JOE MORELLO

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This thesis explores legendary jazz drummer Joe Morello’s early years and musical training as well as a portion of his body of recorded drum solos. It also examines his breadth of influence across genres as well as his influence as an educator.

Joe’s approach to teaching is also explored. Although hand development was one of his primary areas of focus, he also taught drum set coordination as well as the more musical aspects of drumming such as understanding song form and approaches to improvisation.

This thesis also provides a unique glimpse into Joe’s drum equipment and set-up as well as his approach to tuning. The history of his drum and cymbal endorsements is also explored.

The information found in this thesis is based on my more than twenty years as his pupil and drum technician. I currently serve as archivist for all of Joe’s personal effects from throughout his long and illustrious career.
ACKNOWLEDGEMENTS AND DEDICATION

I would like to express my sincere thanks to Dr. Lewis Porter and Dr. Henry Martin, two world-class jazz scholars, who I consider both mentors and friends. I would also like to thank Dr. Kwami Coleman and Dr. Krin Gabbard and all of my classmates in the Jazz History and Research program at Rutgers Newark. I learned a great deal from each of you. I also wish to thank my friends Jean Morello and Danny Gottlieb. Finally, I would like to thank the late great Joe Morello whose friendship enriched my life in immeasurable ways.

This thesis is dedicated in loving memory of my dear brother Myron and my dear parents Peter and Anna.
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Joe Morello was born on July 17, 1928 in Springfield, Massachusetts. Having impaired vision since birth, he devoted himself to indoor activities. At the age of six, his family’s encouragement led him to studying the violin. Three years later, he was featured with the Boston Symphony Orchestra as soloist in the Mendelssohn Violin Concerto. At the age of twelve he made a second solo appearance with this orchestra. But upon meeting and hearing his idol, the great Heifetz, Joe felt he could never achieve “that sound.” So, at the age of fifteen his musical endeavors changed their course. Joe began to study drums.

Joe’s first drum teacher, Joe Sefcik, was a pit drummer for all of the shows in the Springfield area. He was an excellent teacher and gave Joe much encouragement. Joe began sitting in with any group that would allow it. When he was not sitting in, he and his friends, including Terry Cohen, Chuck Andrus, Hal Sera, Phil Woods, and Sal Salvador, would get together and jam in any place they could find. Joe would play any job he was called for. As a result, his musical experiences ranged from rudimental military playing to weddings and social occasions. Eventually, Sefcik decided it was time for Joe to move on. He recommended a teacher in Boston, the great George Lawrence Stone.

Stone did many things for Joe. He gave him most of the tools for developing technique. But probably most important of all, Stone made Joe realize his future was in jazz, not legitimate percussion as he had hoped. Through his studies with Stone, Joe became known as the best drummer in Springfield.

Joe’s playing activity increased and he soon found himself on the road with several
groups. First, there was Hank Garland and the Grand Ole Opry, and then Whitey Bernard. After much consideration, Joe left Whitey Bernard to go to New York City.

A difficult year followed, but with Joe’s determination and the help of friends like Sal Salvador, he began to be noticed. Soon Joe found himself playing with an impressive cast of musicians that included Gil Mellé, Johnny Smith, Tal Farlow, Jimmy Raney, Stan Kenton, and Marian McPartland. After leaving Marian McPartland’s trio, he turned down offers from the Benny Goodman band and the Tommy Dorsey band. The offer he chose to accept was a two-month temporary tour with the Dave Brubeck Quartet, which ended up lasting twelve-and-a-half years. It was during this period that Joe’s technique received its finishing touches from Billy Gladstone of Radio City Music Hall fame.

After 1968, when the Dave Brubeck Quartet disbanded, Joe spread his talents over a wide variety of areas. He maintained a very active private teaching practice. Through his association with the Ludwig drum company, and later with DW drums and Sabian cymbals, Joe made great educational contributions to drumming, as well as the entire field of jazz by way of his clinics, lectures, and guest solo appearances. Joe also performed with his own trio and quartet.

Joe appeared on over one hundred twenty-five albums, of which sixty were with the Dave Brubeck Quartet. He won the DownBeat award for five years in a row, the Playboy award for seven years in a row, and is the only drummer to win every music poll for five years in a row, including Japan, England, Europe, Australia, and South America. He is mentioned in Who’s Who in the East and the Blue Book, which is a listing of persons in the United Kingdom, Ireland, Canada, Australia, New Zealand, and the United States who have achieved distinction in the arts, sciences, business, or the professions. Joe was
also a recipient of the Modern Drummer, American Jazz, and Percussive Arts Society Hall of Fame Awards, as well as the Thomas A. Edison, Berklee College of Music, KoSA International Percussion, Sabian Lifetime Achievement, and Hudson Music’s first TIP (Teacher Integration Program) Lifetime Achievement Awards. Revered by fans and musicians alike, Joe was one of the finest and most celebrated drummers in the history of jazz. He passed away on March 12, 2011 at age 82.¹

EARLY YEARS AND MUSICAL TRAINING

In conversations that I had had with Joe over the years, he would always cite his mother Lilia as his first musical influence. She was of French-Canadian ancestry and played the piano. Sadly, Joe’s mother passed away in the 1940s when he was still quite young. However, his mother’s influence remained with him throughout his life. Marian McPartland’s book *All in Good Time* reflected on the influence with which Joe’s mother as well as a neighbor had on his early musical development.

A gentle, music-loving woman who taught him as a small boy the rudiments of piano playing, she encouraged and fostered his obvious love for music. She saw that many of the pleasures others find in life would be impossible for Joe: his extremely poor vision prevented him from participating in most of the games and sports other children enjoyed. Music, she seemed to feel, was the best compensation—and perhaps much more than mere compensation. When Joe was seven, his parents bought him a violin, and he began to show a precocious talent for and interest in music. Moody and withdrawn, he disliked school and made few friends. One friendship he did form, however, was with a neighbor, Lucien Montmany, a man who, crippled and confined to his home much of the time, took a great interest in the boy. He would play piano for him by the hour, and encouraged him to pursue music.

“Bless his soul, he was such a wonderful guy,” Morello said. “And he helped me so much. He gave me confidence in myself, and after I had started studying drums, he used to say to me, ‘Joe, you’ve got to practice all you can now, because you won’t have the time later on.’"
“And you know, he was right.”

But Joe did not become interested in drums until he was about fifteen. Until that time, he remained preoccupied with piano and violin—which explains in part the musicality in his work and his extreme sensitivity to other instruments.²

Joe commented on his early years in the following Modern Drummer magazine interview from 2006.

I used to go to the shows held at the Court Square Theater in Springfield, Massachusetts. There’d always be one movie and six great acts—a tap dancer, a singer, a juggler, and a magician sawing people in half! So I used to sit right in the front row next to the pit. The drummer, Joe Sefcik, would be right there in front of me. I could reach over and touch his hi-hats. It was a real swinging band. They’d open up with a little overture and Joe would play the hats. I used to sit and watch this and think, “Man, that sounds great. I want to do that someday.” So I memorized all his brush beats, and I learned the swing beat because that was popular too. I bought a pair of drumsticks for thirty-five cents and I’d practice, playing on anything I could—until my father came home and would get mad. That’s when I’d have to go practice out in the garage. I kept going to the theater and watched the shows, but the acts got bugged because I kept watching the drummer. They’d say, “Hey kid, the show’s up here, not down there.” I told my mother I’d like to study the drums, so she talked to Joe at the show. She told him she didn’t know how I’d do because I couldn’t see well, but Joe said, “Let’s try it

and see how he does.” Joe taught me how to hold the sticks, how to read, and the whole thing. We used the *Bower* book and *Stick Control*. He was charging $1.50 a lesson and I was with him for two or three years. Then he went up to $2 a lesson, and I was crushed. I had to sell Christmas cards to help make a little extra money for the lessons. Little by little, I got better, and eventually he said, “I don’t think I can do much more for you. Why don’t you go to another teacher?” Around that time, I went to see Buddy Rich play, and I really got into all of that power like all the kids did. So I went to see Henry Adler, because people thought he had something to do with Buddy since they wrote that book together. Years later, Buddy told me that he just posed for the photos for that book, Henry wrote it. Anyway, Henry told me, “You don’t need me. I think you should go see [J.] Burns Moore in New Haven.” He was the old rudimental guy. But I didn’t go to him. I went to Sanford Moeller, because he taught Krupa. But Moeller didn’t want to teach me either. So I went to see George Lawrence Stone, and he said, “Yeah, I’ll teach you.” Stone taught that everything should involve natural body movements. You have to learn the way your body works. Everybody else had some cockamamie story that the hands should be up in the air, or the elbows should be in, or the elbows should be out. But Stone said your playing should be natural, as if you brought your hands up from hanging at your side. Sefcik gave me a good start, but Stone took me a little further. We went through the rudiments and *Stick Control*. The *Podemski* book, and a book by Simon Sternberg. I remember Joe Raiche and I used to go together to study with Stone. The trouble with Stone’s *Stick Control* is that there’s not one accent in the book,
and it never tells you what to play or how to play it, so people get bored. When I was studying with Stone, I started to add accents and make variations based on the swinging phrases I heard Krupa play. One time, on the bus to Boston, I showed Joe Raiche the stuff I was doing, like playing these vamps with accents in one hand and playing with the right hand against it. Joe said, “Oh man, the old man is not going to like that.” Later, Stone came out with his book, *Accents and Rebounds*, where he’s doing all of that stuff. Stone said, “I wrote this because this is the material you like to play.” Stone was a great teacher and the nicest man to work with. If I did something dumb he’d say, “You know…um…did you notice something wrong?” I knew I’d done something wrong, but he had a great way of teaching. It was worth the three-hour bus trip down to Boston. Everything was a natural approach with Stone, and he also introduced me to the level system. Henry Adler had this thing where everything was parallel motion or a piston-like action. I think it’s a good approach for a young kid, just to get them to hold the sticks and not have their hands moving all over the place. But you’ve got to move past that.³

Here is another interview from 2003 where Joe sheds light on his early training.

My first teacher was Joe Sefcik in Springfield, Massachusetts. He played in the theater, in vaudeville. He was very, very good. He was a good teacher and all-around percussionist. I went with him for about three years. He was really great and became a very close friend. Then I went to see Larry [George Lawrence]
Stone. I wanted to see Sanford Moeller, [but] he didn’t want to teach me. He said, “It’s too far for you to come to New York.” So, I went to see Stone in Boston and was with him for two and a half to three years. Then I ran into Billy Gladstone. Again, he didn’t want to teach me. He said, “You don’t need it.” I said, “Yeah I do, I want to learn that technique.” I took a few lessons with him in New York. When he went to San Francisco—he was playing *My Fair Lady* at the opera house—so, I was seeing him every night during the month off that I had. He’d come to the apartment…and he was great, technically. He put the whole thing together for me. It was a very relaxed way of playing. I was getting good results with the teaching. Billy was the most soft-spoken guy and kindest little man you ever wanted to meet. He was really a gentleman. You would never think that he could play like that, but he could play. He had better chops than anybody on a snare drum—I’m not talking about the jazz thing. I’m talking about a fast single stroke roll. It was just beautiful the way he could do it. He was incredible. It was just effortless. He kept saying, “You don’t need it.” And I’d say, “Yes, I do.”

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BODY OF RECORDED DRUM SOLOS

In Joe’s instructional books Master Studies and Master Studies II, renowned drummer/author/educator Jim Chapin (father of singer/songwriter Harry Chapin) is quoted as saying “During the Brubeck years, Joe produced a body of recorded solos that has no parallel in jazz. In addition to all the technical excellence on display, the final impression is one of delightful discovery. The solos are so full of episode, of delicious surprises, and of theme and variation that they stand on their own as drum compositions.”

The following is a list of some of the landmark drum solos that were recorded during Joe’s tenure with the Dave Brubeck Quartet. Of all the solos noted below, “Shim Wha” was the only one for which Joe was given a songwriting credit.

1. “Sounds of the Loop” (Jazz Impressions of the USA 1957) songwriting credit Dave Brubeck

   Here is a quote from Dave Brubeck in the Dave Brubeck Jazz Impressions of the USA liner notes. “Sounds of the Loop” introduces the remarkable melodic drumming of Joe Morello. His forceful, individual style of drumming has notably influenced the overall “sound” of the quartet since he joined us in the fall of ’56. From the hoof beats and whinnys of “Ode to a Cowboy” to the military cadences of “History of a Boy Scout”, Joe has contributed mightily to these jazz impressions, but the “Sounds of the Loop” are

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5 Joe Morello Master Studies forward by Jim Chapin (New Jersey: Modern Drummer Publications 1983).
strictly Morello’s—the clanging of the El train, the roar of the traffic, the hubbub of Chicago at the rush hour are all reproduced by this one-man battery.”

In Joe’s Off the Record book, editor Marvin Dahlgren describes some of the mechanics surrounding the drum part for this tune. “In “Sounds of the Loop,” Joe Morello proves that he has a fantastic left hand. When this record was first released, many drummers believed the snare drum was recorded over the right hand cymbal beat. This, of course, is not the case, for Joe is capable of maintaining triplets with his left hand at a tempo of nearly 200. This is the equivalent of nearly 600 notes a minute with just his left hand. The interplay of Joe’s left hand between the snare drum and tom toms is also worth studying, and the bass drum patterns on 8th notes against the 16th notes in the hands shows off the speed and dexterity of his right foot.”

2. “Short’nin’ Bread” (Gone with the Wind 1959) Public Domain

Based on a conversation that I had with Joe years ago, the idea to record “Short’nin’ Bread” began with Joe in 1958 at the Newport Jazz Festival. He was one of the last drummers to use calf drum heads. Calf heads are very susceptible to changes in weather. It was a damp day in Newport which caused the drums to go out of tune. Joe was playing a drum solo on the Duke Ellington tune “C Jam Blues” and began quoting the theme from “Short’nin’ Bread”, almost by accident, because of how the drums were tuned due to the weather.

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6 Dave Brubeck Jazz Impressions of the USA album liner notes by Dave Brubeck.
7 Joe Morello Off the Record – A Collection of Famous Drum Solos liner notes by Marvin Dahlgren.
Here are the liner notes from the album. They were written by Irving Townsend.

“The Newport set ends with Duke’s “C Jam Blues”, a jumping blues based on two notes and a favorite of jazz players for years. And it’s time for Joe Morello to have his say. He introduces the number and then takes over most of the way in another of his fascinating drum solos. Morello has done more to justify the drums as a solo instrument than anyone in jazz, and he has done it by playing music on drums. His playing combines music and rhythm, with improvisatory freshness and brilliant dynamics, all played on a collection of drums and cymbals with such good humor.”

Marvin Dahlgren, editor of Joe’s Off the Record book, had this to say in the liner notes. “Short’nin’ Bread” is a good example of how a great jazz drummer can improvise around a musical statement. The melody can be followed very easily throughout the entire solo, and yet Joe uses complex rhythms and extended phrases around the entire drum set. Notice how steady the hi-hat cymbals sound on two and four of every measure, except where Joe chooses to use them as part of the solo. This solo is played with the snares off, thereby enabling Joe to approximate the melody of ‘Short’nin’ Bread’ as well as the rhythm on the three tom toms and bass drum.”

Columbia producer Teo Macero had this to say in the liner notes of the Dave Brubeck Quartet – Gone with The Wind album. “Joe Morello contributed to this album about the South by lengthening a quote from Dave’s last album, Newport 1958, where he quoted

8 Newport 1958 The Dave Brubeck Quartet album liner notes by Irving Townsend.
9 Marvin Dahlgren – editor of Joe Morello Off the Record – A Collection of Famous Drum Solos.
“Short’nin’ Bread” on the drum solo of “C Jam Blues.” He lengthened that quote into a track for this album—added yeast to the original “Short’nin’ Bread”, I guess.”

3. “Take Five” (Time Out 1959, Live at Carnegie Hall 1963) songwriting credit Paul Desmond

Here is a quote from Dave Brubeck about Joe’s contribution to “Take Five.” “We credit Paul Desmond as composer. But I know the whole story, and I’d have to credit Joe Morello with coming up with that beat. I used to say to Paul, ‘Why don’t you put a melody to this rhythm Joe is playing?’ So they’d mess around backstage. And I’d say, ‘Now write something, Paul, that goes with it.’ So he came in with some themes, but he didn’t have a completed composition. I put two of Paul’s themes together, so we gave the composition credit to him. But when people want to know the full story, they should talk to Joe. Because Joe said ‘Take Five’ was basically his 5/4 beat. And I have to agree with him.”

Here is another Brubeck quote from the liner notes of The Dave Brubeck Quartet Buried Treasures album from 1998. “Take Five” was originally created as a vehicle for a Joe Morello drum solo, based on the 5/4 pattern Joe had conceived in warm-up periods backstage. Paul used to enjoy playing over this pattern as they warmed up before a concert, so I asked him to write a tune using that beat for our next recording.”

10 Teo Macero - Liner notes from Dave Brubeck Quartet – Gone with The Wind.
11 It's About Time – The Dave Brubeck Story page 62.
12 Dave’s liner notes from The Dave Brubeck Quartet – Buried Treasures CD – 1998.
The following *DownBeat* magazine interview with Dave from September 2003 sheds some additional light on the origin of the tune.

Interviewer, “Did you say to Paul Desmond, “Let’s do something in 5?” Brubeck, “Yes, but it was Joe Morello’s beat. “Take Five” was supposed to be a drum solo. I heard Paul backstage at times when Joe would start that beat, just playing against it. I said to Paul, “I’ve got this album ready to go, but being that Joe’s got this beat and you’ve played against it, you do the tune in 5.” 13

Finally, in the Dave Brubeck *Time Signatures A Career Retrospective* CD box set booklet, Dave had this to say, “The original beat—oom-chuckachucka-oomcha/oom-chuckachucka-oomcha—that’s Joe Morello’s beat. I knew I was going to do an album of all different time signatures, and I wanted Paul and Joe to do the five-four. See they’d be warming up backstage before a concert, and Joe would say, “Come on, Des, let’s play in five!” which is very difficult to do when you’ve never played in five. You’re always stuck with that extra beat. But Paul could do it. So I said to Paul, “Joe’s got this five-four beat, can you put a melody over it? Write it for our next rehearsal.”14

A quote attributed to Paul Desmond appeared in the liner notes of a reissue version of *Time Out*. “It was never supposed to be a hit. It was supposed to be a Joe Morello drum solo.”15

In the *Time Out 50th Anniversary* CD liner notes, author Ted Gioia commented on Joe Morello’s contribution to the group. “But it would take a dynamo from the East Coast to

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13 *Downbeat Magazine* September 2003 Dave Brubeck Interview page 46.
14 Dave Brubeck *Time Signatures A Career Retrospective* CD box set booklet page 12.
15 *Time Out* CD liner notes page 9.
serve as the catalyst who made *Time Out* possible, and drummer Joe Morello filled this role to perfection. This virtuoso percussionist, born in Springfield, Massachusetts in 1928, was a dramatic performer whose flamboyant style was out of character with the previous drummers in Brubeck’s various ensembles. His arrival in the quartet completely changed the sound of the group – so much so that Desmond threatened to quit unless Morello were fired. The two eventually reconciled and became close friends...Before *Time Out*, Joe Morello had been toying with 5/4 rhythms, slipping them into his solo work to add a different flavor to the music.”

4. “**Far More Drums**” (*Time Further Out* 1961) songwriting credit Dave Brubeck

Here are Dave’s comments from the liner notes of *Time Further Out* in August 1961.

“Desmond and Morello are now almost as free in 5/4 as in 4/4, yet the average jazz musician, inexperienced in 5/4 time could scarcely get past the first few bars without getting lost. Watching the development of Paul and Joe in this time signature has convinced me that there is no reason why jazz should have ever been limited to 2/4, 4/4 and an occasional 3/4 meter. Musicologists have recorded 5/4 field hollers in the South and other odd tempo drumming of the American Negro. This African heritage of jazz deserves far more attention. It has been said that no matter how complex the African rhythm becomes, there is always an underlying rhythm which can be divided by two. This seems to be true of Morello’s solo, as well as our other forays in *Time Further Out*, but in its complexity one hears the distant African echo of “Far More Drums”.”

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George T. Simon—Jazz Commentator of *The New York Herald Tribune* and author of *The Feeling of Jazz*—describes “Castilian Drums” in the liner notes of *The Dave Brubeck Quartet at Carnegie Hall*. “Another emotional highlight of the concert was about to come up. This was Joe Morello’s lengthy drum solo on “Castilian Drums”, a magnificent tour de force that literally brought the crowd to its feet. As Dave points out, “This was actually a whole series of drum solos. Joe builds up from one climax to another. And what’s so amazing about all this is that he’s playing mostly in 5/4. You know, a lot of drummers are going to learn a lot of things from that solo for a lot of years!”

Renowned drummer Carl Palmer had this to say about “Castilian Drums”. “The drum solo on a track recorded live in New York called “Castilian Drums” is still the blueprint for how we should all look at the instrument. This was history in the making.”

6. “Shim Wha” (*Time Changes* 1964) songwriting credit Joe Morello

Here is how Teo Macero describes “Shim Wha” in the liner notes of *Time Changes.* “Shim Wah [sic], by Joe Morello, is in 3/4 time. This is the first time I have ever recorded a piece by Joe with the quartet. The composition shows that he is not only a

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18 *Dave Brubeck Quartet at Carnegie Hall* liner notes by George T. Simon - Jazz Commentator of *The New York Herald Tribune* and author of *The Feeling of Jazz*.
great percussionist, but also a composer of great melodic force and depth. We’d all like to hear more from Joe Morello the composer!”

7. “Watusi Drums” (The Dave Brubeck Quartet in Europe) songwriting credit Dave Brubeck

Dave describes *Watusi Drums* in the liner notes from *The Dave Brubeck Quartet in Europe* album in May 1958.

“Just before we left on tour I had written a number for Joe Morello, based on rhythmic ideas I had heard ten years before on an African recording. We originally called it “Drums Along the Thames,” because it was first performed in London at the Royal Festival Hall which is on the Thames. When we went to Poland it became “Drums Along the Oder” or the “Vistula” or whatever river happened to be running near the town. Later, in Iraq I heard the same recordings from Africa I had heard years before and discovered the source—the Watusi tribe. So we changed titles to give credit where credit is due.”

Marvin Dahlgren describes the mechanics of the drum part in Joe’s *Off the Record* book. “Watusi Drums” is another solo that uses three tom toms and bass drum. Therefore, the snares must be off on the snare drum. Joe makes use of the left hand playing one rhythm, while the right hand plays another rhythm against it. In this case the left hand first plays quarter note triplets; later plays 8\(^{th}\) note triplets; finally, when the time signature changes to 6/4 time, plays 8\(^{th}\) notes. Notice Joe’s smooth transition from 4/4 to 6/4 time. This is accomplished by having the speed of the left hand remain constant as it

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20 Teo Macero - liner notes from the Dave Brubeck Quartet’s *Time Changes.*
21 Dave Brubeck - liner notes from *The Dave Brubeck Quartet in Europe.* May 1958.
shifts from 8\textsuperscript{th} note triplets in 4/4 time to straight 8\textsuperscript{th} notes in 6/4 time. The bass drum enters solidly in six at the moment of transition and remains in six until near the end of the solo when everything returns to 4/4 time. This solo is a masterpiece of invention.\textsuperscript{22}

\textsuperscript{22} Marvin Dahlgren - editor of Joe Morello Off the Record – A Collection of Famous Drum Solos.
BREADTH OF INFLUENCE

Joe Morello’s place in the pantheon of jazz drumming greats is a rather unique one on a couple of fronts. First and foremost, Joe did not set out to be a jazz drummer or even a drum set player. He was trained as a classical snare drummer by legendary teacher, George Lawrence Stone, author of the iconic snare drum instruction book, *Stick Control*. In fact, it was Stone who convinced Joe that his future lay in jazz rather than classical percussion as he had hoped. Second, Joe’s influence on the world of drumming was so far-reaching that it transcended genres. His artistry was held in high esteem by fellow jazz drummers, rudimental greats such as Frank Arsenault and Charley Wilcoxon, legendary orchestral players such as Elden C. “Buster” Bailey of the New York Philharmonic and Fred D. Hinger of the Metropolitan Opera, as well as a myriad of pop and rock drumming icons.

Pop and rock drummers as diverse as Charlie Watts (The Rolling Stones), John Bonham (Led Zeppelin), Keith Moon (The Who), Mitch Mitchell (Jimi Hendrix), Mickey Hart (The Grateful Dead), Neil Peart (Rush), Bill Ward (Black Sabbath), Carmine Appice (Vanilla Fudge, Jeff Beck, Rod Stewart), Karen Carpenter (The Carpenters), Nicko McBrain (Iron Maiden), Carl Palmer (ELP, Asia), Simon Phillips (Toto, The Who), Don Brewer (Grand Funk Railroad, Bob Seger), Bill Bruford (Yes, King Crimson), Rod Morgenstein (Winger, Dixie Dregs), Butch Trucks (The Allman Brothers Band), Tommy Aldridge (Black Oak Arkansas, Ozzy Osbourne, Whitesnake), and Larrie Londin (The Carpenters, Elvis Presley, Journey, Nashville studio great) to name but a few, have cited Joe as a major influence or, in some cases, the very reason they began playing the drums.

Rolling Stones drummer Charlie Watts is such a big fan of Joe’s playing that back in
1989, Bruce Springsteen and the E Street Band drummer, Max Weinberg brought Joe along with drummers Mel Lewis and Danny Gottlieb to a Rolling Stones concert at Shea Stadium so that Charlie could meet him. A few weeks later, Charlie sent Joe a letter thanking him for coming to the show. Here are the contents of that letter:

Dear Sir,

I cannot tell you how and what an honour it was to meet you backstage at Shea Stadium last month.

As you know I have admired you from afar for too many years to mention. You and Mel Lewis are such fine examples to follow both on and off the stage.

I do hope that you enjoyed yourselves.

Yours, C.R. Watts (Drummer of the Rolling Stones)²³

Charlie also had this to say about Joe’s playing in an interview from the 1990s.

When I was young, my favorite drummer was a guy called Joe Morello. And Joe Morello was all taste and elegance in his playing – superb ears and technique.²⁴

Joe was greatly admired by drummers who have worked in the fusion genre such as Peter Erskine, Billy Cobham, Vinnie Colaiuta, and Steve Smith. Here is what Peter Erskine had to say about Joe’s influence.

I bet that most of us first met Joe Morello by way of “Take Five.” His effortless swing in the then-unheard-of jazz time signature of 5/4 was mesmerizing, and his melodic drum solo on the tune—a solo that owed much to

²³ Letter from Charlie Watts to Joe - see Appendix B.
traditions both old and new but stood on its own as the way to play musical drums—taught us all a thing or two about music and about what was possible on the drum set.

Joe Morello was the “modern drummer” who transitioned the music from the old to the new, from relatively obscure to the cover of *Time* magazine (Dave Brubeck’s picture, anyway). His overwhelming technique never overwhelmed the music. There was more melody in one of his solos than in all of the “Old MacDonald”s and “Mary Had a Little Lamb”s put together, at least for me, anyway.

In the age of the Berlin Wall, the Cuban Missile Crisis, Sputnik, Walt Disney’s *Wonderful World of Color*, Davy Crockett, and *My Favorite Martian*, *Time Out* pointed the way to the future where music ruled the spheres, art was king, and jazz was hip. Swing was cool. Joe was the thinking man’s drummer, but he made the thinking man’s band swing. It’s simply impossible to imagine our world without his musical contributions. Thank you, Joe. I’ll think of that silver sparkle Ludwig kit of yours every time I look up at the stars.

Billy Cobham paid a beautiful tribute to Joe by placing him among the pantheon of jazz drumming greats.

Joe represents a part of the history of modern-day drumming, much in the same way as Tony Williams, Philly Joe Jones, Louie Bellson, Buddy Rich, Elvin Jones, Max Roach, Art Blakey, Papa Jo Jones, Chick Webb, and Sid Catlett, just

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to name a few. Without his contribution, where would the rest of us gain inspiration?26

Vinnie Colaiuta paid a lovely tribute to Joe by emphasizing aspects of his drumming in addition to his oft-mentioned ability to negotiate odd meters.

Joe Morello was a true artist and master. He epitomized “grace” and “effortlessness” in his touch and was like a virtuoso violinist or ballet dancer. His phrasing was sheer musical brilliance as well as being on the cutting edge of odd times. A giant has passed, but his legacy is forever. We’ll miss you, Joe. Thank you.27

Steve Smith also paid a wonderful tribute to Joe. Steve produced a fantastic instructional video called The Art of Brushes on which he asked Joe to appear.

Joe Morello was one the first drummers I listened to while growing up and my appreciation of him, and his playing has grown over the years. He was a trailblazer and one of the most influential drummers of the 20th century.28

Hard rock and heavy metal drummers such as Tommy Aldridge, Carmine Appice, John Bonham, Nicko McBrain, and Keith Moon were also in awe of Joe’s drumming prowess. Tommy Aldridge was inspired by Joe’s hand drumming on “Castilian Drums” and has made it a part of his drum solos for decades.

After being inspired as a young boy by hearing Joe Morello’s solo in “Take Five” by the Brubeck Quartet, I started like most everyone else I should

26 Modern Drummer Magazine - July 2011.
27 Drummer Magazine - June 2011.
28 DrumScene Magazine - July/August/September 2011.
imagine… sticks, practice pad and the book of rudiments.29

Joe Morello was an idol of mine who influenced me quite a bit when I was growing as a drummer. He taught me how to do a drum clinic—and was there at my first one! We were friends since 1971. I loved and respected him as a person and as a drummer. He will be missed. I had his albums with Brubeck as well as his solo albums. I learned all about odd time signatures from Joe. He was a very giving person. He loved teaching others and was a great joke teller. I’m really sad to see him go; he was a close friend. Love you, Joe RIP.30

Jason Bonham, son of legendary Led Zeppelin drummer, John Bonham, said this about Joe’s influence on his father’s playing.

Dad was a huge jazz fan… Joe Morello was equally as important as Buddy [Rich]. If you listen to the solo on “Take Five” you can hear where Dad picked up his skills.31

Iron Maiden drummer Nicko McBrain might well be Joe’s all-time biggest fan.

As far as inspiration goes, Nicko insists, "It was all Joe Morello's fault. I first saw Joe playing in 1961, when Dave Brubeck's 'Take Five' was number six in the charts. My father had an old black and white TV. I can remember it was bath night. We had to heat the water in a copper kettle, and it took forever. On the TV

29 http://remo.com/portal/artists/4236/Tommy_Aldridge.html.
30 Modern Drummer Magazine - July 2011.
comes this great BBC show with Brubeck live. Joe Morello did this solo, and I
could not believe what I was hearing. I shouted, “That’s what I want to do!” I was
ten years old. I went out in the kitchen and started playing everything in sight
with me mum's knives and forks. My parents went spare: “What do you think
you're doing!” I asked my dad who the man was on the telly, and he told me it
was Joe Morello. I said, “I want to be as good as him one day.” It took many
years, but I finally met Joe at the Frankfurt Music Fair in 1992. We made friends
and we got on famously.”

Finally, legendary rock drummer Keith Moon of The Who had this to say in the
December 21, 1972 issue of Rolling Stone.

Technically, Joe Morello is perfect. Joe’s playing also garnered accolades from members of the prog-rock drumming
community such as Bill Bruford Ph.D., Rod Morgenstein, Carl Palmer, Neil Peart, Simon
Phillips, and Mike Portnoy.

Yes and King Crimson drummer Bill Bruford Ph.D. is a great admirer of Joe’s artistry.

