation musicians and also some similarities with jazz and hip-hop. Unfortunately most of the dialogue is inaudible to transcribe. The transcription resumes when track "European Episodes" starts playing. Transition of conversation to Jaki Byard's album Out Front!

TL: But that was one thing I wanted to show you, because there was that one spot that I wanted to ask, was there like a different take that you had, because it was a twelve

minute long piece, but there's just one little section where it's like a different sound...I have it here (on my computer), it's on Jaki Byard's *Out Front* album.

BC: We may have spliced, but you can never tell.

TL: It's weird because, it's not that you can hear it spliced, well maybe, but it's more of the actual sound quality, the piano sounds different, the actual amplification sounds different. That's why I'm kind of wondering...

BC: nine out of ten, we did more than one take, so they splice something in after we ended it there, and they took it up to the splice, we did a second take and it was the same tempo.

TL: Because that's one thing, it's a great-oh, my gosh! And Booker Ervin is on it, there's a trumpet player not really well known, but Richard Williams was there.

BC: Oh, Richard. Notes! That's what we used to call him – Notes.

TL: Notes?

BC: Because he played a lot of notes.

TL: But I'm sure he had a lot of meanings with those too.

BC: That was the name for him – Notes.

TL: And you named Paul Bley. Was it Buzzy or Bucky?

BC: Paul Bley was Buzzy. Buzzy Bley was his name. Because he's from Canada.

TL: The transcription of the Ethan Iverson interview, they got it wrong. They called Bucky. It was Buzzy. I hope you heard that, Dr. Porter. So this the track I'm talking about.

BC: And see, my wife knew him because he's from Montreal.

Jaki Byard - European Episodes from Out Front! - Booker Ervin on tenor saxophone, Richard Williams on trumpet, Walter Perkins on drums, Cranshaw on bass and Byard on piano

TL: Do you remember this?

BC: Is that me?

TL: Yeah.

BC: Oh Shit!....damn (barely audible)

TL: Next part.

BC: Damn! I never heard that.

TL: I love this photo. (My wallpaper was MJT+3 album cover) Okay, this is the part I'm talking about. Notice the change?

BC: Yeah. It was probably from another take.

TL: Oh, too bad you can't hear Perkins. (Perkins would have a technique of bending his cymbals for a unique sound)

BC: I don't remember.

TL: You don't remember this?

BC: Now, if somebody would've asked me, if they would play it and asked me who it was, I couldn't name it.

TL: Oh wow!

BC: When did we make that? In what year?

TL: This was 1964. And you're the last living member of this session. So this is all the information I have. All the knowledge relies on you. because Perkins is gone, Williams is gone, Ervin is gone. And Byard, unfortunately, that was terrible, I mean, what happened to him.

BC: What happened to him?

TL: He got shot. Got shot dead. I think back in '99 or 2000, I'm not sure if it was his son, but obviously it was just terrible...There's Williams...You know when we talked about your chemistry with drummers and we always talked about Mickey Roker and, obviously, Walter Perkins.

BC: Walter could swing. The swing ingest drummers was Walter Perkins and Art Blakey. They would sit down and set a pocket. Walter could set a pocket. I mean, people used to come, I just remember the two of us would go, (and) Walter would walk in a club and we were singing, we played the best gigs in Chicago. We'd work at the London House, opposite Oscar Peterson and different groups with Eddie Higgins, and then we

would finish early because there were steakhouses. And then we would go to the South side, and we walked into a club, and they (people at the club) saw me and Walter walk in. People, they were started buzzin' because we were gonna sit in, 'We know we gotta play!' Walter would sit down, and we would set a pocket, I mean swing! (Harold Mabern will tell you about it. We'd set a groove, and we played two tunes, then we'd leave, and then go to another club, we'd walk in the door and people (mumble about the two), we'd sit down and tear that one up, and then we'd go again off.

TL: It's like the musical version of bar hopping – club hopping. I'm not sure if I ever asked you this. When did you first meet Walter?

BC: We met in the army.

TL: Okay.

BC: He was playing drums for his company and I was playing drums for my company. And we were marching opposite to each other and his sergeant told him to throw us off, so they wanted to fuck with us and we both were playing drums. And we met through this exchange, and we formed a trio with Richard Evans, the bass player, playing piano. And we were all from Chicago. So me and Richard Evans were Ray Brown fans, you know, Richard could play a little piano, so we just formed a band when we got out of the army. Walter went to Europe and I went to Korea and when we came out of the service, Walter was well-known in Chicago, I wasn't really that well-known in Chicago. And

when we came out we started the MJT, but we played with Eddie Higgins, just the two of us. And all of the gigs we did were together.

TL: Okay. Because Walter did have that stint with Ahmad.

BC: I would've gone with Ahmad after when he went, but they put me out of the Union for playing a gig with non-union players. I was thrown out, so I couldn't go with Ahmad, when Israel (Crosby) left because of not being in the Union. It killed my thing at the time and it was not my fault that it went down, but it went down, it was nothing I could do.

TL: And it (the recording) goes back to this type of...the change of the...it's almost similar to the beginning. So they must've spliced it in the beginning.

BC: Or...what happens, if we play it more than once, if there was a better take... Most of the time we recorded the tune more than one time. This kind of tune, you'd have to record it more than one time because it's got so much shit to it. So if...

Last segment of European Episode starts

TL: On cue! The last thing they do. It's almost like a movement piece.

BC: But Jaki was nice to work with because he was a happy, up guy. He was up, he was, you know, I enjoyed playing with him, because it was up.

TL: Every groove that you do is just...

BC: What I do, I pick where the time is, if I hear something like that, where is the beat? Do I have to play more or do I play less? All I wanna do is lock it down. I wanna play (a bass line) because that would've made sense.

Last two recordings are John Coltrane's version of "My Favorite Things" and then Grant Green's version. Steve Davis is on bass with Coltrane, Cranshaw with Green, and both McCoy Tyner and Elvin Jones on piano and drums respectively for both.

TL: Speaking of, I just have to go back to what we were talking about with "My Favorite Things." Let's go back to...I think I downloaded it. I almost feel bad that with the technology that we have you can download from YouTube and you don't have to pay the damn thing. So I just wanted to compare. This is what I was doing for my theory. This is obviously the very famous...Just hearing what Davis does. He basically plays only two rhythmic lines, but only in...E or B, that's it...And then...let me get to you...not to compare, contrast. I feel like that's what we should be more focused on instead of comparing. Because, really, anything is apples and oranges. Elvin and McCoy still, different variable. Bassists. You still know it's them.

BC: But I'm kinda playing more on the changes.

TL: And you've got a different feel too. I kinda call Davis' thing more of like a satellite approach. You've got like a funky approach to it. You're following the changes a little bit too.

BC: Now what I was thinking about, I knew that Elvin was gonna be doing his thing, so I knew all of his elements was there. If I stayed at home, I'm not in anybody's way. McCoy was gonna do his thing, but I knew when they both played this with Trane, I knew that they already had something locked in, so my thing was don't disturb something that's already set. Although Elvin was doing a lot less now, but when he gets into it, you know...

TL: Now, whose idea was it to play *My Favorite Things*? Was it Grant's idea? Was it Duke Pearson's idea?

BC: Probably Grant. He wanted to play it and he asked "Well, let me get Elvin and McCoy." And I was already there because I did so many until I told him to stop calling me. I had to stop him from calling me because you're pissin' everybody else off. I thought it was over, you know, I appreciate it, I can use some money, but there's too many good bass players here in New York to just call me for all of the dates. You know, you're fucking up my shit now, you're making me look bad, so I had to tell Duke "I'll do what I can do, but I won't do all of the things....But I'm thinking of notes more than..."

TL: Obviously. And that's completely the opposite of what Davis is doing, he's just trying to anchor it. See, because I know that you're trying to play around a little bit more melodically.

BC: Yeah, yeah. Because I'm trying to play what I think Green is hearing.

TL: He keeps doing this for like eight minutes.

BC: Yeah. I'm waiting to see where they go if we move it someplace else.

TL: I can't believe this was released in 1979. Because there were some albums that were like that, though. They were released at least a decade afterwards or sometimes not even released at all.

BC: Well they (Blue Note) got enough shit in the catalog of stuff they can probably release for years.

TL: It's interesting because this and *Solid* was basically McCoy, Elvin, plus James Spaulding and Henderson. And that was like two weeks later, so (in) that span, like listening to those albums back to back it's like you knew the shit was tight. Now with McCoy and Elvin, when you worked with one of them or the other or both, was there anything that was...I don't know...because you always talk about how you learned a lot from how they just opened up everything, you were just trying to let them do their own stuff.

BC: Well, I know what they were noted for. So, what we're doing now, that's their shit. Elvin..."Do your thing," I knew he was gonna do whatever, so I just kinda tried to play to anchor it, but also play with Grant Green. because, again, the two of us were the difference in whatever was happening. These two already played together, they're already locked. But how do we do it to make it different than what they'd do with Trane? And I thought about that as we were doing it. "What can we do to make it different?" I could play the same thing, I could've done what Art (Davis), what he did on a

Trane thing, but it was a different kind of playing soloing on it. So I knew Grant wasn't gonna get into what Trane was gonna get into, harmonically or any other way. So he needed more support. I assumed he needed more support. So I tried to, you know.

TL: Yeah. I definitely understand where you're coming from, because I feel like even if you maybe tried to do exactly what Trane band would do, it probably wouldn't've had that same life as this.

BC: I tried to walk, play some kind of walking.

TL: Even on the McCoy solos. And McCoy's just doing on his, (playing back on the Coltrane version) it's like almost light comping as his solo, but it's almost a different context. It wouldn't've worked if you were doing what you were doing there onto this. So that's kind of one of the things that I wanted to talk about, just because of the fact that I feel like it gets left out of the conversations.

BC: Yeah. I'm gonna have to get out soon. But, yeah, that was my...again, I'm a rhythm player, so my best support is paying with you rather than to do... again, the Reggie Workman and people, they liked to play to discover different things. I'm not a discoverer – you know what I'm sayin'? I ain't trying to discover shit...my mind, I don't work that way. And I understand what they feel. Again, they're looking for a discovery, they're looking to discover something different within whoever or whatever they're playing with. And that's understandable and it's great. I don't diss it, I think it's incredible, it is I don't hear that. In my musical thing, to play something that's so different, I don't really know, I

don't hear what it is, because I don't hear the different thing(s) that you can play. They go in, I think Reggie goes in with the thought that he ain't gonna play the changes or that he's gonna start out "Rather than to play the root I'm gonna play the third of the chord." I mean, that might be the difference in how they hear what it is.

TL: Sure, sure. Cool. I think this was great and I've got a shitload of information on this one.

BC: We'll do some more.

Cranshaw and Mabern interview together

Local 802 Building 322 W 48th St, New York, NY 10019 November 23, 2015

Key: TL – Tony Lannen / HM- Harold Mabern / BC – Bob Cranshaw

Prior to the interview, there was a friendly debate between Mr. Mabern and Mr. Cranshaw deciding who is more of the jazz historian.

TL: This is funny. This is going to be the real test of who is the real historian. Will the real historian please stand up? So, obviously, you're originally from Memphis. I know Crashaw told me about when you guys, as a quintet, MJT +, you guys moved to New York, that was collective. Was it kind of a collective thing moving from Memphis to Chicago or was it that more individual?

HM: Well, no. What had happened, see, my sister, brother and mother were all living in Chicago. So they said 'When you graduate (high school), come to Chicago. We're gonna try and send you to the Chicago Conservatory of Music.' Because my closest friend, Frank Strozier, the reason I say closest is because we knew each other

before we knew anybody else even in Memphis. So he was going to Chicago Conservatory, and when I got there, money was a little tight, so my sister said 'Look, you're here, stay here, see what you can do.' It's the best thing that ever happened for me, see, because I got my music – well, he did too from the University of 'The Streets,' but this is not college music. College is just an enhancement. Erroll Garner didn't go to no college, Monty Alexander plays the piano like he'd been everything (playing by ear), Wes Montgomery, Buddy, you know couldn't (read music). So that was the best thing that ever happened to me – being on the streets of Chicago and hanging around with the guys and they all embraced me. When I got to Chicago, I think I knew five songs, maybe five, I mean literally five. By the time I left in '59, by the time we left in '59, I probably was maybe close to five hundred. But see, we didn't leave Chicago to go searching. We have done as much as we could in Chicago. There were three groups in Chicago with hit records; Ahmad Jamal's Trio, Ramsey Lewis Trio, MJT + 3. We sold ten thousand copies, that was a hit record. If you signed a recording contract with a record company now, talkin' about "I sold ten thousand copies," they'll laugh you out in the street! They give away ten thousand copies for promotion. So when we left Chicago, we had work already lined up in New York. Cranshaw will tell you.

BC: But it didn't last long. Our first engagement didn't last long in New York. I think we went into, after Ornette (Coleman)

HM: Right, yeah, to the Five Spot.

BC: To the Five Spot, and Ornette had been there for a long time. He'd been there

for I don't know how many weeks and then after that, we didn't have a lot. We had management. Sarah Vaughan's husband.

HM: C.B., C.B. Atkins.

BC: C.B. Atkins was gonna manage us, but he didn't know as much about managing as we did. It was a joke. We kinda waited around for him to find something, but he didn't do that much, and we just kinda split up at that point.

TL: Okay. So, when was the first time you met Cranshaw? And maybe it's a different question, but if it isn't, also with Walter Perkins?

HM: Well, I kinda met them around the same time. The first time I saw Bob, he was working for sanitation department. He's laughing because that's the inside joke. His wife can't stand it, but he likes it right because it's true because there was no such thing...they didn't call it sanitation legally...he was a garbage man!

BC: I was working on a garbage truck!

HM: He was a football player who had this jersey on, number 0 on the back!

Walter Perkins — rest his soul — we called him Baby Sweets, there was like three on MJT + 3. The original one was Cranshaw, Walter Perkins, Muhal Richard Abrams, Paul Serrano and Nicky Hill. Then it was George Coleman and Booker Little with the same rhythm section. But our group, was the most successful because there was a great trumpet player named Bobby Bryant, (and) wrote a song called "Sleepy." So when Walter Perkins (actually Bobby Bryant) said "Hey, Baby Sweets! Do you want to get this group, Baby Sweets?" And you know, he's telling how he wanted to use Baby Sweets, Little Brother,

Frank Strozier, blah blah, and then he said Bobby Cranshaw, but I knew, I said, “You mean the garbage guy?! I didn’t know he played bass yet!” And that’s how we got together with that group.

TL: Okay. Mind if I ask a little bit more about Bobby Bryant? Because I know, actually, the first time I ever heard about the MJT +, the first thing I heard was “Sleepy.” But it’s weird, because I remember reading on some liner notes that the composer was Ray Bryant, which was kind of skeptical. Why would Ray Bryant be composing, I mean, I know that he was obviously a great piano player as well. Who is he, if I may ask?

BC: He was a trumpet player, he was the arranger, he was a talented musicians. I don’t know other groups that he played with.

HM: He played with a lot of larger groups in Chicago, that’s why he became such a great sight reader.

BC: He was a great sight reader and he was a great arranger. I didn’t really know a lot about him. He left Chicago, he moved to California and he was writing out there. I got a call and he ended up being the conductor, I think, for Nat King Cole. Because he called me before Nat King Cole died – I was getting ready to go to California to work with Nat – he called me with Nat, and Nat passed, so, you know...as part of Nat King Cole’s group.

HM: As a matter of fact, if you listened to the Nat King Cole song “L.O.V.E.,” that trumpet solo is Bobby Bryant. He shared the stage with all kind of people, because he could fit the slot matter what he did. There are two great blues trumpet players. Lee

Morgan played the blues very well, but I'm talking about "nitty gritty" blues, there's two; one is Blue Mitchell and the other one was Bobby Bryant. That's his claim to fame: He could play the blues on the trumpet. See, in Chicago we had to play all kinds of music, and Chicago kicked New York's behind, and the reason why is because in New York had the luxury of playing bebop, in Chicago we had to play everything; singles, dances, blues. In New York you didn't have to do that. We played a gig...what, five o'clock at night, (until) five o'clock in the morning, on Saturdays, then going to a breakfast party.

So Bobby Bryant was a heck of a...I never forget plus—You probably don't know the name, Rick Baptiste, he's the number one trumpet player, number one first call, he was on the show that took off. The band for *Dancing with the Stars*. Rick Baptiste made about four thousand cartoon songs, for a zillion pictures. Well, Bobby Bryant was like that. He blessed us with the hit "Sleepy." He didn't play on it, Willie Thomas did, but he gave us our hit. And that's how we had that hit record, with "Sleepy."

TL: Because that's actually a really cool, I mean, it's unique, because it's almost like an A-A-B-A form, but the bridge is actually like...

HM: Well I was just thinking about that this morning. It's weird because it's almost like it is a bridge but it isn't. It's weird, but it made sense, it made musical sense and that put us on the map.

BC: And by Chicago being a blues, you know, for me, because every Saturday – and that was done at the Masonic Temple – they had Muddy Waters, Howling Wolf, you

know, one of those blues. So I used to sit on Saturdays and my kids would be bouncing over the chairs .They'd be in the bed and we would be listening to the music coming through the wall and so forth. Blues, it was hip here, but it was blues in Chicago.

HM: It was a way of life out there. You had to play the blues.

TL: Sure, definitely. Well, even some of the other compositions, like Make Everybody Happy.

BC: Bluesy. A blues type waltz thing, yeah.

TL: Right. But even if you did arrangements of...

BC: The Trolley song?

HM: That was Frank Strozier.

TL: I was just gonna talk about that. It's worth the twelve minutes.

BC: Yeah, it was long.

HM: See, we were all in...I like writing but we were playing...I was the least talented. I'm just saying the truth. But we were playing good music during that time. And see, there two other groups that were along with us; Jazz Crusaders and a group called The J.F.K.s (quintet) out of Washington DC with Andrew White, Joe Chambers on trumpet and Ray Codrington. But I would say, give or take, we were even-stein with the Jazz Crusaders as far as the hits in the other group. So we had a legacy going even then, because we rehearsed a lot, everybody got along good, everybody would suggest stuff. So people still talk about that group now.

TL: I was just wondering about...coz I know Willie Thomas is still around, I

know that he does...

HM: He's still around, Washington state, I think.

TL: Yeah. Now, where is he originally from?

HM: Orlando, isn't he?

BC: I think he was from Florida. I think originally.

TL: Okay. Because it's kind of an interesting thing because you don't really hear much about him outside of the MJT.

BC: He played with Al Belletto. He was with Al Belletto.

HM: He (Willie Thomas) had a wonderful wife that was a singer named Jerri Winters. She was a good singer too. Beautiful lady and could sing. (Mabern and Cranshaw imitating Willie Thomas's voice)

TL: It's weird because I saw — it was on YouTube — and somebody put up *Raggity Man*. And that was his composition. And sometimes I role through the YouTube comments and what happened, it was Willie Thomas wrote under it because it had the picture of the album — I got it right here, it was this picture — and he goes "It's me on the far right with the big ears!" And I think he mentioned something like Cannonball Adderley wanted to check out that tune, but he passed before he even got the chance to record it.

HM: I didn't know that.

TL: Yeah, it was kind of interesting to look at that, but I wasn't sure if you still are in contact with him, either of you guys.

BC: I heard from him, but it's been years ago.

HM: It's been three or four years since I've heard from him.

BC: I got something from him, but I don't know when. He had a music store, I think, some place. You remember an incident that happened to Willie? Was it here?

HM: Yeah. It was here in New York, kinda right when we first got here.

BC: He got busted. I think it was cocaine, but I don't know whether he did any time. I don't recall him doing any time, but something went down and it was really very strange and then he got out of here. I think after that he said, "That's enough of New York".

HM: Right. Yeah, he was in the education system for a lot of years. Last time I saw him, a few years ago, I think at the last IAJE over at the Hilton. Then he got in touch with me three years ago and he wanted to find out about Frank Strozier, so I told him that none of us had heard from Frank Strozier since 2010. As far as I know, he's still on the planet. Anytime time you go to Google, if they say he WAS, that means he's gone, if they say he IS, he's somewhere there in Rhode Island.

TL: Because he could play. Even outside of the stuff, I know that you (Mabern) played with him, I think, on recordings that are like in the mid '70s. And, obviously, you (Cranshaw) had a chance to work with him on *The Young Lions* album.

HM: Right. That was another beautiful record.

TL: Oh, man! And that's actually like the pre-Jazz Messengers, Wayne and Lee.

HM: Right. Cranshaw, Bobby Timmons, Louis Hayes, Tootie Heath. Great

record, yeah.

BC: I don't know whether I ever heard it.

TL: Oh, it's beautiful!

BC: You can download it?

TL: Or you could steal it off of YouTube. I just found out and I was just realizing, because the bass player, Bill Lee, was also famous in Chicago. Of course his son is even more famous, Spike Lee and so, I just put the puzzle pieces together. So I was just wondering, because the dedication of the song is not how I picture Spike now, I picture him as Mookie from *Do the Right Thing*. How close were you all? Was Spike hanging around with Bill?

MH: Oh no, Spike was a baby, but I just wrote that song in dedication to him. Spike didn't know anything about us during that time. He was a little baby crawling around yelling "Hi Pa!"

TL: Okay. And then you also wrote *Rochelle*.

MH: Yeah, for Walter Perkins's daughter.

TL: And Cranshaw played the wonderful bass line.

MH: That's what I'm saying. Even then we were playing up tempo, we were doing the whole thing. I was no Art Tatum. We were consistently good at what we did. We'd play it up tempo, blues, we would play a lot of things.

BC: Chicago was a really great melting pot for us. Because all of the guys like Detroit, were in places where you really had a good time and the musicians of Chicago

were great musicians. I was telling a story the other day, when you go and you play on the piano and it's kind of strange. So I remember a jam session and I'm playing and the strings on the bass were kinda high and I played and I came off and I'm bitching about the instrument, I probably fucked up, I probably didn't play it. Wilbur Ware went up behind me and tore it up! And I said "From that time on, I'll never complain about playing on another instrument in my life!" I'm complaining the bass was terrible, and Wilbur Ware went up and played, I said "Oh man!"

HM: That's the truth, man! Same thing with the piano. I'm complaining, he told me how to comp. But I'm complaining about the piano, it was a white piano at the Avenue Lounge. And after that, I said, "I never thought I could've hate the piano." See that's the way Chicago was, man. Music everywhere. You could get your behind whipped if you messed with a song like Andrew Hill let me sit in on "Slow Boat to China," with a Filipino tenor player named Tommy Potts who played piano and saxophone. And I just say "Yeah, yeah I've got it Little Brother!" But see, what we did the next week, we knew it in all the keys. That was the difference. We knew it in all the keys.

BC: Once you got your ass kicked, you went home and did your homework. That I remember.

TL: Did it feel that way when you first...obviously it was like a different feel, but you (Cranshaw) said it was more of a cold shoulder when you guys went to New York, it wasn't really necessarily ass kicking.

BC: It was kind of strange. The guys were a little strange, I think, to us. It was competitive. They knew of us, but to really have a name, once you hit New York, that was the big crowning. You were crowned.

HM: That was it. You had to earn your way.

BC: So when the guys saw us, when they came in, I just remember guys kinda being a little cold. I think the first time I came to New York, first of all, New York was so dirty, it was filthy. New York was different than Chicago. I mean, Chicago was clean generally. New York to me, I'm looking at them picking up garbage in the front, I was used to having the garbage cans put in the alley in the back, not out in front. and I'm saying, "Wait a minute, this is some filthy shit!" And I just decided when we came back...and I remember Sonny Red.

HM: Sonny Red, rest his soul.

BC: And he was kind of cold, they were really cold and my feeling was "Okay, if that's the way you're gonna be, I'm here, you got me." I'm here, so somebody will have to give up something. My thing was whoever the best bass player is, he can only be at one place at a time. Out of all of the gigs, you can only make one of them. If there were three, somebody else had to make two of those. That was my attitude. Somebody would just have to move over.

TL: Right. I do know that you were on the *Big Soul Band* record as well and I heard his (Cranshaw's) story...

BC: Oh God.

TL: But do you (Mabern) have any recollections?

HM: Of course. I was happy to be a part of it because I wasn't supposed to be on the date. One of my closest, dearest friends I love dearly, there were two guys, Bobby Timmons – that was my man – and Cedar Walton – I loved Cedar Walton, I never heard a name like Cedar. What happened, see, I'd love to hang out, so they were rehearsing, there was another bass player from Chicago, Victor Sproles, so I'm hanging out and Bobby Timmons doesn't show up. So Norman Simmons said "Hey hey, Mabern! Go ahead and play the music!" Now my eyes were pretty good then because I was playing big band with a guy named Morris Ellis' Big Band, so now, after the first date, I got to music. Now I have been learning the music so Orrin Keepnews said... "(Mabern imitates Orrin's voice mumbling) Mabern, Come on by on the date," because, you don't know what's happening with Bobby, so that's how I ended up being on the date. I made the first date, but then Bobby showed up the next day of recording, then he showed up late. So that's how I ended up being on the date, but I felt good being a part of that, man. It's unfortunate that with Cranshaw, other than MJT +3, we've done about two or three dates together. Hopefully in the future, we can do more, but they were quality dates. Especially, number one, *The Gigolo* with Lee Morgan. I'm happy to be part of that and that's still a hit!

BC: But I was telling him the story that the *Big Soul Band*...that was one of the worst experiences for me. I fucked up because I didn't write anything down. I actually went to the rehearsal, and I got on the date and I panicked because I thought I was gonna

remember, I said “I’ll remember this, I’ll remember that.” That was my last experience with that group. I had to go to Orrin after the date and apologize because I should’ve been writing. I noticed that Clark Terry and others, when we were gonna change and go to this part and so forth, I’m saying to myself “Oh, I can remember that!” And as soon as the guy said “Take One,” I panicked. And I didn’t play like I wanted to play because I couldn’t remember what I was supposed to do. So that was a bad feeling. The date was okay, but it was terrible for me. I suffered. I never said anything, I went to Orrin and I apologized to Orrin and I said “I just didn’t know...” I’m watching Clark Terry and guys going and look at the drum part and say “Oh, yeah. This is good,” and I’m saying “Yeah, that’s great what they’re doing!” But I didn’t get it. Look at Clark! He’s over there looking at the drums with the hit, You know, and I’m just playing straight ahead!

TL: I think I remember Charlie Persip talking about that experience. He was talking to me when I was at New School and I think I mentioned that about record date.

BC: Shit, Persip had his (pencil out marking his charts), I should’ve been checking him, rather than posing!

TL: I think I remember it was (Persip saying) “What is he doing over there?” So, I wanted to move on. I know you mentioned *The Gigolo*. Word on the street, I heard that was your – because obviously, you played with Lee Morgan a lot – but that was your personal favorite date because that was your only time that you played with Wayne Shorter.

MH: Wayne Shorter, yeah. The only time I recorded with him. See, here’s what

people don't know. I tell people once we got into New York, then it became like Chicago. We used to have a group with Roy Haynes, Wayne Shorter, me, Cecil McBee. So once we were hittin' the scene in New York, you had to really prove yourself, once you've proved – like Bob's saying – that you can play, then you had friends, so we were ubiquitous. But that was my favorite date. That was my wife's favorite date; well, she loved Lee Morgan, he was her favorite trumpet player. But that was my favorite date because that was the only time I really had the chance to document something with Wayne. And Wayne was such a nice person and still to this day. So that was a happy record, everybody loves that record.

BC: And I think I mentioned to you, Cecil McBee and Freddie Waitts, I brought them to New York. I heard them in Detroit.

HM: Isn't that something?

BC: And me Mickey were playing – I forget who we were playing with – and we went to the club and heard Freddie and Cecil and I came back to New York saying "God damn! I just heard two cats in Detroit!" And I got a call from Denny Zeitlin to do a record date and I said "Denny, I don't think I'm the guy for your record date." I said "I just heard two bad young talents from Detroit," and he brought them. Columbia Records brought them to New York. That's how Cecil and Freddie Waitts came to New York.

TL: Wow! It's almost like you've been an ambassador for a lot of (musicians) because...it's funny, you know, when you're talking to people and it's like "Oh, yeah, Bob Cranshaw!" For example, I remember talking to John Lee and you gave him the

Dizzy gig.

BC: Yes, I gave him the gig with Diz.

TL: Wow, that's amazing. Another list.

BC: But there were so many things that you could do. I was never the kind of guy... if a guy could play, I didn't get into... like in New York where you had to worry about this "If somebody took this gig, I'm gonna take somebody else's gig!" I never worried about all of those things, if I wouldn't have a gig. I got kids, I gotta feed them, so I was open, I just wanted to play. What I do, I could do it with anybody, I didn't care whether it's a Dixieland band – all I wanna do is swing. Like Walter Perkins say "Groove, groove, groove!" I just wanted to groove, I didn't care about the other thing, I didn't have to be a big deal. I used to talk to Paul Chambers about that, because we used to kind of compete. Paul wanted to go to college, I think he wanted to do musical therapy, we talked about that a lot. But I knew that Paul, again, I used to challenge him because I waited – like Harold said – we knew everybody's music.

HM: We knew everybody's music. No fake book.

BC: So I used to say to Paul "Paul, you'll get drunk and I'm gonna take your gig!" I'd be sittin' there waiting for him to fall out! You'd get too drunk, by the last set, especially in Chicago where you're playing from 10 o'clock to 5 in the morning, you got a lot of time to get drunk

. HM: That's right!

TL: You guys seemed to be kind of the minorities of not really, you know, trying

to get sidetracked from all the mess and stuff. But I was just wondering, there is one album that I have to talk about, and it's *Inside Betty Carter*. And both of you guys are playing on that.

HM: And Roy McCurdy.

TL: And it's beautiful!

HM: Our best record.

TL: Wow!

HM: As far as I'm concerned!

TL: I would agree, I would definitely agree. And it's amazing, just the whole structure of the album too. I mean, there's a lot of extreme highs and extreme lows – what I mean is like of mood, you know? You guys do a burning tempo...rendition of “My Favorite Things.” And it's like less than 2 minutes and you're kind of “Oh, I want more!” And then you go to “Spring Can Really Hang You up the Most” and it's just one of the most beautiful versions of that songs.

HM: It was very challenging because we spent at least six hours a day rehearsing for at least almost a week. A little old raggedy recording studio around 47th, 48th St. And the thing is when the record first came out, they didn't put our names on it and it was such a great demand she had to re-put it out with our names. Yeah, I forgot about that. I am quite proud of that record. Yeah man, you know, and she was a task master! And she knew what she wanted. And it was a challenge for me. That's why all the piano players who played for singers, that's how you learn how to play. Because you got to know when

to hold, approach, don't get too loud, don't get—you know, you got to know how to comp with her. Maybe you won't comp the same with others. Maybe Carmen (McRae) would be—you see what I'm saying? So I'm proud of that one too. Oh, yeah, *Inside Betty Carter*.

TL: That's one thing I was going to ask. How challenging was it for you compared to working with just the instrumentalists?

HM: Instrumentalists for me is a piece of cake. Singers are hard, even to this day. Because they all have a different way they want you—like with Joe Williams, (singing) “I know my baby,” little single line, Count Basie, Nat Cole, and Herbie Hancock. But Ella, you gotta “rump and stump!” Carmen McRae is the same way. To this day, I tell young piano players “If you wanna learn how to be a great accompanist, play for singers,” to this day.

TL: Cranshaw always says “I always wanted to be in the background.”

HM: Me, too. I don't want to be no leader.

TL: Okay. It's funny because I feel that.

BC: Carmen was rough.

HM: Right. She was rough.

BC: Absolutely. She was a rough lady. She could be very cool. I think I told you the story, I remember I said that Walter Perkins and I were working with Carmen. And Walter and Carmen had a different type of relationship. I'm really quiet, they would be arguing “Fuck you, Little Mama!” They would be cussing each other, but they loved each other, they just had a different thing. I wasn't into that kind of thing. So right away I went

to Carmen and said “Look, Carmen, you deserve the best. If I’m not making it, if I’m not doing what you want, you get the best because you deserve the best. But I will not allow you to curse me out on stage and all of that. I wouldn’t go for that. You treat me and I’m gonna treat you, but if I’m not doing the job, get rid of me because you deserve the best.” I buttered her up and right at the beginning I told her I ain’t into that. She and Walter had a different kind of relationship where they would be arguing, but they loved each other. They were cussing each other out and then they would hug. I couldn’t cuss her out, that wasn’t my thing, but I wasn’t gonna let her because she could lay you out on stage. If there was something she didn’t like, she would lay your ass out right there in front of everybody. And I wasn’t gonna buy that. Then, when I left Carmen, Walter and I both left to go with Sonny Rollins. Carmen didn’t speak to me for 3 years. Every time she’d see me, she’d turned her back. We’d be at a party together, she would run on me! And then we finally got together.

TL: Have there been any other recordings? Because I feel like those were the main ones beside MJT, you know, *The Gigolo*, the *Soul Big Band* and *Inside Betty Carter*. Were there others that you did or were those like the main ones?

BC: Those were the main ones.

TL: Okay. But, obviously, you guys have played together over the years, whether it was gigs or you know...

HM: Well, we probably played together more in the last year, I think, than in a long time. Because everybody was busy – thank goodness – he (Cranshaw) was doing

jingles, he was on first call, he was on the David Frost Show. So everybody was busy doing their thing, but we still kept in touch. That's the nature of this business, you know, you might be in tomorrow, next day you might be (somewhere else)...

BC: Yeah, you know what the other person...we all kind of knew what the other one was doing and happy that we were surviving, because you're in New York and survival could be...we've seen so many fall trying to make it. To be able to make it and stay on top of everything and for me, I just enjoyed playing, so I never got into any kind of rut. I was open to play because what I do, I'm gonna do with anybody I'm playing with. That part never changed. You'd call me, you're in for a cookin' night! I'm gonna lay some shit down! I didn't have to be a big deal, they didn't have to say "Bob Cranshaw is a big..." I knew when I leave the gig, if I played a bar mitzvah, my thing was "That lady in the wheelchair is gonna dance tonight! I'm gonna make her feel so good, she gotta get up!" It was an attitude. So I always had fun with whoever, I didn't put guys down for playing, I just tried to have a good time. I remember one of my first gigs when I came here, after the group broke up, was with Frank Owens. And I got a call from this piano player and he's working out on the Island. So I didn't know Frank Owens. He'd tell me about the gig and I said "Well, who do you play like?" You know, to get an idea of how he was like. And he says "Well, I kinda play like, uh...Ramsey Lewis." I went on this gig with this cat, and this cat played so much piano, I went to him at the end of the night, I said "Boy, you're a lying motherfucker! Shit, Ramsey Lewis wishes he played the piano like you!" I mean, Frank Owens was a cat and he played for a lot of

singers and so forth. And he was an incredible – he wasn't a jazz per se player – but he could play, he loved Erroll Garner, so he played a lot of the Erroll Garner kind of thing, but playing for singers. And he had perfect pitch and, I mean, just a talented guy. And we would be playing a show at the Blue Angel – we played shows, I played shows with him – he'd be playing a show and he's be writing a chart to send to somebody in Las Vegas. I mean he was just that talented, he's playing one show and writing some shit while we were playing on the show, is how talented this guys is. That was one of my first experiences in New York and the most happy one, because I can remember I was just very happy with one of my first gigs. And we worked for a long time in different places. But a talented guy, who is still in New York.

HM: Still around, yeah.

TL: Wow! That's amazing. And what about you (Mabern)? Because this is after MJT. So what did you do during that time?

HM: Well, my first night in New York, I got a gig. At Birdland.

TL: Is this the inevitable "Big Hands" story? (Mabern's first New York gig was with trumpeter Harry "Sweets" Edison)

HM: Yeah, that's a true story! Now, I don't know what these gentlemen had, but when I came here, I had \$5,000. That was a lot of money, in case you don't know that. There were no-you know, the Ziploc bags in the freezer, they weren't even on the market then, they were being tested. Because I was telling somebody it cost a dollar to get into Birdland, and he said "No, it was ninety-nine cents!" There was a cover charge. Ninety-

nine cents. We stayed in the fleabag hotels where you take a shower and the water coming up (in the bathtub) at eight dollars a week. That's why when I go out now, I don't stay in no fleabag hotels, like I'm staying in town this weekend because I'm going to be up at Smoke. So Cannonball knew us—see, Cannonball and Miles used to come see us rehearse at the Sutherland, MJT. So Cannonball said “Hey, Big Hands,” this is a true story, “You wanna gig?” I said “Yeah!” I made twenty-five hundred here, twenty-five there. And I had this money saved up for making forty-five dollars per weekend. Forty-five dollars for three nights, and I put it in the bank. So Sweets-The place was packed at Birdland, and that night it must've been about ten piano players there, plus Bill Russell (basketball player). He loved Cannonball. Quincy Jones standing up against the wall because he's doing a record date with Ruth Jones the next day. In case you don't know who Ruth Jones is, that's Dinah Washington. And he was getting five-hundred dollars for the whole day – that was a lot of money. That's copying and whatever. So Sweets says “You wanna play?” Man, I'm shaking like this, so I say “Yeah!” So Sweets says to me, verbatim, “‘Habit!’ Eight bar introduction!” I say “What the heck is ‘Habit?’” I said, “Well I know how to play an eight bar introduction.” Song was getting to the head (sings the melody), never played it before. I fumbled the first chorus, second chorus I put the Chicago thinking cap on. So he said “You got the gig!” You see because, gigs—like Bob said—Tommy Flanagan was getting ready to go with J.J. (Johnson), So the old timers like Hank Jones, who I say that with respect, they would check you out, man. They might not say it, but they'd be checking you out. So, what happened after that, I went right back

to Chicago with the Blue Note with Harry “Sweets” Edison, Elvin Jones playing brushes, NO sticks! Gene Ramey and Jimmy Forrest, that’s how I made the date “All the Gin is Gone!” Jimmy Forrest, Grant (Green)-so I came back then I went and sat in with Lionel Hampton at the Metropole. And after I did that date with Betty, after we worked with Betty Carter, all of the sudden, I’m getting all of the singing gigs at Birdland. Not that I was that (against it at first) or whatever, but I had a passion for playing with singers and that’s how that evolved with all those singers.

TL: Wow! That’s great!

BC: I was telling him the story of me at that point. I’m making a rehearsal on 49th and Broadway some place, I’m walking down the street. Milt Hinton...

HM: Uh oh! The Judge!

BC: The Judge was my man. And I was playing drums before. I wanted to be a classical percussionist. And I heard a record...no, I heard him on Battle of the Bands in Chicago, a radio show. And I’m listening to this bass player and – boy! – he’s pumping, he’s kicking butt, I’m saying “Damn!” I went to my father and I say “I wanna play that!” I mean, The Judge, the radio was bouncing off the table! I was saying “Wow!” I come to New York, I’m on my way to rehearsal, I’m walking down the street with my bass and I had a bag on the bass, it was raggedy and it was about to fall off the bass. I was walking down the street and this gentleman stops me on the street, with a suit and tie, and says “Hi. Are you a professional bassist?” And I said “Yes, sir.” He says “What’s your name?” I said “Bob Cranshaw.” He says “Hi! I’m Milt Hinton.” It was like meeting God.

I said “Oh, shit!” Milt took me into Manny’s and bought me a bass case on the spot. He said “You can’t be walking around with a case like this.”

HM: Isn’t that something? Wow!

BC: And from that time, I became a Milt Hinton clone, I was following everywhere he went, every record they got, I’d be sitting over in the corner and listening and watching and if it was something hard, I’d go to him and say “Why did you play this here? Why did you play this there?” And every Sunday I’d call him and say “Judge, I’m just calling for my blessing.”

HM: Right. That’s right, man. Milt Hinton, Chicago, Wendell Phillips High School.

BC: Yep.

TL: Wow! So, I wanted to go back, because of the Big Hands story. Frank Strozier wrote the tune right?

BC: He wrote a song for me called *Big Hands*. It was a hard song to play, because it was in a hard D flat, and I had to play the melody, and my fingers would get stuck. I mean, really! Yeah, I’m serious! But I loved that song! And he named it after me, yeah, so that was my nickname and it started in Chicago.

BC: What did the guy say, when we played where he would introduce the group?

HM: Oh, you’re talking about “The Wiggler?” Maynard McLean, at the Sutherland! Yes, he had a nickname for everyone!

BC: And what did he do for us...when he introduced the band?

HM: He'd say, yeah, "Big Hands! Look what"

BC: He'd call Walter Perkins "Little Mama," and on piano, "Big Hands!" And Harold would hold his hands up, and Mickey Roker said, "You know with your hands up, they look like an outfielder's mitt!"

HM: "You got some hands like feet!"

BC: And, what did he call...he'd call Frank Strozier, he was "Strauss!"

HM: Yeah, "Strauss!" They called him "Strauss," yeah. That's, you know, and see like I said, once we got here...you see the thing about why they liked us: we were very respectful of our elders. You know, they noticed that too, and do you know what it meant if Walter Bishop Jr. said "Hey, Hands. Wanna play some?" That's the last tune on the set, because he wanted to go out there and see that little beautiful lady. Man, that meant a lot to me, to play one tune – are you kiddin'? But see, you had there Philly Joe Jones couldn't stand that. When I got at the bandstand, Philly Jones looked at me and took the sticks and said "Damn, man!" Like "Who is this thing?"

Because he didn't know anything about me, but once you proved yourself, me and Philly Joe Jones were having intelligent conversations. See, you had to prove yourself in New York. New York was a little like bossy, a little bit more cooler than Chicago. But once you got to know the guys and they knew you could play, and you were well mannered... hey man, that was it. But you'd still kept practicing your craft, and we would hang out and go listen to people.

TL: That's great. I have to ask one question. I've been trying to find...it's almost

similar...not a Battle of Bands thing, but I was looking at PBS and I saw, it was Soul TV, I think.

BC: Soul, Channel 13.

TL: Right. And you (Mabern) were playing with Lee and you (Cranshaw) were playing with Horace. I'm just wondering because, obviously, that was the same episode. But I only saw like little bits of clips, like they took down like the whole thing from YouTube. Do you have anything from that date specifically? What you remembered... either one of you guys?

BC: I don't even remember about the date.

TL: It was with Andy Bey and Salome Bey.

HM: And Horace, right.

BC: As Mickey Roker would say "Andy Bey and the Bey Boogers."

HM: All the thing I know is that it was very well done. Sure, we put a lot of time in it. Naturally, you had to rehearse and stuff, you know. But that's about all I remember from the date. Lee was very good to me, he was generous to me. Like you see a lot of things...he was just sure of himself, but he had a soft spot in his heart – like Bob said – he would go to Detroit and come back raving about trumpet players, see, because he was secure within himself. When you're secure within yourself it's easy to give it up – you know what I mean?

BC: But he was a nice looking guy. And he could "cat," I mean, I just remembered...

HM: Yeah, right. Freddie tried to be like him, but Lee was naturally...And unfortunately, that's what got him killed, over a woman, I don't want to get into that. But he treated me great, man.

TL: And he's still one of my favorite players. I mean, my dad, actually – the first time I heard about Bob Cranshaw – my dad told me about he used to have a *Sidewinder* album. And so, of course, the first thing I thought when I got the *Sidewinder*, like I got the CD thing, I was like I had to be the little fan again. I'm not sure if you (Cranshaw) remember this, but I think the first time we met and I was like "I have to do this. One of my dad's favorite albums is *The Sidewinder*. Could you sign this?" And I remember you put your signature on it and I was like "Look, dad! Happy Birthday!"

BC: Yeah. They were some good times. I mean, the music for a guy coming up now is rough. It's why I talk to you about education, as a student more than a master's. Because there are different kinds of gigs while there are no groups. I don't see any groups out there that I could say "Damn!" We came through groups. Miles and all of the groups. Horace had group, you know... There were just many things, so we had something to point to "Oh, wow! I like this group! Well, maybe I have a chance with this!" Now there are no groups. I don't know what the young people, you know, they're coming out of school, they know a lot as far as what's in the book, but there's no way for them to be where they can really earn a living.

HM: And see, here's another thing. They don't know two things. I'm not bragging, but we were fortunate in our age, because no offense intended, we came up

with the baddest cats differently. That's just the way it is. I said the Little Big Four on the piano, I call them Little Big Four because age-wise. If you think you can play some piano, and this includes me, getting through Herbie Hancock, Chick Corea, Keith Jarrett and McCoy Tyner. Hello! Those before me—talking about—those were still four bad cats! But they all, like Bob said, it was competition without animosity. So we came up it's gonna be hard for pianists me like "Hey man! I had heard all the bad cats!" Hank Jones, Tommy Flanagan, Barry (Harris), Chris Anderson, Al Haig—I was honored when Al Haig said he liked me and Cedar Walton, I said "What?!"

BC: I was a Wynton Kelly fan.

HM: Me, too! I wrote a song for him called "Kelly Colors," because that's my man. He's still underrated to this day overall.

BC: But he was one of the people, I'd loved when he comped. I loved his feel. And I remember him coming through Chicago with Buddy Rich.

TL: That's an odd combination.

BC: Yeah. Buddy wanted to hear him play, so Buddy wouldn't go on the stage. Buddy was sitting in the audience because he wanted to hear Wynton and he would pay another drummer. He would pay Walter Perkins to play the drums. So Wynton – and this is in Chicago – Wynton is pissed because Buddy won't play. So Wynton is getting ready to quit the job and they've been just working for three or four days, they got two weeks, and Wynton is ready to quit and come back to New York and I'm begging him "Please, don't quit!" I'm almost on my knees, praying, saying "Wynton, please, don't quit! Let us

hear you for the two weeks. You go on to New York after the two weeks, you'll be back in New York, so don't leave now because I wanna hear you also." So we became good friends and when I came to New York, I stayed with Wynton. I stayed with him for a week or two until I found a place. But that was part of what was happening at that time.

HM: To this day, that's Larry Willis's main man. And I played his last gig. We were close. Because like Bob said, I'd go to record dates with Hank Jones and Hank would be playing some music that might have two bars saying "all on Floyd Cramer." I don't know if you know much about Floyd Cramer. Floyd Cramer is a country western piano player. See that's the style and it's hard, you got to know how to do that. I go to a date with Wynton, and everybody have two bars of something written: play something like Hank Jones. That wasn't an insult! Or if you said to, or have Bob "play something like Ray Brown," that's not an insult, that's a challenge to be able to – you know what I'm sayin'?

BC: Ray Brown, yeah.

HM: So Wynton Kelly was and still an unsung hero. But we were close. I'd work a gig and he'd say "Hey Harold, come tomorrow at Red Rooster." There was a bar in Brooklyn, and he's always had a tie. Suit, shirt, and tie. You know, and he said "Come by tomorrow, and I'll pay you then." So we were very close, man, but like I said... See, that's another thing I was thinking about. A lot of those guys were junkies, but they still had a certain kind of class about them, didn't they?

BC: Yep.

And honesty. They were junkies/strung out, but it didn't apply to us because of certain things we just weren't gonna do. But they still had this same kind of integrity about them.

You see?

TL: Sure, sure.

BC: That was Wilbur Ware. Wilbur Beware!

HM: "Hey man, gimme that dollar!"

BC: He would call me, he would take a cab to my Brooklyn apartment, but he would get off in front of another building, go through the building, he would stiff the cab... and he could come and he'd be getting ready to do a record date, so he needed a bass. I would let him use my bass, but I would go with the bass. We were both gonna be together, so if I gave him the bass and he'd say "I'll bring it to your house." "No, I'm going with you, because I wanna listen." I didn't tell him because I knew he was gonna pile the bass! But, it was nice for me because I had a chance to be there listening to him and watching him play the record date, but that's how close we became. Wilbur Beware!

HM: A naturally talent guy, man.

TL: Because the network, obviously, with the musicians, because nowadays, everything, being in school, it's like the closest people that you'll be hanging out with now is like your colleagues. And obviously that's one thing when I was at New School, you know, I had a few friends that were like "Yeah, I wish we lived in..." you know, in the time you were over here.

BC: Yeah, to come to New York at that time to be able to meet and greet, but

have fun. We really, as competitive as it was, it was a different type of competition. Because we were all pulling for each other, we just wanted the shit to be happening. We were all pointing in the same direction and that was a nice thing. Of course, we had the masters, the Hank Jones, the “Bad Henrys” they were the masters, they made sure that we got to write things that I talk to you about, that you’re pointing in the right direction. You know, your head is clear and that you’re trying to do the right things and do what you need to do to be able to make a living as a musician. And this was what all of those guys, you know... I wished I was younger with the Milt Hintons and so forth because they looked like they were having fun. That was part of the thing. I enjoyed, they were cookin’! The Sweets Edisons, and all of that, they were having a ball! And they made it come through. What I got was “I’m really enjoying this,” it ain’t like it’s hard, it’s hard work, they were having so much fun, you just wanted to do that “Oh, man, I wanna do that!”

HM: That’s what I wanna do. Yeah see, after leaving Memphis, Tennessee, being around my hero, Phineas Newborn Jr., what a wonderful man he was, beautiful human being. But the difference between then and now is that I ask a young guy “Who do you like?” or whatever. I knew then that I wanted to play like Hank Jones. Of all the piano players, I’m 19-years-old, I said “When I get to be 36,” you put put an age saying that you should be, you know, I said “I wanna a play like...” That was a bad, and when I say “Oh man,” I mean that with respect, and I feel honored that he thought a lot of me. But I knew then that I wanted to play like “Bad Henry!”

BC: Bad Henry!

HM: See, now if you ask some of the guys and say “Hey, young man. What you play?” “Alto,” Who do you like on alto?” He says “I like (random name),” I say “Okay, who else?” “(Another random name),” I said “What about Charlie Parker?” “Oh I like him too,” “But you didn’t say that. Yes, Bob Cranshaw, who do you like?” He said “I like Ray Brown, Milt Hinton, and Israel Crosby,” he knew back then. So see we had that advantage then because we knew who the top people were. You see what I’m saying?

TL: I definitely feel the same way. Almost every time a player that I know, they’ll say Sonny Rollins or Coltrane. Or sometimes they’ll go and say something obscure or not as well-known guys like Hank Mobley or Tina Brooks or something like that.

HM: Unsung hero, Hank Mobley was such a beautiful person, very unsung hero, man. All the tenor players love him. You see, I tell the students now, “Don’t go out even now thinking about becoming a big star. Do what you do for the love of the music, and if you prepare yourself and don’t work it, don’t make it, it won’t be because you don’t have the music. But if you sell yourself short and then don’t make it, you’ll be the one standing outside the smoke looking in as opposed to be...you see,” So it’s better to work hard like—I was reading about Hubert Laws. He said to this day he still practices to keep his stuff together. Because like Bob, he did a lot of jingles. You might play 30 seconds of music, but there’s got to a lot of prepping. You see what I mean? I don’t know why they called it jingles, because that money ain’t nothing jingly about that! That’s why I say we’ve been blessed, man, to share bandstand and we shared

with everybody. You know, I've been around a few people. And you learn every time you play with somebody different, you learn what to do and what not to do and so people say "How do you comp?" I say "I might play the same kind of chord, but the spacing is different." See, with George Coleman and Coltrane I can crack down, but with Frank Strozier, and Joe Henderson and Art Farmer, you got to lay back, give them room to breathe. That's what being an accompanist is, especially with the piano player. You see, so that's why I said we've been blessed, man. I never expected to get this far.

BC: Or as I was telling you about playing with people like Barry Harris. You know? We did a thing in Flushing a couple of weeks ago and I was saying, now, everybody that was playing, Steve Davis, and I forget the trumpeter...

TL: Mossman?

HM: Oh, Michael Phillip Mossman. I think he's from Chicago as well.

BC: Now, we kinda playing more progressive. It was a funny situation because we're having a rehearsals, the music was of Miles Davis...

HM: And Cannonball.

BC: And Cannonball. And we're getting ready to kind of rehearse and Barry says...

HM: I knew that. Yeah.

BC: Barry said "I hated both of them!"

HM: I know it! I knew what he was going to say because we know him, yeah!

BC: He hated both, but yet, this is what we're doing. So to think about how to play,

everybody, Jimmy Heath, we're all kind of playing more modern, this way. When you got ready for Barry Harris, now that's a different thing. I got to change, I can't play Paul Chambers lines with Barry. I can play Paul Chambers lines with the other guys, but all of a sudden, now I gotta play...

HM: Bud Powell

BC: Because I was playing with the Bud Powell, kinda thing. And it was funny because Al Foster, when Barry said that, Al Foster couldn't say shit! He said "He's a copy! Why is he sayin' he didn't like Miles?" Of course, it was like punching Al in the chest. Although he played, Barry was probably the most exciting person there because he's got – it's just this – and when he plays the solo – it's just that. So older people there reminisce more with that – the younger people might say 'mmm....' – but the older people remember more of what that was about. I just noticed with the audience, how tuned in they were to Barry's playing. When he played the solo, the applause, as to if we would've had a different piano player, the whole thing would've gone.

TL: I was gonna ask you (Cranshaw), because between the *Sidewinder* day and the *Gigolo* and just talk about the groove tunes. We talked earlier about how Barry just couldn't play, you know... With Mabern, I feel like you have a little bit more of, you know, you're a little bit more open to do stuff.

HM: We are.

BC: Yeah, the Barry kinda thing-it's funny because for years, when I came here, I worked a lot with Barry. But, for me, it was harder for me because my time feel is in a

different place. Not that his thing is wrong or my thing is wrong, it is I'm moving. Barry's thing—I can't walk in one place too long, I gotta lean, I need to lean. And Barry's thing is you don't lean with his thing. So after a while, it became hard for me. I had to kind of back away from the situation because it was harder for me. I don't want to push him, because he's not going, you know. So I had to remove myself from the situation because it became harder for me. I enjoy listening to it, but it was hard. I don't get off, I can't reach a climax as much with that kind of playing. I can move, it gives me some place to move. I mean, it kind of reminded me...one of the things I listen to piano players when you're playing with somebody was part of what happened with the Sesame Street thing, I think I mentioned to you. Joe Raposo, when I started working with him, he played all of the bass with his left hand...so...that's the way he played, "clunk, clunk, clunk," you know. So I said "Okay, I'm not gonna change the way he plays, that's the way he plays, I hear it, I understand it, so I have to play with it," I said "But what I want to do is I'm gonna make that shit feel so good to him, he's gonna take his left hand and stick it in his pocket!" And that's what ended up happening. I heard it, I didn't force him to do anything, he knew that I had it and once he found out that I had it, he went someplace else. And it was a nice marriage, we just started to laugh. But these things, you have to listen for, you have to be open to, you know, when you're playing with other people. You come and listen to what is happening. This is what I heard in your (Tony) playing when I first heard you. I'm saying "God damn!" The kid, he was playing, I'm saying "Shit! I thought I got a pocket! Look at this kid! Shit, he can out-pocket me!" You

know? HM: He can out-pocket the pocket!

BC: “He can out-pocket the pocket!” You know?

TL: I only have a couple more questions. Partially...it’s mainly for myself. I was actually kind of curious, because I know we’ve talked about kind of the mentor-student relationship and, obviously, I know that you’ve worked a lot Eric Alexander. I was just wondering, like how that relationship formed and how it’s today as well, because obviously, you’ve worked with him, but I know you taught at William Paterson. Is that where you met him?

HM: Yeah. Still. It will be 35 years January 1. I’m still waiting from my bronze watch. What it is, when he came, when David Baker, Dr. David Baker told Professor Rufus Reed “We’re gonna send this little kid from Indiana University.” He was playing classical saxophone. when he came and I had him play “Embraceable You,” just this (by ear), this is your fake-book. He never played it before and when he played it, it was a masterpiece. He sounded just like Dexter (Gordon) then, and I said “Wow! This is an A student,” to myself. So I went out of my way to encourage him. He remembered, I’m not saying other teachers didn’t, but I went out of my way. He remembered that, so I told him “Learn all your standards, because look at all the cats now; the youngsters trying to play the Great American (songbook). We were playing the American Songbook in Chicago then!” Okay...So, I said “Learn all your standard songs in all the keys.” I said “Go see George Coleman.” He went to George, he took one lesson. They don’t even think about music to talk about, they talk about mouthpieces. That’s how fast (of a learner) Eric is. So

I always say that what happened with Eric, is that he's been great to me, he's given me so much work, but I've been greater for him. When I say, like Bob said, you know why I've been greater for him? A lot of y'all can play, but you might not do this, but you might not out-comp me. That's why I am great (for him) because when I'm not there, they say "Damn!" Right or wrong, they miss you, make them miss you, because I know how to comp. I don't brag about it, but I've been here a while so I know how to comp. That's why I'm greater for him, because...I said "I can't call myself out," so that's why we have that kind of relationship.

BC: Look up Billy Wallace, the piano player.

HM: He's in Denver.

BC: He was one of our mentors in Chicago. He was maybe around the same age, but...

HM: Billy would be...I think Billy's about 83-84, kind of around your age.

BC: Yeah. Well, I was saying I didn't realize that me and Wilbur Ware are the same age.

HM: I didn't know that!

BC: I thought that Wilbur Ware was older than me.

HM: Me too!

BC: I look up, Wilbur Ware, both of them in 1932. (Ware was actually born in 1923, he's 9 years older than Cranshaw.)

HM: Isn't that something?

HM: And I'm saying "Well, damn! He's older." Because he was into this shit when I was wondering where the shit was, and he was already there. So he's older in that way. Sonny Rollins seems like he's much older than me, but he's not. But he is, musically. He was already there and I was looking to see where I wanted to go. I think that Lee Morgan was kind of like that. Lee Morgan was already there when he joined Dizzy.

HM: When he joined Dizzy. He was 16 years old taking that break on "Night in Tunisia."

BC: He was already there and yet, he wasn't that old...so...you know, these things you find...That's what I saw in you (Tony).

TL: Oh man...

BC: You know, I came home, I told my wife and I say "Damn! This young kid... and he's like an old man. Because he knew all the tunes!" And I'm like "Wait a minute! Wait a minute! This kid's been here before," he wasn't coming here, he was already here. And it happens, not often, but these are things, musically, that really happen, that you see. You're in a different place than Seth. Seth is here, you were already there. And I'm saying "Damn! How in the hell could this kid..." And I knew that you had played with older people, because this is how you got a chance to learn the tunes. You played, and that was my thing, older guys, getting an opportunity to play with them. And I'm looking and I'm asking him "Well, what did you see in me?" I felt like my playing was shit. And yet, they allowed me to be there with them and I was learning. They were beating me up

with this shit because they were driving it in and I'm wondering "Well, damn! I don't know why they want me there because I shouldn't be there and yet, they allow it." So these are great things, especially in jazz music, to be able to play with older guys, to be able to learn the tunes, and so forth. These things are blessings.

HM: There was a stride piano player named Dick Wellstood. He called me to play solo piano at his gig. I said "Wait a minute, man! How do you do..." because he knew, he probably heard that—as a piano player, there's certain things you got to know on piano. Know how to comp is the first thing, play introductions to ballads without playing the melody, and some form of stride and ragtime, you could play—So Dick Wellstood knew I could do that, you know. But that made me feel good because what he saw.

BC: And you had no idea that he saw in you. That's what I'm saying.

HM: That's what I'm saying, these older guys. But that's what's important. That's right. Jamil Nasser used to go and see Randy Weston and said "Man, you guys sure sound good, man!" He said "Hey man, can I play some?" So Randy said "No, man! We're playing originals." Jamil said "I know all your stuff!" "You do?!" Like I said in Chicago we knew everybody's music. How did it happen? I have no idea. We just put this down and listen.

BC: We listened to everything, and like I said, waiting for Paul.

HM: Waiting for Paul. You got one more chance.

BC: I used to tell him...I say "Paul, you get drunk one more time, I'm taking your gig!" And he started to laugh, you know, he would look at me and laugh!

TL: Probably the laugh of “I’m getting scared now!”

HM: It’s all about the bandstand, man. And all of us, we still study and listen. Like you said about your friend, Barry, we love him. Mr. Ahmad Jamal, one of the baddest for the last, nobody down-low’d him playing “Darn That Dream,” in 1958 a masterpiece, where all the musicians coming around the bandstand, but we’re still learning. Ahmad Jamal recorded “Touch Me in the Morning,” you know, Diana Ross? Thirty years ago on electric piano...Because you can’t put the blinders in music. If it’s good music, it’s good music. If Shania Twain called me, I would fly down business class and pay my own hotel just to play. We ain’t talking about jazz, we’re talking about the beauty in her voice, you see? And see, when you say things like this, especially if it’s in print, people will hear it, like one of my heroes, the most frightening piano player I ever heard. Not intimidated, because if you’re likely to say intimidated, you defeat your purpose.

I’m talking about Oscar Emmanuel Peterson. Ron Carter said “Yeah man, I wish I could’ve recorded with Kenny Clarke,” he said “Maybe one day...I get the chance to play with...” we called Oscar “Hercules.” Oscar found out about it, Oscar said “Come on up.”

You see...so the Ron Carter who you think—Ron has a soft side. “Ron, what are you listening to?” “I’m still going to school,” listening to Paul Chambers. “Who are you listening to?” Listen to Tommy Williams, that’s the bass player that didn’t live (long), you know...so, don’t be fooled by Ron just saying “I got no time for no book,” or like

none of them, but he's a student too! We're all students, you can't close your ears, so you know. Like I said, good music is good music.

TL: Exactly. One last thing. This is actually for one of my friends. He's a good drummer too and knows a lot of history and stuff and that's why we get along well, but his favorite album is *Rakin' and Scrapin'* and he's curious about Hugh Walker.

HM: Hugh Walker. Handsome, rest his soul. Yeah, he was another guy, part Native American from Oklahoma City. He was a talented young man, he passed away. He was a lot like Idris Muhammed, he kept his rhythm in a hip pocket. You know, Baby Sweets Walter—see everybody...it's hard to teach somebody to swing. Walter Perkins (was) swinging. Idris Muhammed couldn't read a note, but could play any kind of music, you know. So Hugh Walker, yeah, that was my man, like I said he was living in Washington DC, but he was really from Oklahoma out there with the Cherokee Indians...

TL: Oh, okay. When did he pass?

HM: Oh, it's been at least ten years now. He was living in DC, but he was kinda out there for a little (while) and then he cleaned up, but by that time the damage had been done. That's why I said we came over with all the junkies, man. But it didn't affect us, because they didn't try to get us to do nothing and once we got on the bandstand, we could still swing. But, hey, there were a lot of doctors who were junkies then, a lot of Supreme Court (judges), so it wasn't just an exclusiveness for jazz musicians, but that's just the way it was, but our parents taught us different.

BC: One of the stories that I tell. Horace Silver and Art Blakey because of the

pocket, and that's more into my thing. Now...Blakey called me to work with his group, but it was during a time when there was a lot of drugs going out and I refused, I turned it down, and he was really pissed at me. And so he asked me "Well, why didn't you take the gig?" And I said "The first time you'd come to me and was gonna try to pay in drugs, I'm gonna have to knock your ass out!" You know, I've got a family, so I couldn't afford to even take a chance of going that way at that time. But I wanted to play with him. We did a couple of recordings, and...you know...but it wasn't enough because I just enjoyed his pocket. It was heavy. I mean, I'd look at him, Art was one of the few guys, I say, if you put your finger under his high hat, you've lost a hand....

HM: That's right!

BC: Because that thing was poppin'!

HM: Poppin!

BC: If you put your hand in there, your fingers are gone!

HM: The Big Beat! That's right man!

TL: Thank you very much. I've got a lot of the information that I wanted.

HM: I think you got quite a bit there!

BC: But we had a good time. It was just a good time for, you know, I really—I just feel honored to have come through at the time, musically, that I did. I appreciate my parents and my brother. I don't know if you ever heard my brother (Stanley) play.

HM: No.

BC: Oh, shit! My brother could play the piano,

HM: You're kidding! Isn't that something?

BC: He was incredible! I'm nowhere near—I was nowhere near him. When I got most of my things, he would play a chord, Junior Mance would be the only one... Junior Mance, he would wipe all of those guys out. And he was more into Bud Powell, but he was strung out, and he died very early in his life, from the drugs. But he would play a chord and he would say "Play the root." So I got a chance to...he was testing me all the way with whatever, so it kind of set me up for, you know...my ear...I don't ask about keys. Again, I'm telling the story, Erroll Garner called and he wanted me to do a date. So me and Grady (Tate) were there and I just remember Erroll Garner, now you're talking about somebody that can hear. Erroll said "Okay, I'm gonna play one of my tunes." So he played the tune for us, and we played it. The guy said "Now we're gonna do a take for it. Take one." By the time he finished what he was doing and turned back to the piano, he started to play, and he's in another key. So I'm looking at—he didn't say a word. He just played the tune for me in one key...

HM: In Bb, now he's in B.

BC: ...and I'm looking at Grady and we look at each other laughing! I heard it, he didn't have to say what it was. But we were looking at each other saying "Now...three seconds ago, you played the tune assuming that we're gonna play it in that key," and he turned back to the piano and his hands were someplace else. He didn't thought about any of it. He didn't know anything about the key. He didn't know shit!

HM: It was all natural to him.

TL: I found out that because the last week I interviewed him, and I think the most rookie mistake I've ever did in the seven years that I've known you (Cranshaw), and I said "Wait a minute, you recorded with Erroll Garner?" And you went "Yeah!" Because I was focusing more on like the Blue Note sessions and MJT stuff, but I did have information that I already had and read already, but I wasn't thinking so much beyond that. And then I went back, and then I listened to Erroll Garner play "(They Long To Be) Close To You," and it's funny. Here's the real funny story. I was thinking about, because I heard that...I used to have a compilation jazz album and one of the CDs had that. And, unfortunately, with some of the compilations, they won't tell you anybody, like the sidemen or anything like that, so I didn't really know who the bass player was. And then I was searching it and like "Oh! This is the session we were talking about!" It was almost like, you know, I kicked myself in the head, you know.

BC: He wanted me to play the electric. He wanted to try. I just remember he would call me to work, I wanted to work with him, but they didn't offer any money, you know. So when he offered, we would call me and when we'd talk about the money, he would kinda start cryin' the blues (Cranshaw mumbles an Erroll Garner impression)...so I didn't want to insult him, so would just say to him "I'm sorry, I can't do it because I'm working with so and so." Rather than to say "No," because I didn't wanna insult him, you know, this is a master, so I had to make up and excuse, you know. But...talented.

HM: Somebody told me recently...James Cammack had told him Ahmad does that. So Ahmad would start something in one key, and got that from Erroll. Because

Erroll, that's his main influence. You can hear. Ahmad, Erroll Garner and Mary Lou Williams. They all went to the same high school, Westinghouse High School in the Pittsburgh area. But that's what I'm saying, see in that bandstand as long as you keep your ears open, you know...That's why we enjoy what we do. We've been so blessed, you know, to think that, really, we get paid—see, you got different salaries from fifty dollars a night, a hundred a night, to a thousand a night, to some guys go out and make thirty-seven thousand dollars a concert! But no matter what, we're being paid, it's all, roughly, to do something we love doing. That's a blessing, man! To go and—we don't look at it as...we say go to work, but we're not really working: we're enjoying what we do.

BC: Yeah. You're playing.

HM: We love that as much as we love a woman! Do you know how many musicians have gotten a divorce, not because of a woman, but because of the love of their instrument? You see, so that's why we're blessed. And I go out and teach tomorrow. Now, right now, I'm thinking about song I'm gonna teach them tomorrow at school. I don't get to school and say "What (are you working on?)," already, I say "We're going to do 'such and such and such,'" I'm gonna make them learn from this (by ear)... because most of the fake-book is fake anyway. (If) you get to play a set with Milt Jackson, and say "Hey, where are some changes?" No, if you're going to get the fake-book, get the Richard Rogers, or Duke, or otherwise, see I used to listen to the radio every night and learn a whole new song. The next night, I might learn...that's how we learn music, man, you know. And we keep our ears open. I'm not saying everybody got to like everything,

but I can't put no blinders on. When I hear a beautiful song, I say "Man, what is that song?" When you sleep and a song will wake you up. Have you ever had that happen to you? You say "Damn! What was that?!" Yeah man! When I heard Bobby Caldwell playing "What You Won't Do for Love," right away. Bobby Caldwell worked all over Japan over that one song.

TL: Right. And even hip-hop guys love it so much that they sampled part of it.

HM: They gotta sample it! Because those guys can't play a C-track! There's my man who had to pay the royalties to Marvin Gaye, he wrote the beautiful song "Happy," Pharell Williams...(inaudible name Mabern mentions) said "Ok, Here's a lead sheet." He (Pharell) said "What's that?" He didn't know what a lead sheet is! But they know how to write a song. They might have a piano player or guitar, but we are blessed man to play music, to do something that we love doing. As much as you do, really man it's hard to explain You know what I'm sayin'! We love what we do!

TL: Man, thanks a lot! This was wonderful!

HM: I think you've got something there, huh?! You got the real deal from the horse's mouth!

Skype Interview with Willie Thomas

November 27, 2015

Key: TL – Tony Lannen / WT – Willie Thomas

The beginning of the Skype call was a brief introduction. Thomas asked why the interviewer (myself) chose Bob Cranshaw as his thesis topic. He also mentioned a few former and current Rutgers faculty members: Larry Ridley, Gary Smulyan and the late William “Pro” Fielder. Thomas refers to Cranshaw as Bobby throughout the entire interview.

