

PITTSBURGH JAZZ RECORDS AND BEYOND, 1950-1985

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Pittsburgh, Pennsylvania has always been a musically fertile city, and it has been the incubator for many of the greatest musicians in the history of jazz. While not a major recording center, Pittsburgh has maintained, since the 1950s, an active recording scene documenting the work of jazz musicians living in the city. Because independent record labels and studios have been the rule in Pittsburgh, many recordings made by great Pittsburgh musicians in Pittsburgh have been overlooked.

While jazz musicians have always engaged in diverse musical endeavors, including “popular” music, the aesthetics of jazz and pop grew closer together in the late 1960s with the advent of “fusion” and “funk.” This stylistic cross-fertilization made much of the music of the late 1960s and 1970s difficult to categorize. To try to fit this music into compartments of jazz, rock, pop, or otherwise is counterproductive, undermining the comprehensive study of the period’s music and the work of its musicians.

Thus, the contributions of this study are twofold. It documents many overlooked recordings made in Pittsburgh by Pittsburgh musicians, while simultaneously serving as a case study of the progression of jazz from bebop to funk and fusion, and as an illustration of the necessity of casting a wide stylistic net, including genres such as gospel and popular music, when studying the history of jazz and its musicians.

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PREFACE AND ACKNOWLEDGMENTS

The “story” of Pittsburgh jazz has needed to be told for a long time. Since the early-1920s when piano legend Earl “Fatha” Hines first heard the music in a Hill District club, jazz thrived on the local scene for most of the twentieth century, and Pittsburgh can still claim a staggering number of the greatest writers, performers, and innovators in the music’s history as natives. Nevertheless, possibly because Pittsburgh is not associated with a distinctive jazz “sound” in the same manner that New Orleans and Kansas City are, the Steel City has received relatively little attention from jazz scholars. As time grants us the increasing benefit of hindsight, though, there is a palpable feeling among Pittsburghers and other interested parties that this town’s musical legacy rooted in African-American traditions is an eminently worthwhile line of research, and in fact one that is demanding, more and more, immediate attention.

With these considerations notwithstanding, I cannot sufficiently stress that the present study is *not* a history of Pittsburgh jazz. Such an endeavor would require much more time and space than is presently available to me. What I have done is to utilize a body of information that can give me some direct and first-hand knowledge of Pittsburgh jazz, i.e. sound recordings, and used it to fashion a glimpse of the circumstances in society and music that have shaped the city’s jazz legacy into a recorded testimonial that will persevere long after the individual personalities are gone. To write a history of musical sound recording is not to write a history of music, in part because various factors could, and did, prevent many great and prominent musicians from

making records, while the records that were made could owe their existence to non-musical circumstances. Since I was not able to experience Pittsburgh jazz first-hand during its most prosperous times, I only feel comfortable, at least at this time, reporting on that which I can profess first-hand knowledge of, namely, the sounds of Pittsburgh jazz committed to wax. My decision to focus on recordings from 1950 stems from the apparent lack of commercially-issued recordings in Pittsburgh before that time, as well as my comfort in looking at a period that is temporally closer to my own experience. The discussion here is limited to commercially-published recordings; private recordings are not included- while certainly of great value, their consideration will have to remain for future study.

It is somewhat ironic that this study, ostensibly focused on information permanently etched on sound recordings, came to rely largely for its contextual framework on oral histories. In the dichotomy of oral versus written traditions, musical sound recording must lie somewhere in between, because musicians, in making records, must have been doing so as a way of giving their music a lifespan beyond the transience of the performance space. But the recordings still convey, even with repeated playbacks, vitality far beyond that of written prose. The fact that there is currently so little published written history of Pittsburgh jazz forces the researcher into a reliance on the oral and semi-oral information that can be derived from spoken first-hand accounts and musical recordings. Due to the possibility of inaccuracies in oral-historical information, I have been reluctant to present “facts” gained through this method without corroborating them elsewhere. Still, the combination of information gleaned from oral-historical and musical recordings is that which will enable the eventual committal of Pittsburgh’s jazz history into the annals of written discourse. I do hope that my work, manifested herein, will provide some assistance and inspiration for that large and important task.

The resources available to accomplish that task, fortunately, do exist, at least to a degree. Sound recordings of jazz in Pittsburgh, while often somewhat scarce due to their limited production runs and distribution, do reside in library, archival, and private collections, as well as in record stores that persevere in Pittsburgh and elsewhere. Quite significantly, the past fifteen to twenty years have demonstrated an awareness that the oral histories of Pittsburgh music are in dire need of documentation. The Carnegie Library of Pittsburgh's Oral History of Music in Pittsburgh collection contains over three hundred interviews with Pittsburghers who have played important roles in local music, jazz and otherwise. The African American Jazz Preservation Society of Pittsburgh spearheaded an Oral History Project, whose transcripts and paperwork are available through the Archives Service Center of the University of Pittsburgh, which provides a more specialized view of jazz in Pittsburgh. Still, the knowledge and reminiscences of many significant protagonists remain unrecorded. Many of those whose voices have been recorded, even, should be recorded again so that the documentation preserved for future generations can be as extensive as possible. Such demands are increasingly pressing as each year takes away from us more individuals whose testimony is unique and invaluable.

For the very reason that even the most basic and cursory aspects of jazz in Pittsburgh have yet to be committed to print, the present study neglects many forms of ethnomusicological inquiry, such as musical transcription and analysis, that could further benefit an understanding of the topic at hand. My descriptions of the musical sound as presented here are thus only qualitative, although they do emanate from one who carries considerable experience in listening to jazz from Pittsburgh and elsewhere, both on records and in person, as well as experience in performance of the music and in more rigorous analytical techniques. But in my current work, I have pursued what I feel is the important task of establishing a foundation for future research. As

such, I have included birth and death dates of individuals wherever possible, although in a great many instances it has not; however I have not always included such information in the cases of figures whose biographies are widely available from sources such as the *New Grove Dictionary of Jazz*.

I would like to extend my sincere thanks to all those who have helped me through this project. To the members of my committee, Nathan Davis, Andrew Weintraub, and James P. Cassaro for their willing and insightful feedback. To the Pittsburgh musicians who have taken time out of their lives to talk to me, giving me invaluable information that is unavailable anywhere else: Nathan Davis, Frank Cunimondo, Gene Ludwig, Bobby Fulton, Joe Harris, Nelson Harrison, Al Secen, Emmett Frisbee, Joe Negri, Roger Humphries, Lynn Marino. To the librarians at University of Pittsburgh's Theodore M. Finney Music Library, James P. Cassaro and Stephen Henry, and to Kathryn Logan, Kirby Dilworth, and the rest of the "Music and Art" librarians at Carnegie Library of Pittsburgh, for their constant support, feedback, and camaraderie. To Maurice Levy, for his countless hours of volunteer work, spanning the course of over a decade, for the Carnegie Library's Oral History of Music in Pittsburgh project. To Jay Malls, whose extensive knowledge and research on Pittsburgh music continues to humble and inspire my own. Thanks also to my family and friends, for helping me through this and all the other processes in my life. And most of all, thanks to Pittsburgh, the city itself, and its musicians, past, present, and future, for never ceasing to amaze.

1.0 INTRODUCTION

Pittsburgh, Pennsylvania is widely regarded as the incubator of many of the greatest musicians in the history of jazz. The list of individuals who made significant contributions to the music and achieved widespread recognition is seemingly endless. Nonetheless, in order to gain success and renown on a national level, these musicians, almost without exception, were forced to relocate to the larger cities in the United States which served as the centers of the music industry, usually New York City or Los Angeles.

Many Pittsburgh musicians, though, stayed in the city and forged a career in jazz on a local or regional level, despite having, in many cases, the same degree of skill and talent as their more famous peers. The reasons behind a musician's persistence as a Pittsburgh resident were many and varied. Many musicians were not willing to subject themselves to a lifetime on the road, living out of suitcases, in hotels or touring vehicles. They found and appreciated in Pittsburgh an affordable city with a somewhat slower tempo of life than the larger metropolises. Many also wanted to maintain a daily life in close contact with their families. Most of the musicians came to these realizations through initial touring experience, which in some cases did continue regionally. Still other musicians who made a name for themselves in Pittsburgh did not grow up in the area, but rather migrated there for various reasons such as the prospect of steady employment which was not necessarily in the music industry.

While the recording industry was focused primarily in the larger cities, recording activity in Pittsburgh gained steam in the 1950s in popular music styles such as doo-wop and rhythm and blues (R&B). It was not until the 1960s that a significant number of jazz recordings were made in Pittsburgh. Almost all of these were produced and issued by very small companies, often with the artist playing a more significant role in record production than in the major labels located on the coasts.

With its emphasis on improvisation as a vehicle for expression, jazz has long relied heavily on sound recording technology as a primary means of dissemination and instruction.¹ The importance of records to the spread of jazz has many analogs to the role of sheet music in the popularization of classical and popular music and to the role of music manuscripts in the study of the classical tradition. Another factor in the centrality of recording in jazz, and other forms of popular music, is the viability and significance of records as carriers of authoritative, enduring artistic statements.

Surely, jazz recording activity in Pittsburgh is sparse compared with that taking place in New York or Los Angeles. But it also comprises a large portion of existing evidence of a very vibrant local jazz community, made up of skilled and inspired musicians whose commitment to the more blue-collar and provincial ethics of Pittsburgh combined with the music they played to create a dynamic in which their careers and personas were at least as significant to many local music enthusiasts as those of the larger names in jazz. Pittsburgh's relative distance from the public eye also may have allowed somewhat greater room for experimentation and artistic exploration, of which a few artists, such as Frank Cunimondo, took great advantage.

¹ Mark Katz, *Capturing Sound* (Berkeley: University of California Press, 2004), 73.

Generally-accepted histories of jazz pinpoint the late 1960s and early 1970s as a transitional period during which aspects of other styles of music, primarily rock and R&B, were incorporated into the music. While jazz music and musicians had intermingled with those of other popular styles long before that, the so-called fusion era ballooned through the dawn of disco music and digital music technology in the late 1970s, eventually leading to a backlash in the form of the subsequent return of “pure” jazz played on acoustic instruments in a sort of “neo-classical” movement in the 1980s. In this essay I will argue that the documentation of Pittsburgh’s jazz recording activity throughout these decades serves as a case study which illustrates these broader trends in the jazz world at large.

Furthermore, I will use this case study as an argument for a policy of inclusion in the compilation of discographies. Many standard discographies attempt to document musical recordings on the basis of genre.² This has led to the painting of incomplete pictures of the careers of many musicians mainly associated with jazz. Especially in the late 1960s and early 1970s, when dividing lines between genres were becoming less rigid and more fluid, jazz musicians often participated in the creation of music, in their own projects and in those of their contemporaries, which did not always fall squarely within the jazz tradition, if at all. As my discussion and discography will demonstrate, the documentation and consideration of such recordings alongside more identifiably “jazz” projects is a superior approach when using the recorded history of music to evaluate the careers and contributions of jazz musicians, especially during transitional periods in the music’s history.

² See, for example, Tom Lord, comp., *The Jazz Discography*, 34 vols. (West Vancouver, B.C.: Lord Music Reference, 1992-2004); and Erik Raben, comp., *Jazz Records 1942-1980*, 7 vols. (Copenhagen: JazzMedia Aps, 1980-1999).

Because, as noted above, recording activity in Pittsburgh almost always took place in small, often obscure companies, with little or no national distribution, many of the records have not been documented in standard discographic, bibliographic, or historical sources. Similar studies of other mid-size and smaller cities with vibrant music scenes are few and far between.³ Such forms a large portion of the impetus for this project, and it is worth noting that the cumulative study of local music scenes in such cities stands to augment significantly our total understanding of twentieth-century American music.

It is important for me to emphasize, though, that the ensuing discussion and accompanying discography can in no way be regarded as complete or exhaustive. Recordings of musical genres other than jazz have been included wherever they can provide insight into the careers of musicians mainly associated with jazz. The resulting attempt to document the jazz-related recordings of a locale such as Pittsburgh gives the researcher an ever-increasing feeling of an iceberg lurking below its perceived tip, which is remarkable considering the city's relatively minor role in the national recording scene. It is my hope, though, that my efforts will provide both inspiration for scholars and enthusiasts of jazz to appreciate Pittsburgh's lesser-known greats and a starting point for further documentation of the city's rich musical legacy.

³ See, for example, Rob Bowman, *Soulsville, U.S.A.* (New York: Schirmer, 1997); Robert Pruter, *Chicago Soul* (Urbana: University of Illinois Press, 1991); Heather Johnson, *If These Halls Could Talk: A Historical Tour Through San Francisco Recording Studios* (Boston: Thomson, 2006); and Martin Hawkins, *A Shot in the Dark: Making Records in Nashville, 1945-1955* (Nashville: Vanderbilt University Press, 2006). Bowman's book on the Stax record label is largely a study of Memphis musicians and their recording activities. Although none of these books employ the same particular approach of the current study, they can be seen as similar, in their focus on musical-recording activity in particular urban locales, in spirit.

2.0 JAZZ IN PITTSBURGH BEFORE 1960

2.1 NIGHTLIFE

By almost all accounts, the jazz scene in Pittsburgh was vibrant and prosperous in the decades leading up to and including the 1950s. As the city's center of African-American culture, the Hill District was the neighborhood where two of Pittsburgh's most celebrated jazz clubs were located: the Crawford Grill and the Hurricane. Opened in the late 1930s by Gus Greenlee, who was also owner of the Negro league baseball team the Pittsburgh Crawfords, the Crawford Grill was located from the 1940s on Wylie Avenue and featured countless nationally-known touring jazz musicians in addition to local acts. Located just down the street on Center Avenue, the Hurricane was smaller and, although slightly less renowned than the Grill, was reputable for the high quality of jazz featured. Owned by Birdie Dunlap, it was specifically well-known as a room featuring jazz organ music, with nationally touring acts such as Jimmy Smith performing there as well as local organists like Gene Ludwig, Ruby Younger, and Wendell Byrd. The Hill District, historically a largely working-class neighborhood of mixed ethnicity, was home to many African-Americans. Many report a relatively harmonious relationship there between the races,⁴ and large numbers of upper- and middle-class Whites visited the area regularly to partake of the

⁴ Frank Bolden, interview by Maurice Levy, tape recording, April 30, 1993, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

nightlife until the assassination of Martin Luther King, Jr. in 1968,⁵ which resulted in rioting and strained race relations.

Downtown Pittsburgh was also home to many nightspots in the 1950s, with two of the most celebrated being the Copa and the Midway Lounge. From the late 1940s, the Copa, operated by Lennie Litman, featured a who's who of "name" jazz musicians who stopped in Pittsburgh while on tour. Located on Liberty Avenue, the Midway Lounge provided regular work for many local jazz musicians. According to Frank Bolden, an editor for the important Black newspaper the *Pittsburgh Courier*, the peaceful relations of Blacks and Whites exhibited in the nightspots of the Hill District was not intact a mile or two down the street in the downtown clubs. At these businesses, Black customers were not welcome as Whites were at places like the Crawford Grill and the Hurricane.⁶

With these just being a few better-known examples of the many prosperous venues for live music, musicians in Pittsburgh in the 1950s were able to find work with relative ease and consistency. These working conditions for musicians actually continued well into the 1960s as well. Pianist Frank Cunimondo recounts working six nights a week, sometimes leaving one job at 2:00 in the morning to begin another one at one of the many after-hours clubs in the East Liberty neighborhood, such as the Bachelors' Club and the Hunting and Fishing Club, which would continue until 5:00 or 6:00.⁷ Drummer Joe Harris points to Pittsburgh's steel mills, representing the city's economic prosperity, as indirectly helping to foster the bustling music

⁵ Walt Harper, interview by George Thompson, transcription, July 21, 1997, African American Jazz Preservation Society of Pittsburgh Oral History Project; Oscar Worthy, interview by Maurice Levy, tape recording, June 16, 1993, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

⁶ Bolden, interview.

⁷ Frank Cunimondo, interview by Maurice Levy, tape recording, June 20, 1996, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

scene.⁸ Individuals had reliable incomes and the desire to go out and enjoy themselves, promoting the viability of the nightclubs and thereby offering plenty of opportunities for musicians to gain steady work and further hone their art.

2.2 EDUCATION

In accounting for Pittsburgh's thriving music scene and quality musicians, one must also take inventory of the city's local music education institutions. Many Pittsburgh musicians, some who spent the bulk of their careers locally and some who moved on to great international renown, were able to take advantage of these educational opportunities. The local high school most celebrated for its music program was Westinghouse in the Homewood neighborhood. Boasting such famous alumni as Mary Lou Williams, Ahmad Jamal, and Billy Strayhorn, Westinghouse's music program, directed by Carl McVicker Sr., continued to produce well-trained musicians who forged careers in jazz, such as Frank Cunimondo, trumpeter Danny Conn, guitarist Jerry Byrd, trombonist Grover Mitchell, vocalist Dakota Staton, reed players Art Nance and Clarence Oden, and brass player Nelson Harrison. The school in fact produced high-caliber musicians who would make their mark in various genres, such as pianist Patricia Prattis Jennings and violinist Paul Ross,⁹ two graduates who were the first African-American musicians to join the Pittsburgh Symphony Orchestra, and Birdie Nichols, a prominent local gospel musician.

⁸ Joe Harris, interview by Maurice Levy, tape recording, March 22, 1994, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

⁹ Carl McVicker, Sr., interview by Maurice Levy, tape recording, August 26, 1991, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

Various other Pittsburgh public schools produced great jazz musicians. For example, Schenley High School in Oakland, where the band director was George Held,¹⁰ was attended by future jazz stars including pianists Walt Harper and Ruby Younge, saxophonist Stanley Turrentine, and bassists Ray Brown and Bobby Boswell. Oliver High on the North Side was attended by composer/arranger Sammy Nestico and pianist Ray Crummie, among others.¹¹

The Pittsburgh Musical Institute (PMI), founded in 1915 and located from 1921 on Bellefield Avenue in Oakland, afforded many local musicians an opportunity for specialized instruction in theory and performance until its closure *circa* 1963.¹² Musicians often used GI Bill benefits to attend PMI,¹³ which was under the directorship of Western Pennsylvania natives William H. Oetting, Charles N. Boyd, and Dallmeyer Russell.¹⁴ Carl McVicker Sr. was a member of the faculty at PMI teaching brass instruments, and the list of jazz greats who studied at the school includes Strayhorn, Walt Harper, trumpeter Charles Austin, pianists Carl Arter, Ruby Younge, Horace Turner and Eddie Russ, and reed player Art Nance. A smaller but significant educational force was the studio established in 1925 by violinist Ferdinand Fillion on Fifth Avenue in Shadyside,¹⁵ where musicians such as Charles Austin received instruction. Many young instrumentalists also took lessons with various teachers in the Warner Building downtown. Another school which played an important role in the development of Pittsburgh jazz

¹⁰ Bobby Boswell, interview by Maurice Levy, tape recording, February 1, 1994, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

¹¹ Ray Crummie, interview by Maurice Levy, tape recording, December 6, 1993, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

¹² Edward G. Baynham, *A History of Pittsburgh Music, 1758-1958*, 2 vols. (n.p., 1970, typescript), 401.

¹³ Charles Austin, interview by Maurice Levy, tape recording, September 28, 1998, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

¹⁴ "Directors Plan Summer Courses," *Pittsburgh Press*, June 12, 1927.

¹⁵ "Death Takes Noted City Violinist," *Pittsburgh Press*, October 12, 1967.

musicians was the Carnegie Institute of Technology, which would later become Carnegie-Mellon University, and where students learned composition under Nikolai Lopatnikoff. Distinguished musical alumni of Carnegie Tech include Joe Westray,¹⁶ pianists Johnny Costa, Frank Cunimondo, and Charles Bell and guitarist Joe Negri.

Aside from the formal music education of all these schools, one cannot discount the importance of on-the-job learning. Experience gained through work with older, established musicians was a crucial portion of a musician's development. Some of the most significant bandleaders in Pittsburgh in the 1940s, who offered on-the-bandstand learning opportunities for young musicians, included Will Hitchcock, Joe Westray, James "Honey Boy" Minor, LeRoy Brown, and Robert Head.¹⁷ In the liner notes to a 1961 recording of his trio, pianist Ahmad Jamal reminisces on many of these same personalities in Pittsburgh jazz.¹⁸ The bands led by these individuals at various times included many musicians who would go on to make their own marks on jazz in Pittsburgh, such as Bobby Boswell, Stanley Turrentine, and Charles Austin in Hitchcock's band, pianists Erroll Garner and George Spaulding in LeRoy Brown's group, singer Dakota Staton in Westray's band, drummer Bert Logan in Westray's and Brown's bands, and organist Ruby Young in Minor's band. While interviewing Stanley Turrentine, Charles Austin notes that "anyone that's come out of this town that can play has come through the Joe Westray band."¹⁹ It is important to note that these were not purely jazz bands, but purveyors, in addition, of blues and other styles that were popular at the time. Another bandleader, Brad Hunt, led a

¹⁶ Cathy Westray, interview by Charles E. Austin, transcription, November 13, 1997, African American Jazz Preservation Society of Pittsburgh Oral History Project.

¹⁷ Bobby Boswell, interview by Maurice Levy.

¹⁸ Ahmad Jamal, *All of You*, Argo LP 691.

¹⁹ Charles Austin, interview by Cathy Cairns, transcription, August 2, 1995, African American Jazz Preservation Society of Pittsburgh Oral History Project.

local society orchestra through whose ranks passed many important White musicians such as Dodo Marmarosa, Danny Mastri, Ray Crummie, and others.

In 1958, Joe Westray would go on to assume the presidency of Pittsburgh's African-American branch of the American Federation of Musicians (AFM), Local 471, relieving pianist Carl Arter of the presidential duties. The clubs operated in Pittsburgh by both local branches of the AFM, which remained separate until a merger in the mid-1960s, provided important experiences for many local musicians. The Black musicians' club, initially on Wylie Avenue in the Hill District and later on Lincoln Avenue in East Liberty, and the White musicians' club, in a building at the corner of 9th Street and Penn Avenue downtown, were the sites of frequent jam sessions, often including musicians from the nationally-touring bands who happened to be in Pittsburgh at the time.

Contact between local musicians and members of touring bands in situations such as musicians' club jam sessions afforded opportunities for the former to be picked up by the latter. Such experience was invaluable for young sidemen. Bobby Boswell, for example, toured extensively beginning in 1948 with the bands of Tiny Bradshaw, Gerald Wilson (backing up Billie Holiday), Louis Jordan, Dakota Staton, and Max Roach.²⁰ But, as has already been suggested, the persistence of high-quality local musicians owed much to their desire to remain in Pittsburgh, enjoying the city's comforts, staying close to family, and avoiding the drudgery of life on the road. Early in his career, Frank Cunimondo toured with the orchestra of composer-arranger Billy May, a Pittsburgh native famous for his work with Charlie Barnet, Frank Sinatra, and others. Later, Cunimondo did move to New York for several years; his move back to

²⁰ Boswell, interview by Maurice Levy.

Pittsburgh was based on the desire to escape the “rat race” of the big city.²¹ Trumpeter Danny Conn toured extensively with the likes of Claude Thornhill, Clyde McCoy, and Phil Woods, but he did not like to be away from home for extended periods of time.²² Trumpeter Charles Austin turned down touring gigs with Ray Charles and Count Basie in order to stay with his family.²³ Other important Pittsburgh musicians, such as Joe Negri, Johnny Costa, Gene Ludwig, and singer Sandy Staley, have made similar comments pertaining to their desire to forge their careers as professional musicians in Pittsburgh.

Frank Bolden remarked upon the high level of musical training offered by the Pittsburgh Public Schools.²⁴ The presence of high-quality institutional education at various levels enjoyed a symbiosis with the bustling night life of a prosperous industrial city. Pittsburgh also happened to fall along musicians’ touring routes through and between the northeast and midwest regions of the country. All these factors contributed to the formation of a local music scene, filled with highly skilled musicians, which cemented Pittsburgh’s reputation as a world-class source of talent in the field of jazz.

²¹ Frank Cunimondo, interview by author, tape recording, Pittsburgh, Pa., March 13, 2007.

²² Danny Conn, interview by Maurice Levy, tape recording, December 1, 1993, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

²³ Austin, interview by Maurice Levy.

²⁴ Bolden, interview by Maurice Levy.

3.0 BEGINNINGS OF A PITTSBURGH RECORDING INDUSTRY

3.1 POPULAR MUSIC

As mentioned above, jazz recording activity in Pittsburgh was sporadic before 1960. The 1950s did see the edification of a local recording industry centered on doo-wop music, a specialized, R&B-influenced style of rock-and-roll based on close vocal harmonies performed by groups of four or five singers. The Dell-Vikings, for example, recorded two singles, for Joe Auerbach's local Fee Bee Records, which gained so much popularity that they were leased to the larger Dot company, allowing them both to enter the national Top 10 in 1957.²⁵ The locally-produced music of other Pittsburgh artists in this vein, such as Lou Christie, the Skyliners, the Vogues, and Walt Maddox's group the Marcells, has been well-documented by producer Travis Klein on a multi-volume reissue series called *Pittsburgh's Greatest Hits*, released on the Itzy label, named after Klein's father who himself was a prominent early figure in Pittsburgh's record industry as a wholesaler and retailer. This music generally received significant support from local radio station disc-jockeys, beginning with Mary Dee and Porky Chedwick at WHOD in Homestead and continuing when that station moved downtown, became WAMO, and featured DJs such as Sir Walter Raleigh and Bill Powell. Pittsburgh's blue-collar image also extended, to a degree, to its musical preferences and tendencies. Klein in an interview suggests that this has

²⁵ Joel Whitburn, *Billboard Book of Top 40 Hits*, 7th ed. (New York: Billboard, 2000), 179.

resulted in the popularity in the area of a gritty, rough-edged sound in pop music, and that Pittsburgh, among national markets, has long been considered by industry insiders as a sort of bellwether.²⁶ If a new record performed well in a no-nonsense town like Pittsburgh, they could be reasonably sure that it would do well in other urban markets too.

Of particular interest to the present study is the presence on 1950s and early 1960s Pittsburgh rock-and-roll sides of individuals who would later come to prominence, on various levels, as jazz musicians. Examples are George Benson and Bill and George Heid, the last-named of whom has long operated a local studio which has documented a great deal of Pittsburgh music of all genres.²⁷ A single by a doo-wop group called the Smoothtones, released on Lennie Martin's local Jem label, credits accompaniment to the orchestra of Walt Harper (1927-2006), one of the most important figures in Pittsburgh jazz and a man who, according to trumpeter Will Austin, assumed the directorship of Will Hitchcock's band when the latter man enlisted in the army.²⁸ The Smoothtones record must have appeared in the first half of 1955, as a January column in that year's *Variety* announces Martin's launch of the Jem label, and a July issue of *Billboard* offers a review of the single.²⁹ Although the recording contains virtually no significant jazz content, the trend that it helps to demonstrate is one that can be traced throughout the period. Travis Klein states that jazz musicians have performed on R&B, pop, and rock

²⁶ Travis Klein, interview by Maurice Levy, tape recording, November 30, 1999, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

²⁷ Nick Lomakin relates that Heid's father, George Heid Sr., who also ran a recording studio, recorded Erroll Garner's first session in 1937 (Nick Lomakin, interview by Maurice Levy, tape recording, November 1, 1993, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh).

²⁸ Will Austin, interview by Charles E. Austin, transcription, July 15, 1997, African American Jazz Preservation Society of Pittsburgh Oral History Project.