Joe was one of the three pillars of the drum world that got me into it in the first
place—the others being Max Roach and Art Blakey. Joe had the odd-time thing,
of course, which I sort of inhaled and brought over to the progressive rock we
were doing. Like everyone else, I spent hours with his book Master Studies,
hunting for the magic ingredient that would give me just something of his
lightness of touch, his wicked turn of speed, or his effortless dynamic control. If I

peered into the pages long enough, maybe some of it would rub off. There was a little bit of Joe in all my playing, studio or stage. I had a lot of fun recording a version of his classic showcase 5/4 solo from the Brubeck group’s “Far More Drums,” rebranded as “Some Other Time,” on my CD *If Summer Had Its Ghosts.* We went to town trying to re-create that hugh Columbia Studios drum sound of the original. Sadly, I never met Joe, but I wouldn’t have known what to say anyway. A simple “thank you” would have seemed woefully inadequate for all the hours of pleasure and inspiration he gave me.34

Rod Morgenstein praised Joe for the “rare elegance” that he brought to drumming.

Joe Morello opened my eyes to the world of jazz drumming, and odd times, and the realization that a drummer could be a musician too. As a young drummer, I remember hearing “Take Five”, “Blue Rondo a la Turk”, and “Unsquare Dance” and being completely mesmerized by how rhythm could be manipulated in so many interesting ways and by the realization that drumming in these challenging settings could sound so effortless and musical. Joe Morello brought a rare elegance to drumming—a classy, often understated (despite his incredible chops!) approach to playing music, which we can all learn a great deal from.35

Asia and Emerson, Lake, and Palmer (ELP) drummer Carl Palmer spoke of Joe’s influence on his hometown of Birmingham, England. Interestingly, Black Sabbath drummer Bill Ward, also a great fan of Joe’s playing hails from Birmingham as well.

I met Joe for the first time in the U.K. He was performing a drum clinic in the

34 *Modern Drummer* Magazine - July 2011.
35 *Modern Drummer* Magazine - July 2011.
London area, and of course I went along. It was 1969, round about—Lyceum Ballroom, Covent Garden. This was the very first time I’d seen the man in person—and what a player. In the town where I’m from, JM was king. He was the favorite, that’s for sure. So much so, people even copied the glasses he wore. His whole deal was a very big influence on the drumming community in Birmingham, England, and that includes me! The drum solo on a track recorded live in New York called “Castilian Drums” is still the blueprint for how we should all look at the instrument. This was history in the making! Joe was one of the very first to deal with odd time signatures, “Take Five” by Paul Desmond being the first of many for JM to tackle, and tackle he did. Listen to the hi-hats on “Take Five” and you will see what I mean. The solo itself is devastating to this day. In 1989, I had the great privilege of being made a member of the *Modern Drummer* Hall of Fame. So, I went along to pick up my award at the MD Festival, and in my dressing room, by mistake, was Joe Morello. We talked and talked. And then the moment came when Joe and I started to practice on a pad together. It was Joe’s idea. We had a great time. He then looked up and said he needed to practice more! What a great sense of humor he had. Later that day, Joe presented me with my Hall of Fame award, which for me was an honor in the first place, because at that time most of the guys in the Hall of Fame were dead. To get it from JM was the icing on the cake. Joe, you will always be remembered for pushing the drums into a more musical space in time—further than any of us had experienced
Rush drummer Neil Peart was so enamored of Joe’s playing that he decided to endorse Drum Workshop drums because Joe had used them on the *Burning for Buddy* sessions that Neil and Buddy Rich’s daughter Cathy produced in the 1990s.

And I sat beside the great Joe Morello when he played a little solo, and he was just making those drums sing with his incredible touch and his beautiful veteran technique. He just passed away recently, too. But the beautiful music that he drew from those drums, just with that touch, it was such inspiration. Simon Phillips praised Joe for showing him the way with respect to odd meters.

I first became aware of Joe Morello when “Take Five” was released as a single in the UK. Apart from learning to play in 5/8 and 7/8, it was Joe’s drumming that showed me how to approach odd meters and his wonderfully smooth style made everything sound easy—although it certainly was not easy to play! His touch also made his drums sound amazing.

Dream Theater’s Mike Portnoy was also influenced by Joe’s adroit ability to negotiate odd meters.

Joe’s drumming with the Dave Brubeck Quartet was my first introduction to odd time signatures, when I was a pre-prog teen. “Blue Rondo a la Turk” in particular was a huge inspiration to me in learning how to count odd meters in music.

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36 *Modern Drummer* Magazine - July 2011.
37 musicradar.com - June 07, 2011.
38 *DrumScene* Magazine - July/August/September 2011.
Joe also received peer recognition over the years from a great number of jazz drummers. Louie Bellson and Jim Chapin are but two examples. I also recall meeting Max Roach for the first time at the Jewish Community Center in West Orange, New Jersey in the late 1980s. After telling Max that I was studying with Joe, he replied, “He’s one of the masters.” Joe’s longtime friend Louis Bellson had this to say about Joe’s love for the instrument back in the early 1990s.

He remains today the most dedicated drummer I ever met in my life. 40 Jim Chapin, another longtime friend of Joe’s, had this to say about his body of recorded drum solos back in the early 1980s.

Joe brought a new solo voice into the fray, along with the facility and flexibility to anticipate and compliment Brubeck’s search for new rhythmic directions in jazz. Many composers in the pop field learned their lessons well at the feet of these master experimenters. During the Brubeck years, Joe produced a body of recorded solos that have no parallel in all jazz. In addition to all the technical excellence on display, the final impression is one of delightful discovery. The solos are so full of episode, of delicious surprises, of theme and variation, they stand on their own as drum compositions. 41

Joe was also admired by a great many session drummers such as Muscle Shoals Studio legend Roger Hawkins and Wrecking Crew icon Hal Blaine. Like many drummers of his era, Roger became aware of Joe through the tune “Take Five.”

Although his first musical influences stemmed from the country music his dad

41 Master Studies forward by Jim Chapin 1983.
mostly appreciated, when Hawkins’s interest in the drums began, he began
listening to jazz. Dave Brubeck’s “Take Five” was a hit at the time, and Hawkins
became excited by Joe Morello in addition to Buddy Rich and Gene Krupa.\footnote{42} Hal Blaine was also a great admirer of Joe’s playing. They both hailed from the same
area of Massachusetts, Hal being from Holyoke and Joe being from Springfield.

I was very sad to hear about Joe Morello’s passing. It’s a huge
loss…he was a friend to me. Mort Lewis, who was a fellow drummer in
the early days and became a major manager at CBS for many years,
managed the Dave Brubeck group in its heyday, as well as Simon &
Garfunkel, Stan Kenton, and the Brothers Four. Mort and I speak at least
once a month, and we always speak very fondly of Joe. I always admired
his work. His legacy will live on.\footnote{43}

Joe’s ability to play the snare drum was greatly admired by both legendary orchestral
and rudimental drummers such as George Lawrence Stone, Charley Wilcoxon, Elden C.
“Buster” Bailey of the New York Philharmonic, and Fred D. Hinger of the Metropolitan
Opera. The following are book inscriptions to Joe from each of these great artists. George
Lawrence Stone, the legendary performer/educator and \textit{Stick Control} author who had
taught Lionel Hampton, Gene Krupa, Sid Catlett, George Wettling, Vic Firth, Ted Reed,
and Joe had this to say about his playing.

\begin{quote}
To the wonder-man of the drums. The greatest of all. George Lawrence Stone
\end{quote}

\begin{flushright}
\textit{Modern Drummer} Magazine – May 1981.
\end{flushright}

\begin{flushright}
\textit{Modern Drummer} Magazine - July 2011.
\end{flushright}
Charley Wilcoxon, legendary performer/educator and *Modern Rudimental Swing Solos for the Advanced Drummer* (This book has been widely used by jazz drummers such as the legendary Philly Joe Jones.) author had this to say.

To Joe Morello: What an inspiration to every drummer. My sincere respect,
from Charley Wilcoxon.45

Elden C. “Buster” Bailey was a legendary drummer/timpanist who spent nearly fifty
years with the New York Philharmonic including under conductor Leonard Bernstein and
taught at Juilliard as well wrote.

Hi Joe, Keep Swinging! With my admiration and very best wishes to an old
friend and one of my favorite tub thumpers! Buster B.46

Fred D. “Dan” Hinger was a legendary timpanist with the Metropolitan Opera. He was
also an inventor and headed the percussion department at Yale for many years wrote.

To Joe Morello with truly great admiration. You are a drummer musician
without a peer. Best wishes. Dan Hinger.47

To Joe Morello with genuine admiration for your artistry—you are the best.

Sincerely, Dan Hinger.48

Joe’s drumming was also admired by some of the great young players of today, such
as avant-gardist Susie Ibarra. Susie shared a lovely tribute to Joe in *Modern Drummer*. 

44 Inscription from a book given to Joe by George Lawrence Stone.
45 Inscription from a book given to Joe by Charley Wilcoxon.
46 Inscription from a book given to Joe by Elden C. “Buster” Bailey.
I’m very grateful for the contribution and great artistry Joe Morello gave all of us with his amazing drumming. His musicianship as a rhythm section player and soloist was really beautiful. I especially love his solos on “Take Five” with Dave Brubeck, how melodic, hypnotic, and masterfully rhythmic they are. I also love his brushwork and his left-hand rolls. He will be missed. Our condolences to his loved ones.49

With respect to Joe’s influence on other drummers, I think Cheap Trick’s Bun E. Carlos might have summed it up best.

We all did this Ludwig shoot in ’84 for the 75th anniversary. There were about 75 rock drummers sitting around…and in came Joe Morello walking in the door. It was hilarious to watch all these guys suddenly get humble and shut up. It was really cool. All these guys talking themselves up, and all of a sudden, they got really quiet. That’s what Joe Morello does when he walks into a room. Drummers all stop what they’re doing and jenuflect [sic].50

As Joe’s drum technician for many years, I had witnessed what Bun E. Carlos described on more than one occasion.

Joe also had a profound impact upon many of the musicians with whom he had worked throughout the years. The following is a letter that pianist Marian McPartland sent to The Springfield Union in February 1959 for “Joe Morello Day” in Springfield, Massachusetts. This letter would become the basis for an article that she had written for

49 Modern Drummer Magazine - July 2011.
*DownBeat* magazine called “The Fabulous Joe Morello” which was published in 1960. That article was later featured in her book, *All in Good Time*.

There used to be a constant swarm of musicians crowded around the oval bar at New York’s Hickory House Restaurant, when I was working there with my trio in 1952. One night I was introduced to a young drummer from Springfield named Joe Morello. “I wish you’d let Joe sit in and play a set with you, Marian,” said Sal Salvador, a fine guitarist, also from Springfield, and a boyhood friend of Joe’s. “He’s a fantastic drummer, just wait till you hear him!” To me, Joe, a quiet, soft spoken boy about twenty-three years old, looked less like a drummer than a student of nuclear physics. However, it was always interesting to hear new people play, and to play with them, and I was impressed by Sal’s enthusiasm for his friend.

I shall always remember what happened next. Joe sat down at the drums, deftly adjusted the stool and cymbals to his liking, and we started to play. I really don’t remember what we played, and it isn’t too important. The important thing is that it took everyone in the room only a second to realize that the rather serious looking boy with the diffident air was undoubtedly a phenomenal drummer. His precise blending of touch, taste and an almost unbelievable technique, unequalled I think, by even the great Buddy Rich, was a joy to listen to, and through it all, he played with a loose, easy feeling, interspersed with subtle flashes of humor reminiscent of the late Sid Catlett. (Note that Marian states, “His technique was certainly as great (though differently applied) as that of Buddy Rich.” in the 1960 *DownBeat* article.) That is the way Joe sounded then, and he sounds even better
today. I can’t imagine him ever not playing well.

Word of Joe Morello’s amazing ability spread like a forest fire among musicians, and soon he was inundated with offers of work, and it was not too long afterwards, that, following a short stint with Stan Kenton’s band and some dates with Johnny Smith’s group, he joined my trio. We opened at the Blue Note in Chicago in May 1953, and then began a long and happy association, which, with Bill Crow on bass, lasted until Joe left to join Dave Brubeck in October 1956.

We played mostly at the Hickory House, and every night the place was crowded with drummers who had come to hear Joe. He practiced unceasingly between sets, usually on a table top (with a folded napkin to deaden the sound and prevent the customers from getting annoyed!) He always gave generously of his time to the young drummers who came to talk with him, and later took on some of them as pupils. “I remember going up to speak to a drummer once, years ago, and he wasn’t too friendly,” Joe recalls. “Consequently, I want to give these kids all the help and encouragement I can.”

Wherever we played, it was always the same. Young drummers appeared to listen to Joe and to talk to him and to study with him. They arrived at all hours, in night clubs, television studios and hotels! “The entourage” I called them. Incidentally, several of these same drummers are now playing with top groups in various parts of the country.

To me, Joe Morello is a performer of the highest caliber, and he seems to have the power of enhancing the playing of people he works with. I’m sure Dave Brubeck will concede that the quality of his music has been improved
considerably (Note that Marian originally had the words “a thousandfold” but crossed them out.) since Joe joined his group and knowing this he gives Joe complete freedom. Actually, it’s impossible not to! He has so many original and interesting ideas, and they spill over into his solos with the explosive force of a genie being uncorked from the bottle! Nevertheless, I still believe that delicacy is Joe’s forte. No other drummer has his sensitive musical touch. When just the merest wisp of sound is needed to compliment a beautiful tune, he brushes the cymbals “as lightly,” as Dave Garroway (founding host and anchor of NBC’s *Today*) once said, “as a butterfly’s wing,” and with as much feeling as if he himself were playing the melody. It is unusual for a musician to have such a wide range of expression but Joe Morello is an unusual musician.

I would like to have been able to be in Springfield on Saturday and to give my personal congratulations to Joe on this special day, but my thoughts will be with him, and I wish him, as always, health and happiness, along with continued success in all his endeavors. In the language of the musician, he has “made it” but being a man whose whole life is devoted, not only to perfecting his art, but to self-improvement, he has “made it” in the true sense as a warm, sincere and honest human being. This is Joe Morello.51

The following is the unedited version of Jim Chapin’s introduction to Joe’s *Master Studies* book. It includes several lines of redacted text from Jim’s original manuscript. The redacted text relates primarily to drumming educator Sanford Moeller.

51 Handwritten letter from Marian McPartland to “Joe Morello Day” organizers - February 1959.
Quite a complicated recipe, this making of a drummer: The ability to maintain an even tempo; a firm sense of meter; good coordination between hands and feet; quick reflexes; the self-discipline that enables one to practice hard, and with concentration.

These are fundamental building blocks, and any young drummer should consider himself blessed if he starts his career with a sizeable chunk of even one of them. Even the greatest players make it clear that, in spite of their success, the preponderance of their talent usually lies in but one or two of the above areas.

This is what makes Joe Morello so amazing. He has no visible weaknesses. His time is impeccable; his taste is unerringly correct with reflexes like lightning. And his coordination, on many different levels, is unique.

On top of what must have been an outstanding original talent, the fact that Joe is one of the world’s champion practicers, is also largely responsible. Many drummers have conditioned themselves, sometimes grudgingly, to be with their drums for some appreciable portion of their waking hours. Joe, who has been playing drums for over thirty years, is still in the first flush of a great love affair with the instrument.

Joe first studied with Joe Sefcick in his hometown of Springfield, Massachusetts. Sefcick was a remarkable teacher who gave him a fine background, and then suggested Joe study with George Lawrence Stone, a delightful man, who was overjoyed with Joe. Of course, the lessons proved to be just as rewarding for the teacher, as for the pupil.

When I spent a day with Mr. Stone in 1951, he talked about “the outstanding
kid from Springfield” a good part of the time. Of course, I didn’t connect the “drum monster” I met at the Valley Arena that very next year, with Stone’s prize pupil.

As far back as the mid 50s, Joe was far along in the process of developing his own special and devastating technique, a skill which has given rise to some marvelous drum mythology: “Man, I never heard anything like it! That cat was rolling with his left hand!” This technique might be characterized as a sort of perpetual motion of evenly divided three or four note phrases.

Many drummers make a rough attempt at this effect by first dragging the stick, in a kind of repeated buzz, and then opening it, trying vainly to produce evenly divided accented taps. Superficially, it might be said that Joe does the same thing, but in contrast, his sound is perfectly “round”, with no breaks in continuity.

Probably, it is Joe’s most amazing invention, but perhaps some credit belongs to the late Billy Gladstone and his theory of “catching the bounce”. Joe took only a few lessons from Gladstone, but all he has ever needed was the spark of an idea from which to build an imposing edifice.

Speed? He can perform with one hand, what others need two or more to achieve. How did he arrive at this pinnacle? Talent, energy—and an analytical mind.

New York’s Hickory House was a jazz and steak house for about forty years. From late 1952, until 1955, when he left Marion [sic] McPartland to join Dave Brubeck, Joe held open drum clinics there. Sitting at the oval bar that enclosed the bandstand entitled a young drummer to more than the trio. During the
intermissions, one could follow Joe to a rear table to watch him perform miracles on a folded napkin.

In his first few months in New York, Joe’s intense interest in drums, and his natural modesty, often conspired to get him in trouble. In perfect innocence and admiration, Joe would ask some respectable, though perhaps not overwhelming technician, to demonstrate a facet of his learning. Falling into the trap, and without any idea of Joe’s capabilities, the “master” would display his technique to the new disciple. In all sincerity, Joe would enthusiastically ask—“Is this right?”, and then proceed to reproduce whatever had been demonstrated—twice as fast, and much cleaner!

Until the pecking order had been established, and Joe’s original position as, “new boy in town” had turned into unchallenged “king of the hill”, his sincere thirst for knowledge made some unwary drummers quite nervous.

The Dave Brubeck Quartet had acquired a respectable following of jazz fans well before Joe joined the group. Their concerts were sell-outs all over the country. However, Joe brought a new solo voice into the fray, along with the facility and flexibility to anticipate and compliment Brubeck’s search for new rhythmic directions in jazz. Many composers in the pop field learned their lessons well at the feet of these master experimenters.

During the Brubeck years, Joe produced a body of recorded solos that have no parallel in all jazz. In addition to all the technical excellence on display, the final impression is one of delightful discovery. The solos are so full of episode, of delicious surprises, of theme and variation, they stand on their own as drum
compositions.

And even though he has maintained a lower profile recently, concentrating on teaching and cutting down on personal appearances, his reputation is such that he has been forced to do several European tours each year, in addition to his demanding clinic and concert schedule.

Hearing Joe today is a real revelation. He is a veritable powerhouse. Part of this relatively recent step forward is his increased use and understanding of the Moeller system, which he was forced to achieve from a distance, and almost by intuition.

Sanford Moeller, through years of observation, had discovered that there was a common trait that “swift” drummers seemed to share: The look of the hands and arms in relationship to the sticks. The action of the “thrown” accents made it appear as though the sticks had a secret power of their own. The exercises that Moeller invented and complied, utilized the extraordinary acceleration of whipping accents, and an axiom of physics: “An object in motion (in this case the tip of the stick) when allowed to move freely, tends to stay in motion.” Moeller claimed no origination of the system, and he believed that really gifted students would eventually develop it naturally through trial and error.

Joe never studied with Moeller. [Three lines of redacted text – unintelligible.] In later years, Moeller developed a habit of discouraging students from enrolling for lessons. [Additional redacted text: He must have meant it as a test to make sure the young drummer was truly dedicated. And even when he had accepted the task of bringing wisdom to the understudy, Moeller would start the first lesson by]
making it clear that as far as he was concerned, the new boy was totally ignorant.

“You don’t know anything yet,” was his opening line. He was usually right.

Unlike a few vastly less competent teachers who blunder into some relative gems of pupils, Moeller could have used even some semi-precious stones.] His rejection of Joe seems tragic in retrospect. Moeller would have been very proud to see what Joe has accomplished with his system, even if from a distance.

[Additional redacted text: Joe has done more than just absorb the Moeller system. He has improved on it in several ways, and incorporated it into his own inventions. In the process.] He has achieved standards of speed and dexterity that “the old man” could never have possibly anticipated.

The student of this present work will find real challenge here, but realistic challenge. For shining out from each exercise, is the light from the lively intelligence of Joe Morello—an all-time drumming genius.52

52 Handwritten manuscript by Jim Chapin that would become the basis for the forward to Joe’s Master Studies book published in 1983.
INFLUENCE AS AN EDUCATOR

Turning now to Joe’s considerable influence through his work as an educator, I thought it appropriate to include testimonials from a few of his students. My friend, drummer Danny Gottlieb, one of Joe’s longtime students, recalls his first lesson with him.

At the first lesson, Joe asked me to play some paradiddles. We started slowly and then got faster until I couldn’t go any faster. Then I realized he was playing with one hand! He told me he was doing that just to show me what was possible.

Joe had really studied technique, and he could spot a student’s problems in a second. He never forced his method on anyone. He just gave you the option to try it, and he could explain and define every aspect of it. For example, the way you hold the sticks is based on how the hand and wrist move naturally. It was not the only way to make a stroke but the only one I had ever heard that could be defined and had a reason for every move. Joe also explained that it was not a stylistic approach and that it had no musical limits. You could apply this to legitimate snare drum, rudimental drumming, jazz, rock, whatever. I felt, and still feel, that I had found the Holy Grail of drum technique—a feeling that I believe was shared by most of Joe’s students. 53

Another longtime student of Joe’s, my friend drummer John Riley, discusses his methods.

I met Joe Morello when I was sixteen and knew immediately that he had insight

53 Modern Drummer Magazine - July 2011 page 36.
into the physics of playing the drums, could guide me toward getting a more beautiful sound on the instrument, and would inspire me to gain a deeper understanding of music.

We’ve all been awed by Joe’s amazing technical prowess—of course that’s what most grabbed me as a kid—but he was also a superb accompanist. He had an amazing touch on the instrument, and his playing was infused with a unique sense of melodic development, drama, and wit. Joe was also a most giving teacher and a mentor to drummers all over the world. His methods were very clear, the approach was firm but caring, and he was willing to share his knowledge with anyone at any time. Little did I know that my drum, and life, lessons with Joe would continue to challenge, inspire, and yield positive results all these years later.54

Jon Fishman of the jam band Phish had this to say about his lessons with Joe.

I had three drum lessons when I was 13 to learn how to read from a guy named Dave Hanlon in Syracuse. The only other lessons I’ve ever had were from Joe and they were 15 years apart. I went to him in ’09 for the second one. I kind of knew this was coming after leaving that lesson. I’m very sad about this. My entire rudimentary practice routine has come from him. The last lesson I had with him was basically a confirmation that everything he had told me 15 years earlier was right and that I should stay on that track. What he taught me was literally the foundation of everything I will ever do on the drums and the value of having the

54 Modern Drummer Magazine - July 2011 page 40.
confidence of knowing the instruction I received from him is as sound as it is
cannot be overstated. I owe him for correcting my mistakes, putting me on a right
path and keeping me on it. Amazing. I am so grateful.\textsuperscript{55}

Max Weinberg of the E Street Band expressed his thoughts on Joe’s teaching to the \textit{Los
Angeles Times} shortly after he had passed away.

I sought Joe out. He was a drum guru who took me from a very talented
amateur to a pro who could field any kind of musical question asked of me.\textsuperscript{56}

Joe’s pioneering work as a clinician for the Ludwig Drum Company is well-
documented in pianist Marian McPartland’s book \textit{All in Good Time}.

Jr., “Joe is an apostle—someone who can preach the word to all the kids coming
up, show them how to play the drums properly, how to play cleanly, to direct their
studies and their talents to the most musical approach to the drums possible.”

In the last few years, he has had the opportunity to talk with novice and would-
be drummers and to show them some of his ideas. They crowd around him after
concerts. They dog his footsteps in hotels. They gather in dining rooms and
coffee shops. Joe also gets three months a year off from the Brubeck group and
travels the country to appear at drum clinics in schools, music stores, and
auditoriums for the benefit of the local drummers, students, and teachers.

The clinic idea is not new, but Joe has brought a different dimension to it.
From being a comparatively small operation, in which possibly a hundred persons

\textsuperscript{56} http://articles.latimes.com/2011/mar/14/local/la-me-joe-morello-20110314.
would come to see a name drummer play a solo and perhaps give a short talk, clinics are now getting to be big business. When Joe appears at one, the hall is invariably jammed; if the room holds five hundred, another two hundred are turned away. Last year, Joe pioneered the clinic idea in several European countries—England, Holland, Germany, and Denmark. More recently he has brought drum clinics to Puerto Rico. This year, he will give clinics in new territory—when the Brubeck Quartet goes to Australia, New Zealand, and Japan.

Everyone associated with the clinics is happy. “For every one that he does, I could book ten,” said Dick Schory of the Ludwig Drum Company. “There has never been a drummer who can draw people like he does, and he can keep them on the edge of their seats for two hours. He’s a very good extemporaneous speaker, and he’s such a ham that I’m sure he’d rather do this than play drums. He razzles and dazzles them with his playing, and he has this fantastic sense of humor—it’s not dry-as-dust lecturing—he makes it interesting, and he believes in it.”

Joe usually divides the two-hour lecture into several parts—first describing his drum setup, what size the drums are and why he uses them. Once in a while, he will do impressions of well-known drummers with devilish accuracy. Sometimes he plays a short but hilarious solo, doing everything wrong, to expose areas in which a drummer could improve. He answers questions tirelessly and takes great pains to make sure that everyone has understood his meaning, going over a point several times if necessary.

“I’d like to have him do these clinics all the time,” Bill Ludwig said. “He’s a
natural teacher, and he’s at his best with kids. Nothing is too much trouble—he loses himself in it. This is the answer to the uneducated drummers of today—show them what real study is.

As far as actual talent is concerned, there hasn’t been anyone quite like him—no one who has this devotion to the instrument. And he’s such a gentleman.

He has brought realism to the clinics; he’s not just a performer who will pass the two hours giving a technical demonstration. This guy opens his heart and says, ‘Here it is, use it, free.’ I’ve seen clinicians who would spend two hours showing off their dexterity, but Joe does things that are useful to the students.”

The influence of Joe’s work as a clinician is further documented by Jethro Tull drummer Barriemore Barlow.

I saw him at a clinic about four months after I started playing and he was just unbelievable. So totally into just the basic drum kit, and drawing so much music out of so little, without any flashy effects. That was one of the most amazing things I’ve ever seen. That’s what it’s really all about.

57 Marian McParland All in Good Time (New York: Oxford University Press 1987), 44-46.
TEACHING APPROACH

As a long-time student of Joe’s, I believe that I can provide a unique insight into his teaching approach. Although hand development was one of his primary areas of focus, Joe also taught drum set coordination, as well as the more musical aspects of drumming such as understanding song form and approaches to improvisation. Joe was not an advocate of playing along to records. He believed that it trained you to be a follower which, in his view, is not a very desirable trait for a drummer to have. In addition, Joe was not a believer in practicing on certain surfaces such as pillows, as many drummers advocate. He believed that by practicing in this manner, you are training yourself to play into the drum rather than off of the drum. Playing off of the drum tends to give you a more musical sound and also creates a natural lilt, i.e., swing, to the time. Some of the drum books that Joe had used include George Lawrence Stone’s Stick Control and Accents & Rebounds, his own Master Studies & Master Studies II (Joe always liked to point out that the titles were not his idea but rather the publishers.) For drum set coordination, he would use Jim Chapin’s Advanced Techniques for the Modern Drummer, Carmine Appice’s Realistic Rock, Ted Reed’s Progressive Steps to Syncopation, as well as his own book Rudimental Jazz. For classical reading, Joe would use Anthony Cirrone’s Portraits in Rhythm. He would also use books by Charlie Wilcoxon and Joe Cusatis among others.

Here is an explanation Joe’s teaching approach in his own words.

George Lawrence Stone introduced me to the three stages of development:

Wrist turns: the motor. Forearms: for power. Fingers-very subtle-the “fine polish.” and The Level System which includes the following: Full Stroke: 18” off
The stick starts in an upright position with the tips towards the ceiling. Snap, or throw, the stick using the wrist towards the drum. Allow the stick to rebound back up to its starting position. Work slowly and keep your arms loose. The movement has three benefits: 1. It loosens all the muscles of the wrist and forearm. 2. It develops a reflex action because, if allowed, the stick will rebound faster than you can pick it up. 3. It develops a good sound because the rebounding stick gets off the drumhead and allows the drum to sing. The Half Stroke: 6” off the drum—This is used for a softer volume. Don’t squeeze the sticks by closing the fingers; allow the stick to breathe. Try to hear the resonance of the stick in each stroke. Control Strokes: They are used to produce flowing movements when accenting. The down stroke is used to transition from loud or accented strokes to soft or unaccented strokes. Stop the natural rebound of the stroke by simply closing the fingers around the stick immediately after the stick strikes the drum. The up stroke is used to transition from soft to loud. Strike the drum, accept the rebound, and assist the stick up to the height needed for its next note. For more power, incorporate the forearms: 1. In a whipping motion for single accents (Moeller). 2. In a straight forearm throw. Add the weight of the forearm to generate multiple accents. Maintain good form, practice slowly, and strive for accuracy. Don’t focus on speed. Speed results from slow, accurate practice. Finger Control: Everybody who has good technique uses their wrists, forearms, and fingers. Isolate the fingers using a French-style timpani stroke with the thumb up and pulling in with the fingers. The fingers cannot achieve as loud a
note as the wrist can, because the muscles are smaller.\textsuperscript{59}

Joe discussed the history behind his becoming familiar with finger control in a 2003 interview that he had done for \textit{Vintage Drummer} magazine.

Billy Gladstone was instrumental in that. Louie Bellson used to use it a lot, but just a little differently than I did. We became good friends. When he would come to Springfield with Ellington, he’d come over to the house. Louie was a sweet guy. Buddy was very influential. I was very fortunate to work out with him a few times. It’s so strange because I never asked him how do you do anything.\textsuperscript{60}

Here is an alternate explanation of the level system that can be found in the updated version of George Lawrence Stone’s \textit{Stick Control}.

The premise behind this method is a simple one: a louder note can be produced by having the drumstick starting from a position which is farther, rather than closer, to the drumhead, allowing the stick to develop enough speed to produce a loud sound—the faster the speed, the louder the tone. If a drum is struck from a low position, a softer sound can be produced. Free Strokes are strokes that begin at one position and rebound back to the same position. To play a full stroke, start with the stick straight up and down, with the tip pointing to the ceiling, about 18” from the drum. Strike the drum or pad, accepting the rebound and allowing the stick to return to the starting position. The full stroke will do three things: Loosen the muscles, provide for consistent sound, and develop reflexes (your hand must return as fast as the stick does). A half stroke will start and finish

\textsuperscript{59} \textit{Modern Drummer} Magazine November 2006 page 77.  
\textsuperscript{60} \textit{Vintage Drummer} Magazine Vol 3 Issue 2 April, May, June 2003 page 13.
about 9” from the drum, and a lower stroke (tap), about 3”. Controlled strokes are combinations of the three free strokes and are used to prepare for accenting. The down stroke will start at the same place a full stroke does, but the stick is stopped from rebounding all the way back up, stopping at the half-stroke position, in readiness to play a softer sound. The up stroke is the opposite of a down stroke, starting from a low position and going to a higher one, in preparation to play a loud or accented note. A down stroke will be used for playing an accent when the following note to be played is unaccented. An up stroke will be used when the next note played is accented. For example, down strokes may be played 18” to 9”, 18” to 3” or 9” to 3”. Up strokes are played 9” to 18”, 3” to 18” or 3” to 9”. For example, if four loud strokes were to be played followed by four soft strokes, you would play: Full, Full, Down, Down, Tap, Tap, Up, Up. Paradiddles with the accent on the beat would be: Down, Up, Tap, Tap, Down, Up, Tap, Tap.\(^6\)

Turning now to the concept of the three pressures, based on my studies with Joe, the word pressure is somewhat of a misnomer since the objective is not to squeeze the stick but rather to pull in with the fingers. This is a subtle but very important distinction. Here is an explanation of the concept in Joe’s own words.