WT: Do you know Billy Fielder?

TL: I don’t know him.

WT: Yeah, he's gone. He's passed...but he was there (Rutgers) for quite a while. He was from Chicago originally. And actually knew Bucky (mistake), we all knew each other back in Chicago when I first hit the scene. I met Bobby actually, that's when I met Bobby, and that MJT+3 happened and...yeah I mean they were some good years. How old is Bobby?

TL: He's going to be 83 on December 10th.

WT: Yeah I think he's a year and a half younger me, I'm 85 in February. So yeah, I figured he would be rolling through the early octogenarian pit there.

TL: Yeah yeah, it's amazing that you guys don't feel like-you guys don't even act like it. That's the more amazing part! I'm like a quarter away from you guys. I'm only 23, and it's like "I wanna be like you guys!"

WT: You're on the other end. Well I'll tell you one thing, just keep your fingers crossed, that's all. You gotta have some good luck, and I don't know what it takes. You know, it's kind of like whatever you signed up for, you know, it ain't like it just started happening.

TL: Right, right.

WT: We're putting the time in and trying to figure out whatever we are supposed to figure out, and maybe and maybe not. But you know, we both have had very blessed lives. Bobby certainly, and me too, I can't complain. My goal was who knows what it was, I didn't really have a goal back then. I just played and went from wherever I went to the next stop, next gig. And then all of the sudden, I got into the drug scene in New York

pretty heavy back in '62 and after the MJT. And I got busted, and went to jail, lost my cabaret card, and all that business. So the time I got through with that, it took me about six-seven-eight months, and I left New York and I was married at the time to a really fine singer.

TL: Jerri Winters right?

WT: Yeah, and we went to Fort Worth, Texas. We had a friend down there that had been married to a singer like my wife, that sang a similar type of style. They had a great duo together, and she died, she had cancer. And he lost it, and eventually kind of pulled himself together. He was kind of tied into some pretty tough company down there with these nightclubs. You know, the mafia type, or whatever it was. But they liked him and he did a good job, and he was a good piano player, and manager. He knew how to take care of things. So they set him up with a night club, Dick Hart was his name, and he got in touch with Jerri...I was still on probation, I had another year to go. I couldn't play or do anything. Bobby was living in Willoughby Walk there where I was, and I had a job there initially cleaning up apartments, so I was on the clean up squad getting apartments ready for rental. Then I got promoted to the doorman, I got the night job as the doorman, which was actually pretty efficient because I could sleep, sort of. Yeah, Sonny Rollins was living in those buildings, and Clifford Jordan was there, and Bobby Cranshaw was there, and Frank Strozier—he already moved out, and “Little Brother,” Walter Perkins, he moved out and I guess Harold (Mabern), they had all gotten apartments and things, but this was a really nice place. Bobby was married to Ozzie then, and I guess he had all of

his kids, little Cheryl was the youngest. She had just been born. So anyhow, I kept in touch with all of those guys, but I couldn't play or, you know, I couldn't even go to any place where they served alcohol, so I was really shut down. So anyhow, we went to Texas, and did that, and Jerri met somebody...and yeah, I went off on one afternoon to the apartment with my army cot and my four cats and records...and so that wasn't going to work. The guy she had met, he was coming to the club, it was like "It's time for me to split!" Which I did, and I was going to come back to New York, because I had a lot of contacts, I had a place to stay and the whole business. But I said "I think I'll go see my mom," because I haven't been home for quite a while...and I had a pregnant cat. So I packed up all my shit and headed for Orlando, which is where I grew up. So I got there... it was nice being home with Mom. I was there maybe a week or so and I met a lovely lady who ended up being my second wife and mother of my daughter that I'm out here with...(Thomas steps out for a minute to get a drink of water)...Now...pretty much all of that time...Bobby

was maybe just starting that *Sesame Street* thing or was he still with Carmen McRae? I can't remember. You probably got all of that down.

TL: Yeah, let's see, because he started *Sesame Street*, the first season started in I think 1969, and I think the Carmen McRae album, I think that was about...because Walter Perkins plays on that album.

WT: Yeah. He and Walter were working with Carmen.

TL: Yeah. He told me a lot of stories about Walter and Carmen's beef!

WT: Yeah, Little Brother. “Enigma,” that tune...”We gonna play ‘Enigma!’” That was Walter. Walter’s a piece of work!

TL: Yeah?

WT: If I had like—Walter just played the drums, you know, because when we hit, we had a big hit, I mean you probably knew that, “Sleepy?”

TL: Right, Right.

WT: And C.B. Atkins, that was Sarah Vaughan’s husband...do you know this part of that...of who he is?

TL: Yeah. Actually, I did a little bit of an interview with Mabern...over this Monday. We talked about that, and I heard that he tried to manage your group and he didn’t know anything about managing.

WT: Well...you mean C.B. or Walter?

TL: Huh?

WT: You mean which one that didn’t know, is it Walter that didn’t know or C.B.?

TL: I think, well Cranshaw told me that C.B. didn’t know as much as he (Cranshaw/Perkins) did about managing, just like the group...

WT: Well, he knew a lot of people. He was married to Sarah Vaughan at the time. And I mean he knew he had the contacts, and you know, he put us...I think we were with William Morris agency, and...you know they had a lot of like Ella (Fitzgerald), they had the really star types. But Walter wanted to go with the hot—I can’t remember what his name now was, and he had Miles (Davis), and all of the “hot bro” groups, you know like

(Art Blakey and the Jazz) Messengers and a couple of the others. We were supposed to be a co-op group, you know, we decided on things together and whatever, but Walter, I guess they fed him a little whiskey. Walter didn't take to kindly to alcohol, it but was kindly to him. So, the agency we were with, we had all kinds of stuff booked, and we were doing really great! You know, they pulled us out of Chicago, and C.B. Atkins, he knew how—he got us to New York a thousand bucks a piece. We had gotten nice apartments in those Willoughby Walk places, and I spent my whole first, one of my afternoons, sitting in the black Union hall in Chicago. Because we had gone back to work at the Sutherland Hotel. And I couldn't work, because I wasn't in the black Union. There were still two Unions then. And that was about '60...maybe about '60, I guess. '59, '60. So Walter signed (with) Willard. Willard Alexander. That's who it was. He was the agency, and so of course William Morris, they were so pissed. And, you know, they had all this stuff, but Walter didn't know what the hell he was doing at all. And he promised him the moon. I think we got one good gig with Miles at the Purple Onion or something, and from there on it was like "Oh man, well...blah blah blah..." and so we ended up not working and having hardly anything to do. Bobby had kids and so did Walter, and you know we've been used to working steady for years. Walter, yeah in Chicago and...they never made any money, but they stayed alive, and Bobby was, I don't know whether if he was working on the garbage truck then or not. I think that was before then.

TL: Harold told me about that story. He actually said "Hey! It's the garbage man on the bass!"

WT: That's it, that's it. And I was involved with the beautiful scene there, but the demise of the group came along a little bit after that, and Bobby and Walter had to have some work, so that's when they took that gig with Carmen McRae, and that was the end of the group. I don't think we worked another gig. Frank Stormier went with Miles for about fifteen minutes...and you know, the first time Miles slapped somebody or whatever came up...

TL: Whatever Miles does...

WT: Yeah, like the idea is that Frank...that was it. He packed his shit up and left and went and got a job at a junior high school teaching science. I guess that's what he did up until he retired from that job, or I don't know the exact story, but he never tried to play professionally again. You know, he didn't like it. He went with Mingus for a while, I mean that was probably two of the worst bands he had played with for his lifestyle, and as he would like to use the word "shidity." I don't know whether if you know that word or not.

TL: What was the word again?

WT: Shidity. S, H, I, D, I, T, Y. That's like a cultural word for, you know, prissy, fancy-pants type. Privileged, which Frank certainly was. His folks had some money. I think his dad was a pharmacist or something at a pharmacy...but anyhow, that was it. Then I went with Slide Hampton's band.

TL: The octet?

WT: Yeah. With Freddie Hubbard and George Coleman. That's where I met Larry Ridley. Larry was playing bass. And Jay Cameron was on bari, and Benny Jacob-El—trombone player...I forget who all else, but Pete La Roca was on drums, and then Vinnie D. Ruggerio, he played for a while. So that went on pretty good and we were decent enough to stay alive and...I was on probation, or no I hadn't gotten by with—I was just getting started deep into the drug trafficking scene, which was part of what you did when you when to New York. That's part of what the stupid people did. You know, it was a part of my journey, and it led to a whole new (life)...eventually, you know, the Texas thing, and coming back and meeting another person, getting re-engaged in a whole new scene back in my hometown. And I met a woman, my second wife, Barbara, who had some serious money. And so her mother helped me open a music store with one of my real good lifelong friends, and we ended up doing that, and this was the time, it was in 1967, when all of the schools were "hot to trot" with the jazz program. And I had a music store, so, and I was a hot item in town because, you know I can play and I had a reputation, a really big reputation, good and bad, but you know I was interesting and people enjoyed having me around because I had a lot of jokes and shit, you know...but I could play. That was another thing. I was interested in teaching, and trying to figure out how to put it out there in these schools for the kids. And I had the perfect opportunity there with the connections, "You buy my horns, and I'll teach you how to play some bebop!" So that put me into another whole arena, and I started, you know, there were no materials at all. I was at Jamey Aebersold's first clinic and we became very good friends, you know

lifelong friends. In fact, I have a website now, I don't know whether if you're familiar with my website or not.

TL: JazzEveryone.

WT: Yeah. And so, without Jamey, that would not exist, but without this length that I'm talking about right now, I was starting to put together this curriculum and organizing, and I did that through—I was married about seven or eight years, and then she was a little young, and politically into the whole activist scene with the farmworker thing at that time. So we split up and I met a real young girl, I was forty-five then and this girl was twenty, and she was a journalism major. So when she came and start looking at all the stuff I've been writing...this and piling it, and giving it to this band director and that one, she says "You've got like a beginning of a method here," and she said "Let's put this thing together, and you tell me what you want to say, and I'll write it," which she did, and I wrote the music thing and we ended up with the *Jazz Anyone* curriculum. And it just took off around our area. I was going to all these schools and they couldn't hire people to come off the street to come in and teach, like paraprofessionals were not allowed at that time. So what I did was to put it into a little book, into book form, for all the instruments and put a packaged box together, and I sold it with ten visits for four hundred bucks, and before school even started that year, I had forty schools that had signed up all over Central Florida. So I was on the hook for four hundred lessons, dude!

TL: Wow! That's great!

WT: And then, in no way, I could do that with schools in Miami because I didn't

to try and drive down there. All of those schools, those forty schools were within a maybe forty to fifty mile radius of Orlando. So I was able to handle those, eventually I had to sell my part of the business, which I did with the music stores. You know, one of the things full time, we bought a camper, a little trailer...I mean, but a motorhome...Toyota, and I started getting some...the first big thing we got was in Atlanta, one of the counties there, I forget which town it was now. Had twenty two schools, bought my whole system! And me for a weekend, I went all around, you know, it paid me like twenty grand or something, it was really good, and we knew we had a really good business so we started just traveling around the country and doing these and I start hitting the trade shows, you know, and signed up with a band instrument company, and then one of my very good friends I've known forever became the C.E.O., the chairman for Warner Brothers's Print. So he said "Yeah man!" I said "Let's...I've been trying to figure out something to get you on board with me..." which we did. So they bought my company's name and stuff, and they paid me to rewrite the whole system, the whole series, which I did which took, you know, three or four years...something like that. Once the first book was out, they were paying me because it started selling and it did pretty well. And the whole series, it was out there for maybe fifteen years doing pretty good. Then people started not having time and the schools that teach the stuff, and money was short in the schools, and these curriculum programs that were...signed up for credit, they were having trouble with all these I.B. programs and advanced classes, and little by little did that serious praise subsidized, and I wasn't selling quite like I was. So eventually they dropped the third book off,

and then the second one. They still published the first book, but in the mean time, I had kind of wound up—I was out all over the country doing clinics and workshops, and you know that jazz ed. hustle, and finally travel was overwhelming, and I was...I guess I was close to my seventies, and my daughter had moved out here to Orcas Island...North of Seattle. I don't know if you know where that is.

TL: Yeah, I was trying to figure it out. It's actually closer to Victoria, B.C.

WT: Yeah, it's just south of that. But you gotta go to Anacortes which is the land part, the town the ferry comes out.

TL: Yeah, it looks very beautiful though.

WT: Oh, it's incredible! You know, like I said she's got a nice place. She bought fifteen acres several years ago. We got a nice kind of a farm thing, and I got my nice cabin and everything is country...and I make some money, and I state it, do a little investing, I don't have a ton, but I spend what I got. And living good. I don't owe anything, so that part of it. So it was coming through those various steps. I got out of the playing thing, and people at one point, I was a decent player. I had some good write-ups from that MJT, and working with Slide. I used to do the battle of the trumpets with Freddie every night on "Stella (by Starlight)." People knew me, and they also knew I was messed up pretty good. And then when I left of course, then the whole education thing, those guys and so many of them are so pristine, you know, they think...I made the mistake of getting drunk at the first convention and crashing the final concert with Billy Cobham, and I knew all of those guys. So it didn't seem like a very big deal to me just to walk up on stage with my horn

and start (battling) with Marv Stamm and it was like one of those things like, the big gasp (in the audience), you know. I still remember hearing that. So yeah, with all the journey and I kind of liked being a rogue, being on sort of the fringes, and unpredictable, blah blah blah, and not obliged to anyone, because let's say this woman I married had some serious money. Her dad was about like number seven in the U.P.S. in those days.

TL: Wow. This is the second wife, right?

WT: Yeah. I live... Wendy is my daughter, she owns the property here that I live over with. And I have a stepdaughter, her half-sister, and so all of my kids are taking care of me. I don't have to worry about leaving money or that business. So I have been very comfortable. My health's been good, for more better than I deserve, I'll tell you. You know, what are some of the things that you... kind of thumbnail of what my journey was... that seems so long now or arduous, but pretty demanding at points. But I know Bobby's you're interest, so I could be of some help or interest there?

TL: Well, you know there's a lot of stuff. Well, first of all, you already answered my first question. It was like tell me a little bit about yourself? And I think you got that one pretty much...

WT: Yeah. And me and Bobby, that arc was sort of an anomaly as well. Jerri was a really good singer. She had contracts and, you know, she was working with William Morris's agency, and so forth, and doing the Playboy circuit, this and that, and all the top vocal places.

TL: I know, because I was trying to check out, try to do my research before I interviewed you. And what I was doing was checking out what albums you were on and stuff. And I finally got a chance to hear “In the Wee Small Hours of the Morning.”

WT: Oh yeah!

TL: Beautiful! All of those things, and Mundell Lowe did wonderful arrangements to those.

WT: Oh yeah, and the bass player, what’s his name, Ray Brown was on that album.

TL: It’s great!

WT: Yeah, that was good. So anyhow, we were doing that. I was working with the Al Belletto sextet, which was a good group. Carl Fontana was off and on for a couple of years with me, and we were doing all of the places that were just starting to have jazz as a venue. Because we did the Four Freshmen sing-alike thing. They sang better, but we could really play! We had a really tight little band.! We had three dates for Capitol and did fairly well.

TL: What was it, the *Half and Half* album, I believe?

WT: That one and *Make Everybody Happy* (correction: MJT+3 album on Vee-Jay) was another one and I forget the third one. You know, so that’s how I started, but even before that...I got drafted. I finished college and went to New York that summer after. I had a good friend there that just opened a small record company, and he had been in Orlando in the service when I was there. I was selling papers on the airbase. I was in high

school, and then they brought a band in from New York and New Jersey...I forget where that army district was...but the general said "I want a band next week!" So they just went to the recruiting office and picked up about twenty guys that played—that were jazzers—and loaded them on a bus and brought them to...for about two days of basic training and then they were on the bus for the band. So those guys knew everybody, and part of that band that Fort McPherson there in Atlanta...Wynton Kelly was there, Duke Pearson, Louis Smith, and George Joyner...

TL: Idrees Sulieman, when he went with (Ahmad) Jamal...

WT: Yeah, I forget, he took a Muslim name. He got a son who has a website...

TL: Oh, I'm sorry, Jamil Nasser!

WT: That's it! Jamil! So we were like really tight, and all of those guys, they were in the special service unit, and Leonard Nimoy, Dr. Spock, he was running that show, and a couple others...it just popped there in Atlanta, the interracial stuff. There was a big hotel called Waluhaje Hotel, one of the most notable and richest African American cats opened, like a big entrepreneur type, for all of the business people who were coming, white and all types. They were coming to Atlanta, tired of that bullshit, that whole race scene was horrible, in the real world. But this particular zone he had out there, he built like a four star hotel, and with Wynton there, Wynton had just come off of Dizzy's band when he got drafted, and he knew everybody. So this guy, Chief Aikens was his name, that ran that Waluhaje Hotel, and he got Wynton and put a little band together, and we became the house band on the weekend. And then Wynton would find people that

weren't working like Paul Chambers, and I remember that was the first week, and Charlie Rouse. The Chief flew them in and gave a couple bucks for the trouble, put them in these big four star luxury hotel suites, I mean they had steaks and lobsters to die for and the cats could eat! If I remember correctly, Paul Chambers stayed almost a month! He dropped all of his gigs and practiced and played all day! We were playing on the weekends, and you know like , Dinah Washington and this one and that one were coming and working...so it was like the "die and dream," "dream and die for" whatever situation, which I had dreaded severely at the time to get drafted and all.

TL: Right. Now when was this?

WT: This was in '52-3...

TL: Okay.

WT: No '54. I got out of college in '53, and it was right after that. I've gone to New York for the summer. I was going to get set up. I mentioned that a friend of mine had a record label, and he signed up Al Cohn and Zoot Sims. He knew Bird. I met Charlie Parker and bought him a little bottle of wine. Had a chance to sit down and talk to him. George Wallington, the piano player, he had me up his apartment showing me stuff, you know like playing and...I mean I just lucked in, but then I got drafted. And right then the Korean War, if you go to college, you know, like Bobby...

TL: Right, he went to Korea.

WT: Did he get shot in the leg or something?

TL: It might've been...No it wasn't Cranshaw though.

WT: No, I don't think it was Bobby. Bobby just was there though. So that all got...you know, I met those cats and with Wynton, I got the stamp of approval because it was my Southern accent at that time. And being where I was from, you know, that whole race thing was starting to eat up a little bit with Max Roach, and all of those cats were digging him, but I got the stamp of approval, from Wynton, literally, and that was kind of what it took because it was like everything else. It's like business, and part of that was your culture, where you was at, you know. Just like even with that MJT, like Bobby probably didn't mention it, I'm sure he remembers it, but I reminded him...but when we were really hot, we came to New York playing with Coltrane for a week at the Five Spot, I'm sure Bob talks about that. And...

TL: I know he talks about the Ornette one.

WT: We worked for a week. That's when C.B. Atkins brought us to New York. They brought Jerri, my wife, over with them, and the first job we worked with was the Five Spot with Trane, and then we got a couple—I don't know how many weeks we got set up at Birdland, we were off and running, you know, it was amazing! But anyhow, the point was at that time, you know, Booker Little, and Frank, and all of those guys grew up together. They were all from west Memphis, and they wanted to get rid of me and get Booker on the band. So there was that faction, like Walter and Bobby were saying "No, we're not getting rid of Willie. He's the only one who can count his damn money!" And I was fronting the group at the time, and I was getting the good write-ups, with Earl Wilson or whomever it was on our first album. We did the next one, we did an album right away

in New York. I got the most—the best reviews, and I got the heavier chunk, instead of Frank, because everybody figured Frank was the new wunderkind, you know, he was going to “save bebop.” So anyhow, that all was interesting and, I never knew about it until a lot later, and Bobby, I think finally—or maybe it was Walter, I can’t remember...but how they stuck up for me and that whole business, but everything was cool pretty much with us. With Slide’s band, it was a great experience. But then, after the Al Belletto group, I went with Woody’s band.

TL: Woody Herman’s?

WT: Yeah. Al Belletto made a serious mistake with his booking thing too. We were going to be the Marlboro show band. We had a big TV show, and we were going to play like the house band. They decided on us because we could sing and we were white...So anyhow, there was some money things at the time, we were a co-op band supposedly, but then Al Belletto, he pulled a takeover deal, and we’ve been supporting his name and piping his name, so we would do as much as we could do about it except for to be really not happy, and then all of the sudden, the guy that was the link between Marlboro and our band, and our agent, got into it, and this guy wanted to get rid of him, he wanted to get an extra 15% from Al which still left us making twenty-five K a year and that was a lot of money back then. And my wife too, because she was singing on the band. But anyhow, the guys finally...you know, they had it, they didn’t want to fool with it anymore, and shut it down. So there we were in Vegas with no work. They didn’t renew our contract at the hotel, and no gig, but Woody Herman had just seen our band, and

he was going to South America for a state department tour for 18 weeks, every country. And he wanted something like our thing to entertain and sing, so he hired us on, the whole band. I took over the jazz chair and our rhythm section played. That kind of thing: pick one guy, another guy would sing. We had a five way singing thing, and that's how that all happened. I stayed with Woody after we did the tour and we came back, and then he wanted to regroup, which he did, and I decided to stay because Al didn't have any gigs. He lost the book in South America. Somebody stole—he bought this beautiful leather case, and somebody took it and went through the music...so he would have to re-write the book, which I guess he did to some extent, and then he had a subsequent band he hired, but anyhow I stayed with Woody for another few months, and then Jerri was working with Lurlean Hunter, a black singer, they called themselves "Salt and Pepper." They were working in Chicago. When I got back, and she had a killer place to live up on the lake, and they invited us to stay at the wing, and this guy had the first cable television company in Chicago, so he was connected and we were there almost a year and I was there maybe a week, two weeks, and I got a call...I can't remember if it was Bobby, I think Bobby called me. And he said "Look, we've got a real problem. We got a record date next week and no trumpet player. And Bobby Bryant, did Bobby (Cranshaw) tell you this story? Do you know this?"

TL: No, this is new. Go on!

WT: Anyhow, so Bobby Bryant was challenged with "You either come on this bus with me, Frank Sinatra. Now, or you know, don't. If you want the job, you come

right now because you'll need to get a record label, blah blah blah..." and Bobby Bryant could play!

TL: Oh, I was just checking him out, and then...well first of all, I didn't realize... I listened to Nat King Cole, I was a huge Nat King Cole fan when I was growing up. It was Frank Sinatra or Nat King Cole, or any of the Rat Pack stuff, but the "L.O.V.E." solo, I didn't realize that was Bobby Bryant. And so I started checking him out. He did a later version of "Sleepy," and it was like...the way that I thought about it, I was like...because Mabern told me that there were two trumpet players that could really really play the blues. It was Blue Mitchell and Bobby Bryant on his book. And because Bobby plays his version of "Sleepy," it's like a *Big Band Blues* album, and I immediately thought "If B.B. King played the trumpet, Bobby Bryant would sound like that!"

WT: Exactly! Yeah, so anyhow that was the dilemma. Some of that stuff was pretty hard. Like "Sleepy" was a tough tune. (sings the passage) That also went through tough keys and stuff.

TL: Yeah, and it's a weird form because it's an A-A-B-A form, but it's eight measures, eight measures, then you got the twelve bar blues, then it's back to eight.

WT: And then the other tunes were challenging as well.

TL: "Make Everybody Happy" is pretty...you know...

WT: And "Cheryl" (sings the melody, the tune is actually named "Rochelle," Perkins's daughter, not Cranshaw's daughter Cheryl)...

TL: Are you talking about "Brother Spike?"

WT: No, “Brother Spike” was (sings the melody)...

TL: (singing the melody with Thomas) That’s one of my favorites!

WT: (continuing singing) Yeah Harold wrote that.

TL: And it’s for Spike Lee!

WT: Yeah! Well, I knew Bill (Spike’s dad), when I was living in Chicago, he had a rehearsal band, and I played in that every week. We went playing and Spike was about three years old. He was running around, grabbing horns, and all that stuff...but yeah, small world. So they said...”Kinda like to hear you play,” you know because we got something pretty good going on here so, yeah I said, “I’ll be happy and I’ll come down and audition. Should I bring my shoes polished?” But I went in and they said “Yeah, you’re cool!” Because I was a decent reader, and I could play. The changes weren’t much of a challenge. So I got the gig, but they wanted Ira Sullivan, but he couldn’t read a note of music. And there’s no way he could’ve done that book and made it happen, because they called him first and he said “Man, I’d like to try it, but I cant read,” and he might’ve even been the one that recommended me, he said “Willie Thomas just came to town, and blah blah blah...” and I took the job and Bobby picked me up. The first night of the gig, I forgot the damn book! I had to drive all the way up to Chicago...shit, what was that little town?

TL: It wasn’t Evanston, was it?

WT: Evanston, yeah.

TL: That’s where Cranshaw’s from.

WT: Yeah, that's Bobby. Because Bobby picked me up every night. I lived way up there and that's where we were living, the north part of the lake. So I was the only white dude in the whole part of the city, let alone the club! And Lester's was the name of the club, I think we worked from 10 to 4. Four nights a week for fifty bucks or something. And then Bobby was doing something and Walter had a gig, of course Frank was just practicing and his wife was working...so yeah...what a job! What a gig that was!

TL: So, it's amazing because I listened to a lot of your stuff on that group, and I just think how...you guys were very polished...everything was really tight!

WT: Yeah, well Frank was a stickler for perfection. And precision and being really nail it, and we clicked. I could play with him. We really played well together. So it was a perfect marriage there, and like you said, I was really lucky to have been in a place and time...I really had a very blessed life cycle, you know, the things that come along just like one example is like, when I got busted and was in jail, nobody knew what to do with me. Because somebody, they had brought the cops to me, and busted me because I sold something to them. This was like Lambert, Hendricks, and Ross, they were one of my customers, Lambert came and bought some grass, then he got busted, and then brought people back to me, and then they cut his warrant, and then they suspended him. So he was no longer under indictment, legally, and neither was I, and (If) I didn't plead guilty... they could've been liable for something, which they didn't want to do, but in the meantime, I got called one day to go to the cellblock downstairs, and it was with all of the district attorneys and all of the board people. All of the "Here, sit down!"...and finally I was

in there maybe an hour and the door opened and a chick came and said “Okay come on in, they're ready for you,” so I go in the room, and there is my college roommate! He was the new district attorney in that county in one of the precincts in Brooklyn. And he said “Well, it looks like you got yourself into a little trouble, I think I can help you out,” which he did. I had to plead guilty, my time served, and I had two felonies...they dropped those and one misdemeanor, and time served, and three years probation. Now what's the chances that your college roommate being the system district attorney when you're in jail, and you've been beating the rat. And he ended up being the New York Supreme Court justice. His dad had some megabucks! And he was well situated, and you know, we stayed in touch for a while. And he was a good alto player, I mean he played alto sax on the college band, at the University of Alabama, that's where I went. Do you know who Urbie Green is?

TL: Yeah, yeah! The trombone player.

WT: He was in the college at Auburn. And the Auburn Knights and the Alabama Cavaliers were two of the hot bands in the country back in those days, that was pre-jazz, we were just like swing bands, but we worked and traveled. Everybody would be boarded and stuff. So, you know, being in the right place at the right time, you know, Jesus!...you know, it was a pretty tight situation we had, and unusual...with that whole MJT thing.

TL: Sure. Yeah, because it's a group that I wish more people would know about (them) because if you listen to the records, oh my gosh! They're unbelievable!

WT: That last record we did, *Walton Street* thing, some of those things on there.

And one of my real sad moments was Bunky Green and I did a separate album like *Fantastic Frank*, you know those things. Bobby did this one. We were all signed up to do albums of our own.

TL: This was under the Vee-Jay label right?

WT: They went bankrupt for a while. Just that period when they were going to publish our stuff. So...we were right after Frank's got published and distributed, but I ended up on the dot, sitting. And nobody can ever find that stuff later.

TL: They haven't even gotten like the...

WT: I had Bobby on that and Walter and Chris Anderson. Blind piano player. Did you know him?

TL: No I don't. Chris Anderson?

WT: Yeah. He was a little chunky dude, deformed, crippled, blind...sort of a hunchback...lived under doorsteps, but I mean he could play like a demon. He's on, did you hear any of the album Bunky and I made?

TL: I might've heard a little bit of it. He's the pianist on that, right?

WT: Yeah. There's one (track) on Willie Works, on the website. I think it's free actually. You can check that out. It's "Sky Blue."

TL: Oh, that one! Then I have checked it out. Because if it was under your stuff, then I did check it out.

WT: Yeah, but that was a record that never got released. It had liner notes and catalogs already and the whole business. That wasn't the path, you know...

TL: I also wanted to ask you, I'm just curious, because I was talking to Mabern about it, we were talking about how people contributed arrangements or compositions. I remember Mabern told me about, for example, doing renditions of songs like "The Trolley Song," with Strozier's.

WT: Oh, that was one of my favorite charts!

TL: Me too, and it's worth the twelve minutes! It might be long, but it's worth it.

WT: Good playing on that one, and that's a killer tune!

TL: But you made a lot of contributions yourself. I do remember...

WT: "Little Abner"...(sings the melody)...and "Raggity Man." Cannonball played that, and...wanted to record that.

TL: I think I remember you mentioned on a YouTube comment saying "Cannonball was going to record it, but then passed away.

WT: He had an arrangement and they played it, but they somehow didn't get to record it. And I wrote another one that Sarah Vaughan was going to record. Jerri was going to record it, but somehow didn't, and then Sarah wanted it, and loved it. Funky and I recorded it later with just an instrumental version. It's all been good. I think now I'm having fun with this website. The guy who designed it, he's moving on, and my son-in-law, Ollie, is going to take over the website. So everything seems to just dovetail and...he's a good trumpet player, and a really good writer, he does some good writing. He's got a ten

piece band...he's got some of the best players in Seattle on it. So, yeah it's been a good journey. I can't wait to talk to Bobby!

TL: Yeah, because I remember he was telling me how wonderful it was to work with you.

WT: Oh, we had a special relationship, Bobby and I did.

TL: Do you have any more things about him personally?

WT: Oh, just everything was personal with him. That was the nice thing. Just watching with his kids, and caring...but he loved his ladies too...and Ozzie, I don't know what happened to her.

TL: I know that he's now married to Bobbi.

WT: I've met her...the last time I saw Bobby was maybe ten years when IJAE thing was in New York, and he came down, got together and spent an afternoon, and called a couple times, but lost touch, but we'll pick it back up a little bit again. I talk to Harold occasionally. I never talked to Frank again.

TL: Even Harold, Harold said because...

WT: I don't think anybody talks to Frank

TL: I do remember Mabern said that Smulyan, just out of respect, just calls him and leaves a message on his birthday. But I think that's the closest encounter anybody has.

WT: Well yeah, they don't even have a phone number, for sure. Yeah, he really disappeared, definitely. Staying out of the traffic. He was a quiet little cat. He was funny, he had a great sense of humor. He just didn't like the big open world...it wasn't for him

TL: And even with the experience that he had to work with Miles and Mingus, like God!

WT: I think he played some piano, he started to take some gigs on piano, and started making somewhat of a comeback, but I don't know...little bits and pieces...

TL: Right, because Mabern's on the last album that he did which was like 1976 or something like that. I mean, he was great, it's like one of those hidden treasures.

WT: Oh yeah. There's just so many people who could play out there today.

TL: Yeah, it's amazing because Cranshaw—we were talking about *The Young Lions* album, and Strozier's on that album, and the other two horn players...that was basically the start of their collaboration; Wayne Shorter and Lee Morgan. This is like the pre-Jazz Messengers, Jazz Messengers group, with parts of the MJT+, and there's Tootie (Heath) and Louis Hayes on drums and Bobby Timmons on piano, it's just an amazing date!

WT: Well, we were definitely part of the next wave, and if it haven't been for Walter's blunder, you know, who knows, but like everything else, it just wasn't meant to be. And I wouldn't change anything at all. I'm happy.

TL: That's good. Thanks, Mr. Thomas.

Sonny Meets Hawk!: “All the Things You Are”

The most difficult challenge to analyze an accompanying walking bass line into find out how much—or how little—interaction there is between the bassist and the soloist. Because bass lines are a primary layer of any background, finding out the quantity and quality of interactions become more subtle. In many ways, Bob Cranshaw is a bassist who fits this mold of playing style. He doesn't consider himself as a soloist despite there are recordings of him doing so, but his ultimate goal is to support whoever he's playing behind. Cranshaw is the bassist on half of the album *Sonny Meets Hawk!*, recorded in July 15, 1963. The personnel also included Coleman Hawkins and Sonny Rollins, naturally, on tenor saxophone; Paul Bley on piano, and Roy McCurdy on drums.

Cranshaw has pointed out that although this was Rollins' album, he revered Hawkins so much that he didn't want to play too much to get in his way. The track “All the Things You Are,” might be the most dynamic example to hear each musician within their own context. While Cranshaw and McCurdy keep a solid but loose lockup, Hawkins, Rollins, and Bley have more freedom to improvise and experiment with the changes of the form. Cranshaw was following Bley for the majority of this recording, whether if it was during solos or playing the head because of his harmonic offerings he gave. Says Cranshaw, “I didn't want to leave him alone, so I said ‘Let me do some (note) things that was on my mind’ because it caught me off guard. We didn't go through any rehearsal for anything, we just played, so he was doing what was at the moment...I didn't

want to try to play so straight laced so things would fit within the form.” In other words, he wanted to free up the form but still within context to the tune. Regardless to whatever the outcome was, it didn’t seem that challenging to figure out what was going on as much as Cranshaw said.

Rollins didn’t want to play a lot because of his high reverence for Hawkins, so Cranshaw considered him more of a secondary leader and said that everyone followed what Hawkins did whenever he played. Principally, the main focus on the head is how Cranshaw rhythmically interacts with Hawkins’ rhythmic embellishment to the melody where he plays a broken two-feel in the first two sections of the form (i.e. A and A’). There rhythmic interplay between the two gradually develops within each section of the form, especially when Cranshaw plays a two bar fill before A’ (Rollins also plays the last two bars on A and A’). The spontaneous change to latin on the bridge (B) according to Cranshaw was drummer Roy McCurdy’s idea, so he followed along with him until they went back to the last A” section, and even Hawkins seems to play around the feel with it as well. The rhythmic patterns Cranshaw does behind Hawkins in the first four bars of the A” section match Hawkins’ syncopated embellishments once more before Cranshaw goes to a straight two-feel before the break of Hawkins’ solo.

Many musicians—particularly pianists— consider Paul Bley’s solo the highlight of the recording, and consider this solo one of the best piano solos in jazz. What Bley does in his solo is deceptively move in and out of the changes within the three choruses, however it is also with the help of Cranshaw that also disguises the feel of being outside

the changes. Since “All the Things You Are” is formed with groups of progressions that move in fourths, one common habit Cranshaw gets into is that he adds a tritone substitution within the third beat of a measure, which also acts as an approach note to the next chord. For instance, instead of one full measure each of F, Bb, Eb7, and Ab, a tritone substitution would be added in the third beat of the measure, going from F to B, Bb to E, Eb to A, Ab to D, and so on. This gives it more of a harmonic dance to the progression, which also makes way for more choices of notes to use when improvising.

Starting right at the second measure of Bley’s first chorus, he begins his first motif with a chromatically descending trill from G to E, which is a direct mimic from Hawkin’s last phrase. Harmonically, it seems deceptive at first because when Bley starts in the second measure of the form, where one can initially think that his E clashes with the Eb7 chord, but instead Cranshaw jumps to an A, making it less dissonant sounding. Bley makes a run which ascends to an unfinished C lydian augmented scale, then changes his pattern descending downward via the C# minor scale over the C major chord in measure 8. What Cranshaw is playing under Bley sounds like he deliberately changes the D diminished chord and stretches out a spelled out D major for the whole measure before replacing the C major with G. For the next eight measures, Cranshaw then uses a bass line that could conventionally work with the previous eight because the roots of his lines match exactly with the previous series chord progressions. The only difference is that Cranshaw somehow finds a way to resolve to G before the bridge. The next half of this chorus he plays more orthodox where his bass lines have the root of the chord present

each measure, but Bley seems to go the opposite direction and creates an intentional clash like in measure 19, where it's intended to be G major, Bley plays a motif that's based in Ab major, and Cranshaw picks it up just a split second. Starting on measure 22, Bley plays a series of triplets which resemble a blues scale in E as a transition to the last twelve measures of the chorus (i.e. measure 25). At measure 27, while Bley is playing a two note motif that goes chromatically upward, Cranshaw plays his bass lines in a slightly higher range giving it a nice timbre before both split in different directions to resolve: Bley being more dissonant, and Cranshaw returning to more conventional lines.

Bley starts out the first 8 measures of his second chorus (starting on measure 37) with a one bar motif that moves back and forth between consonance and dissonance due to Cranshaw's choice of reharmonization in the third and seventh measures. While Cranshaw is playing a more typical outlining of the chords, Bley stretches out and plays a series of triplets in which spell out an A major scale over a G major chord and an E major chord instead of an E dominant before eventually resolving right on the bridge on an A minor⁷ (measures 53-55).

In the second half of the bridge (measure 57), Cranshaw reacts with Bley's cross rhythmic motif with a hemiola bass pattern that adds an extra eighth note on every third up-beat. As Bley enters measure 61 with a simpler phrase, Cranshaw still keeps walking lines that are transparent to where the form of the tune is.

Cranshaw gives some space for Bley by establishing a walking pedal on the second measure of the third chorus. Oddly enough, it works in Bley's favor as he replaces a

minor third with a major 3rd on the Bb chord. The last final moment that Bley has where he technically plays outside the changes is when he starts playing around the D major scale from measures 79 to 84 before matching Cranshaw's lines again. The third measure of the bridge only contains one measure where Bley really stretches out by playing a C# major arpeggio over Cranshaw's walking line of G, then the next measure, Bley and Cranshaw somehow manage to simultaneously anticipate to the fifth measure of the bridge before Bley finishes off with a triplet passage which all the notes follow the chord changes, as a conclusion to the bridge going into his last twelve bars of the solo, which makes the longest time where he stays within the changes along with Cranshaw, making a transition into Rollins' solo.

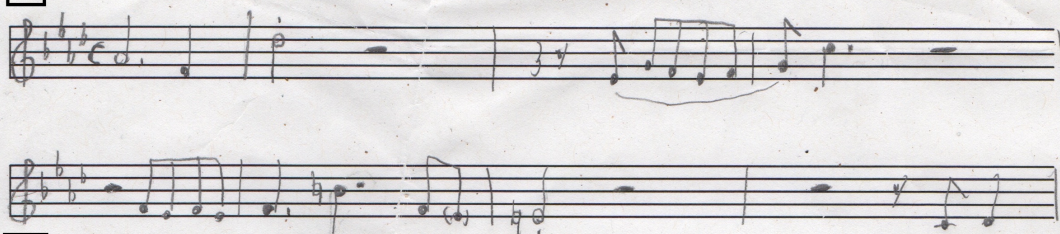
After hearing this recording for a number of years, I note that at first, it might be tough to know what is actually going on in the form, or more importantly where they are playing in the form. Cranshaw remembered that he was well aware of where he was, but despite listening to what Bley was playing, he wasn't always sure if he was in the same place as him.

"What I do is that I play part of the form and then I'll move, then play another few bars of the form and then I move, because I'm not sure where he thinks the form is."

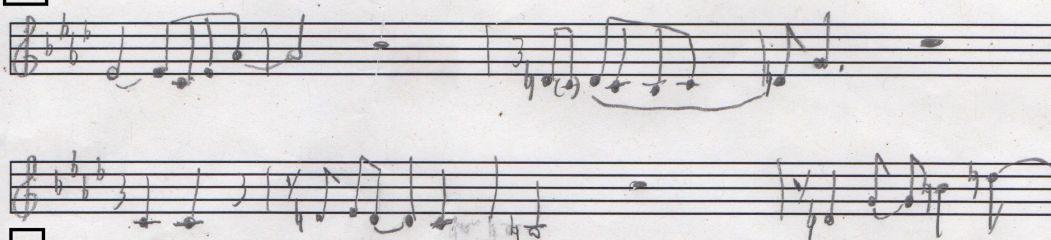
The answer is that it is obvious and clear that both of them were aware of the form throughout the whole solo.

Coleman Hawkins Melody Rhythm

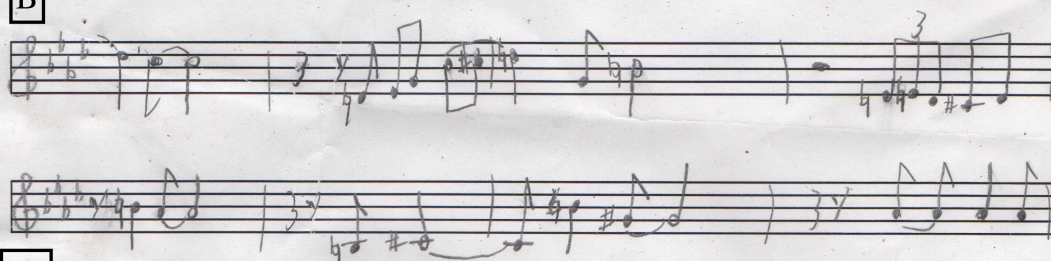
A



A'



B

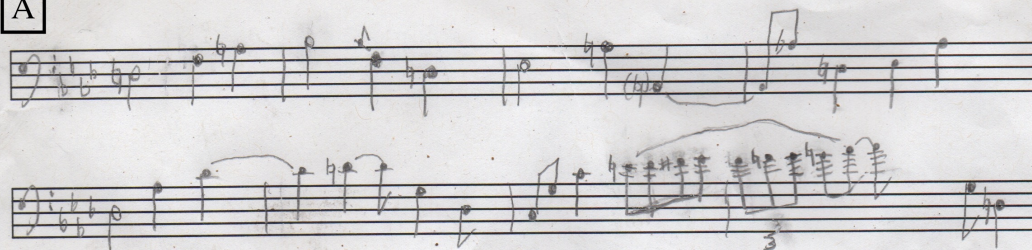


A''

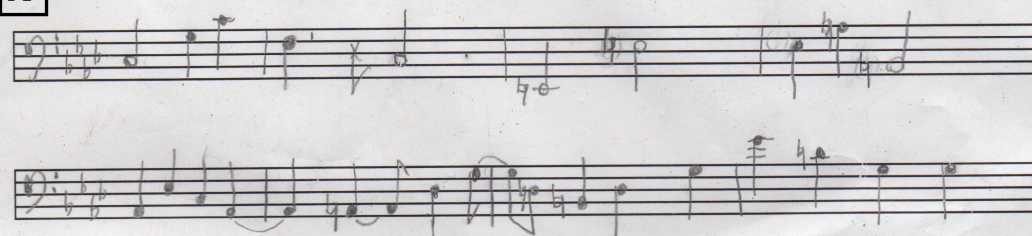


Cranshaw - Head ATTRA

A

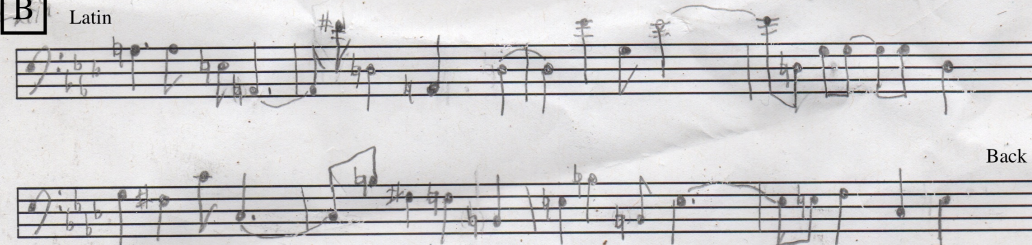


A'



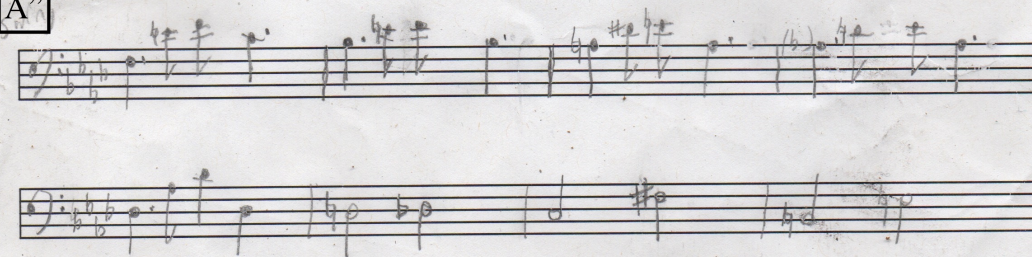
B

Latin

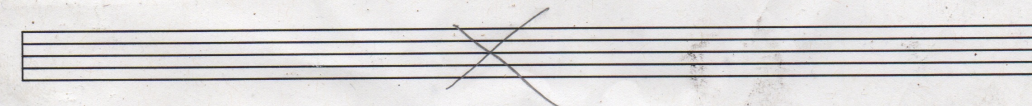
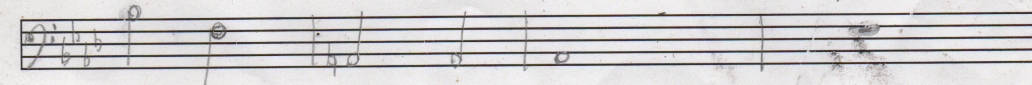


Back to Swing

A''



Break



All The Things You Are — Paul Bley's Solo (C)

Sonny Meets Hawk! (1963)

A

Jerome Kern, trans. Kevin Sun 2.23.15

Fm⁷ (3:14) Bbm⁷ Eb⁷ Abmaj⁷
 5 Dbmaj⁷ Dm⁷(b5) G⁷ Cmaj⁷
 9 Cm⁷ delay Fm⁷ Bb⁷ Ebmaj⁷
 13 Abmaj⁷ Am⁷(b5) delay D⁷(b9) Gmaj⁷ E⁷(b9)
 17 Am⁷ D⁷ Gmaj⁷ Cmaj⁷
 21 F#m⁷(b5) B⁷(b9)
 23 Emaj⁷ lay back C⁷(#5)
 25 Fm⁷ Bbm⁷ Eb⁷ Abmaj⁷

2
29 $D\flat\text{maj}^7$ $D\flat\text{m}^7$ $G\flat^7$ $C\text{m}^7$ $B^{\circ 7}$

33 $B\text{bm}^7$ $E\flat^7$ $A\flat\text{maj}^7$ $G\text{m}^7(b5)$ $C^7(b9)$

B

37 $F\text{m}^7$ (3:58) $B\text{bm}^7$ $E\flat^7$ $A\flat\text{maj}^7$

41 $D\flat\text{maj}^7$ $D\text{m}^7(b5)$ G^7 $C\text{maj}^7$

45 $C\text{m}^7$ $F\text{m}^7$ $B\flat^7$ $E\flat\text{maj}^7$

49 $A\flat\text{maj}^7$ $A\text{m}^7(b5)$ $D^7(b9)$

51 $G\text{maj}^7$ $E^7(b9)$

53 $A\text{m}^7$ D^7

55 $G\text{maj}^7$ $C\text{maj}^7$

57 $F\sharp\text{m}^7(b5)$ $B^7(b9)$

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59 E^{maj7} $C^7(\#5)$ 3

61 Fm^7 Bbm^7 Eb^7 $Abmaj7$

65 $Dbmaj7$ Dbm^7 Gb^7 Cm^7 B^o7

69 Bbm^7 Eb^7 $Abmaj7$ $Gm^7(b5)$ $C^7(b9)$ 3

C

73 Fm^7 (4:44) Bbm^7 Eb^7 $Abmaj7$

77 $Dbmaj7$ $Dm^7(b5)$ G^7 $Cmaj7$

81 Cm^7 Fm^7 *rush* Bb^7 3 $Ebmaj7$ 3

85 $Abmaj7$ $Am^7(b5)$ $D^7(b9)$ $Gmaj7$ $E^7(b9)$

89 Am^7 D^7

91 $Gmaj7$ $Cmaj7$ 3 3

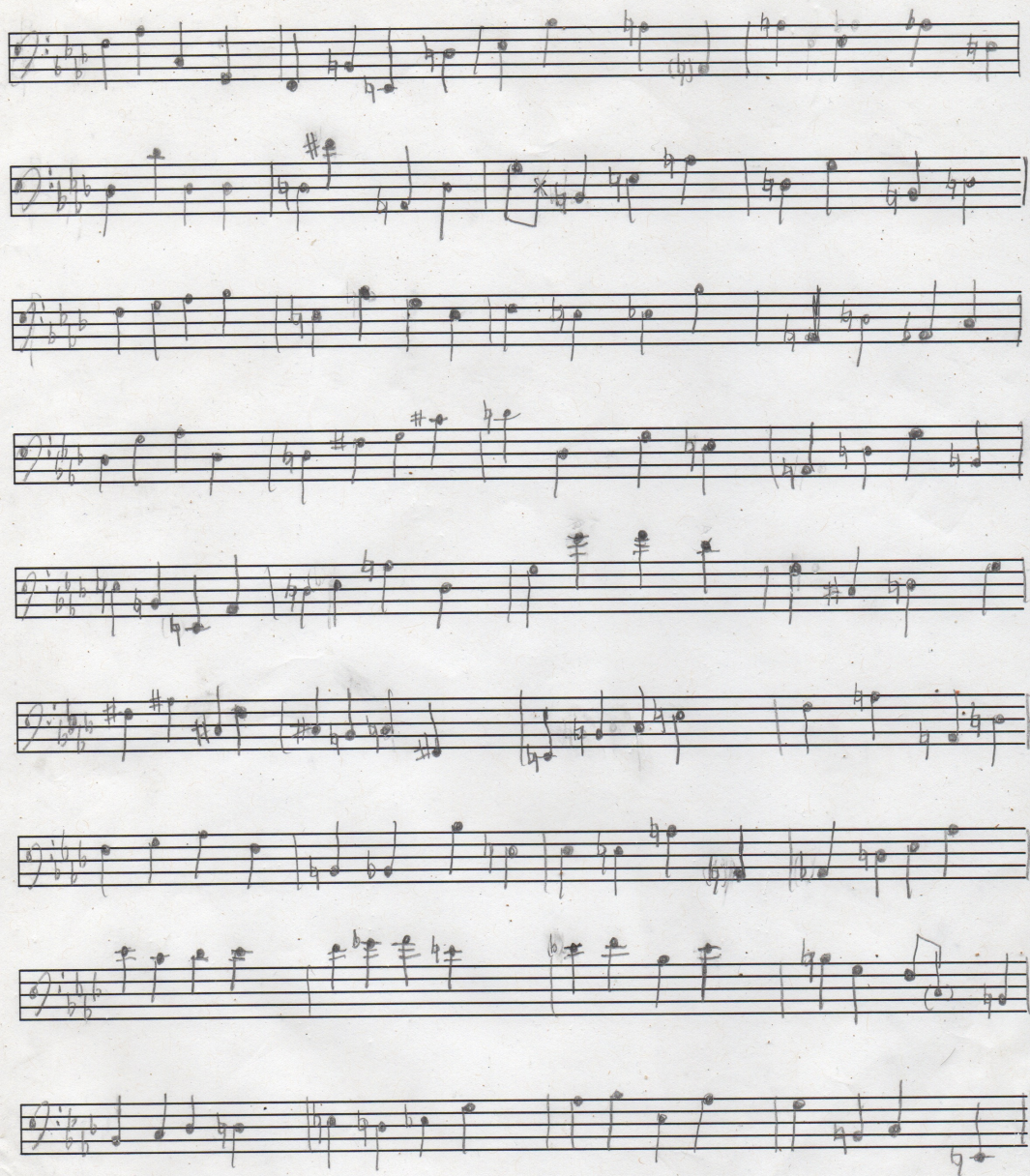
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93 F#m7(b5) B7(b9) Emaj7 C7(#5)

97 Fm7 Bbm7 Eb7 Abmaj7

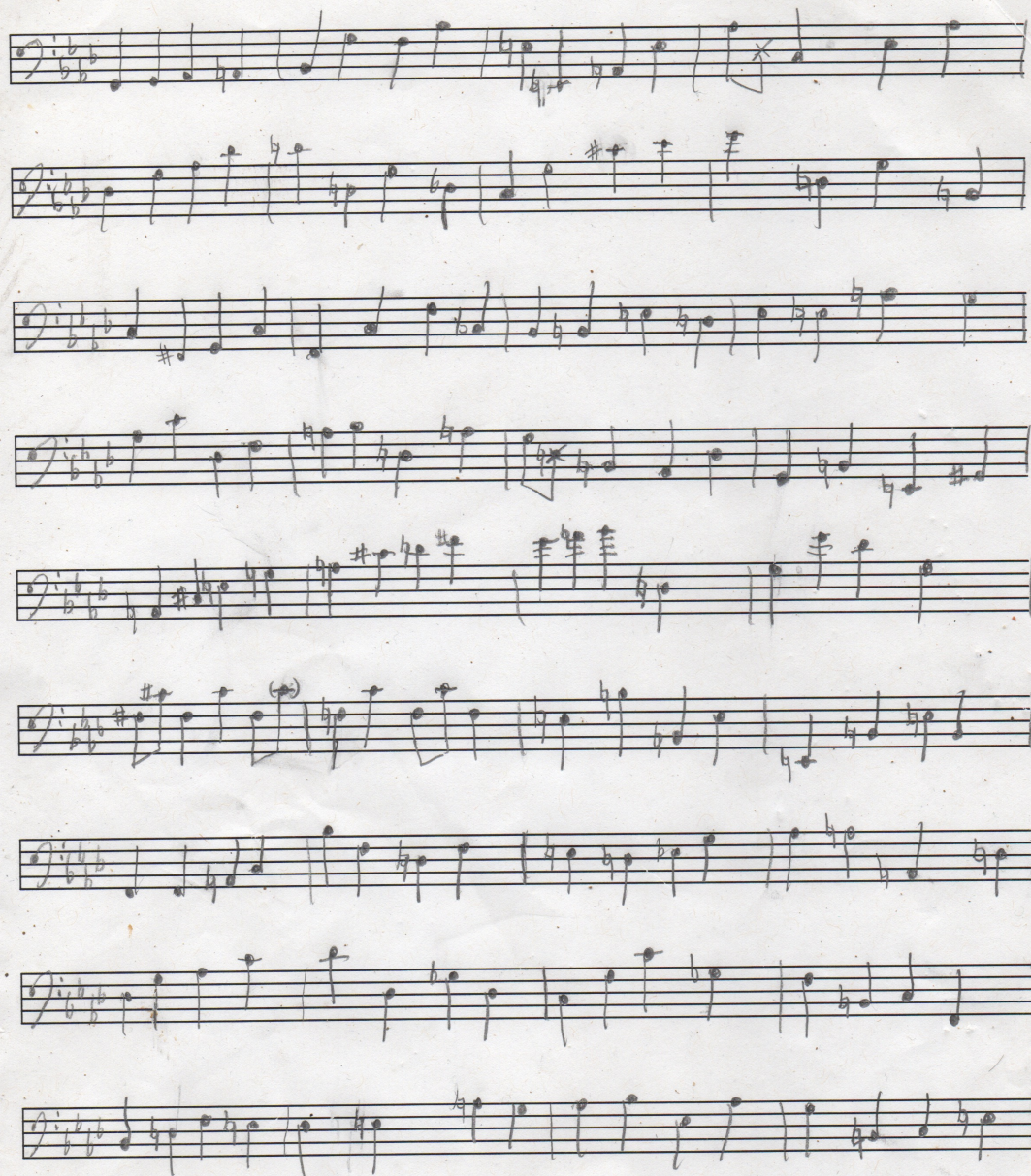
101 Dbmaj7 Dbm7 Gb7 Cm7 B°7

105 Bbm7 Eb7 Abmaj7 Gm7(b5) C7(b9) Fm7

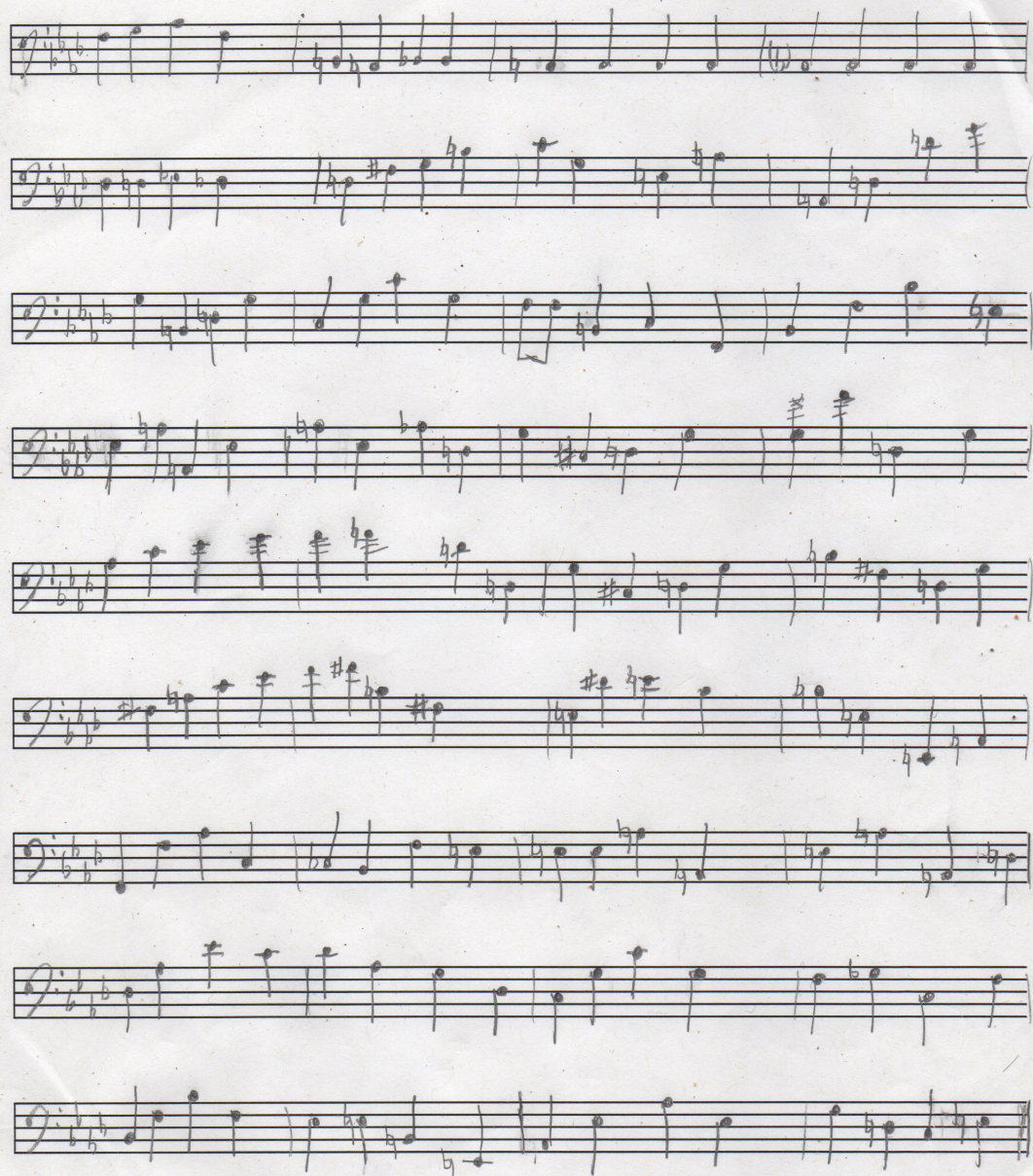
Cranshaw - Bley P. 1



Cranshaw - Blue - P. 2



Bob Cranshaw - Dley Pts



“My Favorite Things” Contrasts: John Coltrane and Grant Green

It seems like there are many students and teachers alike in the jazz community that talk a lot about the music recorded from 1959, and into the mid 1960s. Groups like Miles Davis’s second quintet, Art Blakey’s Jazz Messengers, and John Coltrane’s quartet are heavily discussed and also theorized in the classroom. This would also include the many albums released on Blue Note Records where sidemen from those three groups mentioned above would get an opportunity to begin leading their own sessions or work with other distinguished artists who were on that label. Many recordings used fragments of rhythm sections from Miles’s quintet (pianist Herbie Hancock, bass Ron Carter, and drummer Tony Williams) and Coltrane’s quartet (pianist McCoy Tyner, drummer Elvin Jones, and bassists Art Davis and Reggie Workman).

One thing that really isn’t talked about nearly enough is about the versatility of many of these musicians. Instead many are focused on just the superficial impressions of McCoy’s left and right hand motifs, or Elvin’s hardcore triplet fills or his bombastic crashes, and very few talk about McCoy’s ability to play beautifully articulate phrases in ballads or even Elvin’s superb playing on brushes. They each were aware of who they were playing with as well, and they would naturally adapt to whoever was the leader of that particular session or gig. And to break it down even further, if both were playing on a date together outside of Coltrane’s group, there would be another bassist not named Jim-

my Garrison on those sessions that would have to sandwich in between the two to really get the feel of that particular pocket or groove.

One of them was one time the first call bassist for Blue Note, Bob Cranshaw. He started working with Blue Note in July 1963. He would record four albums along with both McCoy and Elvin on Blue Note at that time; Joe Henderson's *Inner Urge*, Grant Green's *Matador* and *Solid*, and Stanley Turrentine's *Mr. Natural*. This paper will only reflect on just one recording in particular, which is Grant Green's rendition of "My Favorite Things" from the *Matador* album, featuring both McCoy and Elvin along with Cranshaw in the rhythm section. Cranshaw said that it was Grant Green's idea to do the tune and also because he respected what Coltrane was doing at that time.

Despite that these two recordings are three years apart—Coltrane's in October 1961 and Green's in May 1964—both McCoy and Elvin were able to approach "My Favorite Things" differently with a different leader, but still stamped their own identity on the tune.

The transcriptions written out have three staves. The top staff is the melody of the tune with an ad-libbed rhythm that both Green and Coltrane do. The middle staff—the first of two bass staves—is Steve Davis's bass line with Coltrane. The bottom staff is Bob Cranshaw's ad-libbed bass line with Green. The verses are also divided into three parts; the first being the first two minor verses, the second being the major verse, and the third being the chorus of the song. They are aligned in that way not only just to see what each bassist does differently with the melody, but how both arrangements are vaguely differ-

ent. Coltrane only plays the chorus once at the end, where Green plays it both head in and head out. Even the structure of each sections of tune differs from both recordings.

Coltrane's has more of a specific cue of when to go to the next section from both the head and soloing. Green's structure of the tune has exactly 16 bars of vamping each section before the third verse, which goes straight to the chorus. However, unlike Coltrane's version, the solos don't have as many cues within the song form. When Green recaps the melody, McCoy takes over and solos. McCoy does make a transition from minor to major but it's more spontaneous than his minimalist/comp-like soloing with Coltrane.

The second page of transcriptions only show what each bassist does for the vamp. While Davis keeps a circular, satellite-like one-feel for his bass line, Cranshaw's playing a funkier feel where he's dancing between the roots and fifths with some melodic embellishments. With each different bass line, both McCoy and Elvin adapt to it differently. Where Davis's bass lines are completely repetitive, there's a lot more limits to the directions each musician where all three members of the rhythm section are keeping simple time. Amazingly, McCoy's ability to build on to the simplistic groove up to Coltrane's solo is something worth noticing because he would do this more often in different performances with Coltrane's quartet, each with a different bassist. The bassists that came after Davis would explore more rhythmically and harmonically which freed up Elvin more and gave McCoy essentially the role of that of a bassist to keep the time.

By contrast, Cranshaw's bass lines have a looser quality to them rhythmically and Elvin can free up and rhythmically interact more and give McCoy more of the role for a typical pianist in a group setting because Cranshaw is principally taking care of the groove.

Not to say anything negative about Grant Green's playing, which is very soulful and meaningful, however it's fair to say that Green's musical knowledge was nowhere near the depths of Coltrane. Coltrane's motifs on his soprano saxophone are very rhythmically fluid almost to the point where his playing doesn't really have a strong pulse because all of that is getting taken care of by his rhythm section, therefore it's more of a looser one-feel rather than a waltz. Green sticks more to the blues scale melodically with his motifs, and somewhat a little bit repetitive on some of his improvising, but he finds a way to connect his ideas well enough to connect with his rhythm section, albeit a little busier. However, Green is more rhythmically precise with his swung eighth notes, allowing his rhythm section to have more rhythmic leeway with him.

It is unfair to say that Green does not do a worthy interpretation of the song because it's a completely different interpretation to it, and what is more astounding is that perhaps both McCoy Tyner and Elvin Jones already understood that going into the *Mata-dor* session, but they each did their part to make the music sound happening, and it shows the musical maturation of the two between both of these recordings.

Coltrane "My Favorite Things" 1960
 Grant Green "Matador" 1964
 My Favorite Things (verses & chorus)
 Cranshaw and Steve Davis
 Transcribed by
 Tony Lannen

Verses 1 & 2 E minor

Melody

SD

BC

M

SD

BC

Verses 2 E major

M

SD

BC

M

SD

BC

Chorus

M

SD

BC

E MINOR F# HALF DIM. B7 E MINOR D MINOR 7 G7 C MAJOR 7

M

SD

BC

A MINOR F# HALF DIM. B7 ALT.

Steve Davis & Bob Cranshaw Vamps
My Favorite Things Lennon

E minor

SD

BC

E major

ad lib

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Cranshaw's Electric Feel

Bob Cranshaw is part of the first generation bassists in jazz who switched from upright to electric. Of course there were many others that started to pick up the trend in the mid 1960s, but it was Monk Montgomery, guitarist Wes Montgomery's older brother, who was the first to be recorded with an electric bass while with Lionel Hampton's group in 1955. Even well known bassists like Milt Hinton and Ray Brown would experiment with the electric. One of Hinton's most popular recordings was his bass playing to the doo-wop group The Drifters's hit tune "Under The Boardwalk," and that was on an electric bass. Cranshaw acknowledged that when he heard Hinton play it, he started to feel more comfortable about making the switch.

"He (Hinton) embraced it. But that's when I started to grab it, when I looked up. It was him and Carline Ray. I went in one day and I wasn't playing – I had kind of played it one time on a gig – but I went in the club and she playing and I said 'Kiss my butt!' She was swinging so hard I went home and said 'Wow!' And I kinda wanted to put it down and when I heard her play it is when I said 'Okay, okay, there are other things that you can do with it, there is a different way that you could play it.' But she was the one that turned me, she opened my eyes to playing it like a string bass. And I remember them saying 'Wow!'" (Interview with Cranshaw, November 14, 2015)

The two transcriptions of Cranshaw's bass lines are to demonstrate how he keeps the same mentality playing the electric bass as he would on the upright. Despite that there

are purists who believe that the electric bass has no role in jazz because it doesn't swing hard enough, he strongly disagrees with that mentality.

“For me, a bass is a bass. One of the main things I made sure that I did was I didn't change the way I play on one instrument to the next. I try to make the electric bass sound more like the acoustic. We amplify acoustic basses, so playing an instrument that was built for amplification was a very easy thing for me, so I never really thought about it. I guess I'm one of the few guys that...didn't think of it mentally as anything else but a bass...They both have the same four strings. The same notes I play on one is the same on the other...Playing the electric like an acoustic is the only way that I knew to play. I didn't want to change anything (playing styles), but I knew at least you could hear it. Sometimes I go (to) places, and I don't always hear the bass, because the acoustic bass was not made for amplification, but we amplify it, but it was an easy transition for me.”
(Interview with Jon Hammond at JEN 2013)

As the reader is about to observe, despite the fact that these two selected transcriptions were recorded eight years apart from each other, this will further prove Cranshaw's consistent mentality of playing the electric bass just like an upright bass. The first transcription is Cranshaw's upright bass line to “Shiny Stockings” on tenor saxophonists Dexter Gordon's album *Gettin' Around*, which was recorded in late May 1965. This tune was written by one of Count Basie's tenor saxophonists and talented arrangers Frank Foster, and is most memorably known as a highly requested tune in the Basie book, many musicians played this tune in jam sessions during this period of time. Also appearing on

this date are Barry Harris on piano, Bobby Hutcherson on vibraphone, and Billy Higgins on drums. Cranshaw's distinct two-feel is a much busier than routine two-feel from other bassists, meaning that while many would simply not do anything but play two half notes for each measure, he plays more interactively with each measure adding either an eighth note or triplet anticipation between those two half notes per measure. More importantly, while Cranshaw's rhythmic two-feel is more complex, melodically he is outlining each chord throughout the thirty-two bar form by mostly playing the roots on the downbeats (beats 1 and 3) and embellishing the notes around them.