²⁹ "New Pitt Label Signs Thrush, Singing Group," *Variety*, January 26, 1955, 49; "Reviews of New R&B Records," *Billboard*, July 2, 1955, 50.

recordings for many decades.³⁰ Pittsburgh organist Gene Ludwig says that his roots lie in the work he did in the 1950s and early 1960s with rhythm and blues groups such as a quartet led by Gene Barr.³¹ Another example is provided in the career of trumpeter Charles Austin, who gained valuable touring experience with the rhythm and blues band of singer Lloyd Price, also recording with Price on the 1959 LP *Mr. Personality* for ABC-Paramount.³²

While such experiences playing non-jazz music certainly provided jazz musicians with a source of income and important lessons about the music business and music itself, it is hard to gauge the attitude, which was probably quite variable, of jazz musicians who accepted work playing music that could be considered technically less-sophisticated. In an interview, Austin does state that he wanted to play jazz, but was forced to play other styles to make a living.³³ On the other hand, Gene Ludwig suggests that he treasures his roots in rhythm and blues. This question and its implications will continue to be explored here as jazz grew aesthetically closer to other popular styles in the 1960s and 1970s.

3.2 1950S PITTSBURGH JAZZ RECORDINGS

In a 1997 interview, trumpeter Will Austin recalls a 1950s session at the studio of George Heid Sr. recording a local big band including himself and Charles Austin on trumpets, Frank Nelson, George Thompson, and Gene Elliott on saxophones, Jerry Elliott (Gene's brother) on trombone, Edgar "Peepers" Willis on bass, and other musicians whom he could not

³⁰ Klein, interview.

³¹ Gene Ludwig, interview by author, tape recording, Monroeville, Pa., February 17, 2007.

³² Nate Guidry, "A Life in Tune," *Pittsburgh Press*, July 11, 2004.

³³ Austin, interview by Maurice Levy.

remember.³⁴ From the conversation, it sounds as if the recording was an acetate disc, not a commercially-pressed 78-rpm. Nonetheless, such reminiscence stimulates the excitement of Pittsburgh jazz researchers because there was apparently little jazz recording activity in Pittsburgh in the 1950s.

The precious few commercially-produced jazz records made in 1950s Pittsburgh include a recording of Dodo Marmarosa's trio for Savoy. Standard discographic sources give the exact date as July 21, 1950,³⁵ and in the 1995 interview with Robert E. Sunenblick that accompanies the *Pittsburgh 1958* compact disc, Marmarosa confirms that the record label sent a representative to Pittsburgh to supervise the session.³⁶ Marmarosa (1925-2002) is another one of Pittsburgh's most important musical exports, often regarded as a continuation of the city's lineage of great jazz pianists beginning with Earl "Fatha" Hines and extending through Erroll Garner, Mary Lou Williams, Ahmad Jamal, and others. Having grown up in the East Liberty section of Pittsburgh, Marmarosa, proceeded to tour extensively with many big-name bands including those of Gene Krupa, Tommy Dorsey, and Artie Shaw. He also recorded extensively with many leaders, including a celebrated West Coast session with Charlie Parker. Marmarosa's piano style was rooted in swing but highly-developed in the complex new style of the period, bebop. The Pittsburgh date, released on a Savoy 78-rpm disc, finds Dodo accompanied by Pittsburgh musicians Thomas Mandrus on bass and Joe "Jazz" Wallace on drums. Four selections from this session (including two, previously-unreleased numbers), were reissued by Savoy in 1980 on a double-LP set entitled *The Modern Jazz Piano Album*.

³⁴ Will Austin, interview.

³⁵ Tom Lord, comp., *The Jazz Discography*, vol. 13 (West Vancouver, B.C.: Lord Music Reference, 1999).

³⁶ Dodo Marmarosa, interview in brochure notes for *Pittsburgh 1958*, Uptown Records UP27.44, 1997.

Another important early recording of Pittsburgh jazz was the first session of singer Eddie Jefferson (1918-1979) on July 11, 1952. This date finds Jefferson accompanied by Walt Harper's Quintet, including Johnny Morris on trombone, Walt's brother Nat on tenor saxophone, Bobby Boswell on bass, and Cecil Brooks on drums in addition to Walt on piano. Jefferson, born in Pittsburgh, helped develop and popularize the style of jazz singing referred to as *vocalese*, in which the singer performs a previously-improvised instrumental solo using a new of lyrics written specifically for the occasion. The session, originally released as two 78-rpm discs on the Hi-Lo label, included Jefferson's performance of a solo on the standard "Body and Soul" originally improvised by James Moody, with whom Jefferson would proceed to tour and record. The personnel of Harper's group for the session represented a network of musicians which would continue to perform and record, with various adjustments, in Pittsburgh through the 1960s. All the musicians are native Pittsburghers with the exception of Morris who was from Johnstown, PA.³⁷ Cecil Brooks' son, Cecil Brooks III, is also a jazz drummer and is very active today. The four selections from this session were reissued by Savoy in the late 1970s on a double-LP set entitled *Bebop Boys*. The reissue unfortunately fades prematurely as Jefferson enters the spirited final stretch of "Honeysuckle Rose," but the presence of these sides on a more accessible format at all is a blessing and an important document of early Pittsburgh jazz.

A discussion 1950s Pittsburgh jazz would not be complete without mention of the Deuces Wild, a combo which maintained a consistently high profile on the local scene during the period. The history and lineage of the group is confusing, with many musicians having been included at various times and with different subsets of the group breaking off and continuing to

³⁷ Crummie, interview.

perform under the same collective name.³⁸ Largely gaining notoriety through a regular, six-nights-a-week engagement at the Midway Lounge, the group at various times included such local stalwarts as saxophonists Flo Cassinelli and Jon Walton, trombonist Tommy Turk, pianists Bobby Negri and Reid Jaynes, bassists Dan Mastri and Harry Bush, and drummers Spider Rondinelli, Roger Ryan, Dick Berosky, Terry McCoy, Bill Price, and Carl Peticca (who, according to Bobby Negri, was Cassinelli's cousin). Cassinelli was born in Braddock, a small steel town near Pittsburgh, but moved to Clairton, PA at a very early age, eventually returning to Pittsburgh in 1929.³⁹ Walton, a few years younger than Cassinelli, also hailed from Clairton. Turk, originally from Johnstown,⁴⁰ toured nationally and recorded with Norman Granz's Jazz at the Philharmonic, and was tragically shot and killed as a bystander in a bar robbery in Las Vegas in the late 1970s.⁴¹ Bobby Negri (b.1928) was born in the Mount Washington section of Pittsburgh, two years younger than his guitar-playing brother Joe (b.1926). Early on, Negri studied piano privately with Martin Meissler,⁴² who had also taught Pittsburgh natives Oscar Levant and Johnny Costa.

In the 1950s, the Deuces Wild released at least four 45-rpm singles on a record label named after the band. Cassinelli and Mastri perform on each one, with Bobby Negri and Roger Ryan also making multiple appearances. Although all the singles are undated, a January 1955

³⁸ Bobby Negri, interview by Maurice Levy, tape recording, May 4, 1994, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

³⁹ Flo Cassinelli, interview by Maurice Levy, tape recording, July 8, 1993, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

⁴⁰ Don Aliquo, Sr., interview by Maurice Levy, tape recording, August 7, 1996, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

⁴¹ Cassinelli, interview.

⁴² Bobby Negri, interview.

issue of *Variety* announces the recording of what is ostensibly their first single.⁴³ The band's recorded repertoire, though performed by small combos, is firmly rooted in swing, including a few original tunes plus two different renditions of "Ultra," a song usually associated with trumpeter Harry James. The performances show relatively little influence from then-current developments in jazz. Still, the apparently self-released nature of the recordings is remarkable, showing a determination to document and market the band even in Pittsburgh's absence of a major-label recording industry.

An important and fascinating augmentation to the commercially-released recordings of 1950s Pittsburgh jazz is a series of private recordings of Dodo Marmarosa made by trumpeter Danny Conn (1928-2006) and released on compact disc in 1997. The bulk of the disc, titled *Pittsburgh 1958*, consists of a trio session recorded by Danny Conn on a portable tape-recorder in March of that year at the Midway Lounge. Marmarosa's style shows a sense of humor as well as an extraordinary degree of fluency and inventiveness that ranks him high among all bebop pianists, despite being relegated at this point in his career to occasional local appearances by the mental illness which would plague him for the rest of his life.

The whole CD points to an interesting facet of the Pittsburgh jazz scene at the time: the prevalence of Italian-American musicians. Nearly all the musicians featured have Italian names (Conn's original last name was Constabile). This characteristic recurs throughout an inventory of Pittsburgh jazz and its musicians: aside from African-Americans, Italian-Americans seem to be the most highly-represented ethnic group. In interviews, both Flo Cassinelli and Frank Cunimondo indicate that their fathers had migrated from Italy.⁴⁴ When asked about the

⁴³ "On the Upbeat: Pittsburgh," *Variety*, January 26, 1955, 44.

⁴⁴ Cassinelli, interview; Cunimondo, interview by author.

Italian-American phenomenon in Pittsburgh jazz, Cunimondo indicates that ethnic backgrounds never figured into the dynamics of the scene on a conscious level, and that the musicians, Black, Italian, or otherwise, generally had good relations. But he speculates that the seemingly high proportion of Italian-Americans among non-African-American jazz musicians could have been due to the high concentration of Italian families in East Liberty, especially around the Larimer Avenue district.⁴⁵ By 1930, for example, Italians comprised over 60% of East Liberty residents,⁴⁶ and remained a large component of the neighborhood's population until the 1960s, when various factors led to a great increase in the African-American presence there.

⁴⁵ Cunimondo, interview by author.

⁴⁶ John Bodnar, Roger Simon, and Michael P. Weber, *Lives of Their Own: Blacks, Italians, and Poles in Pittsburgh, 1900-1960* (Urbana: University of Illinois Press, 1982), 211.

4.0 1960S PITTSBURGH JAZZ RECORDINGS

4.1 GATEWAY: HAROLD BETTERS, WALT HARPER, AND OTHERS

The prosperity of Pittsburgh's jazz scene continued through the early and mid 1960s.⁴⁷ This prosperity was augmented by the beginnings of a more visible jazz recording industry, spearheaded almost single-handedly by the Gateway label. Jazz on Gateway was actually a relatively small portion of the label's output, as the company issued records in many genres, most notably Eastern European folk music through an extended series of recordings of the Duquesne University Tamburitzans. The label seems to have been operated largely under the auspices of Robert W. Schachner, whose name is ubiquitous on the label's releases as a producer, engineer, and writer of liner notes. Gateway maintained recording studios on the second floor of a building, above a record shop, in downtown Pittsburgh.

Aside from a Harold Betters Christmas album, Gateway's jazz output was released entirely through its 7000 series. While some catalog numbers in the series remain unidentified by this researcher and possibly unused, Gateway LPs 7001 through 7021 consist of thirteen recordings of Pittsburgh jazz musicians (plus a handful of LPs by non-Pittsburgh musicians such as Lionel Hampton and the Hollywood Jazz Quintet). Gateway's jazz series is dominated by the music of trombonist Harold Betters, with eight of the thirteen Pittsburgh recordings, including

⁴⁷ Ludwig, interview.

one *Best Of* collection, appearing under his name. Of the remaining five, there are three recordings by Walt Harper and one apiece by pianist Charles Bell and saxophonist Jon Walton.

Born on March 21, 1928 in Connellsville, PA, Harold Betters studied music education at Ithaca College for two years, followed by one year at Brooklyn, NY's Conservatory of Music.⁴⁸ After a stint in the army, Betters lived briefly in New York City before returning to Western Pennsylvania. Judging from the large quantity of commercially-issued recordings under his name and also from the accounts of his peers, Betters must be considered as one of the most commercially successful of all jazz musicians making their living in Pittsburgh. Aside from his nine Gateway LPs, he released three LPs on the Reprise label, one or two of which were probably Pittsburgh sessions, in addition to two more LPs issued on labels ostensibly under the proprietorship of the artist himself.

The inaugural issue in the Gateway jazz series captures Betters live at the Encore, a club in the Shadyside neighborhood of Pittsburgh whose management, including Will Shiner and Bobby Davis, was committed to a high standard of live music.⁴⁹ Betters worked the Encore regularly for years, becoming a veritable local institution there. Also for several years from the mid-1960s, Betters led a jazz band which provided half-time entertainment at the home games of the Pittsburgh Steelers football team.⁵⁰ Amazingly, Betters is still an active performer in the Pittsburgh area as of this writing.

Betters' commercial success is understandable considering the consistent straightforwardness of his music. Firmly rooted in the music of the 1950s movement of hard bop (or

⁴⁸ Robert W. Schachner, program notes for Harold Betters, *Live at the Encore*, Gateway GLP 7001.

⁴⁹ Joe Kennedy III, interview by Maurice Levy, tape recording, January 31, 1996, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

⁵⁰ Charles Austin, interview by Maurice Levy.

soul-jazz as it also frequently called), Better's sticks to a repertoire consisting of jazz standards, show tunes, and current pop hits, usually performed in the classic hard bop style by a quartet consisting of trombone, piano, bass, and drums. The relative simplicity of Better's style of jazz, with the lack of chordal extensions and alterations in the playing of both Better and his piano players, probably went a long way in establishing the music's commercial appeal. The straightforward, driving rhythms, he favored are often quite infectious, with hard-driving swing, shuffle and Latin feels in abundance, and Better's obviously considerable skill as a trombonist is manifested in his strong and forceful tone and fluidity of phrasing. Adding more to the commercial appeal of Better's music are the frequent references to other well-known tunes in his improvisations as well as the trombonist's occasional vocal turns. Without any negative connotation, Charles Austin in an interview notes that the commercial success of Harold Better and his brother, singer/drummer Jerry, were due to their having a relatively saleable product.⁵¹

Walt Harper's Gateway albums record the early mature style of this pianist/bandleader who, along with Harold Better, must also be considered Pittsburgh's most commercially successful local jazz musician. In an interview, drummer Joe Harris identifies Better and Harper as the city's two leading entertainers throughout the 1970s, a position obviously solidified by these two musicians beginning in the 1960s.⁵² The personnel employed by Harper on the Gateway sides is similar to that which appeared on the 1952 Eddie Jefferson recording, with brother Nate invariably occupying the tenor sax chair. The *Plays the College Jazz Beat* LP, recorded at Soldiers and Sailors Memorial Hall in Oakland, has Bobby Boswell sharing bass

⁵¹ Charles Austin, interview by Maurice Levy.

⁵² Joe Harris, interview by Maurice Levy, tape recording, March 22, 1994, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

duties with Carl McVicker Jr., son of the revered director of Westinghouse High School's music program.

Harper's style, like that of Harold Betters, is quite accessible. He adheres to a similar repertoire, but his approach is more relaxed than the hard-swinging tendencies of the trombonist. This is not to say that Harper did not swing, but his clear, elegant piano voicings, coupled with two-horn front lines (usually tenor sax and trombone) voiced in unison or tight harmony, produce a distinctive ensemble sound notable for the seemingly effortless flow of the arrangements. Harper's piano playing is extremely tasteful, and his groups take advantage of dynamic contrast, using their highest dynamic levels judiciously. He also takes the occasional vocal turn. Like Harold Betters, he does not come across as a trained vocalist but is able to acquit himself with charm and personality and a respectful, effective way of phrasing a song.

The first LP in Gateway's jazz series by an individual other than Betters or Harper is 1963's *Jon Walton Swings Again*. Born in England, Walton's family moved to the small Western Pennsylvania steel town of Clairton in 1925 when he was four years old.⁵³ Walton performed extensively and recorded with swing legends Artie Shaw and Benny Goodman before settling in Pittsburgh in 1946. A founding member of the Deuces Wild, Walton is accompanied on his sole Gateway LP by usual suspects Reid Jaynes on piano (also associated primarily with the Deuces Wild), Jon Morris (frequent trombonist with Walt Harper), Bobby Boswell, and drummer Jerry Betters. Jerry Betters, born in 1931, is the younger brother of Harold; after leaving Connellsville to spend several years in New York City, Jerry returned to Pittsburgh in 1955.⁵⁴ Walton's Gateway LP reveals a conception firmly rooted in the saxophonist's many years with the swing

⁵³Roy Kohler, program notes for *Jon Walton Swings Again*, Gateway GLP-7006.

⁵⁴ *Ibid.*

bands of Goodman and Shaw, but which translates well to these graceful, unhurried small-group performances of standards.

Pianist Charles Bell's lone LP on Gateway is perhaps the label's most unusual jazz release. Having studied at Carnegie Institute of Technology, Bell's style sought to fuse elements of jazz improvisation with classical music, a trend which at the time was being referred to as the "Third Stream." After recording in New York for the Atlantic and Columbia labels, Bell was recorded by Gateway at the Carnegie Lecture Hall in November of 1963, with bassist Tommy Sewell, who had played alongside local guitarist Ray Crawford in Ahmad Jamal's trio in the early 1950s, and drummer William Harris.

It is interesting to hear, in a much more extemporaneous performance than Bell's *Contemporary Jazz Quartet* LP for Columbia, the pianist's spare, classically-informed style applied to hard-bop standards like "Work Song" and "Whisper Not." His somewhat angular, impish approach with this trio creates a quiet intensity which is sustained throughout much of the performance before what is an audibly enraptured and appreciative audience. Bell lets loose on the penultimate "Memories of Home," bringing the trio to a rousing *forte* punctuated by the pianist's block chording. In 1965, Bell recorded locally again, at the Pittsburgh Jazz Festival as part of a program of pianists including other hometown products Earl "Fatha" Hines and Mary Lou Williams; one song from Bell's performance is included on an RCA Victor recording of the event. Charles Bell reportedly declined an opportunity to head the University of Pittsburgh's jazz studies program when it was being inaugurated at the end of the 1960s.⁵⁵

⁵⁵ Nathan Davis, interview by Maurice Levy, tape recording, June 16, 1994, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

In addition to these jazz LPs, Gateway released several 45-rpm records by Harold Betters and at least one by Walt Harper; these singles generally duplicated material already recorded on the long-players and probably served to provide increased exposure and sales. In addition to many other pop and soul 45s, there appeared on Gateway occasional jazz singles which did not duplicate music from the LP series, including one by local organist Bobby Jones. Jones, born in 1929, worked consistently until the 1970s as a leader of trios playing standards and blues.⁵⁶ Members of his groups included locals such as drummer Cecil Brooks and saxophonist George Thompson, who comprised Jones' trio on a 1950s single released on the Deuces Wild label. Jones' Gateway 45 shows the influence of rock-and-roll on side A, with a quintet consisting of saxophone, organ, guitar, bass, and drums in an energetic romp through a Jones original, "R House Special," named after a club in the suburb of Bethel Park called the R House where Jones and his group worked continuously for over eleven years.⁵⁷ Side B is a relaxed ballad performance by the group *sans* saxophone. Jones' son, Bobby Jones Jr., currently performs in the Pittsburgh area as a baritone saxophonist.

Perhaps the most overarching possible generalization about Gateway's jazz LP output is its remarkably unflagging consistency. Discounting his final LP for the label, recorded in 1977 after a hiatus from the company of over a decade, Harold Betters shows a strong degree of uniformity in his recorded work. His style, while comprising the label's most extroverted jazz output, shares with the rest of the Gateway LPs a reliably agreeable disposition which rarely challenged the listener to adjust their frame of reference of what jazz records should sound like.

⁵⁶ Bobby Jones, Jr., interview by Maurice Levy, tape recording, March 14, 2000, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

⁵⁷ George Thompson, interview by Cathy Cairns, transcription, December 3, 1997, African American Jazz Preservation Society of Pittsburgh Oral History Project.

Walt Harper's LPs, while capturing his unique style, function as reminders of that artist's relatively static identity which apparently favored a rather accessible brand of jazz. Jon Walton's LP, however sublime, carries the air of an intimate blowing session, and Charles Bell's record, while noted above as the most unusual, still retains a superficially unobtrusive sound. The lack of staunch innovation here stands in contrast to earlier decades in Pittsburgh jazz, particularly the 1930s and 1940s, when the city was exporting musicians who would make significant marks in bebop, one of the most uncompromising and trailblazing periods in jazz. While it is thus easy to write off the Gateway jazz series as simply an enterprise concerned with the delivery of a predictably commercial product, the possibility also exists that it documents a certain aesthetic which prevailed over the local jazz scene at the time that was favored by both performers and listeners. The lack of an alternative, contemporaneous catalog with a similar scope makes it hard to fully dismiss the latter hypothesis.

4.2 GENE LUDWIG AND OTHERS

Another prominent Pittsburgh jazz musician whose recording career began in the 1960s is organist Gene Ludwig. Born in 1937 in Twin Rocks, PA, Gene moved to the Pittsburgh area at the age of four. Having studied piano throughout childhood, Ludwig decided to switch to organ after hearing Jimmy Smith at the Hurricane in the late 1950s. After gaining much experience playing rhythm and blues around this time and playing with local groups led by Gene Barr and saxophonist Sonny Stanton, Ludwig struck out on his own in the early 1960s.⁵⁸ His first

⁵⁸ Ludwig, interview.

opportunity to record commercially came when he was offered a date for the small La Vere label, located on Fort Pitt Boulevard in downtown Pittsburgh. La Vere, operated by a bass player named Jacob W. Pletsch with whom Ludwig had previously worked, released some pop and Eastern European records as well. Also involved with the label were drummer Roger Ryan (1937-2005) and Billy Driscoll, who would become Ludwig's personal manager.⁵⁹

His first single finds Gene already stretching out as he would throughout his career—the tune “Gospel Goodness” takes up both sides of the 45. Imparted with a decidedly gospel flavor, this hard-swinging, bluesy jazz number was performed by the big band of Duquesne University, led by trumpeter Paul Hubinon and saxophonist Ray DeFade. Paul Hubinon went on to a career as an ubiquitous Los Angeles session player. DeFade remained in Pittsburgh; his son Eric is now also a prominent local saxophonist. “Gospel Goodness” was composed and arranged by the band's pianist, Joe Kennedy III; originally from McDonald, PA, Kennedy, whose father Joe Kennedy Jr. was a violinist, jazz musician and sideman of George Spaulding (b.1922),⁶⁰ attended Duquesne University beginning in 1961.⁶¹ He proceeded to forge an impressive resume as a music educator: having taught in Pittsburgh Public Schools for thirty years, he left his mark as a writer of arts curriculum for the city's magnet schools, and also lectured on the history of jazz at the University of Pittsburgh in the 1970s.

This Duquesne University ensemble in fact gained national recognition playing significant amounts of original material.⁶² An LP recorded at the fifth annual Mid-East Instrumental Music Conference at Duquesne in 1964 reveals the advanced and progressive levels

⁵⁹ Ibid.

⁶⁰ Joe Kennedy, Jr., interview by himself, transcription, September, 1998, African American Jazz Preservation Society of Pittsburgh Oral History Project.

⁶¹ Joe Kennedy III, interview by Maurice Levy.

⁶² Ibid.

of playing and writing that the band had attained. On the LP, the leader is listed as Ray DeFade, but unfortunately the band's personnel is unlisted. This would be a fruitful line of research for the near future.

Gene Ludwig went on to record one more single for La Vere. Having been informed by WAMO that "Gospel Goodness" could not be promoted due to its religious connotations,⁶³ the organist reentered the studio with the trio with whom he would work extensively for the rest of the decade. With guitarist Jerry Byrd (brother of local organist Wendell) and drummer Randy Gelispie, Ludwig cut another bluesy workout that stretched over both sides of the 45: "Mr. Fink." The performance is notable for the extroverted, no-holds-barred organ improvisations which were rapidly becoming Gene's hallmark. His extensive regional touring activity led to various recordings for New York labels, including an LP for Mainstream. In 1963 Atlantic released a 45 recording of Ludwig's trio with Byrd and Gelispie, "Sticks and Stones;" the label in fact also recorded an LP's worth of material with this trio plus Pittsburgh saxophonist Eric Kloss, but these recordings, sadly, remain unreleased.⁶⁴

Ludwig's recording activity continued in the mid-1960s with Travis, a small Pittsburgh label run by Travis Klein (b.1943). Klein's father Itzy was a businessman who supplied jukebox operators and also had a record retail store in the Hill District.⁶⁵ As such, the younger Klein was exposed to jazz, blues, and gospel records extensively from an early age. Gene Ludwig's LP for Travis lists the company's address as 1811 Center Avenue, a location

⁶³ Ludwig, interview.

⁶⁴ Ibid.

⁶⁵ Klein, interview.

which placed the retail operation in close competition with nearby stores such as the record shop at 2160 Center Avenue operated by jazz pianist and trumpeter Horace Turner (b.1922).⁶⁶

Gene Ludwig's Travis LP, *The Educated Sounds*, features his normal working trio with Jerry Byrd and Randy Gelispie. A 45 released on the label took two selections from the LP, the gospel-infused "Vamp" and the standard "Deep Purple." Another Travis 45 by the Ludwig trio includes two songs not available on any other release, Joe Kennedy's song "Soul Mountain" and the standard "My Blue Heaven." The latter selections in particular show Ludwig continuing his tradition of really digging into the material to produce inventive and exciting improvisations. Although Ludwig's seems to be the only jazz LP released on Travis, the probability of more Pittsburgh jazz released by the label, most likely on 45s, is another line of future research. Travis did occasionally record 45s of non-Pittsburgh musicians who happened to be in town, such as vibraphonist Johnny Lytle and saxophonist Eddie Chamblee.

The last recording of mid-1960s Pittsburgh jazz to be discussed here, *Relaxing with Jeanne Baxter*, was actually released by the Niagara Therapy Corporation based in Adamsville, a Pennsylvania town about eighty miles north of Pittsburgh. This locale highlights the fact that Pittsburgh jazz musicians, such as Baxter and the Deuces Wild, often found summer work at the Conneaut Lake amusement park and resort area near Adamsville. For this LP Baxter, singing affable, straight-forward renditions of standards, is accompanied by the small group of trumpeter Hershey Cohen, including pianist Reid Jaynes, guitarist Marty Faloon, bassist Rich Munoz, and drummer Henry Sciallo, although during this period Baxter also often used Ray Crummie as an

⁶⁶ Horace Turner, interview by Maurice Levy, tape recording, March 1, 1995, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

accompanist.⁶⁷ During the 1950s, Hershey Cohen had led a rehearsal band including Baxter and saxophonist James A. Pellow, who was an early supporter and teacher at the Western Pennsylvania School for Blind Children in Oakland,⁶⁸ which was attended by Pittsburgh jazz musicians such as Eric Kloss, Keith Stebler, and Lou Schreiber. Pellow's sons David and Michael would go on to make their own marks on the local jazz scene as bassist and guitarist, respectively.

Adding the Gene Ludwig and Jeanne Baxter recordings to our assessment of 1960s Pittsburgh jazz, we do not radically alter the overall impression of the scene at that time. Neither of these artists recorded music lying outside the expectations of a casual listener of mainstream jazz. It is again hard to ascertain the degree to which the extant recordings portray the unfettered inclinations of the artists as opposed to a capitulation to commercial considerations of record companies and producers. In an interview, Gene Ludwig indicates that when recording he prefers to include selections that he know will appeal to listeners but also that his brand of hard-swinging soul jazz, largely devoid of the avant-garde tendencies that were beginning to take hold of jazz in New York City and elsewhere during the 1960s, is the style of music that lives deep within his soul.⁶⁹ For strong evidence of jazz conceptions heavily informed by more progressive influences, one must look forward in Pittsburgh jazz to the blooming of artist-run record labels which began in earnest in the latter part of the decade and still further ahead to the fusion-influenced years of the 1970s.

⁶⁷ Crummie, interview.

⁶⁸ Michael Pellow, interview by Maurice Levy, tape recording, February 22, 1996, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

⁶⁹ Ludwig, interview.