> Going from single strokes to double strokes to buzz (multiple rebound) strokes involves different pressures on the sticks. You must be able to change the pressure your fingers are putting on the sticks without tension developing in the

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\(^6\) Danny Gottlieb and Steve Forster from George Lawrence Stone’s *Accents & Rebounds* Updated Edition 2012 page iii-c.
wrists. When going between single strokes and double strokes, the idea is to get the same sound, even though your hands are only moving half as fast when playing the doubles. When moving between doubles and buzz strokes, the important thing is not to tighten up during the buzz notes. The hands will be moving at the same speed; the difference is the pressure you apply with your fingers. When going from singles to buzz strokes, again, the hands will be going only half as fast on the bounce notes. The idea is to get as many rebounds as possible. Practice slowly at first so that you can concentrate on making the sticks rebound, even though at a slow tempo, the roll will not sound smooth. After you develop the ability to get a good rebound from the stick, you can increase the tempo and close the roll.62

Here is an additional explanation of the three pressures also in Joe’s own words.

Going from single strokes to buzz (multiple rebound) strokes requires a different pressure, which is controlled primarily with the fingers. The important thing to remember here is that “pressure” does not mean “rigidity” or “tension.” So these exercises, then, will help develop the sensitivity in the fingers that is necessary to control this pressure. You must be able to immediately apply the pressure when needed for a buzz, and then be able to immediately release it for single strokes.63

Turning now to drum set coordination, Joe was a strong advocate of using the drum rudiments as a way of building mobility on the drum set. Per Joe, by altering their

62 Master Studies page 30.
63 Master Studies page 20.
rhythmic structure, many interesting patterns can emerge. Drummers such as Philly Joe Jones, Billy Cobham, and Steve Gadd have used rudiments in a very effective manner. Here is an explanation that Joe gave in his book *Rudimental Jazz*.

There has been much discussion and argument—pro and con—among the drumming fraternity as to the real value of the drum rudiments. The main argument raised by those opposed to the rudiments is that they were intended for marching drummers and have no application in modern rock or jazz. I cannot go along with this argument at all, for my early training was based on a rudimental approach to my instrument, and I feel this foundation helped a great deal in my later technical development. The rudiments are exercises for developing control and technique for the solo drummer. They should be part of every drummer’s early training. Their study is a foundation on which to build complete technical and musical command of the instrument. The basic rudiments were established by the N.A.R.D. (the National Association for Rudimental Drummers) in 1933. Drummers shouldn’t restrict their rudimental study to just the basic thirteen or twenty-six “standard American” rudiments. Drummers should explore the endless possible variations of each rudiment or create some new ones. Drum rudiments are simply combinations of the three stick movements: the single stroke, the double stroke (stroke and rebound), and the flam. With these three basic movements, you can create thousands of interesting rhythmic patterns or exercise.64

64 *Rudimental Jazz* page 4.
Danny Gottlieb provided an in-depth explanation of Joe’s teaching approach in the following interview for *Drum!* Magazine back in 2011.

For the past 41 years, I was lucky enough to have had Joe Morello in my life. He was like a second father, and I discussed pretty much every event in my life with him. And I’m not the only one. Joe had developed close relationships to many of his students, and while we all miss him terribly, we all feel incredibly fortunate to have experienced his greatness, as a player and a human being, firsthand.

As Joe’s students, we were especially fortunate to benefit from his deep connection to *Stick Control* author George Lawrence Stone. After studying with Joe Sefcik, in Springfield, Massachusetts, Joe studied with Mr. Stone in Boston, and became his most prolific student. The techniques that Stone taught allow for incredible dynamic control without tension and a system that, if practiced correctly, offers unlimited possibilities. Practicing to the point of obsession, Joe mastered Stone’s exercises, and started to create variations on the material. He worked on hand development and control at all dynamic levels, incredible speed, touch, the ability to shift dynamics at will, accents in odd and unusual places, triplet variations of eighth-note exercises, polyrhythms, and odd time experiments.

The incredible technical possibilities of the Stone system are dramatically illustrated in Joe’s performances. When we examine any of his videos or recordings, we are treated to some amazing musicality. The touch, dynamic range, brush sound, and unbelievable technical command are everywhere evident.
We find Joe playing things with one hand, or polyrhythmic combinations that no other jazz drummer had played before, or since.

The one-hand band—If you discuss the “first lesson” with any of Joe’s students, everyone has the same story: Joe would ask you to play some rudiments, eventually getting to the paradiddle, asking you to move up the tempo, play it faster than you could ever imagine, and then watch your reaction when you realized he was playing the exercise with one hand! He would then explain how his technique was based on the teachings of three teachers: Joe Sefcik, George Lawrence Stone, and Billy Gladstone. But it was Stone’s system that seemed to hold the strongest sway in his playing.

Joe explained that Stone divided the development of playing the drum into three areas: the wrist, arms, and fingers. But it all began with an examination on how and why to hold the stick. In my lessons, Joe would constantly express that you could hold the stick anyway you wanted, but what he liked about Stone’s system was that there was a real explanation. It had everything to do with holding the stick in a way that utilized the most natural movement of the hand—in other words, making no change in how the hand moved with a drum stick versus without one.

He also felt that the real cause of tension came from squeezing the fulcrum between the thumb and the first finger in matched grip. This tension was to be avoided at all costs. Balance point was another crucial consideration, as it is virtually impossible to reach peak technical speed and control without finding the optimum balance position between the front of the stick and the back.
Other Stone concepts included correcting the tendency to begin a stroke low and then raise the stick up before making the stroke, or dropping one stick while raising the other at the same time. Joe illustrated that this would be a source of tension, and that with Stone’s method you could have much better control and precision by starting at a specific height from the drum, throwing the stick down, and “accepting the rebound” back to the starting position.

Joe also illustrated Stone’s level system, where when you wanted to change dynamics, you would stop the stick in a lower position, and not accept the rebound. Conversely, if you needed to go from a softer to a louder sound, you would raise the stick back to the higher position after striking the pad. And on it would go. But it is a specific system, applicable to any style, and one that seemingly achieves great results with anyone who practices it.65

DRUM EQUIPMENT, SET-UP, AND TUNING

As Joe’s long-time drum technician and now archivist of his personal effects from throughout his long and illustrious career, I can provide a unique glimpse into his drum equipment and set-up as well as his approach to tuning. In addition, I will shed light on the history of his drum and cymbal endorsements. As far as drumsticks are concerned, Joe preferred hickory wood rather than oak or other woods. He also preferred wood tip sticks to nylon or other materials. His first signature stick was a WFL Ludwig Morello Model from the late 1950s. These sticks are rather scarce today and are highly prized among collectors. Joe’s ear was so good that he used to pitch pair the sticks himself. He would do so by tapping the shoulder area of each stick with his index finger or the nail on his index finger. He would also clap the sticks together near the shoulder area, both right on left and vice versa, and then pair them based on the results of these tests. Joe had often said that if your sticks have different pitches, it will affect the sound of both the drums and the cymbals. In recent years, many drumstick manufacturers now pitch pair them at the factory. In spite of this, Joe still preferred to pair them himself if time permitted. The next drumstick that Joe had used was a Ludwig Morello Model (Ludwig had dropped the WFL designation by then). In the early 1960s, Ludwig began using letter designations on their sticks so Joe’s signature stick became the Ludwig Joe Morello Model 11A. Interestingly, Ludwig also offered a Ringo Starr Model drumstick to which they had assigned a 13A designation. On one occasion when the Dave Brubeck Quartet was performing in London, Ringo Starr came to the show to see and meet Joe. At that meeting, they exchanged drumsticks. This gives you an idea of just how popular a drummer Joe was during that time. Imagine that, a Beatle coming back stage to meet Joe
and exchange sticks with him. In the early days of the ProMark drumstick company, founder Herb Brochstein had approached Joe about becoming an endorser. Since he was already established with Ludwig, Joe respectfully declined Herb’s invitation. At that time, ProMark used Japanese Oak wood exclusively. As I mentioned earlier, Joe preferred hickory wood. ProMark did manufacture a few pair of prototype sticks for Joe but they were never made available to the public. These sticks remain in Joe’s archives to this very day. When his association with Ludwig ended in the early 1990s, he made the decision to endorse Cappella drumsticks. These were larger in diameter than the Ludwig sticks had been. In fact, his Ludwig signature stick had become larger in diameter as early as the 1970s despite having the same 11A designation. After Cappella, Joe endorsed ProMark sticks but by this time, they were manufacturing them from hickory wood as he had always preferred.

Turning now to drums, Joe became a Ludwig endorser while he was a member of the Marian McParland Trio. In fact, both Marian and bassist Bill Crow accompanied him to the Ludwig Drum Company on Damen Avenue in Chicago, Illinois to pick up his new set of drums when they were out on tour and playing the Chicago Blue Note. Joe normally used a 22” x 14” (22” x 16” much later) bass drum and later in his career would occasionally use a 20” drum. He was not an advocate of the 18” bass drum as some of the bebop players had been. His rationale was that you might as well play a floor tom at that point. Other than using a felt strip inside the batter head of the bass drum, Joe never used any type of muffling devices, including pillows, in any of his drums. There are pictures such as Ludwig press photos or even the cover of *The Dave Brubeck Quartet at Carnegie Hall* album which show a felt strip on the front (resonant) head. I had asked
Joe specifically about this, and he indicated that those drum sets did not belong to him and were used only for the photographs. Joe also preferred to use a piece of Dr. Scholl’s moleskin (normally used for foot care) on the batter head where the bass drum beater would strike. Unlike many drummers, he preferred to keep the bass drum flat rather than raised in the front. Joe’s reasoning was that he could get a rounded rather than drier, more staccato sound, by having a larger contact patch when the bass drum beater would strike the drum head. During his time with Ludwig, he used a Speed King pedal with a wood beater. When Joe became a Drum Workshop endorser in 1992, he switched to one of their pedals with a composite beater. Joe preferred bass drum pedals with a solid footboard rather than with a heel plate because he normally played the bass drum with his heel down other than when playing accented notes. He also preferred not to have a carpet or rug of any kind under the drums on the stage because he believed that it absorbed the natural sound of the drums. As far as tom toms are concerned, Joe normally used a 13” x 9” or 12” x 8”. On occasion, he would use both drums for different tonalities but for the most part, he preferred a single mounted tom tom so that he could have his ride cymbal directly over the bass drum. His floor tom tom was normally a 16” x 16” if using only one, or a 16” x 16” along with a 16” x 14” if using two. Joe would occasionally use a 14” x 14” floor tom tom as well. His snare drum was normally some type of metal, usually brass or bronze, with the dimensions being 14” x 5” or 14” x 5 ½”. This is interesting since Joe’s teacher and mentor, Billy Gladstone, normally used deeper snare drums, 7” and greater, and even manufactured his own in these deeper sizes. Incidentally, Joe never had one of Billy’s snares in his collection.

With respect to cymbals, Joe was a Zildjian endorser up until 1966 when he joined
Paiste. He generally preferred brighter sounding cymbals such as “A” Zildjian rather than darker sounding ones such as “K” Zildjian. He would normally use 13” or 14” hi-hats as well as two crash cymbals ranging in size from 15” through 18”, with the larger one on his left side. During the Brubeck years, Joe would often use a 14” bottom hi-hat and have them lathe down the 14” top hi-hat to a slightly smaller diameter to prevent airlock from the cymbals. These hi-hats can be seen in a few of the videos that were filmed at the Playboy mansion. Joe normally preferred a 20” or 21” ride cymbal. During his tenure as a Paiste cymbal endorser, Joe had worked with them to develop a flat, i.e., no bell, ride cymbal.

On the topic of drum tuning, Joe did not tune his drums to specific pitches. Initially, I was quite surprised by this given the amazing sound that he had always been able to draw from the instrument. But, deep down, I believe Joe felt when all is said and done, the trap drum set is still an instrument of indeterminate pitch. Buddy Rich appears to have held a similar view. I have heard both Joe and Buddy say that you tension, rather than tune, the drums on a trap set. That being said, Joe still preferred to “tune” his snare drum in a perfect fourth interval with the bottom (resonant) head being a fourth higher in pitch than the top (batter) head. He would use “Here Comes the Bride” (Wagner’s Bridal Chorus) to accomplish this tuning. Joe cared more about the interval on each lug between the top and bottom head rather than be concerned about the lug to lug tuning relationship on the same head. In general, Joe preferred to tune his tom toms with a slightly higher pitch. Normally, he would tension on the top and bottom heads of a mounted tom the same. Joe would sharpen the top head slightly to allow for slippage. On his floor tom tom, if he were using only one, Joe would make the top head looser than the bottom to give the
drum a “dirtier” sound. If he were using an additional floor tom tom, he would tension both heads the same, similar to a mounted tom tom, and then sharpen the top head. Joe would tension his bass drum similar to the floor tom with the “dirtier” sound by having the batter head looser and the resonant (front) head tighter. Under no circumstances would he cut holes in any of the drum heads or use gaffers tape on them. When I started out as his drum technician, I would use a device made by Tama called the Tension Watch. It is basically a low-budget durometer; a device used to measure a material’s resistance to indentation. It always worked quite well while out on tour. Joe, however, would always prefer to tune the snare drum himself.
The following interview was conducted with Joe Morello’s widow, Jean Morello, on Wednesday, April 4th, 2018 via telephone.

Marvin Burock: Jean, thanks so much for allowing me to interview you for my thesis. I truly appreciate it.

Jean Morello: You’re welcome, Marvin. It’s my pleasure.

MB: You and Joe were married in June 1966. After that, you did some travelling with him whether for drum clinics or with the Dave Brubeck Quartet. Is that correct?

JM: Now that’s right. Now the first time I met the group was when Joe had sent me a ticket to New Orleans where they were performing.

MB: Was that performance at a jazz festival or just a concert?

JM: I can’t remember because I was so interested in Joe and the quartet that I don’t remember where it was in New Orleans, but believe me, it was in a nice place. Anyway, this is when Dave met me. Paul Desmond and Gene Wright were there as well. Paul said to Joe “This girl will never leave you Joe. Don’t worry about it.”
MB: Were there other trips in addition to New Orleans?

JM: Yes. The gigs and the clinics were together. That’s what made it hard because when Brubeck was off then Joe was working with the clinics. There was no free time. You couldn’t see anything. In Italy, we went to this old dark place for the clinic and didn’t think anyone was there but the place was crowded like crazy. And this is where the people almost choked Joe with his own tie. They got so excited and ran up on the stage. He could have been hurt.

MB: Did you go to Mexico with the quartet?

JM: No, I didn’t go. I remember we were in Switzerland and Austria in October with the cold weather. The trains were very good. They were not fancy but had good food. Joe loved that. He loved the trains. Then there was the night train. He liked to go on the trains at night but I couldn’t sleep on those bunk bed things. I remember they picked us up in a Rolls Royce in England and I said to Joe, “This thing doesn’t ride any better than the Cadillac.”

MB: When Joe did the clinics overseas, was Bill Ludwig ever there with you?

JM: I don’t remember Bill being in England. I remember Ivor (Arbiter) taking charge of that. Graham Morley was in this thing too. He was helping Joe carry the drums.
MB: So he was like Joe’s drum tech in England and in Europe?

JM: I can’t remember if it was both or just England.

MB: When Joe was with the quartet, he really didn’t have a drum tech, did he? Didn’t Gene Wright used to help him set up the drums?


MB: So he didn’t have a dedicated drum tech who travelled with the band back then?

JM: No.

MB: Getting back to Ivor Arbiter, he was the guy who had a lot to do with The Beatles because he designed their logo and put it on Ringo’s bass drum. He also put the “Ludwig” logo in larger letters on the bass drum. When The Beatles were on The Ed Sullivan Show, all of the kids in the United States saw this “Ludwig The Beatles” on the bass drum. As a result, Ludwig Drums was working two shifts a day and on Saturdays. It made Bill Ludwig a very rich man almost by accident.

JM: I’ll tell you, Ivor did a lot of things businesswise, okay. He was more in England than Europe but he was in the casino gambling thing. These things are expensive. These buildings. This is not just like a square thing, you know, in town, a little square in the
corner. Extravagant things with extravagant food. People drank and wore fancy clothes. The place was all fancy, not plain. What can you say.

**MB:** Jean, did you have much interaction with Bill and Maggie Ludwig? Did you go to their home?

**JM:** Yes, we went to their home. They took us to this restaurant. They would go all the time. It was a neighborhood restaurant. There was a restaurant down where the boat (yacht) was as well. When we went to their house, there were other people there too. We would stay overnight. Their German Shepherd would jump all over us.

**MB:** That was in Oak Brook, Illinois, where they lived, right?

**JM:** That’s right.

**MB:** Joe had told me that Ray and Joan Kroc of McDonald’s fame lived nearby.

**JM:** Well, they lived in that neighborhood.

**MB:** Do you recall meeting them?

**JM:** No.
MB: I have seen pictures of the Ludwig’s home in Joe’s archives. Bill and Joe are playing chess in the backyard. You can tell it’s a beautiful brick home that they had.

JM: Oh, they had a big home, almost two houses in it and people would be coming all the time. Maggie would go out and buy food. She took me to a department store and told me to pick up anything I wanted. I couldn’t do that. I just couldn’t do that. It was out of my range.

MB: Bill was your best man at the wedding, right?

JM: Yes. He kept saying “Now Joe, you can quit this if you want to. You can get out of this.” He kept saying that.

MB: Where did you get married?

JM: In Springfield, Mass.

MB: How did you and Joe first meet?

JM: Well, you see, in Springfield, there was a guy who knew Joe and Claire [Joe’s sister]. He was the boyfriend of a woman who I worked with as a nurse in Cincinnati, Ohio. Kathy was her name. Her boyfriend said to me, “We know a guy who’s coming to town.” That was Joe. They called Joe on the phone and said, “I have a blind date for
you. Do you want to have a blind date and have her come to the concert?” Joe was sleeping when they called. He was tired but he said, “Yes, bring her down.” I had to have a dress so I went to the shop that sells things cheap, a thrift store. There was this blue dress. So I got the blue dress and it fit fine. Joe liked the blue dress.

**MB:** You didn’t tell him it was from a thrift store, did you?

**JM:** It came from Good Will.

**MB:** So you got a dress from Good Will and you wore it on your first date with Joe.

**JM:** We went to this restaurant that had big chairs. It was like Hawaiian or Polynesian food. Then I had to go home. He called me every night and it always woke me up. I had to get up a 6 o’clock to go to work and, my gosh, he’d call me at 3 or 4 in the morning every night. I never said anything because already I’m awake. We talked. So then he would come down to Cincinnati to see me. I would pick him up at the airport. He met my family, my cousin Sally and her husband, Joe Porter. Joe Porter knew Joe by his playing. He had his records and was knocked out that I was going to marry this man. Joe Porter was a helicopter pilot in the service. He became an obstetrician and, sadly, was killed in an airplane crash.

**MB:** Years ago, Joe mentioned to me that Gene Krupa had contacted him about giving him some drum lessons.
**JM:** Yes, he did.

**MB:** Joe had mentioned that the two of you made several trips to Gene’s home in Yonkers, New York. What can you tell me about those visits?

**JM:** I would go and read because I couldn’t stand the drums (laughs) and all that rehearsing. I would go in the den and be alone and read. They would be together and do whatever they had to do with the drumming. They played down in the basement. It was a big place, a beautiful home.

**MB:** How many trips did you make to Gene’s home that you can recall and how long were the visits?

**JM:** We made 4 or 5 trips. They were long because Joe and Gene loved to go and talk about the drums.

**MB:** Was there anybody else in the home when you were there?

**JM:** I think the maid because he didn’t live alone. Joe said that I reminded Gene of his first wife, Ethel. Something about me made him comfortable and a reminder, some connection. I don’t know what it was.
MB: What can you tell me about Gene? What was your impression of him as a person?

JM: He was a gentleman to me. He was a kind man, very kind.

MB: In 1973, Buddy Rich organized a testimonial dinner for Gene which was sometime in August. Comedian Jerry Lewis was the master of ceremonies.

JM: I was not there.

MB: Joe mentioned that Benny Goodman wanted him in his band at one point. What can you tell me about Benny?

JM: He wanted him in the band and he wanted him to go on the road. He wanted to pay him but he didn’t want to pay him enough so Joe refused.

MB: This must have happened more than once because I think in the 50s before Joe joined Brubeck, he had an offer from Benny and I guess it didn’t work out financially. I had listened to a radio show that Joe had done back in 2002. He mentioned that pianist Hank Jones was the one who recommended him to Benny. But, fast forward a number of years, Benny had invited you and Joe to his home in Connecticut to discuss joining his group. What year would that have been?

JM: I think maybe in the early 70s.
MB: Okay. What can you tell me about your trip to Benny’s home?

JM: That was the trip that Joe would not accept Benny’s offer. See, he said “That’s not right.”

MB: In other words, Benny still didn’t want to pay him good money.

JM: He’s a tight wad. See, now this is not nice. He’s the one that brought the wine in and I said, “Well you didn’t bring me anything.”

MB: In other words, Benny brought a glass of wine for Joe and nothing for you.

JM: Yeah. I said to him, “Benny, that’s not very nice of you. You didn’t bring me anything. That’s not nice.”

MB: So he didn’t offer you any kind of refreshment. Is that what you are saying?

JM: Yeah. So I balled him out.

MB: That’s funny. Benny and his wife owned like three homes and his wife was a descendant of railroad magnate Cornelius Vanderbilt. Can you tell me anything about Benny’s wife?
**JM:** She was charming, very sophisticated, very socialized. She told me all about her family. I didn’t know a thing she was saying because I didn’t know them. She was comfortable with me.

**MB:** What can you tell me about Joe’s relationship with Buddy Rich?

**JM:** He got along so well with him. They respected each other humbly. Humble is the word. Both were humble to each other.

**MB:** When I was going through Joe’s archives, there was a picture of him and Buddy together. I think it might have been when Joe was playing at that health club in West Orange, New Jersey and Buddy stopped by in his bus. Buddy had this big smile on his face and he didn’t typically smile in photos. It’s not the picture that’s in Joe’s *Master Studies* book. It’s a wonderful picture with both of them smiling. When I look at that picture, it sums up the friendship that they had because you could just see how happy they were to be in each other’s company.

**JM:** They could relate to each other and be honest with each other. Say it the way it was.

**MB:** When Buddy got sick, which would have been in early 1987, did Joe call him? Were there conversations between the two of them?
**JM:** Yes. He said he was dying. He said, “I’m finished.”

**MB:** I remember Joe telling me that they did one operation on Buddy’s brain and that he was unable to play again after that.

**JM:** No. No. He couldn’t play.

**MB:** At a certain point, I think sometimes people can lose their will to live especially if they’ve been doing something all of their life and can no longer do it.

**JM:** I think he was in a lot of pain, see. So he said, “It’s finished.” He accepted it anyway. And they talked a lot about things, you know, which is good. I think he [Buddy] got along with him better than anybody. They just respected each other’s identity, a love and respect for each other’s identity with harmonious friendship.

**MB:** Is there anything else that you’d like to add?

**JM:** I want to tell you one thing. In all of the years that I had been with Joe, he never refused a student to talk to, and that is very important. What can I say.

**MB:** Not only that but when we would do the clinics, he would sit there until the last person who wanted to say hello or get an autograph was acknowledged. He was always very accommodating to his fans and students, and that’s something rare.
**JM:** You can’t buy that. Not too many people have that in their profession. They’re too selfish. That’s important because it’s what builds the enthusiasm of the youth and that’s what we need. That’s what we are lacking.

**MB:** Thank you so much Jean.

**Jean Morello:** You’re welcome Marvin.
APPENDIX A – SELECTED WORKS

1. Instructional Books
   a. *Rudimental Jazz* by Joe Morello – Modern Drummer Publications
   b. *Master Studies* by Joe Morello – Modern Drummer Publications
   c. *Master Studies II* by Joe Morello – Modern Drummer Publications
   d. *Off the Record* by Joe Morello – Jomor Publications
   e. *New Directions in Rhythm* by Joe Morello – Jomor Publications

2. Instructional Videos
   a. Joe Morello – *The Natural Approach to Technique* – Hotlicks Video
   b. Joe Morello – *Around the Kit* – Hotlicks Video
   c. Joe Morello/Danny Gottlieb – *Natural Drumming: Lesson 1&2* – Mel Bay
   d. Joe Morello/Danny Gottlieb – *Natural Drumming: Lesson 3&4* – Mel Bay
   e. Joe Morello/Danny Gottlieb – *Natural Drumming: Lesson 5&6* – Mel Bay

3. Recordings
   a. Dave Brubeck Quartet *Time Out* Columbia
   b. Dave Brubeck Quartet *Time Further Out* Columbia
   c. Dave Brubeck Quartet *Jazz Impressions of the U.S.A.* Columbia
   d. Dave Brubeck Quartet *Jazz Impressions of Japan* Columbia
   e. Dave Brubeck Quartet *At Carnegie Hall* Columbia
   f. Joe Morello *It’s About Time* RCA
   g. Joe Morello *Going Places* DMP
   h. Joe Morello *Standard Time* DMP
APPENDIX B - LETTERS TO JOE MORELLO

1959 Western Union Telegram from President John F. Kennedy

1989 Letter from Rolling Stones drummer Charlie Watts

1963 Letter from Playboy Magazine founder Hugh Hefner

1964 Letter from Playboy Magazine founder Hugh Hefner

1962 Letter from RCA A&R manager George Avakian

1961 Letter from legendary drum teacher George Lawrence Stone

1963 Letter from Ludwig Drum Company’s Dick Schory


1973 Letter from Paiste Cymbal Company’s Robert Paiste
BA 143 PA 343

P WYPO 05 GOVT PD=SN WASHINGTON DC 28 126 PME=

=JOE MORELLO TESTIMONIAL DINNER=

DLR DO NOT FONE 5:30 PM WAYSIDE INN
WEST SPRINGFIELD MASS=

=EXTREMELY SORRY THAT A PREVIOUS COMMITMENT PREVENTS ME FROM JOINING WITH HIS MANY FRIENDS TONIGHT IN PAYING TRIBUTE TO THE NATION'S OUTSTANDING DRUMMER, JOE MORELLO. MY WARMEST PERSONAL REGARDS TO HIM ON THIS HAPPY OCCASION AND BEST WISHES TO THOSE PRESENT=

JOHN F KENNEDY USS=
Dear Sir,

I cannot tell you how it was to meet you backstage at the Stadium last month. As you know, I have admired you from afar for too many years to mention. You and Mel Lewis are such fine examples to follow both on and off the stage.

I do hope you enjoyed yourself.

Yours,

C. R. Watts
(Drummer of the Rolling Stones)

280 Vanderbilt Beach Road, C.S. 413030, Naples, Florida 33941-3030 (813) 598-3300 Telex 522450
January 7, 1963

Dear Joe:

Congratulations! I'm pleased to inform you that the readers of PLAYBOY magazine have voted you a winner in the 1963 Playboy All-Star Jazz Poll. You are featured in the article beginning on page 81 of the enclosed February issue.

As a winner, you will receive a Playboy All-Star Jazz Silver Medallion. It is eloquent testimony to your musicianship and popularity to be elected to the Playboy All-Star Jazz Band in this largest of all jazz polls.

Again, congratulations. You will be hearing from us shortly regarding the awarding of the Playboy Silver Medallion.

Cordially,

Hugh M. Hefner

Hugh M. Hefner

HMH:dl
encl.
Mr. Joe Morello
Apartment 3-N
14 Marshall Street
Irvington 11, New Jersey

Dear Joe:

Congratulations! I am pleased to inform you that you have been voted a winner in the 1964 PLAYBOY JAZZ POLL. You are featured in the article beginning on page 59 of the enclosed February issue.

As a winner, you will be receiving the PLAYBOY Silver Medallion. It is eloquent testimony to your musicianship and popularity to be elected to the PLAYBOY Jazz Band, in this biggest of all jazz polls.

Again, congratulations. You'll be hearing from us shortly regarding the awarding of the PLAYBOY Silver Medallion.

Cordially,

Hugh M. Hefner
Editor and Publisher

HMH:CA
March 16, 1962

Mr. Joseph Morello
14 Marshall Street
Irwinton, New Jersey

Dear Joe,

Enclosed are some proofs of some of the ads which you will be in in the near future.

The big double page spread will be in this Sunday's New York Times Magazine and in Playboy in April. The portion which is just about you will be in the March issue of "Paperback Review", which has a proven "hipster" circulation.

The red and black ad has already appeared in Billboard, and the March issue of Record and Sound Retailing.

In addition, there are some dealer ad mats which include your album, and I am enclosing some samples. This is not all of the mats in which you are involved, but I have a complete selection of them on hand.

I understand that 25 albums were sent to you with our compliments, and if you want any more, there available in boxes of 25 at the rate of $1.00 per album.

See you when you get back. Have a great trip!

Best regards,

[Signature]

George Avedian, Manager
Popular Artist & Repertoire

P.S. You are also on the regular popular DJ list for the month, and you will, in addition, have been serviced to about 120 jazz disc jockeys. When we cover the scene, we really cover it!
November 1, 1961

Mr. Joseph Morello  
14 Marshall Street Apt. 38  
Irvington, New Jersey

Dear Joe:

At last ACOUNTS AND REBOUNDS is off the press and I send you herewith Number one copy.

I sincerely hope you like the book, and notice the first few pages, which although simple at first glance, will give the eager beaver something to do, and are following a suggestion you made while here on your last visit.

I cannot begin to tell you how grateful I am for the help you have extended to me. People like you are few and far between. I will see that my end of the bargain is properly fulfilled.

Am sending you in a few days a half-dozen copies - you might like to give them to some favored pupils.

Do write me and let me know how you like the book. More later.

Sincerely,

GEORGE LAWRENCE STONE

By GEORGE LAWRENCE STONE

STICK CONTROL
For the Practicing drummer.............$3.00

MALLET CONTROL
For the practicing vibraphone............$3.00

MILITARY DRUM BEATS
For Schools and Drum Corps.............$1.00

INDIVIDUAL DRUM SOLOS
For Competition..........................each $1.50

DODGE DRUM CHART
400 Measures Analyzed and
Fingered....................................$7.50
Mr. Joe Morello
14 Marshall Street
Irvington, New Jersey

Dear Joe:

We have had a request from one of your fans for an autographed picture to the "ghost" from Joe Morello. Enclosed you will find the photograph along with a label for forwarding on to the requesting party. Please sign and forward to John W. Coffey Music - 250 Huntington Ave. Boston 15, Mass. - Attn: Rick Connor.

I trust you have been quite busy as I have not heard from you for sometime. I've got several clinic dates that I've got to check out with you so I would appreciate your calling as soon as you possibly can.

Shearing opens at the London House tomorrow night so Gary Burton will be in town for several weeks. He has finished his vibe book and will be bringing it out to me while he's in town. I will give you my honest opinion after I've had a chance to look it over.

The sale of your book continues fairly strong. Although, nothing to shout about. Mainly because no one has really been aware of the fact that it is out. We are making a special dealer mailing this week to advise all of our customers and should move quite a few books into their hands in the next thirty days. As yet, Ludwig has not paid for any part of the books but should within the next two weeks. Will keep you posted.

Cordially yours,

LUDWIG DRUM CO.