The other transcription is Cranshaw's electric bass line to Erroll Garner's version of the Harry Warren composition "I Only Have Eyes For You." This recording would be on Garner's final studio album *Magician*, which was recorded in October 1973 and was released the following year. This album also had Grady Tate on drums and Jose Mangual on the congas, which was somewhat standard for Garner's later groups to have two percussion players playing with him. Despite being Garner's last studio album, this might be the most versatile showcase of him touching many different styles from latin ("Mucho Gusto"), gospel ("One Good Turn"), funk ("They Long To Be Close To You"), to his signature traditional swing ("I Only Have Eyes For You"). And yet having two versatile musicians Cranshaw and Grady Tate added more of the

"I'm trying to learn the feel of the instrument, but I'm trying to get also a sound of playing through an amplifier. Because I hadn't established a sound. I still haven't connect (my bass) with (my amplifier), so some of it was very tinny. Now I know how to get a

fatter, a bigger thing, but at time, the Erroll Garner thing, I wish I could've done it today. I could've laid some shit down. I would've felt a lot more comfortable with playing it, but those were learning things...It was good, me and Grady, and we just played. He played some beautiful things, I mean he played his butt off! And we just kinda played, but he wanted to try, he wanted the electric. He said 'I never used it. I've always used string bass,' and I was kind of an infant on the instrument. So it worked out fine, but now...he'd be in trouble now for sure!" (Interview, November 2015)

When Cranshaw plays a two-feel on the head of "I Only Have Eyes For You," there are very subtle characteristics that he does differently than in "Shiny Stockings." While he does keep every measure of his two-feel embellished, he does incorporate little ghost notes or dead notes—the notes with the X on the stem—like in measures 10, 12, 20-23, 26, and 36. Those choices could be both intentional by Cranshaw, or unintentional due to the nature of how the electric bass strings usually articulate. The other characteristic he does more of on the electric than the upright is that he tends to slide some of his notes, both ascending and descending, such as in measure 12 or in measure 34.

Listening to the two examples, it becomes more apparent that the very few bassists who played both, either from Cranshaw's generation or earlier, were making the transition to the electric bass and playing it hardly any differently from the upright bass. Even the earlier electric bassists who would eventually revolutionize the instrument such as Motown bassist James Jamerson would first adapt the electric bass like an upright. Cranshaw not only acknowledged that one of the first successful bassists to switch from

acoustic to electric was Jamerson, but he also saw that he was more than just a studio musician for Motown. The Motown rhythm section was known as the Funk Brothers, and before they played for Motown, many of them were local jazz musicians around the Detroit area.

“I saw Jamerson once in Chicago with Red Garland’s trio. Paul (Chambers) couldn’t make the gig so Jamerson subbed for him, and he swung his ass off! He could play! But we were one of the first, along with Monk (Montgomery) to make the transition comfortably from string bass to electric.” (bass lesson at New School, 2012)

Whether if it was Jamerson playing triplet runs on his upright at the end of Mary Wells’s “My Guy,” or establishing a swung shuffle groove to The Marvelettes’s “Don’t Mess With Bill,” the feel on both instruments were very similar, and like Jamerson, Cranshaw’s approach remains pretty much the same even though both recordings are in a completely different group setting, style, and with different musicians. The main objective to get out of both of these transcriptions is that Cranshaw’s ability to embellish a two-feel on either instrument, and the same should be said when he applies a walking bass line on both the electric and upright bass.

Dexter Gordon
Gettin' Around

Shiny Stockings
Cranshaw's bass line

Transcribed by Tony Loran

Handwritten musical notation for the bass line of "Shiny Stockings" by Cranshaw, transcribed by Tony Loran. The notation is written on a single staff in bass clef, with a key signature of one flat (Bb) and a common time signature (C). The piece is titled "Dexter Gordon Gettin' Around" and "Shiny Stockings Cranshaw's bass line".

The notation is divided into sections marked with letters in boxes: [A], [B], [C], and [D].

Section [A] (Measures 1-8):
1. Bass line starting on Bb, moving up stepwise to G.
2. Bass line starting on F, moving up stepwise to D.
3. Bass line starting on C, moving up stepwise to A.
4. Bass line starting on G, moving up stepwise to E.
5. Bass line starting on D, moving up stepwise to B.
6. Bass line starting on A, moving up stepwise to F.
7. Bass line starting on G, moving up stepwise to E.
8. Bass line starting on D, moving up stepwise to B.

Section [B] (Measures 9-16):
9. Bass line starting on Bb, moving up stepwise to G.
10. Bass line starting on F, moving up stepwise to D.
11. Bass line starting on C, moving up stepwise to A.
12. Bass line starting on G, moving up stepwise to E.
13. Bass line starting on D, moving up stepwise to B.
14. Bass line starting on A, moving up stepwise to F.
15. Bass line starting on G, moving up stepwise to E.
16. Bass line starting on D, moving up stepwise to B.

Section [C] (Measures 17-24):
17. Bass line starting on Bb, moving up stepwise to G.
18. Bass line starting on F, moving up stepwise to D.
19. Bass line starting on C, moving up stepwise to A.
20. Bass line starting on G, moving up stepwise to E.
21. Bass line starting on D, moving up stepwise to B.
22. Bass line starting on A, moving up stepwise to F.
23. Bass line starting on G, moving up stepwise to E.
24. Bass line starting on D, moving up stepwise to B.

Section [D] (Measures 25-32):
25. Bass line starting on Bb, moving up stepwise to G.
26. Bass line starting on F, moving up stepwise to D.
27. Bass line starting on C, moving up stepwise to A.
28. Bass line starting on G, moving up stepwise to E.
29. Bass line starting on D, moving up stepwise to B.
30. Bass line starting on A, moving up stepwise to F.
31. Bass line starting on G, moving up stepwise to E.
32. Bass line starting on D, moving up stepwise to B.

Erroll Garner
"Magician" 1974

I Only Have Eyes for You
Granshaw's bass line

Transcribed by
Tony Lannen

A

Handwritten musical notation for section A, measures 1-8. The notation is in bass clef with a key signature of one flat (Bb). Measures 1-4 contain triplet markings (3) over groups of notes. Measure 5 has a '5' below it. Measure 6 has a '6' below it. Measure 7 has a '7' below it. Measure 8 has an '8' below it. The notation includes various note values, rests, and accidentals.

A

Handwritten musical notation for section A, measures 9-16. Measures 9-12 contain triplet markings (3) over groups of notes. Measure 13 has a '13' below it. Measure 14 has a '14' below it. Measure 15 has a '15' below it. Measure 16 has a '16' below it. The notation includes various note values, rests, and accidentals.

B

Handwritten musical notation for section B, measures 17-28. Measures 17-20 contain triplet markings (3) over groups of notes. Measure 21 has a '21' below it. Measure 22 has a '22' below it. Measure 23 has a '23' below it. Measure 24 has a '24' below it. Measure 25 has a '25' below it. Measure 26 has a '26' below it. Measure 27 has a '27' below it. Measure 28 has a '28' below it. The notation includes various note values, rests, and accidentals.

A'

Handwritten musical notation for section A', measures 29-34. Measures 29-32 contain triplet markings (3) over groups of notes. Measure 29 has a '29' below it. Measure 30 has a '30' below it. Measure 31 has a '31' below it. Measure 32 has a '32' below it. Measure 33 has a '33' below it. Measure 34 has a '34' below it. The notation includes various note values, rests, and accidentals.

Cranshaw's Blues Theory

One of Bob Cranshaw's favorite things to play is a simple twelve bar blues, and these two transcriptions were both recorded at the Newport Jazz Festival, albeit in two different years. The earliest recording was McCoy Tyner's tune "Monk's Blues," obviously a homage to Thelonious Monk, which was one of Tyner's major influences. This was at the 1963 Newport Jazz Festival, and the whole set features Cranshaw more than usual. Of the five tunes played, Cranshaw has three features or solos. The other blues is "Straight No Chaser," recorded in the 1964 Newport Jazz Festival during Cranshaw's brief two-week stint with Monk. They only played four tunes during that set and Cranshaw only had one big feature, which is the blues "Straight No Chaser," where he takes six choruses of a walking bass solo. He does get one other feature during the Monk set, but only takes one chorus of a walking bass solo on "Rhythm-a-Ning."

On "Straight No Chaser," he keeps walking throughout the whole tune. Even after Monk's solo, which is mostly sparse and plays less the more choruses takes. However, it does seem clear when he wants Cranshaw to take a solo when drummer Ben Riley switches from playing his ride cymbal to his high hat. Cranshaw begins playing with very little range pitch-wise and playing almost exclusively in first position and playing open strings such as hitting the low E on a couple occasions. Rhythmically, he is keeping the quarter note steady with a few eighth-note anticipations until the last two measures of his second chorus he stops walking for one second, and then resumes before going to the next chorus. By the fifth bar of the third chorus, he broadens the pitch range of his walk-

ing and starts playing in the middle of the bass neck where the notes are mid-ranged before going back to the lower range until he starts the fourth chorus. He starts getting into thumb position, where the notes are closer to middle C on the piano range-wise. During the first three choruses Ben Riley plays under him and gets softer within each chorus and then completely stops playing at the top of the fourth chorus and lays out until the fifth chorus where he comes back playing the ride cymbal again, and starts playing more interactively along with him in the last two choruses. Before the fifth chorus Cranshaw starts playing a two bar rhythmic figure which he repeats starting at the eleventh bar of the fourth chorus and uses it throughout the following chorus. Not only does Cranshaw play this rhythmic figure—either verbatim or ad-libbed—in both Monk’s and Rouse’s solo, but he also uses this with Tyner. The final chorus Cranshaw walks is more straightforward and the rhythmic embellishments aren’t as extreme as the previous choruses, thus winding down his solo at the end of his sixth chorus. By the first four bars of Riley’s solo, Cranshaw creates a smooth transition by vamping a groove using a Bb pedal before giving the rest of the solo to Riley.

Cranshaw plays a more conventional improvised solo on “Monk’s Blues,” but takes five choruses, one chorus less than he did with Monk. The first four bars of his first chorus starts out as a two bar repetitive phrase before arpeggiating up to thumb position on the fifth bar. The last four bars of his first chorus is similar to his first four bars where he develops a similar two bar phrase. Cranshaw starts out the next chorus with a longer four bar phrase that transitions to an ascending arpeggiated phrase in the fifth bar, which

are both rhythmically and harmonically similar to the fifth bar in the first chorus. He concludes the last four bars with a similar rhythmic phrase each bar until the last bar where he anticipates by starting the next phrase for his third chorus, which would be considered the climax of his solo. He uses a one bar rhythmic figure yet still outlining the chords before breaking the pattern up on the fourth bar where he plays slightly looser rhythmically, making it sound out of time even though he's still keeping the pulse. On the fifth bar, he sets up a two bar phrase full of eighth notes with his notes spelling out the Eb dominant 7th chord. This smoothly leads into the next phrase where he plays starting on the seventh bar and ends on the eleventh. His lines become more linear—or more scalar—along with the same consistent pulse of slightly swung eighth notes. In the beginning his fourth chorus, Cranshaw uses the same rhythmic pattern as the previous chorus, only this time he is playing double-stops, or playing two strings at once (the G and D strings). He keeps the same rhythmic phrase throughout the chorus outlining each measure of the twelve bar blues, and builds up the transition by resuming to a walking bass line on the last measure before his fifth and final chorus. This walking chorus might not be necessarily intentional because Tyner resumes playing as if he was comping rather than soloing, but he also lays some space for Cranshaw's lines to have more say as he is using some clever lines such as playing tritone substitutions in the first four bars (i.e. He would be playing E instead of Bb and playing A instead of Eb.). However, since Tyner was very influenced by Monk, it could very well be intentional since Monk's comping is rhythmically sparse and harmonically dissonant, and Tyner may be trying to match those characteristics behind Cran-

shaw's walking bass line. Just like his transition to Ben Riley's solo, Cranshaw plays the first four bars of the next chorus with a particular groove or pattern, especially in third and fourth bars where he plays two pairs of triplet figures before Tyner completely takes over soloing on the fifth measure to finish the chorus before taking the head out. In this solo, Cranshaw uses a diverse range of lengths of his phrases, yet knows how to connect his ideas fluidly from one to the next. The usage of expanding and compressing durations of each phrases, the use of rhythmic repetition other than walking, and the harmonic ability to transparently outline the blues form are three principal formulas Cranshaw takes in, albeit he might've not been conscious to any of those three ideas while he was playing this solo, or any other solo for that matter.

The solo Cranshaw takes on "Monk's Blues" would probably not work for the solo with Monk, but any of the six choruses of Cranshaw's walking bass solo with Monk could fit with Tyner's group. There are some similarities with the two recordings where Cranshaw uses some similar walking bass lines in Tyner's solo in "Monk's Blues" that resemble his solo with Monk a year later. However, Monk's playing style is very specific, and perhaps not as versatile as Tyner's, and that could be one theory of why Cranshaw decided not to take an improvised solo in Monk's group--because he felt uncomfortable playing in the style of the pianist's language. He might even play more rhythmic embellishments while accompanying Tyner as well because there are multiple directions that he takes all at once, and also because Tyner is a more contemporary and busier pianist who likes to play more notes simultaneously than Monk. Monk is more spatial, so that might

be another major reason why Cranshaw decided to walk on one solo, and improvise on the other.

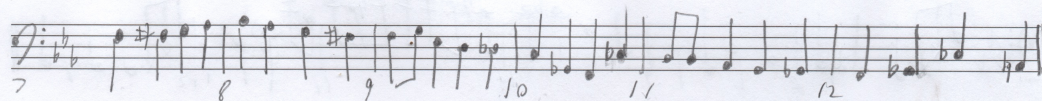
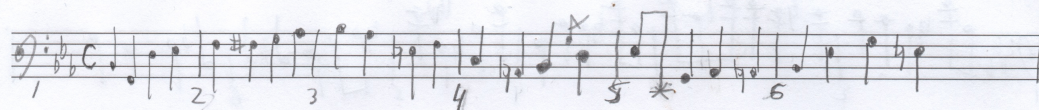
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Straight No Chaser p. 1

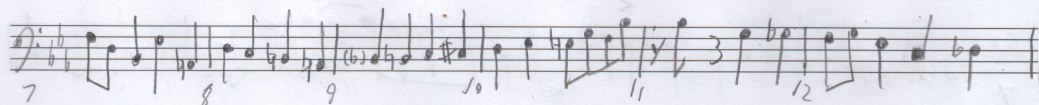
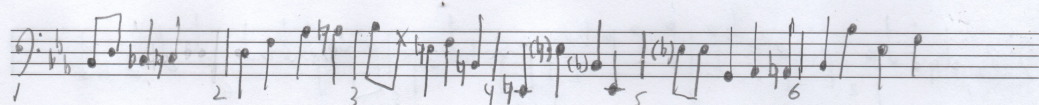
Cranshaw

Transcribed by
Tony Lannen

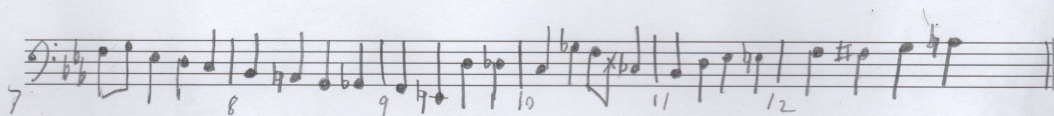
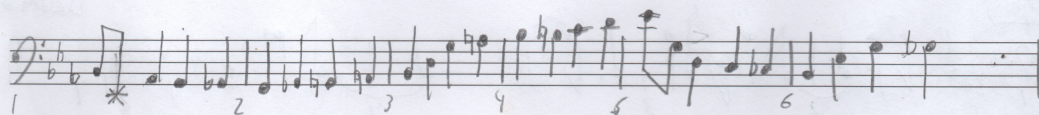
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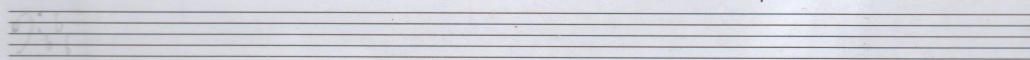
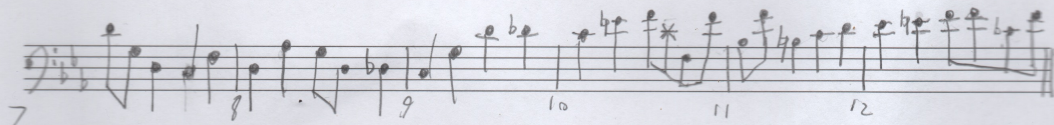
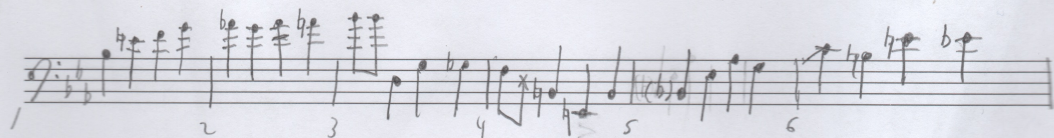
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III



IV



Straight No Chaser P2

Lanner

V

Handwritten musical notation for section V, measures 1-12. The notation is in bass clef with a key signature of two flats (Bb, Eb). It features a series of eighth and sixteenth notes, often beamed together in groups of 3 or 4. Measure numbers 1 through 12 are written below the staff. There are some 'x' marks and a circled 'h' in measure 5.

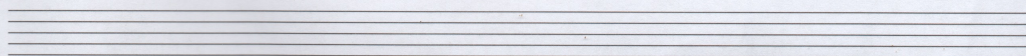
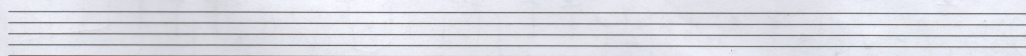
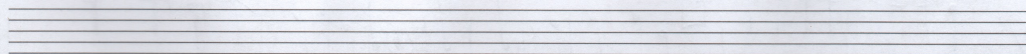
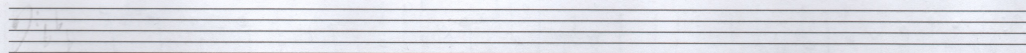
VI

Handwritten musical notation for section VI, measures 1-12. The notation is in bass clef with a key signature of two flats (Bb, Eb). It continues the melodic line with various note values and rests. Measure numbers 1 through 12 are written below the staff.

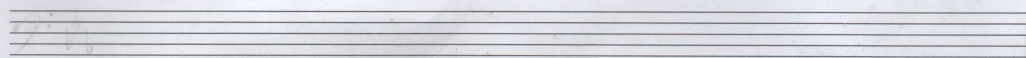
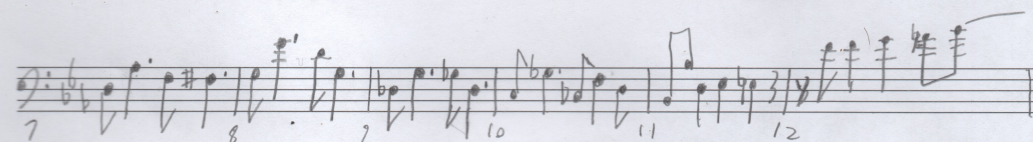
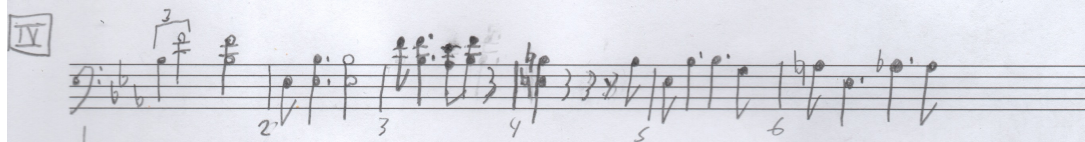
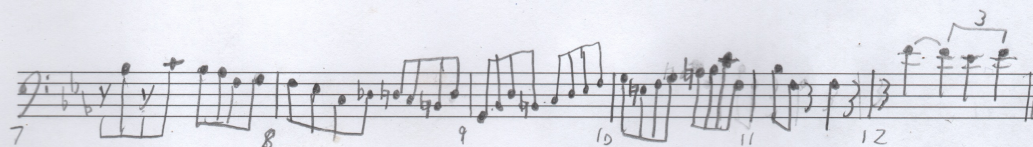
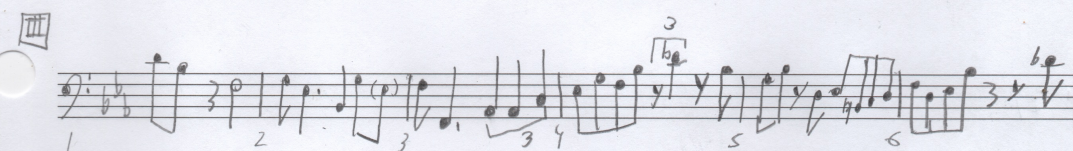
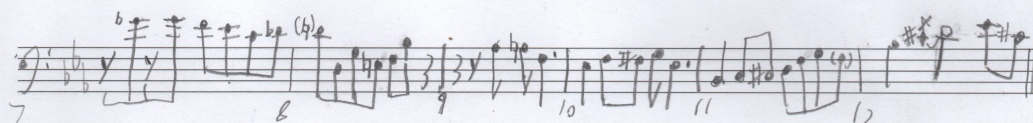
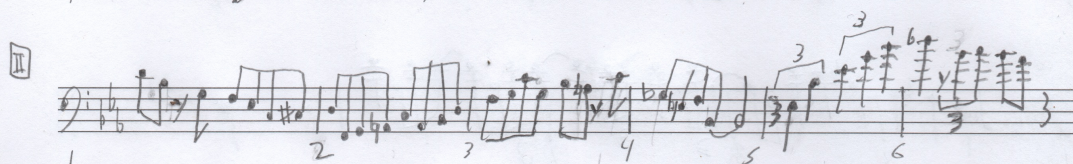
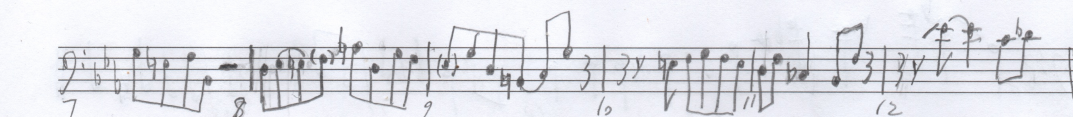
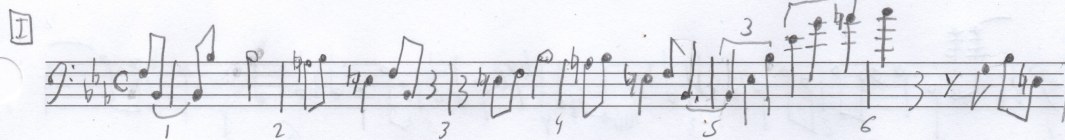
Drum

Handwritten musical notation for the drum part, measures 1-4. The notation is in bass clef with a key signature of two flats (Bb, Eb). It shows a simple rhythmic pattern with eighth and sixteenth notes. Measure numbers 1 through 4 are written below the staff.

Drum solo



Newport July 1963

Monte's Blues (McCoy Tyner) P1 Transcribed by
Cranshaw's Solo Tony Lannen

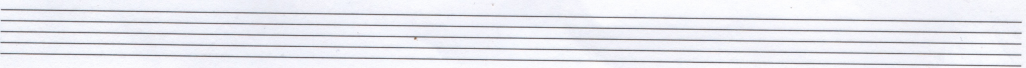
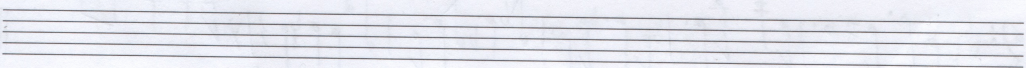
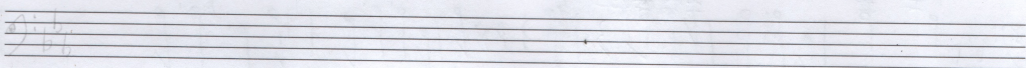
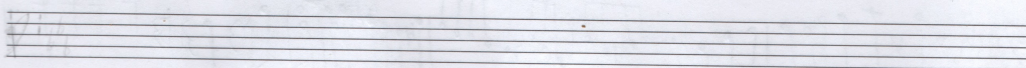
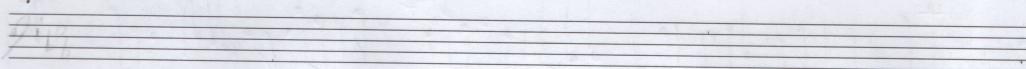
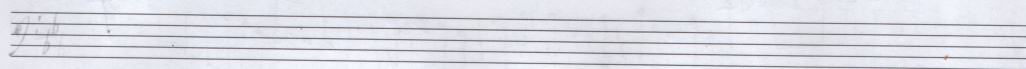
Monks Blues (McCoy Tyner)^{P2} Lennon

Handwritten musical notation for the first system, labeled with a boxed 'V' and a boxed 'T'.

The notation is written on a single staff with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody consists of 12 measures, numbered 1 through 12. The notes are as follows:

- Measure 1: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5
- Measure 2: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5
- Measure 3: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5
- Measure 4: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5
- Measure 5: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5
- Measure 6: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5
- Measure 7: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5
- Measure 8: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5
- Measure 9: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5
- Measure 10: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5
- Measure 11: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5
- Measure 12: Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5, Bb4, Eb5

The notation includes various musical symbols such as accidentals (flats), ties, and slurs. The first measure is marked with a boxed 'V' and the last measure with a boxed 'T'.



Cranshaw's Soloing

“My feeling is, I just want to play. That’s all. Especially when there’s a few guys ahead of me that take a bunch of choruses, and then it’s time for the bass solo, it’s like all of the notes have been played, and I have very little to say.” (Cranshaw on multiple conversations, bass lessons, phone calls, etc.)

This section of musical examples will be exclusively based on four very contrasting solos of Bob Cranshaw. Even though he has reiterated through countless interviews and conversations that he does not think of himself as a soloist. However, there have been a handful of recordings where he’s been in the spotlight when it comes to getting featured. Many jazz fans will mostly remember his “Sidewinder” bass line and solo, or his beautiful intro to Sonny Rollins’s rendition to “God Bless The Child,” but his main thing is just wanting to be a solid timekeeper, and he’s been exceeding this goal for the past six decades on records. These four transcriptions will be paired up to different eras. The first half will concern the solos of The Blue Note era and the second half will concern more of the early Vee-Jay years.

The lead sheet to “The Sidewinder” is pretty much accurate as far as Cranshaw’s bass line goes. The pickup fill is the most famous part of the song, but when he plays the form, no matter if it’s on the head or solos, he keeps the similar bass line throughout the entire recording. The transcription to Cranshaw’s solo on “The Sidewinder” is a twenty-four bar blues (The blues is eight bars of Eb7, four bars of Ab7, back to Eb7 for four bars, F7 for three bars to Bb7 for one bar, and then back to Eb7 for four bars) in a

straight-eight funky groove, and Cranshaw takes two choruses of what might be his most concise solo on record. There are many similar characteristics throughout his solo that make it seem like he added more musical attitude in this solo. For example, he tends to slide up or down by bending the notes (e.g. measures 6, 8, 10 in chorus I) or adding grace notes (i.e. measures 2 and 11 in chorus I). Another observation is that every four measures, he plays the downbeat regardless of where he is at with the phrase. Rhythmically it is very basic between mostly eighth notes and quarter notes.

His first four measures of chorus I sounds like another alternative bass line for the head, and then he starts developing more with syncopation within the next four bars before going to the ninth bar, the Ab7 chord, where he texturally plays with more space before going back to Eb. When he goes to the F minor 7 chord, he's already playing the Bb dominant 7 chord just because it's virtually the same scale before resolving back to the Eb dominant 7 chord. By this time, most of Cranshaw's phrases went from being two bar phrases to four bars, and a similar structure will happen in chorus II.

Cranshaw's beginning phrase on chorus II starts out with a pair of bending Dbs, which almost mirror the third and fourth beats of measure 11 in chorus II. On measure 17 of chorus II, Cranshaw plays a four bar line that transitions from his solo to resuming back to the original groove of the song just by using less syncopation on measure 20 of chorus II. The last four bars of his solo, he goes back to the groove for the head out, and the pickup fill on the recording is the famous splice where Cranshaw forgot what he played on the introduction to the tune.

“Inner Urge” is a twenty-four bar composition that has a specific pattern of chords where the first part of the tune, from measures 1 to 16 bass roots are descending from an F# scale (i.e. F#, F, Eb, Db). The last eight measures follow a specific pattern: There are four pairs of chord changes within each 2 measures where the root of the chord descends a minor third and the next pair of the following chord change ascends up a half step or minor second. In other words, the first bass note of the starts out in E, and then down to a minor third which is C#, the next pair will start on D and descend to B, followed by C to A, and finally Bb resolving to G before going back to the top of the form. All of these chords are also parallel to each other because their quality is a major 7th sharp 11 chord. On the head of each chorus, Cranshaw plays along with Henderson on the head for the first half until the thirteenth measure on the Db major 7 #11 chord. He also takes the first solo and plays for three choruses. In stark contrast to most of his recorded solos, Cranshaw had to step out of his comfort zone on “Inner Urge” because he wasn’t really ready or quite fond of playing a solo on this tune, and perhaps it might show increasingly throughout his solo.

“I wasn’t expecting to play a solo on the tune. As soon as we’re getting ready to finish the head, Joe looks at me and I said ‘What?!’ I started playing, but I really didn’t know what to play. And by the time of my second chorus, I was ready to go but no one else was ready, I tried to make a cue (by walking the last eight measures) but nobody looked up.” (Cranshaw conversation 2015)

The first chorus Cranshaw takes begins with just a recapitulation of the first phrase of the melody. The first four bars he plays almost verbatim, although his ending has a different rhythmic variation to the actual melody. The next four bars he continuously plays a polyrhythmic phrase by using the first three notes of the melody; F, B, and C. Starting on measure 9, he begins a double-stop (playing two strings simultaneously) with Eb on the D string and Bb on the G string. The phrase continues to be a simpler reduction to the melody itself, which is based off of an Eb major 7 #11 chord. He seems to be rhythmically scattered on the Db major 7 #11 chord until the last eight bar passage of the form arrives. On measure 23 of his first chorus, Cranshaw does an uncharacteristic thing, he overshoots and plays a B instead of a Bb. For someone like Cranshaw who's known for his impeccable intonation on the bass, it make a little more sense that he misinterpreted a Bb for a B natural. However, whatever voicing Tyner plays, it doesn't seem to have much of a discord to Cranshaw's little mistake.

The first four measures of chorus II, he might not be fully confident of what quality of the chord might be, except for that it's in the key of F#, however it also could be another situation where Cranshaw's intonation is almost a half key higher than what he is interpreting. The next four bars Cranshaw seems back in the comfort zone as he plays around the F major 7 #11 chord before playing another cross-rhythmic idea on the Eb major 7 #11 chord. Again, Cranshaw seems to be a bit more comfortable playing on the Db major 7 #11 chord this chorus, but before he starts a walking bass line on the last eight bars of the second chorus, he anticipates a little too soon, thus creating a little bit of

rhythmic ambiguity. However, Jones and Cranshaw lock in again as Cranshaw starts walking, but since no one else was paying attention, he winds up going into another unwanted chorus.

As Cranshaw takes his unexpected third and final chorus, His first eight bars consists a pair of identical four bar cross-rhythmic phrases which match the first two chords. However the next eight bars are a pair completely different ideas. Cranshaw plays a very basic motif which just uses the root, fifth, and sharp fourth interval over the Eb major 7 #11. Then he anticipates a beat before the downbeat of measure 13 of the III chorus and also plays another cross-rhythmic idea before resuming to what he did in the previous chorus for the last eight bars: he walks and outlines the chords just primarily using roots and fifths before finally concluding his solo hitting the open E string on the third bar of measure 23 and holding it out until Henderson comes in on the top of the form.

The first of the Vee-Jay pair is the Harold Mabern composition, “Brother Spike,” which was recorded by the MJT+3, and is one of the earliest documentations of Cranshaw taking a solo. The tune itself is a thirty-two bar A-A-B-A form in Ab major with a very cheerful melody, the last thing that would resemble the famed movie director Spike Lee, for whom Mabern dedicated this song for. Throughout the solo, which is one chorus long, Cranshaw principally plays arpeggiated lines throughout to easily spell out the form. The second halves of measures 1 and 9 are exactly the same both rhythmically and melodically where Cranshaw outlines an ascending arpeggiated Eb dominant 7th chord. On occasions, he would rhythmically be imprecise like on measures 13 and 22 where he

lays back a little bit on the eighth notes. The bridge is also subtly rhythmically contrasting to the A sections as there's more breathing room between the phrases such as measure 20 and 23 before he resumes to the last A section. His last five bars of his solo (measures 28-32), his rhythmic ideas become busier, yet he seems to make the transition smoothly to the head out on the last two bars (31 and 32) where he spells the ii-V turnaround before the resolution of Ab on measure 32. On this solo, Cranshaw seems to be more in his comfort zone whether if it's more familiar and conventional changes consisting of II-V turnarounds, or that the fact is that everyone in the recording each got a chorus each to solo, or both.

The final selection is a twenty-two bar tune called "Peaches and Cream" written by Wayne Shorter and recorded on *The Young Lions* session in 1960. This transcription of Cranshaw's walking bass lines further illustrates the proof of his mentality of choosing not to solo, but instead to outline chords via a walking bass line. Some other bassists might've jumped on the opportunity to steal some of the spotlight and improvise over unique changes like this particular twenty-two bar form. Take one of Cranshaw's contemporaries Paul Chambers, who was an excellent walker himself, but he also was one of the most virtuosic soloists of his generation of bassists. He has had some moments where he starts out the tune soloing before the horns come in for the head like in Hank Mobley's "Third Time Round" on his album *Straight No Filter*. Meanwhile, while Cranshaw did have the same amount of technique as Chambers since both were classically trained, they show two completely different schools of thought: One is jumping on every opportunity

to get a piece of the spotlight for the bass, while the other isn't doing much of anything solo-wise and the only focus is to just keep time, and be part of the background.

The two choruses that he walks are very similar since he's always playing the root on every downbeat and every measure, he is spelling out the chords or at least plays the fifth interval of that passing chord. He subtly does a little more embellishing in second chorus when Bobby Timmons comes in and starts comping. Rhythmically he will occasionally throw in a pair of eighth notes just to make the walking bass line more interesting, however they come up in expected places in both choruses such as measures 1, 3, 9, and 15 in chorus A, and 1, 3, 9, 15, and 20 in chorus B. The bass lines are very similar yet the only time Cranshaw eludes from arpeggiating or sticking with roots and fifths would be measure 11 in chorus B, where he walks a descending C major scale of C, B, A, and G. Overall, Cranshaw's solo is a demonstration where it's okay to play very simple and sometimes repetitive, but still make the lines interesting enough to make the groove feel good, which when the horns come in with the melody, it might make sense of the contrast because the melody either consists of linear eighth notes or long whole notes, along with chord changes that keep moving within every measure of the tune.

In conclusion, these four examples demonstrate the fact of how Cranshaw approaches to each different style of tune or composition as a soloist. "The Sidewinder" was an example of why many people remember Cranshaw's playing on that recording, even though it's his solo that is overlooked. Not only is it a long formed blues, but the grooves that he plays also stands out in his solo. With "Inner Urge," even though it is a

more accessible recording, it is clear that Cranshaw is not as comfortable with the changes, but his effort shouldn't be discounted since many of his ideas had potential to develop more instead of perhaps feeling like a second-guess. On "Brother Spike," he seems more comfortable with the changes because they exclusively consist of conventional ii-V-I turnaround changes, which many tunes from the bebop era had that structure. Finally, Cranshaw's decision to walk on "Peaches and Cream" might be an example of how he doesn't want to be flashy or show off as much as other bassists, almost to the point where he's successfully finding a way of showing off the most fundamental elements as a bassist. Not doing too much has always been always been Cranshaw's mentality, even when he does go into the spotlight, he isn't trying to push the envelope, he is simply trying to just be the anchor to the group.

"I know I'm not a great soloist, but I know I can lay it on you!...I wonder how different my approach on these tunes would be today. I think I might have a different output on some of these tunes, maybe I would feel more comfortable playing something like 'Inner Urge' now than I did back then." (Cranshaw conversation 2015)

382.
PUNK - (PSYCHO BASS)
(BASS)

SIDEWINDER

-LEE MORGAN

(BASS)

(D7 Eb7)

(BASS - CONTINUE SIMILAR)

G7 Ab7

D7 Eb7

F-7 Bb7

D7 Eb7

EB7

(BREAK)

(PICK-UP FILL)

(FINE)

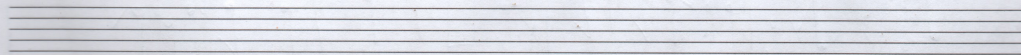
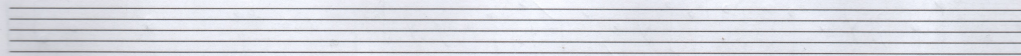
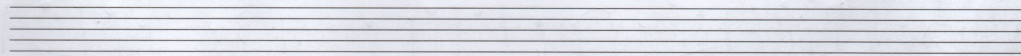
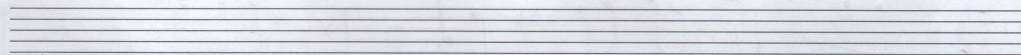
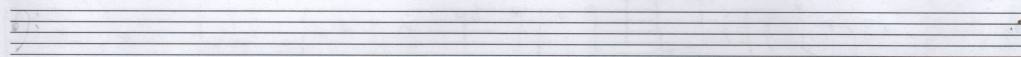
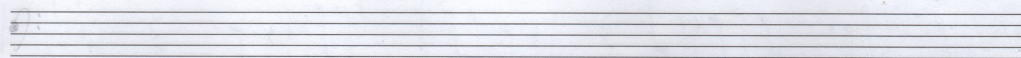
Lee Morgan - "SideWinder"

sidewinder p.2

Lannen

13 14 15 16 17 18 19 20 21 22 23 24

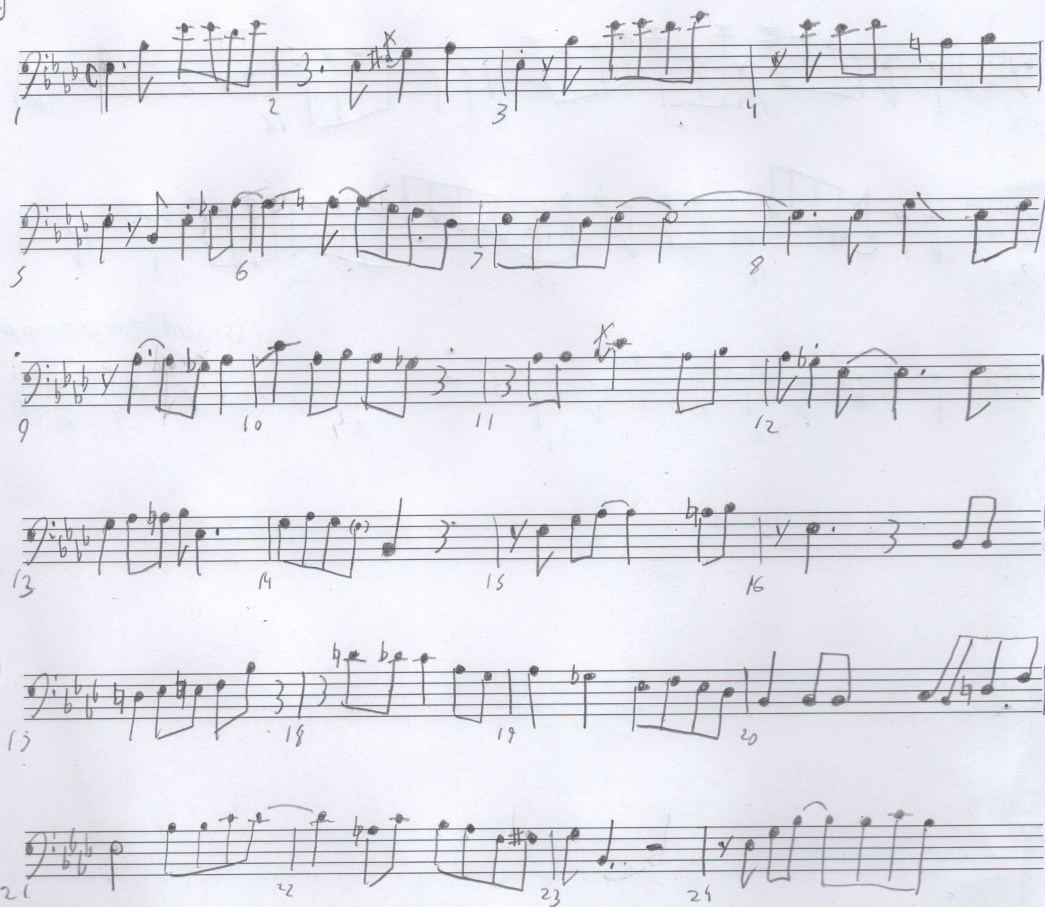
(spliced intro to head out)



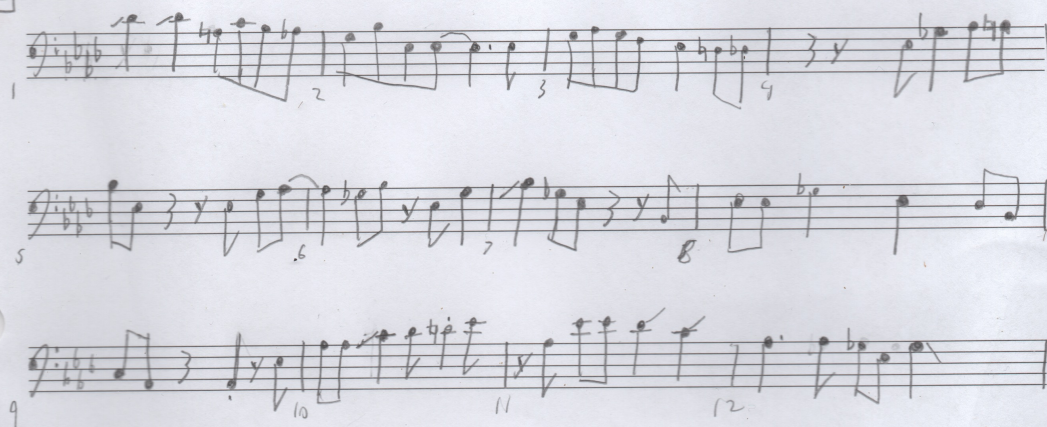
Sidelwinder
Crenshaw's solo

Toy Lannen

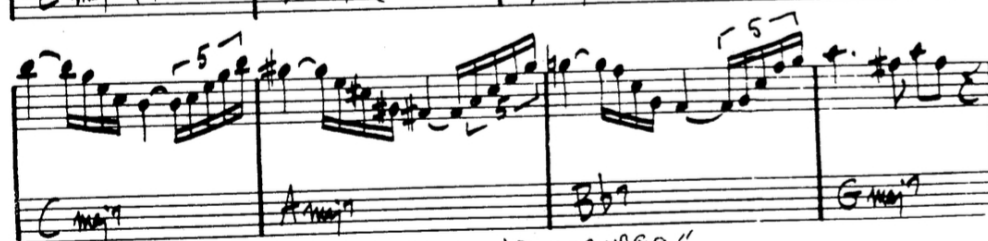
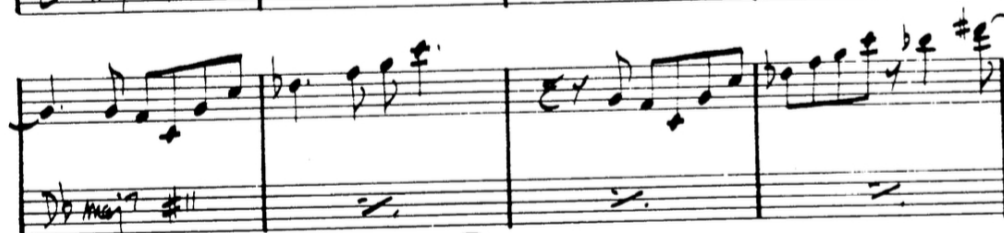
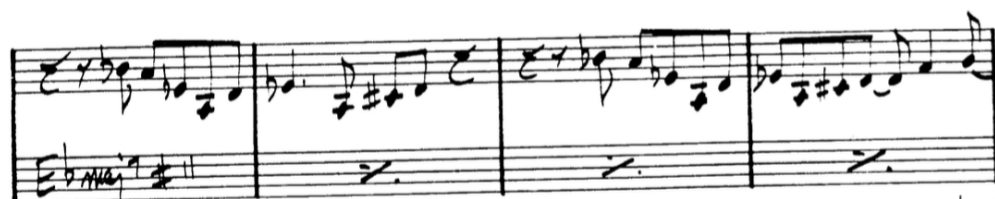
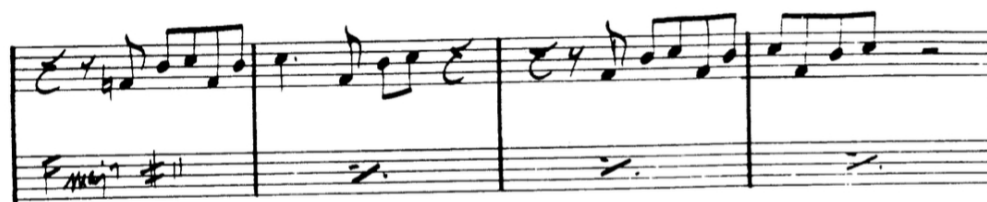
I



II



(MED. UP)

INNER URGE- JOE HENDERSON
229.

JOE HENDERSON - "INNER URGE"

Joe Henderson
"Inner Urge" 1964

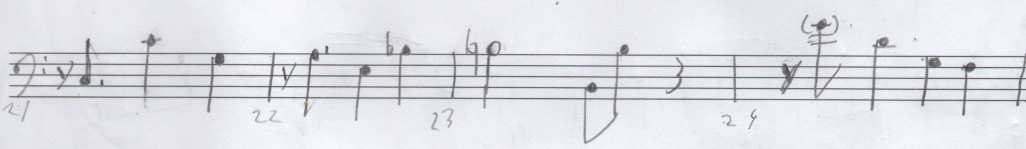
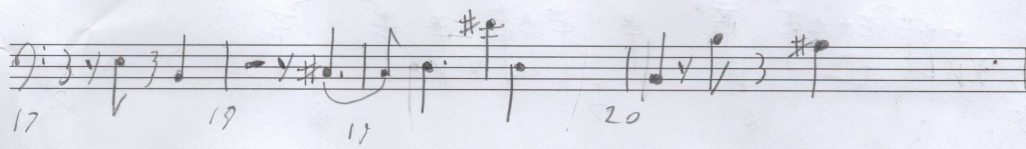
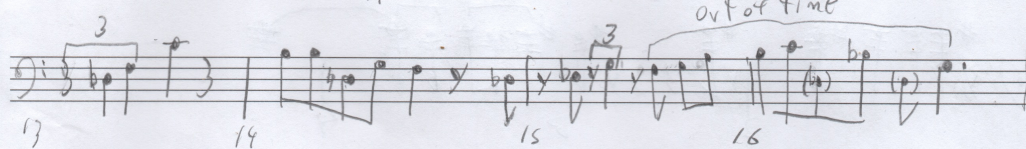
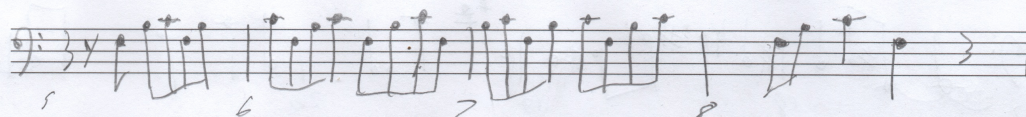
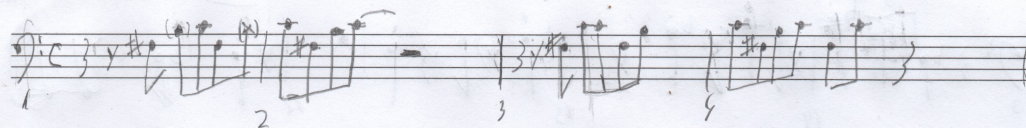
P1

Inner Urge (Cranshaw Solo)

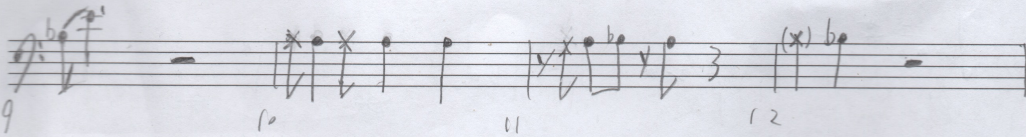
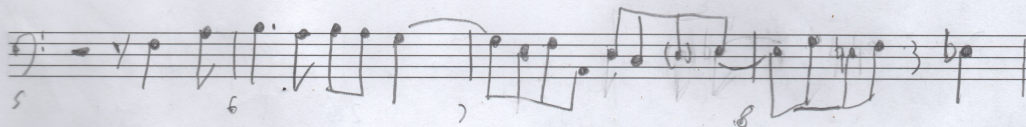
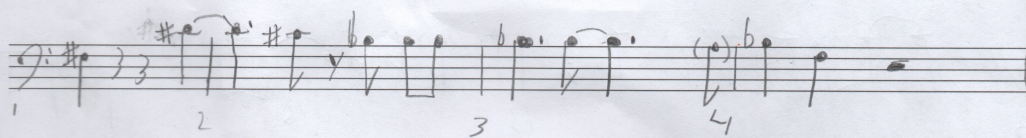
Transcribed by

Tony Lannon

I



II

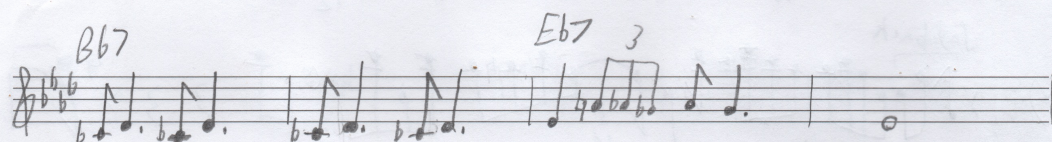
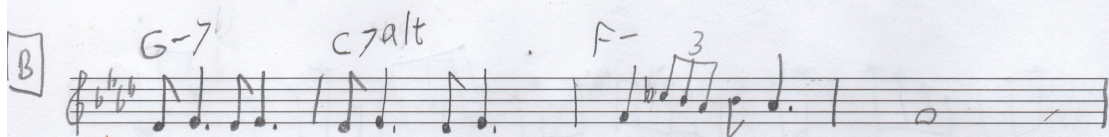
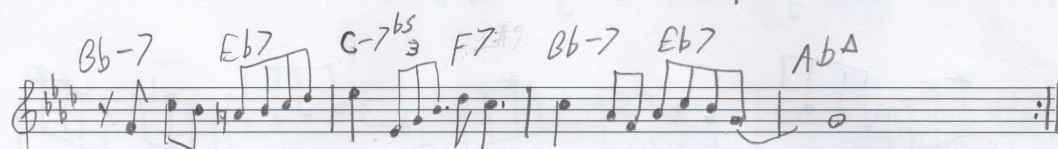
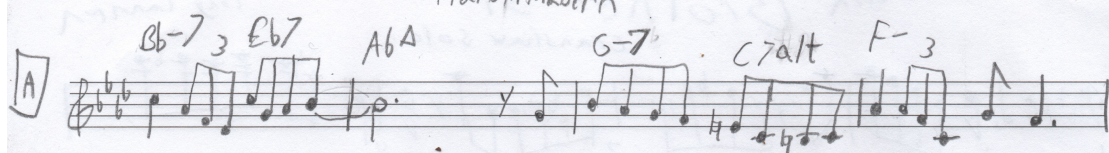


Inner Urge P2

not precisely linear

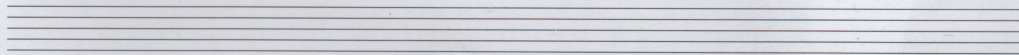
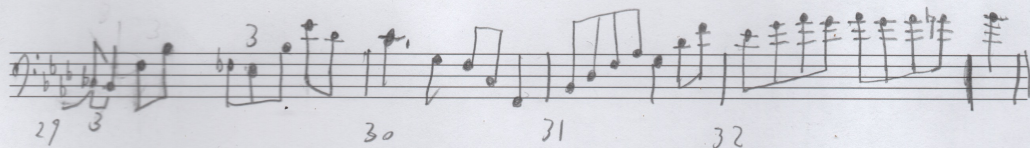
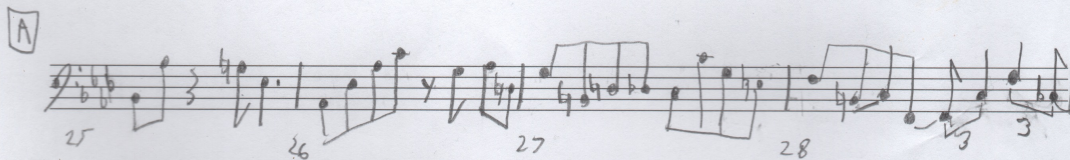
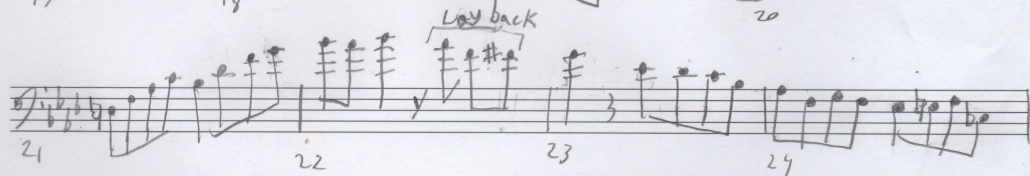
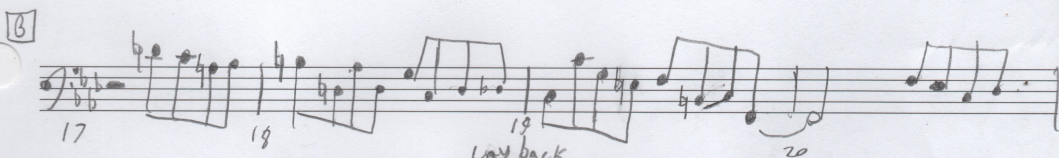
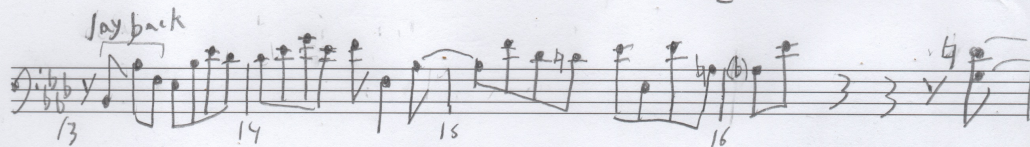
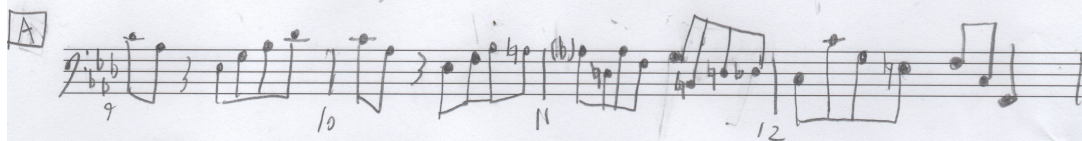
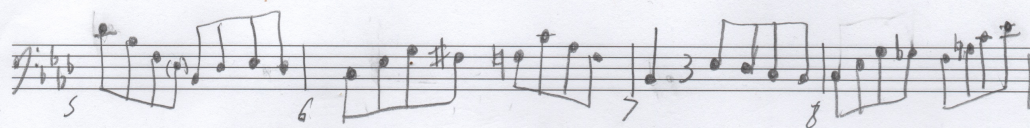
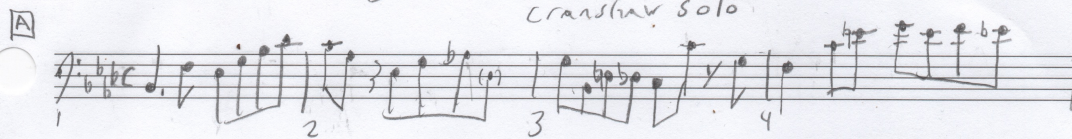
Handwritten musical score for a piece titled "Not precisely lively". The score is written on ten staves, each containing a series of notes and rests, with measures numbered 1 through 24. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings.

MUTT+3

Brother Spike (Melody)
Harold Mabern

A-A-B-A Form

composed by Harold Mobern **Brother Spike** Transcribed by Tony Lannon
Cranshaw Solo



PEACHES & CREAM

WAYNE SHORTER 269

Handwritten musical score for "Peaches & Cream" by Wayne Shorter. The score consists of six staves of music in treble clef, featuring various chords and melodic lines. The chords are written above the notes. The key signature has one flat (Bb). The time signature is 4/4. The score includes a triplet in the first staff and a double bar line with a repeat sign in the sixth staff.

Chords and notes visible in the score:

- Staff 1: F, Bb7, AbΔ7, 3, D-7, G7
- Staff 2: C, Db7, AΔ, Bb7
- Staff 3: Gb, Eb7, C, AΔ7
- Staff 4: D-7, Bb7, AbΔ7, D-7, G7
- Staff 5: CΔ7, C#-7, F#7, B-7, Bb7
- Staff 6: EbΔ7, 1, Db7, 2, Db7, "THE YOUNG LIONS"

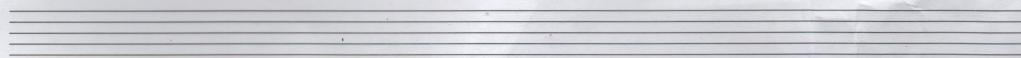
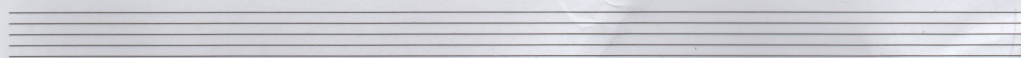
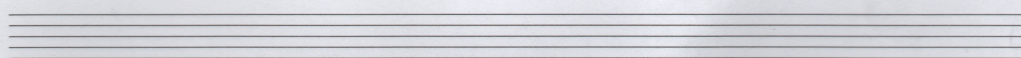
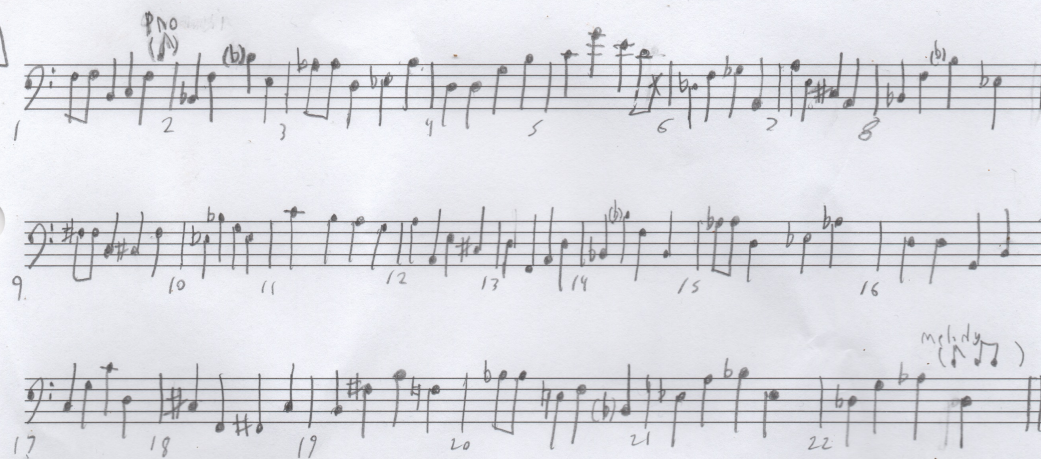
Composer: Wayne Shorter Peaches & Cream
"The Young Lions" 1960 (Cranshaw intro "walking")

Transcribed by
Tony Carter

A



B



Bob Cranshaw's Discography Chronological order

Courtesy of Tom Lord's – The Jazz Discography

[M9011] MJT Plus 3

MJT + 3 : Paul Serrano (tp) Nicky Hill (ts) Richard Abrams (p) [aka Muhal Richard Abrams (p)] Bob Cranshaw (b) Walter Perkins (d)

Chicago, IL, 1957

Ray's idea	Argo LP621
My one and only love	-
End of the line	-
They can't take that away from me	-
Egyptic	-
No name	-
Temporarily out of order	-
Little brother	-
No man's land	-

Note All above titles also on Fresh Sound (Sp)FSRCD664 [CD] titled "Paul Serrano - Blues Holiday"; see Paul : Serrano for rest of CD.

All above titles also on Cadet (Jap)PLP-5004.

[R4258] Max Roach

Max On The Chicago Scene : Max Roach Plus Four : Booker Little (tp) George Coleman (ts) Eddie Baker (p) Bob Cranshaw (b) Max Roach (d)

Chicago, IL, June 3, 1958

16982	Shirley (mono take)	EmArcy MG36132, EmArcy 814190-1, (Swd)EP1-6554, Merc MVS3-12
JB323	Shirley (stereo take)	EmArcy SR60128
16983	Memo: To Maurice (mono take)	EmArcy MG36132
JB324	Memo: To Maurice (stereo take)	EmArcy SR60128
16984	Stella by starlight	EmArcy MG36132
16985	Sporty	EmArcy MG36132, (Swd)EP1-6554, Merc MVS3-12
16986	My old flame (mono take) (gc out)	EmArcy MG36132
JB327	<u>My old flame (stereo take)</u>	EmArcy SR60128

JB328	(gc out) <u>Stompin' at the Savoy (bl out)</u>	EmArcy SR60128
16987	Stompin' at the Savoy (bl out)	EmArcy MG36132, Merc LPC-1-4B, LPC-2-5C, MVS3-12

Note "Stompin' at the Savoy" was assembled by splicing on an ending from a take other than the master.
 : That edit is made in different places on the mono and stereo master tapes, so that the mono-LP edition has on brief passage (index 2 of mono outchorus) that differs from the stereo-LP edition.
 All titles from EmArcy MG36132 also on Mercury MG20559(mono), SR60128 (stereo), Trip TLP5594, EmArcy (Jap)195J-41.
 All above titles also on Jazz Connections (Sp)JC1010 [CD] titled "Max Roach - Complete 1958-1959 'Plus Four' Sessions"; this is a 3 CD set.
 All above titles also on Mosaic MD7-201 [CD].

[T4721] Cy Touff

Touff Assignment : Cy Touff (b-tp) Sandy Mosse (ts) Eddie Higgins (p) Bob Cranshaw (b) Marty Clausen (d)

Chicago, IL, August 28 & 29, 1958

8988	Soulsville	Argo LP(S)641, Fresh Sound (Sp)LP641
8989	Cyril's dream	- -
8990	How long has this been going on ?	- -
8991	Keepin' out of mischief now	- -
8992	Kissin' cousins	- -
8993	I let a song go out of my heart	- -
8994	The lamp is low	- -
8995	Tough Touff	- -

Note: Argo LP-641(mono) = LPS-641(stereo).
 All above titles also on Fresh Sound (Sp)FSRCD845 [CD].

[M11355] Sandy Mosse

Relaxin' With Sandy : *Sandy Mosse Quartet* : Sandy Mosse (ts) Junior Mance (p) Bob Cranshaw (b) Marty Clausen (d)

Chicago, IL, September 5, 1958

9054	I'm old fashioned	Argo LP639, Fresh Sound (Sp)ES188
9055	Birks' works	- -
9056	The end of a love affair	(unissued)
9057	Fools rush in	Argo LP639, Fresh Sound (Sp)ES188

Note: All issued titles also on Fresh Sound (Sp)FSRCD845 [CD].

[M11356] Sandy Mosse

Sandy Mosse (ts) Eddie Higgins (p) Art Tabachnik, Carl Racine, George Palermo
 (vln) Harold Kupper (viola) Harry Wagman (cello) **Bob Cranshaw** (b) Marty Clausen
 (d) Bill McRae (arr,cond)

Chicago, IL, October 13, 1958

9103	Speak low	Argo LP639, Cadet LP784, Fresh Sound (Sp)ES188		
9104	Cocoanut sweet	-	-	-
9105	My man's gone now	-	, Cadet LP784,	-
9106	Love is for the very young	-	-	-
9107	Stella by starlight	-	-	-

Note: All titles from Argo LP639 also on MCA (Jap)MVCJ-19184 [CD] titled "Relaxin' With Sandy Mosse".
 All above titles also on Fresh Sound (Sp)FSRCD845 [CD].

[C10181] Sonny Criss

At The Crossroads : Ole Hansen (tb) Sonny Criss (as) Wynton Kelly (p) [as Joe Scott (p)] Bob Cranshaw (b) Walter Perkins (d)

Chicago, IL, March, 1959

6004	Sweet Lorraine	Peacock's Progressive Jazz PLP91, 802P
6005	I got it bad (oh out)	- -
	Indiana	-
	You don't know what love is	-
	Sylvia	-
	Softly, as in a morning sunrise	-
	Butts delight	-

Note Previous discographies listed date as March 1959. However, Bob Porter, in his notes to the reissue : Impulse IA9337/2 states that the date was almost certainly a year earlier.

All above titles also on Impulse IA9337/2, a double LP, titled "The Bop Masters", the other LP is by Kenny Dorham; see there.

All above titles also on Fresh Sound (Sp)FSRCD318 [CD] titled "Sonny Criss Quartet Featuring Wynton Kelly"; recording date listed as February 1959.

All above titles also on Fresh Sound (Sp)252962, Impulse (Jap)YW-8560, MCA MCA2-4141, GRT 5027 IA9337H [Cass], Phono Records (Sp)870331 [CD], Avid (E)AMSC1182 [CD].

[M9012] MJT Plus 3

Willie Thomas (tp) Frank Strozier (as) Harold Mabern (p) Bob Cranshaw (b) Walter Perkins (d)

Chicago, June 17, 1959

59-1181	Sleepy (short version)	Vee-Jay 340
59-1182	Whiffenpoof song	-

Note: Both above titles also on Koch KOC-CD-8557 [CD] titled "Walter Perkins' MJT+III".

[M9013]. _ MJT Plus 3

MJT + 3 : same pers.

Chicago, June 18, 1959

59-1183	Whiffenpoof song	Vee-Jay VJLP1013
59-1184	Sleepy	- , LP3026
59-1185	Brother Spike (*)	-
59-1186	Big hands (short version)	(unissued)
59-1187	Big hands	Vee-Jay VJLP1013
59-1188	Rochelle	-
59-1189	All my life	(unissued)

59-1190	Love for sale	-
59-1191	These foolish things	-
59-1192	No no	-

Note: All issued titles also on Koch KOC-CD-8557 [CD].

All issued titles, except (*), also on Vee Jay VJ-009 [CD] titled "Walter Perkins' MJT+3/Make Everybody Happy".

[H3231] Coleman Hawkins

Coleman Hawkins Quartet : Coleman Hawkins (ts) Eddie Higgins (p) Bob Cranshaw (b) Walter Perkins (d)

Concert "Playboy Jazz Festival", Chicago, August 9, 1959

Body and soul	Verve PR2, Spotlite (E)SPJ137, Shoestring SS107, Verve V/V6-8568, (F)2304537, Gambit (And)69321 [CD]
All the things you are	Spotlite (E)SPJ137, Shoestring SS107
Centerpiece	-
Just you, just me	-

Note: For more titles from Shoestring SS107, see c. 1950.

Spotlite (E)SPJ137 titled "Blowin' up a breeze".

Gambit (And)69321 [CD] titled "At The London House 1963"; see June 12 & 19, 1963 for rest of CD.

All above titles also on Bean (It)01, Solid Jazz (Sp)SJR36630 [CD].

[B7480.30] Andy Bey

Andy Bey (p,vcl) Bob Cranshaw (b) Buddy Williams (d)

New York, prob. 1960's

Economy blues	Seeya 001
Passing the test	-

Note: The above is 33rpm 7 inch release.

[H4294] Bill Henderson

Bill Henderson (vcl) acc by Bobby Bryant (tp) Benny Powell (tb) Billy Mitchell (ts) Frank Wess (ts,arr) Charlie Fowlkes (bar) Gildo Mahones (p) Bob Cranshaw (b) Al Duncan (d)

Chicago, IL, January 27, 1960

60-1362	Sleepy	Vee Jay NVJ2-909 [CD]
60-1363	I go for that	Vee Jay VJS3055, NVJ2-909 [CD]

Note Vee Jay VJS3055 titled "Please send me someone to love"; see various flwg sessions to April 14, 1961 : for the rest of this LP.

Both above titles also on Koch Jazz KOC-CD8548 [CD].

[M9014]. _ MJT Plus 3**Make Everybody Happy** : same pers.**Chicago, February 5 & 8, 1960**

60-1459	Make everybody happy	Vee-Jay VJLP3008, Trip TLX5025
60-1460	The trolley song	-
60-1461	Sweet silver	- , Trip TLX5025
60-1462	Don't get around much anymore	- , Vee Jay VJLP2501, VJSLP2501
60-1463	My buddy	- , Trip TLX5025
60-1464	Richie's dilemma	- -
60-1465	Love letters	- -

Note All above titles also on Vee-Jay (Jap)22YB-2013, 32YD-1013 [CD], VJ-009 [CD], Collectables COL-CD-7146 [CD].