5.0 THE LATE 1960S: MUSICAL AND SOCIAL CHANGE

Due largely to non-musical circumstances, the late 1960s brought about significant changes in the music scene. Interracial tensions increased greatly in many U.S. cities following the assassination of Dr. Martin Luther King, Jr. and the ensuing riots, making predominantly African-American neighborhoods such as the Hill District no longer a social destination for Whites. The prosperity of venues offering live music there, as a result, did not continue. Travis Klein notes that another factor bringing about change was so-called urban renewal,⁷⁰ which created adverse conditions among the inner-city working class, especially African-Americans, and which greatly affected such neighborhoods as East Liberty and the Hill.⁷¹ In the mid-1950s the Black musicians' club on Wylie Avenue in the Hill District had been displaced, along with almost all the other buildings in the area, by the construction of the Civic Arena, at which time Local 471 moved to East Liberty. Many musicians see this move, in retrospect, as a turning point in the operation of the local, and that 471 was never the same.⁷²

Danny Conn recalled the late-1960s decline in jazz clubs and after-hours establishments in Pittsburgh and observes that this was part of a national trend.⁷³ Although these changes brought about an end to the Pittsburgh jazz scene as it had operated for decades, they

⁷⁰ Klein, interview.

⁷¹ Franklin Toker, *Pittsburgh: An Urban Portrait* (Pittsburgh: University of Pittsburgh Press, 1994), 209, 234.

⁷² Walt Harper, interview by George Thompson, transcription, July 21, 1997, African American Jazz Preservation Society of Pittsburgh Oral History Project.

⁷³ Conn, interview.

actually represented a shift in, more than an end to, the viability of local music. Many musicians, such as Frank Cunimondo and Gene Ludwig, have noted that steady work was still available throughout the 1970s; it just happened that the venues and neighborhoods for live music were changing. Particularly in the 1970s, a company called Servico offered musicians regular, six-nights-a-week engagements at a network of suburban hotels. In the city, the scene in Market Square, a section of downtown Pittsburgh, grew to be quite vibrant after the opening of Walt Harper's Attic in late 1969 and another club called the Red Door soon thereafter. According to vibraphonist Al Secen, on one evening in Market Square's heyday, there could be a dozen different groups playing and throngs of people in attendance well into the night.⁷⁴ The university district of Oakland was also fertile musical ground: percussionist George Jones (b.1942) recalls jam sessions at the Stage Door on Forbes Avenue with Eric Kloss, Spider Rondinelli and others,⁷⁵ and many other musicians, such as Sandy Staley (b.1939) and Ray Crummie, remember extensive after-hours sessions at the New Era at the corner of Center Avenue and Craig Street in North Oakland.⁷⁶ Pianist Joe Kennedy relates that in the late 1960s, many people were going out every night, creating favorable circumstances for working musicians.⁷⁷

The late 1960s are also rightfully remembered as a fertile period in popular music. With the Beatles leading the way, rock and pop groups broke chains that had shackled them to the radio-ready, three-minute single, and musicians of all varieties tended toward experimentation and the shameless incorporation of highly diverse influences. The great cultural

⁷⁴ Al Secen, e-mail to author, January 14, 2007.

⁷⁵ George Jones, interview by Maurice Levy, tape recording, August 28, 1996, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

⁷⁶ Sandy Staley, interview by Maurice Levy, tape recording, June 29, 1994, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh; Crummie interview.

⁷⁷ Joe Kennedy III, interview by Maurice Levy.

ferment of this era resulted in, among other things, the jazz-fusion movement, which alarmed jazz purists but provided musicians with a new creative outlet which would ensure the continued innovation which had always characterized jazz.

Although one can now point to earlier examples of aesthetic combinations of jazz with rock and other popular styles, the first “shot” in the fusion movement commonly heard around the world was Miles Davis’ 1969 double-LP, *Bitches Brew* (Columbia GP 26). Always ahead of his time and leading the jazz vanguard, Davis employed two or three electric pianists, two bassists, two drummers, and bass clarinet as only part of a large ensemble performing sprawling collective improvisations, with relatively little thematic material and extensive use of vamps. Listeners and critics detected rhythms more commonly associated with rock music than jazz. Although many point to this record as the beginning of the fusion movement as well as Miles’ attempt to crossover to a new audience, one can easily hear a gradual development in his previous records leading up to the admittedly foreign-sounding *Bitches Brew*. It is worth noting that fusion, so often characterized as a marriage of jazz and rock, in this case sprang from Miles’ interest in the psychedelic soul of Sly Stone, the polyrhythmic funk of James Brown, and the psychedelic blues of Jimi Hendrix.⁷⁸ In other words, Miles’ initial foray into fusion primarily resulted from the integration of other current styles in African-American music such as soul, funk, and blues. The stylistic shift that it embodied affected the music of other jazz musicians throughout the world.

⁷⁸ Miles Davis with Quincy Troupe, *Miles: The Autobiography* (New York: Simon & Schuster, 1989), 292.

6.0 ARTIST-RUN RECORD LABELS

6.1 BACKGROUND

In the jazz world, the probing work of John Coltrane and his subsequent death in 1967 had left behind legions of musicians devoted to continuing on the paths that he had started. Frustration with the artistic limitations imposed by major labels combined with the desire of musicians to control their own business to inspire many to establish their own record companies. By the early 1970s, small artist-run record labels were in operation in various cities, such as Strata-East in New York, run by trumpeter Charles Tolliver and pianist Stanley Cowell, Black Jazz in Chicago, run by pianist Gene Russell, and Tribe in Detroit, established by trumpeter Marcus Belgrave, trombonist Phil Ranelin, and pianist Wendell Harrison.⁷⁹ While suffering from weaker distribution than the majors and the larger independent labels, the products offered by these companies display the uncompromising musical visions of their artists and are thus important documents of the artistic milieu of the period.

Probably due to the lack of major-label or even large independent recording activity there, Pittsburgh jazz musicians were apparently slightly ahead of the curve in regards to this trend. Pianists Frank Cunimondo and Johnny Costa have both made statements in interviews that they had been warned repeatedly that jazz musicians could not make records, a necessity of a

⁷⁹ Barry Kernfeld, ed., *The New Grove Dictionary of Jazz* (New York: Grove's Dictionaries, Inc., 2002).

prosperous career in music, if they stayed in Pittsburgh.⁸⁰ Both men, and probably many others too, wanted to prove the naysayers wrong. Indeed, in the late 1960s, many Pittsburgh jazz musicians were already issuing records on their own labels. Around 1966, Gene Ludwig issued the inaugural record his own imprint. Walt Harper soon after began issuing records on his own label, as did Harold Betters. And Frank Cunimondo, in 1968, issued the first of what would become an impressive string of LPs on his own label. Proceeding further into 1970s, many Pittsburgh jazz musicians would follow suit.

6.2 PITTSBURGH ARTIST-RUN LABELS: LUDWIG, BETTERS, HARPER

Gene Ludwig's first record on his own label was an LP entitled *This is Gene Ludwig*, which was recorded at Gateway studios by Lou Lombardi, an engineer who had also recorded many of Gateway's jazz LPs. Accompanied by his regular sidemen, guitarist Jerry Byrd and drummer Randy Gelispie, Ludwig's repertoire and style saw no major shift from his previous work. If anything, Gene seemed to feel comfortable stretching out more than on previous LPs for Travis and Mainstream, with the standards "Something Happens to Me" and "Summertime" clocking in at over nine and eight minutes, respectively. Asked about producing and marketing his own product, Ludwig recalls "hustling" records out of his car every day when he was not playing.⁸¹

Harold Betters' string of LPs on Gateway were followed by three more for the Reprise label, which by then was a division of Warner Brothers. One or two of them, judging from the

⁸⁰ Cunimondo, interview with Maurice Levy; Costa, interview.

⁸¹ Ludwig, interview.

personnel, were likely recorded in Pittsburgh. Better's subsequent venture into independent record production was an LP called *The Big Horn of Harold Better*, released on HB Records (LPS-4588). Although the repertoire and style of the record, with its small-group renditions of standards and current pop tunes, are no great departure from his previous work for Gateway, this and Harold's next record, a double-LP set, begin to show the influence of current trends in jazz on the trombonist. *On Your Account* (Better'sound DB9690) was recorded live as Better and his group performed in downtown Pittsburgh to commemorate the opening of a new Dollar Savings Bank; the liner notes by Jack Katic are dated September, 1969. Although their utilization was likely the result of the on-site recording situation, the electric piano and electric bass played by John Thomas and Chuck Ramsey, respectively, impart the latter album with an unusual sound for Better, interesting to hear in spite of the poor recorded sound quality.

Furthermore, certain selections, such as "Hot Sassafras" from *On Your Account*, employ an overt funk backbeat which Better had only hinted at before in his prior use of Latin and boogaloo rhythms. The funk rhythm emphasizes the second and fourth beats of 4/4 with the snare drum, often maintaining an even eighth-note cymbal pulse as opposed to the syncopated eighths of conventional jazz. Many of the songs from the latter LP hover around the six-minute mark, significantly longer than any he had recorded before, even on his previous live LP (*Live at the Encore*). Although the high level of musicianship is no different than on any of Better's previous efforts, the new rhythms and electric sounds of *On Your Account* make it, along with *The Big Horn*, a novel entry in Better's catalog.

As mentioned above, Walt Harper opened a jazz club, the Attic, in Market Square downtown. Apparently this was not Harper's only new business venture, because he subsequently produced the *Live at the Attic* LP (Birmingham BI-1570) as the inaugural release on

his Birmingham label. With an opening nod to current popular culture in the inclusion of “Aquarius/Let the Sun Shine In” from the rock musical *Hair*, Harper and his sextet, including brother Nate on tenor saxophone, Nelson Harrison on trombone, Tommy McDaniel on bass, Bert Logan on drums, and Willie Gonzales Smith on percussion, carry through the set with the graceful, laid-back swing that had come to characterize Harper’s groups. The presence of Smith’s conga drums on a few selections adds a new element to the ensemble sound.

On Harper’s second LP for his Birmingham label (BI-1571-2), recorded in 1971 at Fallingwater, Frank Lloyd Wright’s architectural masterpiece outside of Pittsburgh, the band achieves the same relaxed swing on a repertoire consisting of standards, show tunes, and pop tunes, including a couple of Beatles songs. But Harper also employs, on a few selections, a funk feel in the rhythm section, such as on the concluding original piece “Donegal Movement.” These James Brown-inspired rhythms had not appeared previously in Harper’s recorded oeuvre. Considering the appearance of these new musical features in the work of Harper as well as Harold Betters, it becomes clear that Pittsburgh jazz musicians were being influenced, if more gradually and subtly than some of their contemporaries around the country, by the current trends in jazz which reflected a movement towards the rhythms of soul and funk music.

6.3 FRANK CUNIMONDO

The recording career of pianist Frank Cunimondo (b.1934), having taken place almost exclusively on his own independent record label, reflects the new developments in jazz during this transitional period. Born in East Liberty, Cunimondo attended Westinghouse High School, Carnegie Tech, and spent several seasons touring including a stint with the Billy May

Orchestra.⁸² While living in early-1960s New York City, he took advantage of the rich jazz scene there by attending performances by masters such as Miles Davis. After making an appearance on the Tonight Show, Frank received a call from a booking agency in Pittsburgh soliciting his business. Eager to escape the “rat race” of New York, he accepted and moved back to Pittsburgh where he formed a trio including Pittsburgh musicians John Heard (b.1938) on bass and Roger Humphries (b.1944) on drums.⁸³ Heard, born in 1938, played during his teen years with such Pittsburgh luminaries as trumpeter Tommy Turrentine (1928-1997) and J.C. Moses (1936-1977), a Pittsburgh-born drummer later associated with 1960s avant-garde jazz in New York City and Europe; Heard himself went on to a distinguished career as a first-call bassist during which he recorded with Cal Tjader, Oscar Peterson, Ahmad Jamal among countless others. Humphries, born in 1944, toured and recorded during the mid-1960s with Horace Silver, including the Blue Note LP *Song for My Father* (BLP-4185), also playing with the bands of Ray Charles and others. Humphries is still an active performer in the Pittsburgh area today. Cunimondo, when he began working with Heard and Humphries, recorded an album with the trio in Pittsburgh which remains unreleased.⁸⁴

Cunimondo’s first released LP, 1968’s *Communication* (M-101), was recorded at Gateway studios and inaugurated the pianist’s own Mondo label. As mentioned earlier, Frank wanted to prove to others that a jazz musician could maintain a healthy performing and recording career while living in Pittsburgh. *Communication*, which finds the pianist accompanied by local virtuosos Ron Fudoli on bass and Spider Rondinelli on drums, displays a progressive conception of jazz which had not previously been heard on records made in Pittsburgh. Cunimondo

⁸² Cunimondo, interview by Maurice Levy.

⁸³ Cunimondo, interview by author.

⁸⁴ Ibid.

remembers that upon his return to Pittsburgh in the mid-1960s, few local musicians were exploring the progressive sounds that he had been hearing in New York. One exception, he says, was saxophonist Eric Kloss (b.1949), who was at the time in the initial stages of a long recording career for New York labels like Prestige and Muse. It is also well worth noting that the 1962 broadcast of Dodo Marmarosa with a quintet on WQED's Jazz Scene television program shows modal and other progressive influences, especially in a Danny Conn arrangement of "Horoscope, Virgo Movement." Three selections with Marmarosa, Conn, tenor saxophonist Carlo Galluzzo, bassist Jimmy DeJulio, and drummer Chuck Spatafore were very fortunately issued for the first time by Michigan's Uptown Records on the 1997 compact disc *Pittsburgh 1958*.

Cunimondo stresses that he, like so many other jazz pianists at the time, had been influenced by the piano trio led by Bill Evans with Scott LaFaro on bass and Paul Motian on drums. Evans had eschewed the standard approach to jazz piano trio playing, instead elevating the bass and drums into a role which found them in constant dialogue with the piano instead of strict support. Under this conception of ensemble playing, the three instruments were equal instead of the bass and drums being subordinate to the piano. This paradigm informs the trio playing on *Communication*, with the band's performance of Miles Davis' "Milestones" acting as a reference to the Bill Evans' recording of it at his trio's famous Village Vanguard sessions.

Another important influence on Cunimondo was the modal school of jazz playing pioneered by Miles Davis and others beginning in the late-1950s. While hard bop, bebop, and previous styles of jazz required the soloist to navigate a repeating cycle of chord changes, modal jazz presented the improviser with a static harmonic background over which motivic material is drawn from, but not limited to, a particular modal scale. Cunimondo's trio explores modal possibilities using as vehicles three compositions of Eric Kloss which the latter had recorded for

Prestige. *Communication* concludes with Michel Legrand's bossa nova tune "Watch What Happens," initiating a practice Cunimondo usually followed in the coming years: ending the record with a straightforward bossa nova tune as a sort of "chaser" for the preceding explorations. Frank remembers the informality of the session: he had received some studio time as compensation, so the trio played with the tape rolling for an hour.⁸⁵ Still, the album is a compelling listen, with the extended minor-key Kloss tunes and overall recording quality lending a dark and foreboding atmosphere to the proceedings.

Cunimondo's second LP, *The Lamp Is Low* (Mondo M-102), was recorded around 1970; although not made explicit, it was probably recorded at WRS Studios because the credited engineer is Olaf Kuuskler. Here Cunimondo is heard for the first time on record with the rhythm section with whom he would work steadily for several years: bassist Mike Taylor (1942-2005) and drummer Roger Humphries. *The Lamp is Low* may be considered Cunimondo's most conventional album of the period; the repertoire consists almost entirely of jazz and bossa nova standards, and Frank's piano playing remains largely "inside;" in other words, he adheres closely to the chord changes of the songs, without adding many extensions, alterations, or rhythmic tensions. The tasteful and refined approach he employs here is actually not unlike the playing of Walt Harper.

The LP's title track received substantial local airplay, and listeners began to identify the tune with Frank, often requesting it at live performances. Characteristically modest and quick to efface his youthful playing, Cunimondo today cannot understand the particular appeal of the song at the time.⁸⁶ But the performance of "The Lamp is Low" captured on the record is masterful: building slowly from a relaxed and lyrical mid-tempo swing, the trio comes to a boil

⁸⁵ Cunimondo, interview by author.

⁸⁶ Ibid.

marked by exciting flourishes with long piano glissandos that never disrupt the serene flow of the piece. The mellow, after-hours feel of the music manages to distill perfectly the values of taste, elegance, virtuosity, and controlled passion that can be said to characterize some of Pittsburgh's jazz output as previously exemplified by recordings such as those of Walt Harper, Charles Bell, and Jon Walton.

Cunimondo's next session, probably in 1971, actually yielded his next two LPs: *Introducing Lynn Marino* (Mondo M-103) and *Echoes* (Mondo M-104). The former record finds Frank's regular trio with Taylor and Humphries backing up Marino, a local vocalist whose father, Angelo Marino, was an amateur vocalist and bassist.⁸⁷ The record's quirky repertoire includes "Animal Crackers in My Soup" which had been popularized by Shirley Temple, as well as pop songs, show tunes and two originals by Cunimondo's friend R.M. DiGioia. The selections take maximal advantage of Marino's girlish voice, rich in timbre and usually lacking in vibrato. The infectiously swinging rendition of "Feelin' Good" actually became a hit, as Frank notes, in the 1990s club scenes in Great Britain and other locales in Europe and America. Instead of concluding the record with a customary bossa nova number, the final tune introduces the only rock-influenced rhythm of the session with "We've Only Just Begun." A big hit for the Carpenters, Cunimondo today laments the inclusion of such overtly commercial material,⁸⁸ but the impeccable performance by the trio coupled with Marino's earnest reading serve to end the album on a touching note.

Echoes shows another side of the enigmatic Cunimondo. Making extensive use, for the first time on record, of the Fender Rhodes electric piano, Frank includes a generous helping of popular tunes such as "You've Made Me So Very Happy" and "Wichita Lineman." These

⁸⁷ Lynn Marino, e-mail to author, October 3, 2005.

⁸⁸ Cunimondo, interview by author.

performances, along with Mike Taylor's original composition "Bonnie B.," make explicit use of the funk rhythms that were becoming ubiquitous in the music of jazz musicians at that time. Asked about the inclusion of such material, Cunimondo expresses some regret and points to the influence of business associates who were hopeful of commercial success.⁸⁹ Still, as Frank admits, the pop songs themselves are not necessarily bad; rather, they are actually well-written and also serve well as vehicles for improvisation. In an interesting example of the potential effects of studio technology on artistic output, Cunimondo has recounted that the premature fading of the title track, "Echoes," owed to a malfunction of the electric piano he was using in the middle of the take.⁹⁰

Frank Cunimondo's first four LPs represent an important effort to create artistic outlets and opportunity in a relatively limited market such as Pittsburgh. His determination to produce and grow as an artist, manifested in these records, provide proof of Pittsburgh's musical fertility as well as the power of an uncompromisingly independent attitude. Looking back, Frank feels that his status as a Pittsburgh musician, as opposed to a nationally touring musician such as Erroll Garner who was always expected by audiences to sound the same as his hit records, allowed him to follow his muse toward whatever new areas it might take him.⁹¹ His apparent unwillingness to remain in one musical box represents a welcome progressive approach that stands out among the traditional, old-world values which have, to a degree, long characterized Pittsburgh and its residents. That Cunimondo retains his stature and popularity to this day renders his self-made career path a resounding success. For another example of a progressive,

⁸⁹ Ibid.

⁹⁰ Ibid.

⁹¹ Ibid.

independent jazz musician in Pittsburgh, one can look to a non-native, a young saxophonist who appeared on the scene soon after Cunimondo released his first LP: Nathan Davis.

6.4 NATHAN DAVIS

Born in Kansas City, Kansas in 1937, Nathan Davis played with Jay McShann's group and earned a Bachelors degree in music education at the University of Kansas before serving military duties in Europe beginning in 1960. After his discharge, Davis elected to stay in Europe, joining a community of American expatriate jazz musicians that included drummer Kenny Clarke, who was originally from Pittsburgh. Forging a reputation as one of the best jazz musicians in Europe, Davis played with many groups there, including those of Clarke and Eric Dolphy, also joining Art Blakey's Jazz Messengers for a European tour. As one of relatively few jazz musicians at the time with a college degree in music, Davis was solicited by Robert Snow, chairman of the Music Department at the University of Pittsburgh, to accept a teaching position there, reflecting a desire among many universities at the time to diversify their curricula in the wake of the civil rights movement. Having been recommended to Snow by David Baker, jazz musician, scholar, and educator at Indiana University, Davis, although initially hesitant, accepted the position with the encouragement of Kenny Clarke and in 1969 arrived in Pittsburgh.⁹²

In Europe, Davis had recorded a string of well-received albums for companies such as Saba, MPS, and Polydor. After moving to Pittsburgh, he wasted little time in continuing his career as a recording artist. A local flutist and saxophonist, George Bacasa, contacted Davis

⁹² Nathan Davis, interview by Maurice Levy.

about starting a record label under the auspices of WRS Motion Picture Labs on Semple Street in Oakland.⁹³ With the services of WRS' excellent sound engineer Olaf Kuuskler, the first record on the new Segue label was Davis' *Makatuka* (LPS 1000), for which he enlisted a group of top-notch locals, including trombonist Nelson Harrison, pianists Joe Kennedy and Don DePaolis, bassist Mike Taylor, and drummer Roger Humphries. Harrison had been previously heard on record with Walt Harper, Kennedy with Ray DeFate's orchestra and Gene Ludwig. The sextet was joined by vocalist Wheeler Winstead and electric bassist Virgil Walters for one track each. The result is an impressive consolidation of various current trends in jazz which Davis had begun to explore while in Europe, namely modal jazz, the avant-garde, funk, and odd time-signatures (previously mastered by Davis in his work with Macedonian jazz saxophonist Dusko Goykovich). A novel element in Davis' work introduced here was the use of electric instrumentation, most notably the Fender Rhodes electric piano, which, played by DePaolis alongside Kennedy's acoustic piano, represents the influence of Miles Davis and the latter's use of multiple and electric pianos for *Bitches Brew* and other recordings.⁹⁴

The second LP release on Segue was the sole full-length record released by George Bacasa's group, the Silhouettes. Davis and Bacasa apparently traded production duties, with Bacasa receiving credit as producer of Davis' Segue LPs, and Davis credited as producer of *Conversations with the Silhouettes* (SEG-1001). The core of the Silhouettes, formed in the Lawrenceville neighborhood and consisting of Bacasa (1934-1988), vibraphonist Al Secen (b.1933), and bassist Ronnie Thomas (1933-1991), had been together since high school, playing polkas (with Secen on accordion) which reflected the strong presence of Eastern-European

⁹³ Nathan Davis, interview by author, tape recording, Pittsburgh, PA, March 21, 2007.

⁹⁴ Davis, interview by author.

heritage in Pittsburgh, before arriving at jazz.⁹⁵ Having added Duquesne University-schooled drummer Lenny Rogers and vocalist Cathy Martin, the Silhouettes recorded their LP at WRS and showcased a diversity of styles, many of which reflected the then-current trends in jazz. In addition to a standard and a Beatles tune, Secen contributed several compositions which display a refined compositional sense, while Bacasa's exciting funk workouts, augmented by Willy Smith's percussion, include electronic processing of Secen's vibraphone. The LP also shows the group's fondness for bossa nova and other Latin rhythms on several selections.

The next Segue LP to appear was Davis' quartet session *6th Sense in the 11th House* (SEG-1002). With prominent non-Pittsburgh jazz musicians Roland Hanna (piano) and Richard Davis (bass) temporarily in town, Davis added drummer Alan Dawson, based in Boston, and at WRS recorded the album, which was released in 1972.⁹⁶ The session is notable for, among other things, the crystalline sound quality achieved by Kuuskler. When asked about his approach to recording, Davis emphasized his desire to include primarily original material, sometimes including a standard as a reminder of his background and mastery in the jazz tradition.⁹⁷ Indeed, his two Segue LPs are comprised of all-original compositions, except for "The Shadow of Your Smile" on *6th Sense*, which Davis performs on bass clarinet.

The jazz LPs of Davis and the Silhouettes were not Segue's only recording endeavors. A short series of Segue 45s, including one with "To Ursula with Love" and "Slave March" from *Makatuka*, additionally recorded some local soul, pop, and rock music. Davis received a production credit for a 45-rpm single by a soul group of female vocalists called the Lovations, a session which was arranged by Nelson Harrison. Harrison, who also served as the contractor, in

⁹⁵ Al Secen, "Our Journey with Music" (unpublished manuscript).

⁹⁶ Gisela Albus, *Paris Pittsburgh: A Story in Jazz: The Life of Nathan Davis* (n.p.: 1991), 179.

⁹⁷ Davis, interview by author.

personal communication related the date's personnel. The Lovations, at least for this record, consisted of two sets of singing sisters, the Wilsons (Penny and Crystal) and the Saxons. The band consisted of Pittsburgh jazz and session men: Harrison on trombone, tenor saxophonist George Green (who has worked with Walt Harper), pianist Butch Martin, guitarist Chad Evans, and Mike Taylor and Roger Humphries on bass and drums, respectively. Although the session is strictly R&B, with a funk backbeat and little improvisation, the involvement of jazz musicians makes its inclusion in the present discography valuable in fully assessing the careers of the players involved, who, especially the rhythm section, turn in excellent performances. Harrison stresses that in that era, musicians were much less concerned than they are now with the categorization of different musical styles. Being a good jazz musician, as Davis also stresses, meant being adaptable to diverse musical settings and optimally servicing the music no matter what kind of arrangements or rhythms were involved.⁹⁸

⁹⁸ Ibid.

7.0 PITTSBURGH JAZZ-RELATED 45S

The work of Pittsburgh jazz musicians in the 1970s can in fact be traced, in part, through its appearance on various 45-rpm singles released on small, local labels. His production of the Lovations for Segue was not Nathan Davis' only foray outside of jazz in the first part of the decade. Also in the early-1970s he provided arrangements for recordings by vocalists the Caprells and Tim Stevens. The Caprells, from the Hazelwood neighborhood of Pittsburgh, were a group of young brothers and sisters, a sort of local answer to the Jackson 5. In the first part of the 1970s, they released a string of four singles on their own Bano label, with their debut funk version of Bernice Petkere's standard "Close Your Eyes" being their biggest local hit. Their third single, comprised of two songs by member Glenn Dixon, featured horn arrangements by Nathan Davis. Dixon had met Davis through his participation in the University of Pittsburgh's jazz ensemble during the period, and their collaboration on this Caprells single makes for a tightly-arranged, danceable funk record similar in style to other soul and R&B acts of the period.

Davis' arrangement "A Test of Love" on the B-side of Tim Stevens' single on the Stebro label, finds the artists crafting an ambitious opus that makes for a surprisingly challenging flip side to a soul single. Stebro was the initial foray into artist-run record labels for Tim Stevens and his brother Gene. Side A is a relatively straightforward, impassioned song composed by Gene Stevens and Nelson Harrison that is equal parts soul and gospel. "A Test of Love," arranged by Davis, begins with a rubato section that showcases Stevens over Davis' strings,

winds, and wordless soprano and alternates this feel with mid-tempo passages featuring electric piano and bass with drums providing an understated funk backbeat. Throughout, Stevens sings of the need for love amidst the turmoil of the present day, and the overall effect betrays an obvious and successful attempt to present a unified statement with a message, as opposed to a purely commercial effort. When asked about his involvement with music situated well outside of the jazz tradition, Davis replies that his foremost concern is the quality of the music regardless of genre classification. He never took on these side projects for the money; as long as he was able to believe in the value of the product, he was eager to lend his expertise.⁹⁹

The early 1970s also found other Pittsburgh jazz musicians branching out on record to various degrees. Gene Ludwig had released a single on his Ge-Lu imprint, “Chittlin’ Juice,” which conformed to his brand of organ trio soul-jazz, but in 1971 recorded what would be a bit of a departure for him. The Steel City label had recently been established on Highland Avenue in East Liberty, and its proprietors invited Ludwig to come and record.¹⁰⁰ At the time, the organist had been backing up local crooner Walt Maddox, who sang “My Way” in a manner similar to Frank Sinatra. Ludwig began formulating his own arrangement of the tune, which he found to be more “hip” due to its use of then-current heavy funk rhythms. At the behest of some enthusiastic listeners, Ludwig decided to record it for Steel City. He notes how the session represented an interesting intersection of worlds, since he used Sonny Gigliotti, an electric bass player on the local rock scene, along with jazz drummer Sylvester Goshay. Goshay, from the North Side of Pittsburgh, had performed and recorded for Blue Note in 1969, along with Pittsburgh guitarist Larry McGee, in the group of organist Lonnie Smith. Ludwig’s resulting 45, with “My Way” covering both sides, is a high-energy and atypical romp through the song. His wholesale change

⁹⁹ Davis, interview by author.