Dick Schory
Advertising Manager
Mr. Joe Morello
73 Myrtle Avenue, Apt. #B7
Irvington, New Jersey 07111

Dear Joe:

Thought you might be interested in the enclosed picture taken during your recent visit to Frank's Drum Shop. That's Chuck Lishon on the left with Maurie Lishon on the other side of me and, of course, Dick Richardson and Roy Knapp.

It was great of you to visit the shop particularly in view of the fact that Maurie feels you don't like him because you haven't done a clinic for him and have for his competitor. I sincerely hope you can work in a clinic at Frank's Drum Shop sometime this year in your busy schedule.

It was nice talking to you and Jean Ann last night and again
Happy Birthday!

Sincerely yours,

William F. Ludwig, Jr.

WFL:scr

Enclosure
Mr Joe Morello  
73 Myrtle Ave. Apt. 7B  
IRVINGTON, N.J. 07111  
U.S.A.

Dear Joe,

After our strenuous meeting in Berne, I managed to recuperate somewhat, so that I can try writing you a letter.

Enclosed is the result of our combined efforts with regard to your Signature. How do you like it? Anyway, that's how it will look on the cymbals of the Joe Morello Set, from now on.

I expect that you will have received the commission accounts and checks that were due, in the meantime, and would be grateful for a brief acknowledgement.

Some time ago, I happened to be in Helsinki, where I heard you being mentioned, which goes to show that it's a small, intimate world, especially in music.

Concerning the Joe Morello Set, I could certainly imagine better publicity - and sales - if you would personally describe your ideas about sounds and about your cymbals. I would use this for a special folder, illustrated with pictures of you, which would be added to each set or each separate cymbal from the set, and which would also be distributed generally and internationally, through our Drummer-Mailing. Why don't you do it?
Mr Joe Morello, Irvington 22.1.1973

Ingeborg and I wish Jean and you all good things for 1973. Looking forward to your news and comments.

Best regards,
M.M. PAISTE & SOHN KG

[Signature]

Robert Paiste

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P.S. Could you use a quantity of the "Profiles" book, for instance for your students? How many copies?

PPS Will you be coming to the Frankfurt Fair, this year?

PPPS I enclose a photograph, which I received from our Drummer-Secret-Service, German Section, which (the photograph) was microdotted and smuggled across the border by an aging (less conspicuous, you know) strip-tease artist.
APPENDIX C – BIBLIOGRAPHY
(JAZZINSTITUT DARMSTADT)

Martin Kunzler (compiler): Joe Morello, article collection for his entry in "ro ro ro Jazz Lexikon", 1950s to 1980s (F) [digi.copy]

Jack Tracy: Joe Morello, in: Down Beat, 7.Sep.1955, p. 13, 30 (F/I with Joe Morello, Marian McPartland, Bill Crow) [digi.copy]

NN: "Mr. Fingers", Joe Morello Started Late, Learned Fast, in: Drummer Scope, 1/3 (Jul.1956), p. 2, 6 (F)

NN: Setting "the drum standard of the world", Morello and Ludwig, in: Metronome, 72/10 (Oct.1956), p. 13 (advertisement) [digi.copy]

Max Jones: This world of Jazz..., in: Melody Maker, 15.Feb.1958, p. 13


Don DeMichael: Joe Morello - "It's About Time" (RCA Victor 2486), in: Down Beat, 29/11 (24.May 1962), p. 34, 36 (R: 3 1/2 stars)


NN: Table ronde. La batterie d'une côte à l'autre, in: Les Cahiers du Jazz, #10 (1964), p. 57-78 (F/I with Cozy Cole, Art Blakey, Mel Lewis, Tony Williams, Joe Morello, Elvin Jones, Shelly Manne, Nick Ceroli, Donald Dean, Mel Lee; translation; originally in Down Beat) [digi.copy]; reprint, in: Les Cahiers du Jazz, #10 (2013), p. 171-188 (F/I)


NN: You don't have to be an idiot to play drums, tells Joe Morello British drummers, in: Melody Maker, 19.Sep.1964, p. 6

Marian McPartland: Joe Morello. With a light touch, in: Down Beat, 32/7 (1965), p. 16-17, 34


N: Joe Morello. Complicated, but interesting, in: Jazz, 5/12 (1966), p. 18


Arnold Jay Smith: Marian McPartland/Joe Morello, Gulliver's, West Paterson/NJ, in: Down Beat, 44/7 (7.Apr.1977), p. 37 (C) [digi.copy]

NN: Drum Solo from "Take Five", in: Modern Drummer, 1/2 (Apr.1977), p. 24-25 (T) [digi.copy]


Scott Kevin Fish: Joe Morello, in: Modern Drummer, 3/2 (Mar/Apr.1979), p. 24-27, 50-51 (F/I) [digi.copy]


NN: Ask a Pro, in: Modern Drummer, 7/5 (May 1983), p. 6 (short I) [digi.copy]


Joe Morello: Doubles, Triples, and Buzz Strokes, in: Modern Drummer, 13/7 (Jul.1989), p. 46-47 ("I"/T) [digi.copy]


NN: Ask a Pro. Joe Morello, in: Modern Drummer, 14/2 (Feb.1990), p. 12 (short I) [digi.copy]


Joe Morello: Developing the Left Hand, in: Modern Drummer, 15/6 (Jun.1991), p. 70 ("I"/T) [digi.copy]

Coen de Jonge: Drummer Joe Morello was de schoenlepel van Dave Brubeck, in: Jazz Nu, #152 (Jul/Aug.1991), p. 475-477 (F/I)

Joe Morello: Strictly Technique. The Full Stroke, in: Modern Drummer, 15/7 (Jul.1991), p. 54 ("I") [digi.copy]


Joe Morello: Developing Coordination and Independence, part 2, in: Modern Drummer, 16/3 (Mar.1992), p. 58-59 ("I"/T) [digi.copy]

Joe Morello: Continuous Roll Study in 16th Notes, in: Modern Drummer, 16/6 (Jun.1992), p. 62-65 ("I"/T) [digi.copy]

Joe Morello: Continuous Roll Study in 12/8 Time, in: Modern Drummer, 16/7 (Jul.1992), p. 62-64 ("I"/T) [digi.copy]


Joe Morello: Cross-Sticking, in: Modern Drummer, 17/11 (Nov.1993), p. 82-84 (Clinic) [digi.copy]


Joe Morello: Creative Substitutions with the Bass Drum, in: Modern Drummer, 18/9 (Sep.1994), p. 86-87 (T) [digi.copy]
Joe Morello: Strictly Technique. Ostinato Studies, in: Modern Drummer, 18/9 (Sep.1994), p. 94 (T) [digi.copy]

Joe Morello: Developing the Left Hand, in: Modern Drummer, 10/11 (Nov.1994), p. 80 (T) [digi.copy]


Berthold Möller: Joe Morello, in: Jazz Podium, 47/10 (Oct.1998), p. 22, 24 (I) [digi.copy]


Joe Morello: Study in Paradiddles, in: Modern Drummer, 23/7 (Jul.1999), p. 130 ("I"/T) [digi.copy]

Vince Giantomasi: Jazz Legend Joe Morello, in: Jersey Jazz, 27/11 (Dec.1999), p. 15-16 (F/I) [digi.copy]


Philip Clark: Sounds In and Out of the Loop. Philip Clark talks to veteran drummer Joe Morello about Brubeck, Mingus, and that 'Take Five' solo, in: Jazz Review, #33 (Jun.2002), p. 6-7 (F/I)
Joe Morello: Finger Control, in: Modern Drummer, 27/5 (May 2003), p. 82-84 ("I"/T)

Bill Donaldson: Joe Morello Interview, in: Cadence, 30/2 (Feb.2004), p. 5-15 (I)

Doug Ramsey: Take Five. The public and private lives of Paul Desmond, Seattle 2005 [book: Parkside Publications], passim (F)


John Riley: Joe Morello. Revisiting a Master, in: Modern Drummer, 30/11 (Nov.2006), p. 64-66, 68-69, 71, 74-80 (F/I/A/T) [digi.copy]


Jean Levin & Franck Bergerot & Russell Gloyd: Dosier Dave Brubeck. Avant et après "Time Out". Quatre garçons dans le vent. "L'amour planait sur ce groupe", in: Jazz Magazine, #606 (Sep.2009), p. 22-29 (F/I with Dave Brubeck, Joe Morello)

Bruce Shipkowski: Legendary jazz drummer Joe Morello dies at 82, in: San Francisco Chronicle, 13.Mar.2011 (F/O) [digi.copy]


Keith Thursby: Joe Morello dies at 82; jazz drummer for Dave Brubeck Quartet. 'Drummers worldwide remember Joe as one of the greatest drummers we have known,' Brubeck says. '... His drum solo on "Take Five" is still being heard around the world', in: Los Angeles Times, 14.Mar.2011 (F/O) [digi.copy]


Steve Voce: Joe Morello. One of jazz's most celebrated drummers, who made 60 albums with Dave Brubeck, in: The Independent, 16.Mar.2011 (F/O) [digi.copy]
Bobby Reed: Joe Morello Made Timekeeping Creative, in: Down Beat, 78/5 (May 2011), p. 14 (F/O) [digi.copy]


Reiner Kobe: Joe Morello, in: Jazz 'n' More, May/Jun.2011, p. 7 (F/O)


Marcus A. Woelfle: Take Five. Abschied vom Schlagzeuger Joe Morello, in: Jazz Zeitung, 36/3 (Jun/Aug.2011), p. 23 (F/O)

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Paul de Barros: Shall We Play That One Together. The Life and Art of Jazz Piano Legend Marian McPartland, New York 2012 [book: St. Martin's Press], passim (F)

Dave Brubeck: In Memoriam of... Joe Morello, in: Jazz Times, 42/2 (Mar.2012), p. 44 (F/O)

APPENDIX D - JOE MORELLO DISCOGRAPHY
(TOM LORD’S JAZZ DISCOGRAPHY)

[W8925] Phil Woods
Bird's Eyes, Last Unissued, Vol. 7 : Phil Woods & His Pals : Phil Woods (as,cl,vcl) Joe Raich (vib) Hal Serra (p) Sal Salvador (g) Chuck Andrus (b) Joe Morello (d,vcl)
Springfield, MA, late 1947

Just you, just me (I) Philology (It)W57-2 [CD]
I've found a new baby -
Robbins' nest -
That's a plenty -
Just you, just me (II) -
Nice work if you can get it -
(Medley :) -
Yesterdays -
Embraceable you -
Lady be good -

Note: Other titles by other leaders.
For a session of August 11, 1954 reissued under Woods' name, see Jimmy Raney.

[M5778] Gil Melle
Eddie Bert (tb) Gil Melle (ts) Tal Farlow (g) Clyde Lombardi (b) Joe Morello (d)
Hackensack, N.J., January 31, 1953

BN465-4 Cyclotron (take 5) Blue Note BLP5020, EMI (It)4788192 [CD]
BN466-2 October (take 8) -
BN467-0 Under Capricorn (take 10) -
BN468-0 Venus (take 13) -

Note: All above titles also on Blue Note BEP203, (Jap)K18P-9275, Blue Note 4-95718-2 [CD], Fresh Sound (Sp)FSRCD876-2 [CD].

[M5154] Marian McPartland
Lullaby Of Birdland : Marian McPartland (p) Bob Carter (b) Joe Morello (d)
New York, April 27, 1953
| SMM4333 | What is this thing called love? | Savoy XP8032, MG12005, SJL2248, ZDS4404 [CD] |
| SMM4334 | All my life | - |
| SMM4335 | A fine romance | - - - - |
| SMM4336 | Willow, weep for me | - - - - |
| SMM4337 | Lullaby in rhythm | XP8108, - - - |
| SMM4338 | There will never be another you | - - - - |

Note: All above titles also on Savoy MG15022.

[K1440.60] Stan Kenton
Joe Morello (d) replaces Stan Levey

Glen Echo Park Ballroom, Glen Echo, MD, May 12, 1953

| Everything happens to me (ce vcl) | Vintage Radio Classics 54368 [CD] |

[M5155] Marian McPartland
In Concert: Marian McPartland's Hickory House Trio: Vinnie Burke (b) replaces Bob Carter

Live "Hickory House", New York, October 8, 1953

| SMC4438 | A foggy day (*) | Savoy MG12004, SJL2248, SV0202 [CD], ZDS4404 [CD] |
| SMC4439 | The lady is a tramp (*) | - - - |
| SMC4440 | I've got the world on a string (*,!) | - - - |
| SMC4441 | Manhattan (*) | - - - - |
| SMC4442 | Aunt Hagar's blues | - - - - |
| SMC4443 | Four brothers | - - - |
| SMC4454 | Once in a while (!) | - - - - |
| Love you madly | MG12043, SV0224 [CD], - SV0226 [CD], - |
| Just squeeze me | - - - - |
| Liza (*,!) | - SV0226 [CD], - |
| September song (!,#) | MG12097, - - - |
| Embraceable you (*,!) | - - - - |
| Laura (!) | - - - - |

Note: "Just squeeze me" issued as "Squeeze me".


Savoy MG12097 & SV0226 [CD] titled "Looking for a boy", rest of
LP & CD by Adelaide Robbins and Barbara Carroll.
First 6 titles also on Savoy MG15032.
(*) These titles also on Savoy Jazz SVY17117 [CD].
(!!) These titles also on Savoy 93045-2 [CD].
(#) This title also on Not Now Music (E)NOT3CD137 [CD].
All titles from Savoy MG12004 also on Savoy (Jap)MGJ-12004, COCY-75783 [CD].
Both titles from Savoy MG12043 also on Savoy (Jap)MGJ-12043.
All titles from Savoy MG12097 also on Savoy (Jap)COCY-75435 [CD].

[M5779] Gil Melle
Gil Melle Quintet, Volume 2: Urbie Green (tb) replaces Eddie Bert
Hackensack, N.J., October 25, 1953

<table>
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<tr>
<th>Track</th>
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<tr>
<td>BN526-2</td>
<td>Lover man (take 3)</td>
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<tr>
<td>BN528-2</td>
<td>Spellbound (take 11)</td>
</tr>
<tr>
<td>BN529-1</td>
<td>Transition (take 14)</td>
</tr>
<tr>
<td>BN530-3</td>
<td>Time piece (take 19)</td>
</tr>
<tr>
<td>BN531-0</td>
<td>A lion lives here (take 22)</td>
</tr>
<tr>
<td>BN527-5</td>
<td>Ginger snap (take 23)</td>
</tr>
<tr>
<td>BN532-0</td>
<td>The nearness of you (ug out) (take 27) (*)</td>
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Note: All titles, except (*), also on Blue Note (Jap)K18P-9275, Fresh Sound (Sp)FSRCD876-2 [CD].
All above titles also on Blue Note 4-95718-2 [CD].

[A2190] Bob Alexander
Bob Alexander (tb) Peanuts Hucko (cl,ts) Bernie Leighton (p) Bob Carter (b) Joe Morello (d)
New York, 1953-54

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<tr>
<td>Mambo</td>
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<tr>
<td>Rush hour</td>
<td>-</td>
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<tr>
<td>Waltz</td>
<td>-</td>
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<tr>
<td>Chloe [Song of the swamp]</td>
<td>-</td>
</tr>
<tr>
<td>Miss print</td>
<td>-</td>
</tr>
<tr>
<td>The surrey with the fringe on top</td>
<td>-</td>
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</table>
[L2095] Yank Lawson
Yank Lawson (tp) Lou McGarity (tb) Steve Allen (p-1) Joe Morello (d) + others unknown


<table>
<thead>
<tr>
<th>St. Louis blues</th>
<th>Jazum 54</th>
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<tbody>
<tr>
<td>(Medley :)</td>
<td></td>
</tr>
<tr>
<td>I cover the waterfront</td>
<td>-</td>
</tr>
<tr>
<td>(1)</td>
<td></td>
</tr>
<tr>
<td>Something to remember you by (1)</td>
<td>-</td>
</tr>
<tr>
<td>Just you, just me</td>
<td>(incomplete) (1)</td>
</tr>
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</table>

[F259] Tal Farlow
Tal Farlow Quartet: Tal Farlow, Don Arnone (g) Clyde Lombardi (b) Joe Morello (d)
Hackensack, N.J., April 11, 1954

| BN554-3 | Tina | Blue Note BLP5042, (Jap) CJ28-5127 [CD] |
| BN555-1 | Splash | - | - |
| BN556-1 | Rock and rye | - | - |
| BN557-2 | Lover | - | - |
| BN558-2 | All through the night | - | - | , BN(Jap)W5511 |
| BN559-1 | Flamingo | - | - | , Liberty (Jap) K22P-6094/95 |

Note: Blue Note (Jap) CJ28-5127 [CD] titled "The great guitars"; see under Howard McGhee, May 20, 1953 for the rest of this CD.
All above titles also on Blue Note 4-95748-2 [CD] titled "Howard McGhee, Vol. 2/Tal Farlow Quartet"; rest of CD by Howard McGhee.
All above titles also on Blue Note (Jap) GXF-3171, (F) BNP25104.

[F260] Tal Farlow
The Tal Farlow Album: Tal Farlow, Barry Galbraith (g) Oscar Pettiford (b) Joe Morello (d)
New York, June 2, 1954

<p>| 1730-3 | If there is someone lovelier than you | Norgran MGN19, Verve MGV8138, (G) 2584 |
| 1731-? | With the wind and the rain in your hair (*) | - |</p>
<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>1731-4</td>
<td>With the wind and the rain in your hair (#)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1732-3</td>
<td>My old flame (!)</td>
<td>Norgran EPN35</td>
<td></td>
</tr>
<tr>
<td>1733-9</td>
<td>Gibson boy</td>
<td>Norgran EPN35</td>
<td></td>
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<tr>
<td>1734-5</td>
<td>You and the night and the music</td>
<td>Norgran EPN36</td>
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<tr>
<td>1735-13</td>
<td>Love nest (#)</td>
<td>Norgran EPN36</td>
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<tr>
<td>1736-2</td>
<td>Blues in the closet</td>
<td>Verve 840037-2 [CD]</td>
<td></td>
</tr>
<tr>
<td>1737-5</td>
<td>Everything I’ve got</td>
<td>Mosaic MD7-224 [CD]</td>
<td>Norgren MGN19, Verve MGV8138, (G)2584, Norgren EPN36</td>
</tr>
<tr>
<td>1737-9</td>
<td>Everything I’ve got (#)</td>
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<td></td>
</tr>
</tbody>
</table>

Note: Norgren EPN35 & EPN36 both titled "The Tal Farlow Album".
(*) This title also on Verve 547265-2 [CD] titled "Collector's Disc".
(#) These 3 titles also on Verve 314-527365-2 [CD] titled "Tal Farlow: Jazz Masters".
(!) This title also on Verve 314-549677-2 [CD].
Above titles from Verve MGV8138 also on Norgren MGN1047, Verve (Jap)2584.
Verve 840037-2 [CD] titled "Jazz-Club: Bass"; rest of this CD by others.
All above titles also on Mosaic MD7-224 [CD] titled "The Complete Verve Tal Farlow Sessions"; see flwg sessions to December 15 & 16, 1959 for more titles; rest of this 7 CD set by Red Norvo.
All above titles also on Verve B0002992-02 [CD].

[M5654], John Mehegan
John Mehegan Quartet: John Mehegan (p) Chuck Wayne (g) Vinnie Burke (b) Joe Morello (d)

New York, June 10, 1954

<table>
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<th>Track</th>
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<tr>
<td>SJM4573</td>
<td>Taking a chance on love</td>
<td>Savoy MG15054, MG12077, XP8130, SV0253 [CD]</td>
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<td>SJM4574</td>
<td>Sirod</td>
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<td>SJM4575</td>
<td>Uncus</td>
<td>-</td>
<td></td>
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<tr>
<td>SJM4576</td>
<td>Stella by starlight</td>
<td>-</td>
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</table>

Note: Savoy SV0253 [CD] titled "Tasty Pudding"; rest of this CD by Chuck Wayne.
All above titles also on Byg (F)529165.
[S406]. Sal Salvador
Kenton Presents Sal Salvador: Eddie Costa (p,vib) Sal Salvador (g) Kenny O'Brien (b) Joe Morello (d)

New York, July 21, 1954

20427 Round trip Cap H/T6505, (Jap)TOCJ-5375 [CD], Capitol CDP7-98931-2 [CD]
20428 Yesterdays Cap H/T6505, (Jap)TOCJ-5375 [CD], Jazz Portraits (It)14538 [CD]
20429 Cabin in the sky Cap H/T6505, (Jap)TOCJ-5375 [CD]
20430 See - -

Note: Affinity (E)AFF68 titled "Boo b oo de doop".
All above titles also on Lonehill Jazz (Sp)LHJ10171 [CD] titled "Eddie Costa & Sal Savador Quartet - Complete Studio Recordings"; see flwg sessions to October 1956 for more titles; rest of this 2 CD set by Frank Socolow.
All above titles also on Blue Note 4-96548-2 [CD].

[R1024] Jimmy Raney
Jimmy Raney Quintet: John Wilson (tp) Phil Woods (as) Jimmy Raney (g) Bill Crow (b) Joe Morello (d)

Hackensack, NJ, August 11, 1954

602 Stella by starlight New Jazz NJLP1103, Prest 1359
603 Jo Anne -
604 Back and blow - Prest 1359
605 Five -

Note: All above titles also on Fresh Sound (Sp)FSRCD423 [CD] titled "Jimmy Raney Quintet - Complete Recordings"; see flwg sessions to May 4, 1956 for rest of CD.
All above titles also on OJC CD-1865-2 [CD] titled "Phil Woods - Early Quintets".
All above titles also on Prestige PRLP203, PR7673, Bellaphon (G)BSJ4056, Membran (G)222470-444 [CD].

[M5156]. Marian McPartland
At The Hickory House: Marian McPartland (p) Bill Crow (b) Joe Morello (d)

New York, September, 1954

20398 Lush life Cap T574, Jasmine (E)312 [CD]
20399 Moon song - -
<table>
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<th>Track</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>20400</td>
<td>Love you madly</td>
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<tr>
<td>20401</td>
<td>Tickle toe</td>
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[M5157] Marian McPartland
New York, September, 1954

<table>
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<th>Album</th>
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<tr>
<td>20414</td>
<td>How long has this been going on?</td>
<td>Cap T574, Jasmine (E)312 [CD]</td>
<td></td>
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<tr>
<td>20415</td>
<td>Ja-da</td>
<td></td>
<td></td>
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<tr>
<td>20416</td>
<td>Skylark</td>
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<tr>
<td>20417</td>
<td>I hear music</td>
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[M5157] Marian McPartland
New York, September, 1954

[J5327] Thad Jones
Autobiography In Jazz: Thad Jones With Strings: Thad Jones (tp) John LaPorta (as) unknown woodwinds and strings, Jackson Wiley (cello) Billy Taylor (p) Milt Hinton (b) Joe Morello (d)
New York, September 17, 1954

<table>
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<th>Track</th>
<th>Title</th>
<th>Artist</th>
<th>Album</th>
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<tr>
<td></td>
<td>Portrait</td>
<td>Cap T574, Jasmine (E)312 [CD]</td>
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Note: The rest of Debut 198, OJC 115 by others. Musica Jazz (It)MJCD1236 [CD] titled "To You: Thad Jones".

[J5328] Thad Jones
Fred Zimmerman (b) added, Don Senay (vcl) Alonzo Levister (arr) rest same
same date

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[J5328] Thad Jones
Fred Zimmerman (b) added, Don Senay (vcl) Alonzo Levister (arr) rest same
same date

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[B7279.10] Eddie Bert
Joe Morello (d) replaces Art Mardigan, Eddie Bert (tb,vcl)
New York, November 3, 1954

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<th>Track</th>
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<th>Album</th>
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</tbody>
</table>
He ain't got rhythm (eb vcl) - - 
Cherokee - - 

Note: Discovery DL3024 was scheduled for release as a 10” LP but never released. 
All above titles also on Fresh Sound (Sp)FSRCD404 [CD].

[M5158]  Marian McPartland 
Ruth Negri (harp) George Koutzen (cello) added 
New York, December, 1954

<table>
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<th>Track No.</th>
<th>Title</th>
<th>Release Details</th>
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<tr>
<td>20577</td>
<td>Street of dreams</td>
<td>Cap T574, Jasmine (E)312 [CD]</td>
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<tr>
<td>20578</td>
<td>Mad about the boy</td>
<td>- -</td>
</tr>
<tr>
<td>20579</td>
<td>Let's call the whole</td>
<td>- -</td>
</tr>
<tr>
<td></td>
<td>thing off</td>
<td></td>
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<tr>
<td>20580</td>
<td>I've told every little</td>
<td>- -</td>
</tr>
<tr>
<td></td>
<td>star</td>
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</tbody>
</table>

Note: All titles from Capitol T574 also on Jasmine (E)JAS312, Capitol (Jap)TOCJ-5440 [CD].

[C142] Jackie Cain 
Jackie & Roy : Jackie Cain (vcl) acc by Roy Kral (p,vcl) Barry Galbraith (g) Bill Crow (b) Joe Morello (d) 
unknown location, 1955

<table>
<thead>
<tr>
<th>Track No.</th>
<th>Title</th>
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<tbody>
<tr>
<td>Mountain greenery</td>
<td>Storyville STLP322, STLP915</td>
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<tr>
<td>Yesterdays</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Season in the sun</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Hook line and snare</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>I didn't know what time it was</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Cheerful little earful</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Slowly</td>
<td>-</td>
<td></td>
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<tr>
<td>Thou swell</td>
<td>-</td>
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</tbody>
</table>

Note: Storyville STLP915 titled "Sing Baby, Sing !".
[S11875] Lou Stein
The Lou Stein 3, 4 And 5: Lou Stein Trio: Lou Stein (p) Bob Carter (b) Joe Morello (d)
New York, 1955

Jeepers creepers Epic LN3148
Prelude to a kiss -
Jobolou -
Ming tree -

Note: All above titles also on Collectables COL-CD-7455 [CD].

[S11876] Lou Stein
Lou Stein Quartet: Peanuts Hucko (cl) added
New York, January 31, 1955

CO52934 Love walked in Epic LN3148
I concentrate on you -
My baby just cares for me -
Gone with the wind -

Note: All above titles also on Collectables COL-CD-7455 [CD].

[S11877] Lou Stein
Lou Stein Quintet: John Barrows (fhr) Jimmy Buffington (fhr) added, Peanuts Hucko out
New York, February 9, 1955

CO53021 Jim and Andy's Epic LN3148
Lullaby of rhythm -
East of Suez -
There's a small hotel -

Note: All above titles also on Collectables COL-CD-7455 [CD].

[B14592] Dave Brubeck
Dave Brubeck Quartet Plus Guests: Chet Baker, Clifford Brown (tp) Paul Desmond (as) Gerry Mulligan (bar) Dave Brubeck (p) Bob Bates (b) Joe Morello, Max Roach (d)
Live, Newport Jazz Festival, Newport, R.I., July 16, 1955
Tea for two (incomplete)  Philology (It)214W51, W51-2 [CD], Proper/Retro (E)RCCD40-86 [CD], RLR Records (Sp)RLR88617 [CD], Jazz Dynamics (Sp)002 [CD], Lighthouse LAJI009 [CD], Solar (Sp)4569967 [CD], Jazz Dynamics (Sp)002 [CD], Lighthouse LAJI009 [CD], Solar (Sp)4569967 [CD]


[S4174] Don Senay
Don Senay Accompanied By Charles Mingus Orchestra : Don Senay (vcl) acc by Louis Mucci (tp) unknown (tb) unknown (hfr) Julius Baker (fl) John LaPorta (as,cl) unknown (oboe) Billy Taylor (p) unknown (harp) Jackson Wiley (cello) Milt Hinton, Fred Zimmerman (b) Joe Morello (d,perc) prob. Morris Lang (timpani) 5 unidentified strings, Alonzo Levister (arr-1,cond-2) Charles Mingus (arr-3)
New York, September 19, 1955

RM-512 Edge of love (ds vcl,1,2)  Debut M112, Mythic Sound (It)MSLP002, Debut 12DCD-4402-2 [CD], Carrere (F)100.012 [CD], ZYX-Music (G)12DCD-4402-2 [CD]

RM-513 Fanny (ds vcl,1,2)  Debut M112, Debut 12DCD-4402-2 [CD], Carrere (F)100.012 [CD], ZYX-Music (G)12DCD-4402-2 [CD]
Fanny (alt) (ds vcl,1,2)  Mythic Sound (It)MSLP002
Makin' whoopee (ds vcl,1,2)  Debut DEB198, Design DLP29, Debut (Jap)DEB-198, OJC 115, Mythic Sound (It)MSLP002, Debut 12DCD-4402-2 [CD], Carrere (F)100.012 [CD], ZYX-Music (G)12DCD-4402-2 [CD]
Portrait (original master) (2,3)  (unissued)

Note: The recording date was given on previous listings as well as liner notes of Debut DEB-198 as September 17, 1954, however, after research at Fantasy files, producer Ed Michel allocated the recording
According to Brian Priestly, author of "Mingus-A Critical Biography", the Don Senay (vcl) solos are overdubbed.
Most probably Charles Mingus did not participate as a bassist on this session. (Source: Debut 12DCD-4402-2 [CD], Carrere (F)100.012 [CD]).

Debut (Jap)DEB-198 is a Special Issue limited edition. It was never sold but given as a bonus to the purchaser of a complete set of the Japanese Debut series.
(Source: The Debut Label Discography by Uwe Weiler).

Debut DEB198, (Jap)DEB-198, both titled "Autobiography in jazz"; rest of LP by others.

Mythic Sound (It)MSLP002 titled "The rarest on Debut - Charles Mingus Sideman"; rest of LP by others.

Debut 12DCD-4402-2 [CD], Carrere (F)100.012 [CD], ZYX-Music (G)12DCD-4402-2 [CD], all titled "The complete Debut recordings"; rest of these 12 CD sets by others.

Note:  See footnote to previous session about Charles Mingus probably not participating on bass.

[M5159] Marian McPartland
After Dark: Ruth Negri, George Koutzen out
New York, October, 1955
20887  Falling in love with love  Cap T699
20888  Royal garden blues  -
20889  Everything but you  -
20890  I could write a book  -

[M5160] Marian McPartland
Betty Glamann (harp) Lucien Schmit (cello) added
New York, October, 1955

20900  Sand in my shoes  Cap T699
20901  Easy come, easy go  -
20902  For all we know  -
20903  Chelsea bridge  -

[M5161] Marian McPartland
Margaret Ross (harp) replaces Betty Glamann
New York, November, 1955

20919  If I love again  Cap T699
20920  I'll be around  -
20921  Poor little rich girl  -
20922  Struttin' with some barbacue (mr,ls out)  -

[F875] Victor Feldman
Vic Feldman Quartet : Victor Feldman (vib) Hank Jones (p) Bill Crow (b) Joe Morello (d)
New York, January 1, 1956

Umf (unissued) Keynote
Fran -
Modesque -
Opus two -
Bizet baby -
Five brothers -
I fall in love everyday -
Jackpot -
[K256] Richie Kamuca
Richie Kamuca Quartet: Richie Kamuca (ts) Vince Guaraldi (p) Monty Budwig (b) Joe Morello (d)

New York, January 11, 1956

A gal in calico (unissued, Keynote)
Ginza -
It's you or no one -
It had to be you -
Lost April -
Moonlight becomes you -
The night has a thousand eyes -
One man's famine -

Note: For the tune "If I should lose you" from July 26, 1956 see Chet Baker.