[Y859] The Young Lions

The Young Lions : Lee Morgan (tp) Frank Strozier (as) Wayne Shorter (ts) Bobby Timmons (p) Bob Cranshaw (b) Louis Hayes (d) Albert "Tootie" Heath (d-1) replaces Hayes

New York, April 25, 1960

60-1520-3	Scourin'	Vee-Jay NVJ2-908 [CD]
60-1520-5	Scourin' (*,!)	Vee-Jay LP3013, NVJ2-908 [CD], GNPS-2075
60-1521-4	Seeds of sin	-
60-1521-7	Seeds of sin (*,!)	- - , GNPS-2075
60-1522-3	Fat lady (1)	-
60-1522-4	Fat lady (1,#)	- -
60-1523-3	Peaches and cream (1,*,!)	- -
60-1524-2	That's right (blues) (1,#)	- - , RCA (Eu)2127281-2 [CD]

Note "Scourin'" as "Peaches and cream" and "Peaches and cream" as "Scourin'" on Vee-Jay NVJ2-908 [CD].

Trip TLX5003 titled "Two Sides Of Lee Morgan".

RCA (Eu)2126410-2 [CD] titled "Jazz Gallery : Lee Morgan, Vol. 1"; rest of CD by others.

(#) These 2 titles also on GNP Crescendo GNPS2-2074.

(*) These 3 titles also on GNP Crescendo GNPS2-2075, GNPD-2075 [CD].

(!) These 3 titles also on Properbox (E)178 [CD].

All titles from Vee-Jay VJLP-3013 also on Joy (E)JOY(S)206, Suite Beat SBCD-2010 [CD], Trip TLX5003, TLX-5011, Vee-Jay (Jap)JC-9, RJI-6002, RJI-2667, 22YB-2010, 32YD-1010 [CD], FHCY-1017 [CD].

All above titles also on Mosaic MD6-202 [CD] titled "The Complete VeeJay Lee Morgan-Wayne

Shorter Sessions"; rest of this 6 CD set by Lee Morgan and Wayne Shorter.
All above titles also on Vee-Jay (Jap)PVCP-8125, Vee Jay VJ-001 [CD].

[M9015] _ MJT Plus 3

MJT + 3 : same pers.

Chicago, May 12, 1960

60-1527	Branching out	Vee-Jay VJLP3014, (Jap)22YB-2014, Trip TLX5025		
60-1528	Li'l Abner	-	-	-
60-1529	Don't ever throw my love away	-	-	-
60-1530	Raggity man	-	-	-
60-1531	To Sheila	-	-	-
60-1532	Love for sale	-	-	-
	Bumsey	-	-	-

Note: All titles from Vee-Jay VJLP3014 also on Vee Jay VJ-002 [CD].
All titles from Vee-Jay VJLP3014 also on Collectables COL-CD-7136 [CD].
All above titles also on Vee-Jay (Jap)32YD-1014 [CD].

[G6303] Johnny Griffin

The Big Soul-Band : *Johnny Griffin Orchestra* : Clark Terry, Bobby Bryant
(tp) Matthew Gee, Julian Priester (tb) Pat Patrick (as) Johnny Griffin, Eddie Williams
(ts) Charles Davis (bar) Harold Mabern (p) Bob Cranshaw (b) Charlie Persip
(d) Norman Simmons (arr)

New York, May 24, 1960

Wade in the water (alt take)	OJC CD485-2 [CD]
Wade in the water	Riv RLP1179, 9S5, OJC CD485-2 [CD], Riverside 4RCD-4422-2 [CD]
Panic room blues	Riv RLP1179, 9S5, OJC CD485-2 [CD]
Deep river	- -

Note Riverside 9S-5 titled "The Soul of Jazz"; rest of this LP by others.
: Last 3 titles also on Riverside (Eu)673025 titled "The Big Soul Band".
Last 3 titles also on Fresh Sound (Sp)FSRCD723 [CD] titled "The Big Soul Band + White Gardenia"; see
various flwg sessions to July 17, 1961 for rest of this CD.

[H4295] Bill Henderson

The MJT + 3 : Bill Henderson (vcl) acc by Willie Thomas (tp) Frank Strozier (as) Harold
Mabern (p) Bob Cranshaw (b) Walter Perkins (d)

Chicago, IL, August 29, 1960

60-1580	Sleepy	Vee Jay 358, VJS3055, NVJ2-909
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[CD], Koch Jazz
KOC-CD8548 [CD]

[T2726] Willie Thomas

Willie Thomas (tp) Bunky Green (as) Chris Anderson (p) Bob Cranshaw (b) Walter Perkins (d)

Chicago, October 10, 1960

60-1670	Eddie's dilemma	(unissued)	Vee Jay
60-1671	Shy blues	-	
60-1672	Chinatown, my Chinatown	-	
60-1673	Melancholy baby	-	
60-1674	All of me	-	
60-1675	Just feeling blues	-	
60-1676	My old flame	-	

[S6116] Wayne Shorter

Second Genesis : Wayne Shorter (ts) Cedar Walton (p) Bob Cranshaw (b) Art Blakey (d)

Chicago, October 11, 1960

60-1632-2	The ruby and the pearl (alt)	Mosaic MD6-202 [CD]
60-1632-3	The ruby and the pearl	Vee Jay VJLP3057, VJ-016 [CD], Affinity (E)CDCHARLY121 [CD], Properbox (E)178 [CD], Charly (E)SNAP068 [CD]
60-1633-6	Pay as you go	Vee Jay VJLP3057, VJ-016 [CD], Affinity (E)CDCHARLY121 [CD], Properbox (E)178 [CD] , Charly (E)SNAP068 [CD]
60-1634-3	Second genesis	Vee Jay VJLP3057, VJ-016 [CD], Affinity (E)CDCHARLY121 [CD], Properbox (E)178 [CD], Charly (E)SNAP068 [CD]
60-1635-3	Mister chairman (alt) (*)	Mosaic MD6-202 [CD]
60-1635-4	Mister chairman	Vee Jay VJLP3057, VJ-016 [CD], Affinity (E)CDCHARLY121 [CD], Properbox (E)178 [CD], Charly (E)SNAP068 [CD]
60-1636-1	Tenderfoot (alt)	Mosaic MD6-202 [CD]

60-1636-3	Tenderfoot	Vee Jay VJLP3057, VJ-016 [CD], Affinity (E)CDCHARLY121 [CD], Properbox (E)178 [CD], Charly (E)SNAP068 [CD]
60-1637-1	The albatross (alt) (*)	Mosaic MD6-202 [CD]
60-1637-2	The albatross	Vee Jay VJLP3057, VJ-016 [CD], Affinity (E)CDCHARLY121 [CD], Properbox (E)178 [CD]
60-1638-1	Getting to know you (alt) (*)	Mosaic MD6-202 [CD]
60-1638-4	Getting to know you	Vee Jay VJLP3057, VJ-016 [CD], Affinity (E)CDCHARLY121 [CD], Properbox (E)178 [CD]
60-1639-2	I didn't know what time it was	Vee Jay VJLP3057, Atlantis (E)ATSD14, Vee Jay VJ-016 [CD], Properbox (E)178 [CD] , Charly (E)SNAP068 [CD]

Note Vee Jay VJ3057(mono) = VJS3057(stereo).

: Vee Jay VJLP3057 titled "Second Genesis".

Affinity (E)CDCHARLY121 [CD] titled "The Vee-Jay Years".

All titles from Vee Jay VJLP3057 also on Affinity (E)AFF114, Le Jazz (E)CD9 [CD], Vee Jay (Jap)JC-2, UXP-93JY, RJI-6022, 22YB-2012, 32YD-1012 [CD], FHCY-1016 [CD].

All titles, except (*), also on Essential Jazz Classics (Sp)EJC55618 [CD] titled "Second Genesis + Wayning Moments".

All above titles also on Mosaic MD6-202 [CD].

[M9016] MJT Plus 3

Message From Walton Street : Willie Thomas (tp) Frank Strozier (as,fl) Harold Mabern (p) Bob Cranshaw (b) Walter Perkins (d,ldr)

Chicago, IL, October 20, 1960

Old images	Koch KOC-CD-8558 [CD]
No land's man	-
Aon	-
Jerry Lee	-
Is-it	-
On the show	-
Jean's jeans	-
Old images (alt tk 4)	-
No land's man (single version)	-

No land's man (alt tk 6)	-
Aon (alt tk 3)	-
Jerry Lee (alt tk 1)	-
Is-it (alt tk 1)	-
On the show (alt tk 3)	-
Jean's jeans (alt tk 1)	-

Note: Koch Jazz 8558 [CD] is a CD (72') plus a mini-disc (1').

[R1591] Sonny Red

Breezin' : Sonny Red (as) Barry Harris (p) Bob Cranshaw (b) Albert "Tootie" Heath (d)

New York, November 3, 1960

All I do is dream of you	Jazzland JLP32
Ditty	-
A handful of stars	-
If there is someone lovelier than you	-

Note All above titles also on Fresh Sound (Sp)FSRCD691-2 [CD] titled "Sonny Red - Quartet, Quintet & Sextet"; a 2 CD set.

[R1592]. _ Sonny Red

Blue Mitchell (tp) Yusef Lateef (ts) added

same date

Brother B	Jazzland JLP32, (9)1001
The new blues	-
Teef	-
Breezin'	-

Note: Jazzland JLP32(mono) = JLP932(stereo).
Jazzland (9)1001 titled "Jazzland - The stars of jazz"; rest of LP by others.
All titles from Jazzland JLP32 also on Jazzland (Jap)VIJJ-30047.
All above titles also on Fresh Sound (Sp)FSRCD691-2 [CD].

For a session of February 14, 1961 see under Clifford Jordan.

[W8003] Kai Winding

The Incredible Kai Winding Trombones : Kai Winding, Eph Resnick (tb) Tony Studd, Paul Faulise (b-tb) Ross Tompkins (p) Bob Cranshaw (b) Al Bendini (d)

New York, November 17, 1960

Impulse	Impulse A(S)3
Michie (fast version)	-

Note Both above titles also on American Jazz Classics (Sp)99023 [CD] titled "J.J. Johnson/Kai Winding - The Great Kai & J.J.".

[W8004]. _ Kai Winding

John Messner (tb) replaces Eph Resnick, Ray Sterling (mell-1,claves-1) Michael "Babatunde" Olatunji (cga-1) added

New York, November 21, 1960

Love walked in	Impulse A(S)3
Speak low (1)	-
Mangos (1)	-

Note: All above titles also on American Jazz Classics (Sp)99023 [CD].

[W8005]. _ Kai Winding

same pers

New York, November 23, 1960

Li'l darlin'	Impulse A(S)3
Doodlin'	-

Note: Both above titles also on American Jazz Classics (Sp)99023 [CD].

[W7863] Teddy Wilson

Europa Jazz : *Teddy Wilson Trio* : Teddy Wilson (p) Bob Cranshaw (b) Louie Bellson (d)

unidentified location, 1961

The birth of the blues	Europa Jazz (It)EJ1055
Take the "A" train	-
(Medley :)	-
Sophisticated lady	-
Lover	-

Note: Further titles from Europa Jazz (It)EJ1055 by Esquire Metropolitan Opera House Jam Session.

[M3110] Ronnie Mathews

Ronnie Mathews (p) Bob Cranshaw (b) Frank Gant (d)

New York, June 19, 1961

'Tis autumn	(unissued) Savoy
1239-A	-
Shaw 'nuff	-
One mo	-
Prelude to a kiss	-
DPM	-

117 blues	-
Blue cry	-
When I grow too old to dream	-

[M5349] Carmen McRae

Sings Lover Man And Other Billie Holiday Classics : Carmen McRae (vcl) acc by Nat Adderley (cnt) Eddie "Lockjaw" Davis (ts) Norman Simmons (p) Mundell Lowe (g) Bob Cranshaw (b) Walter Perkins (d)

New York, June 29, 1961

CO67681	Trav'lin' light	Col CL1730, CS8530, CBS (Jap)32DP-564 [CD]
CO67682	I cried for you	- - -, Jasmine (E)JASCD705 [CD]
CO67683	Them there eyes	- - -
CO67684	God bless the child	- - -
CO67685	Yesterdays	- - -
CO67686	What a little moonlight can do	- - -
CO67687	Miss Brown to you	- - -, Jasmine (E)JASCD705 [CD]
CO67688	My man	- - -
CO67689	Strange fruit (cm vcl,ml g only)	- - -
CO67690	<u>Some other spring (na,ed out)</u>	- - -, Franklin Mint GR008

Note All above titles also on Columbia PC37002, CBS (Jap)SOPL-180, 20AP-1420, Essential Jazz Classics : (Sp)EJC55543 [CD], Fresh Sound (Sp)FSRCD740 [CD].

[M5350] Carmen McRae

Jingle Bell Jazz : Carmen McRae (vcl) acc by Norman Simmons (cello) Bob Cranshaw (b)

New York, June 29, 1961

67691	The Christmas song	Columbia CL1893, CS8693, PC36803, CBS (Jap)32DP-812 [CD], Essential Jazz Classics (Sp)EJC55543 [CD], Fresh Sound (Sp)FSRCD740 [CD]
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Note: Above title also on Columbia (Jap)YS-406.
Other titles by other artists.

[M5351] Carmen McRae

Carmen McRae (vcl) acc by Nat Adderley (cnt) Eddie "Lockjaw" Davis (ts) Norman Simmons (p) Mundell Lowe (g) Bob Cranshaw (b) Walter Perkins (d)

New York, July 26, 1961

CO67722	I'm gonna lock my heart	Col CL1730, CS8530, PC37002
CO67723	If the moon turns green	CL1765, CS8565
CO67724	Lover man	CL1730, CS8530, PC37002

Note Columbia CL1730(mono) = Columbia CS8530(stereo).
: Columbia CL1765(mono) = Columbia CS8565(stereo).
Columbia CL1765/CS8565 titled "Who's who in the sixties"; rest of LP by others.
All titles from Columbia CL1730 also on Harmony HS11252, CBS/Sony (Jap)32DP-564 [CD], SRCS-9356 [CD], Columbia Legacy CK65115 [CD].
All above titles also on Essential Jazz Classics (Sp)EJC55543 [CD], Fresh Sound (Sp)FSRCD740 [CD].

Sessions from September 6 to December 12, 1961 are under Dave Brubeck's leadership.

[P5269] Billie Poole

Confessin' The Blues : Billie Poole With The Junior Mance Trio & Kenny

Burrell : Billie Poole (vcl) acc by Junior Mance (p) Kenny Burrell (g) Bob Cranshaw (b) Mickey Roker (d)

New York, 1962

Confessin' the blues	Riv RLP(S9)458, OJC CD1886-2 [CD]
Them blues	- - , Riv 4559
God bless the child	- -
I worry 'bout you	- -
Jailhouse blues	- -
Stormy weather	- -
The man that got away	- -
Keep your hand on your heart	- -
Ain't that love ?	- -
Alone together	- -
When your well runs dry	- -
Stormy Monday blues	- -

Note: Riverside RLP458(mono) = RS9458(stereo).
All above titles also on Fresh Sound (Sp)FSRCD774 [CD].

[P2171] Duke Pearson

Hush ! : Donald Byrd, Johnny Coles (tp) Duke Pearson (p) Bob Cranshaw (b) Walter Perkins (d)

New York, January 12, 1962

	Groovin' for Nat (*)	Polydor Int (E)423224, Jazzline (Jap)32DJ-123 [CD]	
2-2	Child's play (1)	Jazzline JAZ3302,	-
2-3	Child's play (*)	-	-
3-2	Sudel (*)	-	-
3-4	Sudel	-	-
4-2	Angel eyes (db,jc out,*,1,!)	-	-
5-1	Friday's child (db out) (*,#)	-	-
6-4	Smoothie (*)	-	-
7-1	Hush	-	-
7-2	Hush (*)	-	-
8-1	Out of this world (db,jc out) (*)	-	-

Note (*) These titles also on Black Lion (E)BLP60134 titled "Groovin' for Nat", as by Donald Byrd.

: (#) This title also on Jazz Collectors JC423 [CD].

(!) This title also on Polydor (E)583723.

(1) This title also on Jazz Life (G)2673711 titled "Great Trumpet Legends"; other titles by other leaders.

All titles from Jazzline JAZ3302 also on Jazzline (Jap)PA-3080.

All titles from Jazzline JAZ3302 + Polydor International (E)423224 also on Jazzline (Jap)NLP-2006.

All titles from Polydor (E)583723 also on Jazzline JAZ3304, Jazzline (Jap)TKCB-71289 [CD].

All above titles also on Tokuma (Jap)TKCB-71173 [CD] titled "Hush!".

All above titles also on Lonehill Jazz (Sp)LHJ10324 [CD] titled "The Duke Pearson Quintet - Hush!"; see Johnny Coles, July 18, 1963 for rest of CD.

All above titles also on [Black Lion \(E\)BLCD760134 \[CD\]](#)[BLCD760134 \[CD\]](#) (titled [Groovin' for Nat](#)" as by Donald Byrd), Jazzline (Jap)TKCB-30548 [CD], TKCB-70558 [CD].

[M10698] Lee Morgan

Take Twelve : Lee Morgan (tp) Clifford Jordan (ts) Barry Harris (p) Bob Cranshaw (b) Louis Hayes (d)

New York, January 24, 1962

	Raggedy Ann (*)	Jazzland JLP80, Prest MPP2510, OJC CD310-2 [CD]	
	A waltz for Fran	-	-
	Lee-Sure time	-	-
	Little Spain	-	-
	Take twelve	-	-
	Second's best (take 1)		-
	Second's best (take 5)	-	-

Note: "A waltz for Fran" is also known as "Slumber", "Soft touch" & "Pisces".

Jazzland JLP80(mono) = JLP980(stereo).

(*) This title also on Prestige P24112 titled "The jazz trumpet - Vol. 2, Modern time"; rest of this 2 LP set by others.

All titles from Jazzland JLP80 also on OJC 310, Riverside (Jap)VIJ-5051.

[R5363] Sonny Rollins

The Bridge : *Sonny Rollins Quartet* : Sonny Rollins (ts) Jim Hall (g) Bob Cranshaw (b) Harry T. Saunders (d)

New York, January 30, 1962

N2PW1260	God bless the child	RCA Vic LPM2527, AFL1-0859, Bluebird 5634-1-RB, 5643-2-RB [CD], (Eu)ND85643 [CD], RCA 74321-18526-2 [CD], RCA Victor 09026- 68518-2 [CD], 09026-68675-2 [CD], 2119278-2 [CD], Bluebird 61061 [CD], RCA (Jap)R32J-1063 [CD], BVCJ- 5006 [CD], RCA Bluebird (Eu)ND90633 [CD], Fresh Sound (Sp)FSRCD748 [CD], Poll Winners (Sp)PWR27312 [CD], Essential Jazz Classics (Sp)EJC55663 [CD]
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Note Bluebird 5634-1-RB, 5643-2-RB [CD], both titled "The Quartets, featuring Jim Hall"; see various flwg sessions to June 26, 1964 for the rest of this 2 LP set/CD.

Bluebird (Eu)ND85643 [CD] titled "The Quartets featuring Jim Hall"; see flwg sessions to May 8, 1962 for rest of CD.

Bluebird (Eu)PL85634 = Bluebird (Eu)ND85643 [CD]. Bluebird (Eu)PL85634 is a 2 LP set.

Bluebird 61061 [CD] titled "The Bridge".

RCA 74321-18526-2 [CD], 09026-68518-2 [CD], both titled "The bridge"; see flwg sessions to February 14, 1962 for rest of these CD's.

RCA 09026-68675-2 [CD] titled "Sonny Rollins - The Complete RCA Victor Recordings"; see flwg sessions to July 9, 1964 for the rest of this 6 CD set.

Fresh Sound (Sp)FSRCD748 [CD] titled "The Bridge - Sonny Rollins & Co. Complete 1962 Sessions"; see flwg sessions to May 8, 1962 for the rest of this CD.

Poll Winners (Sp)PWR27312 [CD] titled "Sonny Rollins Quartet With Jim Hall - The Bridge".

Essential Jazz Classics (Sp)EJC55663 [CD] titled "The Bridge + 4 Bonus Tracks".

[R5364]. _ Sonny Rollins

same pers.

New York, January 31, 1962

N2PW1261	Will you still be mine ?	(unissued) RCA Victor
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[R5365]. _ Sonny Rollins

Ben Riley (d) replaces Harry T. Saunders

New York, February 13, 1962

N2PW1262	Without a song	(unissued)
N2PW1263	Day in, day out	-
N2PW1264	John S.	RCA Vic LPM2527, AFL1-0859, Bluebird 5634-1-RB, 5643-2-RB [CD], (Eu)ND85643 [CD], RCA 74321-18526-2 [CD], RCA Victor 09026- 68518-2 [CD], 09026-68675-2 [CD], 2119278-2 [CD], Bluebird 5643-2-RB [CD], 61061 [CD], RCA (Jap)R32J-1063 [CD], BV CJ-5006 [CD], RCA Bluebird (Eu)ND90633 [CD], Fresh Sound (Sp)FSRCD748 [CD], Poll Winners (Sp)PWR27312 [CD], Essential Jazz Classics (Sp)EJC55663 [CD]
N2PW1265	You do something to me	(same issues)
N2PW1266	Where are you ?	-

[M786] Junior Mance**Junior's Blues** : Junior Mance (p) Bob Cranshaw (b) Mickey Roker (d)**New York, February 14, 1962**

Down the line	Riv RLP447, B Side 824601 [CD]
Creole love call	- , Franklin Mint GJR079
Rainy mornin' blues	-
Yancey special	-
Gravy waltz	-
Cracklin'	-
In the evening	-
Blue Monk	-
The Jumpin' blues	-

Note Riverside RLP447(mono) = RS9447(stereo).

: All above titles also on Riverside (Jap)SR-7083, SMJ-6318, WWLJ-7031, OJC CD1000-2 [CD], [American Jazz Classics \(Sp\)99113 \[CD\]](#).

[R5366]. _ Sonny Rollins

same pers.

New York, February 14, 1962

N2PW1262	Without a song	RCA Vic LPM2527, AFL1-0859, Bluebird 5634-1-RB, 5643-2-RB [CD], (Eu)ND85643 [CD], RCA Victor 68785-2 [CD], RCA 74321-18526-2 [CD], 09026-68518-2 [CD], 2119278-2 [CD], (Jap)R32J-1063, 5643-2-RB [CD], R32J-1063 [CD], BVCJ-5006 [CD], Poll Winners (Sp)PWR27312 [CD]
N2PW1263	The bridge	RCA Vic LPM2527, AFL1-0859, Bluebird 5634-1-RB, 5643-2-RB [CD], (Eu)ND85643 [CD], RCA 74321-18526-2 [CD], 09026-68518-2 [CD] , Bluebird 66089-2 [CD], 2119278-2 [CD], RCA (Jap)R32J-1063 [CD], BVCJ-5006 [CD], Poll Winners (Sp)PWR27312 [CD]

Note RCA Victor LPM2527(mono) = LSP2527(stereo).

: RCA Victor 68785-2 [CD] titled "RCA Victor 80th anniversary sampler - The first label in jazz"; rest of CD by others.

Bluebird 66089-2 [CD] titled "RCA Victor Jazz - The first half century - The 20s-60s"; rest of CD by others.

All titles from RCA Victor LPM2527 also on RCA (E)RD7504, SF7504, (Jap)RJL-2501, PG23, R32J-1010 [CD], BVCJ-7325 [CD], (F)430.387, 741.074/075 (titled "Vol.1 - The bridge, Vol.2 - Sonny meets Hawk"); RCA (E)PL85634 (titled "The quartets featuring Jim Hall"); see July 15 & 18, 1963 for remaining titles from these 2 LP sets).

All titles from RCA Victor LPM2527 also on RCA (E)PL85634 titled "The quartets featuring Jim Hall"; see various flwg sessions to June 26, 1964 for rest of this 2 LP set.

Both above titles also on RCA Victor 09026-68675-2 [CD], RCA Bluebird (Eu)ND90633 [CD], Bluebird 61061 [CD], Fresh Sound (Sp)FSRCD748 [CD], Essential Jazz Classics (Sp)EJC55663 [CD].

[R5366.10] Sonny Rollins

Ralph Gleason's Jazz Casual : Sonny Rollins Quartet : Sonny Rollins (ts) Jim Hall (g) Bob Cranshaw (b) Ben Riley (d)

Telecast, "Ralph Gleason's Jazz Casual," San Francisco, CA, March 23, 1962

The bridge	Koch KOC-CD-8570 [CD], Poll Winners (Sp)PWR27312 [CD], Essential Jazz Classics (Sp)EJC55663 [CD]
Interview with Sonny Rollins	Koch KOC-CD-8570 [CD]
God bless the child	Koch KOC-CD-8570 [CD], Poll Winners (Sp)PWR27312 [CD], Essential Jazz Classics (Sp)EJC55663 [CD]
If ever I would leave you (pt 1)	Koch KOC-CD-8570 [CD]
Commentary by Ralph Gleason	-
If ever I would leave you (pt 2)	-

Note: The above date is the broadcast date.
For the rest of Koch KOC-CD-8570, see Art Farmer, January 10, 1964.

[T915] Billy Taylor

Billy Taylor Quartet : Billy Taylor (p) Jim Hall (g) Bob Cranshaw (b) Walter Perkins (d)

New York, April, 1962

24634 ?	Paraphrase	Mercury (Jap)25PJ58-61, 824116-1, 30JD22-25 [CD], 824116-2 [CD]
24635 ?	At La Carrousel	Mercury (Jap)25PJ58-61, 824116-1, 30JD22-25 [CD], 824116-2 [CD]
24636 ?	Early bird	(unissued)
24637 ?	Impromptu	-

Note Although listed in liner notes as Walter Booker, the drummer must be Walter Perkins as Walter Booker is a bass player !
Other titles from Mercury (Jap)25PJ-58/61 (alb 824116-1) (4 LP set) by other leaders.

[R5367] Sonny Rollins**What's New** : Sonny Rollins (ts) Jim Hall (g) Bob Cranshaw (b) Ben Riley (d)**New York, April 18, 1962**

N2PW1947 If ever I would leave you RCA Victor 8111, ANL1-2809, LPM2572, (F)FXL1-7199, (E)PL85634, Bluebird 5634-1-RB, 5643-2-RB [CD], (Eu)ND85643 [CD], Bluebird 52572-2 [CD], RCA Victor 09026-68675-2 [CD], 2119311-2 [CD], RCA (Jap)R32J-1063 [CD], BVCJ-5006 [CD], Fresh Sound (Sp)FSRCD748 [CD], Poll Winners (Sp)PWR27312 [CD], Essential Jazz Classics (Sp)EJC55663 [CD]

Note RCA (F)FXL1-7199 titled "Sonny Rollins & Co. Vol. 7; Joe Morello featuring Phil Woods"; see May 8, 1962 for one more title; rest of this LP by Joe Morello, June 6-15, 1961.
Bluebird 52572-2 [CD] titled "What's new ?"; see flwg sessions to May 14, 1962 for rest of CD.

[R5368]. _ Sonny Rollins

Willie Rodriguez (perc) Denis Charles (perc) Frank Charles (perc) added, + flwg vcl chorus : H. Roberts (vcl) M. Stewart (vcl) C. Spencer (vcl) M. Burton (vcl) N. Wright (vcl) W. Glover (vcl) Jimmy Jones (arr) added

New York, April 26, 1962

K2PW1948 Don't stop the carnival RCA Victor LPM2572, (E)RD7524, SF7524, (F)741.091/092, (E)PL85634

N2PW1949 Brown skin gal (3) RCA Victor 8111, ANL1-2809, LPM2572, RCA (E)RD7524, SF7524, (F)741.091/092, Bluebird 52572-2 [CD], Jazz Time (F)JTM8145 [CD]

Note RCA (F)741.091/092 titled "Vol 3: What's new ?, Vol 4: Our man in jazz"; see flwg sessions to July 29 & 30, 1962 for rest of this 2 LP set.
(3) This title also on Gateway GSLP7024.
Both above titles also on Bluebird 5634-1-RB, 5643-2-RB [CD], (Eu)85643 [CD], RCA Victor 09026-

68675-2 [CD], 2119311-2 [CD], Fresh Sound (Sp)FSRCD748 [CD].

[R5369] Sonny Rollins

Sonny Rollins (ts) Jim Hall (g) Bob Cranshaw (b) Ben Riley (d)

New York, May 8, 1962

N2PW1952	The night has a thousand eyes	RCA Victor LPM2572, ANL1-2809, RCA (E)RD7524, SF7524, (F)FXL1-7199, (E)PL85634, Blue bird 5634-1-RB, 5643-2-RB [CD], 52572-2 [CD] , (Eu)ND85643 [CD], RCA Victor 09026-68675-2 [CD], 2119311-2 [CD], RCA (Jap)R32J-1063 [CD], BVCJ-5006 [CD], Fresh Sound (Sp)FSRCD748 [CD], Poll Winners (Sp)PWR27312 [CD], Essential Jazz Classics (Sp)EJC55663 [CD]
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[T916] Billy Taylor

Impromptu : Billy Taylor Quartet : Billy Taylor (p) Jim Hall (g) Bob Cranshaw (b) Walter Perkins (d)

New York, May 8, 1962

24987	Free and oozy	Mercury MG20722
24988	Don't go south	-
24989	Empty ballroom [Une salle de bal vide]	-

Note: All above titles also on Essential Jazz Classics (Sp)EJC55635 [CD].

[T917] _ Billy Taylor

New York, May 9, 1962

24990	Impromptu	Mercury MG20722, 72014(edit)
24991	Muffle guffle	-

Note: Both above titles also on Essential Jazz Classics (Sp)EJC55635 [CD].

[T918] _ Billy Taylor**New York, May 10, 1962**

24992	Paraphrase	Mercury MG20722, Franklin Mint GJR079
24993	At La Carrousel	-
24994	Capricious bossa nova	-

Note: Mercury MG20722(mono) = SR60722(stereo).
 All titles from Mercury MG20722 also on Mercury (Jap)195J-50.
 All above titles also on Essential Jazz Classics (Sp)EJC55635 [CD].

[R5370] Sonny Rollins

Sonny Rollins (ts) Bob Cranshaw (b) Candido Camero (cga,bgo)

New York, May 14, 1962

N2PW2228	Jungoso	RCA Victor LPM2572, ANL1-2890, RCA (E)RD7524, (E)SF7524, (F)741.091/092, Bluebird (Eu)ND90651 [CD], Bluebird 52572-2 [CD]
N2PW2268	Bluesongo (1)	(same issues)

Note RCA Victor LPM2572(mono) = LSP2572(stereo).
 : Bluebird ND90651 [CD] titled "Alternatives".
 All titles from RCA Victor LPM2572 also on RCA (F)430.527, (Jap)RJI-2502, RCA-6066, RGP-1161, R32J-1011 [CD], BVCJ-7326 [CD].
 Both above titles also on Bluebird 61124-2 [CD] titled "Alternatives"; see various flwg sessions to April 14, 1964 for rest of CD.
 Both above titles also on RCA Victor 09026-68675-2 [CD], 2119311-2 [CD].

[H2233] Barry Harris

Chasin' The Bird : Barry Harris Trio : Barry Harris (p) Bob Cranshaw (b) Clifford Jarvis (d)

New York, May 31 & August 23, 1962

Chasin' the Bird	Riv RLP435, Milestone M47050
The breeze and I	-
Around the corner	-
Just as though you were here	-
Indiana	-
Stay right with it	-
'Round midnight	-
Bish bash bosh	-
The way you look tonight	-

Note Riverside RLP435(mono) = RLPS9435(stereo).

: All above titles also on OJC 872, Riverside (Jap)SMJ6281, (Jap)VIJ149, (Jap)VICJ-23733 [CD], OJC CD872-2 [CD].

[H1350] Slide Hampton

Explosion! The Sound Of Slide Hampton : *Slide Hampton And His*

Orchestra : Chet Ferretti, Jerry Tyree (tp) Slide Hampton, Benny Jacobs-El (tb) Joe Farrell (ts) Jay Cameron, [Ronnie Cuber \(bar\)](#) [Walter Davis, Jr. \(p\)](#) Bob Cranshaw (b) Vinnie Ruggiero (d) Willie Bobo (cga)

New York, July 26, 1962

6372	Spanish flier	Atl SD1396
6373	Begin the beguine	-
6374	Maria	-
6375	Slide's blues	-

Note: All above titles also on Collectables COL-CD-6604 [CD].

[R5371] Sonny Rollins

Our Man In Jazz : Don Cherry (cnt) Sonny Rollins (ts) Bob Cranshaw (b) Billy Higgins (d)

Live "The Village Gate", New York, July 27, 1962

N2PW4629	Oleo (#1) (*)	RCA Victor LPM2612, Bluebird 2496-2-RB [CD], (Eu)ND82496 [CD], Solar (Sp)4569959 [CD]
	Untitled original A	Solar (Sp)4569959 [CD]
	Doxy (#1)	-

Note Bluebird 2496-2-RB [CD], (Eu)ND82496 [CD], both titled "On The Outside"; see following session & February 20, 1963 for rest of these CD's.

Solar (Sp)4569959 [CD] titled "Complete Live At The Village Gate 1962"; a 6 CD set; following from the CD booklet - "The various tracks marked as "Untitled original" are, for the most part, free improvisations by Rollins and Cherry with no designated melody, on which they sometimes briefly quote different songs here and there. One of those tracks has in fact a very distinctive theme, and is performed three times throughout the sets. It is identified as "Untitled original A". Another untitled track (lasting 9.01) is mentioned by some sources as performed on July 30 (third set) right after "Three little words". However, it happens to be just the same performance of "Three little words" minus the beginning.

(*) This title also on RCA (E)RD7546, (F)741.091/092, (Jap)RJL-2512, PG-24, R25J-1043 [CD], BVCJ-7412 [CD], RCA Victor 09026-68675-2 [CD], RCA 2119256-2 [CD], Essential Jazz Classics (Sp)EJC55592 [CD].

[R5371.10] _ Sonny Rollins

same pers.

Live "The Village Gate", New York, July 28, 1962

(FIRST SET)

N2PW4630	Dearly beloved (edited version) (*)	RCA Victor LPM2612, Bluebird 2496-2-RB [CD], (Eu)ND82496 [CD], Solar (Sp)4569959 [CD]
N2PW4631	Doxy (#2) (*)	RCA Victor LPM2612, Bluebird 2496-2-RB [CD], (Eu)ND82496 [CD], Solar (Sp)4569959 [CD]
	Solitude	Solar (Sp)4569959 [CD]
	Dearly beloved (complete unedited version) (SECOND SET)	-
	Oleo (#2)	Solar (Sp)4569959 [CD]
	St. Thomas (THIRD SET)	-
	Home sweet home (#1)	Solar (Sp)4569959 [CD]
	Lover	-
	(Medley :)	-
	Unidentified ballad	-
	Alexander's ragtime band	-
	Home sweet home (#2)	-

Note RCA Victor LPM2612(mono) = LSP2612(stereo).

: (*) These 2 titles also on RCA (E)RD7546, (F)741.091/092, (Jap)RJL-2512, PG-24, R25J-1043 [CD], BVCJ-7412 [CD], RCA Victor 09026-68675-2 [CD], RCA 2119256-2 [CD], Essential Jazz Classics (Sp)EJC55592 [CD].

[R5371.20]. _ Sonny Rollins

same pers.

Live "The Village Gate", New York, July 29, 1962

(FIRST SET)	
Oleo (#3)	Solar (Sp)4569959 [CD]
Untitled original B (SECOND SET)	-
Tempus fugit	Solar (Sp)4569959 [CD]
Untitled original A (#2)	-

[R5371.30]. _ Sonny Rollins

same pers.

Live "The Village Gate", New York, July 30, 1962

(FIRST SET)

Untitled original C	Solar (Sp)4569959 [CD]
Untitled original D (SECOND SET)	-
Untitled original E (into)	Solar (Sp)4569959 [CD]
Untitled original A (#3) (THIRD SET)	-
Oleo (#4)	Solar (Sp)4569959 [CD]
Three little words	-

[R5372] Sonny Rollins

Live Mid 60'S : Don Cherry (tp) Sonny Rollins (ts) Bob Cranshaw (b) Billy Higgins (d)

**Broadcast "East River Park Amphitheater", New York,
August 7, 1962**

The Star-spangled banner	Landscape (F)LS2-915 [CD]
Oleo	-
St. Thomas	-

Note See January 17, 1963 for rest of Landscape (F)LS2-915 [CD].

: All above titles also on RLR Records (Sp)RLR88648 [CD] titled "Sonny Rollins & Don Cherry Quartet - New York 1962. Stockholm 1963."; see January 17& 28, 1963 for rest of CD.

[H1351] Slide Hampton

John Bello, Chet Ferretti, Jerry Tyree (tp) Slide Hampton, Benjamin Jacobs-El (tb) Joe Farrell (ts) Jay Cameron (bar) Horace Parlan (p) Bob Cranshaw (b) Vinnie Ruggiero (d)

New York, August 28, 1962

6445	Delilah	Atl SD1396
6446	Bye bye love	-
6447	Love letters	-
6448	Revival	-
6449	Your cheatin' heart	-

Note: All above titles also on Collectables COL-CD-6604 [CD].

[N2473] Sal Nistico

Comin' On Up : Sal Amico (tp) Sal Nistico (ts) Barry Harris (p) Bob Cranshaw (b) Vinnie Ruggiero (d)

New York, October 17, 1962

Cheryl	Riverside RM457
Ariescene	-
By myself	-

Samicotico	-
Comin' on up	-
Easy living (sa out)	-
Down	-

Note Riverside RM457(mono) = RS9457(stereo).

: All above titles also on Riverside (Jap)WWLJ-7023, Milestone MCD-47096-2 [CD], Fresh Sound (Sp)FSRCD766 [CD].

[W6584] Joe Williams

Joe Williams Acc By Oliver Nelson's Orchestra : Joe Williams (vcl) acc by Joe Newman (tp) Jimmy Cleveland (tb) Phil Woods (as) Bob Ashton (ts) Danny Bank (bar) Junior Mance (p) Bob Cranshaw (b) Wilbert Granville T. Hogan (d)

New York, October 25, 1962

N2PW5383	She's warm, she's willing, she's wonderful	Vic 47-8117
N2WP5384	Some 'a dis, 'n some 'a dat	-
N2WP5385	Come one blues	(unissued)

[S8480] Johnny "Hammond" Smith

Open House : Thad Jones (cnt,tp) Seldon Powell (ts,fl) Johnny "Hammond" Smith (org) Eddie McFadden (g) Bob Cranshaw (b) Leo Stevens (d) Ray Barretto (cga)

New York, c. 1963

Open house	Riv RM482
Cyra	-
I remember you	-
Cleopatra	-
Why was I born ?	-
I love you	-

Note: All above titles also on Milestone MCD-47089-2 [CD] titled "Open House".

[S8481] _ Johnny "Hammond" Smith

Art Taylor (d) replaces Leo Stevens, Ray Barretto out

Blues for De-De	Riv RM482, Milestone MCD-47089-2 [CD]
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Note: Riverside RM482(mono) = RS9482(stereo).

[R5377.10] Sonny Rollins

Don Cherry (tp) Sonny Rollins (ts) Bob Cranshaw (b) Billy Higgins (d)

New York, February 27, 1963

PPA1-3286 untitled original (unissued RCA Victor)
 PPA1-3287 The things I love (dc out) -

[W6589] Joe Williams

Joe Williams Acc By Jimmy Jones' Orchestra : Joe Williams (vcl) acc by Clark Terry (tp) Jimmy Cleveland (tb) Phil Woods (as) Phil Bodner (ts,fl) Jerome Richardson (bar) Junior Mance (p) Kenny Burrell (g) Bob Cranshaw (b) Osie Johnson (d) Jimmy Jones (arr,cond)

New York, April 10, 1963

PPA1-3881 A woman (*) RCA Victor LPM/LSP2879, Victor (Jap)RCA-5093, RCA Victor 09026-63536-2 [CD]
 PPA1-3882 Come on blues (*) RCA Victor LPM/LSP2879, Victor (Jap)RCA-5093, RCA Victor 09026-63536-2 [CD]
 PPA1-3996 Hobo flats (unissued)
 PPA1-3997 April in Paris RCA Victor 09026-63536-2 [CD]

Note (*) These 2 titles also on RCA Victor 74321-21823-2 [CD], Collectables CDL-2703 [CD], RCA : (Eu)2121823-2 [CD].

[K4084] Irene Kral

Better Than Anything : Irene Kral With The Junior Mance Trio : Irene Kral (vcl) acc by Junior Mance (p) Bob Cranshaw (b) Mickey Roker (d)

Los Angeles, June 17 & 18, 1963

Better than anything	Ava A33, Fresh Sound (Sp)FSRCD69	
	[CD]	
The touch of your lips	-	-
Meaning of the blues	-	-
Rock me to sleep	-	-
No more	-	-
Passing by	-	-
It's a wonderful world	-	-
This is always	-	-
Just friends	-	-
Guess I'll hang my tears out	-	-

to dry
 Nobody else but me - -

Note: Ava A33(mono) = Ava AS33(stereo).
 DRG Records MRS505 titled "Irene Kral With The Junior Mance Trio".
 Fresh Sound FSRCD69 [CD] titled "Better Than Anything".
 All above titles also on DRG Records MRS505, Solar (Sp)4569930 [CD].

[D3747] Antonio Diaz

Richard Williams, Johnny Coles (tp) Britt Woodman (tb) Leo Wright (as,fl) Joe Henderson (ts) Duke Pearson (p,arr) **Bob Cranshaw** (b) Walter Perkins (d) Antonio Diaz (cga) Ramon Sardinas, Carlos "Patato" Valdes (perc)

New York, July 1963

Take five	Audio Fidelity AFLP2117
Con alma	-
Caravan	-
On Green Dolphin Street	-
Poinciana	-

[T6667] McCoy Tyner

Live At Newport : Clark Terry (tp-1) Charlie Mariano (as-1) McCoy Tyner (p) **Bob Cranshaw** (b) Mickey Roker (d)

Live "Newport Jazz Festival", Newport, Rhode Island, July 5, 1963

All of you (*)	Impulse A-48, (E)IMPL8010, MCA (F)301826
Monk's blues	- - , AS-9235-2
Newport romp (1,*)	- - , MCA (F)301826
My funny Valentine (1,*)	- - , MCA (F)301826
Woody'n you (1)	- -

Note Impulse A-48(mono) = AS-48(stereo).
 : (*) These 3 titles also on MCA MCA2-4125.
 All above titles also on Impulse (Jap)IMP-88093, YP-8543AI, YX-8564, VIM-5565, [MVCZ-77](#) [CD], MVCJ-19147 [CD], Impulse 314-547-980-2 [CD].

[W6590] Joe Williams

Joe Williams At Newport '63 : Joe Williams (vcl) acc by Clark Terry (tp,flhrn) Howard McGhee (tp) Coleman Hawkins, Zoot Sims (ts) Junior Mance (p) **Bob Cranshaw** (b) Mickey Roker (d) unidentified (tamb-1)

Live, Newport Jazz Festival, Newport, Rhode Island, July 5, 1963

PPA5-5380 She's warm, she's

	willing, she's wonderful (hm,zs out)			RCA Victor LPM2762, 74321-21831-2 [CD]
PPA5-5381	Without a song (jw & rhythm only)	-	-	
PPA5-5382	Come back baby (hm,zs out,*)	-	-	, Bluebird 66089-2 [CD]
PPA5-5383	Wayfaring stranger	-	-	
PPA5-5384	Ev'ry day I have the blues (*)	-	-	, RCA (Eu)2128564-2 [CD]
PPA5-5385	Anytime, anyday, anywhere	-	-	
PPA5-5386	April in Paris (hm,zs out,*)	-	-	, LPV501, LPM501
PPA5-5387	In the evening (ct,ch out,*)	-	-	
PPA5-5388	Roll 'em Pete	-	-	
	Bye bye, baby			(unissued)
	Gravy waltz			Bluebird (Arg)0902-663919-2 [CD]
	(Medley :)	-		
	All God's chillun got rhythm	-		
	Do you wanna jump children?	-		
	Some of this 'n' some of that (1)	-		

Note RCA Victor LPM2762(mono) = LSP2762(stereo).

- : Bluebird 66089-2 [CD] titled "RCA Victor Jazz - The First Half-Century - The 20s-60s"; rest of CD by others.
- RCA (Eu)2128564-2 [CD] titled "Victor Jazz History, Volume 10 : Kansas City (1935-71); rest of CD by others.
- (*) These titles also on Bluebird 6464-1-RB, 6464-2-RB [CD], (Eu)NL86464, ND86464 [CD].
- All titles from RCA Victor LPM2762 also on RCA (F)NL70119, (Du)NL43114, (E)RD(SF)7592, RVC (Jap)PG42, Collectables CDL-2706 [CD].
- All issued titles also on Bluebird (Arg)0902-663919-2 [CD] titled "Joe Williams at Newport '63"; see following session for rest of CD.
- All issued titles also on Bluebird 09026-63919-2 [CD] titled "Joe Williams at Newport '63"; see following session for rest of CD.

[R5379] Sonny Rollins

Sonny Meets Hawk ! : Sonny Rollins, Coleman Hawkins (ts) Paul Bley (p) Bob Cranshaw (b) Roy McCurdy (d)

New York, July 15, 1963

PPA5-5402	All the things you are			RCA Victor LPM2712, Bluebird 2179-2-RB [CD],
-----------	------------------------	--	--	--

(Eu)ND82179 [CD], RCA 2122107-2
[CD]
PPA5-5403 Lover man (same issues)
PPA5-5404 Yesterdays -

Note Bluebird 2179-2-RB [CD], (Eu)ND82179 [CD] titled "All the things you are (1963-1964)"; see flwg
: sessions to July 2, 1964 for rest of CD.

All above titles also on RCA Victor 74321748002 [CD] titled "Sonny Meets Hawk!"; see following
session for rest of CD.

All above titles also on RCA Victor 09026-63479-2 [CD] titled "Sonny Meets Hawk!"; see following
session for rest of CD.

All above titles also on RCA Victor (Jap)PG-98, R32J-1026 [CD], R25J-1044 [CD], BVCJ-7413
[CD], RCA Victor 09026-68675-2 [CD].

[W6591] Joe Williams

Joe Williams (vcl) acc by Clark Terry (tp,flhrn) Thad Jones (tp) Coleman Hawkins, Ben
Webster (ts) Junior Mance (p) Bob Cranshaw (b) Mickey Roker (d) unidentified (tamb-
1)

New York, July 17, 1963

PPA5-5377	Gravy waltz	RCA Victor LPM2762, 74321-21831-2 [CD]	
PPA5-5378	(Medley :) (*)	-	-
	All God's chillun got rhythm	-	-
	Do you wanna jump, children ?	-	-
PPA5-5379	Some of this 'n' some of that (1)	-	-

Note All titles were originally recorded July 5, 1963 but were remade on this session.

: RCA Victor LPM2762(mono) = LSP2762(stereo).

(*) These titles also on Bluebird 6464-1-RB, 6464-2-RB [CD], (Eu)NL86464, ND86464 [CD].

All above titles also on RCA (F)NL70119, (Du)NL43114, (E)RD(SF)7592, RVC (Jap)PG42, Collectables
CDL-2706 [CD], Bluebird (Arg)0902-663919-2 [CD], Bluebird 09026-63919-2 [CD].

[C7089] Johnny Coles

Little Johnny C : Johnny Coles (tp) Leo Wright (as,fl) Joe Henderson (ts) Duke Pearson
(p) Bob Cranshaw (b) Walter Perkins (d)

Englewood Cliffs, N.J., July 18, 1963

tk 8	Little Johnny C	Blue Note BLP4144, Capitol (Jap)TOCJ-5191/92 [CD] , Lonehill Jazz (Sp)LHJ10324 [CD]
tk 12	Hobo Joe	Blue Note BLP4144
tk 21	Jano	- , Lonehill Jazz (Sp)LHJ10324 [C D]

So sweet my little girl (rejected)

[C7090] Johnny Coles

Johnny Coles (tp) Leo Wright (as-1, fl-2) Joe Henderson (ts) Duke Pearson (p) Bob Cranshaw (b) Pete La Roca (d)

Englewood Cliffs, N.J., August 9, 1963

tk 4	Heavy legs (1)	Blue Note BLP4144
tk 18	My secret passion (2,3)	-
tk 22	So sweet my little girl (1)	-

Note All titles from Blue Note BLP4144 also on Blue Note BST84144, (Jap)GXX-8204, BN-4144, Blue Note 8-32129-2 [CD], 8-64475-2 [CD], 8-75265-2 [CD].

[A830] Pepper Adams

Thad Jones (tp) Benny Powell (tb) Charles McPherson (as) Zoot Sims (ts) Pepper Adams (bar) Hank Jones (p) Bob Cranshaw (b) Dannie Richmond (d)

New York, September 12, 1963

Better get it in your soul	Jazz Workshop LP219
Portrait	-
Haitian fight song	-

Note: All titles from Workshop Jazz WS219 also on Tamla Mowtown (Jap)SMJ-7415.

All above titles also on Fresh Sound (Sp)FSRCD177 [CD], FSRCD341 [CD], Fresh Sound (Sp)FSRCD604 [CD].

[L6590] Johnny Lytle

The Village Caller : *Johnny Lytle Quintet* : Johnny Lytle (vib) Milt Harris (org) Bob Cranshaw (b) William "Peppy" Hinnant (d) Willie Rodriguez (perc)

New York, September 18, 1963

The village caller	Riv RLP480, OJC 110, Riverside 4RCD-4422-2 [CD]
Solitude	- -
On Green Dolphin Street	- -
Can't help lovin' dat man	- -
Pedro Strodder	- - , Riv RS3300SX
Kevin Devin	- -
You don't know what love is	- -
Unhappy happy soul	- -

Note: Riverside RLP480(mono) = Riverside RLP9480(stereo).

All above titles also on Riverside RS3003 titled "A groove".

[A1045] Nat Adderley

Little Big Horn : Nat Adderley (cnt) Junior Mance (p) Kenny Burrell (g) Bob Cranshaw (b) Mickey Roker (d)

New York, September 23, 1963

Hustle with Russell	Riverside RLP(9)474
Foo foo	-
Little big horn	-
Loneliness	-

[A1046]. _ Nat Adderley

Jim Hall (g) replaces Kenny Burrell

New York, October 4, 1963

Roses for you pillow	Riverside RLP(9)474
Half-time	-
El Chico	-
Broadway lady	-

Note: All titles from Riverside RLP(9)474 also on Milestone MSP9009 titled "Natural Soul", (Jap)SMJX-10047.

All titles from Riverside RLP(9)474 also on OJC CD1001 [CD] titled "Little Big Horn".

[G5841] Grant Green

Idle Moments : Joe Henderson (ts) Bobby Hutcherson (vib) Duke Pearson (p) Grant Green (g) Bob Cranshaw (b) Al Harewood (d)

Englewood Cliffs, N.J., November 4, 1963

tk 11	Jean de Fleur (alt)	Blue Note CDP7-84154-2 [CD]
tk 14	Idle moments	Blue Note BLP4154, CDP7-84154-2 [CD], CDP7-27312-2 [CD], CDP0777-7-89287-2-0 [CD]
tk 28	Nomad	Blue Note BLP4154, CDP7-84154-2 [CD]
tk 32	Django (alt)	Blue Note CDP7-84154-2 [CD]

Note: All above titles also on Blue Note (Jap)CI28-5090 [CD], Blue Note (Eu)7243-499003-2 [CD].

[G5842]. _ Grant Green

same

Englewood Cliffs, N.J., November 15, 1963

tk 36	Django	Blue Note BLP4154, Liberty (Jap)K22P-6094/95, Blue Note CDP7-84154-2 [CD]
tk 39	Jean de Fleur	Blue Note BLP4154, CDP7-84154-2 [CD]

Note: Blue Note BLP4154(mono) = Blue Note BST84154(stereo) = Blue Note (Jap)GXF3178, (Jap)BNJ71025.
Both above titles also on Blue Note (Jap)CJ28-5090 [CD], Blue Note (Eu)7243-499003-2 [CD].
Blue Note CDP7-84154-2 [CD] dated as November 11, 1963 yet Blue Note discography lists date shown here.

[M9456] Grachan Moncur, III

Evolution : Lee Morgan (tp) Grachan Moncur, III (tb) Jackie McLean (as) Bobby Hutcherson (vib) Bob Cranshaw (b) Tony Williams (d)

Englewood Cliffs, N.J., November 21, 1963

tk 11	Monk in wonderland	Blue Note BLP4153, CDP7-84153-2 [CD]
tk 12	The coaster	- -
tk 14	Evolution	- -
tk 17	Air raid	- -

Note Blue Note BLP4153(mono) = BST84153(stereo).

: All above titles also on Toshiba (Jap)CJ28-5094 [CD], Blue Note (Jap)BNJ-71102, TOCJ-4153 [CD], Mosaic Select MS-001 [CD], Blue Note 50999-2-15365-2-6 [CD].

[J270] Milt Jackson

Live At The Village Gate : Jimmy Heath (ts) Milt Jackson (vib) Hank Jones (p) Bob Cranshaw (b) Albert "Tootie" Heath (d)

Live "Village Gate", New York, December 9, 1963

Bags of blue	Riv RM495, OJC 309, CD309-2 [CD]
Little girl blue	- - -
Gemini	- - - , Riverside RCD-5707-2 [CD]
Gerri's blues	- - -
Time after time	- - -
All members (tk 1) [Ignunt oil]	- - - , Riverside RCD-5707-2 [CD]
Willow, weep for me	-
All members [Ignunt oil] (tk 2)	-

Note: All titles from Riverside RLP495 also on Riverside (Jap)SMJ-6286.

For sessions of January 13 & 14, 1964 see under Ray Brown.

[M10700] Lee Morgan

The Sidewinder : Lee Morgan (tp) Joe Henderson (ts) Barry Harris (p) Bob Cranshaw (b) Billy Higgins (d)

Englewood Cliffs, NJ, December 21, 1963

tk 2	Totem pole (alt take) (*)	Blue Note CDP7-84157-2 [CD]
tk 4	Totem pole	Blue Note BLP4157, CDP7-84157-2 [CD]

tk 11	Boy what a night	- -
tk 19	Hocus pocus	Blue Note BLP4157, BN-LA224-G, (G)BST84446, Blue Note CDP7-84157-2 [CD]
tk 25	The sidewinder	Blue Note 45-1911, BLP4157, L4157, BST89904, BN-LA160-G2, BN-LA224-G, BST2-84429, (Du)BST83249, 1A158-83395/8, (In)JAZ 2, (Jap)NP9020C, LNP95059B, LNS90031, FCPA6213, W-5513, United Artists XW-136, Liberty (F)LBS83442/3, NME (E)NME-018, Blue Note (G)BST84446, Polydor (Eu)819450-1, Blue Note CDP7-84157-2 [CD], CDP7-91138-2 [CD], CDP7-80679-2 [CD], CDP7-96110-2 [CD], 4-77400-2 [CD], (F)854197 [CD], Blue Note 8-54901-2 [CD], HMV (E)7243-5-20871-2-9 [CD], Blue Note (Can)0253783207 [CD]
tk 27	Gary's notebook	Blue Note BLP4157, L4157, CDP7-84157-2 [CD], CDP0777-7-89287-2-0 [CD]

Note Blue Note BLP4157(mono) = BST84157(stereo).

- : Blue Note CDP7-80679-2 [CD] titled "Blue n' groovy"; rest of CD by others.
- Blue Note CDP7-89287-2 [CD] titled "Joe Henderson - The Blue Note years"; rest of CD by others.
- Blue Note CDP7-96110-2 [CD] titled "The best of the Blue Note"; rest of CD by others.
- All titles from Blue Note BLP4157 on Blue Note (Jap)GXK-8045, BST-84157, LNJ-80076, GXF-3015, BNJ-71017, CP32-5236 [CD], TOCJ-5669 [CD], TOCJ-4157 [CD], (E)BNS40016, (F)BST84157, Pacific Jazz LN10075.
- All titles, except (*), also on Blue Note CDP7-46137-2 [CD] titled "The Sidewinder".
- All above titles also on Blue Note (Jap)CJ28-5064 [CD], Blue Note 9-53322-3 [CD], 4-95332-2 [CD].

[H9259] Bobby Hutcherson

The Kicker : Joe Henderson (ts) Bobby Hutcherson (vib) Duke Pearson (p) Grant Green (g) Bob Cranshaw (b) Al Harewood (d)

Englewood Cliffs, N.J., December 29, 1963

tk 8	The kicker	Blue Note 5-21437-2 [CD]
tk 11	Bedouin	-
tk 23	For Duke P. (gg out)	-
tk 24	Step lightly	-
tk 35	Mirrors (gg out)	-
tk 36	If ever I would leave you (gg out)	-

[R5381] Sonny Rollins

Thad Jones (cnt) Sonny Rollins (ts) Herbie Hancock (p) Bob Cranshaw (b) Elvin Jones (d)

New York, January 15, 1964

RPA1-2905-14 Four (unissued) RCA Victor

[R5382] Sonny Rollins

Sonny Rollins (ts) Paul Bley (p) Bob Cranshaw (b) Roy McCurdy (d)

New York, January 17, 1964

RPA1-2902-7 Blue 'n' boogie (unissued) RCA Victor

[R5383] Sonny Rollins

Now's The Time : Thad Jones (cnt) Sonny Rollins (ts) Bob Cranshaw (b) Roy McCurdy (d)

New York, January 20, 1964

	RCA Victor
RPA1-2901-10 52nd Street theme	LPM2927, (E)RD7670, SF7670, (F)FPL27036
	(F)FPL2-7036, Quintessence
	(It)QJ25241, Bluebird
	(Eu)ND90651 [CD], RCA 2132335-2 [CD]
RPA1-2903-8 I remember Clifford	RCA (F)PL43268, (Jap)RJL-2551/52, Bluebird
	(Eu)ND90651 [CD]

Note RCA Victor LPM2927(mono) = LSP2927(stereo).

: RCA (F)PL43268 titled "The alternative Sonny Rollins".

RCA (F)FPL2-7036 titled "Now's the time/The standard Sonny Rollins"; see flwg sessions to July 9, 1964 for the rest of this 2 LP set.

RCA (Jap)RJL-2551/52 titled "After the bridge"; see flwg sessions to July 2, 1964 for the rest of this 2 LP set.

Both above titles also on Bluebird 61124 [CD] titled "Alternatives"; see various flwg sessions to April 14, 1964 for rest of CD.

Both above titles also on RCA Victor 09026-68675-2 [CD], Bluebird 61124-2 [CD].

[T6398] Stanley Turrentine

Hustlin' : Stanley Turrentine (ts) Shirley Scott (org) Kenny Burrell (g) Bob Cranshaw (b) Otis "Candy" Finch (d)

Englewood Cliffs, N.J., January 24, 1964

1286	Something happens to me (tk 3)	Blue Note BLP4162, (Jap)TOCJ-4162 [CD]
1287	The hustler (tk 8)	- - , CDP7243-8-32993-2-5 [CD]
1288	Love letters (tk 9)	- -
1289	Goin' home (tk 24)	- -
1290	Lady fingers (tk 26)	- -
1291	Trouble no. 2 (tk 28)	- - , BN-LA394-H2

Note: "Something happens to me" incorrectly as "Everything happens to me" in the Blue Note Discography.
Blue Note BLP4162(mono) = BST84162(stereo).
Blue Note CDP7243-8-32993-2-5 [CD] titled "Esquire : Toward the light"; rest of CD by others.

[L6591]. _ Johnny Lytle

prob same or similar pers.

prob mid 1960's

Side street	Travis 034
The nearness of you	-

[W2803] Ben Webster

Live At Pio's : Ben Webster And Junior Mance Trio : Ben Webster (ts) Junior Mance (p) Bob Cranshaw (b) Mickey Roker (d) Joe Williams (vcl)

Live "Pio's Lodge", Providence, Rhode Island, February 18, 1964

Cookin' for T	Enja (G)2038, 2038-2 [CD]
Gone with the wind	- -
Sunday	- -
Pennies from Heaven	- -
How long has this been going on ?	- -
Sometimes I'm happy	- -
A hundred years from today (jw vcl)	(unissued)
Ain't misbehavin' (jw vcl)	-
Honeysuckle rose (jw vcl)	-

Anytime, anyday,	-
anywhere (jw vcl)	
Alright, okay, you win (jw	-
vcl)	
Love is here to stay (jw	-
vcl)	
When your are crying (jw	-
vcl)	
The gravy waltz (jw vcl)	-

Note Further titles from Enja (G)2038-2 [CD] titled "Ben Webster/Gene Ammons - Tenor Giants", by Gene Ammons, July 14, 1973.

All titles from Enja (G)2038 also on Stateside (Jap)ISJ-80132, Enja (Jap)CRCJ-1010 [CD].

[W6595.10] Joe Williams

Havin' A Good Time : *Joe Williams & Ben Webster* : Joe Williams (vcl) acc by Ben Webster (ts) Junior Mance (p) Bob Cranshaw (b) Mickey Roker (d)

Live "Pio's", Providence, Rhode Island, February 18, 1964

Just a-sittin' and a-rockin'	Hyena TMF9331 [CD]
Kansas City blues	-
By the River St. Marie	-
That's all	-
Alone together	-
I'm through with love	-
The great city	-
A hundred years from	-
today	
Ain't misbehavin'	-
Honeysuckle rose	-
Alright, okay, you win	-
Have a good time	-
Band intro and goodbye	-

[S3253] Shirley Scott

Blue Flames : *Shirley Scott/Stanley Turrentine* : Stanley Turrentine (ts) Shirley Scott (org) Bob Cranshaw (b) Otis "Candy" Finch (d)

Englewood Cliffs, N.J., March 31, 1964

As it was	Prest PR7440
The funky fox	Prest PR7338, 45-365, OJC CD328-2 [CD]
Hip knees an' legs	- , 45-365, PR7707, OJC CD328-2 [CD]

Grand Street	-	, PR7773, OJC CD328-2 [CD]
Flamingo	-	, 45-381, OJC CD328-2 [CD]
Five Spot after dark	-	, 45-381, OJC CD328-2 [CD]

Note: Prestige PR7440 titled "Now's the time".
 All titles from Prestige PR7338 also on OJC 328.
 All above titles also on Prestige (Jap)VICJ-60041 [CD].

[C2353] Betty Carter

Inside Betty Carter : Betty Carter (vcl) acc by Harold Mabern (p) Bob Cranshaw
 (b) Roy McCurdy (d)

New York, April, 1964

This is always	United Artists UAL3379, Franklin Mint GJR008 , Smithsonian RD113 [CD]
Look no further	United Artists UAL3379
Beware my heart	-
Something big	-
My favorite things	-
Some other time	-
Open the door	-
Spring can really hang you up most	-

Note Smithsonian RD113 [CD] titled "The Jazz Singers"; rest of CD by others.
 : All above titles also on United Artists UAS6379(stereo), Bet-Car MK1000.
 All above titles also on Capitol CDP0777-7-89702-2-4 [CD] titled "Inside Betty Carter"; see March 4 &
 26, 1965 for rest of CD.

[R5387] Sonny Rollins

Sonny Rollins (ts) Bob Cranshaw (b) Roy McCurdy (d)

New York, April 14, 1964

RPA1-2902-E Blue 'n' boogie	RCA Victor LPM2927, (E)RD7670, SF7670, (F)FPL2-7036, Quintessence (It)QJ25241, Bluebird 66530-2 [CD]
RPA1-2903-D I remember Clifford	RCA Victor LPM2927 , (E)RD7670, SF7670, (F)FPL2-7036, Quintessence (It)QJ25241, Bluebird (Eu)ND90651 [CD], Bluebird 61124-2 [CD]

RPA1-2906-D Four (same issues) + RCA 2125767-2 [CD]

Note RCA Victor LPM2927(mono) = LSP2927(stereo).

: All titles from RCA Victor LPM2927 also on RCA (Jap)SHP-5379, 6159, RGP-1175, RJJ-2522 (titled "Now's the time"), R25J-1011 [CD], R32J-1022 [CD], BVCJ-7328 [CD].

All above titles also on RCA (F)FPL2-7036, RCA Victor 09026-68675-2 [CD], 2132335-2 [CD].

[S3254] Shirley Scott

Great Scott!! : Shirley Scott (org,vcl) Bob Cranshaw (b) Otis "Candy" Finch (d)

New York, May 14, 1964

90117-A	The blues ain't nothin' but some pain (inst)	Impulse A(S)100
90117	The blues ain't nothin' but some pain (ss vcl)	Impulse A(S)67, Impulse MCAD33115 [CD]
90118	<u>I'm getting sentimental over you</u>	- -
90119	Make someone happy	- -
90120	The grass is greener	(unissued)
90121	Five o'clock whistle	Impulse A(S)67, Impulse MCAD33115 [CD]

Note: Impulse A-100, AS-100 both titled "The definitive jazz scene, Volume two".

Above titles from Impulse A(S)67 also on HMV (E)CLP1822, Impulse 06007-5334724 [CD].

[G5843] Grant Green

Matador : McCoy Tyner (p) Grant Green (g) Bob Cranshaw (b) Elvin Jones (d)

Englewood Cliffs, N.J., May 20, 1964

1355 (tk 2)	Matador	Blue Note (Jap)GXF3053, 7-84442-2[CD]
1356 (tk 4)	My favourite things	- -
1357 (tk 17)	Green jeans	- -
1358 (tk 29)	Bedouin	- -

Note All titles from Blue Note (Jap)GXF3053 also on Blue Note (Jap)GXX8159.

: Blue Note 7-84442-2 [CD] titled "Matador"; see following session for rest of CD; this CD lists date as May 20, 1965, however, the Cuscuna/Ruppli Blue Note discography lists date as shown here.

All above titles also on Blue Note (Jap)UCCQ-5013 [CD] titled "Matador"; a SHM-CD (Super High Material).

[B16919] Jaki Byard

Out Front ! : ***Jaki Byard Trio*** : Jaki Byard (p) Bob Cranshaw (b) Walter Perkins (d)

Englewood Cliffs, NJ, May 21, 1964

The track	(unissued)
Pianoforte	-
Jodpuhra	-

Lush life

Prestige PR7397, OJC CD-1842-2 [CD]

[B16920] Jaki Byard

Richard Williams (tp) Booker Ervin (ts) Jaki Byard (p) Bob Cranshaw (b) Walter Perkins (d)

Englewood Cliffs, NJ, May 28, 1964

Out front (rw,be out,*)	Prestige PR7397, OJC CD-1842-2 [CD]	
Two different worlds		
(rw,be out)	-	-
Searchlight	-	-
European episode	-	-
Journey to Brussels	-	-
One-step	-	-
Gallery	-	-
Gerald	-	-
Express	-	-
To Milan-Lions, etc.	-	-
I like to lead when I dance		-
After the lights go down		
low		-

Note: (*) This title also on Prestige (Jap)SMJ-7391.
See March 14, 1961 for one more title from releases.

[T6399] Stanley Turrentine

In Memory Of : Blue Mitchell (tp) Stanley Turrentine (ts) Herbie Hancock (p,perc-1) Bob Cranshaw (b,perc-1) Otis "Candy" Finch (d) Mickey Roker (cga-2) added

Englewood Cliffs, N.J., June 3, 1964

1361	Fried pies (2,3) (tk 2)	Blue Note LT-1037
1362	In memory of (2,3) (tk 5)	-
1363	Sunday in New York (tk 13)	-
1365	Make someone happy (3) (tk 30)	-
1364	Jodie's cha cha (tk 35)	-
1366	Niger mambo (1) (tk 38)	-

Note: "Fried pies" incorrectly as "Fried rice" in the Blue Note Discography.
(3) These titles were first scheduled on Blue Note BLP4234/BST84234, which were never released.
All above titles also on Mosaic MD5-212 [CD].

[G5844] Grant Green

Solid : Duke Pearson (tp-1) added, James Spaulding (as) Joe Henderson (ts) McCoy Tyner (p) Grant Green (g) **Bob Cranshaw** (b) Elvin Jones (d)

Englewood Cliffs, N.J., June 12, 1964

tk 3	Grant's tune	Blue Note LT990
tk 14	Minor league	-
tk 25	Wives and lovers (js,jh out)	Blue Note B1-89622, 7-84442-2 [CD]
tk 28	The kicker	Blue Note LT990
	Spanish dancer (1)	(rejected)
tk 35	Ezz-thetic	Blue Note LT990, CDP7-27312-2 [CD]
tk 37	Solid	-

Note: All titles on Blue Note LT990 also on Blue Note (Jap)GXX-8187.
All titles, except (1), also on Blue Note 8-33580-2 [CD] titled "Solid".