¹⁰⁰ Ludwig, interview by author.

in the organ settings for the return of the theme in “Part II” of the song displays his complete mastery of the Hammond B3. As the single was starting to garner local radio play on WAMO, one of Steel City’s proprietors was involved in a high-profile run-in with legal authorities, leading to the unfortunate withdrawal of the record from on-air rotation.

The coexistence of jazz and pop during this period is exemplified by two other local singles from the time. The Silhouettes and a group called the Basic Sounds of Pittsburgh both released 45s whose A-side represented an obvious attempt at pop-chart success, but whose B-side displayed up-to-date jazz-fusion tendencies. The Silhouettes single appeared on Western World records, run by Bill Lawrence out of Carnegie, a town just outside of Pittsburgh. Lawrence ran a record distributorship on “record row,” on Fifth Avenue in the upper Hill District.¹⁰¹ His release of the Silhouettes 45 features vocalist Carol Christian on an up-tempo pop-tune, composed by local performer and songwriter Charles Osborne. The instrumental B-side, composed by the Silhouettes’ core trio of Bacasa, Secen, and Thomas, represents a sound that was probably closer to the group’s pure conception, with plenty of space for flute and vibraphone improvisation. Its funky and quasi-Latin rhythms render a feel similar to much of the band’s *Conversations* LP.

The Basic Sounds of Pittsburgh 45 shows a similar approach to the Silhouettes single. With jazz trumpeter Roger Barbour credited as the primary composer of both sides, Side 1 is a mellow soul ballad featuring vocalist Steve Jackson backed by flute obbligatos and saxophone and trumpet punctuations plus rhythm accompaniment. But Side 2 is a funky up-tempo instrumental workout with extended trumpet and saxophone solos backed by the rhythm section of guitar, organ, electric bass, and drums. Both the Silhouettes and Basic Sounds 45s serve to

¹⁰¹ Al Secen, e-mail to author, January 14, 2007.

represent the period's close relations of pop and jazz, with the band on each record alternating between tightly-arranged vocal numbers and looser instrumentals featuring extensive improvisation.

8.0 THE MID 1970S: JAZZ FUSION

By the mid-1970s, fusion, as practiced by high-profile international groups such as the Mahavishnu Orchestra and Weather Report, had evolved into a highly-produced and polished product whose incredibly tight and complex arrangements were a far cry from the loose and sprawling abstractions of Miles Davis' *Bitches Brew*.¹⁰² More and more prominent in fusion was the use of synthesizers as exemplified in the work of keyboard icons like Herbie Hancock, Chick Corea, and Joe Zawinul. Such trends were detectable, in varying degrees, in the work of Pittsburgh's leading jazz recording artists.

Pittsburgh's Segue label had ceased operations due to the owner's attempt to crossover into rock music. Having sunk large amounts of resources into a large pressing of rock records, the label had to fold when the product did not sell.¹⁰³ The subsequent lack of a local recording outlet represented part of the impetus for Nathan Davis to establish his own label, Tomorrow International Records. Davis, noting his eternally independent spirit, had actually set up, with his wife Ursula, a record label and publishing company called Nala in Europe in the 1960s.¹⁰⁴ Experience gained through this enterprise surely aided in his work with Tomorrow; the maintenance of his own label also fulfilled his desire for the freedom to record his music exactly as he wished.

¹⁰² Mark Gilbert, "Jazz-Rock," in *The New Grove Dictionary of Jazz*, ed. Barry Kernfeld, 402-404.

¹⁰³ Nathan Davis, interview with author.

¹⁰⁴ Albus, *Paris Pittsburgh*, 209.

Davis' first production for Tomorrow was instigated by Roy Kohler, who worked as Public Relations Director for Gulf Oil and in 1974 agreed to sponsor a large-scale work honoring Dr. Martin Luther King, Jr.¹⁰⁵ Kohler was also Pittsburgh correspondent to *Down Beat* magazine and has written album liner notes for the likes of Davis, Frank Cunimondo, and Al Dowe. Recorded at Audio Innovators in downtown Pittsburgh with a large ensemble comprised primarily of local musicians, the *Suite for Dr. Martin Luther King, Jr.* (Tomorrow TMI 1000) spanned a stylistic gamut ranging from swing to funk and featured narrative ruminations on the life and work of King recited by Donald Henderson, Vice Provost at the University of Pittsburgh.

The recording of the work featured many important Pittsburgh jazz musicians. In addition to Nelson Harrison, Frank Cunimondo, Mike Taylor, and guitarist Eric Johnson, Joe Harris performed on drums and Charles Austin on trumpet. Born on Pittsburgh's North Side in 1926, Harris came up with other local giants like Ray Brown and Art Blakey; he went on to join Dizzy Gillespie's band and record with the groups of Gillespie and Charlie Parker among many others. After an extended period living in Europe and elsewhere, Harris returned to Pittsburgh in the early 1970s and worked at the University of Pittsburgh teaching percussion and jazz history.¹⁰⁶ Austin, also from the northern suburb of Ben-Avon, studied as a youngster with local reed player Nick Lomakin (1917-2001), who himself recorded two LPs of traditional New Orleans-style jazz on his own Niki label, and Max Adkins, who had been an important teacher of Henry Mancini and was the director of the orchestra at downtown's Stanley Theater,¹⁰⁷ the site of the present-day Benedum Center. Of late, Austin, while still an active performer, has established the African American Jazz Preservation Society of Pittsburgh which aims to

¹⁰⁵ Ibid., 192.

¹⁰⁶ Joe Harris, interview by Maurice Levy.

¹⁰⁷ Baynham, *A History of Pittsburgh Music, 1758-1958*, 477.

document local African American jazz musicians and their participation in Local 471 of the American Federation of Musicians.

In 1977, Tomorrow International reissued *Suite for Dr. Martin Luther King, Jr.*,¹⁰⁸ but not before Davis had produced his next record as an independent, which was titled *If* (Tomorrow TMI 1001). Recorded at Jeree Studios in New Brighton, outside of Pittsburgh, this was a largely electric session, with Abraham Laboriel on bass guitar and George Caldwell alternating between acoustic and electric pianos. Two beautiful examples of Davis' haunting, minor-key style of ballad writing are included, along with several selections propelled by the funky backbeats of drummer Dave Palamar, who would go on to record with Washington, D.C. saxophonist Tim Eyermann. *If* also showcases percussionist Willie Amoaku, who helps to propel "Bahia," an original composition which incorporates Coltrane substitutions, harmonic formulae introduced during the legendary saxophonist's "Giant Steps" period.

The current trends in fusion at large were prominent informants of two records, recorded in one session at Audio Innovators,¹⁰⁹ released by Frank Cunimondo in 1975. *The Top Shelf Collection* (Sound Idea S90175) grew from the desire of the owner of the Top Shelf Restaurant, Ward Olander, to promote his establishment via a record album. Cunimondo played the Top Shelf, located downtown on Liberty Avenue near Sixth Street, regularly from 1971-1975; there he had no restrictions on the music he wanted to play. For the recording, though, Olander desired the inclusion of some commercial material, leading Cunimondo to perform arrangements of pop songs like "Close to You" and "Eleanor Rigby" in addition to "Misty" and some standard bossa nova tunes. The extended recording session was originally to have been issued as a double-LP, but the second and more challenging half ended up being released

¹⁰⁸ Albus, *Paris Pittsburgh*, 209.

¹⁰⁹ Cunimondo, interview by author.

separately on Frank's Mondo label under the title *Sagittarius* (M-105).¹¹⁰ Having amicably parted from Mike Taylor and Roger Humphries as musical partners, these records feature Frank's new rhythm section, bassist Ray Russell and drummer Lenny Rogers (previously heard on the *Silhouettes* recordings). *Sagittarius* includes three extended fusion workouts, two originals plus Herbie Hancock's "Chameleon," which made liberal use of synthesizers, funk rhythms, and complex unison statements of thematic material on the title track. Once again, the set concluded with a much more calm bossa nova tune by associate R.M. DiGioia.

With Nathan Davis and Frank Cunimondo leading the way among Pittsburgh jazz recording artists, several other local musicians followed with fusion-inspired records, often released on labels of their own. Most of these records were primarily comprised of original material, and employed the synthesizers, vamps, and funk or rock rhythms that were hallmarks of the fusion era. Between 1978 and 1985, keyboardist Chris Capizzi, trombonist Al Dowe (with singer Etta Cox), keyboardists Emmett Frisbee and Max Leake, guitarist Ron Bartol, and saxophonist Kenny Blake all released LPs on their own or very small local labels. Guitarist Michael Pellow (b.1954), a member of Gypsy, one of Pittsburgh's first fusion groups whose membership also included pianist Harry Cardillo, drummer Ray Ryan (brother of Roger), Kenny Blake, and George Jones, remembers the prosperity of fusion particularly on the Market Square scene. In his estimation, fusion was an opportunity for the younger musicians of the period to rebel against tradition while still maintaining music sophistication and integrity.¹¹¹

The Pittsburgh albums of this period vary in their approach to amalgamating the electric leanings of fusion with the jazz tradition. For example, Dowe includes a few straight-ahead performances among his funky takes on material as divergent as the Spinners' "I'll Be

¹¹⁰ Ibid.

¹¹¹ Michael Pellow, interview.

Around” and the theme from *Pagliacci*. Also on that LP, Etta Cox offers readings of pop ballads like Stevie Wonder’s “You and I.” Dowe’s swinging treatment of Carole King’s “Will You Still Love Me Tomorrow” actually harkens back to the charming treatments of pop material recorded by Walt Harper and Harold Betters. On the other hand, Emmett Frisbee’s challenging LP *Sound Paintings* (Street Level Records NR12085) offers programmatic and often humorous depictions of a day in the life of an office drone on Side 1 and a street musician on Side 2.

Deeply ensconced in the fusion era, a few of Pittsburgh’s more veteran players augmented their catalogs with interesting records that presented them in a fresh context.

For example, Harold Betters’ final Gateway LP, 1977’s *Jazz Showcase* (GSLP-7021), finds the trombonist interspersing movie themes like “Rocky” and “M.A.S.H.” among pop and jazz tunes, using more funk rhythms than on his previous LPs. Walt Harper’s final album of the decade, *Night Thoughts*, recorded in New York but released on his local Birmingham label (BI-1001) and including many Pittsburgh musicians, also displays generous helpings of funk rhythms and electric instrumentation. Frank Cunimondo’s final LP of the 1970s, recorded live at the Hyatt Hotel in downtown Pittsburgh, finds him abandoning his customary trio in favor of a quartet featuring guitarist/vocalist Pat Leone performing songs associated with George Benson, who was originally from Pittsburgh. Frank notes with pride that the record was recorded with no overdubbing- the myriad synthesizers heard throughout are the product of his octopus-like arm movements.¹¹²

In 1977, Roger Humphries released what might be the era’s only record under his own name, a 45 on a label called Saturday Music Sound. Both sides of the single make liberal use of funk and Latin rhythms, and the compositions and arrangements are consistently intricate and

¹¹² Cunimondo, interview by author.

well-executed. Electric bass, piano, and guitar are heard throughout in support of strong saxophone and trumpet solos; this particular brand of fusion alludes to the explorations of the intersections of jazz and soul that led to huge commercial success for national acts like Earth, Wind, and Fire. Both compositions on the Humphries 45 are credited to guitarist Luther DeJarunett, whose guitar playing is also heard throughout. In a personal communication, Humphries identified keyboardist Keith Stebler and saxophonist Robbie Klein as participants on the session, but could not recall the bass, percussion, or trumpet player.¹¹³

The influences of fusion on the backdrop of Pittsburgh's strong tradition of music education are interestingly exemplified by the records produced by local college jazz ensembles during the period. In 1973, Nathan Davis had the opportunity to bring the University of Pittsburgh's Jazz Ensemble to the Montreux Jazz Festival in Switzerland. The resulting LP recording of the ensemble's performance there shows a respectable standard of musicianship among the ensemble. Davis himself is featured with a vigorous soprano sax workout on "Say it Softly." Most of the LP adheres to classic big-band style arrangements, but the final selection features a combo storming through an up-tempo funk number that draws thematically from John Coltrane's "Impressions."

The Carnegie-Mellon University Jazz Ensemble actually produced three LPs from 1974-1978. Like the Pitt recording from Montreux, the ensemble playing is good and generally in keeping with the swing tradition. But on each of the first two CMU LPs, at least one song is reserved for funk-fusion playing, as on Thad Jones' "Us" on the 1974 LP, and Richard Evans' "The First Thing I Do" on the 1976 LP. Clearly, the fusion movement had permeated the jazz

¹¹³ Roger Humphries, conversation with author, Pittsburgh, Pa., March 29, 2007.

tradition so thoroughly that its characteristics were invariably included in the jazz curricula of higher education.

9.0 1970S NON-JAZZ RECORDINGS IN PITTSBURGH

A look at a small set of non-jazz recordings made in Pittsburgh sheds light on the continued endeavors of some of the area's leading jazz musicians, exemplified by their involvement in projects ranging widely across various forms of 1970s music such as soul, funk, pop, gospel, and disco. Guitarist Michael Pellow states that in this decade, the "fences" between various genres were down,¹¹⁴ allowing musicians to freely explore the commonalities and combinations of the various styles. This scenario did not last long- by the 1980s, and extending to the present day, one can infer from the increasing commercialization of the music industry that the fences were back up. This serves to emphasize even more the importance of the 1970s as a period in which musical creativity was less-hindered by the expectations and classifications of record companies, radio stations, and music consumers.

Among his many other musical activities, Nathan Davis was enlisted in 1977 as an arranger and performer by Bobby Fulton (b.1941), a gospel musician who had moved to Pittsburgh earlier in the decade. Fulton was originally from Harrisburg, Pennsylvania where he gained significant music industry experience as a performer and founder of two record companies producing local soul music, Soulville and Jay-Walking. He originally moved to Pittsburgh to take a position with the small Black Circle Records label, which produced several vocal groups such as Showtime Incorporated, George Wilson, and Lee Williams and the

¹¹⁴ Michael Pellow, interview.

Cymbals. Although the groups themselves were not from Pittsburgh, their Black Circle sides were recorded there, with rehearsals taking place at the company's office at 5170 Liberty Avenue in Bloomfield and recording sessions at Glenn Campbell's studio on Penn Avenue in the Strip District. According to Fulton, the backing band used for these recordings was that of Pittsburgh jazz guitarist Luther DeJarunett.¹¹⁵ The Black Circle 45s show a remarkably consistent sound with luxurious orchestral arrangements provided for slow and mid-tempo soul ballads often sung in falsetto.

A few years after Black Circle went out of business, Fulton began producing his own gospel recordings, and it is his first LP, released jointly with his then-wife Bobbie Fulton, which bears the mark of Nathan Davis, as well as performances by other Pittsburgh musicians such as Latin-jazz percussionist Cecil Washington. Davis provides a deft string arrangement and soprano saxophone obbligatos for the poignant civil rights anthem "Massa's Grandboy (Got to Have Justice)," which was released as a single preceding the LP on Fulton's new record label, Bobby Fulton Enterprises. Fulton continued to use his label to release another solo LP plus 45s by regional gospel and soul performers; most of these recordings employ a similar cast of Pittsburgh session musicians.

One of those musicians was guitarist Floyd Beck, who also released a series of singles of his own from the mid-1970s through the early 1980s. Fulton co-produced Beck's 1975 single on the latter musician's own label, F&M Records, an aching mid-tempo soul song "Got to Be a Man" whose production style, similar to the Lovations' Segue 45, is spare, its sound harkening to the simple but effective horns-and-rhythm-section approach of Memphis soul labels like Stax

¹¹⁵ Bobby Fulton, interview by author, tape recording, Pittsburgh, Pa., February 24, 2007.

and Hi. Both the Beck and Lovations singles also include compositional contributions from Elizabeth Davis, a local songwriter who used to live in an apartment above the Crawford Grill.¹¹⁶

Several other prominent Pittsburgh musicians were involved, in the late 1970s, with projects employing jazz musicians while integrating jazz improvisation into the contexts of soul and popular music. An example is Larry McGee, who would go on to record with Nathan Davis and Gene Ludwig. McGee released two singles on his own Boogie Band Records, most notably the celebratory hometown anthem “The Burg,” which devotes ample time to a showcase of his formidable guitar improvisations using synthesizers and heavy funk rhythms as a backdrop. These recordings also show the comfort and facility of jazz musicians in non-jazz settings, such as electric bassist Joe Gray, who recorded with Al Dowe’s group, and keyboardist Keith Stebler, who had recorded with Roger Humphries.¹¹⁷ McGee’s Boogie Band singles achieved notable local popularity, effecting a potent merger of musical sophistication and virtuosity with wide commercial appeal. Another example is Tim Stevens, whose 1980 LP *Got To Be Free* (Pittsburgh International Records TS701T1) is a self-proclaimed “Total Pittsburgh Product,” employing a large array of local luminaries including Charles Austin and Nelson Harrison.

With many jazz musicians historically having their roots in the music of African-American churches, it is not surprising that gospel music would be another outlet for the talents of Pittsburgh musicians who were also adept in jazz. In addition to the recordings of Bobby Fulton discussed above, another example is the 1979 LP *Children of the Lord* by James T. Johnson and his Mass Gospel Choir (Triumph TR-007). Johnson would go on to earn a doctoral degree in ethnomusicology at the University of Pittsburgh, having completed significant research

¹¹⁶ Ibid.

¹¹⁷ Larry McGee, interview by Licorice Soul, web page <http://www.licoricesoul.com/lsd010t.php> (accessed March 31, 2007).

on African-American music education and religious music. His gospel LP features Jothan Callins, an accomplished jazz trumpeter who was also studying ethnomusicology at Pitt, as producer and bassist. The LP includes impassioned performances from a large choir and several inspired compositions by Johnson and keyboardist/vocalist Sharon Woods.

This period demonstrates the limitations of genre classifications of popular music. To refer to these individuals as “jazz” musicians is to miss part of the picture, because many were also “gospel” or “R&B” musicians, expressing their artistic inclinations on equal levels using various styles, and probably not being very concerned about genre categories in the process. If one is particularly interested in “jazz” studies, they may overlook these latter-discussed recordings, but if one is interested in *music* studies, it becomes imperative, and intuitive, to account for the gamut of stylistic possibilities.

10.0 LATE 1970S AND 1980S: NEO-CLASSICISM

The jazz-fusion era, along with the subsequent, technology-dominated disco era, can be seen as leading in the 1980s to a neo-classical movement in jazz.¹¹⁸ The latter trend sought a return to swing rhythm, acoustic instrumentation, and traditional performance formats which featured successive instrumental solos sandwiched by statements of the song's melody. Asked about this phenomenon, Nathan Davis points to the emergence around this time of young, high-profile champions of the pre-fusion jazz tradition such as Wynton Marsalis. Davis speculates that the neo-traditional tendencies in 1980s jazz were in part a reaction to the superficiality that began to appear in jazz with the 1960s avant-garde, during which such important values as instrumental mastery were not always upheld.¹¹⁹

The cyclical return to an older style of jazz performance is demonstrated by several recordings of Pittsburgh musicians. While most of these musicians did not necessarily abandon their traditionalist values during the fusion era, their resurgence on record coincides with the neo-classical movement. Prominent alumni of the Deuces Wild Flo Cassinelli and Tommy Turk reappeared in local record stores with LPs produced on the Asterik label, named after the recording studio operated in on Wood Street in Wilkinsburg by engineer Ralph Cominio. Except for the use of electric piano on Turk's live date, these records, comprised almost entirely of

¹¹⁸ Ted Gioia, *The History of Jazz* (Oxford: Oxford University Press, 1997), 381.

¹¹⁹ Davis, interview by author.

standards, show no acknowledgement of fusion whatsoever. Also illustrative of the neo-classical movement is the 1978 recording of Carnegie Mellon University's Jazz Ensemble, which unlike the groups 1974 and 1976 LPs, contains no fusion-influenced selections.

1983-1984 saw the release of two records, recorded in Pittsburgh but released on Chicago's Earwig label, featuring pianist Carl Arter, who had been a prominent Pittsburgh jazz musician for decades. Arter (1918-2006) studied with many prominent local music educators and in the 1940s worked, as a saxophonist, with Pittsburgh jazz stars like Ahmad Jamal, Joe Harris, bassist Edgar Willis, and pianist Linton Garner (brother of Erroll). After an accident caused Arter to give up saxophone and concentrate on piano, Arter became heavily involved with Local 471 of the AFM, serving as that branch's president for several years. His presidential duties were so great that he withdrew from performance for a period but returned to the piano in 1962. The 1960s found Arter playing rock gigs and Latin rhythms in addition to jazz, alongside local musicians such as Willis, Tommy Turrentine, and baritone saxophonist Lee Gross.¹²⁰ In the 1980s, when the two Earwig LPs were recorded, Arter was performing frequently at Ilene's Zebra Room on North Dallas Avenue in the Homewood neighborhood, often using Mike Taylor or Leon Dorsey on bass and Ron Tucker or Joe Harris on drums. The 1984 Earwig LP includes an excellent biographical sketch of Arter. Both LPs, including one in which Arter's group backs female vocalist Tiny Irvin, showcase Arter's advanced harmonic sense and his mature approach to arranging and performing.

Another longtime local jazz stalwart who recorded in Pittsburgh around this time was Johnny Costa (1922-1996). Born outside of Pittsburgh in Arnold, Pa., Costa's astonishing piano

¹²⁰ Carl Arter, interview by Maurice Levy, tape recording, July 11, 1994, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

virtuosity, reminiscent of Art Tatum, could be heard in the 1950s on recordings for New York labels Savoy and Coral. But the transient lifestyle of a jazz musician did not appeal to Costa, who decided to move back to Pittsburgh and enjoy his close friends and family. Locally, he played Mercur's, a downtown club which had featured many jazz greats including Erroll Garner, and landed a job as musical director for local television and radio station KDKA which lasted for sixteen years.¹²¹

Costa is most famous as the pianist and musical director on the popular children's show *Mister Rogers' Neighborhood*, produced for PBS in Pittsburgh. Always including some unadulterated, hard-swinging jazz on the program, Fred Rogers gave Costa complete musical freedom, and the two collaborated frequently, with Costa harmonizing and arranging Rogers' melodies.¹²² In the 1970s, Costa recorded on a string of LPs released by Rogers, who himself had studied musical composition as well as theology and psychology. These LPs also featured other Pittsburgh jazz musicians such as Joe Negri, who had a regular role on the television show as the "Handyman," and Bobby Boswell. In 1985, Costa released a piano trio LP, with bassist Carl McVicker Jr. and drummer Bobby Rawsthorne, on Mister Rogers' Neighborhood Records featuring virtuosic instrumental takes on Rogers' well known songs such as "Won't You Be My Neighbor?" Costa appreciated the steady and fulfilling work offered by Rogers, as it allowed him, like Joe Negri, to be selective in his nightclub and concert work.¹²³ He admits to never having warmed up to the fusion movement; his straight-ahead takes on Rogers' melodies

¹²¹ Johnny Costa, interview by Maurice Levy, tape recording, August 16, 1994, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

¹²² Ibid.

¹²³ Costa interview; Joe Negri, interview by Maurice Levy, tape recording, February 25, 1994, Carnegie Library of Pittsburgh Oral History of Music in Pittsburgh.

appeared at a time when acoustic jazz was gaining renewed attention, and Costa went on to record several sessions in the 1990s released on the Chiaroscuro label.

The neo-classical movement represented a wholesale change in the jazz industry. Many prominent Pittsburgh musicians, such as Walt Harper and Frank Cunimondo, took a hiatus from recording, reemerging in the compact-disc era with a apparently renewed devotion to acoustic jazz. An interesting case is that of Gene Ludwig, whose 1987 Ge-Lu single “The Street Preacher” went to the extreme of using pre-programmed drum machines and synthesizers; it was his last solo recording until he resurfaced in the 1990s with the aptly-titled CD *Back on Track* (Loose Leaf LL9804). His subsequent releases, many for the New Jersey-based Loose Leaf Records, mark a return to the hard-swinging soul jazz which initially brought him fame.

One local recording which represents the strength of acoustic jazz in the early 1980s as well as Pittsburgh’s premier status as a place of music education is an album compiled from the annual University of Pittsburgh Jazz Seminar concerts. Every fall, Nathan Davis organizes a week-long jazz seminar with visiting professional jazz musicians, enabling students at the university and in the community to learn from and listen to many of the biggest names in jazz. The musicians individually give free, unrestricted seminars through the week, culminating in a concert featuring the musicians playing new arrangements together at the Carnegie Music Hall in Oakland. The concerts are invariably packed with enthusiastic students and members of the community. In the mid-1980s, Pitt compiled a record of highlights from the 1981, 1982, and 1983 concerts. The list of participating musicians heard on the record reads as a who’s who in the jazz community, including James Moody, Woody Shaw, Benny Bailey, Grover Washington, Jr., Idris Muhammed, and many others including, of course, Nathan Davis. The repertoire consists of standards and well-known jazz tunes plus a James Moody original featuring the

composer in a spirited uptempo flute improvisation. It is unfortunate that more the of the seminar recordings cannot be made commercially available, but the contractual considerations of all the “name” musicians, as Mike Hennessey points out in the record’s liner notes, render this an impossibility. Still, the seminar has, since 1971, been a powerful disseminating and pedagogical force in jazz, and it continues to be as of this writing.¹²⁴

The return to acoustic, straight-ahead jazz in the 1980s did coincide, though, with a dropoff in the availability of work to jazz musicians. Frank Cunimondo, who owned a club in the suburb of Oakmont at the time called Cunimondo’s Keyboard Lounge, cites efforts to crack down on drunk driving as a big factor in the decline of the viability of nightclubs and live music.¹²⁵ Many have cited this period as the ultimate demise of a very prosperous era, spanning decades, during which jazz musicians found enough work to sustain their careers as professionals. The heyday of jazz in Pittsburgh is commonly conceived as spanning much of the twentieth century through the late 1960s, but in reality the city continued to be a good “jazz town” through the mid-1980s as many first-hand accounts, like Cunimondo, have noted. The same pattern is suggested by the records made by Pittsburgh jazz musicians, as there seems to be a break around this time in their recorded output before their reappearances on commercial recordings in the compact disc-era.

¹²⁴ Nathan Davis, *University of Pittsburgh Jazz Seminar Photo Album* (Dubuque: Kendall Hunt, 1996).

¹²⁵ Cunimondo, interview by author.