[M5125] Jimmy McPartland
After Hours: Jimmy McPartland (tp) Marian McPartland (p) Jimmy Raney (g) Trigger Alpert (b) Joe Morello (d)

New York, February, 1956

Star dust Grand Award GA33-334
Rockin' chair -
I get along without you very well -
Georgia on my mind -
New Orleans -
Blue orchids -

Note: The rest of Grand Award 33-334 by Cozy Cole.
All above titles also on Disco-Club (G)DC3000, Columbia (F)FPX151.

[M5126] Jimmy McPartland
The Middle Road: Jimmy McPartland's Chicago Rompers: Jimmy McPartland (cnt) Vic Dickenson (tb) Bill Stegmeyer (cl) Bud Freeman (ts) Marian McPartland (p) Milt Hinton (b) Joe Morello (d)

New York, 1956
My gal Sal J1227, J1241, Baronet B108
McBlues - -
Sweet Adeline - -
Shine on, harvest -
moon -
Slic Vic -
Stranger in the night - Hall of Fame JG608
Donna - -
Decidely blues [Blues for David] - -
Swanee river -
Kerry dancers -
Baby-O -

Note: Baronet B108 titled "The names of dixieland"; rest of LP by others. Jazztone 1241 titled "Dixieland now and then". All above titles also on Concert Hall Society CHJ-1227 titled "Down The Middle". All above titles also on GB Private (Du)GBAJ-07 [CD] titled "Spotlight On Jimmy McPartland"; see Art Hodes, May 7, 1959, for the rest of this CD.

[M11373] Sam Most
Musically Yours: Sam Most (fl,cl) Bob Dorough (p) Bill Crow (b) Joe Morello (d)
New York, July, 1956

Autumn leaves Bethlehem BCP6008, Parlo (E)GEP8747
Body and soul -
Hush-a-bye - 11042, Parlo (E)GEP8747
House of bread blues - BCP/6038, EXLP2
If I had you -
Obvious conclusion -
Stella by starlight - 11042
Two for three - Parlo (E)GEP8747

Note: All above titles also on Lonehill Jazz (Sp)LHJ10123 [CD], Avid (E)AMSC1245 [CD].

[M5162] Marian McPartland
The Marian McPartland Trio: Marian McPartland (p) William Britto (b) Joe Morello (d)
New York, July 25, 1956
21187 Stompin' at the Savoy Cap T785, T1034
21188 There'll be other times -
21189 The baron -
21190 Bohemia after dark -

[M5163] Marian McPartland
New York, July 26, 1956

21192 This love of mine Cap T785
21193 The things we did last summer -

[M6223] Helen Merrill
Dream Of You: Helen Merrill (vcl) acc by Hank Jones (p) Barry Galbraith (g) Oscar Pettiford (b) Joe Morello (d) + strings, Gil Evans (arr,cond)
New York, July 26, 1956

13528-7 He was too good to me EmArcy MG36078, 314-514074-2 [CD]
(*)
13529-9 I'm a fool to want you - - , Mercury 832831-2 [CD]
13530-4 I've never seen - -
13531-4 Troubled waters - -

Note:  (*) This title also on Verve 314-526448-2 [CD] titled "My funny valentine/The Rogers & Hart songbook"; rest of CD by others.
All above titles also on Mercury 826340-2 [CD], EmArcy 838292-2 [CD].
All above titles also on Fresh Sound (Sp)FSRCD489 [CD] titled "Dream Of You + Merrill At Midnight".

[M6224] Helen Merrill
Helen Merrill (vcl) acc by prob. Art Farmer (tp) Joe Bennett (tb) John LaPorta (cl,as) Jerome Richardson (fl,sax) Danny Bank (bar) Hank Jones (p) Barry Galbraith (g) Oscar Pettiford (b) Joe Morello (d) + strings, Gil Evans (arr,cond)
New York, July 27, 1956

13578-7 Any place I hang my hat is home EmArcy MG36078, 314-514074-2 [CD]
13579-8 Where flamingos fly - - , Poll Winners (Sp)PWR27290 [CD]
I'm just a lucky so and so
A new town is a blue town

Note: Noal Cohen's Art Farmer Discography gives June 27, 1956 as the date. Poll Winners (Sp)PWR27290 [CD] titled "Gil Evans - Out Of The Cool". All above titles also on Mercury 826340-2 [CD], Fresh Sound (Sp)FSRCD489 [CD].

[M5164] Marian McPartland
New York, July 28, 1956

21195 Carioca Cap T785
21196 Dream a little dream of me
21197 Hallelujah
21198 Symphony

[M6225] Helen Merrill
Helen Merrill (vcl) acc by Art Farmer, Louis Mucci (tp) Jimmy Cleveland (tb) John LaPorta (cl,as) Hank Jones (p) Barry Galbraith (g) Oscar Pettiford (b) Joe Morello (d) + strings, Gil Evans (arr.cond)
New York, July 29, 1956

By myself EmArcy MG36078, 314-514074-2 [CD]
People will say we're in love
You're lucky to me
Dream of you

Note: Noal Cohen's Art Farmer Discography gives June 29, 1956 as the date. All titles from EmArcy MG36078 also on EmArcy (Jap)EJD-3026 [CD], PHCE-10027 [CD], PHCE-4146 [CD], 28JD-10137 [CD], Mercury 826340-1, 8126340-1 [CD], (Jap)SMX-7101, EmArcy 838292-2 [CD], Fresh Sound (Sp)FSRCD489 [CD].
[B16016] Vinnie Burke
Eddie Costa (p) Jimmy Raney (g) Vinnie Burke (b) Joe Morello (d)

New York, August 20, 1956

<table>
<thead>
<tr>
<th>5281</th>
<th>Jordu</th>
<th>ABC-Paramount ABC139</th>
</tr>
</thead>
<tbody>
<tr>
<td>5307</td>
<td>Vin-tin-tin</td>
<td>-</td>
</tr>
<tr>
<td>5308</td>
<td>Strike up the band</td>
<td>-</td>
</tr>
</tbody>
</table>

[B16017] Vinnie Burke
Urbie Green (tb) Al Cohn (ts) Eddie Costa (p) Joe Puma, Jimmy Raney (g) Vinnie Burke (b) Joe Morello (d)

New York, August 20, 1956

<table>
<thead>
<tr>
<th>5309</th>
<th>Blue Jeans</th>
<th>ABC-Paramount ABC139</th>
</tr>
</thead>
<tbody>
<tr>
<td>5310</td>
<td>I'm getting sentimental</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>over you</td>
<td>-</td>
</tr>
<tr>
<td>5311</td>
<td>Lulu's back in town</td>
<td>-</td>
</tr>
<tr>
<td>5312</td>
<td>You don't know what love is</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All titles from ABC-Paramount ABC139 also on HMV (E)CLP1217, King (Jap)SR3041, W&G (Aus)BJN590. First 3 titles also on Jazzbeat (Sp)504 [CD] titled "Blues And Other Shades of Green By Urbie Green"; see Urbie Green for rest of CD.

[S410] Sal Salvador
Shades Of Sal Salvador: Eddie Costa (p,vib,arr) Sal Salvador (g,arr) Bill Crow (b) Joe Morello (d)

New York, October, 1956

<table>
<thead>
<tr>
<th>Flamingo (ec arr)</th>
<th>Bethlehem BCP39</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two sleepy people (ss arr)</td>
<td>- , BCP88</td>
</tr>
<tr>
<td>Joe and me (gr arr)</td>
<td>- , BCP89</td>
</tr>
<tr>
<td>They say it's wonderful (ss arr)</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: Some sources list date as July 1956. All above titles also on Lonehill Jazz (Sp)LHJ10171 [CD].
[B14604] Dave Brubeck
Jazz Impressions Of The USA : Paul Desmond (as) Dave Brubeck (p) Norman Bates (b) Joe Morello (d)

New York, November 16, 1956

CO56745  Tea down yonder for two Columbia CL984, Avid (E)AMSC998 [CD]
CO56746  Curtain time - , Avid (E)AMSC1002 [CD]
CO56747  History of a boy scout Columbia CL984, Philips (Eu)429.407BE, Columbia Legacy C4K-52945 [CD], C2K-64160 [CD], Avid (E)AMSC998 [CD]
CO56748  Summer song Columbia CL984, Philips (Eu)429.417BE, Avid (E)AMSC998 [CD], American Jazz Classics (Sp)99111 [CD]

Note: All above titles also on American Jazz Classics (Sp)99111 [CD] titled "The Dave Brubeck Quartet - Brandenburg Gate: Revisited".
All above titles also on Gambit (And)69308 [CD], Phoenix Records (Sp)131573 [CD], Columbia Legacy 88697-93881-2 [CD], Real Gone Jazz (E)RGJCD222 [CD].

[B14605] Dave Brubeck
same pers.

New York, November 26, 1956

CO57101  Plain song Columbia CL984, Philips (Eu)429.517BE
CO57102  Sounds of the Loop - , Philips (Eu)429.517BE
CO57103  Ode to a cowboy -

Note: All above titles also on Gambit (And)69308 [CD], Phoenix Records (Sp)131573 [CD], Columbia Legacy 88697-93881-2 [CD], Avid (E)AMSC1002 [CD], Real Gone Jazz (E)RGJCD222 [CD].

[S412], Sal Salvador
Phil Woods (as) Ralph Martin (p,arr) Sal Salvador (g) Dante (Danny) Martucci (b) Joe Morello (d)

New York, January, 1957

I hadn't anyone till you (ss arr) Bethlehem BCP39
You're driving me crazy (rm arr) - , BCP85
Carioca (ss arr) - , BCP86
I got it bad (head arr) - , BCP84

Note: Some sources list date as July 1956.
All titles from Bethlehem BCP39 also on Bethlehem (Jap)TOCJ-62021 [CD], VICJ-61497 [CD].
All above titles also on Fresh Sound (Sp)FSR-CD182 [CD], Rockin' Chair (It) (no#) [CD].

[M10599] Joe Morello
Collections: Joe Morello Sextet: Art Pepper (as,ts) Red Norvo (vib) Gerald Wiggins (p) Ben Tucker (b) Joe Morello (d)

Los Angeles, January 3, 1957

IM-3845 Tenor blooz Intro ILP608, Blue Note BN-LA591-H2, CDP7-46863-2 [CD]
IM-3846 You're driving me crazy (#) (same issues)
IM-3849 Pepper steak (*) -
Yardbird suite (rn out,#) -
Straight life (rn out,*) -

Note: Blue Note BN-LA591-H2 titled "Early Art"; rest of this 2 LP set by Art Pepper, January 14, 1957.
Blue Note CDP7-46863-2 [CD] titled "The complete Art Pepper Aladdin recordings, Vol. 1"; rest of CD by Art Pepper, August 1956. (#) These 2 titles also on Fremeaux & Associes (F)FA288 [CD].
All titles, except (*), also on Giants of Jazz (It)CD53241 [CD] titled "Art Pepper - Straight Life".
All above titles also on Intro (Jap)TOCJ-50116 [CD] titled "Collections"; see following session for rest of CD.
All above titles also on Essential Jazz Classics (Sp)EJC55489 [CD] titled "Art Pepper - Intensity"; see Art Pepper, November 23 & 25, 1960 for rest of CD.
All above titles also on Mosaic Select MS-015 [CD].

[M10600] Joe Morello
Howard Roberts (g) added, Art Pepper out
Los Angeles, January 3, 1957

IM-3847   Sweet Georgia Brown   Intro ILP608
IM-3848   Little girl   -
IM-3774   Have you met Miss Jones   -
IM-3851   Ghost of a chance   -
IM-3850   I've got the world on a string   -

Note: All titles from Intro ILP608 also on Score SLP4031 titled "Art Pepper/Red Norvo - Collections".
All titles from Intro ILP608 also on Intro (Jap) K18P-9251.
All above titles also on Intro (Jap) TOCJ-50116 [CD], Fresh Sound (Sp) FSRCD478 [CD].

[B14608] Dave Brubeck
Reunion : Paul Desmond (as) Dave Van Kriedt (ts) Dave Brubeck (p) Norman Bates (b) Joe Morello (d)

San Francisco, CA, February 1957

Chorale   Fantasy LP3268
Prelude   -
Divertimendo   -
Shouts   , Vocalion (E) EPV-F1272, Karusell (Swd) KSEP3187
Leo's place   Fantasy LP3268, Karusell (Swd) KSEP3187
Darien mode   , Vocalion (E) EPV-F1272
Pieta   -
Strollin'   -

Note: All above titles also on Fantasy LPS8007, Vogue (E) LAE/SAE551, OJC 150, OJC CD-150-2 [CD].

[B14609] Dave Brubeck
Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Norman Bates (b) Joe Morello (d)

Live "Blue Note", Chicago, IL, March, 1957

The Duke (theme) (Introduction)   Jazz Band EB402, EBCD2102-2 [CD]
| CO58211 | Bru's blues | Columbia B10341, CL1034, Fontana (E)TFE17032, (Eu)462.028TE |
| CO58212 | These foolish things | Columbia B10342, CL1034, Fontana (Eu)462.029TE, Columbia/Legacy CK66029 [CD] |
| CO58213 | One moment worth years | Columbia CL1034 |

Note: All above titles also on Essential Jazz Classics (Sp)EJC55516 [CD], Avid (E)AMSC982 [CD].

[B14611] Dave Brubeck  
Jazz Goes To Junior College: Paul Desmond (as) Dave Brubeck (p) Norman Bates (b) Joe Morello (d)  
Live, prob. Fullerton Junior College, CA, May 1, 1957

| HCO40231 | St. Louis blues | Columbia B10343, CL1034, 476148-2 [CD], SMM5096132 [CD] |
| HCO40234 | I'm afraid the masquerade is over | Columbia B10343, CL1034 |

Note: All titles from Columbia CL1034 also on Columbia KG21298, (Jap)SONP-50402, 32DP-665 [CD], Fontana (E)TFL5002, (Eu)682.007TL, CBS (Eu)S67246, Coronet (Aus)KLP622. Both above titles also on Fontana (E)TFE17021, (Eu)462.030TE, Coronet (Aus)KEP156, Essential Jazz Classics (Sp)EJC55516 [CD], Avid (E)AMSC982 [CD].
Dave Brubeck
Dave Digs Disney: same pers

New York, June 29, 1957

CO58214  Alice in Wonderland  Columbia B10591, CL1059, Fontana
(E)TFE17230, (Eu)462.092TE

CO58215  Give a little whistle  Columbia B10591, CL1059, Fontana
(E)TFE17074, (Eu)462.062TE

Note: Both above titles also on Columbia COL471250-2 [CD], CK48820 [CD], both titled "Dave Digs Disney"; see flwg sessions to August 29, 1957 for rest of CDs.
Both above titles also on Columbia/Legacy 91250 [CD] titled "Dave Digs Disney"; this CD has both mono and stereo takes of above tunes.
Both above titles also on Columbia Legacy 88697-93881-2 [CD], Avid (E)AMSC1002 [CD].
Both above titles also on Poll Winners (Sp)PWR27327 [CD] titled "Dave Digs Disney".
Both above titles also on Real Gone Jazz (E)RGJCD222 [CD].

Dave Brubeck
same pers.

New York, June 29 & 30, 1957

Very good advice  Columbia COL471250-2 [CD], CK48820 [CD],
Columbia/Legacy 91250 [CD], Columbia Legacy
88697-93881-2 [CD], Poll Winners
(Sp)PWR27327 [CD]

Note: Columbia/Legacy 91250 [CD] has both mono and stereo takes of above tune.

Dave Brubeck
same pers

New York, June 30, 1957
CO58243 Someday my prince will come Columbia B10593, CL1059, (Jap)23AP-663, 32DP-785 [CD], Fontana (E)TFE17074, TFL5136, (Eu)462.062TE, 662.039TR, Columbia COL471250-2 [CD], Columbia Legacy CK65450, Columbia 467148-2 [CD], SMM5096132 [CD], 510594-2 [CD], CK48820 [CD], Columbia Legacy C4K-52945 [CD], C2K-64160 [CD], Columbia CK64616 [CD], Columbia/Legacy 91250 [CD], Columbia Legacy 88697-93881-2 [CD], Avid (E)AMSC1002 [CD], Real Gone Jazz (E)RGJCD222 [CD]

CO58243-alt Someday my prince will come Columbia/Legacy 91250 [CD]

CO58245 One song (rejected)

Note: Columbia/Legacy 91250 [CD] has both mono and stereo takes of above master take. Both issued titles also on Poll Winners (Sp)PWR27327 [CD].

[B14615] Dave Brubeck
same pers

Los Angeles, August 3, 1957

HCO40178 One song Columbia B10593, CL1059, 467148-2 [CD], SMM5096132 [CD]

HCO41078-alt One song Columbia/Legacy 91250 [CD]

HCO40179 Heigh-ho Columbia B10592, CL1059, Fontana (E)TFL5136, Columbia 467148-2 [CD], SMM5096132 [CD]

HCO40179-alt Heigh-ho Columbia/Legacy 91250 [CD]

HCO40183 When you wish upon a star Columbia B10592, CL1059, Fontana (E)TFE17230, (Eu)462.092TE, Columbia CK64616 [CD]

HCO40183-alt When you wish upon a star Columbia/Legacy 91250 [CD]
Note: All titles from Columbia CL1059 also on Columbia CS8090, (Jap)SONP-50383, 20AP-1455, SOPM-143, 32DP-664 [CD], Fontana (E)TFL5017, (Eu)682.018TL, CBS (Eu)21060, Coronet (Aus)KLP659, Avid (E)AMSC1002 [CD], Columbia COL471250-2 [CD], CK48820 [CD]; incorrect dates are listed in the CD booklet for the last 2 CDs.
All titles from Columbia CL1059 also on Real Gone Jazz (E)RGJCD222 [CD].
All above titles also on Columbia/Legacy 91250 [CD], Poll Winners (Sp)PWR27327 [CD].

[B14616] Dave Brubeck
same pers.

New York, August 29, 1957

So this is love Columbia COL471250-2 [CD], CK48820 [CD], Columbia Legacy 88697-93881-2 [CD], 91250 [CD]
So this is love (alt 1) Columbia/Legacy 91250 [CD]
So this is love (alt 2) -

Note: The master take of "So this is love" and one of the alternate takes also on Poll Winners (Sp)PWR27327 [CD].

[B14617] Dave Brubeck
same pers

Los Angeles, October 24, 1957

Two sleepy people Playboy PB1958, Columbia (Jap)SL-3010, Gambit (And)69308 [CD], Phoenix Records (Sp)131573 [CD]

Note: For a session from December 30, 1957 see Timex All Star Jazz Show.

[T3632] Timex All Star Jazz Show
Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Norman Bates (b) Joe Morello (d)

NBC Telecast, New York, December 30, 1957
St. Louis blues

Timex CS-1, Sounds Great SG8005, Kings of Jazz
(It)KLJ20030, Jasmine (E)JASM2530, Mr. Music
MMCD-9001 [CD], Avid (E)AMSC982 [CD]

[T3638] Timex All Star Jazz Show

NBC Telecast, New York, December 30, 1957

When the saints go marching in (rehearsal)
Timex CS-1, Sounds Great SG8005, Kings of Jazz
(It)KLJ-20030, Mr. Music MMCD-9001 [CD]

[B14618] Dave Brubeck
At The Free Trade Hall 1958: Dave Brubeck Quartet: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live "Free Trade Hall", Manchester, England, prob. c.
February 20, 1958

Introduction
Gone with the wind -
One moment worth years -
Watusi drums -
For all we know -
God save the Queen -
In your own sweet way -
The Wright groove -
The Duke -
Take the "A" train
St. Louis blues
Audrey (incomplete)

[B14619] Dave Brubeck
Sweet Paul - Vol. 1 : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Berlin, Germany, February 22, 1958

The Duke RLR Records (Sp)RLR88636 [CD]
Take the "A" train Philology (It)W72-2 [CD], Gambit (And)69322 [CD], Phoenix Records (Sp)131590 [CD]
Two part contention Philology (It)W72-2 [CD]
One moment worth years RLR Records (Sp)RLR88636 [CD]
These foolish things Philology (It)W72-2 [CD]
St. Louis blues -

Note: Philology (It)W72-2 [CD] titled "Sweet Paul - Vol. 1".
Gambit (And)69322 [CD] titled "Newport 1958: Brubeck Plays Ellington".
Phoenix Records (Sp)131590 [CD] titled "Newport 1958: Brubeck Plays Ellington".
All above titles also on RLR Records (Sp)RLR88636 [CD] titled "Dave Brubeck Quartet - Complete 1958 Berlin Concert".

[B14620] Dave Brubeck
same pers

Live "Niedersachsenhalle", Hannover, Germany, February 28, 1958

Out of nowhere Philology (It)W72-2 [CD], Moosicus (G)2CDN1302-2 [CD]
These foolish things Philology (It)W72-2 [CD], Moosicus (G)2CDN1302-2 [CD]
Gone with the wind Moosicus (G)2CDN1302-2 [CD]
One moment worth years -
Someday my prince will come -
The Wright groove -
For all we know -
The Duke -
Take the "A" train -
Two part contention -
I'm in a dancing mood -
Drums along the Thames [Watusi drums] -
St. Louis blues -

Note: Further titles from Philology (It)W72-2 [CD] by Jack Sheedy, January 1950 and Paul Desmond. Moosicus (G)2CDN1302-2 [CD] titled "Dave Brubeck Quartet - February 18, 1958, Niedersachsenhalle, Hannover"; a 2 CD set. First 2 titles also on Jazzbeat (Sp)528 [CD], Phoenix Records (Sp)131516 [CD].

[B14621] Dave Brubeck
In Europe : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
Live "KB Hallen", Copenhagen, Denmark, March 5, 1958

Tangerine Columbia 4-42446 (ed.), 3-42446 (ed.), CL1168, CJ44215, Columbia 510594-2 [CD], Columbia Legacy C2K-64120 [CD], C4K-52945 [CD]
Wonderful Copenhagen Columbia CL1168, CJ44215, J2C.45037, Fontana (E)TFE17196, TFL5136, (Eu)467.030TE, Coronet (Aus)KEP210, CBS (Eu)465192-2 [CD], Stunt (Dan)STUCD12132 [CD]
The Wright groove Columbia CL1168
My one bad habit is falling in love (no as) - , Fontana (Eu)662.039TR
Like someone in love - , CJ44215, Fontana (E)TFE17196, (Eu)467.030TE, Columbia Legacy CK65450 [CD], Columbia/Legacy CK66029 [CD]
Watusi drums Columbia CL1168, Coronet (Aus)KEP210

Note: Some issues of the above titles give an incorrect recording date of March 5, 1957. Columbia Legacy C2K-64120 [CD] titled "In Europe". All above titles also on Columbia CS8128, (Jap)YL-110, 32DP-905
[CD], Fontana
(E)TFL5034, STFL514, (Eu)885.106TY, 682.031TL, 885.110TY, Cor
onet (Aus)KLP710, Lonehill Jazz (Sp)LHJ10366 [CD], Phoenix
Records (Sp)131570 [CD], Avid (E)AMSC1002 [CD].

[B14622] **Dave Brubeck**
same pers

Live, Paris, France, 1958

<table>
<thead>
<tr>
<th>Castillian drums</th>
<th>I Giganti del Jazz (It)40, Deja Vu (It)DVRECD58 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three to get ready</td>
<td>I Giganti del Jazz (It)40, Giants of Jazz (It)LPJT3, Deja Vu (It)DVRECD58 [CD]</td>
</tr>
<tr>
<td>St. Louis blues</td>
<td>I Giganti del Jazz (It)40, Giants of Jazz (It)LPJT3, Deja Vu (It)DVRECD58 [CD]</td>
</tr>
<tr>
<td>Forty days</td>
<td>I Giganti del Jazz (It)40, Giants of Jazz (It)LPJT3, Deja Vu (It)DVRECD58 [CD]</td>
</tr>
<tr>
<td>Summer song</td>
<td>I Giganti del Jazz (It)40</td>
</tr>
<tr>
<td>Someday my prince</td>
<td>-</td>
</tr>
<tr>
<td>will come</td>
<td>Deja Vu (It)DVRECD58 [CD]</td>
</tr>
</tbody>
</table>

**Note:** Some sources list date of this session as 1961.
All above titles also on Europa Jazz (It)EJ1032 (titled "The Quartet"), Denon (Jap)YX-7361, 86.3.31 [CD], 33C38-7681 [CD] (all titled "The Quartet"), Drive (Swi)8510 (titled "These Foolish Things").
See 1974 for 2 more titles from Denon (Jap)86.3.31 [CD], 33C38-7681 [CD].

[B14623] **Dave Brubeck**
Newport '58: Joe Benjamin (b) replaces Eugene Wright

Live, Newport Jazz Festival, Newport, R.I., July 3, 1958

<table>
<thead>
<tr>
<th>Things ain't what they used to be</th>
<th>Columbia CL1249, JJ/JS-1, Fontana (E)TFE17245.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jump for joy</td>
<td>Columbia CL1249, Fontana (Eu)467.210TE, Columbia Legacy C4K-52945 [CD], Columbia/Legacy C3K89076</td>
</tr>
</tbody>
</table>
Perdido
Columbia CL1249, CBS
(Eu)S52976, SPR55, 467.210TE,
662.039TR, S63517, Avid (E)AMSC982 [CD]

The Duke
CBS (E)31769

C jam blues (into)
Columbia CL1249, CBS
(Eu)S52988, 88136, Avid
(E)AMSC982 [CD]

Take the "A" train
Columbia CL1249, CBS
(Eu)S52988, 88136, Avid
(E)AMSC982 [CD]

Note: All above titles also on Gambit (And)69322 [CD], Phoenix Records
(Sp)131590 [CD].

[B14625] Dave Brubeck
same pers

New York, July 28, 1958

CO61316 The Duke Columbia 4-42445 (ed.?), 3-42445 (ed.?),
CL1249, CL2484, CBS (Eu)S68288, Melodija
(Rus)60-07229/30

CO61317 Liberian suite, dance no. 3 Columbia CL1249, Fontana
(E)TFE17245, TFL5136,
(Eu)467.211TE, Gambit (And)69322 [CD]

CO61318 Flamingo Columbia CL1249, Fontana
(Eu)467.211TE, Columbia
467148-2 [CD], SMM5096132 [CD], Gambit
(And)69322 [CD]

Note: All titles from Columbia CL1249 also on Columbia
CS8082, (Jap)YL-149, SONP-50418, Fontana
(E)TFL5059, STFL501, (Eu)682.046TL, 885.108TY, Coronet
(Aus)KLP780.
All above titles also on Avid (E)AMSC982 [CD].

[B14625.10] Dave Brubeck
The Navy Swings : Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Joe
Benjamin (b) Joe Morello (d)
The Navy Swings, Programs 41, 42, 43 & 44, summer 1958
The Navy Swings

**Program 41:**
(Introduction:) The Duke (*)
Take the "A" train -
I'm in a dancing mood -
St. Louis blues -
The Navy Swings -

**Program 42:**
(Introduction:) The Duke (*)
Gone with the wind -
For all we know -
Sounds of the loop -
The Navy Swings -

**Program 43:**
(Introduction:) The Duke (*)
Someday my prince will come -
In your own sweet way -
Tangerine -
The Navy Swings -

**Program 44:**
(Introduction:) The Duke (*)
Watusi drums -
Thank you -
Nomad -

Note: The liner notes give the date as "1948" but the cover correctly states "1958". All titles, except (*), also on Avid (E)AMSC901 [CD].

[B14625.20] **Dave Brubeck**
Dave Brubeck Quartet Concert (French Lick Jazz Festival, French Lick, IN Aug 17, 1958) : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
Live "French Lick Jazz Festival", French Lick, IN, August 17, 1958

Nomad Wolfgang's Vault (No #335) [DL]
Thank you (Dziekuje) -
The golden horn -
Brandenburg Gate -
Sounds of the loop -
Outro/audience

[B14626.10] Dave Brubeck

50 Years of Dave Brubeck: Live at the Monterey Jazz Festival: Dave Brubeck Quartet: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live at the Monterey Jazz Festival, Monterey, CA, September, 1958

| CO61320 | Nomad | Columbia CL1251, D(S)288, Fontana (E)117135 |
| CO61321 | Thank you [Dziekuje] | Columbia CL1251, Fontana (Eu)662.034TR, Storyville (Dan)101-8527 [CD] |
| CO61322 | Golden horn | Columbia CL1251, Fontana (E)TFE17199, Playboy PB1959B, Columbia Legacy C4K-52945 [CD], C2K-64120 [CD], Storyville (Dan)101-8527 [CD] |
| CO61323 | Brandenburg gate | Columbia CL1251, Fontana (E)TFE17199, (Eu)467.031TE, Columbia 510594-2 [CD], American Jazz Classics (Sp)99111 [CD] |
| CO61324 | Marble arch | Columbia B12511, CL1251, Fontana (E)117135, (Eu)467.031TE, Columbia Legacy C4K-52945 [CD] |
| CO61325 | Calcutta blues | Columbia CL1251 |

Note: Columbia CK48531 [CD] titled "Jazz Impressions of Eurasia". All titles from Columbia CL1251 also on Columbia CS8058, (Jap)SONP-50248, 25DP-5315 [CD], Fontana (E)TFL5051, STFL508, (Eu)682.038TL, 885.107TY, Coronet (Aus)KLP747, Columbia CK48531 [CD]. All above titles also on Poll Winners (Eu)PWR27216 [CD] titled "Gone With The Wind + Jazz Impressions of Eurasia"; see April 22 & 23, 1959 for rest of CD. All above titles also on Columbia Legacy 88697-93881-2 [CD], Avid (E)AMSC998 [CD], Real Gone Jazz (E)RGJCD222 [CD].
Two part contention Monterey Jazz Festival MJFR-30680 [CD]
Someday my prince -
will come -
Take five -

Note: See various flwg sessions to September 2007 for rest of Monterey MJFR-30680 [CD].

[B14627] Dave Brubeck
Monterey Jazz Festival - 40 Legendary Years: Dave Brubeck Quartet: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
Live, Monterey Jazz Festival, Monterey, CA, October 5, 1958

For all we know Malpaso/Warner Bros. 9-46703-2 [CD]

Note: Other titles from the above 3 CD set by other leaders.

[B14627.10] Dave Brubeck
Live in Portland 1959: Dave Brubeck Quartet: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
Live, Portland, Oregon, April, 1959

Two part contention Domino (Sp)891204 [CD]
The lonesome road -
Take the "A" train -
When the saints go marching in -
I'm in a dancing mood -
Someday my prince will come -
Drum feature -

[B14628] Dave Brubeck
Gone With The Wind: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
American Legion Hall, Hollywood, CA, April 22, 1959

RHCO46192 Gone with the wind Columbia 4-42446 (ed.), 3-42446 (ed.), CL1347.
The lonesome road
Columbia CL1347
Fontana (E)TFE17305,
(Eu)467.130TE,
Columbia CK64616 [CD]

Swanee River
Columbia CL1347, D(S)288
Fontana (E)TFE17304,
(Eu)467.129TE

Basin Street blues
Columbia CL1347, Fontana (E)TFE17303,
(Eu)467.131TE, 780.004TV

Georgia on my mind
Columbia CL1347, Fontana (E)TFE17305,
(Eu)467.130TE, Columbia Legacy CK65450 [CD],
C4K-52945 [CD], C2K-64160 [CD], C4K-52945 [CD],
C2K-64160 [CD]

Ol' man river (pd out)
Columbia CL1347, Fontana (E)TFE17303,
(Eu)467.131TE, 780.004TV

Note: All above titles also on Poll Winners (Eu)PWR27216 [CD], Columbia Legacy 88697-93881-2 [CD].