[R5389] Sonny Rollins

Sonny Rollins (ts) Jim Hall (g) **Bob Cranshaw** (b) Mickey Roker (d)

New York, June 23, 1964

RPA1-4390	<u>Nothing ever changes my love for you</u>	(unissued)
RPA1-4391	Look for the silver lining	-
RPA1-4392	Love look away	-
RPA1-7091	I'll be seeing you (jh out)	RCA Victor LPM3355, (E)RD7736, SF7736, (F)FPL2-7036, RCA Victor 09026-68675- 2 [CD], 2122109-2 [CD]

[R5390]. _ Sonny Rollins

same pers.

New York, June 24, 1964

RPA1-4393	My ship	RCA Victor LPM3355, (E)RD7736, SF7736, (F)FPL2-7036, (E)PL85634, Bluebird 5634-1-RB, 5643-2-RB [CD], (Eu)ND85643 [CD]
RPA1-4394	Deep in a dream	(unissued)
RPA1-7090-1	Three little words (jh out)	RCA Victor LPM3355, (E)RD7736, SF7736, (F)FPL2-7036

RPA1-7092-1 Night and day (jh out) (same issues)

Note All issued titles also on RCA (F)FPL2-7036, RCA Victor 09026-68675-2 [CD], Bluebird 66530-2 : [CD], RCA 2122109-2 [CD].

[R5391]. _ Sonny Rollins

same pers.

New York, June 26, 1964

RPA1-4389	Little girl blue	(unissued)
RPA1-4395	Love letters	RCA Victor LPM3355, (E)RD7736, SF7736, (F)FPL2-7036, (E)PL85634, Bluebird PL85634, 5634-1-RB, 5643-2-RB [CD], (Eu)ND85643 [CD], Bluebird 66530-2 [CD], RCA 2122109-2 [CD]
RPA1-4396	Long ago and far away	(same issues)
RPA1-4397	Masquerade	(unissued)
RPA1-4398	Love walked in	-

Note: Both issued titles also on RCA Victor 09026-68675-2 [CD].

[R5392]. _ Sonny Rollins

Herbie Hancock (p) replaces Jim Hall

New York, July 2, 1964

RPA1-4399	It could happen to you	RCA Victor LPM3355, (E)RD7736, SF7736, RCA (F)FPL2-7036, Bluebird 2179-2-RB [CD], (Eu)ND82179 [CD], RCA 2122109-2 [CD]
RPA1-6024	My one and only love	(same issues)
RPA1-6025	Winter wonderland	RCA (F)PL43268, (Jap)RJL- 2251/52, Bluebird 66530-2 [CD], RCA 2125767-2 [CD]
RPA1-6026	When you wish upon a star	(same issues)

Note: All above titles also on RCA Victor 09026-68675-2 [CD].

[M9568.5] Thelonious Monk

Thelonious Monk Quartet Concert (Newport Jazz Festival, Newport, RI Jul 3, 1964) : Charlie Rouse (ts) Thelonious Monk (p) Bob Cranshaw (b) Ben Riley (d)

Live "Newport Jazz Festival", Newport, RI, July 3, 1964

Introduction	Wolfgang's Vault (No #298) [DL]
Bemsha swing	-
Straight no chaser	-
Don't blame me	-
Rhythm-a-ning	-

[R5393]. _ Sonny Rollins

Herbie Hancock out

New York, July 9, 1964

RPA1-6027	I like the likes of you	(unissued)
RPA1-6028	When I fall in love	-
RPA1-6029	Autumn nocturne	RCA Victor LPM3355, (E)RD7736, SF7736, RCA (F)FPL2-7036, RCA Victor 09026-68675- 2 [CD], Bluebird 66530-2 [CD], RCA 2122109-2 [CD]

Note RCA Victor LPM3355(mono) = LSP3355(stereo).

: All titles from RCA Victor LPM3355 also on RCA (Jap)RJL-2511, SHP-5484, RGP-1095, R32J-1021 [CD], R25J-1012 [CD], BVCJ-7327 [CD].

All titles from RCA Victor 09026-68675-2 [CD] also on 09026-68681-2 [CD] titled "The Standard Sonny Rollins".

[M10702] Lee Morgan

Tom Cat : Lee Morgan (tp) Curtis Fuller (tb) Jackie McLean (as) McCoy Tyner (p) Bob Cranshaw (b) Art Blakey (d)

Englewood Cliffs, N.J., August 11, 1964

1408 (tk 7)	Exotique	Blue Note LT1058, CDP7-84446-2 [CD]
1409 (tk 8)	Tom cat	- -
1410 (tk 14)	Twice around	- -
1411 (tk 29)	Rigormortis	- -
1412 (tk 35)	Twilight mist (*)	- - , Blue Note 8-54901-2 [CD]

Note: (*) This title also on HMV (E)7243-5-20871-2-9 [CD].

All above titles also on Blue Note (Jap)GXX-8181, Blue Note 37764 [CD].

[T6400] Stanley Turrentine

Mr. Natural : Lee Morgan (tp) Stanley Turrentine (ts) McCoy Tyner (p) Bob Cranshaw (b) Elvin Jones (d) Ray Barretto (cga)

Englewood Cliffs, N.J., September 4, 1964

1422	Shirley (1) (tk 1)	Blue Note LT-1075
1423	Wahoo [Stanley's blues] (2) (tk 11)	-
1424	Tacos (1) (tk 14)	-
1425	Can't buy me love (rb out) (tk 22)	- , CDP7-94861-2 [CD]
1426	My girl is just enough woman for me (tk 23) (lm,rb out)	-

Note: (1) These titles were first scheduled on Blue Note BLP4234/BST84234, which were never released.

(2) This title also known as "Wahoo".

Blue Note CDP7-94861-2 [CD] titled "Blue beat"; see October 14, 1968 for one more title; rest of CD by others.

All above titles also on Blue Note (Jap)GXX-8176, Mosaic MD5-212 [CD].

[J5189] Quincy Jones

Quincy Jones And His Orchestra : John Frosk, Joe Newman, Dick Hurwitz, Freddie Hubbard (tp) Billy Byers, Al Grey, Quentin Jackson, Paul Faulise, Bill Watrous (tb) Jimmy Buffington, Morris Secon (fhr) Phil Woods (as) Jerome Richardson (as,sop) Frank Foster, Eddie "Lockjaw" Davis (ts) Cecil Payne (bar) Bobby Scott (p) Jim Hall (g) Bob Cranshaw (b) Grady Tate (d) Quincy Jones (arr,cond) + unknown strings.

New York, September 15, 1964

33954	A hard day's night	Merc MG20938, (F)126208MCE, 72348 (edited)
33955	The sidewinder	-
33956	The midnight sun will never set	-
33957	Golden Boy theme	- , Philips (E)TIME7
33958	Soul serenade	- , 72348 (edited), Philips (E)TIME7
33959	Django	-
33960	Golden boy	-
33961	The witching hour	- , SRM2-623

Note: Mercury MG20938(mono) = Mercury SR60938(stereo).

All titles from Mercury MG20938 also on Mercury (Jap)PHCE-4019 [CD].

[H2348] Eddie Harris

Cool Sax From Hollywood To Broadway : Eddie Harris (ts) Cedar Walton (p) Kenny Burrell (g) Bob Cranshaw (b) Billy Brooks (d)

New York, September 22, 1964

CO83911	The days of wine and roses	Col CL2295
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[H2349]. _ Eddie Harris**New York, September 23, 1964**

CO83963	Sarah's theme	Col CL2295
CO83965	Malamondo theme	-
CO83966	People	- , CS9681
CO83967	From Russia with love	-
CO83969	I've grown accustomed to her face	-

[S3256] Shirley Scott

Everybody Loves A Lover : Stanley Turrentine (ts) Shirley Scott (org) Bob
Cranshaw (b) Otis "Candy" Finch (d)

New York, September 23, 1964

90164	Time after time	Impulse A(S)101, HMV (E)CLP1931, Impulse GRD104 [CD]
90165	The feeling of jazz	Impulse A(S)73, GRD104 [CD]
90166	Sent for you yesterday	- -
90167	The lamp is low	- -
90168	Everybody loves a lover	-

Note: Impulse A(S)101, HMV (E)CLP931, both titled "The definitive jazz scene, Volume 3"; rest of LP's by others.
Impulse GRD104 [CD] titled "Let it go"; see under Stanley Turrentine April 6 & 15, 1966 for rest of LP's/CD.

[H2350]. _ Eddie Harris**New York, September 24, 1964**

CO83974	Topkapi	Col CL2295
CO83975	Groovy movies	-
CO83976	Night must fall	-
CO83977	Who can I turn to ?	-
CO83978	On Green Dolphin Street	-
CO83979	Little Lolo	-

[S3257]. _ Shirley Scott

Howard Collins (g) Barry Galbraith (g) Willie Rodriguez (perc) added

New York, September 23, 1964

90175	Time after time	(unissued)
90176	Little miss know it all	Impulse A(S)73

90177 Shirley -
 90178 Blue bongo (st out) -

[B17152] Donald Byrd

Up ! : Donald Byrd (tp,vcl) Jimmy Heath (ts) Herbie Hancock (p) Kenny Burrell (g) Bob Cranshaw (b) Grady Tate (d) The Donald Byrd Singers (vcl) Claus Ogerman (arr,cond)

New York, October 6, 1964

64KV522 You've been talkin' 'bout Verve V-8609, VK10344, Verve
 my baby (db,dbs vcl,1) 0600753455616 [CD]
 64KV523 Blind man, blind man (dbs - -
 vcl)
 64KV524 unknown title (unissued)

Note Verve files list this recording date, which may be incorrect, as Herbie Hancock was with Miles Davis in : Europe in early October 1964.

[I179] Solomon Ilori

Solomon Ilori (vcl) acc by Donald Byrd (tp) Hubert Laws (fl-1,ts-2) Bob Cranshaw (b) Elvin Jones (d) + vcl group : Chief Bey, Roger Saunders, Ladji Camara, Sunny Morgan (vcl) Coleridge Perkinson (dir)

Englewood Cliffs, N.J., October 30, 1964

1458 (tk 4) Bamu bamu l'ayo [I have (unissued)
 the strength to sing](1,3)
 1459 (tk 11) Toni omo re [Loving your -
 child] (1,4)
 1460 (tk 17) Agbamurero [Rhino] (1,3) Blue Note 59437 [CD]
 1461 (tk 25) Gbogbo omo ibile [Going -
 home] (2)
 1462 (tk 33) Igbesi aiye [Song of praise -
 to God] (inst) (2)

Note: (3) Lead vocal with group vocal on these titles.
 (4) Lead vocal only on this title.
 All issued titles also on Blue Note 59440 [CD].

[B17153]. _ Donald Byrd

same pers.

New York, November 2, 1964

64VK550 Boom, boom Verve V-8609, (E)VS532
 64VK551 Greensleeves (no ts) (unissued)
 64VK552 My babe (dbs vcl) Verve V-8609
 64VK553 See see rider - , (E)VS532
 64VK554 House of the risin' sun (no - , (Jap)MV-3002

ts)

[P2172] Duke Pearson

Donald Byrd (tp) James Spaulding (fl,as) Joe Henderson, Duke Pearson (p) Bob Cranshaw (b) Otis "Candy" Finch (d)

Englewood Cliffs, N.J., November 6, 1964

1463	Amanda	(unissued)	Blue Note
	E.S.P.	-	
	Fly, little bird, fly	-	

[M9904] Wes Montgomery

Movin' Wes : Ernie Royal, Snooky Young, Clark Terry (tp) Jimmy Cleveland, Urbie Green, Quentin Jackson, Chauncey Welsch (tb) Don Butterfield (tu) or Harvey Phillips (tu) Jerome Richardson (fl,sop,ts) Bobby Scott (p) Wes Montgomery (g) Bob Cranshaw (b) Grady Tate (d) Willie Bobo (perc-1) Johnny Pate (arr,dir)

New York, November 11, 1964

64VK525	Matchmaker, matchmaker	Verve V-8610, V6-8796
64VK526	People	- , (E)S/VLP9221
64VK527	The Phoenix love theme [Senza fine]	- , VK1043, MGM SE4691, (F)23150 13
64VK528	Moca flor (1)	- , V6-8796, (F)2615062
64VK529	Theodora	- , V6-8796

Note: MGM SE4691 titled "Great guitars of jazz"; see November 16, 1964 for one more title; rest of LP by others.

[M9905] _ Wes Montgomery

same pers

New York, November 16, 1964

64VK581	Movin' Wes (pt 1)	Verve V-8610, VK143, V/V6-8714, (F)2622006, Verve 831372-2 [CD], 529580-2 [CD]
64VK581	Movin' Wes (pt 2)	Verve V-8610, VK143, (F)2632008, 2622006, Verve 831372-2 [CD], 529580-2 [CD]
64VK583	West Coast blues (1)	Verve V-8610, V3HB-8839, (E)S/VLP9221, (F)2632008, Polydor (F)816411-1, Verve 835318-2 [CD], 521690-2 [CD]

64VK584	In and out (1)	Verve V-8610, 529580-2 [CD]
64VK585	Caravan (1)	Verve V-8610, VK10443, V/V6-8714, 2V6S-8818, (F)2304025, 2632008, 2622006, MGM SE4737, Verve 519826-2 [CD], 847902-2 [CD], 831372-2 [CD], 521690-2 [CD], 833780-2 [CD] Verve V-8610, MGM (F)2315013, MGM SE-4691, Verve 835318-2 [CD]
64VK586	Born to be blue	

Note The notes to Verve 521690-2 [CD] list recording date as November 18, 1964.

: The notes to Verve 833780-2 [CD] list recording date as December 16, 1964.

Verve V-8610(mono) = V6-8610(stereo).

Verve V/V6-8714 titled "The best of Wes Montgomery".

MGM SE4737 titled "Core of jazz bottled by MGM"; rest of LP by others.

Polydor (F)816411-1 titled "Hot tracks for cool cats, volume 3"; remaining 3 titles by others.

Verve 519826-2 [CD] titled "Verve Jazz Masters 14 : Wes Montgomery"; see various flwg sessions to Sept 16, 1966 for rest of CD.

Verve 847902-2 [CD] titled "Tempo jazz edition Vol. 3 - Stayin' cool"; rest of CD by others.

Verve 831372-2 [CD] titled "Compact Jazz : Wes Montgomery"; see various flwg sessions to September 16, 1966 for more titles; for one more title see under Jimmy Smith, Sept 26, 1966.

Verve 835318-2 [CD] titled "Plays the blues"; see various flwg sessions to September 28, 1966 for more titles; rest of CD by Wynton Kelly, September 22, 1965 & Jimmy Smith, September 23 & 28, 1966.

Verve 521690-2 [CD] titled "Wes Montgomery : Impressions : The Verve Jazz sides"; see flwg sessions to September 16, 1966 for more titles; rest of this 2 CD set by Jimmy Smith, September 21, 23, & 28, 1966.

Verve 529580-2 [CD] titled "Talkin' Verve : Roots of Acid Jazz"; see various flwg sessions to September 16, 1966; rest of CD by Jimmy Smith September 21, 23, & 28, 1966.

All titles from Verve V-8610 also on Verve 810-045-1, (E)VLP9092, (G)810045, 810045-2 [CD], (Jap)SHV-1031, MV-4004, MV-2113, J33J-25044 [CD], POCJ-2134 [CD].

[P2173] Duke Pearson

Wahoo ! : Donald Byrd (tp) James Spaulding (as,fl-1) Joe Henderson (ts) Duke Pearson (p) Bob Cranshaw (b) Mickey Roker (d)

Englewood Cliffs, N.J., November 21, 1964

1475 (tk 3)	Amanda (*)	Blue Note BLP4191, CDP7-84191-2 [CD]
1476 (tk 6)	E.S.P.	- -
1477 (tk 12)	Bedouin (1)	- -
1478 (tk 15)	Wahoo (1)	- -
1479 (tk 22)	Fly, little bird, fly	- -
1480 (tk 28)	Farewell Michelle (p,b,d only)	- -

Note Date listed on Blue Note BLP4191 is November 24, 1964. The date listed here is from the Blue Note

: Discography by Michael Cuscuna/Michel Ruppli.
 Blue Note BLP4191(mono) = BST84191(stereo).
 (*) This title also on Blue Note CDP0777-7-89287-2-0 [CD].
 All above titles also on Blue Note (Jap)TOCJ-4191 [CD].

[G6749] Dave Grusin

Kaleidoscope : Thad Jones (tp) Frank Foster (ts) Dave Grusin (p) Bob Cranshaw
 (b) Larry Rosen (d)

New York, November 23, 1964

C084329	Stella by starlight	Col CL2344, CS9144
	Love letters	- -

Note Both above titles also on Sony (Jap)SRCD-9185 [CD] titled "Kaleidoscope"; see following 2 sessions for
 : rest of CD.

[G6750] _ Dave Grusin

New York, November 24, 1964

C084338	Inez	Col CL2344, CS9144
C084339	Gozwell	(unissued)
C084340	What's this ?	Col CL2344 -

Note: Both issued titles also on Sony (Jap)SRCD-9185 [CD].

[G6751] _ Dave Grusin

New York, November 25, 1964

C084339	Gozwell	Col CL2344, CS9144
C084341	Straight no chaser	- -
C084342	Kaleidoscope	- -
C084343	Blue Monk	- -

Note: All titles from Columbia CL2344 also on CBS (Jap)20AP1423.
 All above titles also on Sony (Jap)SRCD-9185 [CD].

[J5190] _ Quincy Jones

Prob. similar pers to previous, but strings out

New York, November 27, 1964

E34109	Blues for trumpet and koto	Merc MG21050, SR61050
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[H4551] Joe Henderson

Inner Urge : *Joe Henderson Quartet* : Joe Henderson (ts) McCoy Tyner (p) Bob
 Cranshaw (b) Elvin Jones (d)

Englewood Cliffs, N.J., November 30, 1964

1481 (tk 2)	Inner urge	Blue Note BLP4189, CDP7-84189-2 [CD]
1482 (tk 10)	You know I care	- -

- 1483 (tk 15) Isotope - - , CDP0777-7-89287-2-0 [C
D]
1484 (tk 21) Night and day - - , CDP7-95591-2 [CD]
1485 (tk 23) El barrio Blue Note BLP4189, CDP7-84189-2 [CD],
CDP0777-7-89287-2-0 [CD], CDP7-
95627-2 [CD]

Note Blue Note CDP7-95591-2 [CD] titled "Jazz hot & blue - Blue Note plays the music of Cole Porter"; rest
: of this CD by others.

Blue Note BLP4189(mono) = Blue Note BST84189(stereo) = Blue Note (Jap)GXX8010, (Jap)BN4189.

All above titles also on Blue Note (Eu)5-78727-2 [CD] titled "Inner Urge".

All above titles also on Blue Note (Jap)GXX-8010, Blue Note 5-92422-2 [CD].

[A2296] Monty Alexander

Monty Alexander (p) Gene Bertoncini (g) Bob Cranshaw (b) Bruno Carr (d)

Los Angeles, 1964-1965

Rattlesnake Pacific Jazz PJ10094
Heartstrings -

Note: Pacific Jazz PJ10094(mono) = ST20094(stereo).

All titles from Pacific Jazz PJ10094 also on Pacific Jazz (Jap)GXF-3156.

[S3258] Shirley Scott

Queen Of The Organ : Stanley Turrentine (ts) Shirley Scott (org) Bob Cranshaw
(b) Otis "Candy" Finch (d)

Live "Front Room", New Jersey, December 5, 1964

- 90221 Rapid shave (*) Impulse A(S)81, ABC/Impulse
IAI9341/2, Impulse
GRD123 [CD]
90222 That's for me Impulse A(S)81, ABC/Impulse
IAI9341/2, Impulse
GRD123 [CD]
90223 Can't buy me love ABC/Impulse IAI9341/2, Impulse
GRD123 [CD]
90224 Just in time Impulse A(S)81, ABC/Impulse
IAI9341/2, Impulse
GRD123 [CD]
90225 The theme Impulse A(S)81, [ABC/Impulse](#)
[IAI9341/2](#), Impulse
GRD123 [CD]
90226 Like blue ABC/Impulse IAI9341/2, Impulse

		GRD123 [CD]
90227	Together (st out)	(unissued)
90228	Rapid shave	-
90229	Cute	ABC/Impulse IAI9341/2, Impulse GRD123 [CD]
90230	Mean, angry, nasty and lowdown	- -
90231	Can't buy me love	(unissued)
90232	Squeeze me [But don't tease me]	Impulse A(S)81, ABC/Impulse IAI9341/2, Impulse GRD123 [CD]
90233	Shirley's shuffle	ABC/Impulse IAI9341/2
90234	That's for me	(unissued)
90235	Major's minor	-

Note: "Like blue" also known as "Blues by Shirley".

Sleeve of Impulse releases list date as September 23, 1964 but Impulse logs list date as shown here.

ABC/Impulse IAI9341/2 titled "The great live sessions" (2 LP set).

(*) This title also on Impulse GRD-2-101 [CD] titled "Impulse Jazz - a 30 year celebration"; rest of CD by others.

All titles from Impulse A(S)81 also on HMV (E)CLP3509, Impulse (Jap)MVCI-23087 [CD].

All titles from Impulse GRD123 [CD] also on Impulse (Eu)GRP11312 [CD].

[J3966] J.J. Johnson

The Dynamic Sound Of J.J. With Big Band : J.J. Johnson And His

Orchestra : Clark Terry (tp,flhrn) Ernie Royal (tp) J.J. Johnson (tb,arr) Jimmy Cleveland (tb) Tony Studd (b-tb) [Jerry Dodgion \(as,fl\)](#) [Oliver Nelson \(as,ts,arr\)](#) Jerome Richardson (ts,bar,fl) Hank Jones (p) Bob Cranshaw (b) Grady Tate (d)

"Webster Hall", New York, December 7, 1964

RPA1- 6874	My little suede shoes (jjj arr)	RCA Vic LPM3350, Bluebird 6277-2-RB [CD]
RPA1- 6875	Stratusphunk (jjj arr)	- -
RPA1- 6876	So what (jjj arr)	- - , 66089-2 [CD]
RPA1- 6877	Bemsha swing (jjj arr)	- -

Note Bluebird 6277-2-RB [CD] = (Eu)ND86277 [CD] titled "Say When; J.J. Johnson and his big bands"; see
: December 8 & 9, 1964, November 30, 1966, December 2 & 5, 1966 for additional titles.

Bluebird 66089-2 [CD] titled "RCA Victor Jazz, the first half-century; the 20's-60's"; rest of this CD by others.

All above titles also on RCA (F)PL43530. titled "J.J. !".

All above titles also on Mosaic MCD-1004 [CD] titled "J.J. Johnson - J.J."; see flwg 2 sessions for rest of CD.

All above titles also on Lonehill Jazz (Sp)LHJ10293 [CD] titled "J.J. Johnson - The Complete '60s Big

Band Recordings"; see various flwg sessions to December 5, 1966 for rest of this 2 CD set.
All above titles also on Phono Records (Sp)870229 [CD] titled "J.J. Johnson - The Complete '60s Big Band Recordings"; a 2 CD set.

[H2350.10] Eddie Harris

Eddie Harris (ts) Cedar Walton (p) Kenny Burrell (g) Bob Cranshaw (b) Billy Brooks (d)

New York, December 8, 1964

What's new ?

Columbia G30217, CBS (Eu)66266

[J3967] _ J.J. Johnson

Thad Jones (tp) Ray Beckenstein (bar,fl,b-cl) replace Clark Terry, Jerome Richardson

New York, December 8, 1964

RPA1-6878	Stolen moments (on arr,*)	RCA Vic LPM3350, Bluebird 6277-2-RB [CD]
RPA1-6879	Swing spring (jjj arr,*)	- -
RPA1-6880	Ally	Mosaic MCD-1004 [CD]
RPA1-6881	Supplication	-

Note (*) These 2 titles also on RCA (F)PL43530, Bluebird (Eu)ND86277 [CD], Lonehill Jazz (Sp)LHJ10293 : [CD], Phono Records (Sp)870229 [CD].

All above titles also on Mosaic MCD-1004 [CD].

[J275] Milt Jackson

We Had A Ball : Jimmy Heath (fl,ts) Milt Jackson (vib) McCoy Tyner (p) Bob Cranshaw (b) Connie Kay (d)

New York, December 9, 1964

2-34143	The other half of me	Limelight LM82002, Merc (E)SMWL21022
2-34144	Project S	Limelight LM82006, 3057 *

Note (*) "Project S" is an edited version on Limelight 3057.

: Limelight LM82002/82006(mono) = Limelight LS86002/86006(stereo).

Limelight LM82002(mono)/LS86002(stereo) titled "We had a ball"; rest of this LP by Quincy Jones, Dizzy Gillespie, Art Blakey, Oscar Peterson, Chet Baker.

Both above titles also on Verve 314-538620-2 [CD] titled "In a New Setting"; see following 3 sessions for rest of CD.

[J3968] _ J.J. Johnson

Ray Beckenstein out, Jimmy Maxwell (tp) Joe Wilder (tp) Jimmy Buffington (fhr) Tom Mitchell (b-tb) Bill Stanley (tu) Budd Johnson (ts,bar) Harvey Estrin (reeds) Gary McFarland (arr) added

New York, December 9, 1964

RPA1-6882	Train samba (gmf arr)	RCA Vic LPM3350
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RPA1-6883 A winter's waif (gmf arr) -
 RPA1-6884 El Camino real (jjj arr) - , Bluebird 6277-2-RB [CD],
 (Eu)ND86277 [CD]

Note RCA Victor LPM3350(mono) = RCA Victor LSP3350(stereo).

: All titles from RCA Victor LPM3350 also issued on RCA (E)RD7721, RCA (Jap)RGP-1078.
 All above titles also on RCA (F)PL43530, Mosaic MCD-1004 [CD], Lonehill Jazz (Sp)LHJ10293
 [CD], Phono Records (Sp)870229 [CD].

[J276] _ Milt Jackson

Jimmy Heath (ts-1, fl-2)

New York, December 14, 1964

2-34214 Clay's blues (1) Limelight LM82006
 2-34215 Lazy melody (2) -
 2-34216? That's in (1) -

Note: Matrix 34216 has prob a multi-recorded tenor sax part as 2 ts can be heard at the same time.
 All above titles also on Verve 314-538620-2 [CD].

[B17157] Donald Byrd

I'm Trying To Get Home : Donald Byrd Orchestra With Brass & Voices : Ernie Royal, Snooky Young, Jimmy Owens, Clark Terry (tp) Donald Byrd (tp, flhrn) J.J. Johnson, Jimmy Cleveland, Henry Coker, Benny Powell (tb) Jimmy Buffington, Bob Northern (fhr) Don Butterfield (tu) Stanley Turrentine (ts) Freddie Roach (org) Herbie Hancock (p) Grant Green (g) Bob Cranshaw (b) Grady Tate (d) + vcl choir (8 voices) Coleridge Perkinson (dir, cond) Duke Pearson (arr)

Englewood Cliffs, N.J., December 17, 1964

1493 tk 3 I'm trying to get home Blue Note BLP4188
 1494 tk 5 March children -
 1495 tk 11 Brother Isaac - , 45-1916, 4-94030-2 [CD]

[B17158] _ Donald Byrd

Joe Ferrante (tp) replaces Clark Terry, Stanley Turrentine, Freddie Roach, Grant Green out, unknown (chimes-1, perc tamb)

Englewood Cliffs, N.J., December 18, 1964

1496 tk 17 I've longed and searched for my mother (1) Blue Note BLP4188, 45-1916
 1497 tk 20 Noah -
 1498 tk 26 Pearly gates -

Note Blue Note BLP4188(mono) = BST84188 (stereo).

: All titles from Blue Note BLP4188 also on Blue Note 7-84188-2 [CD], (Jap)TOCJ-4188 [CD], [TOCJ-9529](#)
[\[CD\]](#), TOCJ-6661 [CD].

[J5191] Quincy Jones

Quincy Jones And His Orchestra : Dizzy Gillespie, Freddie Hubbard, Jimmy Maxwell, Jimmy Nottingham, Joe Newman (tp) Nat Adderley (cnt) Curtis Fuller, J.J. Johnson, Kai Winding, [Melba Liston \(tb\)](#), [Jerry Dodgion](#), Phil Woods (as) James Moody (as,fl,ts) Rahsaan Roland Kirk, Benny Golson, Lucky Thompson (ts) Pepper Adams (bar) Milt Jackson (vib) Bobby Scott (p) **Bob Cranshaw** (b) Art Blakey (d) Quincy Jones (cond) Billy Byers (arr-1) Benny Golson (arr-2)

New York, December 20, 1964

- | | | |
|-------|-------------------------|---|
| 34247 | I had a ball (1) | Limelight LM82002, Merc SRM2-623, Philips
(E)TIME7, Merc 846630-2 [CD], Razor Tie RE2088-2
[CD] |
| 34248 | Almost (2) | Limelight LM82002 |
| 34249 | Addie's at it again (2) | - , Merc 846630-2 [CD] |

Note: Limelight LM82002(mono) = Limelight LS86002(stereo).
All above titles also on Phonogram 15PJ23, Mosaic MD5-237 [CD].

[J277]. _ Milt Jackson

New York, December 28, 1964

- | | | |
|---------|------------------------------------|-------------------|
| 2-34752 | I'm gonna laugh you out of my life | Limelight LM82006 |
| 2-34753 | Ineffable (1) | - |
| 2-34754 | No moon at all (1) | - |
| 3-34755 | Sonny's blues (1) | - |

Note: All above titles also on Verve 314-538620-2 [CD].

[J278]. _ Milt Jackson

New York, December 28, 1964

- | | | |
|---------|---------------------------|-------------------|
| 2-34775 | Slow death (1) | Limelight LM82006 |
| 2-34776 | Spanish fly (1) | - |
| 2-34777 | Every time we say goodbye | - , 3057 |

Note Limelight LM82006(mono) = Limelight LS86006(stereo).
: All titles from Limelight LM82006 also on Trip TLP5581 and Mercury (Eu)220008, (E)LML4008, (E)SMWL21037, Limelight (Jap)SFX-7347, Philips (Jap)SFX-10565.
All above titles also on Verve 314-538620-2 [CD].

For sessions of January 4 & 5, 1965 see under Ray Brown.

[H2351]. _ Eddie Harris

Here Comes The Judge : prob same or similar pers

New York, 1964-65

East End blues	Col CS9681
Deep in a dream	-
Goldfinger	-
What's new ?	-
Rice pudding	-
Ineffable	-
That's tough	-

Note: See September 23, 1964 for one more title from Columbia CS9681.

[C2297] Benny Carter

A Man Called Adam (Film Soundtrack) : Nat Adderley (cnt) Kai Winding
(tb) Jerome Richardson (as) Sir Roland Hanna (p) Bob Cranshaw (b) Walter Perkins
(d) Benny Carter (comp,arr)

Film soundtrack, New York, 1965

All that jazz (I)	Reprise R(S)6180
Soft touch	-

Note Reprise R(S)6180 titled "A man called Adam (Film Soundtrack)"; see following 4 sessions and Louis
: Armstrong, November 20, 1965 for rest of LP.

All above titles also on Retrograde FSM-80126-2 [CD] titled "A Man Called Adam (Film Soundtrack)";
see following 4 sessions and Louis Armstrong, November 20, 1965 for rest of CD.

[H6801] Johnny Hodges

Joe's Blues : **Johnny Hodges/Wild Bill Davis** : Lawrence Brown (tb) Johnny Hodges
(as) Wild Bill Davis (org) Grant Green (g) Bob Bushnell (el-b-1) Bob Cranshaw (b-2,el-
b-3) Grady Tate (d)

**New York, 2 sessions 10 am-1 pm & 2 pm-5 pm, January 6,
1965**

65VK208	I'll walk alone (1)	Verve V/V6-8617
65VK209	Harmony in Harlem (1)	-
65VK210	Warm valley (2)	- , MGM (E)2315014
65VK211	Blues for Joe [Joe's blues] (1,2)	-
65VK212	Somebody loves me (1,3)	-
65VK213	Wild Bill blues (1)	-
65VK214	Solitude (2)	-
65VK215	Clementine (1)	-

Note Verve V-8617(mono) = Verve V6-8617(stereo).

: All above titles also on Lonehill Jazz (Sp)LHJ10284 [CD] titled "Johnny Hodges/Wild Bill Davis
Featuring Grant Green - Joe's Blues"; see July 17, 1965 for rest of CD.

[G7191]. _ Friedrich Gulda

Bob Cranshaw (b) Albert "Tootie" Heath (d) added

New York, January 11, 1965

C085152	The horn and I	Col CL2346
C085153	Ineffable	-
C085154	Riverbed	-

[G7192]. _ Friedrich Gulda

New York, January 12, 1965

C085155	Plant some flowers	Col CL2346
C085156	I only have eyes for you	-
C085158	I'll remember April	-

Note: Columbia CL2346(mono) = Columbia CS9146(stereo).

[R2241] Irene Reid

Room For One More : Irene Reid (vcl) acc by John Frosk, Thad Jones, Joe Newman, Ernie Royal (tp) Jimmy Cleveland, Urbie Green, J.J. Johnson (tb) Tony Studd (b-tb) Bob Ashton, [Danny Bank](#), [Charlie Mariano](#), Jerome Richardson, Phil Woods, Jerry Dodgion (saxes) Roger Kellaway (p) Kenny Burrell (g) Bob Cranshaw (b) Grady Tate (d) or Osie Johnson (d) Oliver Nelson (arr,cond)

Englewood Cliffs, N.J., January 15, 1965

65VK284	Why don't you tell me so ?	Verve V-8261
65VK285	Every time we say goodbye	-
65VK286	Save your love for me	- , VK10353
65VK287	More	-

[R2242]. _ Irene Reid

same pers.

Englewood Cliffs, N.J., January 17, 1965

65VK288	They all say I'm the biggest fool	Verve V-8621
65VK289	Who can I turn to ?	-
65VK290	If ever I would leave you	-
65VK291	When did you leave heaven ?	-
65VK292	Theme from "Bewitched"	-

[R2243]. _ Irene Reid

same pers.

Englewood Cliffs, N.J., January 19, 1965

65VK293	In the still of the night	Verve V-8261
65VK294	I wonder where our love has gone	-
65VK295	Room for one more	- , VK10353

Note: Verve V-8621(mono) = V6-8621(stereo).

[R6209] Charlie Rouse

Freddie Hubbard (tp) Charlie Rouse (ts) McCoy Tyner (p) Bob Cranshaw (b) Billy Higgins (d)

Englewood Cliffs, N.J., January 22, 1965

1505 (tk 1)	One for five	Blue Note 5-93875-2 [CD], Blue Note 5-21484-2 [CD]
1506 (tk 9)	Little Sherri	(unissued) Blue Note
	Untitled original	-
	untitled minor blues	-
1507	I'm glad there is you	-

[M4942] Jackie McLean

Right Now ! : Jackie McLean (as) Larry Willis (p) Bob Cranshaw (b) Clifford Jarvis (d)

Englewood Cliffs, N.J., January 29, 1965

1508 (tk 2)	Right now	Blue Note BLP4215, CDP7-84215-2 [CD]
1508 (tk 3)	Right now (alt)	-
1509 (tk 10)	Poor Eric	- -
1510 (tk 15)	Christel's time	- -
1511 (tk 22)	Eco	- -

Note: Blue Note BLP4215(mono) = BST84215(stereo).

All titles from Blue Note BLP4215 also on Blue Note (Jap)GXX-8086, BN-4215.

All above titles also on Blue Note (E)BNZ-284 [CD], Mosaic MQ6-150, MD4-150 [CD], Blue Note 5-95972 [CD].

[H8565] Freddie Hubbard

Freddie Hubbard (tp) Kiane Zawadi (euphonium) [Bernard McKinney (euphonium)] James Spaulding (fl,as) Hank Mobley (ts) McCoy Tyner (p) Bob Cranshaw (b) Pete La Roca (d)

Englewood Cliffs, N.J., February 26, 1965

1527 (tk 3)	Jodo	Blue Note BLP4196, CDP7-46545-2 [CD], BN-LA356-H2
1528 (tk 11)	Blue spirits	- -
1529 (tk 15)	Outer forces	- - , CDP7-93202-2 [CD]

Note Blue Note BLP4196(mono) = Blue Note BST84196(stereo).

: For 2 more titles from Blue Note CDP7-46545-2 [CD] see March 5, 1966.

All titles from Blue Note CDP7-46545-2 [CD] also on Blue Note (Jap)CP32-9535 [CD], TOCJ-4196 [CD], Blue Note 5-94317-2 [CD].

[M9907] Wes Montgomery

Bumpin' : Roger Kellaway (p) Wes Montgomery (g) Bob Cranshaw (b) Helcio Milito (d) or Grady Tate (d) Candido Camero (cga,bgo) Arnold Eidus, Lewis Eley, Paul Gershman, Louis Haber, [Julius Held](#), [Harry Lookofsky](#), Joseph Malignaggi, Gene Orloff, Sol Shapiro (vln) Harold Coletta, David Schwartz (viola) George Ricci, Charles McCracken (cello) Margaret Ross (harp) Don Sebesky (arr,cond)

Englewood Cliffs, N.J., March 16, 1965

65VK307	Musty	Verve V/V6-8625, 2V6S-8813, V3HB-8839, (E)S/VLP9221, (F)2610010, 2632008, Metro (F)2355008
65VK308	Just walkin' (alt)	Verve 314-539062-2 [CD]
65VK308	Just walkin'	Verve V6-8804, 314-539062-2 [CD]
65VK309	Here's that rainy day	Verve V/V6-8625, 2V6S-8813, V3HB-8839, (E)S/VLP9221, (F)2304025, 2610010, 2632008, Verve 831372-2 [CD], 823448-2 [CD]

Note: Verve 823448-2 [CD] titled "Wes Montgomery - Silver collection".

Verve 314-539062-2 [CD] titled "Bumpin'".

All titles from Verve V6-8804 also on Verve (Jap)23MJ-3381 titled "Just walkin'".

See May 18, 19 & 20, 1965 for more titles.

[T6401] Stanley Turrentine

Ernie Royal, Snooky Young (tp) Clark Terry (tp,flhrn) Henry Coker, Jimmy Cleveland, Tony Studd (tb) Phil Woods (cl,as) Jerry Dodgion (fl,alto-fl,pic,cl,as) Budd Johnson (cl,sop,ts,b-cl) [Bob Ashton](#) (cl,ts) [Danny Bank](#) (fl,alto-fl,cl,b-cl,bar) Stanley Turrentine (ts) Roger Kellaway (p) Kenny Burrell (g) Bob Cranshaw (b) Grady Tate (d) Oliver Nelson (arr,cond)

Englewood Cliffs, N.J., April 13, 1965

	A kettle of fish	(unissued) Blue Note
1563	Bayou	-
1564	Mattie J	-

[T6402] Stanley Turrentine

Joyride : Ernie Royal, Snooky Young (tp) Clark Terry (tp,flhrn) J.J. Johnson, Jimmy Cleveland, Tony Studd (tb) Phil Woods (cl,as) Jerry Dodgion (fl,alto-fl,pic,cl,as) Budd Johnson (cl,sop,ts,b-cl) [as Budd Johnson (cl,sop,ts,b-cl)] Bob Ashton (cl,ts) Danny Bank (fl,alto-fl,cl,b-cl,bar) Stanley Turrentine (ts) Herbie Hancock (p) Kenny Burrell (g) Bob Cranshaw (b) Grady Tate (d) Oliver Nelson (arr,cond)

Englewood Cliffs, N.J., April 14, 1965

1563	Bayou (tk 2)	Blue Note BLP4201, CDP7-46100-2 [CD]
1570	Gravy train (tk 10)	-
1567	I wonder where our love has gone (tk 16)	- -
1566	Little Sheri (tk 23)	- -
1565	A taste of honey (tk 28)	- -
1569	River's invitation (tk 30)	Blue Note 45- 1917, L4201, BLP4201, BST89904, BN-LA160-G2, (Du)1A158-83395/8, (Jap) BNJ71106, CDP7-46100-2 [CD], Rhino R2- 72471/18989 [CD]
1568	A kettle of fish (tk 33)	Blue Note CDP7-46100-2 [CD]
1564	Mattie T (tk 34)	Blue Note L4201, BLP4201, CDP7-46100- 2 [CD]

Note Blue Note BLP4201(mono) = BST84201(stereo).

: Blue Note BST89904, LA160-G2, both titled "Three decades of Jazz, Vol. 3, 1959-1969"; further titles by other artists.

Blue Note (Du)1A158-83395/8 titled "40 years of jazz".

Blue Note (Jap)BNJ-71106 titled "Soho blue".

Rhino R2-72471/18989 [CD] titled "Masters of Jazz Vol. 4 : Big Bands of the '50's & '60's"; rest of CD by others.

All titles from Blue Note BLP4021 also on Blue Note (Jap)BNJ-71058.

All above titles also on Blue Note (Eu)7461002 [CD], Blue Note B21K46100, (Jap)CJ28-5095, Blue Note 6-55208-2 [CD].

[M9918] Wes Montgomery

Arnold Eidus, Lewis Eley, Paul Gershman, Louis Haber, Julius Held, Harry Lookofsky, Joseph Malignaggi, Gene Orloff, Sol Shapiro (vln) Harold Coletta, David Schwartz (viola) George Ricci, Charles McCracken (cello) Margaret Ross (harp) Roger Kellaway (p) Wes Montgomery (g) Bob Cranshaw (b) Helcio Milito (d) or Grady Tate (d) Don Sebesky (arr,dir)

Englewood Cliffs, N.J., May 18, 1965

65VK334	Tear it down	Verve V/V6-8625, V6- 8796, (F)2615005, Verve 840035-2 [CD], 835318-2 [CD]
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- 65VK335 The shadow of your smile
[Love theme from "The
Sandpiper"] Verve VK10444, VK10373, V/V6-8625, V/V6-8714, 2V6S-8813, (F)2009014, 2304025, 2610010, Verve 519826-2 [CD], 831372-2 [CD]

Note: Verve 840035-2 [CD] titled "Jazz-Club : Guitar"; rest of CD by others.

[M9919]. _ Wes Montgomery

same pers

Englewood Cliffs, N.J., May 19, 1965

- 65VK336 Con alma Verve V/V6-8625, V/V6-8714, V3HB-8839, Metro (F)2355008, Verve 519826-2 [CD]
- 65VK337 A quiet thing Verve VK10444, V/V6-8625

[M9920]. _ Wes Montgomery

same pers

Englewood Cliffs, N.J., May 20, 1965

- 65VK338 Mi Cosa Verve V/V6-8625, V6-8796
- 65VK339A Bumpin' (pt 1) Verve VK10441, V/V6-8625, V/V6-8757, V3HB-8839, (F)2622006, 2632008, 2009014, 2610010, 2632008, Verve 529580-2 [CD]
- 65VK339B Bumpin' (pt 2) Verve VK10373, VK10441, V/V6-8625, V/V6-8757, 2V6S-8813, V3HB-8839, (F)2009014, 2610010, 2622006, 2632008, Verve 529580-2 [CD]
- 65VK340 My one and only love Verve V6-8804

Note Verve 2V6S-8813 titled "The history of Wes Montgomery".

: All titles from V/V6-8625 also on Verve (E)VLP9106, Verve UMV2114, (Jap)SMV-1047, MV-4005, MV-2114, J33J-25045 [CD], POCJ-2135 [CD], all titled "Bumpin".

For sessions of June 24, 1965 & September 22, 1965 see Wynton Kelly.

[S2213] Lalo Schifrin

Once A Thief And Other Themes : Freddie Hubbard, Ernie Royal, Snooky Young, Clark Terry (tp) Jimmy Cleveland, J.J. Johnson, Tony Studd, Bob Brookmeyer (tb) Jimmy Buffington, [Bob Northern](#), [Willie Ruff \(fhr\)](#) Phil Woods (as,cl,fl) Jerome Richardson, James Moody (ts,fl) Margaret Ross (harp) Lalo Schifrin (p,arr) [Kenny Burrell](#)

(g) Bob Cranshaw (b) Don Butterfield (tu) Grady Tate (d) or Dave Bailey (d) Irene Reed (vcl) + strings

Los Angeles, May 21, 1965

65VK314	Once a thief (inst)	Verve V-8624, MGM SE4742
65VK315	The joint	-
65VK316	The man from Thrush	- , VK10365, Motor (G)535495-2 [C D], 525617-2 [CD]

Note: MGM SE4742 titled "Medical center and other great themes composed and conducted by Lalo Schifrin".

Motor (G)525617-2 [CD] titled "Get easy Vol. 1".

[S2214] _ Lalo Schifrin

same pers.

Los Angeles, May 23, 1965

65VK317	Insinuations	Verve V-8624
65VK318	Roulette rhumba	-
65VK319	The cat	- , Motor (G)535495-2 [CD]
65VK320	One a thief (ir vcl)	-
65VK321	Return to Trieste	-
65VK322	Blues a go go	- , VK10365, Deram (E)535300-2 [C D]
65VK323	The right to love [Reflections] (ir vcl)	-

Note: Verve V-8624(mono) = V6-8624(stereo).

Deram (E)535300-2 [CD] titled "Inflight entertainment"; rest of CD by others.

[P2174] Duke Pearson

Honeybuns : Johnny Coles (tp) Garnett Brown (tb) Les Spann (fl) James Spaulding (as) George Coleman (ts) Pepper Adams (bar,cl) Duke Pearson (p,arr) Bob Cranshaw (b) Mickey Roker (d)

New York, May 25 & 26, 1965

Honeybuns	Atl SD3002
New girl	-
You know I care	-
Is that so ?	-
Our love	-
Heavy legs	-

Note: All above titles also on Collectables COL-CD-6754 [CD] titled "Honeybuns".

All above titles also on Koch KOC-CD-8519 [CD].

[G4551] Dexter Gordon

Clubhouse : Freddie Hubbard (tp) Dexter Gordon (ts) Barry Harris (p) Bob Cranshaw (b) Ben Tucker (b-1) replaces Cranshaw, Billy Higgins (d)

Englewood Cliffs, N.J., May 27, 1965

- | | | |
|--------------|------------------------|--|
| 1586 (tk 3) | Hanky panky | United Artists UALP21, Blue Note CDP7-84445-2 [CD] |
| 1587 (tk 5) | Devillette (1) | Blue Note LT-989, CDP7-84445-2 [CD] |
| 1588 (tk 7) | Clubhouse | - - |
| 1589 (tk 14) | Jodi (fh out) | - - |
| 1590 (tk 17) | I'm a fool to want you | - - , CDP7-96579-2 [CD] |
| 1591 (tk 22) | Lady Iris B | Blue Note LT-989, CDP7-84445-2 [CD] |

Note All above titles also on Blue Note 3-74228-2 [CD] titled "Clubhouse". The track listing on this RVG : reissue incorrectly reverses tracks 5 & 6. Track 5 is "Jodi" but is incorrectly listed as "Lady Iris B". Track 6 is "Lady Iris B" but is incorrectly listed as "Jodi".

All above titles also on Blue Note LT-989, (E)LBR1022, (Jap)GXF3055, Blue Note 8-34200-2 [CD].

[G4552] Dexter Gordon

Gettin' Around : Dexter Gordon (ts) Bobby Hutcherson (vib) Barry Harris (p) Bob Cranshaw (b) Billy Higgins (d)

Englewood Cliffs, N.J., May 28, 1965

- | | | |
|--------------|-----------------------------|--------------------------------------|
| 1592 (tk 4) | Le coiffeur | Blue Note BLP4204, CDP7-46681-2 [CD] |
| 1593 (tk 11) | Manha de carnaval | - - , Liberty (Jap)K22P-6131/32 |
| | Very saxily yours | (unissued) |
| (tk 23) | A flick of a trick | Blue Note CDP7-46681-2 [CD] |
| 1594 (tk 28) | Everybody's somebody's fool | Blue Note BLP4204, CDP7-46681-2 [CD] |

Note: All issued titles also on Blue Note 3-55202-2 [CD] titled "Gettin' Around"; see flwg session for rest of CD.

All issued titles also on Blue Note 8-34200-2 [CD].

[G4553] _ Dexter Gordon

same

Englewood Cliffs, N.J., May 29, 1965

- | | | |
|--------------|-------------------|---|
| (tk 6) | Very saxily yours | Blue Note CDP7-46681-2 [CD] |
| 1595 (tk 10) | Shiny stockings | Blue Note BLP4204, LA393- |

[H2](#), 84502, CDP7-46681-2

[CD]

1596 (tk 15) Who can I turn to ? Blue Note BLP4204, CDP7-46681-2 [CD]

1597 (tk 17) Heartaches - -

Note Blue Note BLP4204(mono) = Blue Note BST84204(stereo) = Blue Note (Jap)GXX-

: 8090, (Jap)BNJ71029, (Jap)TOCJ-5767 [CD].

All titles from Blue Note CDP7-46681-2 [CD] also on Blue Note (Jap)CP32-9537.

All above titles also on Blue Note 3-55202-2 [CD], Blue Note 8-34200-2 [CD].

[L6593] Johnny Lytle

Johnny Lytle Sextet : Johnny Lytle (vib,mar) Wynton Kelly (p) Milt Harris (org) Bob Cranshaw (b) William "Peppy" Hinnant (d) Willie Rodriguez (cga)

New York, prob. mid 1965

The more I see you (mh out) Tuba LP5001, Beat Goes Public (E)CDBGPD-961 [CD]

The man (*,+)	-	-
Time after time	-	-
Big Bill (*,+)	-	-
Cristo redentor	-	-
The shyster (*)	-	-
My romance	-	-

Note According to The Wynton Kelly discography by Claude Schlouch Bob Cranshaw is on (b); the liner notes list George Duvivier.

Tuba LP5001(mono) = Tuba SLP5001(stereo).

(*) These titles also on Beat Goes Public (E)1031.

(+) These two titles also on Constellation 145.

[R5396] Sonny Rollins

There Will Never Be Another You : Sonny Rollins (ts) Tommy Flanagan (p) Bob Cranshaw (b) Billy Higgins, Mickey Roker (d)

Live "Museum of Modern Art", New York, June 17, 1965

On Green Dolphin Street	Impulse IA9349
Three little words	-
Mademoiselle de Paris	-
To a wild rose	-
There will never be another you	- , MCA MCA2-4127

Note MCA MCA2-4127 titled "Great moments with Sonny Rollins"; see July 8, 1965, January 26 & May 9, 1966 for rest of this 2 LP set.

All above titles also on Impulse (Jap)YX-8510, VIM-5564, WMC5-120 [CD].

[M10705] Lee Morgan

The Gigolo : Lee Morgan (tp) Wayne Shorter (ts) Harold Mabern (p) Bob Cranshaw (b) Billy Higgins (d)

Englewood Cliffs, N.J., June 25, 1965

1620 (tk 3)	Trapped	Blue Note BLP4212, CDP7-84212-2 [CD], 8-54901-2 [CD], HMV (E)7243-5-20871-2-9 [CD] (unissued)
1621	The gigolo	(unissued)
	A stitch in time	-
	Yes I can, no you can't	-

Note: Mx's 1622-1630 not used.

[M10706] _ Lee Morgan

same pers.

Englewood Cliffs, N.J., July 1, 1965

1631 (tk 1)	The gigolo (alt take)	Blue Note CDP7-84212-2 [CD]
1631 (tk 3)	The gigolo	Blue Note BLP4212, CDP7-84212-2 [CD]
1632 (tk 11)	You go to my head (*)	- -
1633 (tk 17)	Yes I can, no you can't	- -
1634 (tk 32)	Speedball (*)	- - , CDP7-91138-2 [CD] 4-77400-2 [CD], Blue Note 854191-2 [CD]

Note: Blue Note BLP4212(mono) = BST84212(stereo).

(*) These two titles also on Blue Note BN-LA224-G, (G)BST84446.

All titles from Blue Note BLP4212 also on Blue Note (Jap)KI8P-9234, BNJ-71092.

[S3259] Shirley Scott

Latin Shadows : Shirley Scott Sextet : Gary McFarland (vib,arr) Shirley Scott (org) Jimmy Raney (g) Bob Cranshaw (b) Mel Lewis (d) Willie Rodriguez (perc)

New York, July 21, 1965

90335	This love of mine	Impulse A(S)93
90336	Downtown	-
90337	Dreamsville	-
90338	Can't get over the bossa nova	-
90339	Hanky panky	- , Affinity (E)AFS190
90340	Noche azul	-

Note: Affinity (E)AFS190 titled "Baz Fe Jazz Presents Jazz Dance 5 : Impulsive !"; rest of LP by others.

[S6558] Horace Silver

The Cape Verdean Blues : *The Horace Silver Quintet* : Woody Shaw (tp) Joe Henderson (ts) Horace Silver (p) Bob Cranshaw (b) Roger Humphries (d)

Englewood Cliffs, N.J., October 1, 1965

- | | | | | |
|--------------|-------------------------------|---|---|--|
| 1661 (tk 4) | Pretty eyes (*) | | | Blue Note BLP4220, CDP7-84220-2
[CD], 45-1923 |
| 1662 (tk 6) | The African Queen | - | - | , 45-1924 |
| 1663 (tk 16) | The Cape Verdean blues
(*) | - | - | , 45-1923,
BN-LA402-H2, (E)BNSLP-1, (G)BST84510,
Blue Note
CDP7-95590-2 [CD], EMI (Eu)493466-2
[CD],
Blue Note 3-77398-2 [CD] |

Note: Blue Note (E)BNSLP-1, CDP7-95590-2 [CD] both titled "Blue bossa"; rest of LP/CD by others.

(*) These two titles also on Blue Note CDP7-93206-2 [CD], (Eu)7932062 [CD].

[S6559] _ Horace Silver

J.J. Johnson (tb) added

Englewood Cliffs, N.J., October 22, 1965

- | | | | | |
|--------------|--------------|---|---|--|
| 1673 (tk 7) | Nutville (*) | | | Blue Note BLP4220, CDP7-84220-2
[CD], BN-LA402-H2 |
| 1674 (tk 15) | Bonita | - | - | |
| 1675 (tk 22) | Mojo | - | - | |

Note Blue Note BLP4220(mono) = BST84220(stereo).

: (*) This title also on Blue Note (G)BST84510, Blue Note CDP7-93206 [CD], (Eu)793206 [CD], Blue Note CDP0777-7-89287-2-0 [CD].

(*) This title also on 32 Jazz 32039 [CD] titled "Woody Shaw - Dark journey"; rest of CD by Woody Shaw and others.

All titles from Blue Note BLP4220 also on Blue Note (Eu)7842202 [CD], (Jap)K18P-9231, BN-4220, TOCJ-4220 [CD], Blue Note 5-90839-2 [CD].

[P4421] Dave Pike

Jazz For The Jet Set : Clark Terry, Marty Sheller (tp) Herbie Hancock (org) Dave Pike (mar) Billy Butler (g) Bob Cranshaw (b) Bruno Carr (d)

New York, October 26, 1965

- | | | | | |
|------|--------------------------|---|---|----------------------|
| 9442 | Blind man, blind man | | | Atl SD1457, LP588005 |
| 9443 | Devilette | - | - | |
| 9444 | Just say goodbye | - | - | |
| 9445 | You've got your troubles | - | - | , 5067(ed) |

[T1899] Clark Terry

Gingerbread Men : *Clark Terry/Bob Brookmeyer Quintet* : Clark Terry (tp-1,flhrn-2,vcl) Bob Brookmeyer (v-tb) Hank Jones (p,voice-3) Bob Cranshaw (b) Dave Bailey (d,vcl)

New York, 1966

Haig and Haig (1)	Mainstream 56086, MRL373, MDCD711 [CD]		
I want a little girl (ct,db vcl,1)	-	-	-
Mood indigo (1)	-	-	-
Milo's other samba (2)	-	-	-
Gingerbread boy (1,2)	-	-	-
My gal (ct vcl,1,2,3)	-	-	-
Naptown (1)	-	-	-
Morning mist (2)	-	-	-
Bye bye, blackbird (2)	-	-	-

Note (1) Spoken comments by Hank Jones.

: Mainstream 56086(mono) = S/6068(stereo).

Mainstream MDCD711 [CD] titled "Clark Terry/Bob Brookmeyer Quintet - Gingerbread".

All above titles also on Mainstream ULS-1543A, Red Lion REDM5373, Fontana (E)TL5394, Mainstream (Jap)YS-2012-MS, (Jap)MDCD711 [CD], Lonehill Jazz (Sp)LHJ10199 [CD].

[P2177]. _ Duke Pearson

Harold Vick (ts) added, Gene Bertoncini out

Soulin'

Atl SD3005

[P2178] Duke Pearson

Duke Pearson (p-1,celeste-2) Bob Cranshaw (b)

New York, 1966

Hush-a-bye (2)	Atl SD3005
Angel eyes (1)	-

Note: All titles from Atlantic SD3005 also on Collectables COL-CD-6755 [CD] titled "Prairie Dog".

All titles from Atlantic SD3005 also on Koch KOC-CD-8532 [CD].

[A1051] Nat Adderley

Nat Adderley (cnt) Joe Henderson (ts) John Ashbury (p) Bob Cranshaw (b) Roy McCurdy (d)

New York, January 13, 1966

9830 Walls of Jericho Atlantic LP/SD1460

[A1052]. _ Nat Adderley

Herbie Hancock (p) replaces John Ashbury

New York, January 13, 1966

9831 Cataloupe island Atlantic LP/SD1460

9832 The other side -

9833 Hippodelphia -

Note All titles from Atlantic LP/SD1460 also on Atlantic (E)587.023, S588.023, (Eu)K/ATL50246, (Jap)SMJ-7379.

All titles from Atlantic LP/SD1460 also on Collectables COL-CD-6263 [CD] titled "Sayin' Somethin'/Live At Memory Lane".

[P3809] Esther Phillips

Esther Phillips (vcl) acc by Snooky Young, Ernie Royal, Thad Jones, Bernie Glow (tp) Jimmy Cleveland, J.J. Johnson, Quentin Jackson, Wayne Andre (tb) Jerry Dodgion, Phil Woods (as,fl,cl) [Bob Ashton](#), [Jerome Richardson \(ts,fl,cl\)](#) Danny Bank (bar) Paul Griffin (p) Leonard Pogan (g) Bob Cranshaw (b) Grady Tate (d) Oliver Nelson (arr,dir)

New York, January 24, 1966

A9871 Every time we say goodbye Atl LP8122

A9872 Let there be love -

A9873 Crazy he calls me -

A9874 I'm tellin' you (unissued)

[Z209] Joe Zawinul

Money In The Pocket : Blue Mitchell (tp) Joe Henderson (ts-1) Clifford Jordan (ts-2) Pepper Adams (bar) Joe Zawinul (p) Sam Jones (b-1) Bob Cranshaw (b-2) Louis Hayes (d-1) Roy McCurdy (d-2)

New York, February 7, 1966

11272 If (1) Atl SD3004

11273 My one and only love (p solo, *, #) - , SD1694

11274 Midnight mood (1) -

11275 Some more of dat (1) -

11276 Sharon's waltz (jz,sj,lh only, *) - , SD1694

11277 Del sasser (jz,sj,lh only, *) -

11278 Money in the pocket (2) - , 5060, 81708-2 [CD]

11279 Riverbed (1, *) - , SD1694

Note Atlantic 81708-2 [CD] titled "Atlantic Jazz Soul"; rest of CD by others.

: (#) This title also on Rhino R2-71596 [CD] (titled "Atlantic Jazz Keyboards"), Atlantic 81707-2 [CD] (titled "Atlantic Jazz Piano").

(*) These titles also on Atlantic (F)W50319.

All above titles also on Rhino Atlantic Jazz Gallery 8122-71675-2 [CD], Rhino (Jap)AMCY-1127 [CD], both titled "The Rise and Fall of Third Stream"; see October 16, 21 & December 12, 1967 for rest of CD.

All above titles also on Atlantic 8122-79822-0 [CD] titled "Money In The Pocket".

[H9262] Bobby Hutcherson

Happenings : Bobby Hutcherson (vib,marimba,d-1) Herbie Hancock (p) Bob Cranshaw (b) Joe Chambers (d,vib-1)

Englewood Cliffs, N.J., February 8, 1966

1691 (tk 2)	Aquarian moon	Blue Note BLP4231, (Jap)GXX8009, (Jap)NP9022, (Jap)LNP95060
1692 (tk 7)	Rojo	Blue Note BLP4231, (Jap)GXX8009
1693 (tk 10)	Bouquet	- -
1694 (tk 12)	Head start	- -
1695 (tk 16)	When you're near	- - , B2S-5256
1696 (tk 21)	Maiden voyage (*)	- -
1697 (tk 26)	The omen (1)	- -

Note Blue Note BLP4231(mono) = Blue Note BST84231(stereo).

: (*) This title also on Blue Note 4-95569-2 [CD].

All above titles also on Blue Note (E)BNZ40 [CD], (Jap)BNJ-71020, CP32-5217 [CD], Blue Note 62667 [CD], CDP7-46530-2 [CD], all titled "Happenings".

[M9064] Hank Mobley

A Slice Of The Top : Lee Morgan (tp) James Spaulding (fl-1,as) Hank Mobley (ts,arr) Kiane Zawadi (euph) Howard Johnson (tu) McCoy Tyner (p) Bob Cranshaw (b) (see note #) Billy Higgins (d) Duke Pearson (arr)

Englewood Cliffs, N.J., March 18, 1966

1714 (tk 1)	A touch of blue	Blue Note LT995, (Jap)BXK8177
1715 (tk 9)	A slice of the top (*)	- -
1716 (tk 15)	Hank's other bag (*)	- -
1717 (tk 21)	There's a lull in my life (*, +,1)	- -
1718 (tk 25)	Cute 'n pretty (1)	- -

Note "A touch of blue" as "A touch of the blues" on Blue Note CDP8-33582-2 [CD].

: (*) Planned for release on Blue Note BLP4241, BST84241 but never released.

(#) According to the CD brochure for Blue Note CDP8-33582-2 [CD] the bass player is incorrectly listed on Blue Note LT995 as Reggie Workman.

(+) This title also on United Artists (E)UALP21.

All above titles also on Blue Note CDP8-33582-2 [CD] titled "A Slice Of The Top".

All above titles also on Blue Note (Jap)GXX-8177.

[W8045] Kai Winding

Dirty Dog : Kai Winding, Carl Fontana, Urbie Green, Bill Watrous (tb) Herbie Hancock (p) Kenny Burrell (g) [as Buzzy Bavarian (g)] Bob Cranshaw (b) Grady Tate (d)

Englewood Cliffs, N.J., March 28, 1966

66VK325	The sidewinder	Verve V-8661, VK10433
66VK326	Cantaloupe Island	-
66VK327	Blind man, blind man	-

[W8047] Kai Winding

Kai Winding, Carl Fontana, Urbie Green, Bill Watrous (tb) Herbie Hancock (p) Buzzy Bavarian (g) Bob Cranshaw (b) Grady Tate (d)

Englewood Cliffs, N.J., April 1, 1966

66VK337	Something you got	Verve V-8661, VK10433 (ed)
66VK338	Sunrise, sunset	- , VK10407 (ed)
66VK339	Dirty dog	-

Note: Verve V-8661(mono) = V6-8661(stereo).

[M10710] Lee Morgan

Delightful Lee Morgan : Lee Morgan, Ernie Royal (tp) Tom McIntosh (tb) Jimmy Buffington (fhr) Don Butterfield (tu) Phil Woods (as,fl) Wayne Shorter (ts) Danny Bank (bar,fl,b-cl) McCoy Tyner (p) Bob Cranshaw (b) Philly Joe Jones (d) Oliver Nelson (arr)

Englewood Cliffs, N.J., April 8, 1966

1719 (tk 3)	Sunrise, sunset	Blue Note BLP4243, CDP7-84243-2 [CD]
1720 (tk 17)	The delightful Deggie	-
1721 (tk 25)	Filet of soul [Hoppin' John]	-
1722 (tk 35)	Yesterday	- - , CDP7-94861-2 [CD]
1723 (tk 36)	Zambia	-
1724 (tk 43)	Need I ?	-

Note: "Zambia" same tune as "Kozo's waltz".

Blue Note CDP7-94861-2 [CD] titled "Love me blue - The Music of Lennon & McCartney"; rest of CD by others.

[N728] Oliver Nelson

Oliver Nelson Plays Michelle : Clark Terry (tp,flhrn) Snooky Young (tp) Phil Woods (as) Oliver Nelson (as,ts,arr,cond) Romeo Penque (ts,fl,alto-fl) Danny Bank (bar) Hank Jones (p) Al Lucas (el-g) Billy Butler (g,el-b) Bob Cranshaw (b) Grady Tate (d) Bobby Rosengarden (perc)

New York, April 13, 1966

90510	Fantastic, that's you	Impulse A(S)9113, HMV (E)CLP3570
90511	Island virgin	- -
90512	These boots are made for walking	- -
90513	Flowers on the wall	- -
90514	Beautiful music	- -
90515	Once upon a time	- -

[M4241] _ Gary McFarland

Bob Cranshaw (b-1) added, replaces Richard Davis.

Englewood Cliffs, N.J., May 20, 1966

90565	Nature boy	Impulse A(S)9122
90566	Ups and downs	-
90567	The word	-
90568	Spring song	- , AS9204-2, MCA Impulse 2-4155
90569	Yamaha mama (1)	-
90573	Afro blue	(unissued)
90574	Hey, here's a heart (1)	Impulse A(S)9122
90575	Simpatico (gm whistling, no vcl) (1)	- , AS9204-2, MCA Impulse 2-4155

Note: For sessions of October 14 & November 1, 1966 see under Steve Kuhn.

[M10711] Lee Morgan

Lee Morgan (tp) Joe Henderson (ts) McCoy Tyner (p) Bob Cranshaw (b) Billy Higgins (d)

Englewood Cliffs, N.J., May 27, 1966

1739 (tk 4)	Nite flite (*)	Blue Note BLP4243, CDP7-84243-2 [CD]
1740 (tk 5)	Zambia	- -
1741 (tk 20)	The delightful Deggie	- -
1742 (tk 21)	Ca-Lee-so	- - , B2S-5256

Note: "Zambia" same tune as "Kozo's waltz".

Blue Note BLP4243(mono) = BST84243(stereo).

(*) this title also on Blue Note CDP0777-7-89287-2-0 [CD].

All titles from Blue Note BLP4243 also on Blue Note (Jap)BNJ-71060.

All titles from Blue Note CDP7-84243-2 [CD] also on Blue Note (Jap)CP32-9543 [CD].

[S8373] Jimmy Smith

Hoochie Coochie Man : Snooky Young, Joe Newman, Ernie Royal, Richard Williams (tp) Melba Liston, Tom McIntosh, Britt Woodman, Quentin Jackson (tb) Tony Studd (b-

tb) Don Corrado, [Willie Ruff \(fhr\)](#)[Don Butterfield \(tu\)](#) Phil Woods, Jerome Richardson, Bob Ashton, Jack Agee, Jerry Dodgion (reeds) Buddy Lucas (hca) Jimmy Smith (org) Kenny Burrell, Billy Butler, Bill Suyler, [Barry Galbraith \(g\)](#)[Richard Davis \(b\)](#) Bob Cranshaw (el-b) Grady Tate (d) Bobby Rosengarden (bgo,perc) Oliver Nelson (arr,cond)

Englewood Cliffs, N.J., June 14, 1966

100432	Wang dang doodle	(unissued)
100433	Ain't that just like a woman ?	-
100434	One mint julep	-
100435	Blues and the abstract truth	-
100436	Raincheck	-
100437	Sound piece for jazz orchestra	-
100438	I'm your hoochie coochie man	Verve V-8667, VK10426, V6-652, V/V6-8721, 831374-2 [CD], 2V6S-8814, (E)VLP9164, (F)26913, 2304004, 2610011, Verve 829537-2 [CD], 314-533828 [CD], 0600753455616 [CD]
100439	One mint julep (bl out)	Verve V-8667, V6-652, (F)2304004, Verve 314-533828 [CD], 314-531563-2 [CD], Mosaic MD6-233 [CD], Verve B0006705-02 [CD]
100440	Ain't that just like a woman ?	Verve V-8667, 314-533828 [CD]
100441	Boom boom	- , (F)26913, Verve 314-533828 [CD]
100442	Blues and the abstract truth (bl out)	Verve V-8667, 314-533828 [CD], 314-527950-2 [CD], (Eu)527.950-2 [CD], Verve 521855-2 [CD], Mosaic MD6-233 [CD], Verve B0006705-02 [CD]

Note: Verve V-8667(mono) = V6-8667(stereo).

[S8374]. _ Jimmy Smith

similar pers.