11.0 PRESSING PLANTS

Although, as is hopefully apparent by now, Pittsburgh musicians released a considerable number of recordings, research for the present study has revealed the existence of only one local record-pressing plant. Tim Stevens' first single, Stebro SR1001, bears in its dead wax the etching "G+C MFG Co." This refers to Glenn Campbell's studio which was apparently equipped to press small runs of records. According to Gene Ludwig, whose LP on Travis was engineered by Campbell (not to be confused with well-known country-and-western star Glen Campbell), Glenn's studio moved between several downtown locations before settling on Penn Avenue in the Strip District, where the pressing facility was also located.¹²⁶

But for the most part, Pittsburgh musicians were forced to source their record-pressing needs to facilities located elsewhere. Many apparently elected to use the services of Nashville Record Productions, whose products are easily identified from the presence of a number in the dead wax preceded by the letters NR. The sequential numbering scheme used by Nashville proves useful in estimating the pressing date of otherwise undated recordings.

Many Pittsburgh musicians also used Queen City Album, located in Cincinnati, Ohio, to press their records. The products of Queen City are easily identifiable from the presence of the acronym "QCA" in the dead wax. The matrix numbers used by Queen City are also useful in dating: the first digit of the numerical code is the last digit of the year of pressing, and the

¹²⁶ Ludwig, interview.

following two digits signify the month.¹²⁷ For example, the matrix number of Nathan Davis' *If*, 6112N1, signifies a November, 1976 pressing.

Appendix B contains tables showing the sequences of Pittsburgh jazz-related records pressed at Nashville Record Productions and Queen City Album.

¹²⁷ "Pressing Plant Info," Anorak's Corner, web page
<http://www.anorakscorner.homestead.com/PressingPlantInfo.html> (accessed March 31, 2007).

12.0 CONCLUSION

As we retrospectively survey the recordings of Pittsburgh jazz musicians in the post-World War II era, we see that they recapitulate the concurrent evolution of jazz at large. The early-1950s recordings of Dodo Marmarosa, and Eddie Jefferson with the Walt Harper Quintet, show that Pittsburghers were influenced by and adept in the bebop movement. Moving towards the sixties, the recordings of Harper, Harold Betters, Gene Ludwig, and others show the prevalence of hard-bop. Modal jazz and the avant-garde are represented by the early Pittsburgh recordings of Nathan Davis, Frank Cunimondo and others. Fusion and funk took hold in the 1970s, a trend exemplified in the recordings of Davis, Cunimondo, Harper, Betters, Roger Humphries, the Silhouettes, and many others. The late 1970s and 1980s brought a return to acoustic jazz, which one hears in new albums by under-recorded veterans like Carl Arter and Johnny Costa. One may remark that the appearance of new jazz styles on Pittsburgh records lagged behind the national trends; this may be at least in part due to the relatively small recording industry in Pittsburgh. It is likely that new trends showed up in the performances of local musicians and made their way onto the records at a relatively slow pace dictated by the limitations of the local recording industry.

The participation of jazz musicians in rhythm and blues sessions has historically taken place since the latter genre became widespread,¹²⁸ but the presence of R&B influences on jazz musicians' own work, as opposed to session work, increased as decades wore on and the fusion movement neared. Looking specifically to Pittsburgh, we see Walt Harper backing up doo-wop singers in the 1950s, then imparting, along with musicians like Harold Betters, his own work in the 1960s with R&B influences, exemplified by the integration of pop songs into the repertoire and in the use of shuffle and simplified, driving swing rhythms. By the 1970s, the predominantly influential R&B components were funk rhythms and extended harmonic vamps, which showed up in the work of the majority of these musicians.

It has also been the intention of this essay to argue for the inclusion of non-jazz recordings in discographies. Of course, discographic policies will vary with particular research interests, but, as this study makes clear, the inventory of all recordings, not just ones classified as jazz, is vital in fully assessing the careers of individual musicians or particular locales such as Pittsburgh. The best example here is that of Nathan Davis, whose career as a performer, arranger, and producer is significantly augmented when one can account for his work outside the jazz tradition with artists such as Tim Stevens and Bobby Fulton.

It should be obvious by now that the Pittsburgh recording scene was rich with the intermingling of various musical styles. We should also remain mindful that stylistic boundaries were not as rigid as they are today and that the musicians themselves made less distinction between different styles of music with African-American roots, in fact priding themselves on their breadth of stylistic diversity as do individuals such as Nathan Davis and Nelson Harrison. It was stressed in the introduction to this essay that the accompanying discography is selective

¹²⁸ Edward Berger, "Between the Cracks: An Exploratory Discography of Jazz Artists on Nonjazz Recordings," *Annual Review of Jazz Studies* 4 (1988): 76.

rather than comprehensive. The fact that it is *necessarily* selective reinforces the fluidity of musical style and genres during the time period covered. When does the musical content of a recording stray far enough away from “jazz” to warrant its exclusion? Such an unanswerable question should not be the concern of researchers who wish to study thoroughly the musical contributions of individuals or locales.

In spite of the increasingly corporate nature of the present-day music industry and the subsequent commodification of musical recordings, there is also, as we may hope, a growing tendency among new generations to listen to and appreciate the music of decades past. Therein lies part of the intrinsic value of sound recordings and thus the value of a documentary study such as the present one. Authors Kennedy and McNutt write that while “small record labels operate in obscurity, history will ultimately side with those producing memorable music.”¹²⁹

Asked about his recording career and approach, Nathan Davis remarks that he and his peers usually included a “throwaway funk” number on each record to strengthen its commercial potential.¹³⁰ Perhaps appropriately, such numbers have contributed greatly to the renewed interest in the recordings. Davis remembers being made aware that a rap musician in Europe had utilized, without authorization, one of the songs from the *If* LP to create a rap song. Without entering a discussion of the ethics of such practices, it is safe to assume that the aesthetic that originally attracted the rap artist to the song is similar to the one that led to authorized reissues of the material by current labels like Ubiquity and P-Vine as well as to the original record’s status as a sought-after collector’s item. This type of dynamic, in which youthful listeners, and not necessarily local ones, take an interest in older sounds, has also effected renewed interest in the

¹²⁹ Rick Kennedy and Randy McNutt, *Little Labels—Big Sound* (Bloomington: Indiana University Press, 1999), xxii.

¹³⁰ Davis, interview by author.

past work of Frank Cunimondo, who rightly notes the current popularity of his old records abroad, and other Pittsburgh artists. We can hope that the current crop of younger listeners will be compelled to look further back to discover for themselves and their peers the worthwhile music that has emanated from Pittsburgh for decades.

Assuming that they do look back, they will enter a past world filled with musicians who made it their life's work to entertain the legions of local citizens who wanted a chance to temporarily forget their daily toils in steel mills or other workplaces. New listeners will discover a musical world populated with sounds that did not try to be what they could not be. They will hear a lack of pretense, an ingratiating poise and a musical aesthetic that just wanted its listeners to enjoy themselves and be able to derive feelings of comfort from the music. When the normally relaxed disposition of the music rose above its speaking level to a shout, the listeners could be sure of its genuineness and significance. They could know that what they were hearing represented the purity of heart that lay at the foundation of the big city with the small-town feel, a neighborly ethic that lives deep within the inhabitants of the mighty city of Pittsburgh.

APPENDIX A DISCOGRAPHY

The following discography is divided into four sections:

1. Pittsburgh Jazz LPs, 1960-1985

Included here are LPs normally classified as “jazz,” recorded *by* Pittsburgh musicians *in* Pittsburgh or *for* Pittsburgh record labels, *except* for LPs issued in the Gateway 7000 series (see section 2). The numbering system of records in this section begins with the letter ‘J’, followed by the first initial of the primary artist or “main entry” for the record. The two letters are followed by a number assigned according to the alphabetical order of the records by artist name.

2. Gateway Jazz, 7000 series

This section contains LPs by Pittsburgh artists released on the Gateway label as part of its 7000 series, which was devoted to jazz. I believe that Gateway’s status as the only Pittsburgh record label to amass a catalog of LPs by different local jazz artists, as well as the stylistic uniformity of Gateway’s products, make their listing separate from other Pittsburgh jazz LPs a useful and insightful research tool. The numbering system of records in this section begins with the letter ‘G’ followed by the last one or two digits of the record’s Gateway catalog number. Dates on Gateway LPs are often only present in the attribution of the liner notes; I have included them as they probably correspond roughly with recording or release dates.

3. 45s

This section lists all the 45s included in the study. I was originally tempted to separate the jazz and non-jazz 45s, but parsing the various genres, with jazz and other popular music forms often intermingling, proved too difficult and artificial. Pittsburgh has probably been, historically, more of a “45-“ than an “LP-town,” so the records listed in this section represent a highly selective discography, unlike the first two sections, where I at least tried to be comprehensive (even though true comprehensiveness is impossible). I certainly *tried* (certainly in vain) to include all jazz 45s; my technique for inclusion of non-jazz records in this section and in section 4 was to construct a sort of web, starting with non-jazz records that include the participation of jazz musicians, and branching out from there on the basis of participating personnel. Still, almost all the records in the world could probably be reached using this technique, so this section represents my selections based on level of pertinence to the discussions of the present study.

In this discography I have not included 45s that duplicate material that was also released on LPs included in the other sections. Harold Betters, Walt Harper, Gene Ludwig, Nathan Davis, the Silhouettes, Flo Cassinelli, Bobby Fulton, and Walt Maddox all had 45s released under their names that contain material entirely subsumed on LPs listed elsewhere in this discography. The numbering system of records in this section is the same as that of section 1 except the letter ‘J’ is replaced with ‘45.’

4. Miscellaneous: Pittsburgh sessions on non-Pittsburgh labels; and non-jazz LPs

In the first subsection are listed LPs recorded in Pittsburgh, by Pittsburgh musicians, but released on record labels not in or very close to Pittsburgh. In the second subsection

are listed children's, pop, and gospel LPs recorded in Pittsburgh for Pittsburgh labels. My technique for inclusion in this subsection is the same as that for inclusion of non-jazz 45s (see section 3 explanation). The numbering system of records in this section begins with the letter 'M' and is followed by digit corresponding with the record's position within its subsection, each of which is arranged in a rough chronology.

The discographic format lists the primary artist or "main entry" first, underlined and in boldface. This is followed by, in boldface, the unique identifying code (e.g. JB1) and, for LPs, the italicized title; for 45s, the italicized label name and catalog number (and alternate artist name where applicable). Next are listed facts of recording: LP label and catalog numbers, dates, engineers, producers, etc. Performing personnel are then listed, with their instrument(s) in parentheses (see below for a list of abbreviations). When a performer only appears on certain selections from the record, their instrument or other function is followed by a colon and digit(s) indicating the particular selections. For example, "Gene Ludwig (org: 3)" indicates that Ludwig appears as organist only on the third selection. In this section, I have only included information appearing on the record or accompanying container. Any information not taken from these sources, but rather gained through other forms of research, appears in brackets. I have transcribed information from record labels and containers directly, including obvious misspellings and typographical errors. Misspellings and errors, though, are normalized and controlled for in the index to the discography.

All this information is followed by a numbered list of all the song titles, in order, on the record. Names of composers are included in parentheses following the song title only

when the information is available on the record and when the composer is a Pittsburgher. On the same line as each song title is the matrix number, transcribed from the dead wax, for that song. A dash (-) in place of a matrix number indicates the same matrix number as the preceding song title. This is useful for indicating the distribution of songs on each side of a record. A vertical line appearing in a matrix number (|) indicates the presence of considerable space between the elements in the dead wax.

The four sections of the discography are followed by separate indexes for artist or group name, record label, and venue (i.e. recording or pressing site). All indexes integrate the four different sections of the discography for easy access. A bolded reference number in the index indicates that that entry is the leader for that session. I have been able to physically inspect and in most cases audition almost all of the records listed here, so that the accuracy of the information transcribed is high.

KEY TO ABBREVIATIONS:

as	alto saxophone	synth	synthesizer
ts	tenor saxophone	arp	ARP synthesizer
bs	baritone saxophone	g	guitar
ss	soprano saxophone	vib	vibraphone
sax	unspecified saxophone	b	acoustic bass
fl	flute	el-b	electric bass
b-fl	bass flute	dr	drums
cl	clarinet	per	percussion
b-cl	bass clarinet	cng	conga(s)
tp	trumpet	vcl	vocals
tb	trombone	comp	composer
p	piano	cond	conductor
el-p	electric piano	prod	producer
org	organ	dir	director
clav	clavinet	arr	arranger
		eng	engineer

All other instrument names are spelled out

RON BARTOL

JB1

Nassau

Leeway Sound NR15803.

Recorded July 1984 at Leeway Sound. Engineer- Lee Ayers

Producer- Ron Bartol

Ron Bartol (g); Richard Loose (b); John Schmidt (dr, per); Spider Rondinelli (per); Gene Ludwig (org: 3)

- | | |
|--|-----------|
| 1. Nassau (R. Bartol) | NR-158031 |
| 2. A.G.B. Just Like Downtown (R. Bartol) | - |
| 3. In a Sentimental Mood | - |
| 4. Waiting (intro.) (R. Bartol) | NR-158032 |
| 5. Waiting (R. Bartol) | - |
| 6. High Street (R. Bartol) | - |
| 7. It Can't Get Any Worse (R. Bartol) | - |

HAROLD BETTERS

JB2

Open Pantry has Betters again this Christmas

Gateway GQP1034, n.d.

Harold Betters (tb); John Thomas (p); Chuck Ramsey (b); Russ Lewellen (dr)

- | | |
|---|-----------|
| 1. Little Drummer Boy | GQP 1034A |
| 2. Joy to the World | - |
| 3. Hark the Herald Angels Sing | - |
| 4. Winter Wonderland | - |
| 5. Silver Bells | - |
| 6. Jolly Old St. Nicholas | GQP 1034B |
| 7. O Holy Night | - |
| 8. All I Want for Christmas Is My Two Front Teeth | - |
| 9. O Come All Ye Faithful | - |
| 10. We Wish You a Merry Christmas | - |

JB3

The Big Horn of Harold Betters

HB Records LPS-4588

Producer- Harold Betters. Engineer- Lou Lombardi.

Harold Betters (tb, vcl); John Thomas (p); Chuck Ramsey (b); Jerry Betters (dr); Rodney Jones (g); Charles Anderson (vcl: 10)

- | | |
|-------------------------------|--------------|
| 1. What A Wonderful World | HB-LPS-4588A |
| 2. Can't Take My Eyes off You | - |
| 3. Nothing in this World | - |
| 4. Where Do You Go? | - |
| 5. Born Free | - |
| 6. Sunny | HB-LPS-4588B |
| 7. Going out of My Head | - |
| 8. Sorry About That | - |
| 9. Fools Rush In | - |
| 10. Mustang Sally | - |

JB4***On Your Account : Harold Betters in Concert***

Bettersound Productions DB9690, 1969.

Harold Betters (tb); John Thomas (el-p); Chuck Ramsey (el-b); Russ Lewellen (dr)

- | | |
|--|----------|
| 1. Hot Sassafrass (Ramsey/Betters) | FW-6597A |
| 2. This Guy's in Love with You | - |
| 3. Traces | - |
| 4. Waitin' for my Baby (Betters/Ramsey) | - |
| 5. Georgie Girl | FW-6597B |
| 6. Fly Me to the Moon | - |
| 7. Misty | - |
| 8. Mercy, Mercy, Mercy | FW-6597C |
| 9. Wonderful World | - |
| 10. Cherry | - |
| 11. Without a Song | FW-6597D |
| 12. Never My Love | - |
| 13. Do Anything You Wanna (Betters-Ramsey) | - |

KENNY BLAKE**JB5*****Love, I Know Your Name***

Green Dolphin 11985, p1985.

Recorded at Jeree Studios. Engineer- Don Garvin.

Producers- Harry Turner, Don Garvin.

All Compositions by Kenny Blake

[title from cover.]

Kenny Blake (as, ts, ss, p); Don Aliquo, Jr. (ts); Robbie Klein (bs); Skip McAuliffe (tp); Vince Monteleone (tp); Frank Mallah (tb); Don DePaolis (p: 1-4,6-8) Max Leake (synth); Ron Bartol (g: 1-3,5); Mike Houlis (el-b: 1-3,5,7,); Virgil Walters (b, el-b: 4,6-8); Roger Humphries (dr: 1,3,4,8); Billy Kuhn (dr: 2,5-7); George Jones (cng, per: 1-5,8); Spider Rondinelli (per: 8); Cathy Cooper (vcl: 3); Jimmy Ross (vcl: 3); Eric Richards (horn arrangement: 1,2,5)

- | | |
|---------------------------|-----------|
| 1. Innocent Eyes | NR15922-A |
| 2. Banana Jam | - |
| 3. Love, I Know Your Name | - |
| 4. Route 22 | - |
| 5. Neville Island Boogie | NR15922-B |
| 6. Dolly's Lament | - |
| 7. Time for You | - |
| 8. Fatso | - |

CHRIS CAPIZZI**JC1*****A New Day***

Returnity Productions C-616, p1978.

Recorded August 1977 at VU Recordings, San Juan, Puerto Rico.

Producer- Chris Capizzi.

Chris Capizzi (p,el-p,clav, arp); Dave LaRocca (b); Reid Hoyson (dr); Sabu Rosado (cng, per)

- | | |
|--|--------|
| 1. A New Day (Capizzi) | C-616A |
| 2. You Take My Heart Away (Bill Conti) | - |
| 3. Salsa San Juan (Capizzi) | - |
| 4a. Prelude (Capizzi) | C-616B |
| 4b. Blackbird | - |
| 5. Menage a Trois (Capizzi) | - |
| 6. Jam Song (Capizzi) | - |

CARNEGIE-MELLON UNIVERSITY JAZZ ENSEMBLE

JC2

CMU, 1974

Recorded at WRS Studios. Olaf Kuuskler.

Alan Teare (dir); Dr. Richard E. Strange (faculty advisor); Carl Dito (reeds); Cindy Wagner (reeds); Keith Bishop (reeds); Chip Winger (reeds); Larry Sigler (reeds); Rob Devlin (tp); Herb McDowell (tp); Dave Rorick (tp); Rich Coulter (tp); John Iatesta (tp); Jim Cox (French horn); Diana Ogilvie (French horn); Mary Sylvester (French horn); Amy Rollins (French horn); Gary Rixner (tb); Mark Etzel (tb); Marc Berridge (tb); Dan Stofan (tb); Tom Klemans (tb); Bob Wilson (p); Harry Levinson (b); George Perilli (dr)

- | | |
|-------------------------|----------------|
| 1. Mexicali Noise | WRS CMU Side 1 |
| 2. Don't Git Sassy | - |
| 3. Tiare | - |
| 4. A Little Minor Booze | - |
| 5. Malaguena | WRS CMU Side 2 |
| 6. Miss Fine | - |
| 7. Tonight | - |
| 8. Us | - |

JC3

Jazz Ensemble

Mark Educational Recordings, Inc., 1976

Recorded on location by Al Teare Recording

Mixed at Mark Studios, Clarence, New York, by Alan Teare and Craig B. Kepner

Craig B. Kepner (ldr, flugelhorn); James "Buster" Alston (as); Mary Lou Irvine (as, fl); F. Lee Baumann (ts, ss); Ken Zoric (ts); Jay A. Kaplan (bs, ss); John Stephens (tp); Bernie Black (tp); Carlo Capano (tp); John Iatesta (tp); John Culp (tp); Brad Osgood (tb); Carl Jackson (tb); Don Provan (tb); Michael R. McFarren (tb); Joe Nathans (tb); Glenn L. Wayland (tb); Shelley Rink (p); Mark Burnell (p); David A. Siker (g); Harry Levinson (b); Douglas Romoff (el-b); David Topper (dr)

- | | |
|---|----------|
| 1. Norwegian Wood (This Bird Has Flown) | MC9104-A |
| 2. It's A Heavy Town | - |
| 3. The First Thing I Do | - |
| 4. The Call | - |
| 5. MacArthur Park | - |
| 6. MTCM | MC9104-B |
| 7. God Bless the Child (arr. Craig B. Kepner) | - |
| 8. Blues Before and Because Of | - |
| 9. El Dorado | - |
| 10. Awright Awright | - |

JC4**1977-1978 Carnegie-Mellon University Jazz Ensemble**

Leonard S. Geissel, Jr. (dir); [no personnel listed]

- | | |
|------------------------------|------------|
| 1. Broadway (arr. Pemberton) | CM 51978-A |
| 2. Back Bone | - |
| 3. Lush Life (arr. Geissel) | - |
| 4. A Little Minor Booze | - |
| 5. My Ship (arr. Cobine) | CM-51978-B |
| 6. Samba Da Haps | - |
| 7. The Kid from Red Band | - |
| 8. Samba Siete | - |

FLO CASSINELLI**JC5*****All His Pretties***

Asterik Recording NR10564, n.d.

Recorded at Asterik Recording. Engineers- Ralph Cominio, Dave O'Leary.

Sound and Production Coordinator- Paul Condo.

Flo Cassinelli (ts); Reid Jaynes (p); Dave Pellow (b); Carl Peticca (dr)

- | | |
|--------------------------|----------|
| 1. Foolin' Myself | NR10564A |
| 2. Lester Leaps In | - |
| 3. Sweet and Lovely | - |
| 4. I Thought About You | - |
| 5a. Old Folks | NR10564B |
| 5b. One Hundred Years | - |
| 5c. Honeysuckle Rose | - |
| 6. Sally's Tomato | - |
| 7a. She's Funny That Way | - |
| 7b. Isn't It Romantic | - |
| 7c. Early Autumn | - |
| 8. Crazy Rhythm | - |

JC6***Pittsburgh Jazz At Its Best***

Asterik Recording NR11661, n.d.

Recorded at Asterik Studios. Engineers- Ralph Cominio, Hank Rice

Production Coordinator- Paul J. Condo

Flo Cassinelli (ts); Reid Jaynes (p); Mike Merriman (b); Carl Peticca (dr); Jeanne Smith (vcl: 3,8)

- | | |
|-------------------------|-----------|
| 1. Cool | NR-11661A |
| 2. These Foolish Things | - |
| 2b. Nancy | - |
| 2c. I Got it Bad | - |
| 3. Who Cares | - |
| 4. Cocquette | - |
| 5. Black Orpheus | - |
| 6. Splanky | NR-11661B |
| 7. Embraceable You | - |
| 7b. Cabin in the Sky | - |
| 7c. Cottage for Sale | - |

- 8. Time After Time -
- 9. Moonglow -
- 10. Six and Seven Eights -

JOHNNY COSTA

JC7

Plays Mister Rogers' Neighborhood Jazz

Mister Rogers Neighborhood Records MRN-8600, p1985.

Producer- Fred Rogers

All compositions by Fred Rogers

Johnny Costa (p); Carl McVicker, Jr. (b); Bobby Rawsthorne (dr)

- 1. Won't You Be My Neighbor? MRN-8600-1
- 2. You Are Special -
- 3. It's You I Like -
- 4a. Sometimes People Are Good -
- 4b. Children Can (medley) -
- 5. What Do You Do? -
- 6. I Like to Take My Time -
- 7. Everybody's Fancy MRN-8600-2
- 8. Please Don't Think It's Funny -
- 9. Something to Do While We're Waiting -
- 10. Many Ways to Say I Love You -
- 11. Then Your Heart Is Full of Love -
- 12. Did You Know? -
- 13. It's Such a Good Feeling -

FRANK CUNIMONDO

JC8

Communication

Mondo M-101, [1968].

Recorded at Gateway-Associated Studios. Engineer- Larry Ziemba.

Frank Cunimondo (p); Ron Fudoli (b); Spider Rondinelli (dr)

- 1. Milestones AIP1159A
- 2. Gentle One -
- 3. Wine and You (E. Kloss) -
- 4. Lush Life -
- 5. Laura AIP1159B
- 6. Gentle is My Lover (E. Kloss) -
- 7. Watch What Happens -

JC9

The Lamp Is Low

Mondo M-102, [1970?]

Engineer- Olaf Kuvskler.

Producer- Frank A. Cerra.

Frank Cunimondo (p); Mike Taylor (b); Roger Humphries (dr)

- 1. Wave M-102A
- 2. Two For the Road -

- | | |
|--------------------------|--------|
| 3. The Lamp Is Low | - |
| 4. Girl Talk | M-102B |
| 5. Here's That Rainy Day | - |
| 6. Alfie | - |
| 7. Dindi | - |

JC10

Introducing Lynn Marino

Mondo M-103, [1971]

Engineer- Ken Present.

Executive producer- Frank A. Cerra. Production coordinator- Frank Cunimondo.

Lynn Marino (vcl); Frank Cunimondo (p); Mike Taylor (b); Roger Humphries (dr)

- | | |
|---|-----------------------|
| 1. Love So Fine | 112418-A QCA 323 |
| 2. Beyond the Clouds (R.M. DiGioia) | - |
| 3. A House Is Not a Home | - |
| 4. Animal Crackers in My Soup | - |
| 5. What Are You Doing the Rest of Your Life | - |
| 6. Feelin' Good | 1 12418-B QCA 323 |
| 7. Until It's Time | - |
| 8. Pretty Pretty (R.M. DiGioia) | - |
| 9. Soon It's Gonna Rain | - |
| 10. We've Only Just Begun | - |

JC11

Echoes

Mondo 104, [1971]

Engineer- Ken Present.

Executive producer- Frank A. Cerra.

Frank Cunimondo (p, el-p); Mike Taylor (b; el-b); Roger Humphries (dr)

- | | |
|--|----------------------|
| 1. We've Only Just Begun | 112419-A QCA 323 |
| 2. You've Made Me So Very Happy | - |
| 3. Echoes (Chuck Lynn) | - |
| 4. Seven Steps to Heaven | - |
| 5. Wichita Lineman | 112419-B QCA 323 |
| 6. Love Story | - |
| 7. Bonnie B. (Mike Taylor) | - |
| 8. Remembering Our Love (R.M. DiGioia) | - |

JC12

The Top Shelf Collection

Sound Idea S90175, p1975.

Recorded at Audio Innovators. Engineer- Don Singleton.

Producers- Juraj Magura, Don Singleton.

Frank Cunimondo (p, el-p, synth, cng, cabasa); Ray Russell (b); Lenny Rogers (dr)

- | | |
|----------------------------|-----------|
| 1. Aqua de Beber | S-90175-1 |
| 2. Hullo Bolinas | - |
| 3. Misty | - |
| 4. Blue Bossa | - |
| 5. Close to You | S-90175-2 |
| 6. Touch Me in the Morning | - |

7. Eleanor Rigby -

JC13

Sagittarius

Mondo M-105, [1975]

Recorded at Audio Innovators. Engineer- Don Singleton.

Frank Cunimondo (p, el-p, arp, synth, cng, cabasa); Ray Russell (el-b); Lenny Rogers (dr)

- | | |
|------------------------------|--------------------|
| 1. Sagittarius (Cunimondo) | 6122N6A 323 OM |
| 2. Chameleon | - |
| 3. Slalom (Cunimondo) | 6122N6B 323 OM |
| 4. Samba Nova (R.M. DiGioia) | - |

JC14

Frank Cunimondo Plays George Benson Live In Concert

Mondo M-106, [rec. 1978]

Engineer- Pat Leone. [Recorded at Hyatt Hotel]

Producer- Frank Cunimondo

[recording date from CD reissue]

Frank Cunimondo (p, el-p, synth); Pat Leone (g, vcl); Bill Greco (b); Lenny Rogers (dr)

- | | |
|-----------------|--------------------|
| 1. Wind Song | 004011A QCA RS |
| 2. Affirmation | - |
| 3. Blues Chaser | - |
| 4. Nature Boy | 004011B QCA RS |
| 5. On Broadway | - |
| 6. Blues Chaser | - |

NATHAN DAVIS

JD1

Makatuka

Segue LPS 1000, [1970].

Recorded at WRS Studios. Engineer- Olaf Kuuskler.

Producer- George Bacasa.

All compositions by Nathan Davis.