[B14629] Dave Brubeck
same pers
American Legion Hall, Hollywood, CA, April 23, 1959

Camptown races
Columbia 4-41485, 4-42447, 4-42675, 3-42447,
CL1347, CL2484, Fontana (E)TFE17303, AAG1202,
(Eu)467.131TE, 662.039TR, 780.004TV, CBS (Eu)S68288, Melodija (Rus)S60-07229/30

Camptown races (alt take) (*)
Columbia CL1347

Short'nin' bread (pd out)
4-41485, CL1347, Fontana (E)TFE17303,
(Eu)467.131TE, 780.004TV

Note: Columbia CL1347 (and equivalents) includes both takes of Master RHCO46213.
All titles from Columbia CL1347 also on Columbia CS8156, CG33666, CJ49627, LE10013, (Jap)YS-507, Fontana (E)TFL5071, STFL521, Eu682.060TL, 885.114TY, CBS (Eu)(S)BPG62065, 450984-1, Coronet (Au)KLP823, Rec. Bazaar (It)RB45, Columbia CK40627 [CD], all titled "Gone With The Wind".
All titles, except (*), also on Columbia Legacy 88697-93881-2 [CD].
All above titles also on Poll Winners (Eu)PWR27216 [CD].

[B14630] Dave Brubeck
Time Out: same pers
New York, June 25, 1959

CO62555 Kathy's waltz Columbia CL1397, G30625, Fontana (E)TFL5136,
TFL5085, CBS (E)31769, American Jazz Classics
(Sp)99111 [CD]
CO62556 Three to get ready Columbia CL1397, G30625, D(S)288, Fontana
(E)TFL5085, Columbia 510594-2
[CD], Columbia Legacy C4K-52945 [CD], C2K-64160 [CD]
CO62558 Everybody's jumpin' Columbia CL1397, Fontana (E)TFL5085

Note: Fontana (E)TFL5085 titled "Time Out".
All above titles also on Columbia Legacy CK65122 [CD] titled
"Time Out"; a 2 CD set plus a 30 minute DVD containing an
interview with Dave Brubeck on the making of Take Five; an
interactive, multi-camera-angle piano lesson and an animated photo
gallery.
All above titles also on Columbia Legacy 88697-39852-2 [CD] titled
"Time Out - 50th Anniversary Edition"; a 2 CD set plus a 30 minute
DVD with exclusive Dave Brubeck interview on the making of Time
Out plus interactive, multi-camera-angle piano lesson and animated
photo gallery.
All above titles also on CBS 62068, Essential Jazz Classics
(Sp)EJC55446 [CD], Columbia Legacy 88697-93881-2 [CD], Avid
(E)AMSC998 [CD], Real Gone Jazz (E)RGJCD222 [CD], State Of
Art 81166 [CD].
All above titles also on Columbia Legacy C5K87161 [CD] titled "For
All Time"; a 5 CD set.

[B14631] Dave Brubeck
same pers
New York, July 1, 1959

CO62578 Take five Columbia 4-41479, CL1397, CL2484, Fontana
CO62580 Strange meadow lark

Note: Columbia 4-41479, Fontana (E)H339, (Eu)271.168TF are all edited on Mx CO62578.
Both above titles also on CBS 62068, Essential Jazz Classics (Sp)EJC55446 [CD], Columbia Legacy 88697-93881-2 [CD], Columbia Legacy 88697-39852-2 [CD], Avid (E)AMSC998 [CD], Real Gone Jazz (E)RGJCD222 [CD], State Of Art 81166 [CD], Columbia Legacy C5K87161 [CD].
See August 18, 1959 for further titles from releases.

[B14632] Dave Brubeck
St. Louis Blues : Dave Brubeck Feat. Paul Desmond : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live, Newport Jazz Festival, Newport, R.I., July 5, 1959

Gone with the wind Moon (It)MCD028-2 [CD], Bandstand (It)BDCD1538 [CD]
The lonesome road (same issues)
Blues [Three to get ready] -
Blue Rondo a la Turk -
Note: Moon (It)MCD028-2 [CD] titled "St. Louis Blues"; see January 14, 1962 for rest of this CD. All above titles also on Jazzbeat (Sp)528 [CD], Phoenix Records (Sp)131516 [CD].

[B14633] Dave Brubeck
Dave Brubeck Trio: Paul Desmond out
unidentified city, prob. 1959-1961

Royalty blues Columbia GB-7, GS-7

[B14634] Dave Brubeck
The Riddle: Dave Brubeck Quartet: Bill Smith (cl) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
New York, August 12, 1959

CO62736 Hey, ho, anybody home Columbia CL1454, Fontana (E)TFE17357
CO62737 The twig -
CO62738 Blue ground -
CO62739 Offshoot - Fontana (E)TFE17357, Columbia Legacy C4K-52945 [CD]
CO62740 Swingin' round Columbia CL1454
CO62741 Quiet mood -
CO62742 The riddle -

Note: All above titles also on Solar (Sp)4569872 [CD] titled "Southern Scene & The Riddle".

[B14635] Dave Brubeck
same pers
New York, August 13, 1959

CO62743 Yet we shall be merry Columbia CL1454, Fontana (E)TFE17357, Solar (Sp)4569872 [CD]

Note: All titles from Columbia CL1454 also on Columbia CS8248, Fontana (E)TFL5101, STFL532, (Eu)682.078TL, 885.121TY, Coronet (Aus)KLP876.
CO62752  Blue rondo a la turk  Columbia
41479, CL1397, CL1610, CS8410, CL2484,
Fontana
(E)TFL5136, H339, TFL5085, (Eu)271.168TF,
CBS
(E)31769, (Eu)S67209, S68288, (Jap)SONP-
50003,
SONX-60138, 32DP-785 [CD], SOPM-
47, 23AP-663,
23AP-1321, Franklin Mint GJR062, Melodija
(Rus)S60-07229/30, Supraphon
(Cz)015/115.1029,
Columbia Legacy CK65122 [CD], Columbia
467148-2
[CD], SMM5096132 [CD], 510594-2
[CD], Columbia
Legacy C4K-52945 [CD], C2K-64160
[CD], Columbia
CK64616 [CD], CBS (Eu)465192-2 [CD]
Columbia CL1397, Fontana
(E)TFL5085, Columbia
Legacy CK65122 [CD]

CO62753  Pick up sticks

Note:  Columbia 41479, Fontana (E)H339, (Eu)271.168TF are all edited on
Mx CO62752.
All titles from Columbia CL1397 also on Columbia
CS8156, CG33666, CJ40585, CK40585 [CD], (Jap)SONP-
50129, 20AP-1459, SOPM-510, CK8192, 25DP-5315 [CD], Philips
(E)TFL5085, STFL523, Philips (Eu)682.065TL, 885.115TY, CBS
(Eu)22013, BPG62068, Coronet (Au)KLP835.
Both above titles also on CBS 62068, Essential Jazz Classics
(Sp)EJC55446 [CD], Columbia Legacy 88697-93881-2
[CD], Columbia Legacy 88697-39852-2 [CD], Avid (E)AMSC998
[CD], Real Gone Jazz (E)RGJCD222 [CD], State Of Art 81166
[CD], Columbia Legacy C5K87161 [CD].

[B14636] Dave Brubeck
Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
New York, August 18, 1959

[B14637] Dave Brubeck
Southern Scene : same pers
New York, September 10, 1959
CO62968  
At the darktown strutters ball (pd,mj
out)  
Columbia CL1439, Fontana (E)TFE17306, Columbia  
Legacy C4K-52945 [CD], C2K-64160 [CD]

CO62970  
When it's sleepy time down south  
Columbia CL1439, Fontana (E)TFE17363

CO62972  
Southern scene [Briar bush]  
-

CO62973  
Nobody knows the trouble I've seen  
-

Note:  "Nobody Knows The Trouble I've Seen" may be from the next session.  
All above titles also on Sony SRCS9363 [CD] titled "Southern Scene"; see September 11 & October 29, 1959 for rest of CD.  
All above titles also on Solar (Sp)4569872 [CD], Columbia Legacy 88697-93881-2 [CD], Avid (E)AMSC1002 [CD].

[B14638]  Dave Brubeck
same pers

New York, September 11, 1959

CO62975  
Little rock getaway  
Columbia CL1439, Fontana (E)TFE17306  
Fontana (E)TFE17363

CO62976  
Darling Nellie Gray  
-  
Fontana (E)TFE17363

Note:  Both above titles also on Sony SRCS9363 [CD], Solar (Sp)4569872 [CD], Columbia Legacy 88697-93881-2 [CD], Avid (E)AMSC1002 [CD].

[B14639]  Dave Brubeck
Take The "Five" Train: Dave Brubeck Quartet: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live, Rome, Italy, October, 1959

Take the "A" train  
Moon (It)MCD052-2 [CD]
These foolish things  
-  
Brandenburg Gate  
-

Note:  See c. 1961 and June 9, 1964 for rest of Moon (It)MCD052-2 [CD].  
All above titles also on American Jazz Classics (Sp)99111 [CD].
Los Angeles, October 29, 1959

Dave Brubeck

New York Philharmonic Orchestra, Leonard Bernstein (cond) Howard Brubeck (arr) added

Broadcast, New York, December 12, 1959

Dialogues for jazz combo and orchestra  Ozone 14
Allegro  -
Andante - ballad  -
Adagio - ballad  -
Allegro - blues  -

Chicago, prob 1960's

Dick Schory

Movin' On: coll. pers. : Ed Shedowski, Rudy Stauber, Guy Fricano (tp) Bill Porter, John Avant, Mark McDunn (tb) John Pyszka (tu) Art Lauer, Kenny Soderblom, Bud Doty (woodwinds) Ethel Merker, Paul Tervelt (hrn) Les Hooper (p) Ron Steele, Earl Backus, Pat Ferreri (g) Jim Atlas (b) Tom Radtke (d) Bobby Christian, Frank Rullo, Ruane Thamm, Roger Petersen (perc) special guest artists : Gary Burton (vib) Joe Morello (d)
The bad guys -
Aquarius -
In the mode -
Promises, promises -
Melody for Melinda -
Quiet places -
Leo -

Note: Gary Burton is probably playing on two titles only; "Classical drag" and "Song for a small boy". This session included because of the presence of Gary Burton and Joe Morello.

[B14642] Dave Brubeck
Brubeck & Rushing: Dave Brubeck/Jimmy Rushing: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Jimmy Rushing (vcl)
New York, January 29, 1960

CO64695  Am I blue  Columbia CL1553, Fontana (E)TFE17358
CO64696  Shine on, harvest moon  Columbia Legacy CK6572 [CD]
CO64697  There'll be some changes made  Columbia CL1553, Fontana (E)TFE17358, Columbia 510594-2 [CD], Columbia Legacy C4K-52945 [CD], C2K-64160 [CD]
CO64698  Blues in the dark  Columbia CL1553, C30522, Fontana (E)TFE17358
  Take me back baby  (unissued)

Note: See February 16, 1960 and August 4, 1960 for more titles from releases.
First 3 titles also on Columbia C2-36419 titled "Mr. Five By Five"; see February 16, 1960 & Jimmy Rushing for rest of this 2 LP set.
All issued titles also on Columbia Legacy CK65727 [CD] titled "Brubeck & Rushing"; see February 16 & August 4, 1960 for rest of CD.
All issued titles also on Poll Winners (Sp)PWR27259 [CD], Avid (E)AMSC1057 [CD].
Brubeck Plays Bernstein: David Brubeck/New York Philharmonic Orchestra: Jimmy Rushing out, New York Philharmonic Orchestra, Leonard Bernstein (cond) Howard Brubeck (arr) added

New York, January 30, 1960

<table>
<thead>
<tr>
<th>Dialogues for jazz combo and orchestra</th>
<th>Columbia CL1466</th>
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<tr>
<td>Allegro</td>
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<tr>
<td>Andante - ballad</td>
<td>- , 7-8257</td>
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<tr>
<td>Adagio - ballad</td>
<td>-</td>
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<tr>
<td>Allegro - blues</td>
<td>- , C30522, Columbia Legacy C4K52945 [CD]</td>
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Note: See February 14 & 17, 1960 for further titles from releases.
All above titles also on Essential Jazz Classics (Sp)EJC55487 [CD] titled "Brubeck Plays Bernstein".
All above titles also on Columbia Legacy 88697-93881-2 [CD], Sony Classical SMK60566 [CD].

[B14644] Dave Brubeck
Jazz Impressions Of Japan: Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
New York, January 31, 1960

CO63967 Zen is when Columbia CL2212, Columbia Legacy CK65726 [CD],
Essential Jazz Classics (Sp)EJC55487 [CD],
Columbia Legacy 88697-93881-2 [CD]

Note: See June 16 & 17, 1964 for rest of Columbia CL2212.
Columbia Legacy CK65726 [CD] titled "Jazz Impressions of Japan".

[B14645] Dave Brubeck
Dave Brubeck Quartet: Paul Desmond (as) added
New York, February 14, 1960

CO64115 Tonight Columbia CL1466
CO64116 I feel pretty - , 7-8257, Columbia Legacy CK65450 [CD]
Columbia CL1466, 7-8257, CBS (Eu)21120, Columbia 510594-2 [CD]

CO64117 Maria
CO64118  Somewhere  Columbia CL1466, Columbia Legacy C4K-52945 [CD], C2K-64160 [CD], Columbia/Legacy CK66029 [CD]

Note: All above titles also on Columbia CK40455 [CD] titled "Plays Music From West Side Story and Other Works"; see February 17, 1960, June 11, 1962, July 12, 1962 & December 8, 1965 for rest of CD. All above titles also on CBS CJ40455, (Eu)21065, 450410-2 [CD], Essential Jazz Classics (Sp)EJC55487 [CD], Columbia Legacy 88697-93881-2 [CD].

[B14646]  Dave Brubeck  
Dave Brubeck/Jimmy Rushing: Jimmy Rushing (vcl) added  
New York, February 16, 1960

CO63074  I never knew  Columbia CL1553
CO63076  My melancholy baby  Columbia CL1553, Fontana (E)TFE167358, Columbia C2-36419
CO63077  You can depend on me  Columbia CL1553

Note: All above titles also on Columbia Legacy CK65727 [CD], Poll Winners (Sp)PWR27259 [CD], Avid (E)AMSC1057 [CD].

[B14647]  Dave Brubeck  
Paul Desmond, Jimmy Rushing out  
New York, February 17, 1960

CO64543  A quiet girl  Columbia CL1466, 7-8257, CBS CJ40455, CK40455 [CD], (Eu)21065, 450410-2 [CD], Essential Jazz Classics (Sp)EJC55487 [CD], Columbia Legacy 88697-93881-2 [CD]

Note: All titles from Columbia CL1466 also on Columbia CS8257, Fontana (E)TFL5144, STFL542, (Eu)885.124TY, Coronet (Au)KLP895, Amiga (G)8.55.196.

[B14647.10]  Dave Brubeck  
1960 - Essen Grugahalle: Dave Brubeck Quartet: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)  
Live "Grugahalle", Essen, Germany, April 2 & 3, 1960
St. Louis blues
WDR/Jazzline (G)N77003 [CD]
One moment worth
years
In a dancing mood
Blue rondo a la turk
These foolish things
Sound of the loop

[B14648] Dave Brubeck
Brubeck A La Mode: Bill Smith (cl) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

New York, May-June, 1960

1934
The piper
Soliloquy (bs,im out)
Dorian dance
Peace, brother
Invention
Lydian dance
Catch me if you can
[Chilame] (gw out)
Frisco fog
One for the kids
Ballade

1935
Fantasy LP3301, 549, Vocalion (E)V-F2425

Note: All above titles also on Fantasy LPS8047, Vogue (E)LA0/SAE559, OJC 200, OJC CD-200-2 [CD].

[B14648.10] Dave Brubeck
Dave Brubeck Quartet Concert (Newport Jazz Festival, Newport, RI Jun 30, 1960): Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live "Newport Jazz Festival", Newport, RI, June 30, 1960

Stage announcements by Willis Conover
Swanee River boogie
The Southern scene
I'm in a dancing mood
Dialogues for jazz combo and orchestra:
Adagio
Sounds of the loop

Wolfgang's Vault (No #72) [DL]
Blue rondo a la turk

[B14649] Dave Brubeck
Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Jimmy Rushing (vcl)

New York, August 4, 1960

CO65123 Evenin'
CO65124 River, stay 'way from my door
CO65125 All by myself
CO65126 Ain't misbehavin'

Note: All titles from Columbia CL1553 also on Columbia CS8353, Fontana (E)TFL5126, STFL550, (Eu)682.090TL, 885.130TY, Coronet (Aus)KLP1634.
All above titles also on Columbia Legacy CK65727 [CD], Poll Winners (Sp)PWR27259 [CD], Avid (E)AMSC1057 [CD].

[H662.40] Hank Garland
Jazz Winds: Gary Burton (vib) Hank Garland (g) Joe Benjamin (b) Joe Morello (d)

Nashville, TN, August 23, 1960

CO65381 Relaxin'
CO65382 All the things you are
CO65383 Three-four the blues
CO65384 Move
CO65385 Always
CO65386 Riot-chorus

Note: All above titles also on Columbia Special Products JCS8372 titled "Jazz winds from a new direction".
All above titles also on American Jazz Classics (Sp)99046 [CD] titled "Gary Burton - New Vibe Man in Town"; rest of CD by Gary Burton, July 6 & 7, 1961.
All above titles also on Sony WK75027 [CD], Euphoria 178 [CD].

[B14650] Dave Brubeck
Tonight Only!: Dave Brubeck Quartet With Guest Star Carmen McCrae: Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Carmen McRae (vcl)
New York, September 9, 1960

CO65315  Weep no more  Columbia CL1609, Columbia Legacy C2K-64160 [CD], C4K-52945 [CD]
CL65316  Briar bush [Southern scene]  Columbia CL1609, 4-42068(ed), 3-42068(ed)
CO65317  Paradiddle Joe  - , 4-42068(ed), 3-42068(ed)
CO65318  Strange meadow lark  -
        There'll be no tomorrow (1)  Columbia CL1678

Note:  (1) possibly from this session.
All titles, except (1), also on Fontana (E)TFE17384.
All titles from Columbia CL1678 also on Columbia CS8478, Fontana (E)TFL5168.
All above titles also on American Jazz Classics (Sp)99027 [CD] titled "Dave Brubeck Quartet guest star Carmen McRae: Tonight Only!".
All above titles also on Fresh Sound (Sp)FSRCD740 [CD] titled "Carmen McRae Sings 'Lover Man' And Other Billie Holiday Classics & Dave Brubeck Compositions"; see various flwg sessions to December 19, 1961 for rest of this CD.

[B14651]  Dave Brubeck
       Paul Desmond (as) added, Carmen McRae out
New York, December 14, 1960

CO65709  Tristesse  Columbia CL1609
         Late lament  -

Note:  Both above titles also on American Jazz Classics (Sp)99027 [CD].

[B14652]  Dave Brubeck
       same pers.
New York, December 15, 1960

CO65710  Tonight only  Columbia CL1609, Fontana (E)TFE17395
CO65711  Melanchta  -
CO65712  Talkin' and walkin'  -
Note: All titles from Columbia CL1609 also on Columbia CS8409, Fontana (E)TFL5146, STFL566, (Eu)682.511TL, CBS (Eu)(S)BPG62076, Coronet (Au)KLP1652. All above titles also on American Jazz Classics (Sp)99027 [CD].

[B14653] Dave Brubeck
same pers.
New York, January 8, 1961

CO65785 'Tain't what you do Columbia JS7-72

[B14655] Dave Brubeck
Near-Myth: Dave Brubeck/Bill Smith: Bill Smith (cl) replaces Paul Desmond
Los Angeles, March 20, 1961

The Unihorn Fantasy LP3319, Vocalion (E)SEA565
Bach an' all - -
Siren song - -
Pan's pipes - -
By jupiter - -
Baggin' the dragon - -
Apollo's axe - -
The sailor and the mermaid - -
Nep-tune - -
Pan dance - -

Note: All above titles also on Fantasy LPS8063, Vogue (E)LAE/SAE565, OJC 236, OJC CD-236-2 [CD].

[B14656] Dave Brubeck
Dave Brubeck Quartet: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
New York, May 3, 1961

CO66978 Castilian blues Columbia CL1775, Columbia Legacy CK86405 [CD], 88697-93881-2 [CD], C5K87161 [CD], American Jazz Classics (Sp)99095 [CD]

CO66979 Castilian drums (rejected?)
CO66980  It's a raggy waltz  Columbia CL1690, CL2484, G30625, CBS (E)31769, (Eu)S68288, (Jap)SOPM-47, 23AP-663, 23AP-1321, 32DP-785 [CD], Melodija (Rus)S60-07229/30, Supraphon (Cz)015/115.1029, Columbia S10594-2 [CD], Columbia Legacy CK64668 [CD], 88697-93881-2 [CD], C5K87161 [CD], Essential Jazz Classics (Sp)EJC55644 [CD]

Note:  Columbia CL1775 titled "Countdown".
Columbia Legacy CK86405 [CD] titled "Countdown: Time In Outer Space"; see various flwg sessions to February 5, 1962 for rest of CD.
Columbia CL1690 titled "Time Further Out"; see various flwg sessions to February 22, 1963 for rest of LP.
Columbia Legacy CK64668 [CD] titled "Time Further Out"; see various flwg sessions to February 22, 1963 for rest of CD.
Essential Jazz Classics (Sp)EJC55644 [CD] titled "Time Further Out - Miro Reflections".

[B14657]  Dave Brubeck
same pers

New York, May 4, 1961

CO66982  Three's a crowd  Columbia CL1775, Columbia Legacy CK86405 [CD], C5K87161 [CD], American Jazz Classics (Sp)99095 [CD]

[B14659]  Dave Brubeck
same pers

New York, May 15, 1961

CO67013  Blue shadows in the street  Columbia CL1690, G30625, Fontana (E)H352, Columbia Legacy CK64668 [CD], 88697-93881-2 [CD], C5K87161 [CD], Essential Jazz Classics (Sp)EJC55644 [CD]
New York, May 25, 1961

CO66985  The lawless Mike  Columbia GB-9, Columbia Legacy CK64668 [CD], Essential Jazz Classics (Sp)EJC55644 [CD]
        [Slow and easy]

CO67148  Charles Matthew Hallelujah  Columbia 4-42443, 3-42443, CL1690, CBS (Jap)23AP-1321, Columbia Legacy CK64668 [CD], C4K-52945 [CD], Essential Jazz Classics (Sp)EJC55644 [CD]

CO67149  Eleven four  (rejected ?)

CO67150  Bluette  Columbia CL1690, Fontana (Eu)467.274, Columbia Legacy CK64668 [CD], Essential Jazz Classics (Sp)EJC55644 [CD]

Note: "The lawless Mike" is listed as from June 2, 1961 in the Dave Brubeck discography. The date listed here is from Columbia Legacy CK64668 [CD]. All issued titles also on Columbia G30625, Columbia Legacy 88697-93881-2 [CD], C5K87161 [CD].

Live, New York, June, 1961

Take five  Moon (It)MCD052-2 [CD]
It's a raggy waltz  - , American Jazz Classics (Sp)99095 [CD]
[Three to get ready] (*)  - , American Jazz Classics (Sp)99095 [CD]
Castillian blues  -
Waltz limp  - , American Jazz Classics (Sp)99095 [CD]

Note: (*) "It's a raggy waltz" incorrectly listed in Moon (It)MCD052-2 [CD] liner notes as "Three to get ready". American Jazz Classics (Sp)99095 [CD] titled "Countdown - Time In Outer Space". All above titles also on Essential Jazz Classics (Sp)EJC55644 [CD].

Dave Brubeck

same pers.

Dave Brubeck

same pers.
same pers

New York, June 2, 1961

CO66981  Far more blue  Columbia 4-42446, 3-42446, CL1690, Columbia Legacy
        CK64668 [CD], 88697-93881-2 [CD], C5K87161 [CD],
        Essential Jazz Classics (Sp) EJC55644 [CD]

CO66984  Bru's boogie woogie
        (pd out)  Columbia 57-31315, CL1690, Columbia Legacy
        CK64668 [CD], 88697-93881-2 [CD], C5K87161 [CD],
        Essential Jazz Classics (Sp) EJC55644 [CD]

        Santa Claus is coming to town  Columbia
        CL1893, CS8693, PC36803, Harmony KH32529,
        Columbia PG36803, Essential Jazz Classics (Sp) EJC55644 [CD]

Note:  Columbia PG36803 titled "Jingle Bell Jazz"; rest of LP by others.

[M10601] Joe Morello
It's About Time : Phil Woods (as,arr) Gary Burton (vib) John Bunch (p) Gene Cherico (b) Joe Morello (d)

New York, June 6, 1961

M2PB2763  Time after time (pw arr)  Vic LPM2486, Bluebird 9784-2-RB [CD], Essential Jazz Classics (Sp) EJC55627 [CD]

M2PB2764  Every time (pw arr)  Vic LPM2486, Bluebird 9784-1-RB, 9784-2-RB [CD],
        Essential Jazz Classics (Sp) EJC55627 [CD]

M2PB2772  Fatha time (pw,gb out)  Vic LPM2486

Note:  Bluebird 9784-2-RB [CD] = Bluebird (Eu)ND90406 [CD], both titled "Joe Morello"; see flwg sessions to November 13, 1962 for rest of CD.

[M10602] Joe Morello
Ernie Royal, Doc Severinsen, Nick Travis (tp) Urbie Green, Dick Hixson (tb) Bob Brookmeyer (v-tb) Harvey Phillips (tu) Phil Woods (as) Gary Burton (vib) John Bunch (p) Gene Cherico (b) Joe Morello (d) Manny Albam (cond)
New York, June 7, 1961

| M2PB2768 | Every time we say goodbye | Vic LPM2486, Bluebird 9784-1-RB, 9784-2-RB [CD] |

[B14663] Dave Brubeck
same pers

New York, June 8, 1961

| CO66983 | Maori blues (pd out) | Columbia CL1690, D(S)288, G30625, Columbia Legacy CK64668 [CD], Essential Jazz Classics (Sp)EJC55644 [CD] |
| CO67149 | Eleven four | Columbia 4-42404, 3-42404, CL1775, CBS (Jap)SOPM-47, Columbia Legacy CK86405 [CD], American Jazz Classics (Sp)99095 [CD] |
| CO67195 | Unsquare dance (pd out) | Columbia 4-42228, 3-42228, 57-31315, CL1690, CL2484, G30625, G30626, CBS (E)31769, (Eu)AAG102, S68288, (Jap)SOPM-47, 32DP-785 [CD], Melodija (Rus)S60-07229/30, Columbia 467148-2 [CD], SMM5096132 [CD], 510594-2 [CD], Columbia Legacy CK64668 [CD], C2K-64160 [CD], C4K-52945 [CD], Essential Jazz Classics (Sp)EJC55644 [CD] |
| CO67537 | Far more drums (pd out) | Columbia CL1690, G30625, Columbia Legacy CK64668 [CD], Essential Jazz Classics (Sp)EJC55644 [CD] |

Note: All titles from Columbia CL1690 also on Columbia CS8490, (Jap)SONP-50329, 32DP-786 [CD], Fontana (E)TFL5161, STFL578, (Eu)682.519TL, 885.148TY, CBS (Eu)22013, (S)BPG62078, Coronet (Aus)KLP1679. All above titles also on Columbia Legacy 88697-93881-2 [CD], C5K87161 [CD].

[M10603] Joe Morello
Clark Terry (tp) replaces Doc Severinsen
New York, June 9, 1961

<table>
<thead>
<tr>
<th>M2PB2771</th>
<th>It's about time</th>
<th>Vic LPM2486, Bluebird 9784-2-RB [CD]</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>My time is your time</td>
<td>-</td>
</tr>
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</table>

[B14664] Dave Brubeck
same pers
New York, June 12 & 13, 1961

<table>
<thead>
<tr>
<th>CO69309</th>
<th>It's a raggy waltz</th>
<th>Columbia 57-31312</th>
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<tbody>
<tr>
<td>CO69310</td>
<td>Bluette</td>
<td>-</td>
</tr>
<tr>
<td>CO69311</td>
<td>Far more blues</td>
<td>57-31313</td>
</tr>
<tr>
<td>CO69312</td>
<td>Far more drums (pd out?)</td>
<td>31314, Columbia Legacy CK64668 [CD]</td>
</tr>
<tr>
<td>CO69313</td>
<td>Blue shadows in the street (pt 1)</td>
<td>31316, Columbia Legacy CK64668 [CD]</td>
</tr>
<tr>
<td>CO69314</td>
<td>Blue shadows in the street (pt 2)</td>
<td>- , Columbia Legacy CK64668 [CD]</td>
</tr>
</tbody>
</table>

Note: The master numbers and the recording date for the above recordings are listed according to the information in the Columbia files - it has not been verified if they really are different from the versions issued on Columbia CL1690. The 3 titles from Columbia Legacy CK64668 [CD] also on Columbia Legacy C5K87161 [CD].

[M10604] Joe Morello
Phil Woods (as,arr) Gary Burton (vib) John Bunch (p) Gene Cherico (b) Joe Morello (d)
New York, June 15, 1961

<table>
<thead>
<tr>
<th>M2PB2762</th>
<th>Summertime (pw arr)</th>
<th>Vic LPM2486, Bluebird 9784-1-RB, 9784-2-RB [CD]</th>
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<tbody>
<tr>
<td>M2PB2765</td>
<td>Mother time (pw arr)</td>
<td>-</td>
</tr>
<tr>
<td>M2PB2766</td>
<td>Just in time (pw arr)</td>
<td>-</td>
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</table>

Note: All above titles also on Essential Jazz Classics (Sp)EJC55627 [CD].

[B14665] Dave Brubeck
same pers.
New York, June 28, 1961

CO67518  Why Phillis waltz  Columbia CL1775, Columbia Legacy C4K-52945 [CD], CK86405 [CD]

CO67595  Danse duet  Columbia CL1775, Columbia Legacy CK86405 [CD]

Note: Both above titles also on Columbia Legacy 88697-93881-2 [CD], C5K87161 [CD], American Jazz Classics (Sp)99095 [CD].

[B14665.10] Dave Brubeck
Time Out: The Dave Brubeck Quartet: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live "Newport Jazz Festival", Newport, R.I., June 30, 1961

St. Louis blues  Columbia/Legacy CK65122 [CD]
Pennies from heaven
Blue rondo a' la Turk

Note: All above titles also on Columbia Legacy 88697-39852-2 [CD], C5K87161 [CD].

[B14666] Dave Brubeck
Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Concert, prob. July 1961

Gone with the wind  Viper's Nest 160 [CD]
Lonesome road
Take the "A" train
Eleven four (*)
Take five
Blue rondo a la turk

Note: All titles, except (*), also on American Jazz Classics (Sp)99095 [CD].

[A5977] Louis Armstrong
The Real Ambassadors: Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) added
New York, July 2, 1961
King for a day (la,ty vcl)  Col OL5850, OS2250, CBS
                  (E)BPG62083, (Du)57035, Columbia Legacy CK57663 [CD], CBS
                  (F)467140-2 [CD], Poll Winners (Sp)PWR27293 [CD]

Note:  CBS (Du)57035 titled "The Real Ambassadors".
Columbia Legacy CK57663 [CD] = CBS (F)467140-2 [CD] = (Eu)476897-2 [CD], all titled "Dave Bruck/Louis Armstrong
- The Real Ambassadors"; see flwg sessions to September 19, 1961
and Dave Brubeck for rest of CDs.
Poll Winners (Sp)PWR27293 [CD] titled "Louis Armstrong/Dave
Brubeck - The Real Ambassadors".
See flwg session for list of equivalents for Columbia OL5850.