New York, 1966

100619	Who do I love ? (pt. 1)	Verve VK10424
100620	Who do I love ? (pt. 2)	-

[S8375] Jimmy Smith

Snooky Young, Joe Newman, Ernie Royal, Richard Williams (tp) Melba Liston, Tom McIntosh, Britt Woodman, Quentin Jackson (tb) Phil Woods, Jerome Richardson, Bob Ashton, Jack Agee, Jerry Dodgion (reeds) Don Corrado, Willie Ruff (flr) Don Butterfield (tu) Jimmy Smith (org) Kenny Burrell, Billy Butler, Bill Suyker, Barry Galbraith (g) Bob Cranshaw (el-b) Richard Davis (b) Grady Tate (d) Bobby Rosengarden (perc) Buddy Lucas (hca) Oliver Nelson (arr,cond)

New York, June 14, 1966, June 15, 1966

100657	T.N.T. (bl out)	Verve V-8667, (F)2632001, 314-533828 [CD], 314-531563-2 [CD]
100662	I'm your hoochie coochie man (pt 1)	Verve VK10426(ed), VK10505(ed)
100663	I'm your hoochie coochie man (pt 2)	- -

Note: Mx's 100662, 100663 both edited from Mx 100438.
Verve V-8667(mono) = V6-8667(stereo).

[M9065] Hank Mobley

Lee Morgan (tp) Hank Mobley (ts) McCoy Tyner (p) Bob Cranshaw (b) Billy Higgins (d)

Englewood Cliffs, N.J., June 17, 1966

1743 (tk 3)	Straight no filter (*)	Blue Note BST84435, CDP7-84435-2 [CD]
1744 (tk 14)	Chain reaction (*)	- -
1745 (tk 15)	Soft impressions (*)	- -

Note: (*) Same as previous note.
See March 7, 1963 and February 5, 1965 for additional titles on Blue Note BST84435.
See March 7, 1963 for additional titles on Blue Note CDP7-84435-2 [CD].
All above titles also on Blue Note 5-27549-2 [CD].

[T6406] Stanley Turrentine

Rough 'N' Tumble : Blue Mitchell (tp) James Spaulding (as) Stanley Turrentine (ts) Pepper Adams (bar) McCoy Tyner (p) Grant Green (g) Bob Cranshaw (b,el-b-1) Mickey Roker (d)

Englewood Cliffs, N.J., July 1, 1966

1752	What could I do without	Blue Note BLP4240, 45-1933
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	you ? (tk 2)		
1754	The shake (tk 11)	-	
1755	Walk on by (tk 12)	-	, 45-1929, L4240, Blue Note CDP0777-7-99105-2-6 [CD]
1756	And satisfy (tk 15)		Blue Note BLP4240, 45-1929, L4240
1757	Baptismal (1)	-	
1753	Feeling good (tk 23)	-	, 45-1933

Note: Blue Note BLP4240(mono) = BST84240(stereo).

Blue Note CDP0777-7-99105-2-6 [CD] titled "Blue 'n Soul - Blue Note plays the soul hits"; rest of CD by others.

[T6407] Stanley Turrentine

Easy Walker : Stanley Turrentine (ts) McCoy Tyner (p) Bob Cranshaw (b) Mickey Roker (d)

Englewood Cliffs, N.J., July 8, 1966

1758	Yours is my heart alone (tk 5)	Blue Note BLP4268, CDP7243-8-29908-2-6 [CD]	
1759	Meat wave (tk 8)	-	- , CDP7-80679-2 [CD]
1760	What the world needs now is love (tk 11)	-	-
1761	Easy walker (tk 15)	-	-
1762	They all say I'm the biggest fool (tk 23) (*)	-	-
1763	Alone together (tk 24)	-	-

Note Blue Note BLP4268(mono) = BST84268(stereo).

: Blue Note CDP7-80679-2 [CD] titled "Blue n' groovy"; rest of CD by others.

Blue Note CDP7243-8-29908-2-6 [CD] titled "Easy walker"; see July 28, 1967 & June 23, 1969 for remainder of CD.

(*) This title also on Blue Note CDP0777-7-95581-2-4 [CD], (Eu)7955812 [CD].

[H1380] Herbie Hancock

Melvin Lastie (cnt) Garnett Brown (tb) Stanley Turrentine (ts) Pepper Adams (bar) Herbie Hancock (p) Eric Gale, Billy Butler (g) Bob Cranshaw (b) Bernard "Pretty" Purdie (d)

Englewood Cliffs, N.J., July 19, 1966

1770 (tk 12)	Untitled ballad	(unissued)	Blue Note
1771 (tk 14)	untitled blues	-	
1772 (tk 15)	Soul villa	-	
1773 (tk 17)	Untitled blues No. 2	-	
1774 (tk 21)	Don't even go there		Blue Note 4-95569-2 [CD], 5-21484-2 [CD]
1775 (tk 26)	You know what to do	(unissued)	

[H6810] Johnny Hodges

Blue Notes : *Johnny Hodges And His Orchestra* : Snooky Young, Ernie Royal (tp) Tony Studd (b-tb) Jimmy Hamilton (cl,ts) Johnny Hodges (as) Frank Wess (as,fl) Jerome Richardson (as,fl,pic) Don Ashworth (bar,b-cl) Hank Jones (p) Kenny Burrell (g) Bob Cranshaw (b) Grady Tate (d) Jimmy Jones (arr,cond)

New York, August 15, 1966

101020	Blue notes	Verve V/V6-8680
101021	Say it again	- , MGM (E)2315014
	Broad walk	(unissued)

Note: Both issued titles also on Lonehill Jazz (Sp)LHJ10283 [CD].

[H6811]. _ Johnny Hodges

Eric Gale (g) replaces Kenny Burrell, Joe Venuto (vib,shaker) added

New York, August 19, 1966

101022	L.B. blues	Verve V/V6-8680
101023	I can't believe that you're in love with me	-
101024	Broadwalk samba	-

Note: See October 24, 1966 for more titles.
All above titles also on Lonehill Jazz (Sp)LHJ10283 [CD].

For sessions from August 10 & 11, 1966 see Wild Bill Davis.

[S3266]. _ Shirley Scott

Bob Cranshaw (b) replaces George Duvivier

New York, August 22, 1966

90621	Joonji	Impulse AS9133
90622	Soul duo	-
90623	Up a hair	-
90624	Taj Mahal (ct out)	-

Note: All above titles also on Passion Jazz (E)PJA28 [CD].

[T6408] Stanley Turrentine

The Spoiler : Blue Mitchell (tp) Julian Priester (tb) James Spaulding (fl-1,as) Stanley Turrentine (ts) Pepper Adams (bar) McCoy Tyner (p) Bob Cranshaw (b,el-b) Mickey Roker (d) Joseph Rivera (perc-2)Duke Pearson (arr)

Englewood Cliffs, N.J., September 22, 1966

1788	La fiesta (2) (tk 6)	Blue Note BLP4256, CDP7243-8-53359-2 [CD]
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1789	Sunny (2) (tk 8,*)	-	-
1790	The magilla (2) (tk 11)	-	-
	Theme from "The Oscar"		
1791	[Maybe September] (1)	-	-
	(tk16)		
1792	When the sun comes out	-	-
	(tk 20)		
1793	Lonesome lover (tk 29)		-
1794	You're gonna hear from me	-	-
	(tk 32)		

Note: Blue Note BLP4256(mono) = BST84256(stereo).

All above titles also on Blue Note 3-74224-2 [CD] titled "The Spoiler".

(*) This title also on Blue Note 7243-4-93991-2 [CD] titled "Easy! Stanley Turrentine Plays The Pop Hits".

[M10108] James Moody

Moody And The Brass Figures : Joe Newman, Jimmy Owens (tp,flhrn) Snooky Young (tp) Jimmy Cleveland (tb) Don Butterfield (tu) James Moody (ts) Kenny Barron (p) Bob Cranshaw (b) [Mel Lewis \(d\)](#)[Tom McIntosh \(arr,cond\)](#)

New York, October-November, 1966

Smack-a-mac	Milestone MLP1005, MSP9005		
Bess, you is my woman	-	-	
now			
Love, where are you ?	-	-	
Au privave	-	-	, M9166, MCD9166-2 [CD]
Simplicity and beauty	-	-	

Note: Milestone M9166, MCD9166-2 [CD], both titled "Bird lives !"; rest of LP/CD by others.

All above titles also on OJC CD1099-2 [CD].

[M10109] James Moody

James Moody (ts,fl-1) Kenny Barron (p) Bob Cranshaw (b) Mel Lewis (d)

New York, October-November, 1966

Cherokee (1)	Milestone MLP1005, MSP9005		
The moon was yellow	-	-	
Ruby my dear	-	-	
Never again	-	-	

Note: Milestone MLP1005(mono) = MSP9005(stereo).

(1) This title also on Franklin Mint GJR075 .

All titles from Milestone MLP1005 also on Milestone (Jap)SMJX-10049, OJC CD1099-2 [CD]

For a session from November 26, 1966 see Jazz at the Philharmonic.

[J5556] Clifford Jordan

Jimmy Owens (tp,flhrn) Julian Priester (tb) Clifford Jordan (ts,p-1) Frank Owens (p,org) Ben Tucker (b) Bob Cranshaw (b,el-b) Bobby Durham (d) Orestes Vilato, Joe Wohletz (perc)

New York, October 25, 1966

11071	T.N.T.	Vortex 2010
11072	Caribbean cruise	-
11073	I've got a feeling for you (1)	-
11074	H.N.I.C. [Head nigger in charge]	-
11075	I feel good	-

Note: All above titles also on Wounded Bird WOU201 [CD].

[J2165] Jazz at the Philharmonic

JATP In London 1969 : JATP All Stars : Dizzy Gillespie (tp) Clark Terry (tp,flhrn-2) Zoot Sims (ts) James Moody (ts,fl-1) Teddy Wilson (p) Bob Cranshaw (b) Louie Bellson (d)

Concert "Royal Festival Hall", London, England, November 26, 1966

Ow ! (*)	Pablo 2620-119, 2620-119-2 [CD]
(Medley :)	- -
Star dust (2,*)	- -
Yesterdays (ct out,1,#)	- -
You go to my head (zs feature,jm out,#)	- -
Tin tin deo (#)	- -
The champ	- -

Note Pablo 2620-119-2 [CD] titled "JATP In London 1969"; this 2 CD set lists recording date incorrectly as : March 1969.

In spite of the album title, the concert actually took place in 1966.

(*) These titles also on Europa Jazz (It)EJ1054; rest of LP by Earl Hines.

(#) These titles also on Europa Jazz (It)EJ1056: rest of LP by Howard McGhee, 1960.

[J2166] _ Jazz at the Philharmonic

T-Bone Walker (g,vcl) added

Concert "Royal Festival Hall", London, England, November 26, 1966

Woman you must be crazy	Pablo 2620-119, 2620-119-2 [CD]
Goin' to Chicago blues	- -
Stormy Monday [They call it stormy Monday]	- -

[J2167] Jazz at the Philharmonic

Teddy Wilson Trio : Teddy Wilson (p) Bob Cranshaw (b) Louie Bellson (d)

Concert "Royal Festival Hall", London, England, November 26, 1966

Shiny stockings	Pablo 2620-119, 2620-119-2 [CD]
Undecided	- -
I've got the world on a string	- -
Love	- -

[J2168] Jazz at the Philharmonic

JATP All Stars : Dizzy Gillespie, Clark Terry (tp-1) Benny Carter (as) Coleman Hawkins (ts) Zoot Sims, James Moody (ts-1) Teddy Wilson (p) Bob Cranshaw (b) Louie Bellson (d)

Concert "Royal Festival Hall", London, England, November 26, 1966

Blue Lou	Pablo 2620-119, 2620-119-2 [CD]
I can't get started (ch out)	- -
September song (bc out)	- -
Body and soul (bc out)	- -
Bean stalkin' [Disorder at the border]	- -
What is this thing called love (1)	- -

[H3279] Coleman Hawkins

Jammin' The Blues : Coleman Hawkins & Benny Carter Feat. Teddy Wilson, Bob Cranshaw, Louis Bellson : Coleman Hawkins (ts) Benny Carter (as,tp) Teddy Wilson (p) Bob Cranshaw (b) Louie Bellson (d)

Concert "Salle Pleyel", Paris, France, December 5, 1966

Disorder at the border	Moon (It)MLP001-1, (It)MCD001-2 [CD]
Don't blame me	- -
Lover	- -
(Medley :)	- -
Cocktail for two	- -
September song	- -

[H3280] Coleman Hawkins

Sirius : Coleman Hawkins (ts) Barry Harris (p) Bob Cranshaw (b) Eddie Locke (d)

New York, December 20, 1966

The man I love	Pablo 2310-707, 2310-707-2 [CD]	
Don't blame me	-	-
Just a gigolo	-	-
The one I love belongs to somebody else	-	-
Time on my hands (ts solo)	-	-
Sweet and lovely	-	- , 2310-890-2 [CD]
Exactly like you	-	-
Street of dreams	-	-
Sugar	-	-

Note: Pablo 2310-890-2 [CD] titled "Jazz dance"; rest of this CD by others.
All above titles also on Pablo (Sp)PN4009, OJC CD861-2 [CD].

[G3459.10] Paul Gonsalves

Jazz till Midnight : Paul Gonsalves Quartet : Paul Gonsalves (ts) Jan Johansson
(p,org) Bob Cranshaw (b) Albert "Tootie" Heath (d)

**Broadcast, Swedish Radio, Stockholm, Sweden, January 24,
1967**

In a mellow tone	Storyville (Dan)STCD4123 [CD]
(Ballad medley :)	-
I cover the waterfront	-
Willow weep for me	-
Gone with the wind	-
You go to my head	-
St. Louis blues	-

Note: Rest of Storyville (Dan)STCD4123 [CD] by Eddie "Lockjaw" Davis.

[E2146]. _ Duke Ellington

Bob Cranshaw (b) Sam Woodyard (d) replace John Lamb, Rufus Jones, Ella Fitzgerald
(vcl) added

same concert

Cotton tail (ef vcl)	Musica Jazz (It)MJCD1099 [CD]
On the sunny side of the street (ef vcl) (1)	-
You've changed (ef vcl) (1)	-
Mack the knife (ef vcl) (1)	-

Note: On (1) orchestra has minimal role.

[B6180]. _ George Benson

Eric Gale (g) Bob Cranshaw (b) replace Carl Lynch, Ron Carter, rest same but Eileen Gilbert, Lois Winter, Albertine Robinson (vcl)

New York, February 1967

Sunny	Verve V6-8749
Walk on by	-
Giblet gravy	-

[B6181]. _ George Benson**New York, February 1967**

Sack o' woe	Verve V6-8749
Groovin'	-

[E2153] Duke Ellington**The Greatest Jazz Concert In The World : Duke Ellington And His**

Orchestra : Cat Anderson, Cootie Williams, Herbie Jones, Mercer Ellington (tp) Lawrence Brown, Buster Cooper, Chuck Connors (tb) Jimmy Hamilton (cl,ts) Russell Procope (as,cl) Johnny Hodges (as) Paul Gonsalves (ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p) John Lamb (b) Rufus Jones (d) flwg added on (1) only : Zoot Sims (ts) flwg added on (2) only : Bob Cranshaw (b) replaces John Lamb, Sam Woodyard (d) replaces Rufus Jones, Ella Fitzgerald (vcl)

Concert "Carnegie Hall", New York, March 26, 1967

Blood count (*)	Pablo 2625-704, PACD2625-704-2 [CD]
Swamp goo	Pablo PACD2625-704-2 [CD]
Girdle hurdle	-
The shepherd	-
Rue bleue	-
Mount Harissa [Maharissa] (*)	Pablo 2625-704, PACD2625-704-2 [CD]
Rockin' in rhythm (*)	- -
Very tenor (1,*)	- -
Tootie for Cootie (*)	-
Up jump (*)	-
Things ain't what they used to be (*)	- -
Things ain't what they used to be (*)	- -
Cotton tail (ef vcl,2,*)	- -

Note Pablo PACD2625-704-2 [CD] titled "The greatest jazz concert in the world"; see July 1, 1967, Oscar Peterson, Jam Session, Coleman Hawkins, Ella Fitzgerald for the rest of this 3 CD set.

"Blood Count" is from the first concert on this date. Remainder of titles from second concert.

(*) These titles also on Pablo (E)2660-109 titled "The Greatest Jazz Concert In The World".

[H2234] Barry Harris

Luminescence ! : Barry Harris Sextet : Slide Hampton (tb) Junior Cook (ts) Pepper Adams (bar) Barry Harris (p) Bob Cranshaw (b) Lennie McBrowne (d)

New York, April 20, 1967

Luminescence	Prest PR7498
Like this	-
Webb City	-
Dance of the infidels	-
Even Steven	-
My ideal	-
Nicaragua	-

Note: All above titles also on OJC 924, Prestige (Jap)SHJ7469, OJC CD924-2 [CD].

[P2917] Houston Person

Chocomotive : Houston Person (ts) Alan Dawson (vib) Cedar Walton (p) Bob Cranshaw (b) Frankie Jones (d)

Englewood Cliffs, N.J., June 14, 1967

Since I fell for you	Prest PR7517
Chocomotive	- , PR7779
Up, up and away (*)	-
More	-
You're gonna hear from me	-
Girl talk (*)	-
Close quarters	-

Note: All titles, except (*), also on Prestige 24264 [CD] titled "Trust in Me"; see following session for rest of CD.

For a session of August 25, 1967 see under Don Patterson.

[T6411] Stanley Turrentine

Marvin Stamm (tp) Joe Shepley (tp,flhrn) Julian Priester, Garnett Brown (tb) Al Gibbons (fl,as,b-cl) Joe Farrell (fl,ts) Stanley Turrentine (ts) Mario Rivera (bar) McCoy Tyner (p) Bob Cranshaw (b) Ray Lucas (d) Duke Pearson (arr)

Englewood Cliffs, N.J., June 23, 1967

1910	Better luck next time (tk 4) Blue Note BN-LA394-H2
1911	Bonita (tk 11) -
1912	<u>Return of the prodigal son</u> Blue Note LT-993, <u>United Artists</u>

	<u>(tk 14,*)</u>	<u>(E)UALP21</u>
1913	Flying jumbo [Prez delight] (tk 16)	Blue Note BN-LA-394-H2
1914	Ain't no mountain high enough (tk 27,*)	Blue Note LT-993
1915	New time shuffle (tk 32)	-
	Better luck next time (alt) (tk 34)	(unissued)

Note: All issued titles also on Blue Note 5-17462-2 [CD] titled "Return Of The Prodigal Son".
 (*) These titles also on Blue Note 7243-4-93991-2 [CD].

[F2135.20] Ella Fitzgerald

Ella Fitzgerald (vcl) acc by Jimmy Jones (p) Bob Cranshaw (b) Sam Woodyard (d) plus a trumpet in the background (prob. from the Ellington band).

Concert "Hollywood Bowl", Los Angeles, June 28, 29 & July 1, 1967

It's only a paper moon	Pablo 2625-704, PACD2625-704-2 [CD]
Day dream	- -
If I could be with you	- -
Between the devil and the deep blue sea	- -

Note Pablo liner notes list personnel as "Ella Fitzgerald Trio with Jimmy Jones (p), Bob Cranshaw (b), Sam : Woodyard (d). However, other instruments are audible.
 All above titles also on Pablo (E)2660-109.

[E2156] Duke Ellington

Duke Ellington And His Orchestra : Cat Anderson, Cootie Williams, Herbie Jones, Mercer Ellington (tp) Lawrence Brown, Chuck Connors, Buster Cooper (tb) Jimmy Hamilton (cl,ts) Russell Procope (as,cl) Johnny Hodges (as) Paul Gonsalves (ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p) John Lamb (b) Chris Columbo (d) Clark Terry (tp-1) added, Oscar Peterson (p-2) added, Benny Carter (as-3) added, plus flwg added on (4) : Bob Cranshaw (b) Sam Woodyard (d) Ella Fitzgerald (vcl)

Concert "Hollywood Bowl", Los Angeles, July 1, 1967

Swamp goo	Pablo 2625-704
Girdle hurdle [Hurdle gurdle] (*)	-
The shepherd [Night flock] (*)	-
Rue Bleue	-
Salome	-
Chromatic love affair	Pablo 2625-704, PACD2625-704-2 [CD]
Wild onions [Onions] (1,*)	- -

Take the "A" train (2)	-	-
Satin doll (3)	-	-
Tootie for Cootie [Tutti for Cootie] (#)	Pablo	PACD2625-704-2 [CD]
Up jump (#)	-	
Prelude to a kiss (3)	Pablo	2625-704, PACD2625-704-2 [CD]
Mood Indigo (into)	-	-
I got it bad	-	-
Cotton tail (ef vcl,4,#)	Pablo	PACD2625-704-2 [CD]

Note (2) This title also on Pablo PACD-2310-966-2 [CD] titled "Oscar Peterson Plays Duke Ellington"; rest of : CD by Oscar Peterson.

(2) This title also on Pablo 4PACD-4439-2 [CD]; listing recording date incorrectly as June 29, 1967; date listed here from The New Desor.

(*) These titles in the respective order mistitled on Pablo as "Hurdle gurdle", "Night flock" and "Onions".

On (4) John Lamb (b) and Chris Columbo (d) are out.

All titles, except (#), also on Pablo (E)2660-109.

[H1274] **Lionel Hampton**

Lionel Hampton (vib) Zeke Mullins (org) Billy Mackel (g) Bob Cranshaw (b) Ted Sommer (d) Jack Jennings (perc)

Live, Newport, July 1967

Here's that rainy day	Groove Merchant GM4400, Europa Jazz (It)EJ1029
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[H1275]. _ **Lionel Hampton**

Charles Cameleri (tp) Dominick Alai (tp) Dennis Wilson (tb) Ray German (reeds) Benny Slovack (reeds) Ruce Schaffel (reeds) added

Live, Newport, July 1967

Raunchy Rita	Groove Merchant GM4400
Killer Joe	-
Psychedelic Sally	-
Lion's den	-

[T6412] **Stanley Turrentine**

Blue Mitchell (tp) Garnett Brown (tb) James Spaulding (fl,as) Stanley Turrentine (ts) McCoy Tyner (p) Duke Pearson (org-1,arr) Bob Cranshaw (b) Ray Lucas (d) Richard "Pablo" Landrum (cga,bgo,tamb)

Englewood Cliffs, N.J., July 28, 1967

1928	The look of love (tk 3)	Blue Note 5-17462-2 [CD]
1929	<u>You want me to stop loving</u>	Blue Note CDP7243-8-31883-2-1 [CD], <u>5-</u>

	you (tk 14)	17462-2 [CD]
1930	Dr. Feelgood (1) (tk 18)	Blue Note 5-17462-2 [CD]
1930	Dr. Feelgood (1) (tk 21)	-
1931	Up, up and away (tk 34)	(unissued)
1932	Georgy girl (tk 36)	-
1933	A foggy day (tk 39)	Blue Note CDP7243-8-29908-2-6 [CD]

Note Blue Note CDP7243-8-31883-2-1 [CD] titled "The lost grooves"; see January 25, 1968 for one more title;
: rest of CD by others.

All titles from Blue Note LT-993 also on Blue Note (Jap)GXX-8189.

[C10189] **Sonny Criss**

Up, Up And Away : Sonny Criss (as) Cedar Walton (p) Tal Farlow (g) Bob Cranshaw
(b) Lennie McBrowne (d)

Englewood Cliffs, N.J., August 18, 1967

Up, up and away	Prestige PR7530, PR7742, OJC CD982-2
	[CD]
This is for Benny	- -
Sunny	- , PR7742, -
Paris blues	- -
Willow, weep for me	- -
Scrapple from the apple (*)	- -

Note: (*) This title also on Franklin Mint GJR072, Prestige PRCD-24224-2 [CD].

All above titles also on Prestige (Jap)SMJ-6268, SMJ-7491, VIJ-4057, VDJ-1654 [CD], VICJ-23577 [CD].

[V1796] **Harold Vick**

The Melody Is Here : Jimmy Owens (tp,flhrn) Tom McIntosh (tb) George Marge, Joe
Farrell (oboe,fl,cl,b-cl) Harold Vick (ts,sop-1) John Blair (vln) Herbie Hancock
(p) Everett Barksdale (g) **Bob Cranshaw** (b) Grady Tate (d) Dave Carey (perc,finger
cymbals) Teddy Charles (perc,vib) unknown female vocal trio on (2), Ed Bland (arr,cond)

New York, August 21, 1967

UPA1-8513	Serenata (2)	RCA LPM3902
UPA1-8514	Autumn sunset	-
UPA1-8515	Guava jelly	-

Note All above titles also on RCA (Sp)82876643582 [CD] titled "Watch What Happens"; see flwg 2 sessions
: for rest of CD.

[V1797]. _ **Harold Vick**

Tom McIntosh out, Lawrence "Larry" Lucie (g) added

New York, August 22, 1967

UPA1-8516	This hotel (1)	RCA LPM3902
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UPA1-8517	Watch what happens	-
UPA1-8518	Where butterflies play (1)	-
UPA1-8519	Eloquence	-
UPA1-8520	Whisper not	-

Note: All above titles also on RCA (Sp)82876643582 [CD].

[V1798] Harold Vick

Harold Vick (ts,sop-1) Herbie Hancock (p) Bob Cranshaw (b) Grady Tate (d)

New York, August 23, 1967

UPA1-8521	If ever I would leave you (1)	RCA LPM3902
UPA1-8522	Ode to Trane	-
UPA1-8523	Angel eyes	-

Note: RCA LPM3902(mono) = LSP3902(stereo).
All above titles also on RCA (Sp)82876643582 [CD].

[W7505] Jack Wilson

Easterly Winds : Lee Morgan (tp) Garnett Brown (tb) Jackie McLean (as) Jack Wilson (p) Bob Cranshaw (b) Billy Higgins (d)

Englewood Cliffs, N.J., September 22, 1967

1951 (tk 4)	Frank's tune	Blue Note BST84270, (Jap)TOCJ-4270 [CD]
1952 (tk 11)	Easterly winds (*)	- -
1953 (tk 16)	Nirvana	- -
1954 (tk 17)	On children (#)	- -
1955 (tk 20)	Do it	- -
1956 (tk 23)	A time for love (p,b,d only)	- -

Note (*) An excerpt of this tune also on Blue Note (Jap)BNC-1997 [CD], a special CD sampler not for sale but offered to the Blue Note Club members.

(#) This title also on Blue Note (Eu)780679-2 [CD] titled "Blue 'N Groovy"; rest of CD by others.

All above titles also on Blue Note (Jap)BNJ-71038, TOCJ-9151 [CD], Blue Note 8-66746-2 [CD].

[M9068] Hank Mobley

Hi Voltage : Blue Mitchell (tp) Jackie McLean (as) Hank Mobley (ts) John Hicks (p) Bob Cranshaw (b) Billy Higgins (d)

Englewood Cliffs, N.J., October 9, 1967

1965 (tk 4)	Two and one	Blue Note BST84273, CDP7-84273-2 [CD]
1966 (tk 6)	Bossa de luxe	- -
1967 (tk 12)	High voltage	- -

1968 (tk 15)	Flirty Gerty	-	-
1969 (tk 16)	Advance notice	-	-
1970 (tk 18)	No more goodbyes (bm,jmcl out)	-	-

Note: "Advance notice" incorrectly listed on Blue Note CDP7-84273-2 [CD] as "Advance notion".

All above titles also on Blue Note (Jap)BNJ-71094, Blue Note 8-75262-2 [CD], 74386447623 [CD].

[A2299] Monty Alexander

Monty Alexander (p) Bob Cranshaw (b) Al Foster (d)

New York, prob. December 14, 1967

UPA1-8591	The Magnificent Seven	RCA Victor LPM3930
UPA1-8592	Girl talk	-
UPA1-8593	Zing ! went the strings of my heart	-
UPA1-8594	Small fry	-

Note: RCA Victor LPM3930(mono) = LSP3930(stereo).

All titles from RCA Victor LPM3930 also on RCA (F)PL42777.

[P2183] Duke Pearson

Introducing Duke Pearson's Big Band : Randy Brecker, Burt Collins, Joe Shepley, Marvin Stamm, Jim Bossy (tp) Garnett Brown, Benny Powell, Julian Priester (tb) Kenny Rupp (b-tb) Jerry Dodgion (as,fl,pic) Al Gibbons (as,fl,b-cl) Frank Foster, Lew Tabackin (ts) Pepper Adams (bar,cl) Duke Pearson (p,arr,dir) Bob Cranshaw (b) Mickey Roker (d)

Englewood Cliffs, N.J., December 15, 1967

2000 (tk 6)	Ready when you are, C.B.	Blue Note BST84276
2001 (tk 11)	Groundhog	-
2002 (tk 19)	Mississippi dip	-
2003 (tk 24)	A taste of honey	-
2005 (tk 30)	Bedouin	-
2004 (tk 37)	New time shuffle	-
2006 (tk 40)	Straight up and down	-
2007 (tk 47)	New girl	-
2008 (tk 54)	Time after time	-

Note All above titles also on Blue Note 4-94508-2 [CD] titled "Introducing Duke Pearson's Big Band & Now Hear This"; see December 3, 1968 for rest of CD.

All above titles also on Blue Note (Jap)TOCJ-4276 [CD].

[K3030] Eric Kloss

We're Going Up : Jimmy Owens (tp,flhrn) Eric Kloss (as) Kenny Barron (p) Bob Cranshaw (b) Alan Dawson (d)

New York, December 22, 1967

I long to belong to you	Prest PR7565
Get the money blues	- , 45-704
Gentle is my lover	-
Blues up tight	-
Blues-jay-oh style	(unissued)
We're going up	Prest PR7565
Of wine and you	-

[C7333] Burt Collins

Time, Space & The Blues : Burt Collins, Joe Shepley (tp,flhrn) Bernie Glow (tp,piccolo-tp) Garnett Brown (tb) Paul Faulise (b-tb) Joe DeAngelis (fhr) Tony Price (tu) Jerry Dodgion (fl,sop) Michael Abene (p,arr,cond) Bob Cranshaw (b) Mickey Roker (d) John Carisi (arr)

New York, c. 1968

Time, space and the blues	MTA Records NWS2
Apogee	-
Blue interlude	-
Docking maneuver	-
Module 3	-
Soft landing (jc arr)	-
Susan moon	-
Fourth dimension	-

[C10190] Sonny Criss

The Beat Goes On : Sonny Criss (as) Cedar Walton (p) Bob Cranshaw (b) Alan Dawson (d)

Englewood Cliffs, N.J., January 12, 1968

Somewhere my love [Lara's theme]	Prestige PR7558
The beat goes on	- , PR7742
Georgia rose	-
Ode to Billy Joe	- , PR7742
Calidad	-
Yesterdays	-

Note: All above titles also on Prestige (Jap)SMJ-7507, VICJ-23672 [CD], OJC CD1051-2 [CD].

[M9069] Hank Mobley

Reach Out ! : Woody Shaw (tp,flhrn-1) Hank Mobley (ts) Lamont Johnson (p) George Benson (g) Bob Cranshaw (b) Billy Higgins (d)

Englewood Cliffs, N.J., January 19, 1968

2027 (tk 6)	Up over and out	Blue Note BST84288, (Du)1A158-83401/4
2028 (tk 8)	Lookin' East	-
2029 (tk 9)	Goin' out of my head	- , 45-1938
2030 (tk 12)	Beverly	-
2031 (tk 15)	Good pickin's (1)	-
2032 (tk 19)	Reach out, I'll be there	- , 45-1938, CDP7-99105-2 [CD]

Note: Blue Note CDP7-99105-2 [CD] titled "Blue 'N Soul-Do The Jerk"; rest of this CD by others.

All above titles also on Blue Note (Jap)BN-4288, Blue Note CDP-59964 [CD], Blue Note 11496 [CD].

[T6413] Stanley Turrentine

Marvin Stamm (tp) Burt Collins (tp,flhrn) Garnett Brown, Benny Powell (tb) Jerry Dodgion, Al Gibbons, Joe Farrell (reeds) Stanley Turrentine (ts) McCoy Tyner (p) Everett Barksdale (g) Bob Cranshaw (b)Grady Tate (d)

Englewood Cliffs, N.J., January 25, 1968

2033	Spooky	Blue Note 45-1936, CDP7243-8-31883-2-1 [CD], 7243-4-93991-2 [CD]
2034	Elusive butterfly	Blue Note 7243-4-93991-2 [CD]
2035	Love is blue	Blue Note 45-1936
2036	When I look into your eyes (unissued)	

[S6564] Horace Silver

Serenade To A Soul Sister : Charles Tolliver (tp) Stanley Turrentine (ts) Horace Silver (p) Bob Cranshaw (b,el-b-1) Mickey Roker (d)

Englewood Cliffs, N.J., February 23, 1968

2049 (tk 5)	Serenade to a soul sister (*)	Blue Note BLP4277, 45-1939, BN-LA402-H2
2050 (tk 10)	Psychedelic Sally (1)	- - -
2051 (tk 20)	Rain dance	-

Note: First 2 titles also on Blue Note (G)BST84510.

(*) This title also on Blue Note CDP7-93206-2 [CD], 5-94321-2 [CD], (Eu)7932062 [CD].

[P2919] Houston Person

Blue Odyssey : Curtis Fuller (tb) Houston Person (ts) Pepper Adams (bar) Cedar Walton (p,arr) Bob Cranshaw (b) Frankie Jones (d)

Englewood Cliffs, N.J., March 12, 1968

Blue Odyssey	Prest PR7566, PR7779
Holy land	-
I love you, yes I do	-
Funky London	-
Please send me someone to love	-
Starr burst	-

[F3178] Frank Foster

Manhattan Fever : Marvin Stamm (tp) Garnett Brown (tb) Frank Foster (ts) Richard Wyands (p) Bob Cranshaw (b,el-b-1) Mickey Roker (d)

Englewood Cliffs, N.J., March 21, 1968

2075	You gotta be kiddin'	Blue Note BLP4278, 3-85191-2 [CD]
2076	Stamppede	- -
2077	Manhattan fever	- -
2078	Little miss no nose	- -
2079	Seventh Avenue Bill	- -
2080	Loneliness (ms,gb out)	- -

Note: Blue Note 3-85191-2 [CD] titled "Manhattan Fever"; see following session for rest of CD.
All above titles also on Blue Note BST84278, Denon (Jap)YX-7521-ND.

[L1474] Yusef Lateef

The Blue Lateef : *Yusef Lateef And His Orchestra* : Blue Mitchell (tp) Sonny "Red" Kyner (as) [aka Sonny Red (as)] Yusef Lateef (ts,fl,pneumatic-fl,shannie,koto,tamboura,scratcher,vcl) Buddy Lucas (hca) Hugh Lawson (p) Kenny Burrell (g) Cecil McBee (b) Bob Cranshaw (el-b) Roy Brooks (d) [The Sweet Inspirations \(backing vcl-1\)](#) added, and String Quartet added on (2) : Alfred Brown (viola) Selwart Clarke, James Tryon (vln) Kermit Moore (cello)

New York, April 23, 1968

14378	Chandra (2,3)	Atl SD1548, Rhino R2-71552 [CD]
14379	Othelia	Atl SD1508, (G)7567-82270-2 [CD], Atl 2562
14380	Juba Juba (1)	- - , Atl SD1591
14381	Like it is (2)	- -

Note Rhino R2-71552 [CD] titled "The diverse Yusef Lateef/Suite 16"; see April 6, 1970 and flwg sessions : for the rest of this CD.

[L1475]. _ Yusef Lateef

same

New York, April 24, 1968

14382	Six miles next door	Atl SD1508, (G)7567-82270-2 [CD]
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14383	Sun dog	-	-
14384	Back home (1)	-	-
14385	Get over, get off, get on	-	-
14386	Moon cup (yl vcl)	-	-

Note: (3) Yusef Lateef (fl,tamboura), Hugh Lawson (p), Cecil McBee (b) Roy Brooks (d) only.

[T6416] Stanley Turrentine

Ain't No Way : Stanley Turrentine (ts) Shirley Scott (org) Jimmy Ponder (g) Bob Cranshaw (b) Ray Lucas (d)

Englewood Cliffs, N.J., May 10, 1968

3020	I got the feelin'	(unissued)
3021	She's looking good	-
3022	Ain't no way (tk 8)	Blue Note LT-1095, CDP7243-8-54719-2-6 [CD]

Note: Blue Note CDP7243-8-54719-2-6 [CD] titled "Common touch"; see August 30, 1968 for further titles.

[J283] Milt Jackson

James Moody (ts,fl) Milt Jackson (vib) Cedar Walton (p) Bob Cranshaw (b) Mickey Roker (d) Sanford Allen (vln) Alfred Brown (viola) Ronald Lipscomb, Sidney Edwards (cello) Tom McIntosh (arr,dir)

New York, June 17, 1968

105278	A little too much	Verve V6-8761
105279	The morning after	- , V3HB-8848
105280	In walked Bud	- , V3HB-8848
105281	You got to pay when the deal goes down	-
105282	For all we know	- , V3HB-8848

Note: All titles from Verve V6-8761 also on Verve SW91569.

[P2184] Duke Pearson

The Phantom : Jerry Dodgion (fl,alto-fl) Bobby Hutcherson (vib) Duke Pearson (p) Sam Brown (g) Al Gafa (el-g) Bob Cranshaw (b) Mickey Roker (d) Victor Pantoja (cga)

Englewood Cliffs, N.J., June 24, 1968

3048	Los ojos alegres [The happy eyes]	(unissued)
3049 (tk 22)	Bunda amerela [Little yellow streetcar]	Blue Note BST84293, (Jap)TOCJ-5738 [CD]
3050	The phantom	(unissued)

- 3051 The Moana surf -
- 3052 Say you're mine (p,b,d only) -
- 3053 (tk 30) Theme from "Rosemary's baby" (ag,vp out) Blue Note CDP8-35220-2 [CD]

Note Blue Note CDP8-35220-2 [CD] titled "I don't care who knows it"; see various following sessions to : February 13, 1970 for rest of CD.

Both issued titles also on Mosaic Select MS-008 [CD] titled "Mosaic Select : Duke Pearson"; see various flwg sessions to April 10, 1970 for rest of this 3 CD set.

[T698] Grady Tate

Windmills Of My Mind : Herbie Hancock (org) Billy Butler (g) Bob Cranshaw (b) Bobby Thomas (d) Grady Tate (vcl) + strings, Gene Orloff (cond) Jerome Richardson (ldr) Gary McFarland (arr)

New York, June 24 & 28, 1968

The windmills of your mind Skye SK4D, DCC Jazz DJZ-635 [CD]

[T703]. _ Grady Tate

Bob Cranshaw (b) Bobby Thomas (d) replace Chuck Rainey, Bernard "Pretty" Purdie

same dates

A little at a time Skye SK4D, DCC Jazz DJC-635 [CD]

Note: All titles from Skye SK4D also on Skye (Jap)FOX-7002, BT-8078.

[C10192] Sonny Criss

Rockin' In Rhythm : Sonny Criss (as) Sanifu Eddie Green (p) Bob Cranshaw (b) Alan Dawson (d)

New York, July 2, 1968

Misty roses	Prestige PR7610, OJC CD1022-2 [CD]
Eleanor Rigby	- - , Prestige 45-703, PR7742
Rockin' in rhythm	- - , Prestige 45-703, PR7742
I'm afraid the masquerade is over	- -
When the sun comes out	- -
Sonnymoon for two	- -

Note: See March 23, 1967 for one more title from OJC CD1022-2 [CD].

All above titles also on Prestige (Jap)SMJ-7521, VICJ-23674 [CD].

[K3031] Eric Kloss

Sky Shadows : Eric Kloss (as,ts) Jaki Byard (p) Pat Martino (g) Bob Cranshaw (b) Jack DeJohnette (d)

Englewood Cliffs, N.J., August 13, 1968

The girl with the fall in her hair Prest PR7594, Prestige PRCD-24217-2
[CD]

In a country soul garden - -

Sky shadows - -

I'll give you everything - -

January's child - -

Note: Prestige PRCD-24217-2 [CD] titled "Sky Shadows/In The Land of the Giants".
ll above titles also on Prestige (Jap)SMJ-7534.

[T6418] Stanley Turrentine

Common Touch : *Stanley Turrentine With Shirley Scott* : Stanley Turrentine
(ts) Shirley Scott (org) Jimmy Ponder (g) Bob Cranshaw (el-b) Leo Morris (d) [aka Idris
Muhammad (d)]

Englewood Cliffs, N.J., August 30, 1968

3095	Blowin' in the wind (tk 2)	Blue Note BST84315, 7243-4-93991-2 [CD]
3096	Boogaloo (tk 8)	- , CDP7243-8-35636-2-3 [CD]
3097	Common touch (tk 10)	-
3098	Buster Brown (tk 21)	-
3099	Living through it all (tk 24)	-
3100	Lonely Avenue (tk 28)	-

Note: Blue Note CDP7243-8-35636-2-3 [CD] titled "Blue Note rare grooves"; rest of CD by others.
All above titles also on CDP7243-8-54719-2-6 [CD]; see May 10, 1968 for one more title.

[P2185] Duke Pearson

Jerry Dodgion (fl,alto-fl) Bobby Hutcherson (vib) Duke Pearson (p,arr) Sam Brown (g) Al
Gafa (el-g) Bob Cranshaw (b) Mickey Roker (d) Carlos "Patato" Valdes (cga,guiro)

Englewood Cliffs, N.J., September 11, 1968

4013 (tk 7)	Los ojos alegres [The happy eyes]	Blue Note BST84293, (Jap)TOCJ-5738 [CD]
4014 (tk 8)	Blues for Alvina (bh,sb out)	- -
4015 (tk 11)	The phantom	- -
4016	Bunda amerela [Little yellow streetcar]	(unissued)
4017 (tk 22)	The Moana surf	Blue Note BST84293, (Jap)TOCJ-5738 [CD]
4018 (tk 24)	Say you're mine (p,b,d only)	- -

Note: All titles from Blue Note BST84293 also on Blue Note (Jap)BN-4293.
All issued titles also on Mosaic Select MS-008 [CD], Water 133 [CD].

[T6419] Stanley Turrentine

Always Something There : Burt Collins (flhrn) Jimmy Cleveland (tb) Jimmy Buffington, Dick Berg (fhr) Jerry Dodgion (fl,cl,as) Jerome Richardson (fl,cl,ts) Stanley Turrentine (ts) Hank Jones (p) Barry Galbraith (g) Bob Cranshaw (b,el-b) Mel Lewis (d) + 10 strings, incl. Gene Orloff (vln) Thad Jones (arr)

Englewood Cliffs, N.J., October 1, 1968

4024	Fool on the hill	Blue Note BST84298
4025	Little green apples	- , BN-LA394-H2

Note See October 14 & 28, 1968 for more titles.

: Both above titles also on Blue Note (Jap)TYCJ-81085 [CD] titled "Always Something There"; this 2014 release was on SHM-CD (Super High Material).
Both above titles also on Liberty 4404 [CD], Blue Note 7243-4-93991-2 [CD].

[T6420] Stanley Turrentine

Burt Collins (tp,flhrn) Jimmy Cleveland (tb) Brooks Tillotson, Dick Berg (fhr) Jerry Dodgion (fl,cl,as) Jerome Richardson (fl,cl,ts) Stanley Turrentine (ts) Herbie Hancock (p) Kenny Burrell (g) Bob Cranshaw (b,el-b) Mel Lewis (d) + 11 strings, incl. Gene Orloff (vln) Thad Jones (arr)

Englewood Cliffs, N.J., October 14, 1968

4026	Hey Jude (*)	Blue Note BST84298, CDP7-94861-2 [CD]
4027	Light my fire (*)	-
4028	<u>(There's) Always something there</u>	- , 45-1948

Note: (*) These titles also on Blue Note 7243-4-93991-2 [CD].

All above titles also on Liberty 4404 [CD], Blue Note (Jap)TYCJ-81085 [CD].

[T6421] Stanley Turrentine

Thad Jones (tp,arr) Burt Collins (flhrn) Jimmy Cleveland (tb) Jimmy Buffington, Dick Berg (fhr) Jerry Dodgion (fl,cl,as) Jerome Richardson (fl,cl,ts) Stanley Turrentine (ts) Herbie Hancock (p) Kenny Burrell (g) Bob Cranshaw (b,el-b) Mickey Roker (d) + 12 strings, incl. Gene Orloff (vln)

Englewood Cliffs, N.J., October 28, 1968

4041	Home town	Blue Note BST84298
4042	Stoned soul picnic	- , 7243-4-93991-2 [CD]
4043	When I look into your eyes	- , 45-1948
4044	Those were the days	- , BN-LA394-H2
4045	Song for Bonnie	- , BN-LA394-H2

Note: All titles from Blue Note BST84298 also on Applause APP4404, Liberty 4404 [CD].
All above titles also on Blue Note (Jap)TYCJ-81085 [CD].

[T3699] Bobby Timmons

Do You Know The Way : Bobby Timmons (p) Joe Beck (g-1) Bob Cranshaw (el-b) Jack DeJohnette (d)

New York, November, 1968

The Spanish count	Milestone MSP9020
Something to live for	-
Soul time	-
I won't be back (1)	-
Last night when we were young (1)	-
Do you know the way to San Jose ? (1)	-
Come together (1)	-
This guy's in love with you (1)	-

Note: All above titles also on Milestone (Jap)SMJX-10070, Milestone MCD-47091-2 [CD].

[B6188] George Benson

George Benson (g) Bob Cranshaw (b) Jimmy Johnson (d)

New York, November 1968

105824	Windmills of your mind	Verve V6-8711
105825	That lucky old sun	- , Pol 1-6084, (G)2391242
105827	Doobie doobie blues (si vcl)	- -

[S3272] Shirley Scott

Stanley Turrentine (ts) Shirley Scott (org) Bob Cranshaw (el-b) Ray Lucas (d)

New York, November 6, 1968

15624	Blowin' in the wind	Atl SD1515
15625	My cup runneth over	(unissued)
15626	Mr. Businessman	Atl SD1515
15627	The frog	(unissued)

[P2186] Duke Pearson

Duke Pearson Big Band : Jim Bossy, Randy Brecker, Burt Collins, Joe Shepley, Marvin Stamm (tp) Garnett Brown, Jimmy Cleveland, Benny Powell, Kenny Rupp (tb) Jerry Dodgion, [Al Gibbons \(as\)](#)[Frank Foster \(ts,arr\)](#) Lew Tabackin (ts) Pepper Adams (bar) Duke Pearson (p,arr) Bob Cranshaw (b) Mickey Roker (d) Andy Bey (vcl)

Englewood Cliffs, N.J., December 2, 1968

3056	The days of wine and roses (unissued)	Blue Note
3057	Here's that rainy day	-
3058	Minor league	-
3059	I'm tired of cryin' over you	-

[P2187] Duke Pearson

Now Hear This ! : Jim Bossy, Randy Brecker, Burt Collins, Joe Shepley, Marvin Stamm (tp) Garnett Brown, Jimmy Cleveland, Benny Powell, Kenny Rupp (tb) Jerry Dodgion, Al Gibbons (as) Frank Foster (ts,arr) Lew Tabackin (ts) Pepper Adams (bar) Duke Pearson (p,arr) Bob Cranshaw (b) Mickey Roker (d) Andy Bey (vcl)

Englewood Cliffs, N.J., December 3, 1968

3061 (tk 25)	Make it good (dp arr)	Blue Note BST84308
3062 (tk 35)	Amanda (dp arr,*)	-
3063 (tk 43)	Dad digs mom (dp arr,*)	-
3060 (tk 47)	Disapproachment (ff arr)	-
3056 (tk 53)	The days of wine and roses	-
3057 (tk 54)	Here's that rainy day	-
3058 (tk 55)	Minor league (dp arr)	-
3064 (tk 60)	Tones for Joan's bones	-
3059 (tk 62)	I'm tired of cryin' over you (ab vcl,*)	-

Note: All titles, except (*), also on Blue Note 4-94508-2 [CD].

All above titles also on SHM (Jap)TYCJ-81064 [CD] titled "Now Hear This".

[C7334] Burt Collins

Lennon/McCartney Live : Burt Collins, Joe Shepley, Bernie Glow (tp,flhrn,pic-tp) Garnett Brown (tb) Paul Faulise (b-tb) Joe De Angelis (fhr) Tony Price (tu) Jerry Dodgion (fl,sop) Herbie Hancock (el-p)Bob Cranshaw (b) Mickey Roker (d)

New York c. 1969

She's a woman	MTA Records NWS4
Lady Madonna	-
Hey Jude	-
Penny Lane	-

[C7335]. _ Burt Collins

Myron Youles (b-tb) replaces Paul Faulise

New York c. 1969

Eleanor Rigby	MTA Records NWS4
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Eight days a week -

[C7336] _ **Burt Collins**

LLoyd Michaels (tp) replaces Bernie Glow

New York c. 1969

Norwegian wood MTA Records NWS4

Magic mystery tour -

[W1020] **Cedar Walton**

The Electric Boogaloo Song : Blue Mitchell (tp) Clifford Jordan (ts,fl-1) Cedar Walton (p,el-p-2) Bob Cranshaw (b) Mickey Roker (d)

New York, January 14, 1969

Electric boogaloo song (2)	Prest PR7618, PRCD-24145-2 [CD]
Sabbatical (1)	- - , OJC 6002, OJC CD-6002-2 [CD]
Impressions of Scandinavia	- -
You stepped out of a dream (bm,cj out)	- -
Ugetsu (bm,cj out)	- - , OJC 6002, OJC CD-6002-2 [CD]
A shorter glimpse	(unissued)
Con alma	-

Note: All titles from Prestige PR7618 also on Prestige (Jap)SMJ-7524.

[M10113] **James Moody**

Don't Look Away Now : James Moody (as,ts) Barry Harris (p) Bob Cranshaw (el-b) Alan Dawson (d) Eddie Jefferson (vcl)

New York, February 14, 1969

Don't look away now	Prest PR7625, PR24015
Hear me	-
Hey Herb ! Where's Alpert ? (ej vcl)	- -
Last train from Overbrook	- -
Easy living	-
Hey there	(unissued)
Darben the Redd Fox	Prest PR7625
When I fall in love	-

Note: All issued titles also on OJC CD925-2 [CD] titled "Don't Look Away Now".

[P2188] **Duke Pearson**

Merry Ole Soul : Duke Pearson (p,celeste) Bob Cranshaw (b) Mickey Roker (d)**Englewood Cliffs, NJ, February 25, 1969**

tk 4	Sleigh ride	Blue Note BST84323, (Jap)28WD-1001 [CD], TOCJ-5648 [CD], Mosaic Select MS-008 [CD]
tk 9	Have yourself a merry little Christmas	(unissued)
tk 16	Go tell it on the mountain	-
tk 17	Little drummer boy	-
tk 22	Old fashioned Christmas	Mosaic Select MS-008 [CD]
tk 32	Santa Claus is coming to town	(unissued)
tk 34	Silent night	-
tk 35	Jingle bells	-
tk 37	Wassail song	-
	O little town of Bethlehem	-

Note: See August 19, 1969 for the rest of Blue Note BST84323.

[J1979.20] Jazz at the Lyman's

Hank Jones (p) Bob Cranshaw (b) Grady Tate (d)

Norwalk, CT, February 27, 1969

There'll never be another you (No label or #)
Savoy -

[P2189] Duke Pearson

How Insensitive : Duke Pearson (flhrn,p,el-p,arr) Al Gafa (el-g) Bob Cranshaw (b) Mickey Roker (d) Airtio Moreira (d,perc) Andy Bey (vcl) with New York Group Singers' Big Band : Art Lang, [Tony Wells](#), [Charles Magruder](#), James Ryan, [Don Riddell](#), Christine Spencer, June Magruder, Curley Hale, Joan Wibe, Robin Green, Elise Bretton, Adrienne Abbot, Lillian Clark, Robert Carlson, David Vogel, Helen Mils (voice) Jack Manno (arr,cond)

Englewood Cliffs, N.J., April 11, 1969

4019 (tk 3)	Cristo redentor	Blue Note BST84344, (Jap)TOCJ-4344 [CD]
4018 (tk 9)	Give me your love (ab vcl)	- -
4017 (tk 17)	Stella by starlight	- -
4020 (tk 21)	Little song	- -

Note All above titles also on Blue Note (Jap)TOCJ-9590 [CD] titled "How Insensitive"; see following 2
: sessions for rest of CD.
All above titles also on Mosaic Select MS-008 [CD].

[P2190] Duke Pearson

Duke Pearson (flhrn-1,p,el-p,arr) Al Gafa (el-g) Bob Cranshaw (b) Mickey Roker
(d) Airta Moreira (perc) Andy Bey (vcl) with New York Group Singers' Big Band : Art
Lang, Tony Wells, [Charles Magruder](#), [James Ryan](#), Don Riddell, Christine Spencer, June
Magruder, Curley Hale, Joan Wibe, Robin Green, Elise Bretton, Adrienne Abbot, Lillian
Clark, Harry Duvall, William Ruthenberg, [Camilla Duncan \(voice\)](#) [Jack Manno](#)
[\(arr,cond\)](#)

Englewood Cliffs, N.J., April 14, 1969

4021 (tk 29)	Carla [Clara] (ab vcl,1)	Blue Note BST84344, (Jap)TOCJ-4344 [CD]
4022 (tk 39)	My love waits [O meu amor espera]	- -
4023 (tk 43)	Old fashioned Christmas	(unissued)
4024 (tk 44)	How insensitive (dp p-solo)	Blue Note BST84344, (Jap)TOCJ-4344 [CD]

Note: All issued titles also on Blue Note (Jap)TOCJ-9590 [CD], Mosaic Select MS-008 [CD].

[P2190.10] Duke Pearson

Baltimore 1969 : The Duke Pearson Big Band : Burt Collins, Joe Shepley, Donald
Byrd, Jim Bossy (tp,flhrn) Julian Priester, Joe Forst, Eddie Bert (tb) Kenny Rupp (b-
tb) Jerry Dodgion, [Al Gibbons \(as,fl\)](#) [Frank Foster](#), Lew Tabackin (ts) Pepper Adams
(bar) Duke Pearson (p) Bob Cranshaw (b,el-b) Mickey Roker (d)

**Left Bank Jazz Society Concert, "Famous Ballroom",
Baltimore, MD, April 27, 1969**

Hi-fly	Uptown UPCD27.72 [CD]
New girl	-
Eldorado	-
In the still of the night	-
Tones for Joan's bones	-
Straight up and down	-
Ready when you are C.B.	-
Night song (Theme from Golden boy)	-

[B17166] Donald Byrd

Donald Byrd (tp) Kenny Rupp (flr) Al Gibbons (fl) Gary Campbell (ts) Duke Pearson (el-p) Wally Richardson (g) Bob Cranshaw (el-b) Freddie Waits (d) Roland Wilson (cga) & 3 vocalists

New York, July 7, 1969

4612-9	Now wheddy (horns out)	(rejected)	Blue Note
4613-5	Yano	-	
4614-3	Congo (instrumental)	-	

[P2192] Duke Pearson

Duke Pearson (p,celeste) Bob Cranshaw (b) Mickey Roker (d) Airto Moreira (perc)

New York, August 19, 1969

3705	Sleigh ride	(unissued)	
		Blue Note BST84323, (Jap)28WD-1001	
3712	Jingle bells	[CD]	
3706	Have yourself a merry little Christmas	-	-
3707	Go tell it on a mountain	-	-
3708	Little drummer boy	-	-
3711	Silent night	-	-
3710	Santa Claus is coming to town	-	-
3725	Wassail song	-	-
	O little town of Bethlehem (dp p-solo)	-	-

Note: All issued titles also on Blue Note (Jap)TOCJ-5648 [CD], TOCJ-9559 [CD], Mosaic Select MS-008 [CD]. See February 25, 1969 for one more title from these issues.

[P2193] Duke Pearson

Burt Collins (tp) Al Gibbons (fl) Jerry Dodgion (as) Frank Foster (ts) Bobby Hutcherson (vib) Duke Pearson (el-p) Al Gafa (g) Bob Cranshaw (b) Mickey Roker (d) Airto Moreira (perc,vcl) Stella Marris (vcl)

New York, October 3, 1969

5220-5	Once I loved (am,sm vcl)	Blue Note CDP8-35220-2 [CD]
5221-5	Xibaba (am vcl)	-
5222-2	Is that so ?	(unissued)

Note: Both issued titles also on Mosaic Select MS-008 [CD].

[A3142] Mose Allison

Hello There, Universe : Jimmy Nottingham, Richard Williams (tp) Jerome Richardson (as,fl) Joe Henderson (ts) Pepper Adams (bar-1) Seldon Powell (bar-2) Mose Allison (p,org,vcl) Bob Cranshaw (b) Joe Cocuzzo (d)

New York, October 16, 1969

17915	I'm smashed (1)	Atlantic SD1550
17916	Monsters of the Id (1)	- , Rhino R2-71689 [CD]
17917	Wild man on the loose (2)	-

[P2194] Duke Pearson

Burt Collins (tp) Al Gibbons (fl) Jerry Dodgion (as) Lew Tabackin (ts) Bobby Hutcherson (vib) Duke Pearson (el-p) Ralph Towner (g) Wally Richardson (el-g) Bob Cranshaw (b) Mickey Roker (d) Airto Moreira (perc,vcl)

New York, November 21, 1969

5565-7	Come on over, my love	(unissued)
5566-9	Dialogo	Mosaic Select MS-008 [CD]
5567-1	Captain Bicardi (am vcl)	Blue Note CDP8-35220-2 [CD], Mosaic Select MS008 [CD]
5568-5	I don't know (am vcl)	Blue Note CDP8-35220-2 [CD], Mosaic Select MS008 [CD]

[B17167] Donald Byrd

Kofi : Donald Byrd (flhrn) William Campbell (tb-1) Lew Tabackin (fl,ts) Frank Foster (ts) Duke Pearson (el-p) Ron Carter (b) Bob Cranshaw (el-b-2) Airto Moreira (d) The Angel (rap-3) Mystic (vcl-3) Cokni O'Dire (scratches-3)

New York, December 16, 1969

4615-4	Kofi (1)	Blue Note B1-31875, CDP7243-8-31875-2-2 [CD]
4615	Kofi (The jazz master mix) (1,3)	Blue Note B1-36594, 8-36594-2 [CD]
4615	Kofi (heavy beats mix) (1,3)	-
4616-4	Fufu (2)	Blue Note B1-31875, CDP7243-8-31875-2-2 [CD]

Note: See December 4, 1970 for rest of titles from releases.

[T928] Billy Taylor

O.K. Billy : Jimmy Owens, Dick Hurwitz (tp,flhrn) Mort Bullman (tb) Frank Wess (as,cl,fl) Al Gibbons (ts,cl,fl) George Berg (bar,cl,fl) Billy Taylor (p) Barry Galbraith (g) Bob Cranshaw (b) [Bobby Thomas \(d\)](#)[Martin Grupp \(perc\)](#)

c. 1970

By George (theme)	Bell S6049
O.K. Billy	-
Somewhere soon	-
Tell me why	-
Dirty old man	-
If you really are concerned	-
then show it	-
Breakaway	-
After love, emptiness	-

[S6569] Horace Silver

That Healin' Feelin' : *Horace Silver Quintet* : Randy Brecker (tp,flhrn) George Coleman (ts) Horace Silver (p,el-p-1) Bob Cranshaw (b) Mickey Roker (d) Andy Bey (vcl)

Englewood Cliffs, N.J., April 8, 1970

	The happy medium (ab vcl,1)	Blue Note BST84352
tk 7	That healin' feelin'	-
tk 17	Love vibrations (ab vcl)	-
tk 21	The show has begun (ab vcl)	- , 45-1964
	Peace (hs-elp,bc-b & mr-d,ab-vcl only)	-

[P2196] Duke Pearson

It Could Only Happen With You : Burt Collins, Joe Shepley (tp) Kenny Rupp (tb) Hermeto Pascoal (fl,g-1,b-2) Al Gibbons (alto-fl,as) poss. Frank Foster (ts) Duke Pearson (p,el-p) Theo (g,b-3) Bob Cranshaw (b,el-b) Mickey Roker (d) Flora Purim (vcl)

Englewood Cliffs, N.J., April 10, 1970

6128 (tk 5)	It could only happen with you (fp vcl)	Blue Note BN-LA317-G
6129 (tk 10)	Gira Girou [Round and round] (fp vcl)	-
6130 (tk 19)	Book's bossa	-
6131 (tk 20)	Lost in the stars (t out,2)	-

6132 (tk 22) Stormy (fp vcl,1) - , (E)BNSLP-4
 6133 (tk 27) Hermeto (3) -

Note: See February 13, 1970 for one more title from Blue Note BN-LA317-G.
 All titles from Blue Note BN-LA317-G also on Blue Note (Jap)GXF-3149.
 All above titles also on Mosaic Select MS-008 [CD].

[S6571] Horace Silver

Total Response : *The United States Of Mind Phase 2* : Cecil Bridgewater
 (tp,flhrn) Harold Vick (ts) Horace Silver (el-p) Richie Resnicoff (g) Bob Cranshaw (el-
 b) Mickey Roker (d) Salome Bey (vcl)

Englewood Cliffs, N.J., November 15, 1970

7381 Big business Blue Note BST84368, (Eu)300212 [CD]
 7384 Total response - -
 8827 What kind of animal am I - -
 8829 Acid, pot or pills - - , 45-1975

[J5204] Quincy Jones

Smackwater Jack : Ernie Royal, Marvin Stamm, Joe Newman, Freddie
 Hubbard, Buddy Childers, Snooky Young (tp,flhrn) Garnett Brown, Wayne Andre
 (tb) Dick Hixson, Alan Raph, [Tony Studd \(b-tb\)](#) [Hubert Laws \(fl,ts\)](#) Jerome Richardson
 (sop,ts) Pete Christlieb (ts) Toots Thielemans (hca,g) Milt Jackson (vib) Jaki Byard (el-
 p) Dick Hyman (keyboards) Bobby Scott (p) Joe Sample, [Bob James \(el-p\)](#) [Monty
 Alexander \(tack piano\)](#) Paul Beaver, Edd Kalehoff (synt) Jimmy Smith (org) Eric
 Gale, Jim Hall, Joe Beck, Arthur Adams, Freddy Robinson (g) Chuck Rainey, Carol
 Kaye, Ray Brown, **Bob Cranshaw (b)** Grady Tate, Paul Humphrey (d) Larry
 Bunker, George Devens (perc) Harry Lookofsky (vln) Quincy Jones, Valerie
 Simpson, Maeretha Stewart, Marilyn Jackson, Barbara Massey, Joshie Armstead, Bill
 Cosby (vcl)

New York, 1971

Smackwater
 Jack (qj vcl) A & M SP3037, Mobile Fidelity MFCD776 [CD]
 Cast your fate
 to the wind - -
 Ironside - -
 What's goin'
 on ? (qj,vs vcl) - -
 Theme from
 "The Anderson
 Tapes" - - , SP3705
 Brown ballad - -
 Hickey-burr (bc
 vcl) (1) - -

Guitar blues	-	-
odyssey :		
From roots to	-	-
fruits		

Note All above titles also on Inak (G)MFCD776 [CD], A&M (Jap)AML-336, 30XB-67 [CD], C25Y-3804, POCM-5006 [CD], D32Y-3804 [CD].
(1) also on A & M (Can)CD69997 [CD]. (2) also on A & M (Can)CD69959 [CD] & CD6550 [CD].

[S6572] Horace Silver

Cecil Bridgewater (tp,flhrn) Harold Vick (ts) Horace Silver (el-p) Richie Resnicoff (g) Bob Cranshaw (el-b) Mickey Roker (d) Andy Bey, Salome Bey (vcl)

Englewood Cliffs, N.J., January 29, 1971

8826	I've had a little talk (ab vcl)	Blue Note BST84368, (Eu)300212 [CD], 45-1975
7385	Soul searchin' (sb vcl)	- -
8828	Won't you open up your senses (ab vcl)	- -
7382	I'm aware of the animal within me (sb vcl)	- -
7383	Old Mother Nature calls (ab vcl)	- -

Note: All titles from Blue Note BST84368 also on Blue Note (Eu)8723818 [CD], (Jap)TOCJ-1622 [CD].

[G2010] Astrud Gilberto

Astrud Gilberto Now : Astrud Gilberto (vcl) acc by Mike Longo (keyboards) Eumir Deodato (keyboards,g) Al Gafa (el-g) Bob Cranshaw, Patrick Adams, Ron Carter (b) Mickey Roker, [Billy Cobham](#) (d)[Airta Moreira](#) (perc) Eumir Deodato, Nick LaSorsa, Maria Toledo, Astrud Gilberto (backing vcl)

New York, 1972

Zigy zigy za	Perception PLP29
Make love to me	-
Baiao	-
Touching you	-
Gingele	-
Take it easy my brother	-
Charlie	-
Where have you been ?	-
General Da Banda	-
Bridges	-
Daybreak [Walking out on	-

[yesterday\]](#)

[S6573] Horace Silver

All : The United States Of Mind Phase 3 : Horace Silver (el-p,vcl) Bob Cranshaw (el-b) Mickey Roker (d) Salome Bey, Andy Bey, Gail Nelson (vcl)

Englewood Cliffs, N.J., January 17, 1972

	Forever is a long time (sb vcl)	Blue Note BST84420
	How much does matter really matter (gn vcl,1)	-
9221	Cause and effect (ab vcl)	- , 45-1978
	Who has the answer (ab vcl)	-
	From heart through the mind (ab vcl)	-

Note: (1) Cranshaw & Roker out.

[S6574] Horace Silver

Cecil Bridgewater (tp,flhrn) Harold Vick (ts) Horace Silver (el-p,vcl) Richie Resnicoff (g) Bob Cranshaw (el-b) Mickey Roker (d) Salome Bey, Andy Bey, Gail Nelson (vcl)

Englewood Cliffs, N.J., February 14, 1972

	Summary (hs,ab,sb,gn vcl; rr out)	Blue Note BST84420
	The merger of the minds (hs,sb,ab,gn vcl)	-
	My soul is my computer (sb vcl; rr out)	-
8534	Horn of life (rr out)	- , 45-1978
	All (hs,ab,gn vcl; cb,hv out)	-

[H3760] Jimmy Heath

The Gap Sealer : Jimmy Heath (ts-1,sop-2,fl-3) Kenny Barron (p,el-p) Bob Cranshaw (el-b) Albert "Tootie" Heath (d,tamb) Mtume (cga,perc)

New York, March 1, 1972

Heritage hum (1)	Cobblestone 9012
A sound for sore ears (1)	-
Gap sealer (1,2)	-
Angel man (3)	-
Invitation (2)	-
Alkebu-lan [Land of the	-

Blacks](1)

Note: All above titles also on Muse MR5138 titled "Jimmy".

All above titles also on Cobblestone (Jap)YS2766.

All above titles also on Jazzbeat (Sp)523 [CD] titled "The Gap Sealer"; see June 11, 1973 for rest of CD.

[M813] Junior Mance

That Lovin' Feelin' : Junior Mance (p) (late 1960's) Bob Cranshaw (el-b) Harold White (d) Ralph MacDonald (perc)

New York, spring 1972

You've lost that lovin' feelin'	Milestone MSP9041
Mean old Frisco blues	-
Out south	-
Cubano chant	-
Boss blues	-
Blowin' in the wind	-

Note See note to late 1960's session. See there for three titles on Milestone MSP9041. The titles shown here : have the piano part by Junior Mance and is identical to the late 1960's session but the rhythm sections have been changed. Please note that one title, "Miss Thing", on the Tuba album was dropped on the Milestone issue.

All above titles also on Milestone MCD-47097-2 [CD].

[P4315] Bobby Pierce

Introducing Bobby Pierce : *Bobby Pierce Quintet* : Bobby Jones (ts) Bobby Pierce (org,vcl) Pat Martino (g) Bob Cranshaw (el-b-1) Roy Brooks (d)

New York, April 6, 1972

Think	Cobblestone CST9016, Muse MR5304
I remember Ray	-
Mr. P.C.	-
To Newport with love	-
Here, there and everywhere (bp vcl,1)	-
Wichita lineman (bp vcl,1)	-

Note: Muse MR5304 titled "Piercing".

[R5408] Sonny Rollins

Next Album : *Sonny Rollins Group* : Sonny Rollins (ts,sop) George Cables (p-1,el-p-2) Bob Cranshaw (b,el-b) Jack DeJohnette (d-3) David Lee (d-4) Arthur Jenkins, Jr. (cga-5,perc-5)

New York, July 14, 1972

Playin' in the yard (2,3,5)	Milestone MSP9042, OJCCD-312-2 [CD]	
Poinciana (2,4,*)	-	-
The everywhere calypso (1,4,5)	-	-
Keep hold of yourself (1,3)	-	-
Skylark (1,4)	-	- , Milestone MCD2501-2 [CD]

Note (*) This title also on Milestone C062-93939.

: Milestone MCD2501-2 [CD] titled "Sonny Rollins - Silver City : A celebration of 25 years on Milestone"; see various flwg sessions to October 7, 1995 for rest of this 2 CD set.

All above titles also on Milestone (F)68.125, (Jap)SMJ-6230, VIJ-4024, VDJ-28053 [CD], [Original Jazz Classics OJC-312](#).