Nathan Davis (ts, ss, b-cl); Nelson Harrison (tb); Joe Kennedy (p); Don DePaolis (el-p); Mike Taylor (b); Virgil Walters (el-b); Roger Humphries (dr); Wheeler Winstead (vcl: 5)

- | | |
|-----------------------------|------------------|
| 1. Makatuka | A4RS-234-1 AIB |
| 2. To Ursula With Love | - |
| 3. Slave March | - |
| 4. Extra Sensory Perfection | A4RS-235-1 AIB |
| 5. I Want to Be Free | - |
| 6. Ladies Lib. | - |

JD2

6th Sense In the 11th House

Segue SEG-1002, p1972.

Recorded at WRS Recording Studios. Engineer- Olaf Kuuskler.

Producer- George Bacasa.

Nathan Davis (ts, ss, b-cl, fl); Roland Hanna (p); Richard Davis (b); Alan Dawson (dr)

- | | |
|---|----------------|
| 1. 6 th Sense in the 11 th House (N. Davis) | B4RS-448-1 AIC |
| 2. Tribute to Malcolm (N. Davis) | - |
| 3. Yo Thang (N. Davis) | - |
| 4. This For Richard (N. Davis) | B4RS-449-1 AIC |
| 5. C'est Pour Moi (N. Davis) | - |
| 6. The Shadow of Your Smile | - |

JD3

Suite for Dr. Martin Luther King, Jr.

Tomorrow International, Inc. TMI 1000, p1976.

Recorded Feb. 27, 1976 at Audio Innovators. Engineer- Don Singleton.

Producer- Nathan Davis. Co-producer- Ursula Davis.

All compositions by Nathan Davis.

Nathan Davis (ss, as, ts, fl, a-fl, b-fl, cl, b-cl, kena); Lew Soloff (tp); Chuck Austin (tp); Clyde Bellin (tp); Nelson Harrison (tb); Daniel Poupard (tb); Lee Gross (bs); Frank Cunimondo (el-p); Eric Johnson (g); Steve Boyd (arp, clav); Mike Taylor (b, el-b); Joe Harris (dr); Willie Amoaku (per); Donald M. Henderson (narrator); Brenda Joyce (vcl); Marilyn Davis (sound effects)

- | | |
|---|---------------------------|
| 1. Latin Happ'n | 6042N3-A 323 QCA MF |
| 2. New Dues | - |
| 3. I Believe In Him | - |
| 4. Mean Business | - |
| 5. Atlanta Walk | 6042N3-B 323 QCA MF |
| 6. M.L.K. | - |
| 7. Jesus Saves Us (Our Fight For Freedom) | - |
| 8. Funk-A-Dilly Molly | - |

JD4

If

Tomorrow International, Inc. TMI 1001, p1976.

Recorded June 1976 at Jeree Studios. Engineer- Ras.

Producer- Nathan Davis. Associated producer- Ursula Davis.

All compositions by Nathan Davis.

Nathan Davis (ss, as, ts, fl, a-fl, cl, b-cl); George Caldwell (p, el-p); Abraham Laboriel (el-b); Dave Palamar (dr); Willie Amoaku (per)

- | | |
|-------------------------|--------------------------|
| 1. Stick Buddy | 6112N1A 323 QCA MF |
| 2. If | - |
| 3. Bahia | - |
| 4. African Boogie | - |
| 5. Tragic Magic | 6112N1B 323 QCA MF |
| 6. A Thought for Cannon | - |
| 7. New Orleans | - |
| 8. Mr. Jive By Five | - |

JD5

Faces of Love

Tomorrow International Records 51283, p1982.

Recorded at Sound Heights Recording Studios, Brooklyn, NY.

Mixed at Jeree Recording Studios.

Producer- Nathan Davis.

All compositions by Nathan Davis.

Nathan Davis (ts, ss, as, fl, b-cl); Terumasa Hino (tp: 2, 4, 7); Mark Gray (p); Larry McGee (g); Wilber Bascom (b); Ron Fudoli (b: 3); Idris Muhammed (dr); Cecil Washington (per); Pierre Davis (per); James Johnson (synth); Billy T (vcl: 1,5); Valette Majors (vcl: 5)

- | | |
|------------------------------|-----------|
| 1. Faces of Love | NR14704-A |
| 2. Balom | - |
| 3. Just Like Bari | - |
| 4. The Time I Spent With You | - |
| 5. Twilight of Our Love | NR14704-B |
| 6. Maritza | - |
| 7. Saxy Eyes | - |
| 8. The Eve of Spring | - |

RAY DeFADE ORCHESTRA

JD6

Duquesne University School of Music 5th Annual Mid- East Instrumental Music Conference

Roxas Associates ME-6A

March 22-24, 1964

A StereODDITIES Production

Ray DeFade (orchestra leader); Warren Covington (tb); Ralph Tureit (tb); unknown orchestra personnel

- | | |
|-----------------------|-----------------|
| 1. We Three | XCSV-94600-1A-2 |
| 2. Willow Weep for Me | - |
| 3. Trombonology | - |
| 4. Cherokee | - |
| 5. From Our Hearts | XCSV-94601-1B-1 |
| 6. Time | - |
| 7. Jeannine | - |
| 8. New Frontiers | - |

AL DOWE

JD7

A Touch of Class (with Etta Cox)

s.n. 31158, [1979]

Al Dowe (tb); Etta Cox (vcl); Ronald Leibfreid (el-p); John P. Garrick Jr. (el-p, synth); Maurice Brooks (g, vcl:9) Jim Morris (b); Joe Gray (el-b); Ronald Lee (dr); Bob Robinson (dr); Kawsai Jayourba (cng)

- | | |
|---------------------------------------|---------|
| 1. Love in C-Minor | 31158-1 |
| 2. Old Folks | - |
| 3. Home | - |
| 4. I'd Really Love to See You Tonight | - |
| 5. I'll Be Around | - |
| 6. You and I | 31158-2 |
| 7. Feelings | - |
| 8. Pagliacci | - |
| 9. Will You Still Love Me Tomorrow | - |
| 10. What I Did For Love | - |

EMMETT FRISBEE

JF1

Sound Paintings

Street Level Records NR12085, [1980].

Recorded at Asterik Studios.

Engineers- Ralph Cominio, Hank Rice, Ross Arnold

Producers- Emmett Frisbee, Dapper Dan Gleason

Emmett Frisbee (p, fl, oberheim, org, pedestrian sax); Kenny Blake (sax); Larry "Butch" McGee (g); Dapper Dan Gleason (el-b); Bradley A. Smith (dr); Winston T. Good (dr, per); Norman Hogel (el-b:1g,2c); Jan Meess (vln:1e); Robbie Klein (sax:1g); Dan Donahue (tp:1g); Ubla Bey (arp:1g); Warren King (g:1g); Mystery String Quintet (li)

City Suite

1a. Space Rush (Frisbee)	NR12085-1
1b. Trains (Frisbee)	-
1c. Morning Slumber (Frisbee)	-
1d. Rush Hour (Frisbee)	-
1e. Office Workers (Frisbee)	-
1f. Recovery Hour (Frisbee)	-
1g. Night Ride (Frisbee)	-
1h. Watches the Captioned News (Frisbee)	-
1i. Night Nod (Frisbee)	-

Street Sax Suite

2a. 1 st Movement (Frisbee)	NR12085-2
2b. 2 nd Movement- Randy (P. Alber)	-
2c. 3 rd Movement- Smokin Sax (Frisbee)	-
2d. I Remember 1967 (Frisbee)	-

WALT HARPER

JH1

Live at the Attic

Birmingham BI-1570, [1969]

Engineer- Chuck Irwin.

Walt Harper (p, vcl); Nate Harper (ts); Nelson Harrison (tb); Tommy McDaniel (b); Burt Logan (dr); Willie Gonzales Smith (per)

1. Aquarius- Let the Sun Shine In	RGS-539-A-1
2. Didn't We	-
3. Grazin' in the Grass	-
4. Spring Can Really Hang You Up the Most	-
5. Got My Mo-Jo Workin'	-
6. Killer Joe	RGS-539-B-1
7. Alfie	-
8. How Insensitive	-
9. Beautiful Friendship	-

JH2

Walt Harper At Fallingwater

Birmingham BI-1571-2, 1971.

Engineer and producer- Chuck Irwin

Walt Harper (p, vcl); Nate Harper (electric fl, ts); Art Nance (fl, ts); Clarence Oden (fl, as); Tommy McDaniel (el-b); Bert Logan (dr)

1. Everything's All Right	28371
2. Just A Taste	-
3. Here There and Everywhere	-
4. Evil Ways	-
5. Benson	-
6. Good By Frank Lloyd Wright	-
7. Viva Tirado	28372
8. Soft Winds	-
9. Something	-
10. Come Back to Me	-
11. Close to You	-
12. Donegal Movement (W. Harper)	-

JH3

Open Pantry Presents Christmas Eve with Walt Harper

Open Pantry OP-LP 100, [1974]

Recorded at WRS Recording Studios. Engineer- Olaf Kuuskler.

Producer- Jay S. Reich

Walt Harper (p, vcl); Nate Harper (ts, fl); Clarence Oden (as, fl); Larry Tamburri (b, el-b); Bert Logan (dr)

1. Jingle Bells	4114N1-A 323 QCA
2. Go Tell It On the Mountain	-
3. Christmas Song	-
4. Let it Snow, Let it Snow	-
5. O Come All Ye Faithful	-
6. Santa Claus Is Coming to Town	4114N1-B 323 QCA
7. White Christmas	-
8. Twinkle, Twinkle Little Me	-
9. Silent Night	-
10. My Favorite Things	-

JH4

Night Thoughts

Birmingham BI-1001, [1978].

Recorded Oct, Nov 1977 at Sound Ideas Studios, NYC.

Producer- Walt Harper. Assistant producers- Chico Hamilton, Billy Taylor.

Walt Harper (p, el-p, arp, vcl:1,5,8,10); Nate Harper (ts); Clarence Oden (as); Gary Gordon (ts:7,10); Eric Johnson (g); Scotty Hood (el-b); Bert Logan (dr, per); Chico Hamilton (per:6,7)

1. You Wear Love So Well (W. Harper)	WH1001A 38875
2. Champagne Lady (E. Johnson)	-
3. Everything Must Change	-
4. If I Should Lose You	-
5. Isn't She Lovely	-
6. O'Moro (For Once I Loved)	WH1001-B 38876
7. The Real Thing	-
8. Feelings	-
9. Night Thoughts (W. Harper)	-
10. Satin Doll	-

JAZZ AT PITT

JJ1

Revelation

recorded at Carnegie Music Hall, Pittsburgh, 1981-1983

Editing and mixing- Riccardo Schulz

James Moody (fl: 1); Monty Alexander (p: 1,3,4); Eddie Gomez (b: 1,3,4); Freddie Waits (dr: 1,3,4); Grover Washington, Jr. (ss:2); Ted Dunbar (g: 2); Miroslav Vitous (b: 2); Benny Bailey (tp: 3); Nathan Davis (ss: 4,5); Woody Shaw (tp: 5); Johnny Griffin (ts: 5); Eric Gale (g: 5); Kenny Barron (p: 5); Rufus Reid (b: 5); Idris Muhammad (dr: 5); Komla Amoaku (per: 5);

- | | |
|--------------------------------|------------|
| 1. Darben, The Redd Foxx | NR16460-I |
| 2. God Bless the Child | - |
| 3. Stella by Starlight | - |
| 4. You Don't Know What Love Is | NR16460-II |
| 5. Fe Fi Fo Fum | - |

MAX LEAKE

JL1

Buns in the Sun

Visionary Records ML-1001, p1984.

Recorded at Evergreen Recording Studio. Engineers- Michael J. Hurzon, Harry Coleman

Producers- Michael J. Hurzon, Max Leake

All compositions by Max Leake

Max Leake (p); Greg Grenek (as:1,3,5,6; ss: 2,9); Kenny Kovach (b:1-6,9); Billy Kuhn (dr: 1-6,9); George Jones (cng: 2,9); Mark Koch (g: 5); Richie Muckle (dr: 7,8); Robert Connor (vcl: 7); Milton Johnson (b: 8)

- | | |
|----------------------------|-----------|
| 1. Buns in the Sun | ML-1001-A |
| 2. Sunrise | - |
| 3. Mary J. | - |
| 4. Swingin' | - |
| 5. Ichabod | - |
| 6. Pressure cooker | ML-1001-B |
| 7. Tell Me the Reasons Why | - |
| 8. Street Strut | - |
| 9. City Living | - |

NICK LOMAKIN

JL2

Nick Lomakin and his Riverboat Six

Niki Records N1-101, n.d.

Recorded at the Penn Sheraton Hotel. Engineer- Golden Crest Records

Production Supervisor- Nick Lomakin

[This album had 2 issues: original issue with text-only cover, contains personnel info; 2nd issue with illustrated cover, contains recording info but no personnel. Catalog and matrix numbers recorded here are from original issue]

Nick Lomakin (cl); Carl Connell (cornet); Tom Everett (tb); James Borrelli (p); Fran Hill (b); Tom Mandrus (dr)

1. Dixieland One Step	N1 101-A
2. South	-
3. Washington and Lee Swing	-
4. Jada	-
5. Muskrat Ramble	-
6. Bill Bailey	N1 101-B
7. Tin Roof Blues	-
8. Jazz Me Blues	-
9. Indiana	-
10. Darktown Strutters Ball	-

JL3

Dixieland Parade

Niki Records 102, n.d.

Recording- Gateway, Golden Crest Records

Production Supervisor- Nick Lomakin

[Nick Lomakin (cl); unknown accompanists]

1. Dixieland Parade	301009-A
2. Do You Know What It Means to Miss New Orleans?	-
3. Sweet Georgia Brown	-
4. Clarinet Marmalade	-
5. Battle Hymn of the Republic II	-
6. South Rampart Street Parade	-
7. That's a Plenty	301009-B
8. St. James Infirmary	-
9. Panama	-
10. Mack the Knife	-
11. Dippermouth Blues	-
12. Milenberg Joys	-

GENE LUDWIG

JL4

The Educated Sounds of Gene Ludwig

Travis LP-707, [1965]

Engineer- Glenn Campbell.

Coordinator- Itsy Klein. Producer- D&D Music.

Gene Ludwig (org); Jerry Byrd (g); Randy Gillespie (dr)

1. The Vamp (G. Ludwig)	TM1311-1
2. Deep Purple	-
3. Well You Needn't	-
4. Blue and Boogie	TM1311-2
5. Like Someone in Love	-
6. Somewhere Over the Rainbow	-
7. Something You Got	-

JL5

This is Gene Ludwig

Gelu Productions GL1415, [1966]

Recorded at Gateway Recording, Inc.

Engineer- Lou Lombardi. Producer- GeLu Productions; David Ken

Gene Ludwig (org); Jerry Byrd (g); Randy Gelispie (dr)

- | | |
|-------------------------------------|--------------|
| 1. Night in Tunisia | GQP-12-944-A |
| 2. We'll Be Together Again | - |
| 3. Something Happens to Me | - |
| 4. Softly as in the Morning Sunrise | GQP-12-944-A |
| 5. Summertime | - |
| 6. No Blues | - |

JOE NEGRI

JN1

Guitar, With Love

True Image Recordings SLP-132, [early 1970s]

Album credits- David Crantz.

Joe Negri (g); [Dick Hyman (org); Jimmy DeJulio (b); unknown (dr)]

- | | |
|-------------------------------|------------|
| 1. Lazy Day | SXB-392-W1 |
| 2. The Boy (Girl) Next Door | - |
| 3. Spring in Manhattan | - |
| 4. Harlequin (J. Negri) | - |
| 5. Django | - |
| 6. A Felicidade | - |
| 7. The Tin Whistle (J. Negri) | SXB-393-W1 |
| 8. A Time for Love | - |
| 9. Serenata | - |
| 10. 'Round Midnight | - |
| 11. Watch What Happens | - |
| 12. After Today | - |

SILHOUETTES

JS1

Conversations with the Silhouettes

Segue SEG-1001, [1971?]

Recorded at WRS Studios. Engineer- Olaf Kuuskler.

Producer- Nathan Davis. Music Director- George Bacasa.

George Bacasa (fl, sax); Al Secen (vib); Cathy Martin (vcl); Ronnie Thomas (b); Lenny Rogers (dr); Willy Smith (cng: 7,11)

- | | |
|--|------------|
| 1. Young Blood (A. Secen) | A4RS-553-2 |
| 2. Time to Fall In Love (R. Thomas) | - |
| 3. Norwegian Wood | - |
| 4. Sally's Tomato | - |
| 5. Question: Why! (A. Secen) | - |
| 6. Fonky First (G. Bacasa) | - |
| 7. Hashi Baba (A. Secen) | A4RS-554-2 |
| 8. Conversations (G. Bacasa) | - |
| 9. Sesame (A. Secen) | - |
| 10. What Are You Doing the Rest of Your Life | - |
| 11. Lunar Invasion (G. Bacasa) | - |

TOMMY TURK

JT1

Live at Nino's East

Asterik NR8600, 1977.

Engineers- Ralph Cominio, Dave O'Leary

[cover title:] *The Truth!!!*

Tommy Turk (tb); Flo Cassinelli (ts, bs); Reid Jaynes (el-p); Harry Bush (b); John Schmidt (dr)

- | | |
|--------------------------------------|-----------|
| 1. Take the "A" Train | NR-8600-1 |
| 2a. If You Were Mine | - |
| 2b. Do Nothing 'Til You Hear From Me | - |
| 2c. That's All That Matters To Me | - |
| 3. Hindustan | - |
| 4. Sweet Miss | NR-8600-2 |
| 5a. Misty | - |
| 5b. Easy living | - |
| 5c. My buddy | - |
| 5d. Solitude | - |
| 6. Satin doll | - |

UNIVERSITY OF PITTSBURGH JAZZ ENSEMBLE

JU1

Festival Jazz de Montreux 1973

Recorded Live Montreux, Switzerland

Custom pressed by Recorded Publications Company, Camden, NJ

[title from container]

Nathan Davis (dir, ss: 3); Bob Holmes (as); Van Corzier (as); Kenny Fisher (ts); Marilyn Lawson (ts); Keith Bishop (bs); Dave Deitweiler (tp); Wade Powell (tp); Chuck Sperry (tp); Ed Smarsh (tp); Mike Inks (tp); Bill Riggs (tb); Bob Henkel (tb); Ken Cook (tb); Dave Sloniger (tb); Vince Genova (p); Mike Whitely (g); Rich Munoz (b); Doug Jones (dr); Jody Westray (cng); Rochelle Thompson (vcl: 2)

- | | |
|---|-----------|
| 1. This Way (Sammy Nestico) | Z-86121-1 |
| 2. Blues (from the United Spirit Suite) | - |
| 3. Say it Softly | - |
| 4. Warm Hearted Blues | Z-86122-1 |
| 5. Feeling Free (Sammy Nestico) | - |
| 6. Combo Number (Nathan Davis) | - |

GATEWAY JAZZ DISCOGRAPHY (7000 series)

G1

GSLP-7001 **Harold Besters- *At the Encore***

1962?

Producer- Robert W. Schachner?

Harold Besters (tb); John Hughes (p); Al O'Brien (b); Joe Ashliman (dr)

- | | |
|--------------------------------------|--------|
| 1. Blow Your Horn | 7001SA |
| 2. Moanin' | - |
| 3. One Mint Julep | - |
| 4. Stella By Starlight | - |
| 5. When My Dreamboat Comes Home | - |
| 6. Hold It | - |
| 7. Stand By Me | 7001SB |
| 8. Funny | - |
| 9. Ram-Bunk-Shush | - |
| 10. When You and I Were Young Maggie | - |
| 11. Ebb Tide | - |
| 12. Georgia on My Mind | - |

G4

GLP-7004 **Harold Besters *Takes Off***

1963?

Producer- Robert W. Schachner?

Harold Besters (tb); John Hughes (p); Al O'Brien (b); Russ Lewellen (dr)

- | | |
|---------------------------|--------------------|
| 1. You Can't Sit Down | 1031-GLP-7004-A |
| 2. Now and Forever | - |
| 3. In Other Words | - |
| 4. Baby Cake (H. Besters) | - |
| 5. Preacher | - |
| 6. Our Waltz | - |
| 7. Last Night | 1031-GLP-7004-B-X1 |
| 8. After Supper | - |
| 9. Work Song | - |
| 10. With the Wind | - |
| 11. Just For a Thrill | - |

G5

GLP-7005 **Walt Harper Quintet- *Harper's Ferry***

Recorded January 27, 1962

Engineer- Marshall Booth. Recording supervisor- Ed Commons

[also released as Encore Custom EC6000 (matrix numbers taken from this issue)]

Walt Harper (p); Nate Harper (ts); Jon Morris (tb); Carl McVicker (b); Bert Logan (dr)

- | | |
|---|---------------------|
| 1. Harper's Ferry (W. Harper/T. Turrintine) | EC6000-A-1 CO537A |
| 2. Worksong | - |
| 3. Tonight | - |
| 4. Molasses | - |
| 5. Hey Miss Jones | - |
| 6. Transfusion | EC6000-B-1 CO537B |
| 7. Crosstown | - |

- | | |
|------------------------|---|
| 8. I Remember Clifford | - |
| 9. Taste of Honey | - |
| 10. Satin Doll | - |

G6

GLP-7006 *Jon Walton Swings Again*
1963?

Jon Walton (ts); Jon Morris (tb: 1,7,11); Reid Jaynes (p); Robert "Bobby" Boswell (b); Jerry Betters (dr:1,2,3,4,5,6,8,9,10,11; vcl: 10)

- | | |
|-----------------------------------|-----------------|
| 1. I've Never Been in Love Before | 1031-GLP-7006-A |
| 2. These Foolish Things | - |
| 3. Jon Goes Latin (J. Walton) | - |
| 4. Gone Again | - |
| 5. If I Were a Bell | - |
| 6. Whiffenpoof Song | 1031-GLP-7006-B |
| 7. I'll Never Be the Same | - |
| 8. This Can't Be Love | - |
| 9. I Can't Get Started | - |
| 10. The Lady is a Tramp | - |
| 11. Good For Nuthin' Joe | - |

G7

GLP-7007 *Walt Harper Plays the College Jazz Beat*
1963?

Recorded at the Soldiers and Sailors Memorial Hall

Walt Harper (p); Nate Harper (ts); Jon Morris (tb); Carl McVicker (b); Bobby Boswell (b); Bert Logan (dr)
All band members sing on "School Days"

- | | |
|-----------------------|-----------------|
| 1. School Days | 1031-GLP-7007-A |
| 2. I Remember You | - |
| 3. Center Piece | - |
| 4. Early Autumn | - |
| 5. Bluesy (W. Harper) | - |
| 6. Moon River | 1031-GLP-7007-B |
| 7. Joogie Boogie | - |
| 8. Time After Time | - |
| 9. One Mint Julip | - |

G8

GLP-7008 *Harold Betters- Even Better*
1963?

Production supervisor- Robert W. Schachner

Harold Betters (tb); John Hughes (p); John Thomas (p); Al O'Brien (b); Russ Lewellen,(dr); Joe Ashlinen (dr)

- | | |
|---------------------------|-------|
| 1. Little Liza Jane | 7008A |
| 2. After You've Gone | - |
| 3. What Kind of Fool Am I | - |
| 4. Hava Nagila | - |
| 5. Hopping Along | - |
| 6. Slipper's (theme) | - |
| 7. Bill Bailey | 7008B |
| 8. Walk with Me | - |

- | | |
|---|---|
| 9. The Days of Wine and Roses | - |
| 10. Summer Time | - |
| 11. Wabash Blues (F. Meinken/D. Ringle) | - |
| 12. On the Street Where You Live | - |

G9

GLP-7009 *Harold Betters Meets Slide Hampton*

1965?

Producer- John Whited. Engineers- John Cevetello, Robert Schachner

Harold Betters (tb); Slide Hampton (tb); John Hughes (p:4,5,6,7,8?,9,10); Bobby Boswell (b:4,5,6,7,8?,9,10); John Thomas (p:1,2,3,); Al O'Brion (b:1,2,3); Jerry Betters (dr)

- | | |
|------------------------------|-------|
| 1. That Feeling (S. Hampton) | 7009A |
| 2. Rum and Coke (S. Hampton) | - |
| 3. Satin Doll | - |
| 4. Major Minor (S. Hampton) | - |
| 5. Soft Winds | - |
| 6. Misty | 7009B |
| 7. Song is Ended | - |
| 8. The Beat (S. Hampton) | - |
| 9. New Waltz (S. Hampton) | - |
| 10. Perdido | - |

G12

GLP-7012 *Charles Bell Trio- In Concert*

Recorded Nov 9, 1963 at Carnegie Lecture Hall.

Production supervisor- Robert W. Schachner. Engineers- John Cevetello, Louis Lombardi

Charles Bell (p); Tommy Sewell (b); William Harris (dr)

- | | |
|-------------------------------|-------------------|
| 1. Green Dolphin Street | 1031-GLP-7012-B-1 |
| 2. Tommy's Blues | - |
| 3. Summer Time Prelude | - |
| 4. Prancing | - |
| 5. Work Song | 1031-GLP-7012-B-1 |
| 6. Whisper Not | - |
| 7. Memories of Home (C. Bell) | - |
| 8. Take Five | - |

G14

GLP-7014 *Harold Betters- Do Anything You Wanna*

n.d.

Harold Betters (tb); John Thomas (p); Chuck Ramsey (b); Rus[s] Lewellen (dr)

- | | |
|--|--------|
| 1. Do Anything You Wanna Part 1 (H. Betters/C. Ramsey) | 7014-A |
| 2. If I Had You | - |
| 3. Tall Girl (H. Betters/C. Ramsey) | - |
| 4. All Alone | - |
| 5. Twist and Shout | - |
| 6. Do Anything You Wanna Part 2 (H. Betters/C. Ramsey) | 7014-B |
| 7. Second Time Around | - |
| 8. Girl From Ipanema | - |
| 9. Just Imagine | - |
| 10. Hello Dolly | - |

G15**7015 Harold Betters- *Swinging at the Railroad***

1965?

Engineer- Lou Lombardi

Production supervisor- Robert W. Schachner

Harold Betters (tb); Nancy and Barbara Henderson (vcl: 8); The Miniatures (vcl:3); [unknown (p, b, dr)]

1. Railroad	7015A
2. In Crowd	-
3. 1-2-3 (with vocals)	-
4. For Your Love	-
5. Watermelon Man	-
6. Bossa Nova Marina	-
7. Dirty Red (C. Ramsey/H. Betters)	7015B
8. Tell Him I'm Not Home	-
9. Betters Bluff (S. Gish)	-
10. Something You've Got	-
11. You Know	-
12. Lover's Concerto	-

G16**7016 Walt Harper Quintet- *On the Road***

Engineer- Lou Lombardi

Production supervisor- Robert W. Schachner. Producer- Dave Meisle

Walt Harper (p, vcl); Nat[e] Harper (ts); Jerry Elliott (tb); Tommy McDaniel (b); Bert Logan (per); Gloria Brisky Singers (vcl)

1. Michelle	GLP7016A
2. Buster Brown	-
3. People	-
4. Heartbreak	-
5. Shining Stockings	-
6. Watermelon Man	GLP7016B
7. The Shadow of Your Smile	-
8. Bewitched	-
9. Corcovado	-
10. Dawn	-

G17**GSLP-7017 Harold Betters- *Best of Betters***

Harold Betters (tb); John Thomas (p); Chuck Ramsey (b); Rus[s] Lewellen (dr)

1. Do Anything You Wanna (part 1) (Ramsey/Betters)	GSLP-7017-A-E-1
2. Little Liza Jane	-
3. Lovers Concerto C	-
4. Girl from Ipanema	-
5. Watermelon Man	-
6. For Your Love	-
7. Do Anything You Wanna (part 2) (Ramsey/Betters)	GSLP-7017-B-E-1
8. Dirty Red (Ramsey/Betters)	-

- 9. Walk with Me -
- 10. If I Had You -
- 11. Just Imagine -
- 12. You Know -

G21

GSLP-7021 *Harold Betters Jazz Showcase*

Recorded Aug. 9, 1977, at Sound Book Recording Studio, New York City.