[B16447]  Gary Burton
New Vibe Man In Town:  Gary Burton (vib) Gene Cherico (b) Joe Morello (d)
                 New York, July 6, 1961

M2PB2900  Like someone in love  RCA-Victor LPM2420
M2PB2901  Over the rainbow  - , (Jap)SRA-5110
M2PB2902  Joy spring  -
M2PB2903  Sir John  -

Note:  Last 3 titles also on RCA-Victor (Eu)CL43237.
       All above titles also on American Jazz Classics (Sp)99046 [CD].

[B16448]  Gary Burton
same pers.
                 New York, July 7, 1961

M2PB2904  Our waltz  RCA-Victor LPM2420
M2PB2905  You stepped out of a
                  dream  - , AJL1-200, (Eu)26.21354
M2PB2906  So many things  -
M2PB2907  Minor blues  -

Note:  All titles from RCA-Victor LPM2420 also on RCA-Victor
       LSP2420(stereo), RCA (Jap)SHP-5165, RGP-1100, RCA-Victor
       74321-21828-2 [CD].
       All above titles also on American Jazz Classics (Sp)99046 [CD].
[B14669] Dave Brubeck
Brandenburg Gate: Revisited: Dave Brubeck Quartet: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) + orchestra, strings, Howard Brubeck (arr, cond)

New York, August 21, 1961

CO67947  Kathy's waltz  Columbia CL1963, 510594-2 [CD], Columbia Legacy C4K-52945 [CD]
CO67948  Summer song  Columbia 4-42804 (ed.), 3-42804 (ed.), CL1963
CO67949  G-flat theme  Columbia CL1963, Franklin Mint GJR064

Note: Columbia files list Master CO78457 for "Summer Song" on Columbia 4-42804 (which is edited from the LP version).
All above titles also on Columbia Legacy CK65725 [CD], Columbia Legacy 88697-93881-2 [CD], American Jazz Classics (Sp)99111 [CD].

[B14670] Dave Brubeck
same pers

New York, August 22, 1961

CO67950  In your own sweet way  Columbia CL1765, CL1963, CL2484, CS88565, CBS (Eu)(S)BPG62034, Melodija (Rus)S60-07229/30, Supraphon (Cz)015/115.1029
Brandenburg gate  Columbia CL1963
Serenade  -
Night song  -
Awakening  -
Morning song  -
Pivot dance  -
Exhilaration dance  -
Movement  -
Triolet  -
Repercussion  -
Final dance  -
Note: All above titles also on Columbia Legacy CK65725 [CD], Columbia Legacy 88697-93881-2 [CD], American Jazz Classics (Sp)99111 [CD].

[B14670.10] Dave Brubeck
Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Carmen McRae (vcl)
New York, September-December, 1961

Easy as you go

Columbia Legacy CK57663 [CD], American Jazz Classics (Sp)99027 [CD], Poll Winners (Sp)PWR27293 [CD], American Jazz Classics (Sp)99072 [CD], Sony (Jap)SICP-20115 [CD]

Note: American Jazz Classics (Sp)99072 [CD] titled "Carmen McRae - Take Five + Live at Sugar Hill".

[B14671] Dave Brubeck
Take Five : Dave Brubeck/Carmen McRae : Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Carmen McRae (vcl)
Live "Basin Street East", New York, September 6, 1961

When I was young

Columbia CL2316

In your own sweet way
Too young for growing old
Ode to a cowboy
There'll be no tomorrow
Melanchta
It's a raggy waltz

4-43279, CL2316, Fontana (E)H379, TFE1739, (Eu)271.181TF, Fresh Sound (Sp)FSR740 [CD]

Oh, so blue
Lord, Lord
Travellin' blues

Columbia CL2316, Poll Winners (Sp)PWR27293 [CD]
Columbia CL2316, Poll Winners (Sp)PWR27293 [CD]
4-43279, CL2316, C30522, 510594-2 [CD].
Columbia Legacy C4K-52945 [CD]

Note: All above titles also on American Jazz Classics (Sp)99072
[CD], Sony (Jap)SICP-20115 [CD].
See sessions of December 1961 for 2 additional titles.

For "The Real Ambassadors" see Louis Armstrong.

[A5978] Louis Armstrong
Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Howard Brubeck (chimes-1) Louis Armstrong (vcl,tp-1) Lambert, Hendricks & Ross (vcl group) : Dave Lambert, Jon Hendricks, Annie Ross (vcl)
New York, September 12, 1961

CO67987 They say I look like God (la,l,h & r vcl) Col OL5850
CO67988 Everybody's coming (la,l,h & r, vcl) -
CO68175 (Medley :) (1) Swing bells (la,l,h & r, vcl) -
Blow Satchmo (la,l,h & r, vcl) -
Finale (la vcl) -
CO68176 The real ambassadors (la,l,h & r vcl) (*) -, Columbia Legacy C4K-52945 [CD]

Note: Columbia Legacy C4K-52945 [CD] titled "Dave Brubeck - Time Signatures - A Career Retrospective"; see flwg session and Dave Brubeck for rest of 4 CD set.
Title (*) also on Columbia C30522.
All above titles also on Columbia OS2250, CBS 68083, CBS (Du)57035, CBS/Sony (Jap)20AP1434, Columbia Legacy CK57663 [CD], Poll Winners (Sp)PWR27293 [CD].

[A5979] Louis Armstrong
Louis Armstrong (tp-1,vcl) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Carmen McRae (vcl)
New York, September 13, 1961

CO67989 I didn't know until you told me (la,cmr vcl) Col OL5850, OS2250
CO67991  
**Summer song (la vcl)**  
(Cmr out)  
Col 43832, OL 5850, C30522, CBS  
AAG201, 88079,  
Columbia CK65039 [CD], 510594-2 [CD],  
Columbia Legacy C2K-64160 [CD], C4K-52945 [CD]

CO68177  
**You swing baby**  
(la cmr vcl, 1, *)  
CBS (F)88669, Book of the Month Club 21-6547,  
Col FC38508

CO68178  
**One moment worth years (la cmr vcl)**  
Col OL5850, OS2250

Note:  
Columbia 510594-2 [CD] titled "The Essential Dave Brubeck"; rest of this 2 CD set by others.  
All titles, except (*), also on CBS (Du)57035.  
All above titles also on CBS 62083, CBS/Sony (Jap)20AP1434, Columbia Legacy CK57663 [CD], Poll Winners (Sp)PWR27293 [CD].

[B14671.10]  
**Dave Brubeck**  
The Real Ambassadors:  
Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Carmen McRae (vcl)

New York, c. September 13, 1961

**Summer song (cmr vcl)**  
Columbia Legacy CK57663 [CD], American Jazz Classics (Sp)99027 [CD], Poll Winners (Sp)PWR27293 [CD], Fresh Sound (Sp)FSRCD740 [CD], American Jazz Classics (Sp)99072 [CD]

Note:  
Columbia Legacy CK57663 [CD] = CBS (F)467140-2 [CD], (Eu)476897-2 [CD], all titled "The Real Ambassadors"; see flwg session and Louis Armstrong for rest of CD.

[B14671.20]  
**Dave Brubeck**  
Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Lambert, Hendricks & Ross (vcl group):  
Dave Lambert, Jon Hendricks, Annie Ross (vcl)

New York, c. September-December, 1961

**Blow Satchmo (l, h & r)**  
Columbia OL5850, CBS (Du)57035, Columbia Legacy
[A5980] Louis Armstrong
Louis Armstrong (tp,vcl) Trummy Young (tb,vcl) Joe Darensbourg (cl) Billy Kyle, Dave Brubeck (p) Eugene Wright, Irv Manning (b) Joe Morello, Danny Barcelona (d) Carmen McRae (vcl) Lambert, Henricks & Ross (vcl group) : Dave Lambert, Jon Hendricks, Annie Ross (vcl)

New York, September 19, 1961

<table>
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<tr>
<th>S/N</th>
<th>Title</th>
<th>Label(s)</th>
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<tbody>
<tr>
<td>CO68006</td>
<td>Lonesome (la vcl,*)</td>
<td>Col OL5850, OS2250, C30522, CBS (F)88669</td>
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<tr>
<td></td>
<td>Since love had its way (la vcl)</td>
<td>Col OL5850, CL1765, OS2250, CBS</td>
</tr>
<tr>
<td>CO68008</td>
<td>Nomad (la vcl,*)</td>
<td>BPG62034</td>
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<td>Cultural exchange (la,ty vcl,l,h &amp; r vcl)</td>
<td>Col OL5850, OS2250</td>
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<tr>
<td>CO68009</td>
<td>Remember who you are (la,ty vcl)</td>
<td>-</td>
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<tr>
<td>CO67990</td>
<td>Good reviews (la,cmr vcl)</td>
<td>-</td>
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<td></td>
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<td>Col FC38508, Fresh Sound (Sp)FSRCD740 [CD]</td>
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Note: "Good reviews" on Columbia FC38508 differs from the commonly released version in the way that two end sequences by Louis and Carmen McRae were added. It is not an alternative take. All titles, except (*), also on CBS (Du)57035. All above titles also on Columbia Legacy CK57663 [CD], CBS (F)467140-2 [CD], Poll Winners (Sp)PWR27293 [CD].

[B14672] Dave Brubeck
Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

New York, October 13, 1961

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<td>CO68593</td>
<td>It's a raggy waltz</td>
<td>Columbia 4-42228, 3-42228, Fontana (E)H352</td>
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<td>CO68598</td>
<td>Countdown (pd out)</td>
<td>Columbia 4-42404, 3-42404, CL1775, G30625, Columbia Legacy CK86405 [CD], 88697-93881-2 [CD], C5K87161 [CD], American Jazz Classics (Sp)99095 [CD]</td>
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</table>
Joe Morello Orchestra: Clark Terry, Nick Travis, Al DeRisi, Doc Severinsen (tp) Billy Byers, Willie Dennis, Wayne Andre, Dick Hixson (tb) Phil Woods, Phil Bodner (as) Al Cohn, Frank Socolow (ts) Sol Schlinger (bar) Hank Jones (p) Bill Crow (b) Joe Morello (d) Phil Kraus (perc) Manny Albam (arr,cond)

New York, November 12, 1961

M2PB2767  Time on my hands  Vic LPM2486
M2PB2769  I didn't know what time it was -
M2PB2770  unknown title (unissued)

Note:  Victor LPM2486(mono) = LSP2486(stereo). All titles from Victor LPM2486 also on RCA (F)FXL-1-7199, (Jap)RJL-2528, RGP-1059, R25J-1049 [CD].

Dave Brubeck
Carmen McRae (vcl) added

New York, December 12, 1961

CO68797  In the lurch (cmr vcl, pd out) Columbia S7-31590, OL5850, CBS (Du)57035, CBS 467140-2 [CD], Columbia Legacy CK57663 [CD], American Jazz Classics (Sp)99027 [CD], Poll Winners (Sp)PWR27293 [CD], Fresh Sound (Sp)FSRCD740 [CD]

Dave Brubeck
same pers

New York, December 15, 1961

CO66979  Castillian drums Columbia CL1775, G30625, D(S)288, CBS (E)31769, (Eu)S68288, Columbia Legacy CK86405 [CD], C5K87161 [CD], American Jazz Classics (Sp)99095 [CD] Columbia CL1775, Columbia Legacy CK86405 [CD], C5K87161 [CD], American Jazz Classics (Sp)99095 [CD]

Fast life
CO68565  Take five (cmr vel.*)  Columbia 4-42292, 3-42292, CL2316, Fontana (E)H379, TFE17395, (Eu)271.181TF, Poll Winners (Sp)PWR27293 [CD], Jasmine (E)JASCD705 [CD], Fresh Sound (Sp)FSRCD740 [CD], American Jazz Classics (Sp)99072 [CD], Sony (Jap)SICP-20115 [CD]

CO68566  Someday my prince will come  Columbia 4-43444, 3-43444, CL1775, CBS (E)31769, (Eu)68288, (Jap)SOPM-47, Supraphon (Cz)015/115.1029, Columbia Legacy CK86405 [CD], C5K87161 [CD], American Jazz Classics (Sp)99095 [CD]

CO68597  Waltz limp  Columbia CL1775, CBS (Eu)66291, Columbia Legacy CK86405 [CD], C5K87161 [CD], American Jazz Classics (Sp)99095 [CD]

CO68597  Waltz limp (alt tk,*)  Columbia CL1970, CS8770, CBS (Eu)62141, 66403, Amiga (G)8.50.083, Supraphon (Cz)015.2114

Note: It is not known which take was used for "Waltz Limp" on CBS (Eu)S52742, S68288. All titles, except (*), also on Columbia Legacy 88697-93881-2 [CD].

[B14675]  Dave Brubeck
same pers

        New York, December 19, 1961

CO67999  My one bad habit (cmr vel,pd out)  Columbia S7-31588, OL5850, CBS (Du)57035, CBS 467140-2 [CD], Columbia Legacy CK57663 [CD], CBS (F)467140-2 [CD], Poll Winners (Sp)PWR27293 [CD], Fresh Sound (Sp)FSRCD740 [CD]

CO69149  Easy as you go (cmr vel,pd out)  Columbia 4-42292, 3-42292, CL2316, CBS (F)467140-2 [CD], Poll Winners (Sp)PWR27293 [CD], Fresh Sound (Sp)FSRCD740 [CD], American Jazz Classics
CO69504 Back to earth

Note: Columbia CL1175 (mono) = CS8575 (stereo), both titled "Countdown".

The above version of "Easy As You Go" may be different from the one on Columbia CL2316 (which was listed with Master CO68691 in the Columbia files) - the timing for the different versions of "Easy As You Go" is 1:30 (Columbia 4-42292/3-42292), 1:32 (Columbia CL2316), 1:35 (CBS (F)467140-2 [CD]), 1:44 (CBS A9116 [CD]) - see session September 20, 1961.

All titles from Columbia CL1775 also on Columbia CS8575, (Jap)SONP-50350, Fontana (Eu)(S)BPG62013, Coronet (Aus)KLP1727.
All titles from Columbia CL2316 also on Columbia CS9116, (Jap)SOM-177, SONP-50062, CBS A9116 [CD].
All above titles also on American Jazz Classics (Sp)99027 [CD].

[B14676] Dave Brubeck
Bossa Nova USA: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

New York, January 3, 1962

Vento fresco [Cool wind]
Curacao sensival [Tender heart] (1)
Irmão amigo [Brother friend]
Cantiga nova swing
Lamento

Columbia CL1998, Sony (Jap)SRCS-9364 [CD], D288, CBS (Eu)68288

Note: (1) as "Curacao sensivel" on Columbia D288.
Columbia CL1998 titled "Bossa Nova USA"; see various flwg sessions to October 25, 1962 for rest of LP.
All above titles also on Sony (Jap)SRCS-9364 [CD] titled "Bossa Nova USA"; see various flwg sessions to October 25, 1962 for rest of CD.
All above titles also on Essential Jazz Classics (Sp)EJC55578 [CD] titled "Bossa Nova U.S.A."; see various flwg sessions to
October 25, 1962 for rest of CD.
All above titles also on Columbia Legacy 88697-93881-2 [CD].

[B14677] Dave Brubeck
St. Louis Blues : Dave Brubeck Featuring Paul Desmond : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Ralph Gleason (interviewer)
KQED TV Program, San Francisco, CA, January 14, 1962

<table>
<thead>
<tr>
<th>St. Louis blues</th>
<th>Moon (It)MCD028-2 [CD], Gambit (And)69290 [CD]</th>
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<tbody>
<tr>
<td>Nomad</td>
<td>-</td>
</tr>
<tr>
<td>Thank you</td>
<td>-</td>
</tr>
<tr>
<td>Brandenburg Gate</td>
<td>-</td>
</tr>
<tr>
<td>Ralph Gleason interviews Dave Brubeck and some Brubeck's considerations on classic music and Jazz</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: Location previously listed as New York but KQED is located in San Francisco.
For rest of Moon (It)MCD028-2 [CD] see July 5, 1959.
Gambit (And)69290 [CD] titled "Dave Brubeck Quartet - The Canadian Concert"; see August 22, 1965 for rest of CD.

[B14677.10] Dave Brubeck
The Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
New York ?, February 5, 1962

Fatha Columbia Legacy CK86405 [CD], Essential Jazz Classics (Sp)EJC55578 [CD], Columbia Legacy 88697-93881-2 [CD], C5K87161 [CD]

[B14678] Dave Brubeck
The Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
Sydney, Australia, April 3, 1962

The Craven "A" theme Craven "A" (Aus)(No #)

Note: The above title was issued on at least 3 different unnumbered EPs - all containing other versions of the "Craven "A" theme" in addition to the Brubeck recording.

[B14679]  Dave Brubeck
same pers

New York, June 11, 1962

My romance Columbia CL2437, CBS CJ40455, CK40455 [CD],
(Eu)450410-2 [CD], Sony (Jap)SRCS-9369 [CD],
Columbia/Legacy CK66029 [CD], Essential Jazz Classics (Sp)EJC55578 [CD]

Note: Columbia CL2437 titled "My Favorite Things"; see various flwg sessions to September 22, 1965 for rest of LP.
Sony (Jap)SRCS-9369 [CD] titled "My Favorite Things"; see various flwg sessions to September 22, 1965 for rest of CD. Date is listed as June 21, 1962 on this CD.

[B14680]  Dave Brubeck
Angel Eyes : same pers

New York, July 2, 1962

CO75595  Angel eyes (*) Columbia CL2348, CBS (Jap)SOPM-47, Sony (Jap)SRCS-9368 [CD]
CO75596  The night we called it a day Columbia CL2348, Sony (Jap)SRCS-9368 [CD]
CO75597  Will you still be mine Columbia CL2348, Sony (Jap)SRCS-9368 [CD]

Note: (*) Possible source for "Angel eyes" on Crown CST470; as by the George Nielsen Quartet. See February 15, 1965 for more titles from Columbia CL2348 & equivalents.
Sony (Jap)SRCS9368 [CD] titled "Angel Eyes"; see February 15, 1965 for rest of CD.
All above titles also on Sony (Jap)SICP-3970 [CD] titled "Angel Eyes".
All above titles also on Columbia Legacy 88697-93881-2 [CD].

[B14681] Dave Brubeck
same pers

New York, July 5, 1962

The trolley song          Columbia CL1998, CL2484, G30217, CBS (E)31769, (Eu)S66266, 68288, Embassy (E)EMB31068, Melodija (Rus)S60-07229/30
CO75598 This can't be love (*) Columbia 4-42651, CL1998

Note: (*) For the 4-42651 issue Columbia files list recording date as October 25, 1962 - it is not known if this version is different from the one on Columbia CL1998.
Both above titles also on Sony (Jap)SRCS-9364 [CD]. Date is listed as July 2, 1962 on this CD.
Both above titles also on Essential Jazz Classics (Sp)EJC55578 [CD], Columbia Legacy 88697-93881-2 [CD].

[B14682] Dave Brubeck
same pers

New York, July 12, 1962

Theme for June        Columbia CL1998, Sony (Jap)SRCS-9364 [CD], Columbia Legacy 88697-93881-2 [CD]
There'll be no tomorrow Columbia CL1998, Sony (Jap)SRCS-9364 [CD], Columbia Legacy 88697-93881-2 [CD]
The most beautiful girl in the world Columbia CL2437, CBS CJ40455, CK40455 [CD], (Eu)450410-2 [CD], Sony (Jap)SRCS-9369 [CD], Columbia Legacy 88697-93881-2 [CD]

Note: All above titles also on Essential Jazz Classics (Sp)EJC55578 [CD].
Dave Brubeck

New York, July 19, 1962

Why can't I  Columbia CL2437
The circus is on parade  -

Note:  Both above titles also on Sony (Jap)SRCS-9369 [CD], Essential Jazz Classics (Sp)EJC55578 [CD], Columbia Legacy 88697-93881-2 [CD].

Tony Bennett/Dave Brubeck: The White House Sessions, Live 1962 : Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
Live "Sylvan Theater", Washington, DC, August 28, 1962

Introduction  Columbia Legacy 88883-71804-2 [CD]
Take five  -
Band introduction  -
Nomad  -
Thank you (Djiekuje)  -
Castillian blues  -

Note:  See Tony Bennett, August 28, 1962 for rest of Columbia Legacy 88883-71804-2 [CD].

Tony Bennett with The Dave Brubeck Trio : Tony Bennett (vcl) acc by Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
Live "White House", Washington, DC, August 28, 1962

Lullaby of Broadway  Columbia Legacy 88883-71804-2 [CD]
Chicago (that toddlin' town)  -
That old black magic  Columbia C30522, 510594-2 [CD], Columbia Legacy 88883-71804-2 [CD]
There will never be another you  Columbia Legacy 88883-71804-2 [CD]
Note: For the rest of Columbia Legacy 88883-71804-2 [CD] see Dave Brubeck, August 28, 1962.

[M10605] Joe Morello
New York, August 30, 1962

<table>
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<td>N2PW4776</td>
<td>Shortnin' bread</td>
<td>Bluebird 9784-1-RB, 9784-2-RB [CD]</td>
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<tr>
<td>N2PW4777</td>
<td>Shim wa</td>
<td>-</td>
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<tr>
<td>N2PW4778</td>
<td>The nightly round</td>
<td>(unissued)</td>
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<tr>
<td>N2PW4779</td>
<td>A little bit of blues</td>
<td>Bluebird 9784-1-RB, 9784-2-RB [CD]</td>
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<td></td>
<td>It's easy</td>
<td></td>
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[B16449] Gary Burton
Who Is Gary Burton?: Clark Terry (tp) Phil Woods (as, cl) Gary Burton (vib) Tommy Flanagan (p) John Neves (b) Joe Morello (d)
New York, September 14, 1962

<table>
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<tr>
<td>N2PW4903</td>
<td>Storm</td>
<td>RCA-Victor LPM2665</td>
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<td>N2PW4904</td>
<td>One note</td>
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</table>

Note: Both above titles also on Essential Jazz Classics (Sp) EJC55627 [CD].

[B14684.10] Dave Brubeck
Live at the Monterey Jazz Festival Highlights, Vol. 1: Dave Brubeck Quartet: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
Live, Monterey Jazz Festival, Monterey, CA, September 22, 1962

<table>
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<th>Track No.</th>
<th>Title</th>
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<tr>
<td></td>
<td>Someday my prince will come</td>
<td>Monterey Jazz Festival MJFR-30352 [CD]</td>
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Note: Other titles by other leaders.
[B14685] _Dave Brubeck_

New York, October 25, 1962

CO76868  BOSSA NOVA USA  Columbia 4-42651, 3-42651, CL1998,
          CL2484, CBS (E)31769, (Jap)SOPM-47, 32DP-785 [CD],
          Melodija (Rus)S60-07229/30, Supraphon
          (Cz)015/115.1029, Columbia 510594-2
          [CD], Columbia
          Legacy C4K-52945 [CD], C2K-64160 [CD]

Over and over again  Columbia CL2437, Sony (Jap)SRCS-9369 [CD]

Little girl blue  -

Note:  All titles from Columbia CL1998 also on Columbia
          CS8798, (Jap)32DP-787 [CD], Philips (Eu)(S)BPG62127, Sony
          (Jap)SRCS-9364 [CD].
          All above titles also on Essential Jazz Classics (Sp)EJC55578
          [CD], Columbia Legacy 88697-93881-2 [CD].

[M10606] _Joe Morello_

Nick Travis, Doc Severinsen, Clark Terry, Al DeRisi (tp) Andre Hixson, Willie
Dennis, Billy Byers (tb) Phil Woods, Phil Bodner (as) Al Cohn (ts) Sol Schlinger
(bar) Hank Jones (p) Bill Crow (b) Joe Morello (d) Phil Kraus (perc) Manny Albam
(arr,cond)

New York, November 12, 1962

N2PW4779  A little bit of blues  Bluebird 9784-1-RB, 9784-2-RB [CD]
N2PW5467  Sounds of the Loop  -
N2PW5468  The carioca  -

[M10607] _Joe Morello_

Bernie Glow, Jimmy Maxwell (tp) replaces Clark Terry, Al DeRisi

New York, November 13, 1962

N2PW5469  When Johnny comes
            marching home  Bluebird 9784-1-RB, 9784-2-RB [CD]
N2PW5474  Brother Jack  -
N2PW5475  That's the way it goes  -
Note: All titles from Bluebird 9784-2-RB [CD] also on Bluebird (Eu)ND90406 [CD].

[B14686] Dave Brubeck
Brubeck In Amsterdam : same pers.
Live "Concertgebouw", Amsterdam, The Netherlands, December 3, 1962

Bossa nova USA  CBS (Du)EPCG285.553
Take the "A" train -  Columbia CJ44215
Since love had it's way Columbia CS9897, CBS (Du)63789
King for a day (pd out) - -
The real ambassador - -  Columbia CJ44215
They say I look like - -
God (p-solo) - -
Dizzy ditty (p-solo) - -
Cultural exchange - -
Good reviews - -
Brandenburg Gate - -

Note: The Columbia files list recording date as December 3, 1963 (it is also listed on Columbia CJ44215).
All titles from Columbia CS9897 also on Columbia (Jap)SONP-50247, Philips (Eu)S63789.

[B14687] Dave Brubeck
At Carnegie Hall : same pers

St. Louis blues  Columbia CL2036, CBS (Eu)68288, Giants of Jazz
                (It)CD53031 [CD], Columbia Legacy CK65450 [CD]
Bossa nova USA  Columbia CL2036, Giants of Jazz (It)CD53031 [CD]
For all we know -  CJ44215, Giants of Jazz
                (It)CD53031 [CD], Columbia CK64616 [CD]
Pennies from Heaven Columbia CL2036, Giants of Jazz (It)CD53031 [CD]
Southern scene [Briar bush] -  D(S)288, Giants of Jazz
                (It)CD53031 [CD]
Three to get ready  Columbia 4-42804 (ed.), 4-43732 (ed.), CL2036, Giants of Jazz (It)CD53031 [CD]
Eleven four  Columbia CL2037, Columbia Legacy 88697-93881-2 [CD]
It's a raggy waltz  Columbia CL2037, Fontana (E)TFE17395, Deja Vu (It)DVCD2036 [CD], Columbia Legacy CK64668 [CD], C4K-52945 [CD], C2K-64160 [CD], C5K87161 [CD]
King for a day  Columbia CL2037
Castillian drums  - , G30625, CJ44215, Deja Vu (It)DVCD2036 [CD] (?), Giants of Jazz (It)LPJT3, CD53051 [CD]
Blue rondo a la turk  - , G30625, CJ44215, Deja Vu (It)DVCD2036 [CD] (?), Giants of Jazz (It)LPJT3, CD53051 [CD]
Take five  Columbia CL2037, G30625, CJ44215, Fontana (E)TFE17395, Deja Vu (It)DVCD2036 [CD] (?), Giants of Jazz (It)LPJT3, CD53051 [CD]

Note: The Columbia files list the date of this session as February 21, 1963 but the actual date is February 22, 1963 as listed here. "Three To Get Ready" issued on 4-42804 is listed in the Columbia files with recording date February 21, 1963 (and Master CO78458) - it is not known if the 4-42804 issue is edited from the version on CL2036.
Recording date for "Blue Rondo A La Turk" and "Take Five" listed as February 21, 1963 on Columbia G30625.
All titles from Columbia CL2036 also on Columbia CS8836, C2L26, C2S826, (Jap)SONP-50215, SOPM-11, Philips (Eu)(S)BPG62155, S66234.
All titles from Columbia CL2037 also on Columbia CS8837, C2L26, C2S826, (Jap)SONP-50216, SOPM-12, Philips (Eu)(S)BPG62156, S66234.
All above titles also on Columbia C2K61455 [CD] titled "At Carnegie Hall"; this is a 2 CD set listing date for this session as February 21, 1963.

[B14687.10] Dave Brubeck
Bill Smith (cl) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
New York?, 1963

You go to my head  Columbia/Legacy CK66029 [CD]
[B14688] _Dave Brubeck_
Bill Smith (cl) Dave Brubeck (p) prob. Eugene Wright (b) prob. Joe Morello (d)
New York, March 23, 1963

CO77751 Bag o' heat Columbia 4-43409

[B14689] _Dave Brubeck_
same pers

New York, March 25, 1963

CO77743 Happy bandito Columbia 4-43409

[B14690] _Dave Brubeck_
Dave Brubeck Quartet: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live "Newport Jazz Festival", Newport, R.I., July 7, 1963

It's a raggy waltz Columbia C2-38262, CBS (Eu)88605
Waltz limp Columbia/Legacy CK65122 [CD], Columbia Legacy
Since love had its way Columbia/Legacy CK65122 [CD], Columbia Legacy
88697-39852-2 [CD], C5K87161 [CD]

[B14690.10] _Dave Brubeck_
Live at Juan-Les-Pins 1967: Dave Brubeck Quartet with Bobby Hackett and Benny Goodman:
Bobby Hackett (cnt) Benny Goodman (cl) Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live, Rock Rimmon Jazz Festival, New Hampshire, July 12, 1963

Poor butterfly (bg, pd out) Domino (Sp)891222 [CD]
Sweet Georgia Brown -
On the sunny side of the street -
Note: The Benny Goodman discography lists city as Stamford, CT. Benny Goodman lived on Rock Rimmon Road in Stamford, CT from 1952 to 1986. All above titles also on Blu Jazz (It)(unknown #) [CD] titled "Dave Brubeck Quartet".

[B14691] Dave Brubeck
Time Changes: Dave Brubeck Quartet: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) prob. add unknown orchestra-1, strings-1, Raeburn Wright (cond-1)

New York, October 15, 1963

<table>
<thead>
<tr>
<th>CO79292</th>
<th>Cable car</th>
<th>Columbia 4-42920(ed.), CL2127, D(S)288, G30625</th>
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<tr>
<td>CO79293</td>
<td>Elementals (theme from) (1)</td>
<td>Columbia Legacy CK85992 [CD], C5K87161 [CD]</td>
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Note: Both above titles also on Columbia Legacy 88697-93881-2 [CD].

[B14692] Dave Brubeck
same pers

New York, November 20, 1963

| CO79951 | World's fair | Columbia CL2127, G30625, Columbia Legacy C4K-52945 [CD], C2K-64160 [CD], 88697-93881-2 [CD] |

[B14693] Dave Brubeck
same pers

New York, December 3, 1963

<table>
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<th>CO79938</th>
<th>Iberia (pd out)</th>
<th>Columbia CL2127, D(S)288</th>
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<tr>
<td>CO79939</td>
<td>Unisphere</td>
<td>4-43091 (ed.), CL2127</td>
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<tr>
<td>CO79940</td>
<td>Shim wa</td>
<td>CL2127</td>
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</tbody>
</table>

Note: All above titles also on Columbia G30625, Columbia Legacy CK85992 [CD], Columbia Legacy 88697-93881-2 [CD], C5K87161 [CD].
Dave Brubeck
add unknown orchestra, strings, Raeburn Wright (cond) added
New York, December 12, 1963

CO81411 Elementals (I) Columbia CL2127, Columbia Legacy 88697-93881-2
[CD]

Dave Brubeck
same pers

New York, January 8, 1964

CO81411 Elementals (II) Columbia CL2127, Columbia Legacy 88697-93881-2
[CD], C5K87161 [CD]

Note: All titles from Columbia CL2127 also on Columbia CS8927, (Jap)SONP-50393, Philips (Eu)(S)BPG62253, Columbia Legacy CK85992 [CD].

Dave Brubeck
same pers.

Live, Chicago, 1964

The old folks at home Jazz Connoisseur (It)JC003
[Swanee]
In your own sweet way -
Osaka blues -
Koto song -
You go to my head -
Cable car -

Dave Brubeck
same pers.