[L6604] Johnny Lytle

People & Love : Marvin Cabell (fl,alto-fl,ts) Johnny Lytle (vib) Daahoud Hadi (el-p,org) [Butch Cornell (el-p,org)] Bob Cranshaw (el-b) Josell Carter (d) Arthur Jenkins, Jr. (cga,perc) Betty Glamann (harp)

New York, August, 1972

Where is the love ?	Milestone MSP9043
Libra	-
Family	-
Tawhid	-
People make the world go 'round	-

[S6575] Horace Silver

In Pursuit Of The 27Th Man : David Friedman (vib) Horace Silver (p) Bob Cranshaw (el-b) Mickey Roker (d)

Englewood Cliffs, N.J., October 6, 1972

Summer in Central Park	Blue Note BN-LA054-F
Strange vibes	-
Kathy	-
In pursuit of the 27th man	-

Note: All above titles also on Blue Note 5-35758-2 [CD] titled "In Pursuit of the 27th Man"; a Rudy Van Gelder Edition.

[S6576] Horace Silver

Randy Brecker (tp,flhrn) Michael Brecker (ts) Horace Silver (p) Bob Cranshaw (el-b) Mickey Roker (d)

Englewood Cliffs, N.J., November 10, 1972

10671 The liberated brother Blue Note BN-LA054-F, BN-XW325-W
 11478 Nothing can stop me now - -
 Gregory is here (*) - , (Du)1A158-83401/4

Note: Blue Note (Du)1A158-83401/4 is a 4 LP box set titled "40 years of jazz"; further titles by other artists.

(*) This title also on Blue Note CDP7-93206-2 [CD], 7932062 [CD].

All titles from Blue Note BN-LA054-F also on Blue Note (G)BST84433.

All above titles also on Blue Note 5-35758-2 [CD].

[H1283] **Lionel Hampton**

Hamp's Blues : Charles Cameleri, Dominick Alai (tp) Dennis Wilson (tb) Ray German, Benny Slovack (saxes) Lionel Hampton (vib) Zeke Mullins (org) Billy Mackel (g) Bob Cranshaw (b) [Ted Sommer](#) (d)[Jack Jennings](#) (perc)

New York, 1973

Psychedelic Sally America (F)AM6143, Denon (Jap)33C38-7973 [CD]

Raunchy Rita - -

Killer Joe - - , LRC CDC8518 [CD]

Lion's den - -

Here's that rainy day - -

Ham hock blues - -

Note First 4 titles also on Europa Jazz (It)EJ1029.

: America (F)AM6143 titled "Lionel Hampton"; see Buddy Rich, September 8, 1974 for more titles.

Denon (Jap)33C38-7973 [CD] titled "Hamp's Blues"; see Buddy Rich September 8, 1974 for rest of this CD.

LRC CDC8518 [CD] titled "The best of the big bands; rest of this CD by other big bands.

All above titles also on LRC CDC7973 [CD] titled "Hamp's Blues"; see Buddy Rich, September 8, 1974 for rest of CD.

For a session from September 8, 1974 see Buddy Rich.

[P5168] **Jimmy Ponder**

While My Guitar Gently Weeps : Marvin Stamm (tp,flhrn) Tony Studd (tb) Hubert Laws (fl,pic) George Marge (oboe,fl,cl) Sir Roland Hanna (p,el-p) Jimmy Ponder (g) Bob Cranshaw (el-b) Jimmy Johnson (d) Montego Joe (perc)

1973

I who have nothing Cadet CA50048

When Sunny gets blue -

Poinciana -

Peace movement -

[B3152] **Kenny Barron**

Sunset To Dawn : Kenny Barron Quintet : Warren Smith (vib-2,perc) Kenny Barron (p,el-p) Bob Cranshaw (el-b,perc) Freddie Waits (d,fl-1,perc) Richard "Pablo" Landrum (perc,cga)

New York, April 2, 1973

Sunset (1)	Muse MR5018
A flower (p-solo)	-
Swamp demon	-
Al-Kifha (rl out,2)	-
Delores Street, S.F.	-
Dawn (2)	- , PHo 8004 [CD]

Note PHo 8004 [CD] titled "Coolin' - A Soul Jazz Journey".

: All above titles also on Muse MCD6014 [CD], 32 Jazz 32023 [CD] titled "Soft Spoken Here".

All above titles also on Camden Deluxe (E)74321-610892 [CD] titled "Sunset"; see flwg sessions to April 18, 1980 for rest of 2 CD set.

[R5409] Sonny Rollins

Horn Culture : Sonny Rollins (ts-1,sop-2) Walter Davis, Jr. (p,el-p-3) Yoshiaki Masuo (g) Bob Cranshaw (el-b) David Lee (d) Mtume (perc,p-4)

New York, June-July 1973 & Berkeley, CA, June 1973

Pictures in the reflection of a golden horn (1)	Milestone M9051, 47025
Sais (1,2,3,4)	- -
Notes for Eddie (1)	- -
God bless the child (1)	- -
Love man (1)	- -
Good morning heartache (1,jm out)	- -

Note: All above titles also on Milestone (Jap)SMJ-6026, VIJ-4023, OJC 314, OJCCD-314-2 [CD].

[H3761] Jimmy Heath

Love And Understanding : Curtis Fuller (tb) Jimmy Heath (ts,sop,fl) Stanley Cowell (el-p) Bernard Fennell (cello) Bob Cranshaw (el-b) Billy Higgins (d,tamb)

New York, June 11, 1973

One for Juan	Muse MR5028
In a sentimental mood (*)	-
Hands up! Feet down!	-
[Heads up! Feet down!]	-
Far away lands	-
Smiling Billy	-
Gemini	-

Note: All titles, except (*), also on Jazzbeat (Sp)523 [CD].

All above titles also on Seven Seas (Jap)K18P9164, Xanadu XCD1231 [CD].

[C9948] Hank Crawford

Wildflower : Bernie Glow (tp,flhrn) Alan Rubin, Marvin Stamm (tp) Wayne Andre, Paul Faulise (tb) Tony Studd (tb,b-tb) Jimmy Buffington, Brooks Tillotson (flr) Hank Crawford (as) Richard Tee (p,org) Joe Beck (g) **Bob Cranshaw (b)** Idris Muhammad (d) Rubens Bassini, George Devens, David Friedman, Arthur Jenkins, Jr., Phil Kraus, Ralph MacDonald (perc) William Eaton, Hilda Harris, Randy Peyton, Maeretha Stewart (vcl) Bob James (arr,cond)

Englewood Cliffs, NJ, June 28 & 29, 1973

Corazon	Kudu KU15
Wildflower	-
Mr. Blues	-
You've got it bad girl	-
Good morning headache	-

Note: All above titles also on Kudu KSQX15, (Jap)GP-3064, SR-3353, CBS ZK40709 [CD], (Eu)450566-2 [CD].

[R5409.5] Sonny Rollins

Sonny Rollins Quintet Concert (Philharmonic Hall, New York, NY Jun 30, 1973) : Sonny Rollins (ts) Walter Davis, Jr. (p) Yoshiaki Masuo (g) Bob Cranshaw (el-b) David Lee (d)

Live "Philharmonic Hall", New York, June 30, 1973

Love letters	Wolfgang's Vault (No #371) [DL]
Band introductions	-
Sais	-
Alfie's theme	-
There is no greater love	-

[A3998] Gene Ammons

Gene Ammons And Friends At Montreux : Gene Ammons (ts) Hampton Hawes (el-p) Bob Cranshaw (el-b) Kenny Clarke (d) Kenneth Nash (cga)

Live, Montreux Jazz Festival, Montreux, Switzerland, July 7, 1973

Yardbird suite	Prest P10078, OJC CD1023-2 [CD]
Since I fell for you	- -
New Sonny's blues	- -
Sophisticated lady (kn out)	- -

[A3999]. _ Gene Ammons

Nat Adderley (cnt) Cannonball Adderley (as) Dexter Gordon (ts) added

Live, Montreux Jazz Festival, Montreux, Switzerland, July 7, 1973

'Treux blue

Prest P10078, 11PRCD-4442-2 [CD], OJC
CD1023-2
[CD]

[G4590] Dexter Gordon

Blues A La Suisse : Dexter Gordon (ts) Hampton Hawes (p,el-p) Bob Cranshaw
(b) Kenny Clarke (d)

Live, Montreux Jazz Festival, Montreux, Switzerland, July 7, 1973

Gingerbread boy

Prest P10079, PRCD-11003-2
[CD], 11PRCD-4442-2
[CD]

Blues a la Suisse

Prest P10079, 11PRCD-4442-2 [CD]

Some other spring

- - , PRCD-11009-2 [CD]

Secret love

- -

Tivoli

Prestige 11PRCD-4442-2 [CD]

Note: All above titles also on Prestige (Jap)LPP88190.

For a session on Up-Front dated incorrectly as summer 1973 see May 9, 1961.

[H3088] Hampton Hawes

Playin' In The Yard : Hampton Hawes (p-1,el-p-2) Bob Cranshaw (el-b) Kenny
Clarke (d)

"Jazz Festival", Montreux, Switzerland, July 7, 1973

Playin' in the yard (1,2)

Prest P10077, (Jap)LPP88188

Double trouble [Red
carpet] (1,2)

- -

Pink peaches (2)

- -

Dede (2)

- -

Stella by starlight (2)

- -

It could happen to you
(1,2)

(unissued)

[R5409.10] Sonny Rollins

In Concert Chateaufallon, 1973 : Sonny Rollins Quintet : Sonny Rollins
(ts,sop) Walter Davis, Jr. (p) Yoshiadi Matsuo (g) Bob Cranshaw (b) David Lee (d)

Live, Chateaufallon, France, August 21, 1973

St. Thomas	The Jazz Collection (It)JCD04 [CD]
Alfie's theme	-

Note: Rest of CD by Jackie McLean.

[L2615]. _ David Lee Jr.

George Davis (g) Bob Cranshaw (el-b) added

same dates

Revelation	Supernal SES1973/4
Nola reflex	-
I want our love to always	-
last	-

[R5410] Sonny Rollins

Sonny Rollins In Japan : Sonny Rollins (ts) Yoshiaki Masuo (g) Bob Cranshaw (el-b) David Lee (d) Mtume (cga)

Live "Nakano Sun Plaza", Tokyo, Japan, September 30, 1973

Powaii	Victor (Jap)SMJ-6030, (Jap)CD4W-7059E
	[CD]
St. Thomas	- -
Alfie	- -
Moritat	- -

Note: "Moritat" is the same tune as "Mack the knife".

All above titles also on G.I. (Scot)GSS4, JVC (Jap)VIJ-4025, Victor (Jap)VICJ-23001 [CD].

[J419] Willis Jackson

West Africa : Willis Jackson (ts) Mickey Tucker (el-p,org) Ted Dunbar (g) Bob Cranshaw (el-b) Freddie Waits (d) Sonny Morgan (perc) Richard "Pablo" Landrum (perc,cga)

New York, October 22, 1973

A house is not a home	Muse MR5036
West Africa	-
Fungi mama [Fungii	-
mama] [Funji mama] (1)	-
Don't misunderstand	-
The head tune	-
I love you, yes I do	-

[G844] Erroll Garner

Magician : Erroll Garner Quartet : Erroll Garner (p) Norman Gold (org-1) Bob Cranshaw (b) Grady Tate (d) Jose Mangual (cga) Jackie Williams (tamb-1)

New York, October 30, 1973

7301	Lover man	(unissued)
7302	Night wind	London APS640, MPS (G)68.055, (G)2129195-2, Pye (E)NSLP28213
7303	(They long to be) Close to you	London APS640, MPS (G)68.055, (G)2129195-2, Pye (E)NSPL28213
7304	Untitled original	(unissued)
7305	Untitled original	-
7306	One good turn (1)	London APS640, MPS (G)68.055, (G)2129195-2, Pye (E)NSPL28213
7307	Mucho gusto	London APS640, MPS (G)68.055, (G)2129195-2, Pye (E)NSPL28213
7308	Untitled original	(unissued)
7309	Untitled original	-
7310	Yesterdays	London APS640, MPS (G)68.055, (G)2129195-2, Pye (E)NSPL28213
7311	How about you ?	(unissued)
7312	Someone to watch over me	London APS640, MPS (G)68.055, (G)2129195-2, Pye (E)NSPL28213
7314	It gets better every time	London APS640, MPS (G)68.055, (G)2129195-2, Pye (E)NSPL28213
7315	Untitled original	(unissued)
7316	Watch what happens	London APS640, MPS (G)68.055, (G)2129195-2, Pye (E)NSPL28213
7317	I only have eyes for you	London APS640, MPS (G)68.055, (G)2129195-2, Pye (E)NSPL28213

Note Lyrics to "Nightwind" were later added by Marcel Stellman. "One good turn" (Erroll Garner) was previously titled "Walkin' on the water". It was later retitled "One good turn deserves another" with lyrics by Carolyn Franklin.
All issued titles also on Telarc CD-83337 [CD].

[P4316] Bobby Pierce

New York : Bobby Alston (tp,arr) Billy Mitchell (sop,ts) Frank Strozier (as,fl) Bobby Pierce (org,el-p,celeste,vcl) Ted Dunbar (g) Bob Cranshaw (el-b) Freddie Waits (d)

New York, November 13, 1973

New York	Muse MR5030
Children are the creator's messengers	-
Hurray for the children	-
Too high	-
Sleep baby	-
Minority	-

[W6828] Mary Lou Williams

Zoning : Mary Lou Williams, Zita Carno (p) Bob Cranshaw (b) Mickey Roker (d)

New York, January, February & March, 1974

Intermission	Mary M103, Smithsonian Folkways SFCD40811 [CD]
Zoning fungus II	- ,
	Folkways FTS33901

Note: Folkways FTS33901 titled "New American Music Vol. 1"; rest of LP by others.

[W6829] Mary Lou Williams

Mary Lou Williams Duo : Mary Lou Williams (p) Bob Cranshaw (b)

New York, January, February & March, 1974

Holy ghost	Mary M103, Smithsonian Folkways SFCD40811 [CD]
Medi I	- -

[W6832] Mary Lou Williams

Mary Lou Williams (p) Bob Cranshaw, Milton Suggs (b) Tony Waters (cga)

New York, January, February & March, 1974

Gloria (#2) (bc out,*)	Mary M103, Smithsonian Folkways SFCD40811 [CD]
Praise the Lord	- -
Play it momma	- -

Note: (*) This title also on Folkways FTS33901, NAVMV 1, LaserLight 17 171 [CD].

[S6993] Zoot Sims

Zoot Sim's Party : Zoot Sims (sop,ts) Jimmy Rowles (p) Bob Cranshaw (el-b) Mickey Roker (d)

Live "Sea Cliff", New York, April 20, 1974

Fred	Choice CRS1006, Candid (G)CHCD71006 [CD]	
Restless	-	-
Caravan	-	-
Dream dancing	-	-
I'm getting sentimental over you	-	-
I'm getting sentimental over you (alt)		-
The very thought of you	-	-
Love me		-

Note Candid (G)CHCD71006 [CD] titled "Getting sentimental".

: All titles from Choice CRS1006 also on DJM (E)DJF-20493, DJM-22059 (titled "Dream dancing"), Nadja (Jap)PAP-9023, Sine Qua Non SQN71001-4 [Cass].

All above titles also on Choice (Jap)SHCJ-1001 [CD], TKCB-71213 [CD].

[J420] Willis Jackson

Headed And Gutted : *Willia Jackson Septet* : Willis Jackson (ts) Mickey Tucker (p,el-p,org) Pat Martino (g) Bob Cranshaw (el-b) Freddie Waits (d) Richard "Pablo" Landrum (cga-1) Sonny Morgan (perc-2)

New York, May 16, 1974

Headed and gutted (1,2)	Muse MR5048
Blue velvet	-
Miss Ann	-
The way we were (2)	-
Gator whale (1)	-
My one and only love	-

[R5411]. _ Sonny Rollins

The Cutting Edge : Stanley Cowell (p) Rufus Harley (bagpipe-1) added

Broadcast, Montreux Jazz Festival, Montreux, Switzerland, July 6, 1974

The cutting edge	Milestone M9059, OJCCD-468-2 [CD]
To a wild rose (*)	- -

First moves	-	-
A house is not a home	-	-
Swing low, sweet chariot (1)	-	-
Sonnymoon for two	(unissued)	

Note: The version of "Swing low, sweet chariot" is edited down to 14:43 (from 19:39) on all issues.

(*) This title also on Franklin Mint GJR069, Milestone MCD2501-2 [CD].

All issued titles also on Milestone (F)9112, 68.108, (Jap)VIJ-4022, Victor (Jap)SMJ-6077, OJC 468.

[R3202] **Buddy Rich**

The Buddy Rich/Lionel Hampton Ensemble : Joe Romano (sop) Sal Nistico (ts) Zoot Sims (ts-1) added, Lionel Hampton (vib) Kenny Barron (p) Jack Wilkins (g,arr) Anthony Jackson (el-b) **Bob Cranshaw** (b) **Buddy Rich** (d) Stanley Kay, Ted Sommer (perc) Michael Abene (arr)

New York, September 8, 1974

E.G. [Eastern flight] (mab arr)	Denon (Jap)33C38-7973 [CD]
E.G. [Eastern flight] (mab arr) (edited)	Groove Merchant GM3302, (Du)2625012 [CD], Chiaroscuro CR2022
Fum [For the good of it] (jw arr,1)	Groove Merchant GM3302, (Du)2625012 [CD], Chiaroscuro CR2022
Fum [For the good of it] (jw arr,1) (alt take)	Denon (Jap)33C38-7973 [CD]

Note Both titles from Groove Merchant GM3302 also on Philips (Jap)16PJ-2003 titled "Zoot Sims featuring : Buddy Rich"; rest of LP by Zoot Sims, April 22, 1974.

Both titles from Groove Merchant GM3302 also on Chiaroscuro CR2022 titled "Zoot Sims feat. Buddy Rich - Eastern Flight"; rest of LP by Zoot Sims.

All titles from Denon (Jap)33C38-7973 [CD] also on LRC CDC7973 [CD] titled "Hamp's Blues".

[R3203] **Buddy Rich**

The Last Blues Album, Vol. 1 : Illinois Jacquet (ts) Jimmy McGriff (org) Kenny Barron (el-p) George Freeman (g) **Bob Cranshaw** (el-b) **Buddy Rich** (d)

New York, October 3, 1974

Soft winds (kb out)	Groove Merchant GM3303, LRC CDC9034 [CD]	
Sweet Georgia Brown	-	-
How long [How long to finish]	-	-
Courage [Racquet club] (kb out)	-	-

Alright [Loot to boot] - -

Note: Volume 2 never materialized.

LRC CDC9034 [CD] titled "Illinois Jacquet - Loot to boot"; rest of CD by Illinois Jacquet, Jimmy McGriff.

Last 3 titles also on LRC CDC9001 [CD] titled "Jimmy McGriff".

All above titles also on MCR Productions (Du)CD2625032 [CD], Pilz 449328-2 [CD], (G)449328-2 [CD].

[P628] Jackie Paris

The Best Of The Jazz Singers, Vol. 2 : Jackie Paris & Anne Marie Moss With The Buddy Rich Quartet : Jackie Paris, Anne Marie Moss (vcl) acc by unknown (ts) Kenny Barron (p,el-p) Bob Cranshaw (el-b) Buddy Rich (d)

New York, c. 1974

Fish fry	LRC CDC9008 [CD]
Nothin' (jp out)	-
Caesar	-

Note: Other titles from LRC CDC9008 [CD] by other jazz singers.

[M4180] Brother Jack McDuff

Magnetic Feel : Pee Wee Ellis (ts,as) Brother Jack McDuff (org,p,el-p,synt) George Benson (g,d) Phil Upchurch (g) Cornell Dupree (rhythm-g) Bob Cranshaw (b) Grady Tate (d) Ray Mantilla (cga,perc)

New York, 1975

Blue monsoon	Cadet CA60039
Don't mess with Mr. T.	-
A long goodie	-
Won't you try my love	-
Black Jack	-
Magnetic feel	-

[W7722] Reuben Wilson

The Cisco Kid : Garnett Brown (tb) George Coleman (ts) Reuben Wilson (org) Melvin Sparks (el-g) Bob Cranshaw (el-b) Mickey Roker (d) Ray Armando (cga)

New York, c. mid 1970's

The Cisco Kid	Groove Merchant GM523
The last tango in Paris	-
Superfly	-
We've only just begun	-
Snaps	-
Groove grease	-
The look of love	-

[S6579] Horace Silver

Tom Harrell (tp) Bob Berg (ts) Horace Silver (p) Bob Cranshaw (el-b) Bernard "Pretty" Purdie (d) + following overdubbed on : Oscar Brashear, Bobby Bryant (tp,flhrn) Frank Rosolino (tb) Maurice Spears (b-tb) Jerome Richardson (fl,sop,as) Buddy Collette (fl,as) Vince DeRosa (fhr) Wade Marcus (arr) Easy Mo Bee (rap-1)

New York, January 17, 1975

15166	Kissin' cousins	Blue Note BN-LA406-G
15169	The sophisticated hippie	-
15169	The sophisticated hippie (remix) (1)	Blue Note B1-36594, 8-36594-2 [CD]

Note: Both above titles also on Blue Note (G)BST84472.

[D5168] Lou Donaldson

Lou Donaldson (as) Herman Foster (p) Mark Elf (g-1) Bob Cranshaw (b) Willie Seaberry (d) Raymond Orchart (cga) & unidentified female vcl .

New York, February 4, 1975

Make someone happy (1)	(unissued)
Don't take your love from me (vcl) (1)	-
When I think about you (vcl) (1)	-
Do me like you do	-
What now my love (vcl)	-
We'll be together again	-

[D5169] Lou Donaldson

Irving Stokes (tp) Lou Donaldson (as) Dr. Lonnie Smith (org) Mark Elf (g-1) Bob Cranshaw (b) Willie Seaberry (d) Raymond Orchart (cga)

New York, February 5, 1975

untitled original no. 1 (1)	(unissued)	Blue Note
untitled original no. 2 (1)	-	
untitled original no. 3 (1)	-	
Don't worry about it	-	
George	-	
Funky mama	-	
Misty	-	

[K559] Kimiko Kasai

This Is My Love : Kimiko Kasai With Bobby Scott And His Orchestra : Kimiko Kasai (vcl) acc by Lee Konitz (as) Al Cohn, Stan Getz (ts) Bobby Scott (p,arr,vcl) [Joe](#)

Beck, Cornell Dupree, Jerry Friedman (g) Bob Cranshaw (b) Bill Lavorgna, Alan Schwartzberg (d,perc)

New York, June 24 & July 18, 1975

Use me	CBS/Sony (Jap)SOPN-165, 25AP-736	
Come rain or come shine	-	-
Happy together	-	-
The good life (1)	-	-
Love for sale (2)	-	-
Autumn leaves (bs vcl) (1)	-	-
The lamp is low	-	-
And roses and roses	-	-
I wish I could walk away	-	-
Little things	-	-

Note: (1) keyboards and vocal only.
(2) ts and vocal only.

[R5413] Sonny Rollins

Nucleus : Sonny Rollins (ts) Bennie Maupin (ts,b-cl,saxello,lyricon) George Duke (p,el-p) Bob Cranshaw (el-b) Roy McCurdy (d)

Berkeley, CA, September 2-5, 1975

Newkleus	Milestone M9064, OJCCD-620-2 [CD]
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[R5414]. _ Sonny Rollins

Raul de Souza (tb) added

Berkeley, CA, September 2-5, 1975

My reverie	Milestone M9064, OJCCD-620-2 [CD]
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[R5415]. _ Sonny Rollins

Mtume (cga,perc) added, George Duke out

Berkeley, CA, September 2-5, 1975

Azalea	Milestone M9064, OJCCD-620-2 [CD]
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[M2998] Yoshiaki Masuo

Yoshiaki Masuo (g) Bob Cranshaw (b) David Lee (d)

New York, September 27 & 28, 1975

God bless the child	East Wind (Jap)EW-8020
Look for the silver lining	-
Washington Square blues	-

[J3365] Antonio Carlos Jobim

Terra Brasilis : Antonio Carlos Jobim (p,el-p-1,vcl-2) Oscar Castro-Neves (g) Bucky Pizzarelli, Vinnie Bell (g-3) Bob Cranshaw (b) Michael Moore (b-4) Pascoal De Souza Melrelles (d) [Grady Tate \(d-3\)](#)[Rubens Bassini \(perc\)](#) Ana Lontra Jobim (vcl-5,backing vcl-6) unknown (backing vcl-6) , unknown orchestra with strings, Claus Ogerman (arr,cond)

New York, c. 1976

Dreamer [Vivo sonhando]	Warner Bros. 2B3409
(2)	
Canta mais [Sing once more] (rhythm section out,2,6)	-
Olha Maria [Amparo] (rhythm section out)	-
One note samba (2)	-
Dindi (p out,2)	-
Quiet nights of quiet stars [Corcovado] (2)	-
Marina (ocn,rb out,4)	-
Off key [Desafinado] (2)	-
Voce vai ver [You'll see] (2,5)	-
Estrada do sol [Road to the sun] (p-solo)	-
The girl from Ipanema (2)	-
Double rainbow (3,4)	-
Triste (2)	-
Wave (rhythm section out)	-
Someone to light up my life [Se todo fossem iguais a voce]	-
Falando de amor [Speaking of love] (2,4)	-
Two kites (1,2,4,6)	-
Modinha [Serenade] (rhythm section out,2)	-
Song of the sabia [Sabia] (p out,2)	-
This happy madness [Estrada branca] (acj-p,vcl only)	-

Note: All above titles also on Warner Bros. 2-3409 [CD] titled "Terra Brasilis".

[M10126] James Moody

Timeless Aura : Joe Newman (tp-1) James Moody (sop,as,ts) Kenny Barron (p) Roland Prince (g) Bob Cranshaw (b) Eddie Gladden (d) Emanuel Rahim (perc)

New York, 1976

A statement	Vanguard VSD79366
Old King Tut	-
Stefanie	-
Funky jazz walk (1)	-
A funky aura (1)	-
Keep it greasy (1)	-
Pot licka (1)	-

[M10127] James Moody

Sun Journey : Randy Brecker (tp-2) Clark Terry (flhrn-1) James Moody (sop,as,ts) Kenny Barron (p) Roland Prince (g) Bob Cranshaw (b) Eddie Gladden (d) Emanuel Rahim (perc)

New York, 1976

This masquerade	Vanguard VSD79381
Moody's mood for love	-
Clabber biscuits [Soul mama]	-
Last train from Overbrook (1)	-
Sun journey (2)	-
Sun in Pisces	-

[P6510] Roland Prince

Color Visions : Virgil Jones (tp) Frank Foster (as,ts) Kenny Barron (p) Roland Prince (g) Bob Cranshaw (b) Al Foster (d) or Eddie Moore (d-1) Al Chalk (perc)

New York, 1976

Red pearl	Vanguard VSD79371
Giant steps (vj out,1)	-
Aldon B.	-
Eddie A.	-
Genevieve (1)	-

[S2878] Bobby Scott

From Eden To Canaan : Joe Shepley, Burt Collins (tp) Mauricio Smith (ts,as,fl) Bobby Scott (p,vcl,arr) David Spinozza, Bert Jones, Jim Mitchell (g) Bob Cranshaw (b) Carlos Martin (perc) + strings, Gene Orloff (dir) Ginny Redington, Vivian Cherry, Ellen Bernfield (vcl) John Simon (arr-1)

New York, 1976

Wild world	Columbia PC34325, Sony (Jap)SRCS-7157 [CD]	
Into a thing	-	-
Find another love (1)	-	-
Once upon a time	-	-
Don't you turn on me now	-	-
This is your life	-	-
Put your tears away	-	-
Autumn leaves	-	-
Man of constant sorrow (1)	-	-
New York state of mind	-	-
From Eden to Canaan	-	-

[P6511] Roland Prince

Randy Brecker (tp) John Hicks (p) Roland Prince (g) Bob Cranshaw (b) Eddie Moore (d) Al Chalk (perc) Art Jardine (steel-d)

New York, 1976

Iron band dance	Vanguard VSD79371
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[P6513] Roland Prince

Free Spirit : Virgil Jones (tp) Frank Foster (ts) Kenny Barron (p) Roland Prince (g) Bob Cranshaw (b) Al Foster (d) Al Chalk (perc)

New York, prob. 1976

Mushroom alley	Vanguard VSD79388
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[L5331] Mike Longo

Talk With The Spirits : *Mike Longo/Dizzy Gillespie* : Virgil Jones (tp) Harold Vick (ts) Mike Longo (p) George Davis (g) Bob Cranshaw (b) Mickey Roker (d) Dizzy Gillespie (cga,vcl)

New York, January 16, 1976

Wyowa	Pablo 2310-769
Roma	-
The proclamation	-

Angel of love -
Talk with the spirits -

Note: All above titles also on Pablo (Jap)MTF-1054.

[R3206] Buddy Rich

Speak No Evil : *Buddy Rich And The Big Band Machine* : Jon Faddis, Lew Soloff, Danny Moore, Victor Paz (tp) Wayne Andre, Tom Malone, Janice Robinson (tb) Howard Johnson (tu) Dave Tofani, Jerry Dodgion (as) Steve Marcus, Joe Farrell (ts) Turk Mauro (bar) Kenny Barron (el-p) Ross Traut (g) **Bob Cranshaw (el-b)** Buddy Rich (d) Morris Jennings (d,perc) Rhetta Hughes, Vivian Cherry, Lani Groves (vcl-1) Richard Evans (cond,arr)

New York, February 25, 1976

Speak no evil (re arr,1) RCA Victor APL1-1503, PB10712
How long [Betcha' got a
chick] (re arr,1) -
Sneakin' up behind you (re
arr,1) -
Sophisticated lady (re arr) - , PB10712
Yearnin' and learnin' (re
arr) (unissued)

Note All issued titles also on Beat Goes On (E)BGOCD962 [CD] titled "Speak No Evil/Plays And Plays And : Plays"; a 2 CD set.

[R3207]. _ Buddy Rich

New York, February 26, 1976

Fight the power (re arr, 1) RCA Victor APL1-1503
Games people play (re arr) -
Love me now (re arr) (unissued)
A man called Julian (re arr) -

Note: (1) Rhetta Hughes, Vivian Cherry, Lani Grove (vcl) were added by overdubbing on March 9, 1976. Both issued titles also on Beat Goes On (E)BGOCD962 [CD].

[R3208]. _ Buddy Rich

David Taylor (b-tb) replaces Howard Johnson

New York, February 27, 1976

(Medley :) (re arr) RCA Victor APL1-1503, Novus 63147-2
[CD]
Storm at sunup - -
Love me now - -
Yearnin' and learnin' (re
arr) - -

Note: All titles from RCA Victor APL1-1503 also on RCA (Jap)RVP-6095.
All above titles also on Beat Goes On (E)BGOCD962 [CD].

[P6514] Roland Prince

Frank Wess (fl,ts) Kenny Barron (p) Roland Prince (g) Bob Cranshaw (b) Mickey Roker (d)

New York, 1977

Senorita	Vanguard VSD79388
Alone again (Naturally) (fw out)	-
Free spirit	-

[W6836] Mary Lou Williams

Embraced : *Mary Lou Williams/Cecil Taylor* : Mary Lou Williams, Cecil Taylor
(p) Bob Cranshaw (b-1) Mickey Roker (d-1)

Live, New York, April 17, 1977

The Lord is heavy	Pablo 2620-108, PACD-2620-108-2 [CD]
Fandangle	-
The blues never left me	-
K.C. 12th Street [Kansas City swing]	-
Good ole boogie (1)	-
Basic chords (Bop changes on the blues) (1)	-
Ayizan	-
Chorus sud	-
Back to the blues (1)	-
I can't get started (mlw p solo)	-

Note: Pablo 2620-108 is a double LP.

[M3390] Turk Mauro

The Underdog : Turk Mauro (ts,bar) [aka Mauro Turso (ts,bar)] Hugh Lawson (p) Bob Cranshaw (b) Ben Riley (d)

New York, October 17, 1977

All God's chillun got rhythm (take 2)	Jazzcraft (Dan)1
All God's chillun got rhythm (take 3)	Storyville (Dan)STCD8265 [CD]
Zoot & Al	Jazzcraft (Dan)1

For all we know Storyville (Dan)STCD8265 [CD]

Note: All above titles also on Storyville (Dan)STCD8265 [CD] titled "The Underdog".

[M3391] _ **Turk Mauro**

New York, October 18, 1977

Jazz leif (take 2) Storyville (Dan)STCD8265 [CD]

Jazz leif (take 5) Jazzcraft (Dan)1, Storyville
(Dan)STCD8265 [CD]

[L2049] **Hugh Lawson**

Prime Time : Hugh Lawson (p) Bob Cranshaw (b) Ben Riley (d)

New York, October 20, 1977

The highest mountain Jazzcraft (Dan)2, Storyville (Dan)SLP4078

Blue bones - -

The need to smile - -

The Duke Ellington sound
of love - -

Rip off - -

I fall in love too easily - -

I'll keep loving you - -

Make me rainbows - -

The highest mountain (alt
take) Storyville (Dan)STCD8267 [CD]

The need to smile (alt take) -

Falling for you Storyville (Dan)103-8428 [CD]

Note Storyville (Dan)SLP4078 titled "Prime time Hugh Lawson".

: All above titles also on Storyville (Dan)STCD8267 [CD] titled "Prime Time".

All above titles also on Storyville (Dan)103-8428 [CD] titled "Jazzcraft Studio Recordings 1977-78"; see
October 12, 1978 for the rest of this 2 CD set.

[R6219] **Charlie Rouse**

Moment's Notice : *The Charlie Rouse Quartet* : Charlie Rouse (ts) Hugh Lawson
(p) Bob Cranshaw (b) Ben Riley (d)

New York, October 20, 1977

tk 6 The clucker Jazzcraft (Dan)4, Storyville
(Dan)STCD8268 [CD]

tk 2 Let me - -

Joobobie - -

tk 2 Well you needn't - -

tk 3 Royal love - -

	A child is born	-	-
tk 1	Little Sherri	-	-
tk 1	Royal love (alt)		-
tk 1	Let me (alt)		-
tk 4	The clucker (alt)		-
tk 1	Well you needn't (alt)		-

Note: All titles from Jazzcraft (Dan)4 also on Storyville (Dan)JC4, SLP4079.

[M3392.10] Turk Mauro

Turk Mauro (ts) Bob Cranshaw (b)

New York, October 20, 1977

My buddy Storyville (Dan)STCD8265 [CD]

[B8142] Walter Bishop, Jr.

I Remember Bebop : *Walter Bishop Jr. Plays Charlie Parker* : Walter Bishop, Jr.
(p) Bob Cranshaw (b) Al Foster (d)

New York, November 5, 1977

Star eyes	Col C2-35381, CBS (Eu)88530
Au privave	- -
Ornithology	- -
Scrapple from the apple	C2-38039

Note The above LPs also contain solo work by Al Haig, Duke Jordan, John Lewis, Sadik Hakim, Barry
: Harris, Tommy Flanagan and Jimmy Rowles.
Columbia C2-38039 titled "They all played Bebop"; rest of LP by others.
All above titles also on Sony Music Media (F)SMM512296 [CD] titled "I Remember Bebop; The
Complete Recording Sessions"; this is a 2 CD set.
All above titles also on CBS (F)466554-2 [CD].

[G5804] Bunky Green

Visions : Bunky Green (as) Mark Gray (p,el-p,synt) Jeff Bova (synt) Hiram Bullock
(g) Wilbur "Dud" Bascomb, Jr. (b) Bob Cranshaw (b-1) Steve Jordan (d) Michael
Carvin (d-1) Angel Allende (perc)

New York, c. 1978

Alone again (Naturally)	Vanguard VSD79413
What I did for love	-
The greatest love of all	-
Never can say goodbye	-
Ali theme/I write the songs	-
The entertainer	-
Visions (1)	-

[L5331.10] Mike Longo

New York '78 : Randy Brecker (tp) Jon Faddis, Slide Hampton, Curtis Fuller (tb) Junior Cook, Bob Mintzer (ts) Mike Longo (p,el-p) John Hicks (clavinet) Ben Aronov (synt) George Davis (g) Bob Cranshaw (b) David Lee (d) Steven Kroon (cga,latin-perc)

New York, 1978

New York '78	Consolidated Artists CAP915 [CD]
The party	-
Sand in your blues	-
A point beyond	-
Down under	-
Keep searchin'	-

[B8145] Walter Bishop, Jr.

Cubicle : Randy Brecker (tp,flhrn) Curtis Fuller (tb) Rene McLean (sop,as,ts) Pepper Adams (bar) Walter Bishop, Jr. (p) Joe Caro (g) Bob Cranshaw (b) Mark Egan (b-1) replaces Egan, Billy Hart (d) Ray Mantilla (perc) Carmen Lundy (vcl)

New York, June 21, 1978

Valley land (cl vcl,1)	Muse MR5151
My little suede shoes	-
Those who chant	-
Summertime (1)	-
Now, now that you've left me	-
Cubicle	-

[C6356.10] Al Cohn

Al Cohn Concert (Great American Music Hall, San Francisco, CA Oct 8, 1978) : Al Cohn (ts) Zoot Sims (ts-1) Jimmy Rowles (p) Bob Cranshaw (b) Mousey Alexander (d)

Live "Great American Music Hall", San Francisco, CA, October 8, 1978

Introduction/tuning	Wolfgang's Vault (No #349) [DL]
You stepped out of a dream	-
Mood indigo	-
More than you know	-
It's sand, man!	-
Song introduction	-
Autumn leaves (1)	-

Lover come back to me (1) -

[S7004.10] Zoot Sims

Zoot Sims Concert (Great American Music Hall, San Francisco, CA Oct 8, 1978) : Zoot Sims (ts,sop) Jimmy Rowles (p) Bob Cranshaw (b) Mousey Alexander (d)

Live "Great American Music Hall", San Francisco, CA, October 8, 1978

Legs	Wolfgang's Vault (No #348) [DL]
In the middle of a kiss	-
Rosemary's baby	-
Song introduction	-
The peacocks	-
Shadow waltz	-
If I'm lucky	-
Comes love (part 1)	-
Comes love (part 2)	-

[H7895] Lena Horne

The Lady And Her Music Live On Broadway : Lena Horne (vcl) acc by Cecil Bridgewater, Frank Gordon, Glenn Drewes, Jon Faddis, Ron Tooley (tp) Craig Harris, Jack Jeffers, Wayne Andre, David Taylor (tb) Peter Gordon (fhr) Linda Twine (keyboards,cond) Mike Renzi, Leon Pendarvis, Pat Rebilot (keyboards) Steve Bargonetti (g) Bob Cranshaw, Anthony Jackson (b) Grady Tate (d) Warren Smith (perc)

New York & Los Angeles, 1981

Overture	Qwest 2QW3597
ACT 1	-
From this moment on	-
I got a name	-
I'm glad there is you	-
I want to be happy	-
Cotton Club revue :	-
Copper colored girl	-
Raisin' the rent	-
As long as I live	-
Lady with the fan	-
Lena's dialogue [Cotton Club to Hollywood]	-
Where or when	-
[Hollywood sequence]	-

Can't help lovin' dat man	-
Lena's dialogue	-
[Hollywood]	-
Just one of those things	-
Stormy weather (pt I)	-
Love	-
Lena's dialogue	-
[Broadway]	-
Push de button	-
The lady is a tramp	-
<u>Yesterday when I was</u>	-
<u>young [Hier Encore]</u>	-
'Deed I do	-
Life goes on	-
Intermission	-
Act II	-
Watch what happens	-
The surrey with the fringe	-
on top	-
Fly	-
Bewitched, bothered and	-
bewildered	-
A lady must live	-
Lena's dialogue [Love this	-
business]	-
That's what miracles are all	-
about	-
Lena's dialogue [Early	-
Career]	-
I'm gonna sit right down	-
and write myself a letter	-
Stormy weather (pt II)	-
If you believe	-
Curtain music [Stormy	-
weather, bows]	-

Note: All above titles also on Qwest 3597-2 [CD] titled "The Lady and Her Music".

[R1710] Leon Redbone

From Branch To Branch : Leon Redbone (vcl) acc by groups including : Ed Polcer (tp) Tom Artin, Bob Payne (tb) Jack Maheu, Victor Morosco (cl) Bobby Gordon, Jim Rothermel (cl,as) Vince Giordano (bassax,d) Terry Waldo, Mac "Dr. John" Rebennack (p) Jonathan Dorn (tu) Bob Cranshaw (b) Grady Tate, Mike Braun (d)

New York, c. 1981

(Mama's got a baby named) Emerald City EC38-136
 Te Na Na
 Hot time in the old town tonight -
 Sweet mama -
 Step it up and go -
 Your cheatin' heart -
 Seduced -
 Why am I treated so bad ? -
 My blue heaven -
 Extra blues -
 When you wish upon a star -
 Prairie lullaby -

[T4721.10]. _ Cy Touff

Tickle Toe : Cy Touff & Sandy Mosse : Cy Touff (b-tp) Sandy Mosse (ts) John Campbell (p) Kelly Sill (b) Jerry Coleman (d)

Chicago, IL, October 24, 1981

Tickle toe Delmark DE-583 [CD]
 Centerpiece -
 The man I love -
 Allen's alley -
 Alone together -
 Secret love -
 What's new -

[M3020] Yoshiaki Masuo

Kenny Kirkland (keyboards) Yoshiaki Masuo (g,keyboards) Bob Cranshaw (b) Buddy Williams (d) Shirley (perc)

New York, New Jersey & Long Island, Dec 1981-January 1982

Minor samba (for Sadao San) Casablanca (Jap)28P-29

[M3021] Yoshiaki Masuo

Bill O'Connell (p) Bob Cranshaw (b) Tommy Campbell (d)

New York, New Jersey & Long Island, Dec 1981-January 1982

Time for April

Casablanca (Jap)28P-29

[M3025] Yoshiaki Masuo

Kenny Kirkland (keyboards) Yoshiaki Masuo (g) Bob Cranshaw (b) Tommy Campbell (d) Shirley (perc) Robbie Gonzales (cga)

New York, New Jersey & Long Island, Dec 1981-January 1982

Blue haven (for Akira)

Casablanca (Jap)28P-29

[R5424] Sonny Rollins

No Problem : Sonny Rollins (ts) Bobby Hutcherson (vib) Bobby Broom (g) Bob Cranshaw (b) Tony Williams (d)

Berkeley, CA, December 9-15, 1981

No problem

Milestone M9104

Here you come again

-

Jo-Jo

-

Coconut bread

-

Penny saved

-

Illusions

-

Joyous lake

-

Note All above titles also on Milestone (F)68.132, Carrere (F)CA98.132, Milestone (Jap)6383, VCJ-1577, VDJ-28064 [CD].

[M4451] Jimmy McGriff

The Groover : Arnold Sterling (as) Jimmy McGriff (org,p-1) Billy Butler (g) Bob Cranshaw (el-b) Belton Evans (d) Ray Mantilla (perc)

New York, June 24, 1982

Night train

JAM LP009, (Jap)PSCW-1160 [CD]

When I grow too old to dream

-

-

Soft

-

-

Song for my father

-

-

Mercy, mercy, mercy

-

-

This one's for Ray (jmccg org,p,1)

-

-

Note: All above titles also on JAM (Jap)PSCW-5127 [CD].

[R5424.10] Sonny Rollins

The Montreal Concert 1982 : Sonny Rollins Quintet : Sonny Rollins (ts) Bobby Broom, Yoshiaki Masuo (g) Bob Cranshaw (b) Jack DeJohnette (d)

Live "Montreal Jazz Festival", Montreal, Canada, late June, 1982

Here you come again	Gambit (And)69314 [CD]
Penny saved	-
My one and only love	-
I'll be seeing you	-
Don't stop the carnival	-
Alfie	-

[S12005] Arnold Sterling

Here's Brother Sterling : Virgil Jones (tp) Arnold Sterling (as,sop) Junior Mance (p,el-p) Ken Karsh (g) Bob Cranshaw (el-b) Jimmy Johnson (d) Ray Mantilla (perc)

New York, July 22, 1982

Super blue	Jam 010, (Jap)PSCW-1161 [CD]
Boogie on reggae woman	- -
Sterling silver	- -
Skyline	- -
Funky carnival	- -
Skylark	- -
Raisin' the roof	- -

[R5425] Sonny Rollins

Reel Life : Sonny Rollins (ts) Bobby Broom (g) Yoshiaki Masuo (g-1,el-g-2,claves-3) Bob Cranshaw (el-b,cabasa-3) Jack DeJohnette (d,cga-1,maraccas-1) Lucille Rollins (cowbell-3)

Berkeley, CA, August 17-22, 1982

My little brown book (ym out)	Milestone M9108
Best wishes (2)	-
Reel life (2)	-
McGhee (2)	- , MCD2501-2 [CD]
Rosita's best friend (1,3)	-
Sonny side up (2)	-
Solo reprise [Sonny](2)	-

Note: Broom solos on "Reel life" & "Best wishes". Masuo solos on "Sonny side up" & "Rosita's best friend".

All above titles also on OJC 0888072313354 [CD] titled "Reel Life".

All above titles also on Milestone (F)68.139, (Jap)VII-6391.

[T5464] A Tribute To Thelonious Monk

Lawrence Feldman, Steve Slagle (cl) Makanda Ken McIntyre (b-cl) Joe Jackson (p,arr) **Bob Cranshaw** (b) Buddy Williams (d) Melanie Baker, Sandra Billingslea, Karen Gilbert, Cheryl Hong, [Stan Hunt \(vln\)](#)[Crystal Garner](#), Maxine Roach (viola) Muneer Abdul Fataah, Enrique Orango (cello) Jerry Little (concertmaster) Sharon Freeman (cond)

New York, 1984

'Round midnight A & M SP6600

[W560] Bennie Wallace

Twilight Time : Ray Anderson (tb) Bennie Wallace (ts) Rabbit Edmonds (sax-1) Mac "Dr. John" Rebennack (p,org) [pseudonym for Mac "Dr. John" Rebennack (p,org)] John Scofield, Stevie Ray Vaughan (el-g-2) **Bob Cranshaw** (el-b-3) Eddie Gomez (b) Jack DeJohnette (d-4) Chris Parker (d-5) Bernard "Pretty" Purdie (d-6)

New York, early 1985

All night dance (ra,eg out,1,3,6,*)	Blue Note BT85107, (E)BST2-92477
Is it true what they say about Dixie ?	
(trio:bw,eg,jdj only,4)	-
Sainte fragile (5)	-
Tennessee waltz (ra,drg out,4)	-
Fresh out (ra,drg out,4)	-
Willie Mae (5)	-
Trouble in mind (ra,js,eg out,2,3,6)	-
Saint Expedito (5)	-
Twilight time (5)	- , BQ85127, (In)JAZ3

Note (*) This title also on Blue Note CDP7-92477-2 [CD] titled "Blue Note 50th anniversary collection"; rest of : CD by others.

All above titles also on Blue Note CDP-46293-2 [CD], (Jap)BNJ-91012, CP32-5256 [CD].

[J320] Milt Jackson

Brother Jim : *Milt Jackson And His Gold Medal Winners* : Jimmy Heath, Harold Vick (ts,sop-1) Milt Jackson (vib) Cedar Walton (p) Joe Pass (g-2) **Bob Cranshaw** (b) Mickey Roker (d)

New York, May 17, 1985

Brother Jim (1)	Pablo 2310-916, 2310-916-2 [CD]
Ill wind (*)	- -
Rhythm-a-ning	- -
Sudden death (1,2)	- -

How high the moon	-	-
Back to Bologna (1)	-	-
Sleeves (1)	-	-
Lullaby of the leaves (mj vib solo)	-	-
The weasel (1)	-	-

Note: (*) This title also on Prestige PRCD-24201-2 [CD].
All above titles also on Pablo (Jap)28MJ-3545, J33J-20107 [CD].

[R5428] Sonny Rollins

Sonny Rollins: G-Man : *Sonny Rollins Quintet* : Sonny Rollins (ts) Clifton Anderson (tb) Mark Soskin (keyboards) Bob Cranshaw (el-b) Marvin "Smitty" Smith (d)

Film soundtrack, "Opus 40", Saugerties, New York, August 19, 1986

G-Man	Milestone M9150, MCD9150-2 [CD], MCD2501-2 [CD]
Kim	- -
Don't stop the carnival	- -
Tenor madness	-
<u>Autumn nocturne</u> <u>(incomplete)</u>	(unissued)

Note Tenor overdubs on "Kim" recorded New York, April 9, 1987. Part of this concert ("G-man" and two excerpts from "Don't stop the carnival" plus the incomplete version of "Autumn nocturne") also used as part of Robert Mugge's film "Saxophone Colossus". "Autumn nocturne" is a medley of "A kiss to build a dream on", "Over the rainbow", "A-tisket, a-tasket" and Grieg's "The spring", played unaccompanied, before the theme of "Autumn nocturne" is stated and the tune is faded. The film also contains interviews with Sonny and Lucille Rollins, rec. August 24, 1986, and comments by Ira Gitler, Gary Giddins and Francis Davis.
Milestone MCD2501-2 [CD] brochure lists date of "G-man" as August 16, 1996.
All titles from Milestone M9150 also on Milestone (Jap)VIJ-28128.
All titles from Milestone MCD9150-2 [CD] also on Milestone (Jap)VDJ-1104 [CD].

[A2339] Monty Alexander

Monty Alexander (p,vcl) John Pizzarelli (g) Bob Cranshaw (b)

New York, 1986

You call it madness	Zanda Z87001
To the ends of the world	-
I love you for sentimental reasons	-

[D2417] Blossom Dearie

Songs Of Chelsea, Volume X : Blossom Dearie (vcl,p) acc by Jay Berliner (g) Bob Cranshaw (b) Jay Leonhart (vcl-1)

New York, 1987

My attorney Bernie	Daffodil BMD110	
Everything I've got	-	
C'est printemps	-	
When in Rome	-	
Let the flower grow (1)	-	
My new celebrity is you	-	
What time is it for us my love ? (*)	-	
You fascinate me so	-	, Columbia (F)COL489123-2 [CD
]	
There ought to be a moonlight saving time	-	, Columbia (F)COL489123-2 [CD
]	
Chelsea aire	-	

Note: (*) This title also on Master Mix CHCED001 [CD].

All above titles also on Daffodil (E)DAFLP1, Master Mix CHCED002 [CD].

[S2615] Diane Schuur

A GRP Christmas Collection : Diane Schuur (vcl) acc by Mitchel Forman (p) Bob Cranshaw (el-b) Alan Schwartzberg (d)

New York ?, 1988

The Christmas song	GRP GRD9574 [CD]
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Note: Other titles by other leaders.

[A1222] Jamey Aebersold

Blues In All Keys : Volume 42 : James Williams (p) Bob Cranshaw (b) Mickey Roker (d)

1988

B-flat blues [Bb blues]	JA Records JA1264
B-blues	-
C blues	-
Db blues	-
D blues	-
E flat blues	-
E blues	-
F blues	-
F blues	-
G blues	-
Ab blues	-

Blues -

[H1330] Lionel Hampton

Mostly Blues : Lionel Hampton (vib) Bobby Scott (p) Joe Beck (g) Bob Cranshaw (b) Grady Tate (d)

New York, March 10, 1988

Bye bye blues	Musicmasters CIJD60168K [CD]
Someday my prince will come	-
Take the "A" train	-
Blues for Jazz Beaux	-
Walkin' uptown	-

[M3385] Maurice

I've Never Been In Love Before : Maurice (vcl) acc by Joe Wilder (tp,flhrn) Frank Wess (ts,fl) Jimmy Mitchell (g) Bob Cranshaw (b) Jimmy Young (d) Frank Owens (cond,p,arr)

New York, March 6, 8 & 10, 1989

Taking a chance on love	Arbors Jazz ARCD19240 [CD]
Exactly like you	-
This heart of mine	-
Sweet Lorraine	-
My romance	-
But beautiful	-
Imagination	-
Body and soul	-
You've changed	-
(Medley :)	-
A dream is a wish your heart makes	-
Never never land	-

[C8396] The Contemporary Piano Ensemble

Four Pianos For Phineas : James Williams (p-1) Harold Mabern (p-2) Mulgrew Miller (p-3) Geoff Keezer (p-4) Bob Cranshaw (b) Billy Higgins (d)

New York, June 30, 1989

Fond times with Junior (1)	Evidence ECD22156-2 [CD]
While my lady sleeps (2)	-
Sweet and lovely (3)	-

Newborn spirit (4)	-
Moonlight in Vermont (3)	-
Salt peanuts (4)	-
Back home (2)	-
Pass me not (oh gentle savior) (1)	-
It don't mean a thing (1,2,3,4)	-

[W7204] Larry Willis

Just In Time : Larry Willis (p) Bob Cranshaw (b) Kenny Washington (d)

New York, July 7, 1989

Just in time	SteepleChase (Dan)SCS1251, SCCD31251 [CD]
Soul search	- -
T's bag blues	- -
For all we know	-
Solar	-
Te quiero mi Hermano	- -
The island	- -
One finger snap	- -

[R5431] Sonny Rollins

Sonny Rollins (ts) Mark Soskin (p) Jerome Harris (g) Bob Cranshaw (el-b) Jack DeJohnette (d-1)

New York, August 5, 1989

Tennessee waltz (1)	Milestone M9179, MCD9179-2 [CD], MCD2501-2 [CD]
Little girl blue	- -

[R5432] Sonny Rollins

Sonny Rollins Sextet : Clifton Anderson (tb) Sonny Rollins (ts) Mark Soskin (keyboards) Jerome Harris (el-g) Bob Cranshaw (el-b) Jack DeJohnette (d)

New York, September 9, 1989

Falling in love with love	Milestone M9179, MCD9179-2 [CD]
Sister	- -
Amanda	-

Note: All titles from Milestone MCD9179-2 [CD] also on Milestone (Jap)VICJ-10 [CD].

[B9088] Paul Bley

Bebop : Paul Bley (p) Bob Cranshaw (b) Keith Copeland (d)

Copenhagen, Denmark ?, December 21, 1989

Now's the time	SteepleChase	
	(Dan)1259, (Dan)SCCD31259 [CD]	
My little suede shoes	-	-
Ornithology	-	-
A night in Tunisia	-	-
Don't blame me	-	-
Lady bird	-	-
Steeplechase	-	-
Barbados	-	-
52nd Street theme	-	-
Theme		-
Be-bop [Dizzy's fingers]		-
Tenderly (*)	-	-

Note The date is incorrectly listed on CDs as December 22, 1989.

: (*) This title also on SteepleChase (Jap)VACE-1502 [CD] titled "Jazz Sweet Jazz 2 : Fall in Love"; rest of CD by others.

[C9642] Stanley Cowell

Departure #2 : *Stanley Cowell Trio* : Stanley Cowell (p) Bob Cranshaw (b) Keith Copeland (d)

Klampenborg, Denmark, March, 1990

Departure #2	SteepleChase (Dan)SCCD31275 [CD]	
Voices all	-	
Photon in the paperworld	-	
Just one of those things	-	
Little Sunny	-	
Placido	-	
Relaxin' at Camarillo	-	
Splintered ice	-	
Prelude to a kiss	-	
Set up	-	

[S8691] Louis Smith

Ballads For Lulu : *Louis Smith Quartet* : Louis Smith (tp) Jim McNeely (p) Bob Cranshaw (b) Keith Copeland (d)

New York, March 22, 1990

Portrait of Jenny	SteepleChase (Dan)SCCD31268 [CD]
Lulu	-
Time after time	-
Polka dots and moonbeams	-
Old folks	-
Smoke gets in your eyes	-
Laura	-
Cry me a river	-
Don't blame me	-

Note: All above titles also on SteepleChase (Jap)VACE-2016 [CD].

[B3174] Kenny Barron

100 Gold Fingers : Kenny Barron (p) Bob Cranshaw (b) Alan Dawson (d)

"Mailparquet Hall", Tokyo, Japan, May 20, 1990

All God's chillun got rhythm (p solo)	All Art (Jap)KICJ-137/8
Blue monk	-

Note: Other titles by other leaders.
The above is a 2-CD set.

[B7176] Lynn Bernstein

100 Gold Fingers : Lynn Bernstein (p) Bob Cranshaw (b) Alan Dawson (d)

"Mailparquet Hall", Tokyo, May 20, 1990

I mean you	All Art (Jap)KICJ-137/8
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[K920] Roger Kellaway

100 Gold Fingers, Vol. 1 : Roger Kellaway (p) Bob Cranshaw (b-1) Alan Dawson (d-1)

Live "Mailparquet Hall", Tokyo, Japan, May 31, 1990

Doxy (1)	All Art (Jap)KICJ-37, KICJ137/8 [CD]
Where or when	- -

Note: All Art (Jap)KICJ37 titled "100 gold fingers, Vol.1"; rest of this LP by others.
All Art (Jap)KICJ137/8 [CD] titled "100 gold fingers"; rest of this 2 CD set by others.

[W1051] Cedar Walton

100 Gold Fingers : Cedar Walton (p) Bob Cranshaw (b) Alan Dawson (d)

Concert "Mailparquet Hall", Tokyo, Japan, May 31, 1990

Holy land	All Art (Jap)KICJ-137/38 [CD]
Since I fell for you	-

My romance (cw p-solo) -

Note Other titles by other leaders.

: All Art (Jap)KICJ-137/38 [CD] previously issued as "100 Gold Fingers, Vol. 1", All Art (Jap)KICJ-37 and "Vol. 2", All Art (Jap)KICJ-50.

[W6633] Joe Williams

That Holiday Feelin' : Joe Williams (vcl) acc by Norman Simmons (p) Kenny Burrell (el-g) Bob Cranshaw (b) Dennis Mackrel (d)

New York, June 25, 1990

Christmas rainbows Verve 843956-2 [CD]

[W6634] Joe Williams

Joe Williams (vcl) acc by Clark Terry, Joe Wilder (tp) Al Grey (tb) Bobby Watson (as) Frank Wess (ts) Seldon Powell (bar) Norman Simmons (p) Kenny Burrell (el-g) Bob Cranshaw (b) Dennis Mackrel (d)

New York, June 25, 1990

Winter wonderland (*) Verve 843956-2 [CD]

Let it snow, let it snow, let it snow (fw out) - , Verve 314-549067-2 [CD]

Note: (*) This title also on Verve 314-519813-2 [CD], Jazz Heritage 523914F [CD].

[W6637] Joe Williams

Joe Williams (vcl) acc by Bobby Watson (as) Norman Simmons (p) Kenny Burrell (g) Bob Cranshaw (b) Dennis Mackrel (d)

New York, June 25, 1990

The Christmas song Verve 843956-2 [CD]

[A43] Amani A.W.-Murray

Nicholas Payton (tp) Amani A.W.-Murray (as) Sayyd Abdul Al-Khabyr (bar-1) only, [born as Russell Thomas (bar)] Benny Green (p) Bob Cranshaw (b) Billy Hart (d)

New York, November 24, 1990

The eternal triangle GRP 9633-2 [CD]

Knarf -

Blues for the blues -

The everywhere calypso -

[A671] Beegie Adair

Escape To New York : Beegie Adair (p) Bob Cranshaw (b) Gregory Hutchinson (d)

Live, New York, December 7, 1990

What's new	Consolidated Artists CAP790 [CD]
Freddy Freeloader	-
Alone together	-
This time the dream's on me	-
Estrellita	-
I mean you	-
Wild is the wind	-
I hear a rhapsody	-
I'll close my eyes	-

[J323] Milt Jackson

The Harem : James Moody (fl) Jimmy Heath (sop,ts) Milt Jackson (vib) Cedar Walton (p) Bob Cranshaw (b) Kenny Washington (d)

New York, December 10 & 11, 1990

Blues for Gene	MusicMasters 5061-2-C [CD]
Holy land	-
Ellington's Strayhorn	-
The harem	-
N.P.S.	-
Old folks	-
Olinga	-
All members [Ignunt oil]	- , Limelight 820844-2 [CD]
Every time we say goodbye	-

Note: All above titles also on Limelight (E)820836-2 [CD], MusicMasters (Jap)PHCE-5034 [CD].
Limelight 820844-2 [CD] titled "MusicMasters Jazz Collection, Vol.II"; rest of this CD by others.

[R5433] Sonny Rollins

Here's To The People : Clifton Anderson (tb) Sonny Rollins (ts) Mark Soskin (p) Jerome Harris (el-g) Bob Cranshaw (el-b) Steve Jordan (d)

New York, August 10, 1991

Here's to the people	Milestone MCD9194-2 [CD]
Lucky day	- , MCD2501-2 [CD]

[B14359] Ruth Brown

Ruth Brown (vcl) acc by Virgil Jones (tp) Bill Easley (as) Victor Goines (ts) Frank Owens (p,ldr) Bobby Forrester (org) Rodney Jones (g) Bob Cranshaw (b,el-b) Akira Tana (d)

New York, August 13, 1991

Knock me a kiss	Fantasy FCD-9663-2 [CD]
It's just a matter of time	-
Don't get around much anymore	-
Nothing takes the place of you	-

[R5434] Sonny Rollins

Clifton Anderson (tb) Sonny Rollins (ts) Mark Soskin (p) Jerome Harris (el-g) Bob Cranshaw (el-b) Jack DeJohnette (d)

New York, August 17, 1991

Doc Phil	Milestone MCD9194-2 [CD]
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[R5435] Sonny Rollins

Sonny Rollins (ts) Mark Soskin (p) Jerome Harris (el-g) Bob Cranshaw (el-b) Steve Jordan (d)

New York, August 24, 1991

Why was I born ?	Milestone MCD9194-2 [CD]
Someone to watch over me	- , MCD2501-2 [CD]
Long ago and far away	-

[R5436] Sonny Rollins

Roy Hargrove (tp) Sonny Rollins (ts) Mark Soskin (p) Bob Cranshaw (el-b) Al Foster (d)

New York, August 27, 1991

I wish I knew	Milestone MCD9194-2 [CD]
Young Roy	-

Note: All titles from Milestone MCD9194-2 [CD] also on Milestone (Jap)VICJ-99 [CD].

[D3456] Trudy Desmond

Tailor Made : Trudy Desmond (vcl) acc by Randy Brecker (tp,flhrn) Jim Pugh (tb) Roger Kellaway (p,arr) Gene Bertoncini (g) Bob Cranshaw (b) Terry Clarke (d) Carol Buck (cello)

New York, November 14 & 15, 1991

Day by day	The Jazz Alliance TJA10015 [CD]
Goody goody	-
I see your face before me	-
Lucky to be me	-

I'm shadowing you	-
By myself	-
Anyone can whistle	-
I thought about you	-
Make someone happy	-
Guess I'll hang my tears out	-
to dry	-
People will say we're in	-
love	-
I'll never be the same	-

[O915.38] One Hundred Gold Fingers

100 Gold Fingers: Piano Playhouse '93 : Kenny Barron (p-1) Ray Bryant (p-2) Tommy Flanagan (p-3) Hank Jones (p-4) Duke Jordan (p-5) Roger Kellaway (p-6) John Lewis (p-7) [Junior Mance \(p-8\)](#) [Dave McKenna \(p-9\)](#) Marian McPartland (p-10) Bob Cranshaw (b-11) Alan Dawson (d-12)

Live "Mielparque Hall", Tokyo, Japan, June 5, 1993

You don't know what love is (1)	Absord (Jap)ABCJ-262 [CD]
Autumn leaves (1,11,12)	-
Over the rainbow (6)	-
If I were a bell (6,11,12)	-
I love you (9)	-
Easy to love (9)	-
Night and day (9,11,12)	-
Someone to watch over me (3)	-
Tin tin deo (3,11,12)	-
Blue Monk (2,8)	-
Slow freight (8,11,12)	-
Tea for two (5)	-
Star dust (5)	-
No problem (5,11,12)	-
When lights are low (10)	-
Emily (10,11,12)	-
Manha de carnival (4,7)	-
All the things you are (4,7,11,12)	-
Memories of you (1)	-

My one and only love (6)	-
When I look in your eyes (2)	-
I don't know why (9)	-
How long has this been going on (3)	-
St. Louis blues (8,11,12)	-
How deep is the ocean (5)	-
My foolish heart (10)	-
September song (7)	-
Oh, look at me now (4,11,12)	-
Take the "A" train (2,11,12)	-

Note: All above titles also on TDK (Jap)TDCN-5193 [CD].

[P5854.10] Seldon Powell

End Play : Clark Terry (tp,flhrn) Seldon Powell (ts) Barry Harris (p) Bob Cranshaw (el-b) Mickey Roker (d)

Live "Birdland", New York, June 23 & 24, 1993

Hackensack	Candid (E)CCD79732 [CD]
Body and soul	-
Push and pull (ct out)	-
Just in time (ct out)	-
Park and ride	-
Ow	-
Flintstones	-
Sel's idea	-
Straight no chaser	-

[R5438] Sonny Rollins

Old Flames : Clifton Anderson (tb) Sonny Rollins (ts) Tommy Flanagan (p) Bob Cranshaw (el-b,b) Jack DeJohnette (d) plus Brass Choir : Jon Faddis, Byron Stripling (flhrn-1) Clifton Anderson (tb-1) Alex Brofsky (fhr-1) Bob Stewart (tu-1)

New York, July & August 1993

Darn that dream (1)	Milestone MCD9215-2 [CD], MCD2501-2 [CD]
Where or when	- , MCD2501-2 [CD]
My old flame	-

Times slimes	-
I see your face before me	-
Delia	-
Prelude to a kiss (1)	-

Note: All above titles also on Milestone (Jap) VICJ-192 [CD].

[R4189] The Riverside Reunion Band

Hi-fly : Nat Adderley (cnt) Jimmy Heath (ts,sop-1) Buddy Montgomery (vib) Tommy Flanagan (p) Bob Cranshaw (b) Albert "Tootie" Heath (d)

Live "Pori International Jazz Festival", Pori, Finland, July 25, 1994

Unit 7	Milestone MCD9228-2 [CD]
Presenting The Riverside Reunion Band	-
Hi fly	-
Pannonica	-
S'posin'	-
Jive samba	-
Back to back [Bock to Bock]	-
You've changed	-
Big "P" (1)	-
...And goodnight	-

[R5439] Sonny Rollins

Monterey Jazz Festival - 40 Legendary Years : Clifton Anderson (tb) Sonny Rollins (ts) Jerome Harris (g) Bob Cranshaw (el-b) Billy Drummond (d) Victor See-Yuen (perc)

Live Monterey Jazz Festival, Monterey, CA, September 18, 1994

Keep hold of yourself Malpas/Warner Bros. 9-46703-2 [CD]

Note: The rest of Malpas/Warner Bros. 9-46703-2 [CD] (3 CD set) by others.

[C1446] Valerie Capers

Come On Home : Wynton Marsalis (tp-1) Paquito D'Rivera (as-2) Valerie Capers (p,vcl) Bob Cranshaw (b-3) John Robinson III (b-4) Terry Clarke (d) Mongo Santamaria (cga-5)

New York, 1995

A night in Tunisia (4,5) Columbia CK66670 [CD]

Out of all (he's chosen me)	-
(2,4)	-
Odyssey (1,2,3)	-
I've never been in love	-
before (4)	-
One note samba (4,5)	-
Come on home (2,3,5)	-
In a mellow tone (4,5)	-
Tell him thanks (3)	-
It's all right with me (1,3)	-

[A4193] Clifton Anderson

Landmarks : Wallace Roney (tp) Clifton Anderson (tb) Kenny Garrett (as) Monty Alexander (p) Bob Cranshaw (b) Al Foster (d) Victor See Yuen (perc)

New York, January 30 & 31, 1995

P.G. (from whom all blessings flow)	Milestone MCD-9266-2 [CD]
Mommy	-
Landmarks along the way	-
Princess Neh Neh	-
I've never been in love before	-
My one and only love	-
I thought it was understood	-
Thanks	-

[O419] Takashi Ohi

Time Stream : Takashi Ohi (vib) Junior Mance (p) Bob Cranshaw (b) Grady Tate (d)

Tokyo, May 16 & 29, 1995

Watermelon man	Denon (Jap)COCY-78602 [CD]
Sister Sadie	-
Time stream	-
Jubilation	-
Dear old Stockholm	-
Whisper of the rain	-
Second flash	-
Con alma	-
Gee baby, ain't I good to you ?	-

[R5440] Sonny Rollins

Sonny Rollins + 3 : Sonny Rollins (ts) Stephen Scott (p) Bob Cranshaw (el-b) Jack DeJohnette (d)

New York, August 30, 1995

They say it's wonderful Milestone MCD9250-2 [CD]
Cabin in the sky - , MCD2501-2 [CD]

[J3903.10] Howard Johnson

Gravity!!! : *Howard Johnson & Gravity* : Howard Johnson, Dave Bargeron, Bob Stewart, Earl McIntyre, Joe Daley (tu) Raymond Chew (p) Bob Cranshaw (b) Kenwood Dennard (d)

New York, September, 1995

Big Alice Verve 314-531-021-2 [CD]
Yesterdays -

[J3903.40] Howard Johnson

Howard Johnson, Dave Bargeron, Carl Kleinsteinuber, Earl McIntyre, Joe Daley, Bob Stewart, Marcus Rojas (tu) Raymond Chew (p) Bob Cranshaw (b) Kenwood Dennard (d)

New York, September, 1995

Kelly blue Verve 314-531-021-2 [CD]
And then again... (Kelly
blue reprise) -

[J3903.50] Howard Johnson

Howard Johnson, Dave Bargeron, Earl McIntyre, Joe Daley, Bob Stewart, Nedra Johnson (tu) Paul Shaffer (p) Bob Cranshaw (b) Kenwood Dennard (d)

New York, September, 1995

Be no evil Verve 314-531-021-2 [CD]

[R5441] Sonny Rollins

Sonny Rollins (ts) Tommy Flanagan (p) Bob Cranshaw (el-b) Al Foster (d)

New York, October 7, 1995

What a difference a day
made Milestone MCD9250-2 [CD]
Biji - , MCD2501-2 [CD]
Mona Lisa -
H.S. -

I've never been in love
before -

Note: Chimes overdub on "Mona Lisa" is by Sonny Rollins.
All titles from Milestone MCD9250-2 [CD] also on Milestone (Jap)VICJ-224 [CD].