Producer- John Cevetello

Harold Betters (tb); John Catizone (p); Chuck Ramsey (b); Jerry Betters (dr); Hal Gordon (per); M. Squeaky (g)

- 1. Chuck-a-Luck GSLP 7021 A
- 2. Isn't She Lovely -
- 3. Hot Sassafras -
- 4. Funky Ballerina -
- 5. Theme from Rocky -
- 6. Theme from M.A.S.H. GSLP 7021 B
- 7. Evergreen -
- 8. Gospel John -
- 9. Sugar -
- 10. Sundance -

45s

BASIC SOUNDS OF PITTSBURGH

45B1

Baso S-203952, n.d.

Steve Jackson (vcl: 1); [Roger Barbour (tp)]

1. Lonely Little Girl (Basic Sounds & Roger Barbour) S-203952-1 | GRT
2. "Down Beat" Gimme Some Chitt'lins (Basic Sounds & Roger Barbour) S-203952-2 | GRT

FLOYD BECK

45B2

F&M Records FM 5060, p1975.

F. Beck (prod); B. Fulton (prod); R. Cominio (eng); Ed Jonnett (horn arr)

1. Got To Be A Man (Spinning Wheel/ F. Beck) NR6086-1
2. What Belongs to Someone Else (E. Davis/ F. Beck) NR6086-2

JERRY BETTERS

45B3

Gateway 45-705, [1960s]

Jerry Betters (dr, vcl:2); [unknown accompanists]

1. Caravan 1031-45-G-705-A
2. Secret Love 1031-45-G-705-B

ELVA BRANSON

45B4

Star Ship Records NR8529, [1977]

Produced by W.O.W. Productions

1. I Just Can't See (B. Watson/E. Branson) NR8529-1
2. Take My Hand (B. Watson/ E. Branson) NR8529-2

CAPRELLS

45C1

Bano B-100, n.d.

with the Sul Brothers Band; Glenn Dixon (arr)

1. Close Your Eyes RITE 5163 27243
2. Walk On By RITE 5163 27244

45C2

Bano B-101, c1972

G. Dixon (arr: 1); D.Dixon (arr: 2)

1. Deep Love (G. Dixon) NR-2154-1
2. Hey Girl –Why’d You Have To Do It- (G. Dixon) NR-2154-2

45C3

Bano B-102, n.d.

Nathan Davis, D. Grey (arr)

1. Dotty’s Party (Glenn Dixon) B102A
2. What You Need Baby (Glenn Dixon) B102B

45C4

Bano B-103, n.d.

Glenn Dixon (prod); Lloyd Anderson (asst. prod)

1. What Ever Goes Up (has to come down) (Glenn Dixon) DM 81977 A
2. I Believe in the Stars (Glenn Dixon) DM 81977 B

DEUCES WILD

45D1

Deuces Wild DW140/141, [1955]

Flo Cassinelli (ts); Bob Negri (p); Dan Mastri (b); Carl Peticca (dr)

1. Ultra DW-140-1
2. That’s All That Matters To Me (Sam H. Stept) DW-141-1

45D2

Deuces Wild DW145, [1956?]

Beverly Durso (vcl, p); Flo Cassinelli (ts); Dan Mastri (b); Terry McCoy (dr)

1. You’re Driving Me Crazy DW-145A
2. Deed I Do DW-145B

45D3

Deuces Wild DW3863, [1957?]

Flo Cassinelli (ts); Bobby Negri (p); Dan Mastri (b); Roger Ryan (dr)

1. That’s All That Matters (Cassinelli) DW-3863A
2. Wildbird (Ryan/Negri) DW-3863B

45D4

Deuces Wild DW3864, [1958?]

Flo Cassinelli (ts); Chuck Cochran (p); Dan Mastri (b); Bill Price (dr); Roger Ryan (prod)

1. Ultra DW-3864A-GAL
2. Down Home (Cassinelli) DW-3864B-GAL

EARNIE AND THE SOUL SHAKERS

45E1

Varbee 45-6901, n.d.

Glenn Campbell (prod)

1. Soul Shakin (G. Campbell/E. Sturgis/O. Bailey) 45-6901A
2. Truckin My Blues Away (G. Campbell/E. Sturgis) 45-6901B

REV. BOBBY FULTON

45F1

Gospel Music Ministries International BF 1005, p1980.

Bobby Fulton (p, org, synth, prod); Floyd Beck (g, b, dr); Ken Kennedy (g); Jerry Reed (eng); Ralph Cominio (eng)

1. One Day (In My Life) (Bobby Fulton) 503802 911060 A QCA RS
2. He Looked Beyond My Faults 503802 911060 B QCA RS

ROGER HUMPHRIES

45H1

Saturday Music Sound SMS 77801, p1977.

[Recorded at Jeree Studios]

Paul Taimuty (prod); Mickii Taimuty (prod)

[Roger Humphries (dr); Luther DeJarunette (guitar); Robbie Klein (sax); Keith Stebler (el-p); [unknown (tp, el-b, per)]

1. Without Words (L. Dejaranett) 770906 [title]
2. Lanita (L. Dejaranett) 770906 [title]

BOBBY JONES

45J1

Deuces Wild DW146, [1956?]

Bobby Jones (org); George Thompson (ts: 1; as: 2); Cecil Brooks (dr)

1. George (Bobby Jones) DW-146A
2. Somewhere Along the Way DW-146B

45J2

Gateway 45-745, [1960s]

John J. Cevetello (prod)

[Bobby Jones (org); unknown (sax, g, b, dr)]

1. R House Special (Bobby Jones) BellSound | 145A
2. Tara's Theme BellSound | 145B

LOVATIONS

45L1

Segue SG-100, [1971?]

WRS Recording Studios.

Nathan Davis (prod); Nelson Harrison (arr, tb); [Penny and Crystal Wilson (vcl); Saxon Sisters (vcl); George Green (ts); Butch Martin (p); Chad Evans (g); Mike Taylor (b); Roger Humphries (dr)]

1. Stay Clear of His Love (Elizabeth Davis) A4KS-0738-1
2. Please Don't Leave Me (Denise F. Wilson) A4KS-0739-1

GENE LUDWIG

45L2

La Vere JP194, [1960]

Gene Ludwig (org); Paul Hubinon – Ray DeFade Orchestra; J.W.Pletsch (prod); Paul Hubinon (tp); Ray DeFade (ts); Joseph J. Kennedy III (French horn); Ron Leibfreid (tp); Lou Carle (dr)

- | | |
|--|---------------------|
| 1. Gospel Goodness (Side 1) (J.J. Kennedy III) | GG Pt.I “BellSound” |
| 2. Gospel Goodness (Side 2) (J.J. Kennedy III) | GG Pt.II |

45L3

Gene Ludwig Trio

La Vere JP-210, [1962]

J.W. Pletsch (prod); [Gene Ludwig (org), Jerry Byrd (g); Randy Gelispie (dr)]

- | | |
|----------------------------------|---------------------|
| 1. Mr. Fink (Side A) (G. Ludwig) | JP-210A “BellSound” |
| 2. Mr. Fink (Side B) (G. Ludwig) | JP-210B |

45L4

Travis TR-038, [1966]

[Gene Ludwig (org); Jerry Byrd (g); Randy Gelispie (dr)]

- | | |
|---------------------------------------|--------------|
| 1. Soul Mountain (Joseph Kennedy III) | 45-TB-530-P1 |
| 2. My Blue Heaven | 45-TB-531-P1 |

45L5

Ge-Lu GL001, n.d.

[Gene Ludwig (org); Jerry Byrd (g); Randy Gelispie (dr)]

- | | |
|--------------------------------------|---------|
| 1. Chittlin’ Juice pt. 1 (G. Ludwig) | [title] |
| 2. Chittlin’ Juice pt. 2 (G. Ludwig) | [title] |

45L6

Steel City SC-0002, [1971]

GE-LU Production

[Gene Ludwig (org, p); Sonny Gigliotti (b); Sylvester Goshay (dr)]

- | | |
|---------------------|----------|
| 1. My Way (Part I) | SC-0002A |
| 2. My Way (Part II) | SC-0004B |

45L7

Ge-Lu 141, [1987]

Gene Ludwig (org, keyboards, prod); Tony Janflone Sr. (g); John Smith (per)

- | | |
|----------------------------------|----------|
| 1. The Street Preacher (Part I) | NR17799A |
| 2. The Street Preacher (Part II) | NR17799B |

LARRY McGEE

45M1

Larry McGee Revolution

Boogie Band Records NR7308, p1976.

Recorded at Asterik Recording

[Larry McGee (g, vcl); Lamont “Monty” Ray (g, vcl); Keith Stebler (el-p, synth); Joe “Chipper” Gray (el-b, vcl); Willie “Spiegel” Gaye (dr, vcl)]

- | | |
|--|------------|
| 1. The Burg (Pittsburgh, Pa.) (L. McGee) | NR 7308-1X |
|--|------------|

2. Happy Bicentennial USA (L. McGee) NR 7308-2X

45M2

Larry McGee & Saxon Sisters

Boogie Band Records NR11338, p1980.

Recorded at Asterik Studios

Larry McGee (vcl, g) [unidentified musicians]

1. We're Number One (Super Steeler Disco) Vocal (E. Davis/ L. McGee) NR11338-1
2. We're Number One (Super Steeler Disco) Instrumental (E. Davis/ L. McGee) NR11338-2

JOE NEGRI

45N1

World W-101, n.d.

Lennie [Martin] & Lou [Guarino] (prod)

Joe Negri (g)

1. So Blue (Martin/Guarino/Caputo) 45-LB-373-N1
2. Porto Bay (Joe Negri) 45-LB-374-N1

SHOWTIME, INCORPORATED

45S1

Black Circle BC 6006, n.d.

Nate Edmonds (prod, arr, cond); [Luther DeJarunette (g)?]

1. Don't Stop! (Just Keep On Walking) (Milton Brown/Woody Miller) BC-6006-A
2. Please Take This Heart of Mine, Girl! (Milton Brown/Woody Miller) BC-6006-B

SILHOUETTES

45S2

Western World WW5503, [1972?]

Bill Lawrence (prod: 1); [Carol Christian (vcl); George Bacasa (fl); Al Secen (vib); Ronnie Thomas (b);

Lenny Rogers (dr)]

1. Oh What a Day (Charles Osborne) WW5503A
2. Red Snow (Bacasa, Secen, & Thomas) WW5503B

SMOOTHTONES

45S3

Jem 412-45, [1955]

Walt Harper's Orchestra

1. Bring Back Your Love (To Me) (A.J. Gaitwood) F8OW-3135
2. No Doubt About It (A.J. Gaitwood) F8OW-3136

TIM STEVENS

45S4

Stebro Records SR1001, n.d.

Stebro Production

G+C Mfg Co [dead wax]

1. There She Is (B. Soule/B. Martin) STB-A
2. Whose Side Are You On (S. Boyd/E.K. Stevens) STB-B

45S5

Timothy

Stebro SR1002, [1973]

J. Magura (arr: 1); Nathan Davis (arr:2)

1. Listen to Your Woman (E.K. Stevens/N.E. Harrison) 309116-A | QCA | 323
2. And Now (J.A. Heiser, Jr.) 309116-B | QCA | 323

45S6

Stebro SR1003, [1974]

Stebro Production.

The Chords & North Side Youth Ensemble (side 1)

J. Maqura (arr: 1); N. Davis (arr: 2)

1. Love Power (E.K. Stevens/N.E. Harrison) 402517-A | QCA | LR
2. A Test of Love (Jesse Wilks) 402517-B | QCA | LR

45S7

NIP Records SR1004, [1977]

Stebro Production

S. Boyd (arr)

S. Boyd/E.K. Stevens (comp)

1. Give It To Me 702324A | QCA | MF
2. Give It To Me (instrumental) 702324B | QCA | MF

VOICES OF JOY

45V1

Bobby Fulton Enterprises BF-1002, p1977.

[recorded at Jeree Studios]

Bobby Fulton (prod, keyboards); Voices of Joy (prod, vcl); Glenna J. Wilson (vocal arr); Jerry Reed (eng); Don Garvin (eng); [Floyd Beck (g); Ken Kennedy (g); Joe Watkins (b); "Duck" Abercrombie (dr); Cecil Washington (per)]

1. Joy in Serving the Lord (Glenna J. Wilson) 709515A | QCA | MF
2. I Know He Will Answer (Glenna J. Wilson) 709515B | QCA | MF

LEE WILLIAMS AND THE CYMBALS

45W1

Black Circle LR 6001, n.d.

Larry Roberts (prod, comp, arr, cond); Cellwood Clark (arr, cond); [Luther DeJarunette (g)?]

1. Get It Together LR6001A
2. I Can Make Mistakes Too LR6001B

GEORGE WILSON

45W2

Black Circle BC 6002, n.d.

Gerald Perkins (comp, arr, cond); Nate Edmonds (arr, cond); Michael L. Dismond (prod); [Luther DeJarunette (g)?]

1. Here Stands the Man Who Needs You (Vocal) BC-6002-A
2. Here Stands the Man Who Needs You (Instrumental) BC-6002-B

MISCELLANEOUS

Pittsburgh Sessions on non-Pittsburgh Labels

EDDIE JEFFERSON

M1

on

The Bebop Boys

Savoy SJL-2225

Recorded in Pittsburgh, July 11, 1952.

LP record

Originally released on 78rpm discs, **Hi-Lo 1413** (songs 2,3), **Hi-Lo 1416** (songs 1,4)

Eddie Jefferson (vcl): Johnny Morris (tb); Nat Harper (ts); Walt Harper (p); Bobby Boswell (b); Cecil Brooks (dr)

- | | |
|-----------------------|--------|
| 1. The Birdland Story | EJ6030 |
| 2. I Got the Blues | EJ6031 |
| 3. Body and Soul | EJ6032 |
| 4. Honeysuckle Rose | EJ6034 |

DODO MARMAROSA

M2

on

The Modern Jazz Piano Album

Savoy SJL-2247

Recorded in Pittsburgh, July 21, 1950.

LP record

Selections 3-4 originally released on 78rpm disc, **Savoy 756**

Dodo Marmarosa (p); Thomas Mandrus (b); Joe ["Jazz"] Wallace (dr)

- | | |
|-----------------------|-------------|
| 1. The Night is Young | SJL-2247B-1 |
| 2. Blue Room | SJL-2247B-1 |
| 3. Why Was I Born | PIT600 |
| 4. My Foolish Heart | PIT602 |

M3

Pittsburgh, 1958

Uptown Records UP27.44, p1997.

Compact disc.

1. Introduction by Dodo Marmarosa (Pittsburgh, Pa., June 17, 1995)

Recorded at Midway Lounge, March 5 or 6, 1958

Dodo Marmarosa (p); Danny Mastri (b); Henry Sciallo (dr)

2. Moose the Mooche
3. Always
4. Cheek to Cheek
5. Robbins' Nest
6. Topsy
- 7a. Cherokee

- 7b. Sweet Miss theme
- 8. A Fine Romance
- 9a. Body and Soul
- 9b. fragment
- 10. Billie's Bounce
- 11a. Cheers
- 11b. fragment
- 12. This Can't Be Love
- 13. Sweet Miss Theme

Recorded Spring 1962 for WQED TV program, Jazz Scene

Dodo Marmarosa (p); Danny Conn (tp); Carlo Galluzzo (ts); Jimmy DeJulio (b); Chuck Spatafore (dr)

- 14. Horoscope. Virgo movement
- 15. Oblivion
- 16. Dodo's Blues (Marmarosa)

Recorded Mar. 1956, Stephen Foster Memorial Hall

Dodo Marmarosa (p); Johnny Vance (b); Chuck Spatafore (dr)

- 17. I've Never Been in Love Before

Recorded Nov. 8, 1957, Wayne Pazcuzzi Studio

Dodo Marmarosa (p); Danny Conn (tp); Buzzy Renn (as); Jimmy DeJulio (b); Chuck Spatafore (dr)

- 18. You're My Thrill
- 19. Dodo's Blues

JEANNE BAXTER

M4

Relaxing with Jeanne Baxter

Niagara NT-1000, c1964.

Niagara Therapy Corp., Adamsville, PA

cover title: *Relax with Jeanne Baxter*

LP record

Jeanne Baxter (vcl); Hershey Cohen (tp, musical director); Reid Jaynes (p); Marty Faloan (g); Rich Munoz (b); Henry Sciuillo (dr)

- | | |
|------------------------------------|--------------|
| 1. If I Had My Way | R4RM-0520-1D |
| 2. I Had the Craziest Dream | - |
| 3. Life is Just a Bowl of Cherries | - |
| 4. You'll Never Know | - |
| 5. Honest and Truly | - |
| 6. Bye Bye Blackbird | - |
| 7. I'll Be Seeing You | R4RM-0521-1D |
| 8. Cherie | - |
| 9. I'll See You in My Dreams | - |
| 10. I'm a Fool to Want You | - |
| 11. If I Could Be With You | - |
| 12. It's Been a Long, Long Time | - |
| 13. Dream | - |

CHARLES BELL

M5

on

The Jazz Piano

RCA Victor LPM 3499

Recorded in concert at the Jazz Piano Workshop of the Pittsburgh Jazz Festival, June 20, 1965

LP record

Charles Bell (p)

1. Whisper Not

SPRM-5677

[LP also contains performances by Earl Hines, Mary Lou Williams, Willie “The Lion” Smith, Duke Ellington, Billy Taylor, George Wein]

HAROLD BETTERS

M6

Ram-Bunk-Shush

Reprise R 6195, [1966]

Produced by Jimmy Bowen

LP record

Harold Betters (tb); John Thomas (p); Chuck Ramsey (b); Joe Galbraith (g); Russ Lewellen (d)

- | | |
|--|------------------|
| 1. Ram-Bunk-Shush | 10503 1A R-6195A |
| 2. Corn Fed (Better) | - |
| 3. Yesterday | - |
| 4. Papa-Ooh-Maumu | - |
| 5. Margie | - |
| 6. Let It Be Me | 10504 1A R-6195B |
| 7. Do Anything You Wanna (Better/Ramsey) | - |
| 8. All Alone | - |
| 9. With These Hands | - |
| 10. Where Do You Go | - |

GENE LUDWIG

M7

Now's the Time

Muse MR5164, p1980

Recorded Oct 28 and Nov 5, 1979 at Audio Innovators. Engineer- John Struthers

Produced by Ge-Lu Prod.

LP record

Gene Ludwig (org); George Green (ts); Larry McGee (g); Kwasi Jayourba (per); Tom Soisson (dr)

- | | |
|-------------------------------------|-----------|
| 1. Bossa for La Lorelei (G. Ludwig) | MR-5164-A |
| 2. Welcome Back Kotter | - |
| 3. Nica's Dream | - |

- | | |
|---|-----------|
| 4. You'll Never Find Another Love Like Mine | MR-5164-A |
| 5. I Worry About You | - |
| 6. Now's the Time | - |

TINY IRVIN with the CARL ARTER TRIO

M8

You Don't Know What Love Is

Earwig LPS-4903, p1983.

Recorded at Audio Innovators, March 27 and May 23, 1983.

Engineers- John Struthers, Janet Davis

LP record

Tiny Irvin (vcl); Carl Arter (p); Mike Taylor (b); Ron Tucker (dr); Edward "Rabbit" Barnes (vib: 7); Dave Thompson (dr)

- | | |
|--------------------------------|---------------|
| 1. You Don't Know What Love Is | LP4903 SIDE A |
| 2. Watch What Happens | - |
| 3. My One and Only Love | - |
| 4. Moanin' | - |
| 5. Skylark | LP4903 SIDE B |
| 6. I'll Remember April | - |
| 7. You Stepped out of a Dream | - |
| 8. You've Changed | - |
| 9. Satin Doll | - |

CARL ARTER

M9

Song From Far Away

Earwig LPS4905 (1984)

Recorded at Audio Innovators, Apr 6, 1984, except track 8, recorded at Eileen's Zebra Room, 708 N.

Dallas Ave. Engineer- John Struthers

All song composed by Carl Arter

LP record

Carl Arter (p); Leon Lee Dorsey (b); Andy Fite (g); Ron Tucker (dr); Joe Harris (d: 8); Dave Pello[w] (b: 8)

- | | |
|--------------------------------------|----------|
| 1. Song From Far Away | 411026-A |
| 2. Waltz Black Danube | - |
| 3. Sure | - |
| 4. Relaxin' at Eileen's Zebra Room | - |
| 5. Reginald | 411026-B |
| 6. Yarra | - |
| 7. Estelle | - |
| 8. Song From Far Away (live version) | - |

Non-jazz LPs

MISTER ROGERS

M10

Come On and Wake Up

Mr. Pickwick SPC 5136, p1973.

Engineer- Olaf Kuuskler. Producer- Elmer

All compositions by Fred Rogers

Fred Rogers (vcl); John Costa (musical dir); Francois Clemmons (vcl); Yoshi Ito (vcl); Bob Trow (vcl);
[unidentified musicians]

- | | |
|---------------------------------|------------|
| 1. Come on and Wake Up | SPC-5136-A |
| 2. Everybody Has a History | - |
| 3. Good People Sometimes | - |
| 4. I'm Angry | - |
| 5. The People You Like the Most | - |
| 6. Walking Giraffe | - |
| 7. Pretending | - |
| 8. Lullaby | SPC-5136-B |
| 9. My Oldest Toy | - |
| 10. Ch'n Ch'n | - |
| 11. The Truth Will Make Me Free | - |
| 12. You Are You | - |
| 13. Come On and Wake Up | - |

M11

Won't You Be My Neighbor?

Mr. Pickwick SPC-5137, p1973.

Engineer- Glenn Campbell. Producer- George Hill

All compositions by Fred Rogers

Fred Rogers (vcl); John Costa (p, musical dir); Joe Negri (g); Robert Boswell (b)

- | | |
|-----------------------------------|------------|
| 1. Won't You Be My Neighbor | SPC-5137-A |
| 2. Some Things I Don't Understand | - |
| 3. Everybody's Fancy | - |
| 4. You're Growing | - |
| 5. Exercise Your Eyes | - |
| 6. Going to Marry Mom | - |
| 7. When the Baby Comes | SPC-5137-B |
| 8. Be Brave, Be Strong | - |
| 9. I Like to Take My Time | - |
| 10. It's You I Like | - |
| 11. Tree Tree Tree | - |
| 12. It's Such a Good Feeling | - |

M12***A Place of Our Own***

Mr. Pickwick SPC 5138, p1973.

Engineer- Olaf Kuuskler. Producers- George Hill, Sam Silberman

All compositions by Fred Rogers

Fred Rogers (vcl); John Costa (musical dir); Joe Negri (g); Betty Aberlin (vcl)

- | | |
|---------------------------------------|------------|
| 1. A Place of Our Own | SPC-5138-A |
| 2. It's Such a Good Feeling | - |
| 3. You Are Pretty | - |
| 4. A Lonely Kind of Thing | - |
| 5. Wishes Don't Make Things Come True | - |
| 6. You Will Not Go | - |
| 7. A Handy Lady and a Handy Man | - |
| 8. Did You | SPC-5138-B |
| 9. Look & Listen | - |
| 10. Hello There | - |
| 11. Propel, Propel, Propel Your Craft | - |
| 12. Many Ways to Say I Love You | - |
| 13. I Need You | - |

M13***You Are Special***

Mr. Pickwick SPC 5147, p1972.

Engineer- Glenn Campbell. Producer- George Hill

All compositions by Fred Rogers

Fred Rogers (vcl); John Costa (musical dir); [unidentified musicians]

- | | |
|------------------------------------|------------|
| 1. You Are Special | SPC-5147-A |
| 2. Children Can | - |
| 3. You Can Never Go Down the Drain | - |
| 4. Just for Once | - |
| 5. You Have to Learn Your Trade | - |
| 6. Hopping and Skipping Music | - |
| 7. Troll Talk | - |
| 8. Il Y Avait Une Fois | SPC-5147-B |
| 9. J'Aime Prendre Un Bain | - |
| 10. Days of the Week | - |
| 11. You've Got to Do It | - |
| 12. Children's Marching Music | - |
| 13. We Welcome You Today | - |

M14***Let's Be Together Today***

Mr. Pickwick SPC 5154, p1977.

Engineer- Glenn Campbell. Producer- George Hill

Fred Rogers (vcl); John Costa (musical dir); [unidentified musicians]

- | | |
|--|------------|
| 1. Let's Be Together Today/The Clown In Me (Rogers) | SPC-5154-A |
| 2. Everything Grows Together (Rogers) | - |
| 3. Parents Were Little Once Too/The Alphabet Song (Rogers) | - |
| 4. One and One Are Two (Rogers) | - |
| 5. What Do You Do (Rogers) | SPC-5154-B |

6. Please Don't Think It's Funny (Rogers) -
7. I Hope it Will Rain/I'm Taking Care of You (Rogers) -
8. I'm a Man who Manufactures (Costa/Rogers) -
9. I Like to Be Told/Peace and Quiet (Rogers) -

REV. BOBBY FULTON

M15

Bobby & Bobbie Fulton

Til I Fly Away

Bobby Fulton Enterprises BFLP-1001, p1978.

Recorded at Asterik and Jeree Studios. Engineers- Ralph Cominio (Asterik); Don Garvin and Jerry Reed (Jeree)

Producer, rhythm & vocal arranger- Rev. Bobby Fulton. Producer- Bobbie Cromartie Fulton
string & horn arranger- Nathan Davis.

Bobby Fulton (keyboards, tambourine, b); Floyd Beck (g); Ken Kennedy (g); Don Garvin (b); Joe Watkins (b); Rodney "Duck" Abercrombie (dr); Spiegall Gaye (dr); Cecil Washington (per); Nathan Davis (ss, as, ts, fl); Voices of Antioch (vcl: 6); Pittsburgh Symphony Members (strings)

1. Til I Fly Away
2. You're Never Alone
3. Walk Around Heaven
4. God Knows
5. The Whole World Oughta Know What Love Is
6. Massa's Grandboy (Got to Have Justice) (Bobby Fulton)
7. How Great Thou Art
8. This Modern World
9. Love Like Jesus
10. Be Grateful

M16

I Just Can't Stop

Gospel Music Ministries International BFLP-007; GMMI-01, p1981.