Danny's London blues Moon (It)MCD052-2 [CD]
Dialogue for jazz combo (2nd movement)
The Wright groove (pd out)
Take five
Ready, go!

[B14698.10] Dave Brubeck
same pers.
New York, June 16, 1964

CO82307 Koto song Columbia CL2212
CO82308 Osaka blues -
CO82309 Tokyo traffic , D228
CO82310 Fujiyama , Columbia Legacy C4K-52945 [CD], C2K-64160 [CD]
CO82311 Toki's theme (1) Columbia CL2212, 4-43091, 4-43133

Note: (1) See note to session of July 15, 1964.
All above titles also on CBS (Eu)64377, Essential Jazz Classics (Sp)EJC55487 [CD], Columbia Legacy CK65726 [CD], 88697-93881-2 [CD].

[B14699] Dave Brubeck
same pers.
New York, June 17, 1964

CO82312 The city is crying Columbia CL2212
CO82313 Rising sun -

Note: All titles from Columbia CL2212 also on Columbia CS9012, (Jap)SONP-50149, Philips (Eu)(S)BPG62431.
Both above titles also on CBS (Eu)64377, Essential Jazz Classics (Sp)EJC55487 [CD], Columbia Legacy CK65726 [CD], 88697-93881-2 [CD].

[B14700] Dave Brubeck
Jazz Impressions Of New York : same pers.
New York, June 18, 1964
CO823316  Winter ballad  Columbia CL2275, 46189 [CD], Columbia Legacy 88697-93881-2 [CD]

[B14701]  Dave Brubeck
same pers.

New York, June 24, 1964

CO82329  Lonely Mr. Broadway  Columbia CL2275, 46189 [CD], Columbia Legacy 88697-93881-2 [CD]

[B14702]  Dave Brubeck
Howard Brubeck, John Lee (perc-1) Teo Macero (claves-1) added, Paul Desmond (mar)
New York, June 25, 1964

CO82337  Something to sing about  Columbia CL2275, 46189 [CD]
CO82338  Broadway bossa nova  -  -
CO82339  Upstage rhumba (1)  -  -  Columbia Legacy C4K-52945 [CD], C2K-64160 [CD]

Note: All above titles also on Columbia Legacy 88697-93881-2 [CD].

[B14702.10]  Dave Brubeck
Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
Live "Newport Jazz Festival", Newport, R.I., July 4, 1964

Osaka blues  Wolfgang's Vault (No #73) [DL]
Koto song  Columbia/Legacy CK65122 [CD], Columbia Legacy 88697-39852-2 [CD], C5K87161 [CD], Wolfgang's Vault (No #73) [DL]
Pennies from heaven  Wolfgang's Vault (No #73) [DL]
You go to my head  Columbia/Legacy CK65122 [CD], Columbia Legacy 88697-39852-2 [CD], C5K87161 [CD], Wolfgang's
Vault (No #73) [DL]
Columbia/Legacy CK65122 [CD], Columbia Legacy
88697-39852-2 [CD], C5K87161 [CD], Wolfgang's Vault (No #73) [DL]

Note: Wolfgang's Vault (No #73) [DL] titled "Dave Brubeck Quartet
Concert (Newport Jazz Festival, Newport, RI, July 4, 1964)."

[B14703] Dave Brubeck
Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
New York, July 15, 1964

CO83551 Theme from "Mr. Broadway" Columbia CL2275, 46189 [CD], 4-
3133, CL2484, Melodija (Sov)S60-07229/30, Supraphon
(Cz)015/115.1029, Columbia 510594-2 [CD]

CO83552 Autumn in Washington Square Columbia CL2275, 46189 [CD], 510594-2 [CD]

Note: "Theme from "Mr. Broadway"" and "Toki's theme" issued on 4-
3133 are listed in the Columbia files with recording date of August
17, 1964 (Mx's CO83931 & CO83649).
Both above titles also on Columbia Legacy 88697-93881-2 [CD].

[B14704] Dave Brubeck
same pers.
New York, August 11, 1964

CO83575 Spring in Central Park Columbia CL2275, 46189 [CD]
CO83576 Sixth sense - -

Note: Both above titles also on Columbia Legacy 88697-93881-2 [CD].

[B14705] Dave Brubeck
same pers.
New York, August 19, 1964
CO83589  Summer on the Sound  Columbia CL2275, 46189 [CD], Columbia Legacy 88697-93881-2 [CD]

[B14706] Dave Brubeck
same pers.

New York, August 21, 1964

CO83596  Broadway romance  Columbia CL2275, 46189 [CD], Columbia Legacy 88697-93881-2 [CD]

Note: All titles from Columbia CL2275 also on Columbia CS9075, (Jap)SONP-50291, Philips (Eu)(S)BPG62485.

[B14707] Dave Brubeck
Live At The Berlin Philharmonie: Dave Brubeck Quartet: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live "Philharmonic Hall", Berlin, September 26, 1964

St. Louis blues  CBS (Eu)BPG62578
Koto song  -
Take the "A" train  -
Take five  -

Note: All above titles also on CBS (Jap)SONP-52073, SOPM-182.

[B14707.10] Dave Brubeck
Zurich 1964: Dave Brubeck Quartet: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Concert, "Kongresshaus Zurich", Zurich, Switzerland, September 28, 1964

Audrey  TCB (Swi)02422 [CD]
Cable car  -
You go to my head  -
Take five  -
Koto song  -
Pennies from heaven  -
Shimwa  -
Dave Brubeck
same pers.

New York, February 15, 1965

CO85513 Little man with a candy cigar Columbia CL2348, Columbia Legacy C4K-52945 [CD]
CO85546 Let's get away from it all - , CBS (Eu)68288
CO85547 Everything happens to me -
CO85420 Violets for your furs -

Note: See July 2, 1962 for rest of Columbia CL2348 and equivalents. All titles from Columbia CL2348 also on Columbia CS9148, (Jap)YS-578, Philips (Eu)(S)BPG62557, Sony (Jap)SRCS-9368 [CD]. All above titles also on Columbia Legacy 88697-93881-2 [CD], Sony (Jap)SICP03970 [CD].

Dave Brubeck
The Canadian Concert Of Dave Brubeck : same pers

Live "Stratford Music Festival", Stratford, Ontario, Canada, August 22, 1965

St. Louis blues Can-Am (Can)1500
Take the "A" train -
Cultural exchange -
Tangerine -
Someday my prince will come -
These foolish things -
Koto song -
Take five -

Note: All above titles also on CBC (Can)RM140, which was distributed only to radio station. All above titles also on Gambit (And)69290 [CD].
### [B14710] Dave Brubeck

#### Time In : same per.

**New York, September 20, 1965**

<table>
<thead>
<tr>
<th>CO86589</th>
<th>Lonesome</th>
<th>Columbia CL2512, Columbia Legacy CK85994 [CD]</th>
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<tr>
<td>CO86590</td>
<td>Cassandra</td>
<td>- Columbia Legacy CK85994 [CD]</td>
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**Note:** Columbia Legacy CK85994 [CD] titled "Time In"; see October 13, 1965 for rest of CD. All above titles also on Columbia Legacy 88697-93881-2 [CD], C5K87161 [CD].

### [B14711] Dave Brubeck

#### same pers.

**New York, September 22, 1965**

<table>
<thead>
<tr>
<th>CO86584</th>
<th>He done her wrong</th>
<th>Columbia CL2512, G30625</th>
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<tr>
<td>CO86585</td>
<td>Forty days</td>
<td>-</td>
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<tr>
<td>CO86586</td>
<td>Softly, William, softly</td>
<td>-</td>
</tr>
<tr>
<td>CO86587</td>
<td>Lost waltz</td>
<td>- Columbia Legacy C4K-52945 [CD]</td>
</tr>
<tr>
<td>CO86613</td>
<td>Time in (pd out)</td>
<td>-</td>
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</tbody>
</table>

**Note:** All titles from Columbia CL2437 also on Columbia CS9237, (Jap)YS-596, Philips (Eu)(S)BPG62643, Sony (Jap)SRCS-9369 [CD]. Both above titles also on Columbia Legacy 88697-93881-2 [CD].

### [B14712] Dave Brubeck

#### same pers.

**New York, October 13, 1965**

<table>
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<th>CO86584</th>
<th>He done her wrong</th>
<th>Columbia CL2512, G30625</th>
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<tr>
<td>CO86585</td>
<td>Forty days</td>
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<tr>
<td>CO86586</td>
<td>Softly, William, softly</td>
<td>-</td>
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<tr>
<td>CO86587</td>
<td>Lost waltz</td>
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<tr>
<td>CO86613</td>
<td>Time in (pd out)</td>
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<tr>
<td>CO86616</td>
<td>Travelin' blues</td>
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Note: All titles from Columbia CL2512 also on Columbia CS9312, (Jap)YS-699, CBS (Eu)62757, Philips (Eu)(S)BPG62757. All above titles also on Columbia Legacy CK85994 [CD], Columbia Legacy 88697-93881-2 [CD], C5K87161 [CD].

[B14713] Dave Brubeck
New York, December 8, 1965

<table>
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<tr>
<th>CO87360</th>
<th>Anything goes</th>
<th>Columbia CL2602</th>
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<tr>
<td>CO87361</td>
<td>All through the night</td>
<td>- , CBS (Eu)68288</td>
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<tr>
<td>CO87363</td>
<td>Night and day</td>
<td>- , CBS CJ40455, Columbia CK40455 [CD], (Eu)450410-2 [CD]</td>
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<tr>
<td>CO87364</td>
<td>What is this thing called love ?</td>
<td>Columbia CL2602, CBS CJ40455, Columbia CK40455 [CD], (Eu)450410-2 [CD], Columbia Legacy CK65450 [CD], Columbia/Legacy CK66029 [CD]</td>
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Note: All above titles also on Columbia Legacy 88697-93881-2 [CD].

[B14714] Dave Brubeck
same pers.
New York, January 26, 1966

| CO89000 | Love for sale | Columbia CL2602, Columbia Legacy 88697-93881-2 [CD] |

[B14715] Dave Brubeck
same pers.
New York, February 17, 1966

<table>
<thead>
<tr>
<th>CO89061</th>
<th>I get a kick out of you</th>
<th>Columbia CL2602, 467148-2 [CD], SMM5096132 [CD], Columbia Legacy C4K-52945 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>CO89062</td>
<td>Just one of those things</td>
<td>Columbia CL2602</td>
</tr>
<tr>
<td>CO89063</td>
<td>You're the top</td>
<td>-</td>
</tr>
</tbody>
</table>
Note: The above recording date may be February 19, 1966.
All titles from Columbia CL2602 also on Columbia CS9402, (Jap)YS-888, SOPU-88, CBS (Eu)62921, Philips (Eu)(S)BPG62921.
All above titles also on Columbia Legacy 88697-93881-2 [CD].

[B14716] Dave Brubeck
Jackpot: Dave Brubeck Quartet: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
Live "Tropicana Hotel", Las Vegas, June 14 & 15, 1966

HCO88021 Who's afraid ? Columbia CL2712, 4-43732
CO93815 Ace in the hole -
CO98317 Jackpot -
CO98318 Out of nowhere -
CO98319 You go to my head -
CO98321 Chicago (pd out) -
CO98322 Rude old man (pd out) -
CO93904 Win a few, lose a few -

Note: Mx. HCOI88021 may be from a studio recording with applause added on CL2712 and equivalents.
All above titles also on Columbia CS9512, (Jap)YS-946, Philips (Eu)(S)BPG63187.

[B14716.10] Dave Brubeck
Live In London 1966: Dave Brubeck Quartet: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Out of nowhere Domino (Sp)891220 [CD]
One moment worth -
years -
I'm in a dancing mood -
Three to get ready -
Cultural exchange -
Forty days -
Softly, William, softly -
Tangerine -
Take five -
Take the "A" train -

[B14717] Dave Brubeck
Summit Sessions: same pers.
Live, Karlsruhe, Germany, c. November 1966

Koto song
Columbia C30522, Columbia Legacy C4K-52945 [CD]

[B14719] Dave Brubeck
Bravo ! Brubeck!: Paul Desmond (as) Dave Brubeck (p) Benjamin "Chamin" Correa (g) Eugene Wright (b) Joe Morello (d) Salvador "Rabito" Agueros (bgo,cga) Juan Lopez Moctezuma (announcer)
Live, Puebla Festival Jazz, Mexico City, May 12-14, 1967

(Introduction of musicians) (*)
Columbia Legacy CK65723 [CD]

CO93275 Cielito lindo Columbia CL2695
CO93276 La paloma azul [The blue dove] - , 510594-2 [CD], Columbia Legacy C4K-52945 [CD], C2K-64160 [CD], Columbia/Legacy CK66029 [CD]

CO93277 Alla en el rancho grande [My ranch] Columbia CL2695
CO93278 Poinciana -
CO93279 Besame mucho - , Columbia/Legacy CK66029 [CD]
CO93280 Estrellita [Little star] - , Columbia Legacy C4K-52945 [CD]
CO93281 Sobre las olas [Over the waves] -
CO93282 Nostalgia de Mexico -
CO93283 La bamba -
Frenesi (*) Columbia Legacy CK65723 [CD]

Note: All titles, except (*), also on Columbia CS9495, (Jap)YS-969, SONP-50187, CBS (Eu)63098, Philips (Eu)(S)BPG63098, Columbia Legacy CK65723 [CD].
All above titles also on Columbia Legacy CK65723 [CD] titled "Bravo ! Brubeck !".

[B14720] Dave Brubeck
Buried Treasures: The Dave Brubeck Quartet Feat Paul Desmond: **Paul Desmond** (as) **Dave Brubeck** (p) **Eugene Wright** (b) **Joe Morello** (d) **Juan Lopez Moctezuma** (announcer)

Live, Puebla Festival Jazz, Mexico City, May 12-14, 1967

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Columbia/Legacy 01-065777-10 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr. Broadway</td>
<td>-</td>
</tr>
<tr>
<td>Koto song</td>
<td>-</td>
</tr>
<tr>
<td>Sweet Georgia Brown</td>
<td>-</td>
</tr>
<tr>
<td>Forty days</td>
<td>-</td>
</tr>
<tr>
<td>You go to my head</td>
<td>-</td>
</tr>
<tr>
<td>Take five</td>
<td>-</td>
</tr>
<tr>
<td>St. Louis blues</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All above titles also on Columbia Legacy CK65777 [CD], Sony (Jap)SRCS-8881 [CD].

[B14720.10] Dave Brubeck
Dave Brubeck Quartet Concert (Newport Jazz Festival, Newport, RI Jul 3, 1967): **Paul Desmond** (as) **Dave Brubeck** (p) **Eugene Wright** (b) **Joe Morello** (d)

Newport Jazz Festival, Newport, RI, July 3, 1967

<table>
<thead>
<tr>
<th>Introduction by Billy Taylor</th>
<th>Wolfgang's Vault (No #378) [DL]</th>
</tr>
</thead>
<tbody>
<tr>
<td>St. Louis blues</td>
<td>-</td>
</tr>
<tr>
<td>La paloma azul</td>
<td>-</td>
</tr>
<tr>
<td>Cielito lindo</td>
<td>-</td>
</tr>
<tr>
<td>Take five</td>
<td>-</td>
</tr>
<tr>
<td>Win a few, lose a few</td>
<td>-</td>
</tr>
</tbody>
</table>

[B14721] Dave Brubeck
Take Five Live: Dave Brubeck Quartet Featuring Paul Desmond: **Paul Desmond** (as) **Dave Brubeck** (p) **Eugene Wright** (b) **Joe Morello** (d)

Live, Juan Les Pins, France, July 22, 1967

<table>
<thead>
<tr>
<th>One moment worth years [One moment] Mexican folk song [La paloma azul] [The blue dove] (*)</th>
<th>JMY (It)1001-2 [CD], Deja Vu (It)DVRECD58 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>One moment</td>
<td>JMY (It)1001-2 [CD], Deja Vu (It)DVRECD58 [CD]</td>
</tr>
<tr>
<td>Mexican folk song [La paloma azul] [The blue dove] (*)</td>
<td></td>
</tr>
<tr>
<td>Blues for Joe (pd out)</td>
<td>-</td>
</tr>
<tr>
<td>Take five</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Deja Vu (It)DVRECD58 [CD]</td>
</tr>
</tbody>
</table>
Take the "A" train - , Deja Vu (It)DVRECD58 [CD]

Note: All titles, except (*), also on Blu Jazz (It)(unknown #) [CD], Domino (Sp)891222 [CD].

[B14721.10] Dave Brubeck
Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
Live, unknown concert, possibly from this period

St. Louis blues                                   Blu Jazz (It)(unknown #) [CD], Domino (Sp)891222 [CD]

[B14721.20] Dave Brubeck
Dave Brubeck (p,el-org) Eugene Wright (b) Joe Morello (d) Palghat Raghu (mridangam) Dan Brubeck (finger cymbals)
Wilton, CT, August, 1967

Raga theme for Raghu   Columbia C30522, 4-44345
Do not fold, staple, spindle or mutilate   Columbia 4-44345

[B14721.30] Dave Brubeck
Dave Brubeck (p) Bill Crofut (bj,vcl) Steve Addis (g,vcl) Eugene Wright (b) Joe Morello (d)
Wilton, CT, August, 1967

Men of old   Columbia C30522

[B14721.40] Dave Brubeck
Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) Peter, Paul & Mary : Peter Yarrow, Paul Stookey, Mary Travers (vcl,g)
Wilton, CT, August, 1967

Because all men are brothers   Columbia C30522
Dave Brubeck

**Live At The Kurhaus 1967:** Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)

Live, "Kurhaus", Scheveningen, Holland, October 24, 1967

<table>
<thead>
<tr>
<th>Track</th>
<th>Label/Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three to get ready</td>
<td>Fondamenta (Du)FON-1704025 [CD]</td>
</tr>
<tr>
<td>La paloma azul</td>
<td></td>
</tr>
<tr>
<td>Cielito lindo</td>
<td></td>
</tr>
<tr>
<td>Swanee River</td>
<td></td>
</tr>
<tr>
<td>Forty days</td>
<td></td>
</tr>
<tr>
<td>Blues for Joe</td>
<td></td>
</tr>
<tr>
<td>Rude old man</td>
<td></td>
</tr>
<tr>
<td>Take five</td>
<td></td>
</tr>
<tr>
<td>Someday my prince</td>
<td></td>
</tr>
<tr>
<td>will come</td>
<td></td>
</tr>
</tbody>
</table>

**Note:** All above titles also on Columbia (Jap)SONP-50011, Philips (Eu)S63558.

Dave Brubeck

**The Last Time We Saw Paris:** Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)


<table>
<thead>
<tr>
<th>Track</th>
<th>Label/Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swanee river</td>
<td>Columbia CS9672</td>
</tr>
<tr>
<td>These foolish things</td>
<td>Columbia CS9672, Columbia Legacy C4K-52945 [CD], Blu Jazz (It)(unknown #) [CD], Domino (Sp)891222 [CD]</td>
</tr>
<tr>
<td>Forty days</td>
<td></td>
</tr>
<tr>
<td>One moment worth years</td>
<td>Columbia CS9672, Blu Jazz (It)(unknown #) [CD], Domino (Sp)891222 [CD]</td>
</tr>
<tr>
<td>La paloma azul [The blue dove]</td>
<td>Columbia CS9672</td>
</tr>
<tr>
<td>Three to get ready</td>
<td></td>
</tr>
<tr>
<td>Gone with the wind</td>
<td></td>
</tr>
</tbody>
</table>

**Note:** All above titles also on Columbia (Jap)SONP-50011, Philips (Eu)S63558.

Dave Brubeck

**Their Last Time Out:** The Dave Brubeck Quartet: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)
Live "Statler Hilton Hotel", Pittsburgh, PA, December 26, 1967

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Columbia/Legacy 88697-81562-2 [CD]</th>
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<tbody>
<tr>
<td>St. Louis blues</td>
<td>-</td>
</tr>
<tr>
<td>Three to get ready</td>
<td>-</td>
</tr>
<tr>
<td>These foolish things</td>
<td>-</td>
</tr>
<tr>
<td>Cielito lindo</td>
<td>-</td>
</tr>
<tr>
<td>La paloma azul</td>
<td>-</td>
</tr>
<tr>
<td>Take the &quot;A&quot; train</td>
<td>-</td>
</tr>
<tr>
<td>Someday my prince will come</td>
<td>-</td>
</tr>
<tr>
<td>Introduction of the members of the quartet</td>
<td>-</td>
</tr>
<tr>
<td>Swanee River</td>
<td>-</td>
</tr>
<tr>
<td>I'm in a dancing mood</td>
<td>-</td>
</tr>
<tr>
<td>You go to my head</td>
<td>-</td>
</tr>
<tr>
<td>Set my people free</td>
<td>-</td>
</tr>
<tr>
<td>For drummers only</td>
<td>-</td>
</tr>
<tr>
<td>Take five</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: The above is a 2 CD set.

[M10608] Joe Morello
Another Step Forward: John Howell, Bobby Lewis, Gary Slova (tp) Bill Porter, Ralph Craig (tb) Bob Ojeda (v-tb) Dale Clevenger (fhr) Buddy Terry (ts) George Gaffney (p) or Larry Novak (p) Ron Steele (g) Jim Atlas (b) Joe Morello (d)
Chicago, 1969

<table>
<thead>
<tr>
<th>The sound of silence</th>
<th>Ovation OV/14-02</th>
</tr>
</thead>
<tbody>
<tr>
<td>The beginning of time</td>
<td>-</td>
</tr>
<tr>
<td>The truth</td>
<td>-</td>
</tr>
<tr>
<td>I don't know</td>
<td>-</td>
</tr>
<tr>
<td>Not so fast</td>
<td>-</td>
</tr>
<tr>
<td>The fool on the hill</td>
<td>-</td>
</tr>
<tr>
<td>Church key</td>
<td>-</td>
</tr>
</tbody>
</table>

[M10609] Joe Morello
Buddy Terry (ts) George Gaffney (p) or Larry Novak (p) Ron Steele (g) Jim Atlas (b) Joe Morello (d) David Chausow, Sol Bobrov, Arthur Ahlman (vln) Leonard Chausow (cello)
Chicago, 1969
Give me the simple life
Ovation OV/14-02
Timeless

[M10610] Joe Morello
Joe Morello (d) David Chausow, Sol Bobrov, Arthur Ahlman (vln) Leonard Chausow (cello)

Chicago, 1969

Baroque
Ovation OV/14-02

[S2477.10] Dick Schory
Dick Shory... Carnegie Hall: Guy Fricano, Paul Smoker, Art Hoyle (tp) Paul Crumbaugh, Steve Galloway, Ralph Craig (tb) Douglas Hill, Ken Strahl (fhr) Roger Rocco (tu) Paul Horn (fl-1) Art Lauer, Willard Allem, Bud Doty (woodwinds) Gary Burton (vib-2) Ronald Ellison (p) Ron Steele, Bob White (g) Jim Atlas (b) Steve Swallow (b-2) Tom Radtke (d) Joe Morello (d-3) Duane Thamm, John Walker, Mike McClead (perc) Dick Schory (ldr)

Live "Carnegie Hall", New York, 1970

Music for a carnival
The dream carousel
Come Bach with me
(Bach fugue in D minor)
Jungle root
Riots of spring
Sunset bell (2)
Scarborough fair
Mission impossible
Gentle rain (1)
Futura... for 4 phase II synthesizers and orchestra
Theme from The Midnight Cowboy
Concerto for jazz drums and orchestra (3)
Maxwell's silver hammer

Ovation OV/14-10-2

Note: The above is a 2 LP set.
**[B14754] Dave Brubeck**  
25Th Anniversary Reunion: Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d)  
Live "Interlochen Arts Academy", Interlochen, Michigan, March 10, 1976

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Album Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>St. Louis blues</td>
<td>Horizon SP714, (Jap)D22Y-3904 [CD]</td>
</tr>
<tr>
<td>Three to get ready and</td>
<td></td>
</tr>
<tr>
<td>four to go</td>
<td></td>
</tr>
<tr>
<td>African times suite</td>
<td></td>
</tr>
<tr>
<td>Salute to Stephen</td>
<td></td>
</tr>
<tr>
<td>Foster</td>
<td></td>
</tr>
<tr>
<td>Take five</td>
<td>SP8413</td>
</tr>
</tbody>
</table>

**[M10611] Joe Morello**  
Percussive Jazz: Joe Morello/Gary Burton/Bobby Christian: John Howell, Bobby Lewis, Gary Slova (tp) Bill Porter, Ralph Craig (tb) Bob Ojeda (v-tb) Dale Clevenger (fhr) Bobby Christian (vib-1) or Gary Burton (vib-1) George Gaffney, Larry Novak (p) Ron Steele (g) Jim Atlas (b) Joe Morello (d) + strings.  
Chicago, c. 1977

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Album Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fool on the hill</td>
<td>Ovation OV1714</td>
</tr>
<tr>
<td>Classical drag (1)</td>
<td></td>
</tr>
<tr>
<td>Sound of silence</td>
<td></td>
</tr>
<tr>
<td>Lonely hill (1)</td>
<td></td>
</tr>
<tr>
<td>Games people play (1)</td>
<td></td>
</tr>
<tr>
<td>Church key</td>
<td></td>
</tr>
<tr>
<td>Give me a simple tune</td>
<td></td>
</tr>
<tr>
<td>Not so fast</td>
<td></td>
</tr>
<tr>
<td>To whom may we turn (1)</td>
<td></td>
</tr>
<tr>
<td>Kentucky plain (1)</td>
<td></td>
</tr>
</tbody>
</table>

**[M5500] Jay McShann**  
The Big Apple Bash: Herbie Mann (fl,ts) Gerry Mulligan (bar,sop) Jay McShann (p,vcl) John Scofield (g) Jack Six (b) Joe Morello (d) Sammy Figueroa (perc-1)  
New York, August 3, 8 & 10, 1978

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Album Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crazy legs and Friday strut (1)</td>
<td>Atl KSD8804, (Eu)90047-1</td>
</tr>
</tbody>
</table>
Georgia on my mind  -  -

Note: Both above titles also on Atlantic (G)ATL50608.

[S429] Sal Salvador
Juicy Lucy: Sal Salvador All Star Quartet: Billy Taylor (p) Sal Salvador (g) Art Davis (b) Joe Morello (d)

New York, September 5, 1978

<table>
<thead>
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<th>tk</th>
<th>Title</th>
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<tr>
<td>2</td>
<td>Daddy-O</td>
<td>Bee Hive BH7009</td>
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<tr>
<td>3</td>
<td>Opus de funk</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Tune for two (bt,ad, out)</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Northern lights</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>For all we know</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Juicy Lucy</td>
<td></td>
</tr>
</tbody>
</table>

Note: All above titles also on Mosaic MD12-261 [CD].

[M10612] Joe Morello
Going Places: The Joe Morello Quartet: Ralph Lalama (sax,fl) Greg Kogan (p) Gary Mazzaroppi (b) Joe Morello (d)

Stamford, CT, April 1 & 2, 1993

<table>
<thead>
<tr>
<th>tk</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td></td>
<td>Sweet Georgia Brown</td>
<td>dmp CD497 [CD]</td>
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<tr>
<td></td>
<td>Parisian thoroughfare</td>
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<tr>
<td></td>
<td>Secret love</td>
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<td></td>
<td>Skylark</td>
<td></td>
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<tr>
<td></td>
<td>Topsy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mission impossible theme</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I should care</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Calypso Joe</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Autumn leaves</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sweet and lovely</td>
<td></td>
</tr>
</tbody>
</table>

Note: All above titles from dmp (Jap)SSDM-1004 [CD].

[M10613] Joe Morello
Morello Standard Time: Ralph Lalama (sax, fl-1) Greg Kogan (p) Gary Mazzaroppi (b) Joe Morello (d)

Stamford, CT, April 14 & 15, 1994

- It's only a paper moon
- When you wish upon a star
- One for Amos
- Take five
- Bye bye, blackbird (1)
- Over the rainbow
- Someday my prince will come
- In your own sweet way
- Alone together (gk, gm out)
- Doxy

[R3272] The Buddy Rich Big Band

New York, May, 1994

- Dancing men (1)
- Atlantic 82699-2 [CD]
- Mercy, mercy, mercy
- Love for sale (3)
- Beulah witch (4)
- Nutville (5)
- Cotton tail (6)
- No jive (7)
- Milestones (8)
- The drum also waltzes (9)
- Machine (10)
- Straight no chaser (11)
Slo funk (12) -
Shawnee (13) -
Drumorello (14) -
The drum also waltzes -
2 (9)
Lingo (15) -
Ya gotta try (16) -
Pick up the pieces (17) -

[R3273] The Buddy Rich Big Band

New York, May, 1994

Moment's notice (1) Atlantic 83010-2 [CD]
Basically blues (2) -
Willowcrest (3) -
In a mellow tone (4) -
Time check (5) -
Goodbye yesterday (6) -
Groovin' hard (7) -
Big swing face (8) -
Standing up in a hammock (9) -
Take the "A" train (10) -
Them there eyes (12) -
Channel one suite (13) -

[R3274] The Buddy Rich Big Band
same pers. plus Dean Pratt (tp) Mike Rubino (ts) Lee Musiker (p) added

New York, May 20, 1996

One o'clock jump (11) Atlantic 83010-2 [CD]
[M5233.210] Marian McPartland
Reprise: Marian McPartland's Hickory House Trio: Marian McPartland (p) Bill Crow (b) Joe Morello (d)

Live "Birdland", New York, September 16 & 17, 1998

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>I hear music</td>
<td>Concord Jazz CCD4853-2 [CD]</td>
</tr>
<tr>
<td>Street of dreams</td>
<td>-</td>
</tr>
<tr>
<td>I thought about you</td>
<td>-</td>
</tr>
<tr>
<td>Stella by starlight</td>
<td>-</td>
</tr>
<tr>
<td>Falling in love with</td>
<td>-</td>
</tr>
<tr>
<td>love</td>
<td>-</td>
</tr>
<tr>
<td>Last night when we</td>
<td>-</td>
</tr>
<tr>
<td>were young</td>
<td>-</td>
</tr>
<tr>
<td>In your own sweet way</td>
<td>-</td>
</tr>
<tr>
<td>New Orleans</td>
<td>-</td>
</tr>
<tr>
<td>Tickle toe</td>
<td>-</td>
</tr>
<tr>
<td>Two for the road</td>
<td>-</td>
</tr>
<tr>
<td>Symphony</td>
<td>-</td>
</tr>
<tr>
<td>Cymbalism</td>
<td>-</td>
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<tr>
<td>Things ain't what they</td>
<td>-</td>
</tr>
<tr>
<td>used to be</td>
<td>-</td>
</tr>
</tbody>
</table>

[M5234.10] Marian McPartland
Live at Shanghai Jazz: Marian McPartland (p) Rufus Reid (b) Joe Morello (d)

Live "Shanghai Jazz", Madison, N.J., April 24, 2001

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scratchin' in the gravel</td>
<td>Concord CCD-4991-2 [CD]</td>
</tr>
<tr>
<td>For all we know</td>
<td>-</td>
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<tr>
<td>Pensativa</td>
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<td>You'd be so nice to come</td>
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<tr>
<td>home to</td>
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<tr>
<td>Just squeeze me</td>
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<tr>
<td>I can't explain</td>
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<tr>
<td>A snare and a delusion</td>
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<tr>
<td>Moon and sand</td>
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<tr>
<td>Prelude to a kiss</td>
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<tr>
<td>All the things you are</td>
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<tr>
<td>Shanghai blues</td>
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<tr>
<td>Black is the color of</td>
<td>-</td>
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<tr>
<td>my true love's hair</td>
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