[H940.50] Scott Hamilton

After Hours : Scott Hamilton (ts) Tommy Flanagan (p) Bob Cranshaw (b) Lewis Nash (d)

New York, December 18 & 19, 1996

Beyond the bluebird	Concord Jazz CCD-4755-2 [CD]
Woody'n you	-
Blues in my heart	-
Bye bye blues	-
What's new	-
You're not the kind	-
Black velvet	- , CCD-4819-2, Snapper SMDCD2 62 [CD]
How am I to know	-
Some other spring	-
Steeplechase	-

[J325.10] Milt Jackson

Sa Va Bella (For Lady Legends) : Milt Jackson (vib) Mike LeDonne (p) Bob Cranshaw (b) Mickey Roker (d) Etta Jones (vcl)

New York, 1997

Lady be good (ej vcl)	Qwest/Warner Bros. 9-46607-2 [CD]
Don't go to strangers	-
Blues for Queen "D"	-
You've changed (ej vcl)	-
What a difference a day made	-
This bitter earth (ej vcl)	-
A-tisket a-tasket	-
Good morning heartache	-
Send in the clowns	-
Sa va bella (for lady legends)	-

[O229.6] David O'Rourke

The Prize : Larry Willis (p) David O'Rourke (g) Bob Cranshaw (b) Al Harewood (d)

c. 1997

What makes Moses run	Nigh Town 2454 [CD]
A sleepin' bee	-
I fall in love too easily	-
Standing eight	-
I hear a rhapsody	-
Song for my parents	-
But then again	-
It could happen to you	-
T's bag blues	-
To wisdom the prize	-

[R5441.1] Sonny Rollins

Global Warming : Sonny Rollins (ts) Stephen Scott (p) Bob Cranshaw (el-b) Idris Muhammad (d)

New York, January 7, 1998

Echo-side blue	Milestone MCD-9280-2 [CD]
Mother nature's blues	-
Change partners	-

[R5441.2] Sonny Rollins

Clifton Anderson (tb) Sonny Rollins (ts) Stephen Scott (p,kalimba-1) Bob Cranshaw (el-b) Perry Wilson (d) Victor See Yuen (perc)

New York, February 28, 1998

Island lady	Milestone MCD-9280-2 [CD]
Global warming (1)	-
Clear-cut boogie	-

[D5286] Alex Donner

White Tie : Alex Donner (vcl) acc by Bob Millikan, Glenn Drewes, Joe Mosello, Jim Hynes (tp,flhrn) Scott Whitfield, Tom Malone, John Mosca (tb) Frank Wess, Ronnie Cuber, Lou Marini, [Gary Smulyan](#), [Ralph Olsen](#), Jerry Dodgion, Bernie Berger, Mark Vinci, Bill Easley, Lawrence Feldman, Alan Hunt (reeds) Tony Monte, Kenny Ascher (p) Leon Pendarvis (org) Bucky Pizzarelli, Jack Wilkins, David Spinozza (g) Larry Luger (bj) Vivienne Kim, Seba Sirinian, Alvin Rogers, David Bahamjian, Sally Shumway, Rena Ibsin, Joyce Hammann, Lisa Tipton, Natasha Lipkin, Christopher Lee (strings) Jay Leonhart, Bob Cranshaw (b) Ronnie Zito, Shawn Pelton (d) collective pers.

New York & Astoria, NY, March 10, 1998-September 8, 2000 (*)

That old black magic Black Tie 1 [CD]

Don't cha go 'way mad	-
When in Rome	-
A nightingale sang in	-
Berkeley Square	-
Too marvellous for words	-
Top hat, white hat & tails	-
Can can	-
Mam'selle	-
Loch Lomond	-
Azure te	-
(Medley :)	-
Don't bring Lulu	-
Lulu's back in town	-
Zing ! went the strings of	-
my heart	-
You & the night & the	-
music	-
Somebody loves me	-
A house is not a home	-
Old friends	-

Note: (*) Recorded March 10 & August 10, 1998, August 9, 1999 & September 8, 2000.

[M3386] Maurice

Maurice (vcl) acc by Joe Shepley (flhrn) Ken Hatfield (g) Bob Cranshaw (b) Sherrie Maricle (d) Frank Owens (cond,p,arr)

New York, April 28, 2000

I've never been in love	Arbors Jazz ARCD19240 [CD]
before	
It had to be you	-
How insensitive	-

[R5441.10] Sonny Rollins

This Is What I Do : Clifton Anderson (tb) Sonny Rollins (ts) Stephen Scott (p) Bob Cranshaw (el-b) Jack DeJohnette (d)

New York, May 8 & 9, 2000

Salvador (ca out)	Milestone MCD9310 [CD]
Sweet Leilani	-
A nightingale sang in	-

Berkeley Square
The moon of Manakoora
(ca out) -

[R5441.15] Sonny Rollins

Clifton Anderson (tb) Sonny Rollins (ts) Stephen Scott (p) Bob Cranshaw (b) Perry Wilson (d) Victor See-Yuen (perc)

Live "Pantheon Tama", Tama City, Japan, June 8, 2000

Tenor madness Doxy/EmArcy 1781561 [CD]

[R5441.20] _ Sonny Rollins

same pers

New York, July 29, 2000

Did you see Harold Vic ? Milestone MCD9310 [CD], Musica Jazz
(It)MJCD1144
[CD]

Charles M Milestone MCD9310 [CD]

[T6761] Steve Tyrell

Standard Time : Steve Tyrell (vcl) acc by Clark Terry (tp,vcl) Harry "Sweets" Edison, Gary Grant, Jerry Hey (tp) Steven Holtman, Bill Reichenbach (tb) Larry Williams (sax,fl) Dan Higgins (sax,fl,cl) Plas Johnson (ts) Toots Thielemans (hca) Kenny Asher, Joe Sample, Alan Pasqua (p) Bob Mann (g) Elena Barere, Avril Brown, Natalie Cenovia Cummins, Barry Finclair, Cecelia Hobbs Gardner, [Juliet Haffner](#), [Katherine Livolsi-Stern](#), Richard Sartomme, Donna Tecco (strings) Bob Cranshaw, Bob Magnusson, Chuck Berghofer (b) Allan Schwartzberg, John Guerin (d) Bobby Ginsburg (perc) Jane Monheit (vcl)

Los Angeles & New York, 2001

It had to be you Columbia CK86006 [CD]
Until the real thing comes
along -
Ain't misbehavin' -
That old feeling -
Baby, it's cold outside (jm
vcl) -
Star dust -
It all depends on you -
As time goes by -
I wonder -
What a little moonlight can -

do	
Why was I born	-
Let's fall in love	-
Love is here to stay	-
Someone to watch over me	-
Every time we say goodbye	-
Remembering "Sweets"	-

[L2288] Mike LeDonne

Bags' Groove - A Tribute To Milt Jackson : Jim Rotondi (tp) Steve Davis (tb) Jim Snidero (fl,as) Steve Wilson (as) Steve Nelson (vib) Mike LeDonne (p) Bob Cranshaw (b) Mickey Roker (d)

Brooklyn, NY, February 15 & 16, 2001

The prophet	Double-Time DTRCD-182 [CD]
Compassion	-
Reunion blues	-
Namesake	-
The harem	-
Little girl blue	-
Sa va bella	-
Bags' groove	-

[O915.39] One Hundred Gold Fingers

Fujitsu Presents 100 Gold Fingers Piano Playhouse 2001 : Geri Allen (p-1) Kenny Barron (p-2) Ray Bryant (p-3) Cyrus Chestnut (p-4) Don Friedman (p-5) Benny Green (p-6) Junior Mance (p-7) Eric Reed (p-8) Mal Waldron (p-9) James Williams (p-10) Bob Cranshaw (b-11) Grady Tate (d-12)

Live "Kan-I Hoken Hall", Tokyo, Japan, June 10, 2001

It could happen to you (5,11,12)	Pony Canyon (Jap)PCCY-30028 [CD]
(Medley:)	-
Here's that rainy day (5)	-
Misty (5)	-
For all we know (8,11,12)	-
Perdido (6,8)	-
Someone to watch over me (6)	-
It's all right with me (4,11,12)	-

Toryanse (4)	-
What's new (10,11,12)	-
Love is a many-splendored thing (10,11,12)	-
Tea for (1)	-
Roll 'em (1,11,12)	-
Prelude to a kiss (2)	-
Manha de carnival (2,11,12)	-
Jubilation (7)	-
In the back room (5,7)	-
Slow freight (5,7,11,12)	-
Sometimes I feel like a motherless child (5)	-
Things ain't what they used to be (5,11,12)	-
Darn that dream (9)	-
Left alone (9)	-
Django (3)	-
Take the "A" train (1,2,3,4,5,6,7,8,9,10,11,12)	-

[R5442] Sonny Rollins

Without A Song (The 9/11 Concert) : Clifton Anderson (tb) Sonny Rollins
(ts) Stephen Scott (p,kalimba-1) Bob Cranshaw (el-b) Perry Wilson (d) Kimati Dinizulu
(cga,perc)

**Live "Berklee Performance Center", Boston, MA,
September 15, 2001**

Without a song	Milestone MCD-9342-2 [CD]
Global warming (1)	-
Introductions	-
A nightingale sang in Berkeley Square (kd out)	-
Why was I born ?	-
Where or when	-

[R5442.5] Sonny Rollins

Road Shows, Volume 3 : Clifton Anderson (tb) Sonny Rollins (ts) Stephen Scott
(p) Bob Cranshaw (b) Perry Wilson (d) Kimati Dinizulu (perc)

Live "Saitama City Culture Center", Saitama, Japan,

November 11, 2001

Biji

Doxy/Okeh 88843-04998-2 [CD]

[W7479] **Gerald Wilson**

New York, New Sound : *The New York Gerald Wilson Orchestra* : Jon Faddis, Jimmy Owens, Eddie Henderson, Frank Greene, Sean Jones (tp) Clark Terry (flhrn,tp) Benny Powell, [Luis Bonilla](#), [Dennis Wilson](#), Douglas Purviance (tb) Jesse Davis (as) Jerry Dodgion (as,alto-fl) Jimmy Heath (ts) Frank Wess (ts,alto-fl) Jay Brandford (bar) Kenny Barron (p) or Renee Rosnes (p) Anthony Wilson (g) or Oscar Castro-Neves (g) Larry Ridley, Trey Henry (b) or Bob Cranshaw (b) Lewis Nash (d) or Stix Hooper (d) Lenny Castro (perc) Gerald Wilson (comp,arr,cond)

New York, February 25 & 26, 2003

Milestones Mack Avenue MAC1009 [CD]

Blues for the Count	-
Equinox	-
Viva tirado	-
Teri	-
Blues for Yna Yna	-
Theme for Monterey	-
Romance	-
Carmel by the sea	-
Seventeen Mile Drive	-
Lyons roar	-
M Capetillo	-
Josefina	-
Nancy Jo	-

[S11604] **The Statesmen of Jazz**

Don Sickler (tp) Benny Powell (tb,ldr) Frank Wess (ts) Norman Simmons (p) Bob Cranshaw (b) Eddie Locke (d)

New York, December 8, 9 & 10, 2003

Corner pocket Statesmen Of Jazz SOJCD202 [CD]

Why do I love you ?	-
Shiny stockings	-

[P3884.10] **Lil Phillips**

Pull Out Those Dreams : Lil Phillips (vcl) acc by Benny Powell (tb) Cleave Guyton, Jr. (as) Larry Willis, Onaje Allen Gumbs (p) Bob Cranshaw (b) Howard Johnson (tu,bar,arr) Vinton Johnson, Ben Riley (d) & others

c. 2005

So perfectly	(Unknown Label & #) [CD]
Mad about you	-
I've only known you a moment	-
Though I don't even know his name	-
I wish that I knew magic	-
You're my favorite dream	-
I thought I knew about the blues	-
Why'd you do it ?	-
Just in case you change your mind	-
Pull out those dreams	-
Here I go again	-

[H6311.10] Maurice Hines

To Nat King Cole With Love : Maurice Hines (vcl) acc by Jami Dauber, Tanya Darby (tp,flhrn-1) Wycliffe Gordon (tb) Karolina Strassmayer (as,fl-2) Ralph Lalama (ts,fl-1) Lisa Parrott (bar) Frank Owens (p) Howard Alden (g-3) James Chirillo (g-1) Ben Brown (b-4) Bob Cranshaw (b-3) Sherrie Maricle (d) Tommy Newsom (arr)

New York, March 17 & 18, 2005

Unforgettable (tn arr,1,2,4)	Arbors Jazz ARCD19323 [CD]
It's only a paper moon (tn arr,4)	-
The very thought of you (2,3)	-
Walkin' my baby back home (3)	-
Smile (tn arr,4)	-
Little girl (3)	-
When I fall in love (tn arr,4)	-
Get your kicks on Route 66 (3)	-
Nevertheless (I'm in love with you) (2,3)	-
Almost like being in love (tn arr,4)	-
I've grown accustomed to her face (3)	-

This can't be love (3)	-
Love is here to stay (3)	-
Dream (2,3)	-
L-O-V-E (tn arr,4)	-

[L5047.20] Joe Locke

Rev-elation : *Joe Locke And The Milt Jackson Tribute Band* : Joe Locke (vib) Mike LeDonne (p,el-p-1) Bob Cranshaw (b) Mickey Roker (d)

Live "Ronnie Scott's", London, England, April 6 & 7, 2005

The prophet speaks (1)	Sharp Nine CD1033 [CD]
Young and foolish	-
The look of love	-
Rev-elation (1)	-
Opus de funk (1)	-
Close enough for love	-
Big town	-
Used to be Jackson	-

[R5442.10] Sonny Rollins

Sonny, Please : Clifton Anderson (tb) Sonny Rollins (ts) Bobby Broom (g) Bob Cranshaw (el-b,b-2) Steve Jordan (d) Joe Cosello (d-1) Kimati Dinizulu (perc)

New York, December 20 & 21, 2005, January 13, February 9 & 10, 2006

Sonny, please	Doxy DR9730-2 [CD]
Someday I'll find you	-
Nishi (2)	-
Stairway to the stars	-
Remembering Tommy (2)	-
Serenade (ca,kd out,1)	-
Park palace parade	-

Note: All above titles also on Doxy B0008257-02 [CD] titled "Sonny, Please".

[R5442.20] Sonny Rollins

Clifton Anderson (tb) Sonny Rollins (ts) Bobby Broom (g) Bob Cranshaw (b) Victor Lewis (d) Kimati Dinizulu (perc)

Live "La Halle aux Grains", Toulouse, France, May 15, 2006

More than you know	Doxy/EmArcy 1781561 [CD]
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[R5442.25] Sonny Rollins

Clifton Anderson (tb) Sonny Rollins (ts) Bobby Broom (g) Bob Cranshaw (b) Victor Lewis (d) Kimati Dinizulu (perc)

Live "Halle aux Grains", Toulouse, France, May 15, 2006

Someday I'll find you Doxy/Okeh 88843-04998-2 [CD]

[D2824.10] Lew Del Gatto

Heroes: An Homage to Some of my Favourite Jazz Saxophonists Volume

1 : Lew Del Gatto (ts) Frank Wess (ts-1) Don Friedman (p) Bob Cranshaw (b) Mickey Roker (d)

New York, May 31 & June 1, 2006

Quasimodo 220 Music 1002 [CD]

Tickle toe (1) -

Fin de l'affaire -

Omelette -

Did you call her today? (1) -

People time -

Stanley's time -

Blues up and down (1) -

Land's end -

Mr. George (1) -

Last train from Overbrook -

(Sonny medley:) -

Doxy -

St. Thomas -

Airegin -

[W2221.30] David Leshare Watson

Big Town : David Leshare Watson (vcl) acc by Mike LeDonne (p,org) Bob Cranshaw (b) Mickey Roker (d)

Brooklyn, NY, unidentified date, c. 2007

Big town Music In The Vines 330 [CD]

Ball and Trane -

It shouldn't happen to a dream -

Lost woman blues -

S&S C minor blues -

Our night in Heaven -

So what -

Well you needn't	-
Lie detecting blues	-
I got the blues	-
Here's to life	-

[R5442.30] Sonny Rollins

Clifton Anderson (tb) Sonny Rollins (ts) Bobby Broom (g) Bob Cranshaw (b) Steve Jordan (d) Kimati Dinizulu (perc)

Live "Royal Theater", Victoria, BC, Canada, June 24, 2007

Nice lady	Doxy/EmArcy 1781561 [CD]
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[R5442.35] Sonny Rollins

Clifton Anderson (tb) Sonny Rollins (ts) Bobby Broom (g) Bob Cranshaw (b) Steve Jordan (d) Kimati Dinizulu (perc)

Live "Le Chapiteau", Marciac, France, August 11, 2007

Why was I born?	Doxy/Okeh 88843-04998-2 [CD]
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[A4193.10] Clifton Anderson

Decade : Clifton Anderson (tb) Kenny Garrett (as-2) Eric Wyatt (ts-3) Stephen Scott (p) Larry Willis (p-1) Christian McBride (b) Bob Cranshaw (b-1,el-b-4) Steve Jordan (d) Al Foster (d-1) Kimati Dinizulu (perc-4)

New York, December 10, 11 & 28, 2007

Noble (1)	Universal (Jap)1158 [CD]
So wrong about you (1)	-
I'm old fashioned (1)	-
Z (2)	-
I'm glad there is you (1)	-
Deja-blu (1,3)	-
If	-
Aah soon gone (1,3,4)	-
We'll be together again	-
Stubbs (2)	-

Note: All above titles also on Doxy 11862 [CD] titled "Decade".

[D2824.20] _ Lew Del Gatto

To Al and Zoot with Love : Lew Del Gatto & Bob Keller : Lew Del Gatto, Bob Keller (ts) Jesse Green (p) Tony Marino (b) Tom Whaley (d)

Saylorsburg, PA, June 3 & 4, 2008

Doodle oodle	220 Music 1003 [CD]
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Blue hodge	-
Halley's comet	-
Saratoga Hunch	-
The wailing boat	-
P-town	-
Mama Flosie	-
Morning fun	-
(Ballad medley :)	-
The nearness of you	-
I got it bad	-
Red door	-
Lover come back to me	-

[F2505.5] Paul Fleisher

That Bridge - A New York Story : Paul Fleisher (ts) Kenny Barron (p) Bob Cranshaw (b) Al Foster (d)

New York, December 11 & 12, 2008

Star eyes	Jupiter (Jap)DDCJ-7103 [CD]
Just a gigolo	-
Work song	-
Surrey with the fringe on top	-
Rain on the Hudson	-
Early autumn	-
On Green Dolphin Street	-
Midnight dance	-

[L5336.20] Mike Longo

Sting Like a Bee : *Mike Longo Trio* : Mike Longo (p) Bob Cranshaw (b) Lewis Nash (d)

Englewood, N.J., c. 2009

Speak no evil	Consolidated Artists CAP1018 [CD]
Love for sale	-
Daahoud	-
Tell me a bedtime story	-
Someone to love	-
West Side Story medley	-
Dance cadaverous	-

Morning	-
Speak low	-
Bird seed	-
Checked bags	-
Kush	-

[R1718.20] Chuck Redd

The Common Thread : Houston Person (ts-3) Chuck Redd (vib,d-1) Rossano Sportiello (p) Bob Cranshaw (b) Mickey Roker (d-2)

Englewood, N.J., July 14 & 15, 2009

I hear music (2,3)	Arbors Jazz ARCD19398 [CD]
Moonlight in Vermont (2,3)	-
The common thread (2,3)	-
My one and only love (bc out)	-
Purple gazelle (1)	-
Some other spring	-
Old man Roker (2)	-
Witchcraft (2)	-
Beat's up (1)	-
The shadow of your smile (bc out)	-
All God's children got rhythm (bc out,1)	-
I wish I were twins (2,3)	-

[R5442.45] Sonny Rollins

Clifton Anderson (tb) Sonny Rollins (ts) Bobby Broom (g) Bob Cranshaw (b) Kobie Watkins (d) Sammy Figueroa (perc)

Live "Blanche M. Touhill Performing Arts Center", St. Louis, MO, September 19, 2009

Solo Sonny	Doxy/Okeh 88843-04998-2 [CD]
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Note: The musicians other than Sonny Rollins only place on the last few bars of this title.

[V2775.10] Lou Volpe

Hear and Now : Onaje Allan Gumbs (p) Lou Volpe (g) Bob Cranshaw (b) Buddy Williams (d)

Englewood, N.J., unidentified date, c. 2010

Astral island	Jazz Guitar 070 [CD]
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Hear and now	-
Prince Charming	-
Coltrane of thought	-
One for Wes	-
Live wires	-
Blue boppa	-
Softly as in a morning sunrise	-
If you should leave	-
Love dance	-

[R5442.50] Sonny Rollins

Road Shows, Vol. 2 : Jim Hall (g) Bob Cranshaw (b) Kobie Watkins (d) Sammy Figueroa (perc)

Live "Beacon Theatre", New York, September 10, 2010

In a sentimental mood	Doxy/EmArcy B0015949-02 [CD], Doxy 2774972 [CD]
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Note: Doxy 2774972 [CD] titled "Road Shows, Vol. 2".

[R5442.70] Sonny Rollins

Roy Hargrove (tp) Sonny Rollins (ts) Russell Malone (g) Bob Cranshaw (b) Kobie Watkins (d) Sammy Figueroa (perc)

Live "Beacon Theatre", New York, September 10, 2010

I can't get started	Doxy/EmArcy B0015949-02 [CD], Doxy 2774972 [CD]
Raincheck	-

[R5442.80] Sonny Rollins

Sonny Rollins (ts) Russell Malone (g) Bob Cranshaw (b) Kobie Watkins (d) Sammy Figueroa (perc)

Live "Sapporo Shimin Hall", Sapporo, Japan, October 1, 2010

They say it's wonderful	Doxy/EmArcy B0015949-02 [CD], Doxy 2774972 [CD]
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[R5442.90] _ Sonny Rollins

same pers.

Live "Tokyo International Forum Hall (Forum A)", Tokyo, Japan, October 7, 2010

St. Thomas

Doxy/EmArcy B0015949-02 [CD], Doxy
2774972 [CD]**[M11688.10.15] Bob Mover****My Heart Tells Me** : Josh Evans (tp-6) Bob Mover (ts-1,as-2,sop-3,vcl) Steve Hall (ts-7) Kenny Barron (p) Bob Cranshaw (b) Steve Williams (d-4) Victor Lewis (d-5)**New York, December 28 & 30, 2010**

My heart tells me (bm vcl,2,4)	Motema Music MTM-117 [CD]
So near and yet so far (bm vcl,1,4)	-
I hadn't anyone till you (bm vcl,2,4)	-
Get out of town (2,4)	-
Penthouse serenade (When we're alone) (bm vcl,1,4)	-
Gone with the wind (bm vcl;bc,sw out,1)	-
You've changed (bm vcl;bc,sw out,2)	-
By myself (bm vcl,3,4)	-
I must believe in spring (bm vcl,3,4)	-
Dee's dilemma (2,4,6)	-
Survival of the sickest (2,4,6,7)	-
Muggawump (2,5,6)	-
Fair weather (bm vcl,1,4,6,7)	-
Chet's chum (2,5,6)	-
Sweet Basil (2,4,6,7)	-
Carmen's calypso (1,4,6)	-

Note: Motema Music MTM-117 [CD] is a 2 CD set.

[L5336.30] Mike Longo**To My Surprise : Mike Longo Trio + 2** : Jimmy Owens (tp,flhrn) Lance Bryant (ts) Mike Longo (p) Bob Cranshaw (b) Lewis Nash (d)**Englewood, NJ, August 1, 2011**

A picture of Dorian mode	Consolidated Artists CAP1030 [CD]
Still water	-
New muse blues	-

Limbo	-
Alone again	-
I hadn't anyone 'til you	-
Old devil moon	-
Magic bluze	-
To my surprise	-
You've changed	-
Eye of the hurricane	-
In the wee small hours	-

[A4193.11] Clifton Anderson

And So We Carry On : Clifton Anderson (tb) Eric Wyatt (ts) Monty Alexander (p) Bob Cranshaw (b) Steve Jordan (d)

c. 2012

And so we carry on	Daywood Drive (unknown #) [CD]
Where or when	-
Nokim	-
Tomorrow	-
Alexer is	-
Bacalou tonight	-
Falling in love with love	-
Remember this	-
Mitsuru	-

[R5442.100] Sonny Rollins

Clifton Anderson (tb) Sonny Rollins (ts) Peter Bernstein (g) Bob Cranshaw (b) Kobie Watkins (d) Sammy Figueroa (perc)

Live "Palais Longchamp", Marseille, France, July 25, 2012

Patanjali	Doxy/Okeh 88843-04998-2 [CD]
Don't stop the carnival	-

[L5336.40] Mike Longo

Step On It : Mike Longo (p) Bob Cranshaw (b) Lewis Nash (d)

Hoboken, NJ, September, 2013

Impressions	Consolidated Artists CAP1046 [CD]
Poinciana	-
Step on it	-
Nefertiti	-

Ana Maria	-
Cantaloupe island	-
Black Narcissus	-
Black Nile	-
My ship	-
Blue n' boogie	-
Tico tico	-

[C6970.20] George Coleman

A Master Speaks : George Coleman (ts) Peter Bernstein (g-1) Mike LeDonne (p) Bob Cranshaw (b) George Coleman, Jr. (d)

New York, c. 2015

Invitation	Smoke Sessions SSR-1603 [CD]
The shadow of your smile	-
Blues for B.B. (1)	-
Blondie's waltza	-
You'll never know what you mean to me	-
Darn that dream	-
Sonny's playground	-
These foolish things	-
Time to get down	-

[L2289.70] Mike LeDonne

AwwlRIGHT! : Jeremy Pelt (tp-1) Eric Alexander (ts) Mike LeDonne (org) Peter Bernstein (g) Bob Cranshaw (el-b-2) Joe Farnsworth (d)

Paramus, NJ, April 15, 2015

AwwlRIGHT! (1,2)	Savant SCD2148 [CD]
Love don't love nobody	-
Never can say goodbye	-
The boss	-
Let it go (1,2)	-
Mary Lou's blues	-
You are so beautiful	-
Hadley Joe (1)	-

The listing of albums includes the titles of jazz albums from the Lord discography, but also numerous pop albums reflecting Cranshaw's busy career in the studios. It comes from All Music Guide and is in reverse chronological order with the latest album title listed first. Cranshaw is incorrectly credited for Sonny Rollin's 1957 album *The Sound of Sonny*. It features bassist Paul Chambers and Percy Heath instead.

Credits courtesy of Allmusic.com

Year	Album	Artist	All Credits
2015	Original Album Classics	Paul Simon	Bass, Bass (Electric)
2015	The Incomparable	Clark Terry	Bass
2014	Blue Note: Uncompromising Expression - The Singles Collection		Bass, Group Member
2014	Road Shows, Vol. 3	Sonny Rollins	Bass
2013	Beginnings	Wayne Shorter	Bass
2013	My Heart Tells Me	Bob Mover	Bass
2013	Over the Bridge of Time: A Paul Simon Retrospective (1964-2011)	Paul Simon	Bass
2013	The Complete Album Collection	Paul Simon	Bass, Bass (Electric)
2013	The Soulful Rebel/People & Love	Johnny Lytle	Bass (Electric)
2013	The Sound of America: The Singles Collection		Bass, Bass (Electric)
2012	As Time Goes By/Stardust [The Great American Songbook, Vols. 2-3]	Rod Stewart	Bass
2012	Jazzcraft Studio Recordings 1977-1978	Hugh Lawson / Richard Wyands	Bass
2012	The RCA Years	Weldon Irvine	Bass, Drums
2011	End Play	Seldon Powell	Bass
2011	First Impulse: The		String Bass

Year	Album	Artist	All Credits
	Creed Taylor Collection 50th Anniversary		
2011	Jazz: The Smithsonian Anthology		Bass
2011	Movin': The Complete Verve Recordings	Wes Montgomery	Bass
2011	On Impulse!/There Will Never Be Another You	Sonny Rollins	Bass
2011	Original Album Series	Antônio Carlos Jobim	Guitar (Bass)
2011	Road Shows, Vol. 2	Sonny Rollins	Bass (Electric), Bass
2011	Singular Genius: The Complete ABC Singles	Ray Charles	Bass
2011	Songwriter	Paul Simon	Bass, Bass (Electric)
2011	The Best Of... The Great American Songbook	Rod Stewart	Bass
2011	The Lost Album	The J.B.'s / Fred Wesley / Fred Wesley & the J.B.'s	Bass
2010	Douglas on Blue Note		Bass
2010	Jazz Jamboree 1980	Sonny Rollins / Sonny Rollins Quartet	Bass
2010	Speak No Evil/Plays and Plays and Plays	Buddy Rich	Bass
2009	Best of Dexter Gordon [Blue Note]	Dexter Gordon	Bass
2009	In Europe	Coleman Hawkins	Bass
2009	Jazz Signatures, Vol. 3		Bass (Upright)
2009	Jazz for When You're Alone [Jazz Heritage Society]		Bass (Electric)
2009	Montreal Concert 1982	Sonny Rollins	Bass
2009	New York 1962/Stockholm 1963	Sonny Rollins / Sonny	Bass

Year	Album	Artist	All Credits
		Rollins/Don Cherry Quartet	
2009	The Best of Johnny Griffin	Johnny Griffin	Bass
2008	African Rhythms [Blue Note]		Bass (Electric), Bass
2008	Bar Jazz [Universal Japan]		Bass
2008	Decade	Clifton Anderson	Bass (Acoustic), Bass (Upright), Bass (Electric)
2008	Incontournables	Yusef Lateef	Basse
2008	On the Corner		Bass (Electric)
2008	Return of the Prodigal Son	Stanley Turrentine	Bass
2008	Road Shows, Vol.1	Sonny Rollins	Main Personnel, Bass (Upright), Bass (Electric), Bass
2008	Shipatiko	Gary McFarland	Bass
2008	Sketch for Summer	Gary McFarland	Guitar (Bass)
2007	Bridge [DVD]	Sonny Rollins	Bass
2007	Bumpin' on Sunset	Wes Montgomery	Bass
2007	Con-Soul and Jazz/Wild Bill Is the Boss	Johnny Hodges	Bass
2007	Finest in Jazz	Lee Morgan	Main Personnel, Bass Instrument, Bass
2007	Hootchie Coochie Man [Lilith]	Jimmy Smith	Bass (Electric)
2007	Jazz Profiles	Sonny Rollins	Bass
2007	The Bridge/Our Man in Jazz/What's New/Sonny Meets Hawk/The Standard Sonny Rollins	Sonny Rollins	Bass, Primary Artist
2007	The Essential Paul Simon	Paul Simon	Bass (Electric), Bass
2007	The Quincy Jones ABC/Mercury Big Band Jazz Sessions	Quincy Jones	Bass
2006	Blue Note Plays Cole Porter		Bass

Year	Album	Artist	All Credits
2006	Christmas Sing Along	Bob McGrath	Bass
2006	Legends & Lions: Blues		Bass
2006	Legends & Lions: Swoonin'		Bass, Primary Artist
2006	Milestone Profiles: Sonny Rollins	Sonny Rollins	Bass (Electric)
2006	Music for Lovers	Dexter Gordon	Bass
2006	Music for Lovers	Lee Morgan	Bass
2006	Music for Lovers	Stanley Turrentine	Bass
2006	Music for Lovers	Hank Mobley	Bass
2006	Music for Lovers: Jazz For A Romantic Mood	101 Strings	Bass
2006	Sonny, Please	Sonny Rollins	Main Personnel, Bass (Acoustic), Bass (Electric)
2006	The Argo, Verve and Impulse Big Band Studio Sessions	Oliver Nelson	Bass
2006	The House That Trane Built: The Story of Impulse Records		Bass
2006	The Impulse Story	McCoy Tyner	Main Personnel, Bass (Acoustic), Bass, Primary Artist
2006	The Ultimate Jazz Christmas		Main Personnel, Bass Instrument, Bass
2006	To Nat King Cole with Love	Maurice Hines	Main Personnel, Bass
2005	A Dream Come True: The Best of Trudy Desmond	Trudy Desmond	Main Personnel
2005	Blue Note Plays Jobim [2005]		Main Personnel, Guitar (Bass), Bass
2005	Blue Note Plays Ray Charles		Main Personnel, Guitar (Bass), Bass
2005	Celebrating Sonny at 75/The Very Best of the RCA Years	Sonny Rollins	Bass

Year	Album	Artist	All Credits
2005	<u>Essential Sonny Rollins: The RCA Years</u>	Sonny Rollins	Main Personnel, Guitar (Bass)
2005	Funky Jazz Organs		Bass
2005	Jazzradio		Bass (Electric)
2005	Progressions: 100 Years of Jazz Guitar		Bass
2005	Rev-elation	Joe Locke	Member of Attributed Artist, Bass Instrument, Bass
2005	TNT: A Tommy Newsom Tribute	Diva Jazz Orchestra /Sherrie Maricle	Executive Producer
2005	The Very Best	Lee Morgan	Main Personnel, Bass Instrument, Bass
2005	The Very Best	Horace Silver	Main Personnel, Bass Instrument, Bass
2005	Without a Song: The 9/11 Concert	Sonny Rollins	Main Personnel, Bass (Electric), Guitar (Bass)
2004	A Multitude of Stars	Statesmen of Jazz	Main Personnel, Double Bass, Bass
2004	Blue Note Plays Burt Bacharach		Bass
2004	Blue Note Plays the Beatles		Bass
2004	Blue Note Years, Vol. 9	Lee Morgan	Bass
2004	Quartet	Sonny Criss	Bass
2004	Stardust: The Great American Songbook, Vol. 3	Rod Stewart	Main Personnel, Guitar (Bass), Bass
2004	The Best of Milt Jackson [Riverside]	Milt Jackson	Bass
2004	The Complete Prestige Recordings	Dexter Gordon	Bass (Electric), Bass
2004	The Studio Recordings 1972-2000	Paul Simon	Main Personnel, Bass (Electric), Guitar (Bass)
2004	The United States of Mind	Horace Silver	Bass (Electric)
2003	100 Gold Fingers: Piano Playhouse 1990		Bass
2003	100 Gold Fingers: Piano Playhouse 1993		Bass

Year	Album	Artist	All Credits
2003	Afrodesia [LRC Ltd]	George Benson / Dr. Lonnie Smith	Bass
2003	Bossa Jazz Deluxe		Bass
2003	Cool Jazz: The Essential Album		Bass
2003	Four Tenors	John Coltrane / Keith Jarrett/ Charles Lloyd / Sonny Rollins / Ben Webster	Primary Artist
2003	Mosaic Select: Duke Pearson	Duke Pearson	Bass
2003	Mosaic Select: Grachan Moncur III	Grachan Moncur III	Bass
2003	New York, New Sound	Gerald Wilson	Bass
2003	Northern Windows Plus	Hampton Hawes	Guest Artist, Bass (Electric)
2003	Queen of the Organ: Memorial Album	Shirley Scott	Bass
2003	Sings Blossom's Own Treasures	Blossom Dearie	Bass
2003	Songs from the Street: 35 Years of Music	Sesame Street	Group Member
2003	The Best of the Concert Years: Trios & Quartets	Ella Fitzgerald	Bass
2003	The Classic Blue Note Recordings	Dexter Gordon	Bass
2002	All or Nothing at All	Wayne Shorter	Bass
2002	Blues Around the Clock		Bass
2002	Celebrating 20 Years of the Festival International de Jazz de Montreal: 1980-2000		Bass
2002	Heavyweights/Comin' on Up	Sal Nistico	Bass
2002	Jazz Chillout [EMI]		Bass

Year	Album	Artist	All Credits
2002	Original Jazz Classics Sampler: Jazzland		Bass
2002	Original Jazz Classics Sampler: Milestone/Galaxy		Bass
2002	RCA Victor Gold Series: Is Jazz!		Bass
2002	Retrospective	Grant Green	Bass
2002	Tenor Titan	Sonny Rollins	Bass
2002	The Blue Box Blue Note's Best		Bass
2002	The Blue Note Quintet/Sextet Studio Sessions	Stanley Turrentine	Bass
2002	The Definitive Joe Henderson	Joe Henderson	Bass
2002	The Hip Walk: Jazz Undercurrents in 60s New York		Bass
2001	100 Gold Fingers		Bass
2001	100% Pure Funk	Jimmy McGriff	Bass
2001	All Star Small Groups	Buddy Rich	Bass
2001	Bags Groove: A Tribute to Milt Jackson	Mike LeDonne	Bass
2001	Easy Living: Essential Jazz Ballads		Bass
2001	I've Never Been in Love Before	Maurice Hines	Producer, Bass
2001	Jazz Casual	Carmen McRae / Sonny Rollins	Guest Artist, Bass
2001	Jazz Ladies, Vol. 2		Bass
2001	LRC Jazz Legacy Anthology: Everyday I Have the Blues		Bass
2001	LRC Jazz Legacy Anthology: Time		Bass

Year	Album	Artist	All Credits
	Anthology		
	Q: The Musical		
2001	Biography of Quincy Jones	Quincy Jones	Bass (Electric)
2001	Quartets and Orchestra	Bobby Timmons	Bass (Electric)
2001	Standard Time	Steve Tyrell	Bass
2001	Talkin' Verve	Shirley Scott	Bass
2001	Talkin' Verve	Quincy Jones	Bass
2001	The Best of the Blue Note Years	Bobby Hutcherson	Bass
	Time Remembered:		
2001	LRC Jazz Legacy Anthology		Bass
2000	Blues in All Keys		Bass
	His Complete Vee-Jay		
2000	Recordings, Vol. 1 [2000]	Bill Henderson	Bass
2000	Jazz Essentials: The Sound of Sonny	Sonny Rollins	Bass
	Jazz with a		
2000	Twist/Explosion! The Sound of Slide Hampton	Slide Hampton	Bass, Primary Artist
2000	Ken Burns Jazz	Sonny Rollins	Bass
2000	Les Incontournables	Herbie Hancock	Basse
2000	New York Latin Jazz Allstars: Feliz Navidad	New York Latin Jazz Allstars	Producer
2000	Soul Song/The Diverse Yusef Lateef	Shirley Scott	Performer, Primary Artist
	The Best of the		
2000	Complete RCA Victor Recordings	Sonny Rollins	Bass
	The Complete Mercury		
2000	Max Roach Plus Four Sessions	Max Roach	Liner Notes, Bass
	The Complete Vee Jay		
2000	Lee Morgan-Wayne Shorter Sessions	Lee Morgan	Bass

Year	Album	Artist	All Credits
2000	This Is What I Do	Sonny Rollins	Bass (Electric)
2000	Trumpet Giants [ZYG]		Bass
2000	Wes Montgomery's Finest Hour	Wes Montgomery	Bass
1999	Afro Blue, Vol. 2: The Roots and Rhythms		Percussion, Bass
1999	Blue 'N' Groovy, Vol. 1: Blue Note Connects with the Good Vibes		Bass
1999	Blue 'N' Groovy, Vol. 2: Mostly Modal		Bass
1999	Blue 45s: The Ultimate Jukebox		Bass
1999	Blue Bacharach: A Cooler Shaker		Bass (Electric), Bass
1999	Blue Bossa, Vol. 2		Bass (Electric), Bass, Performer, Primary Artist
1999	Blue Break Beats, Vol. 1- 4		Bass
1999	Blue Monk: Blue Note Plays Monk's Music		Bass
1999	Blues After Hours		Double Bass
1999	Jazz for When You're Alone [32 Jazz]		Bass
1999	Les Incontournables	Coleman Hawkins	Basse
1999	Retrospective	Horace Silver	Bass (Electric), Bass
1999	Sayin' Somethin'/Live at Memory Lane	Nat Adderley	Bass, Primary Artist
1999	Sky Shadows/In the Land of the Giants	Eric Kloss / Eric Kross	Guest Artist, Bass
1999	That's My Kick/Gemini/Magician/ Gershwin & Kern/Dreamstreet/One World Concert/Now Playin	Erroll Garner	Main Personnel, Bass (Acoustic), Acoustic Bass Guitar, Fender Jazz Bass

Year	Album	Artist	All Credits
1999	The Blue Note Years, Vol. 3: Organ & Soul 1956-1967		Bass
1999	The Blue Note Years, Vol. 4: Hard Bop & Beyond 1963-1967		Bass
1999	The Kicker	Bobby Hutcherson	Bass
1999	The Lost Sessions		Bass, Performer
1999	Ultimate Hits Collection	Ray Charles	Bass
1998	Atlantic Jazz: Vocal Classics		Bass
1998	Ballads for Trumpet		Bass
1998	Birth of Cool Funk Vintage Jams [Box]		Bass
1998	Blue Box, Vol. 2: Finest Jazz Vocalists		Bass
1998	Blue Breakbeats	Lee Morgan	Bass
1998	Escape to New York	Beegie Adair	Bass
1998	Global Warming	Sonny Rollins	Bass (Electric)
1998	Greatest Hits	Sonny Rollins	Bass
1998	I'm Hip	Blossom Dearie	Bass
1998	Jazz Guitar Greats [Delta]		Bass
1998	Jazz Profile	Dexter Gordon	Bass
1998	Jazz at Midnight, Vol. 2		Bass
1998	Priceless Jazz	Stanley Turrentine	Bass
1998	The Art of the Ballad	Dexter Gordon	Bass (Electric)
1998	The Complete Blue Note Sixties Sessions	Herbie Hancock	Bass
1998	The Jazz Giants Play Harold Arlen: Blues in the Night		Bass
1998	The Jazz Singers 1919-1994		Bass
1997	After Hours	Scott Hamilton	Bass

Year	Album	Artist	All Credits
1997	Art of Saxophone		Bass (Electric), Bass
1997	At Newport '63/Jump for Joy	Joe Williams	Bass
1997	B-3 in Organ Jazz		Guitar (Bass)
1997	Ballads & Blues	Joe Henderson	Bass
1997	Blue Break Beats, Vol. 3		Bass
1997	Blue Note: A Story of Modern Jazz		Bass
1997	Dark Journey	Woody Shaw	Bass
1997	First Half Highlights	Kenny Barron	Fender Jazz Bass
1997	Genius & Soul: The 50th Anniversary Collection	Ray Charles	Bass
1997	Getting Sentimental	Zoot Sims	Bass
1997	Got My Mojo Workin'/Hoochie Cooche Man	Jimmy Smith	Bass
1997	Groovy, Vol. 2: A Collection of Rare Jazzy Club Tracks		Bass (Electric)
1997	Hit Jazz		Bass
1997	Jazz 'Round Midnight	Milt Jackson	Bass
1997	Jazz 'Round Midnight: Quincy Jones	Quincy Jones	Bass
1997	Jazz Piano Anthology [Box Set]		Bass
1997	Jazz Piano Anthology: The Magic Touch		Bass
1997	Jazz Profile	McCoy Tyner	Bass
1997	Jazz Profile	Freddie Hubbard	Bass
1997	Jazz Profile	Lee Morgan	Bass
1997	Jazz Profile	Grant Green	Bass
1997	Low & Slow: The Blue Note Tenor Sax Ballads Collection		Bass
1997	Monterey Jazz Festival: 40 Legendary Years		Bass (Electric)

Year	Album	Artist	All Credits
1997	New York '78	Mike Longo	Bass
1997	Pulp Fusion, Vol. 1: Funky Jazz Classics & Original Breaks from the Tough Side		Bass (Electric), Bass
1997	RCA Victor 80th Anniversary [Collector's Edition]		Bass
1997	RCA Victor 80th Anniversary, Vol. 5		Bass
1997	Sa Va Bella (For Lady Legends)	Milt Jackson	Bass
1997	Sax at Midnight [Charly]		Bass
1997	Saxophone Heroes		Bass
1997	Soft Spoken Here	Kenny Barron	Guitar (Bass)
1997	Talkin' Verve	George Benson	Bass
1997	The Art of Jazz Saxophone: Classic Sounds		Bass (Electric)
1997	The Art of Jazz Saxophone: Impressions		Bass
1997	The Best of Esther Phillips (1962-1970)	Esther Phillips	Bass
1997	The Prize	David O'Rourke	Bass
1997	The Riverside Records Story		Bass
1996	Best of Jazz Trumpet [Celebration of Blues]		Bass
1996	Big Band Renaissance		Bass
1996	Blue Dex: Dexter Gordon Plays the Blues	Dexter Gordon	Fender Rhodes, Bass (Electric), Bass
1996	Blue Note Plays Jobim [1996]		Bass
1996	Blue Note Rare Grooves		Bass (Electric)
1996	Confessin' the Blues!	Billie Poole	Bass
1996	Coolin': A Soul Jazz		Bass

Year	Album	Artist	All Credits
	Journey		
1996	Je N'Aime Pas le Jazz: Mais Ça J'Aime Bien!		Bass
1996	Landmarks	Clifton Anderson	Bass
	Masters of Jazz, Vol. 4:		
1996	Big Bands of the 50s & 60s		Bass
1996	Plays the Groove	Lionel Hampton	Bass
	Silver City: A		
1996	Celebration of 25 Years Of Milestone	Sonny Rollins	Guest Artist, Bass (Acoustic), Bass (Electric)
	Smithsonian Folkways		
1996	American Roots Collection		Bass
1996	Sonny Rollins Plus 3	Sonny Rollins	Bass (Electric), Bass, Primary Artist
1996	Talkin' Verve: Roots of Acid Jazz	Jimmy Smith	Bass
1996	<u>Talkin' Verve: Roots of Acid Jazz</u>	Wes Montgomery	Bass
	The Blue Note Years:		
1996	The Best of Hank Mobley	Hank Mobley	Bass
1996	The Complete Blue Note Sixties Sessions	Dexter Gordon	Bass
1996	The Original Jazz Masters Series, Vol. 5		Bass
1996	Time Stream	Takashi Ohi	Bass
1995	Blue '60s: Blue Note Strikes a Radical Chord		Bass (Electric)
1995	Come on Home	Valerie Capers	Bass
1995	Elmo's Favorite Sing-Alongs	Sesame Street	Bass
1995	Esquire Jazz Collection: Toward the Light		Bass
1995	Funky Good Time: The Anthology	The J.B.'s	Bass
1995	Gravity!!!	Howard	Bass

Year	Album	Artist	All Credits
		Johnson / Howard Johnson & Gravity	
1995	His Majesty King Funk!/Up With Donald Byrd	Donald Byrd / Grant Green	Bass, Primary Artist
1995	J.J.!	J.J. Johnson	Bass
1995	Jingle Bell Jam: Jazz Christmas Classics		Bass
1995	Piano Legends		Bass
1995	Pure Delight: The Essence of Quincy Jones and His Orchestra (1953-1964)	Quincy Jones & His Orchestra	Bass
1995	Retrospective (1929- 1963)	Coleman Hawkins	Bass
1995	Songs of Jerome Kern & Harold Arlen		Bass
1995	The Best of Blue Note, Vol. 2 [Japan]		Bass, Performer
1995	The Bridges of Madison County [Original Soundtrack]		Drums
1995	The Lost Grooves		Bass (Electric), Bass
1995	The Original Jazz Masters Series, Vol. 4		Bass
1995	Think With Your Heart	Debbie Gibson	Bass
1995	Walk on the Wild Side: Best of the Verve Years	Jimmy Smith	Bass
1994	Allison Wonderland: Anthology	Mose Allison	Bass
1994	Best of the Jazz Saxophones, Vol. 2		Bass
1994	Departure 2	Stanley Cowell	Bass
1994	Hi-Fly	Riverside Reunion Band	Bass
1994	Romantic Ballads		Bass

Year	Album	Artist	All Credits
1994	Tender Ballads		Bass
1994	The Concert Years	Ella Fitzgerald	Bass
1994	The Meeting	Sonny Rollins	Bass
1994	The Rise & Fall of the Third Stream/Money in the Pocket	Joe Zawinul	Bass
1994	Trumpet Masters		Bass
1994	Varig Collection: Easy Listening, Vol. 2		Bass (Electric)
1994	Verve Jazz Masters 14	Wes Montgomery	Bass
1993	Ballads	Stanley Turrentine	Bass
1993	Every Day: The Best of the Verve Years	Joe Williams	Bass
1993	His Complete Vee-Jay Recordings, Vol. 1 [1993]	Bill Henderson	Bass
1993	Old Flames	Sonny Rollins	Bass (Electric), Bass
1993	Paul Simon 1964/1993	Paul Simon	Bass (Electric), Bass
1993	The Best of Grant Green, Vol. 1	Grant Green	Bass
1993	The Blue Note Years	Joe Henderson	Bass
1993	The Original Jazz Masters Series, Vol. 1		Bass
1993	The Original Jazz Masters Series, Vol. 2		Bass
1993	The Paul Simon Anthology	Paul Simon	Bass (Electric), Bass
1992	Alternatives	Sonny Rollins	Bass
1992	Bird Lives!		Bass
1992	Blue Bossa		Bass
1992	RCA Victor Jazz: The First Half-Century - The Twenties Through the Sixties		Bass
1992	Sing: Songs of Joe Raposo		Band

Year	Album	Artist	All Credits
1991	Ballads	Dexter Gordon	Bass
1991	Blue Ballads: Blue Note Ballads		Bass
1991	Blue Note 50th Anniversary Collection, Vol. 3 - 1956-1967 - Funk & Blues		Bass
1991	Fine and Mellow	Ruth Brown	Bass (Electric), Bass
1991	Great Scott! [1991]	Shirley Scott	Bass
1991	Here's to the People	Sonny Rollins	Bass (Electric)
1991	Tailor Made	Trudy Desmond	Bass
1991	The Best of Blue Note, Vols. 1 & 2		Guitar
1991	The Best of Freddie Hubbard [Blue Note/Capitol]	Freddie Hubbard	Bass
1991	The Best of the Blue Note Years	Joe Henderson	Bass
1990	Amani A.W. Murray	Amani A.W. Murray	Bass
1990	Atlantic Jazz: 12 Vol. Box Set		Bass
1990	Ballads for Lulu	Louis Smith	Bass
1990	Freddie Hubbard [Blue Note]	Freddie Hubbard	Bass
1990	Giants of Funk Tenor Sax		Bass
1990	Jingle Bell Jazz [Columbia CD]		Bass
1990	Rahsaan: The Complete Mercury Recordings of Roland Kirk	Rahsaan Roland Kirk / Roland Kirk	Bass
1990	That Holiday Feeling	Joe Williams	Bass
1990	The Best of Freddie Hubbard [Columbia]	Freddie Hubbard	Bass
1990	The Greatest Jazz Concert in the World	Duke Ellington / Jazz at	Bass

Year	Album	Artist	All Credits
		the Philharmonic	
1990	The Harem	Milt Jackson	Bass
1990	The Silver Collection	Wes Montgomery	Guest Artist, Bass
1989	Bebopbebopbebopbebop	Paul Bley	Bass
1989	Falling in Love with Jazz	Sonny Rollins	Bass (Electric)
1989	For Members Only/Great Scott!	Shirley Scott Trio	Bass
1989	For Piano, For Phineas	James Williams	Bass
1989	Four Pianos for Phineas	Contemporary Piano Ensemble	Bass
1989	Jazz Till Midnight	Eddie "Lockjaw" Davis / Paul Gonsalves	Bass
1989	Jazz-Club: Guitar		Bass
1989	Just in Time	Larry Willis	Bass
1989	The Best of Horace Silver, Vol. 2	Horace Silver	Bass
1989	The Best of Stanley Turrentine [Blue Note]	Stanley Turrentine	Bass
1989	The Best of the Big Bands, Vol. 1 [Lester]		Bass
1988	A GRP Christmas Collection		Bass (Electric)
1988	Mostly Blues	Lionel Hampton	Bass Instrument, Bass
1988	Negotiations and Love Songs 1971-1986	Paul Simon	Bass (Acoustic), Bass (Electric)
1988	Plays the Blues	Wes Montgomery	Bass
1988	Songs of Chelsea	Blossom Dearie	Bass
1988	The Best of Lee Morgan	Lee Morgan	Bass
1988	The Overwhelmin'	Joe Williams	Bass
1987	Bluebird Sampler		Bass
1987	Compact Jazz: George Benson	George Benson	Bass
1987	Compact Jazz: Wes Montgomery	Wes Montgomery	Bass
1987	Fire [Hardleader]		Bass

Year	Album	Artist	All Credits
1986	G-Man	Sonny Rollins	Bass (Electric)
1986	Introducing Jonathan Butler	Jonathan Butler	Bass
1985	Brother Jim	Milt Jackson & His Gold Medal Winners	Bass
1985	Twilight Time	Bennie Wallace	Bass (Electric), Guitar (Bass)
1984	That's the Way I Feel Now: A Tribute to Thelonious Monk		Bass
1984	The Silver Collection	George Benson	Bass
1983	Jazz Trumpet, Vol. 1: Classic Jazz to Swing		Bass
1983	Reel Life	Sonny Rollins	Bass (Electric)
1982	No Problem	Sonny Rollins	Bass (Electric), Bass
1982	The Young Lions [1982]	The Young Lions	Bass
1981	From Branch to Branch	Leon Redbone	Vibraphone, Bass
1981	Lena Horne: The Lady and Her Music	Lena Horne	Bass
1981	Mr. Natural	Stanley Turrentine	Bass
1980	In Harmony	Sesame Street	Bass
1980	Running for My Life	Judy Collins	Bass
1980	Terra Brasilis	Antônio Carlos Jobim	Bass
197?	No Jive	Buddy Rich	Bass
1979	Clubhouse	Dexter Gordon	Guest Artist, Main Personnel, Bass Instrument, Bass
1978	Cubicle	Walter Bishop	Bass
1978	Vintage '78	Eddie Kendricks	Guitar (Bass)
1977	All In the Game	George Freeman	Bass
1977	Carole Bayer Sager	Carole Bayer Sager	Bass
1977	Embraced	Mary Lou Williams	Bass
1977	Free Spirit	Roland Prince	Bass

Year	Album	Artist	All Credits
1977	Greatest Hits, Etc.	Paul Simon	Bass
1977	Moment's Notice	Charlie Rouse	Bass
1977	Prime Time	Hugh Lawson	Bass
1977	The Underdog	Turk Mauro	Bass
1976	Blue Benson	George Benson	Bass
1976	Color Visions	Roland Prince	Bass
1976	Speak No Evil	Buddy Rich & the Big Band Machine	Bass
1976	Talk with the Spirits	Mike Longo	Bass
1976	Timeless Aura	James Moody	Bass
1975	Afrodesia [Groove Merchant]	Dr. Lonnie Smith	Bass
1975	Dexter Gordon	Dexter Gordon	Bass
1975	Nucleus	Sonny Rollins	Bass (Electric), Guitar (Bass)
1975	Silver 'n Brass	Horace Silver	Bass
1975	Stump Juice	Jimmy McGriff	Bass
1974	Barry Manilow II	Barry Manilow	Bass
1974	Cosmic Vortex (Justice Divine)	Weldon Irvine	Bass, Drums
1974	Hamp's Blues	Lionel Hampton	Bass
1974	Headed and Guttled	Willis "Gator" Jackson	Guitar (Bass)
1974	Man & Woman	George Freeman	Bass
1974	Memorial Album	Lee Morgan	Bass
1974	The Cisco Kid	Reuben Wilson	Bass (Electric), Bass
1974	The Cutting Edge	Sonny Rollins	Guitar (Bass)
1973	All (Phase III)	Horace Silver	Bass (Electric)
1973	Blues a La Suisse	Dexter Gordon	Bass (Electric)
1973	Born Again	J.J. Barnes	Bass (Electric)
1973	Gene Ammons and Friends at Montreux	Gene Ammons	Guest Artist, Bass (Electric)
1973	Horn Culture	Sonny Rollins	Bass (Electric), Guitar (Bass)
1973	In Japan	Sonny Rollins	Guitar (Bass), Bass
1973	Love and Understanding	Jimmy Heath	Guitar (Bass), Bass

Year	Album	Artist	All Credits
1973	Playin' in the Yard	Hampton Hawes	Bass (Electric)
1973	Previously Unreleased Recordings	Gil Evans	Bass
1973	Sunset to Dawn	Kenny Barron	Bass
1973	That Lovin' Feelin'	Junior Mance	Guest Artist
1973	There Goes Rhyming Simon	Paul Simon	Main Personnel, Guitar (Electric), Bass (Electric), Guitar (Bass), Bass
1973	West Africa	Willis "Gator" Jackson	Guitar (Bass)
1973	Wildflower	Hank Crawford	Guest Artist, Bass
1972	In Pursuit of the 27th Man	Horace Silver	Guitar (Electric), Bass (Electric)
1972	Jimmy	Jimmy Heath	Bass
1972	Next Album	Sonny Rollins	Bass (Electric), Guitar (Bass), Bass
1972	Now	Astrud Gilberto	Bass
1972	People & Love	Johnny Lytle	Bass (Electric)
1972	The Gap Sealer	Jimmy Heath	Bass (Electric)
1971	Kofi	Donald Byrd	Bass (Electric)
1971	The Best of Yusef Lateef	Yusef Lateef	Bass
1971	Total Response (Phase I)	Horace Silver	Guitar (Electric), Bass (Electric)
1971	Total Response (Phase II)	Horace Silver	Guitar (Electric), Bass (Electric)
1970	How Insensitive	Duke Pearson	Bass
1970	I Don't Care Who Knows It	Duke Pearson	Bass
1970	It Could Only Happen with You	Duke Pearson	Bass (Electric), Guitar (Bass), Bass
1970	That Healin' Feelin'	Horace Silver	Guitar (Electric), Guitar (Bass), Bass
1969	Always Something There	Stanley Turrentine	Guitar (Bass), Bass
1969	Don't Look Away Now	James Moody	Bass (Electric), Guitar (Bass)
1969	Easy Walker	Stanley Turrentine	Bass
1969	Hello There, Universe	Mose Allison	Main Personnel, Guitar, Bass Instrument, Bass
1969	Jazz at the Philharmonic: In		Bass

Year	Album	Artist	All Credits
	London, 1969		
1969	Jimmy Smith Plays the Blues	Jimmy Smith	Bass
1969	Merry Ole Soul	Duke Pearson	Bass
1969	Milt Jackson and the Hip String Quartet	Milt Jackson	Bass
1969	Spectrum	Cedar Walton	Bass
1969	The Blue Yusef Lateef	Yusef Lateef	Main Personnel, Bass (Electric), Guitar (Bass), Bass, Fender Jazz Bass
1969	The Electric Boogaloo Song	Cedar Walton	Bass
1968	Ain't No Way	Stanley Turrentine	Bass
1968	Blue Odyssey	Houston Person	Bass, Primary Artist
1968	Common Touch	Stanley Turrentine	Bass (Electric), Guitar (Bass), Bass
1968	Giblet Gravy	George Benson	Bass
1968	Manhattan Fever	Frank Foster	Main Personnel, Guitar (Electric), Bass Instrument, Bass
1968	Mr. Bojangles	Jerry Jeff Walker	Bass (Acoustic), Bass (Electric), Bass
1968	Now Hear This!	Duke Pearson	Bass
1968	Now's the Time	Shirley Scott	Bass
1968	Reach Out	Hank Mobley	Guest Artist, Main Personnel, Double Bass, Bass
1968	Rockin' in Rhythm	Sonny Criss	Bass
1968	Serenade to a Soul Sister	Horace Silver	Member of Attributed Artist, Piano, Bass Instrument, Bass
1968	Sky Shadows	Eric Kloss	Bass
1968	Soul Fountain	Clifford Jordan	Bass (Electric), Bass
1968	Soul Song	Shirley Scott	Bass
1968	The Beat Goes On!	Sonny Criss	Bass
1968	The Phantom	Duke Pearson	Main Personnel, Double Bass, Bass
1968	Windmills of My Mind	Grady Tate	Bass
1967	Chocomotive	Houston Person	Bass
1967	Easterly Winds	Jack Wilson	Main Personnel, Guitar (Bass), Bass, Primary Artist

Year	Album	Artist	All Credits
1967	Hi Voltage	Hank Mobley	Main Personnel, Double Bass, Bass
1967	Introducing Duke Pearson's Big Band	Duke Pearson	Bass
1967	Luminescence!	Barry Harris	Bass
1967	Moody and the Brass Figures	James Moody	Guest Artist, Bass
1967	New Time Shuffle	Stanley Turrentine	Bass
1967	The Rise & Fall of the Third Stream	Joe Zawinul	Bass
1967	Trust in Me	Houston Person	Bass
1967	Up, Up and Away	Sonny Criss	Bass
1967	We're Goin' Up	Eric Kloss	Bass
1967	Zing!	Monty Alexander	Bass
1966	A Slice of the Top	Hank Mobley	Bass
1966	Blue Spirits	Freddie Hubbard	Bass
1966	Delightfulee	Lee Morgan	Main Personnel, Guitar (Bass), Bass
1966	Gingerbread Men	Clark Terry	Bass
1966	Happenings	Bobby Hutcherson	Main Personnel, Bass
1966	Jazz for the Jet Set	Dave Pike	Bass
1966	Latin Shadows	Shirley Scott	Bass
1966	Let It Go	Stanley Turrentine	Guest Artist, Bass
1966	Money in the Pocket	Joe Zawinul	Bass
1966	Oliver Nelson Plays Michelle	Oliver Nelson	Bass
1966	On the Outside	Sonny Rollins	Bass
1966	Prairie Dog	Duke Pearson	Main Personnel, Bass Instrument, Bass
1966	Rough 'N' Tumble	Stanley Turrentine	Bass
1966	Sayin' Somethin'	Nat Adderley	Bass
1966	Sirius	Coleman Hawkins	Bass
1966	Straight No Filter	Hank Mobley	Bass
1966	The Hootchie Coochie	Jimmy Smith	Keyboards, Bass (Electric)

Year	Album	Artist	All Credits
	Man [Verve 1966]		
1966	The Spoiler	Stanley Turrentine	Main Personnel, Bass (Electric), Bass
1965	A Caddy for Daddy	Hank Mobley	Bass
1965	Bumpin'	Wes Montgomery	Bass
1965	Gettin' Around	Dexter Gordon	Guest Artist, Main Personnel, Bass (Upright), Bass
1965	Honeybuns	Duke Pearson	Main Personnel, Bass Instrument, Bass
1965	I'm Tryin' to Get Home	Donald Byrd	Bass
1965	Idle Moments	Grant Green	Bass
	Ineffable: The Unique Jazz Piano of Friedrich Gulda		
1965	Inside Betty Carter	Friedrich Gulda	Bass
1965	Joyride	Betty Carter	Bass
1965	Right Now!	Stanley Turrentine	Main Personnel, Bass (Upright), Bass
1965	The Best of Blue Note, Vol. 1	Jackie McLean	Bass
1965	The Cape Verdean Blues		Bass
1965	The Gigolo	Horace Silver	Bass
1965	The Loop	Lee Morgan	Main Personnel, Bass (Upright), Bass
1965	The Standard Sonny Rollins	Johnny Lytle	Bass
1965	The Village Caller!	Sonny Rollins	Bass
1965	There Will Never Be Another You	Johnny Lytle	Bass
1964	All the Things You Are	Sonny Rollins	Bass
1964	Blue Flames	Sonny Rollins	Bass
1964	Havin' a Good Time	Shirley Scott	Bass
1964	Hustlin'	Joe Williams	Main Personnel, Double Bass, Bass
1964	In Memory Of	Stanley Turrentine	Bass
1964	In a New Setting	Stanley Turrentine	Bass
1964	Inner Urge	Milt Jackson	Bass
		Joe Henderson	Main Personnel, Bass Instrument, Bass

Year	Album	Artist	All Credits
1964	Kaleidoscope	Dave Grusin	Bass
1964	Little Big Horn	Nat Adderley	Bass
1964	Matador	Grant Green	Bass
1964	Me and the Blues	Joe Williams	Sax (Baritone), Bass, Performer, Primary Artist
1964	Movin Wes	Wes Montgomery	Bass
1964	Now's the Time	Sonny Rollins	Bass
1964	Out Front!	Jaki Byard	Bass
1964	Queen of the Organ	Shirley Scott	Bass
1964	Solid	Grant Green	Bass
1964	Sonny Rollins & Co. 1964	Sonny Rollins	Bass
1964	Stanley Turrentine	Stanley Turrentine	Guitar (Bass), Bass
1964	The Definitive Jazz Scene, Vol. 2		Bass
1964	The Great Live Sessions	Shirley Scott	Bass
1964	Tom Cat	Lee Morgan	Main Personnel, Bass (Upright), Bass
1964	Up with Donald Byrd	Donald Byrd	Bass
1964	Wade in the Water	Johnny Griffin	Bass
1964	Wahoo!	Duke Pearson	Bass
1963	African High Life	Solomon Ilori	Main Personnel, Bass (Upright), Bass
1963	At Newport '63	Joe Williams	Guest Artist, Bass
1963	Better Than Anything	Irene Kral	Bass
1963	Evolution	Grachan Moncur III	Main Personnel, Bass Instrument, Bass
1963	Little Johnny C	Johnny Coles	Main Personnel, Double Bass, Bass
1963	Live at Newport	McCoy Tyner	Guest Artist, Bass, Primary Artist
1963	Live at Pio's	Ben Webster	Bass (Upright), Bass
1963	Live at the Village Gate	Milt Jackson Quintet	Bass
1963	Open House	Johnny "Hammond" Smith	Bass
1963	Our Man in Jazz	Sonny Rollins	Bass

Year	Album	Artist	All Credits
1963	Plays Charlie Mingus	Pepper Adams	Bass
1963	Sonny Meets Hawk!	Coleman Hawkins / Sonny Rollins	Bass
1963	The Sidewinder	Lee Morgan	Bass
1962	Angel Eyes	Duke Pearson	Bass
1962	Bossa Nova Bacchanal	Charlie Rouse	Bass
1962	Chasin' the Bird	Barry Harris	Bass
1962	Comin' on Up	Sal Nistico	Bass
1962	Groovin' for Nat	Donald Byrd	Bass
1962	Impromptu	Billy Taylor	Bass
1962	Junior's Blues	Junior Mance	Bass
1962	Take Twelve	Lee Morgan Quintet	Bass
1962	The Bridge	Sonny Rollins	Guest Artist, Bass
1962	The Quartets Featuring Jim Hall	Sonny Rollins	Guest Artist, Bass
1962	What's New?	Sonny Rollins	Bass, Primary Artist
1961	A Groove	Johnny Lytle	Bass
1961	MJT + III	MJT + 3 / Walter Perkins	Bass
1961	Make Everybody Happy	MJT + 3	Bass
1961	Sings Lover Man and Other Billie Holiday Classics	Carmen McRae	Bass
1961	The Incredible Kai Winding Trombones	Kai Winding	Bass, String Bass
1960	Breezin'	Sonny Red	Bass
1960	Second Genesis	Wayne Shorter	Bass
1960	The Big Soul Band	Johnny Griffin Orchestra	Bass
1960	The Great Kai & J.J.	J.J. Johnson / Kai Winding	Bass
1960	The Young Lions	The Young Lions	Bass
1959	Sonny Criss at the Crossroads	Sonny Criss	Bass

Year	Album	Artist	All Credits
1959	Touff Assignment	Cy Touff	Bass
1958	Daddy-O Presents MJT + 3	MJT + 3	Bass
1958	<u>Max Roach Plus Four On the Chicago Scene</u>	Max Roach	Bass
1957	The Sound of Sonny	Sonny Rollins	Bass
	A Master Speaks	George Coleman	Bass
	And So We Carry On	Clifton Anderson	Bass (Acoustic), Bass
	Aww!RIGHT!	Mike LeDonne	Guest Artist, Bass
	Baltimore 1969	<u>Duke Pearson</u> / The Duke Pearson Big Band	Bass (Acoustic), Bass (Electric)
	Blue Note '86		Bass (Electric)
	Blues Bass Lines	Bob Cranshaw	Primary Artist
	Fill Your Head with Jazz		Bass
	Hear and Now	Lou Volpe	Bass
	Music Masters Jazz Collection, Vol. 2		Bass
	Soho Blues		Bass
	Starmaker	Lou Marini	Bass
	Sting Like A Bee	Mike Longo Trio	Bass
	The Common Thread	Chuck Redd	Bass
	The Music Keeps Me Young	Phil Caggiano	Bass
	The Return of Jazz Club		Bass

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