Recorded at Asterik. Engineers- Ralph Cominio, Ross Arnold

Producer- Bobby Fulton. Production Associate- Floyd Beck

Bobby Fulton (p, org, synth); Ken Kennedy (g); Floyd Beck (g, b, d); Gerald Moultrie (dr: 1); DeEster, Melvin and Kelvin Raines (vcl); Alexander A. Martin (prayer: 1)

- | | |
|--|---------------------------|
| 1. Soul Meet'n Tonight (B. Fulton) | 103076 A 2 QCA RS |
| 2. Roll The Stone Away (B. Fulton/Rev. Charles Upshur) | - |
| 5. I Just Can't Stop (B. Fulton) | - |
| 6. It's My Turn Now (B. Fulton) | - |
| 7. Christian Love (B. Fulton) | 103076 B 2 QCA RS |
| 8. More Like Thee (B. Fulton) | - |
| 9. One Day In My Life (B. Fulton) | - |
| 10. Til I Fly Away (B. Fulton) | - |

JAMES T. JOHNSON MASS GOSPEL CHOIR

M17

Children of the Lord

Triumph TR-007, p1979

Engineer- Tasso Spanos (Opus One Studio)

Executive producer- Jothan Callins. Director and Associate producer- James T. Johnson

James T. Johnson (p, arr: 2-8); Sharon Woods (p, org, vocal soloist: 5,8,10, arr: 10); Jothan Callins (b); Harold Young, Jr. (dr); Rev. Howard Chaney & Choir (vcl: 1); Gloria Delaney (vcl soloist: 3); Pamela Johnson (vcl soloist: 4); Robert Moore (vcl soloist: 6); West Lunsford (vcl soloist: 7); Jeffery Lee (vcl soloist: 9); Sharon Tucker (vcl soloist: 9, arr: 6) [choir members listed on container]

- | | |
|---|-------|
| 1. Introduction- Prayer & Chorale | 007-A |
| 2. Fanfare (James T. Johnson) | - |
| 3. Children of the Lord (James T. Johnson) | - |
| 4. The Lord is One in Me (James T. Johnson) | - |
| 5. God is So Good (James T. Johnson) | - |
| 6. He Lives | - |
| 7. Satisfied | 007-B |
| 8. Rock of Ages | - |
| 9. Blessed be the Name of the Lord (James T. Johnson/Fred Caldwell) | - |
| 10. One of Gods Children (Sharon Woods) | - |

WALT MADDOX

M18

Sings the Latest Hits

Super M 102004-A, [1980]

Arranged and conducted by Juraj Magura

Produced by Walt Maddox for Super M Productions

[Walt Maddox (vcl); no personnel listed]

- | | |
|--|-----------------|
| 1. Still / Three Times a Lady | 102004 A QCA RS |
| 2. Send in the Clowns | - |
| 3. You Needed Me | - |
| 4. Let's Leave the Lights On | 102004 B QCA RS |
| 5. It Was Time For You To Leave Me | - |
| 6. Hold Me Like You Never Had Me | - |
| 7. Let's Go To Bed Early and Stay Up All Night | - |
| 8. At the End | - |

TIM STEVENS

M19

Got To Be Free

Pittsburgh International Records TS701T1, c1981.

Recorded at Melwood Recording Studios. Bill "Chip" Chippich (eng), except

"An Emptiness," recorded at Audio Innovators. Bobby Bradford (eng)

Tim Stevens, Gene Stevens (prod)

"Doctor" Leonard Johnson III, Tim Stevens, The High Energy Band (arr)

Leonard Johnson (session leader, music director, p, el-p, synth); Tony "T.C." Crunkleton (g); Larry "The Funk Master" Estes (g, b); "Rhythm" Ray Scott (dr); Chuck Austin (flug: 8); Kenny Blake (sax: 7); Lydia Budd (vcl: 1,3); Carol Budd (vcl: 3); Donna Budd (vcl: 3); Ronnie Cockran (g: 5, 8); Ron Fudoli (b: 8); Nelson Harrison (tb: 5); Ronnie Jones (g: 5); Eddie Lenz (dr: 8); Milton Leonard (b: 5); Kathy Merriwether (vcl:1; 4); Clarence Oden (sax: 5); Wade Powell (tp: 5); Samson & Delilah (vcl: 1); Karen Simpson (vcl: 1); Penny Turner (vcl: 1,3,4); Penny and Crystal Wilson (vcl: 1); Dave Beswarick (string inst: 5); Lana Ferguson Buehner (string inst: 5); Ellie Casilli (string inst: 5); Janet Meese (string inst: 5); Gene Stevens (synth: 4)

- | | |
|--|-----------|
| 1. Hold On To Your Good Thing (T. Stevens) | TS701T1-A |
| 2. You Are My Music (T. Stevens) | - |
| 3. Got To Be Free (and I Need To Be Me) (T. Stevens) | - |
| 4. Miss Sun | - |
| 5. Sometimes I Wonder (T. Stevens) | TS701T1-B |
| 6. An Emptiness (T. Stevens) | - |
| 7. Blue Monday (T. Stevens) | - |
| 8. It's Friday Again (T. Stevens) | - |

PERSONAL and GROUP NAME INDEX

Abercrombie, Rodney "Duck" (dr): 45V1, M15
Aberlin, Betty (vcl): M12
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Aliquo, Don Jr. (ts): JB5
Alston, James "Buster" (as): JC3
Amoaku, Willie 'Komla' (per): JD3, JD4, JJ1
Anderson, Charles (vcl): JB3
Anderson, Lloyd (asst. prod): 45C4
Arnold, Ross (eng): JF1, M16
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Ashliman, Joe (dr): G1, G8
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Barron, Kenny (p): JJ1
Bartol, Ron (g, comp, prod): **JB1, JB5**
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Baxter, Jeanne (vcl): **M4**
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Bellin, Clyde (tp): JD3
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Bishop, Keith (bs, reeds): JC2, JU1
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Brown, Milton (comp): 45S1
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Budd, Donna (vcl): M19
Budd, Lydia (vcl): M19
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Bush, Harry (b): JT1
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 Cox, Etta (vcl): JD7
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 Culp, John (tp): JC3
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 Davis, Janet (eng): M8
 Davis, Marilyn (sound effects): JD3
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 DeJarunette, Luther (g, comp): 45H1, 45S1, 45W1, 45W2
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Delaney, Gloria (vcl): M17
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 DePaolis, Don (p, el-p): JB5, JD1
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 DiGioia, R.M. (comp): JC10, JC11, JC13
 Dismond, Michael L. (prod): 45W2
 Dito, Carl (reeds): JC2
 Dixon, D. (arr): 45C2
 Dixon, Glenn (comp, arr): 45C1, 45C2, 45C3, 45C4
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 Dorsey, Leon Lee (b): M9
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 Edmonds, Nate (prod, arr, cond): 45S1, 45W2
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 Elmer (prod): M10
 Estes, Larry (g, b): M19
 Etzel, Mark (tb): JC2
 Evans, Chad (g): 45L1
 Everett, Tom (tb): JL2
 Faloon, Marty (g): M4
 Fisher, Kenny (ts): JU1
 Fite, Andy (g): M9
 Frisbee, Emmett (p, fl, oberheim, org, pedestrian sax, comp, prod): **JF1**
 Fudoli, Ron (b): JC8, JD5, M19
 Fulton, Bobbie (vcl, prod): **M15**
 Fulton, Bobby (vcl, comp, prod, arr): 45B2, **45F1**, 45V1, **M15**, **M16**
 Gaitwood, A.J. (comp): 45S3
 Galbraith, Joe (g): M6
 Gale, Eric (g): JJ1
 Galluzzo, Carlo (ts): M3
 Garrick, John P. Jr. (el-p, synth): JD7
 Garvin, Don (b, prod, eng): JB5, 45V1, M15
 Gaye, Willie "Spiegel" (dr, vcl): 45M1, M15
 Geissel, Leonard S. Jr. (dir): JC4
 Gelispie, Randy (dr): JL4, JL5, 45L3, 45L4, 45L5
 Genova, Vince (p): JU1
 Gigliotti, Sonny (b): 45L6
 Gillespie, Randy *see* Gelispie, Randy
 Gish, S. (comp): G15
 Gleason, Dapper Dan (el-b, prod): JF1
 Gloria Brisky Singers (vcl): G16
 Gomez, Eddie (b): JJ1
 Good, Winston T. (d, per): JF1
 Gordon, Gary (ts): JH4
 Gordon, Hal (per): G21
 Goshay, Sylvester (dr): 45L6
 Gray, Joe (el-b): JD7, 45M1
 Gray, Mark (p): JD5
 Greco, Bill (b): JC14
 Green, George (ts): 45L1, M7
 Grenek, Greg (as, ss): JL1
 Grey, D. (arr): 45C3

Griffin, Johnny (ts): JJ1
 Gross, Lee (bs): JD3
 Guarino, Lou (comp, prod): 45N1
 Hamilton, Chico (per, prod): JH4
 Hampton, Slide (tb, comp): G9
 Hanna, Roland (p): JD2
 Harper, Nate (ts, electric flute): JH1, JH2, JH3, JH4, G5, G7, G16, M1
 Harper, Walt (p, el-p, arp, vcl, comp, prod): **JH1, JH2, JH3, JH4, G5, G7, G16**, 45S3, M1
 Harris, Joe (dr): JD3, M9
 Harris, William (dr): G12
 Harrison, Nelson (tb, comp, arr): JD1, JD3, JH1, 45L1, 45S5, 45S6, M19
 Heiser, J.A. Jr. (comp): 45S5
 Henderson, Barbara (vcl): G15
 Henderson, Donald M. (narrator): JD3
 Henderson, Nancy (vcl): G15
 Henkel, Bob (tb): JU1
 High Energy Band: M19
 Hill, Fran (b): JL2
 Hill, George (prod): M11, M12, M13, M14
 Hines, Earl "Fatha" (p): M5
 Hino, Terumasa (tp): JD5
 Hogel, Norman (el-b): JF1
 Holmes, Bob (as): JU1
 Hood, Scotty (el-b): JH4
 Houlis, Mike (el-b): JB5
 Hoyson, Reid (dr): JC1
 Hubinon, Paul (tp, orchestra leader): 45L2
 Hughes, John (p); G1, G4, G8, G9
 Humphries, Roger (dr): JB5, JC9, JC10, JC11, JD1, **45H1**, 45L1
 Hurzon, Michael J. (prod, eng): JL1
 Iatesta, John (tp): JC2, JC3
 Inks, Mike (tp): JU1
 Irvin, Tiny (vcl): **M8**
 Irvine, Mary Lou (as, fl): JC3
 Irwin, Chuck (eng): JH1, JH2
 Ito, Yoshi (vcl): M10
 Jackson, Carl (tb): JC3
 Jackson, Steve (vcl): 45B1
 Jaynes, Reid (p): JC5, JC6, JT1, G6, M4
 Jayourba, Kwasi (cng): JD7, M7
 Jefferson, Eddie (vcl): **M1**
 Johnson, Eric (g, comp): JD3, JH4
 Johnson, James (p, synth, comp, arr): JD5, **M17**
 Johnson, Leonard (p, el-p, synth, arr): M19
 Johnson, Milton (b): JL1
 Johnson, Pamela (vcl): M17
 Jones, Bobby (org): **45J1, 45J2**
 Jones, Doug (dr): JU1
 Jones, George (cng, per): JB5, JL1
 Jones, Rodney (g): JB3
 Jones, Ronnie (g): M19
 Jonnett, Ed (arr): 45B2
 Joyce, Brenda (vcl): JD3
 Kaplan, Jay A. (bs, ss): JC3
 Ken, David (prod): JL5
 Kennedy, Joe *see* Kennedy, Joseph J. III

Kennedy, Joseph J. III (p, comp, French horn): JD1, 45L2, 45L4
 Kennedy, Ken (g): 45F1, 45V1, M15, M16
 Kepner, Craig B. (ldr, flugelhorn): JC3
 King, Warren (g): JF1
 Klein, Itsy (coordinator): JL4
 Klein, Robbie (bs): JB5, JF1, 45H1
 Klemans, Tom (tb): JC2
 Kloss, Eric (comp): JC8
 Koch, Mark (g): JL1
 Kovach, Kenny (b): JL1
 Kuhn, Billy (d): JB5, JL1
 Kuuskler, Olaf (eng): JC2, JC9, JD1, JD2, JH3, JS1, M10, M12
 Laboriel, Abraham (el-b): JD4
 LaRocca, Dave (b): JC1
 Lawrence, Bill (prod): 45S2
 Lawson, Marilyn (ts): JU1
 Leake, Max (p, synth, comp, prod): JB5, **JL1**
 Lee, Jeffery (vcl): M17
 Lee, Ronald (dr): JD7
 Leibfreid, Ronald (tp, el-p): JD7, 45L2
 Lenz, Eddie (dr): M19
 Leonard, Milton (b): M19
 Leone, Pat (g, vcl, eng): JC14
 Levinson, Harry (b): JC2, JC3
 Lewellen, Russ (dr): JB2, JB4, G4, G8, G14, G17, M6
 Logan, Burt (dr): JH1, JH2, JH3, JH4, G5, G7, G16
 Lomakin, Nick (cl): **JL2, JL3**
 Lombardi, Louis (eng): JB3, JL5, G12, G15, G16
 Loose, Richard (b): JB1
 Lovations (group): 45L1
 Ludwig, Gene (org, keyboards, comp, prod): JB1, **JL4, JL5, 45L2, 45L3, 45L4, 45L5, 45L6, 45L7, M7**
 Lunsford, West (vcl): M17
 Lynn, Chuck (comp): JC11
 Maddox, Walt (vcl, prod): **M18**
 Magura, George (prod, arr, cond): JC12, 45S5, 45S6, M18
 Magura, Juraj *see* Magura, George
 Majors, Valette (vcl): JD5
 Mallah, Frank (tb): JB5
 Mandrus, Thomas (b): JL2, M2
 Marino, Lynn (vcl): JC10
 Marmarosa, Dodo (p, comp): M2, M3
 Martin, Alexander A. (vcl): M16
 Martin, Butch (p, comp): 45L1, 45S4
 Martin, Cathy (vcl): JS1
 Martin, Lennie (comp, prod): 45N1
 Mastri, Dan (b): 45D1, 45D2, 45D3, 45D4, M3
 McAuliffe, Skip (tp): JB5
 McCoy, Terry (dr): 45D2
 McDaniel, Tommy (b, el-b): JH1, JH2, G16
 McDowell, Herb (tp): JC2
 McFarren, Michael R. (tb): JC3
 McGee, Larry (g): JD5, JF1, **45M1, 45M2, M7**
 McVicker, Carl Jr. (b, el-b): JC7, G5, G7
 Meess, Jan (vln): JF1, M19
 Meisle, Dave (prod): G16
 Merriman, Mike (b): JC6

Merriwether, Kathy (vcl): M19
 Miller, Woody (comp): 45S1
 Monteleone, Vince (tp): JB5
 Moody, James (fl): JJ1
 Moore, Robert (vcl): M17
 Morris, Jim (b): JD7
 Morris, Jon (tb): G5, G6, G7, M1
 Moultrie, Gerald (dr): M16
 Muhammed, Idris (dr): JD5, JJ1
 Muckle, Richie (dr): JL1
 Munoz, Rich (b): JU1, M4
 Mystery String Quintet: JF1
 Nance, Art (fl, ts): JH2
 Nathans, Joe (tb): JC3
 Negri, Bobby (p, comp): 45D1, 45D3
 Negri, Joe (g, comp): **JN1, 45N1**, M11, M12
 Nestico, Sammy (comp): JU1
 North Side Youth Ensemble (vcl): 45S6
 O'Brien, Al (b): G1, G4, G8, G9
 Oden, Clarence (fl, as): JH2, JH3, JH4, M19
 Ogilvie, Diana (French horn): JC2
 O'Leary, Dave (eng): JC5, JT1
 Osborne, Charles (comp): 45S2
 Osgood, Brad (tb): JC3
 Palamar, Dave (dr): JD4
 Pellow, Dave (b): JC5, M9
 Perilli, George (dr): JC2
 Perkins, Gerald (comp, arr, cond): 45W2
 Peticca, Carl (dr): JC5, JC6, 45D1
 Pletsch, J.W. (prod): 45L2, 45L3
 Poupard, Daniel (tb): JD3
 Powell, Wade (tp): JU1, M19
 Present, Ken (eng): JC10, JC11
 Price, Bill (dr): 45D4
 Provan, Don (tb): JC3
 Raines, DeEster (vcl): M16
 Raines, Kelvin (vcl): M16
 Raines, Melvin (vcl): M16
 Ramsey, Chuck (b, el-b, comp): JB2, JB3, JB4, G14, G17, G21, M6
 Ras (eng): JD4
 Rawsthorne, Bobby (dr): JC7
 Ray, Lamont "Monty" (g, vcl): 45M1
 Reed, Jerry (eng): 45F1, 45V1, M15
 Reich, Jay S. (prod): JH3
 Reid, Rufus (b): JJ1
 Renn, Buzzy (as): M3
 Rice, Hank (eng): JF1, JC6
 Richards, Eric (horn arr): JB5
 Riggs, Bill (tb): JU1
 Rink, Shelley (p): JC3
 Rixner, Gary (tb): JC2
 Robinson, Bob (dr): JD7
 Roberts, Larry (prod, comp, arr, cond): 45W1
 Rogers, Fred (vcl, comp, prod): JC7, **M10, M11, M12, M13, M14**
 Rogers, Lenny (dr): JC12, JC13, JC14, JS1, 45S2
 Rogers, Mister *see* Rogers, Fred

Rollins, Amy (French horn): JC2
 Romoff, Douglas (el-b): JC3
 Rondinelli, Spider (d, per): JB1, JB5, JC8
 Rorick, Dave (tp): JC2
 Rosado, Sabu (cng, per): JC1
 Ross, Jimmy (vcl): JB5
 Russell, Ray (b): JC12, JC13
 Ryan, Roger (dr, comp, prod): 45D3, 45D4
 Samson & Delilah (vcl): M19
 Saxon Sisters: 45L1, 45M2
 Schachner, Robert W. (prod, eng): G1, G4, G9, G12, G15, G16
 Schmidt, John (dr, per): JB1, JT1
 Schulz, Riccardo (eng): JJ1
 Sciallo, Henry (dr): M3, M4
 Scott, Ray (dr): M19
 Secen, Al (vib, comp): JS1, 45S2
 Sewell, Tommy (b): G12
 Shaw, Woody (tp): JJ1
 Showtime, Incorporated (group): **45S1**
 Sigler, Larry (reeds): JC2
 Siker, David A. (g): JC3
 Silberman, Sam (prod): M12
 Silhouettes (group): **JS1, 45S2**
 Simpson, Karen (vcl): M19
 Singleton, Don (prod, eng): JC12, JC13, JD3
 Sloniger, Dave (tb): JU1
 Smarsh, Ed (tp): JU1
 Smith, Bradley A. (dr): JF1
 Smith, Jeanne (vcl): JC6
 Smith, Willie Gonzales (per): JH1, JS1
 Smoothtones (group): **45S3**
 Soisson, Tom (dr): M7
 Soloff, Lew (tp): JD3
 Soule, Billy (comp): 45S4
 Spanos, Tasso (eng): M17
 Spatafore, Chuck (dr): M3
 Sperry, Chuck (tp): JU1
 Squeaky, M. (g): G21
 Stebler, Keith (el-p, synth): 45H1, 45M1
 Stebro (prod) *see* Stevens, Tim *and* Stevens, Eugene K. "Gene"
 Stephens, John (tp): JC3
 StereODDITIES (prod): JD6
 Stevens, Eugene K. "Gene" (synth, comp, prod): 45S4, 45S5, 45S6, 45S7, M19
 Stevens, Tim (vcl, comp, prod): **45S4, 45S5, 45S6, 45S7, M19**
 Stofan, Dan (tb): JC2
 Strange, Dr. Richard E.: JC2
 Struthers, John (eng): M7, M8, M9
 Sturgis, E. (comp): 45E1
 Sul Brothers Band: 45C1
 Sylvester, Mary (French horn): JC2
 T, Billy (vcl): JD5
 Taimuty, Mickii (prod): 45H1
 Taimuty, Paul (prod): 45H1
 Tamburri, Larry (b, el-b): JH3
 Taylor, Billy (prod): JH4
 Taylor, Mike (b, el-b, comp): JC9, JC10, JD1, JD3, 45L1, M8

Teare, Alan (dir, eng): JC2, JC3
 Thomas, John (p, el-p): JB2, JB3, JB4, G8, G9, G14, G17, M6
 Thomas, Ronnie (b, comp): JS1, 45S2
 Thompson, George (sax): 45J1, 45J2
 Thompson, Dave (dr): M8
 Thompson, Rochelle (vcl): JU1
 Timothy *see* Stevens, Tim
 Topper, David (dr): JC3
 Trow, Bob (vcl): M10
 Tucker, Sharon (vcl, arr): M17
 Tucker, Ron (dr): M8, M9
 Tureit, Ralph (tb): JD6
 Turk, Tommy (tb): **JT1**
 Turner, Harry (prod): JB5
 Turner, Penny (vcl): M19
 Turrentine, Tommy (comp): G5
 Upshur, Rev. Charles (comp): M16
 Vance, Johnny (b): M3
 Vitous, Miroslav (b): JJ1
 Voices of Antioch (vcl): M15
 Voices of Joy (vcl, prod): **45V1**
 Wagner, Cindy (reeds): JC2
 Waits, Freddie (dr): JJ1
 Wallace, Joe (dr): M2
 Walters, Virgil (b, el-b): JB5, JD1
 Walton, Jon (ts, comp): **G6**
 Washington, Cecil (per): JD5, 45V1, M15
 Washington, Grover, Jr. (ss): JJ1
 Watkins, Joe (b): M15, 45V1
 Watson, B. (comp): 45B4
 Wayland, Glenn L. (tb): JC3
 Westray, Jody (cng): JU1
 Whited, John (prod): G9
 Whitely, Mike (g): JU1
 Wilks, Jesse (comp): 45S6
 Williams, Lee (vcl): **45W1**
 Williams, Mary Lou (p): M5
 Wilson, Bob (p): JC2
 Wilson, Crystal (vcl): 45L1, M19
 Wilson, Denise F. (comp): 45L1
 Wilson, George (vcl): **45W2**
 Wilson, Glenna J. (comp, arr): 45V1
 Wilson, Penny (vcl): 45L1, M19
 Winger, Chip (reeds): JC2
 Winstead, Wheeler (vcl): JD1
 Woods, Sharon (p, org, vcl, comp): M17
 W.O.W. Productions (prod): 45B4
 Young, Harold Jr. (dr): M17
 Ziemba, Larry (eng): JC8
 Zoric, Ken (ts): JC3

VENUE INDEX

Asterik Recording Studios: JC5, JC6, JF1, 45M1, 45M2, , M15, M16
Attic (club): JH1
Audio Innovators: JC13, JD3, M7, M8, M9, M19
Carnegie Lecture Hall: G12
Carnegie-Mellon University: JC3, JC4
Carnegie Music Hall: JJ1
Duquesne University School of Music: JD6
Eileen's Zebra Room (club): M9
Evergreen Recording Studio: JL1
Fallingwater: JH2
Gateway Studios: JC8, JL2, JL5 *see also* Gateway [label]
G+C Mfg Co (pressing plant): 45S4
Hyatt Hotel: JC14
Jeree Studios: JB5, JD4, JD5, 45H1, 45V1, M15
Leeway Sound: JB1
Melwood Recording Studios: M19
Midway Lounge (club): M3
Nino's East (club): JT1
Opus One Studio: M17
Penn Sheraton Hotel: JL2
Pittsburgh Jazz Festival: M5
Soldiers and Sailors Memorial Hall: G7
Stephen Foster Memorial Hall: M3
Top Shelf (club): JC12
Wayne Pazcuzzi Studio: M3
WQED: M3
WRS Studios: JD1, JD2, JH3, JS1, 45L1

LABEL INDEX

Asterik Recording: JC5, JC6, JT1
Bano: 45C1, 45C2
Baso: 45B1
Betersound Productions: JB4
Black Circle Records: 45S1, 45W1, 45W2
Boogie Band Records: 45M1, 45M2
Birmingham: JH1, JH2, JH4
Bobby Fulton Enterprises: 45V1, M15 *see also* Gospel Music Ministries International
Carnegie-Mellon University: JC2
Deuces Wild: 45D1, 45D2, 45D3, 45D4, 45J1
Encore Custon: G5
F&M Records: 45B2
Gateway: JB2, G1 – 21, 45B3, 45J2
GeLu: JL5, 45L5
Gospel Music Ministries International: 45F1, M16 *see also* Bobby Fulton Enterprises
Green Dolphin: JB5
HB Records: JB3
Jem: 45S3
La Vere: 45L2, 45L3

Leeway Sound: JB1
Mister Rogers Neighborhood Records: JC7
Mondo: JC8, JC9, JC10, JC11, JC10, JC13, JC14
Niagara: M4
Niki Records: JL2, JL3
NIP: 45S7
Open Pantry: JH3
Pittsburgh International Records: M19
Returnity Productions: JC1
Roxas Associates: JD6
Saturday Music Sound: 45H1
Segue: JD1, JD2, JS1, 45L1
Star Ship Records: 45B4
Steel City: 45L6
Stebro: 45S4, 45S5, 45S6, 45S7
Street Level Records: JF1
Super M: M18
Tomorrow International: JD3, JD4, JD5
Travis: JL4, 45L4
Triumph: M17
True Image Recordings: JN1
Varbee: 45E1
Visionary Records: JL1
Western World: 45S2
World: 45N1

APPENDIX B DATING FROM MATRIX NUMBERS

PITTSBURGH JAZZ-RELATED RECORDS PRESSED AT NASHVILLE RECORD PRODUCTIONS

Records are listed in sequence by "NR number." Dates are also listed when that information is present from the recording. In cases where there is no date (n.d.), we can estimate the year of pressing (although pressing date is not always similar to recording date).

NR 2154 Caprells	"Deep Love"/"Hey Girl –Why'd You Have To Do It"	c1972
NR 6086 Floyd Beck	"Got to Be a Man"/"What Belongs to Someone Else"	p1975
NR 7308 Larry McGee Revolution	"The Burg"/"Happy Bicentennial USA"	p1976
NR 8529 Elva Branson	"I Just Can't See"/"Take My Hand"	n.d.
NR 8600 Tommy Turk	<i>Live at Nino's East</i>	rec.1977
NR 10564 Flo Cassinelli	<i>All His Pretties</i>	n.d.
NR 11338 Larry McGee & Saxon Sisters	"We're Number One"	p1980
NR 11661 Flo Cassinelli	<i>Pittsburgh Jazz At Its Best</i>	n.d.
NR 12085 Emmett Frisbee	<i>Sound Paintings</i>	n.d.
NR 14704 Nathan Davis	<i>Faces of Love</i>	p1982
NR 15803 Ron Bartol	<i>Nassau</i>	rec.1984
NR 15922 Kenny Blake	<i>Love, I Know Your Name</i>	1985
NR 16460 Jazz at Pitt	<i>Revelation</i>	rec. 1981-1983
NR 17799 Gene Ludwig	"The Street Preacher (Parts 1-2)"	n.d.

PITTSBURGH JAZZ-RELATED RECORDS PRESSED AT QUEEN CITY ALBUM

Records listed below have "QCA" etched into dead wax, indicating the Queen City Album pressing plant in Cincinnati, Ohio. The first digit of the "QCA number," by which these records are sequentially organized, is the last digit of the year of pressing; the following two digits indicate the month of pressing (see text under "Pressing Plants"). Thus, we can determine the year of pressing for records with no date (n.d.)

112418 Frank Cunimondo Trio	<i>Introducing Lynn Marino</i>	n.d.
112419 Frank Cunimondo Trio	<i>Echoes</i>	n.d.
309116 Timothy	"Listen to Your Woman"/"And Now"	n.d.
402517 Tim Stevens	"Love Power"/"A Test of Love"	n.d.
4114N1 Open Pantry Presents Christmas Eve with Walt Harper		n.d.
6042N3 Nathan Davis	<i>Suite for Dr. Martin Luther King, Jr.</i>	p1976
6112N1 Nathan Davis	<i>If</i>	p1976
702324 Tim Stevens	"Give It To Me"	n.d.
709515 Voices of Joy	"Joy in Serving the Lord"/"I Know He Will Answer"	p1977
911060 Rev. Bobby Fulton	"One Day (In My Life)"/"He Looked Beyond My Faults"	p1980
004011 Frank Cunimondo Plays George Benson Live In Concert		n.d.
102004 Walt Maddox	<i>Sings the Latest Hits</i>	n.d.
103076 Rev. Bobby Fulton	<i>I Just Can't Stop</i>	p.1981

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