

and *You've Been Mistreating Me* (1949) and Sax Mallard (as) and Bill Casimir (ts) in *Leavin' Day, Southbound Train, You Changed and Tomorrow* (1951). Broomzy reveals both his inspiration and consistency across a span of time and location, from Chicago to Baarn (Holland) and Paris, the music drawn with care by Avid from previously issued LPs illustrated on the packaging in text and photos.

Vic Bellerby

**DAVE BRUBECK QUARTET  
LIVE IN PORTLAND 1959**

*Two Part Contention; The Lonesome Road; Take The 'A' Train; When The Saints Go Marching In; I'm In A Dancing Mood; Someday My Prince Will Come; Drum Feature* (69.19)

Paul Desmond (as); Dave Brubeck (p); Gene Wright (b); Joe Morello (d). Portland, Oregon, April 1959.

**Domino 891204**

This is previously unreleased material by what has become known as the classic Dave Brubeck quartet with that fine bass player Gene Wright and the virtuoso of the drums, Joe Morello. The latter's predecessors (Joe Dodge, Lloyd Davis and Herb Barman) had been content to remain in the background with the group but showcasing Morello's brilliance became a regular part of the quartet's performances.

This change in dynamics, with the drums taking a far more prominent role prompted the witty Paul Desmond to observe a few years later, "You can tell which one is me because when I am not playing, which is surprisingly often, I'm leaning against the piano". Two examples here of the overuse of Morello's talents will suffice. He has most of the 11-minute *Drum Feature* all to himself and 'A' Train climaxes with eight minutes of exchanges with the leader which is rather a lot of drums in a 69-minute programme.

Elsewhere *Two Part Contention* is a perfect example of Brubeck and Desmond inhabiting the esoteric world of Johann Sebastian without compromising the jazz content of their inventions. *The Saints* too concludes with four choruses of the kind of perfectly structured counterpoint which had been one of their calling cards for years. *Someday My Prince* finds Desmond at his most creative on a number that always inspired him. One of his greatest ever recorded solos took place when the quartet recorded it on

the 1957 Dave Digs Disney CD (Columbia 471250 2). The excessive drum features aside this release finds the quartet in sparkling form.

Gordon Jack

**MERRITT BRUNIES  
AND HIS FRIARS INN ORCHESTRA**

CD1: (1) *There's No Gal Like My Gal*; (2) *Wonderful Dream*; (3) *Blue Grass Blues*; (4); *Made A Monkey Out Of Me*; (5) *Blue Grass Blues*; (6) *House Of David Blues*; (7) *Bit By Bit You're Breaking My Heart*; (8) *Sobbin' Blues*; (9) *Lots O' Mama*; (10) *Black Sheep Blues*; (11) *Cotton Pickers' Ball*; (12) *Black Sheep Blues -1*; (13) *Black Sheep Blues -2*; (14) *Lots O' Mama*; (15) *Sobbin Blues*; (16) *Buddy's Habits*; (17) *Bahama*; (18) *Blue Evening Blues*; (19) *Up Jumped The Devil*; (20) *Follow The Swallow*; (21) *Angry*; (22) *I Don't Know Why I Weep Over You*; (23) *Flag That Train To Alabam*; (24) *Clarinet Marmalade* (70.23)  
CD2: (25) *Sugar Foot Stomp*; (26) *Want A Little Lovin'*; (27) *She's Got 'Em*; (28) *Up Jumped The Devil*; (29) *I'm As Blue As The Blue Grass Of Kentucky*; (30) *When Autumn Leaves Are Falling*; (31) *Flamin' Mamie*; (32) *Hangin' Around*; (33) *Up Jumped The Devil*; (34) *Masculine Women - Feminine Men*; (35) *Someone's Stolen My Sweet Baby*; (36) *Steady Roll Blues*; (37) *Steady Roll Blues -B*; (38) *Mobile Blues*; (39) *Really A Pain -A*; (40) *Really A Pain -B*; (41) *Chicago Blues*; (42) *Hot*

**SOUGHT-AFTER SOUNDS**

Unscientific, but these are the 10 CDs that received most requests from JJ's panel of reviewers this month. It's a reflection of the composition, taste, whim, holdings and knowledge of the panel, but perhaps more representative than the familiar star system, which suggests an impossible uniformity of taste and judgement among individual reviewers.

Charlie Haden & Quartet West	<i>Sophisticated Ladies</i>
Ted Curson	<i>Blue Piccolo</i>
Muhai Richard Abrams	<i>Afrisong</i>
John Coltrane	<i>Complete 1962 Copenhagen Concert</i>
Dave Brubeck	<i>Live In Portland 1959</i>
John Coltrane	<i>Complete Live In Stuttgart 1963</i>
Sir Roland Hanna	<i>Tributaries</i>
Eric Harland	<i>Voyager - Live By Night</i>
Coleman Hawkins	<i>The High And Mighty Hawk</i>
Yusef Lateef	<i>Cry! - Tender + Lost In Sound</i>

*Mittens*; (43) *Hot Mittens -B*; (44) *Buddy's Habits*; (45) *Buddy's Habits -B*; (46); *Someday, Sweetheart*; (47) *Why Couldn't It Be Poor Little Me?*; (48) *Everybody Loves My Baby* (67.31)

(1-4) Original Memphis Melody Boys: Murphy Steinberg (c); Santo Pecora (tb); Charlie Bezimek, Roy Kramer (cl, as); Art Kassel (cl, ts); Otto Barberino (vn); Elmer Schoebel (p); Lou Black (bj); Steve Brown (bb); ???? Schoebel (d); Billy Myers (v); 2 April 1923.

(5-6) as last, 30 May 1923.

(7-8) Art Kahn and his Orchestra: Murphy Steinberg, another (c); Jess Barnes (tb); Phil Wing, Roy Kramer (cl/as); Art Kassel (cl, ts); Art Kahn, Clark Whipple (p); unknowns (bj) and (bb); Vic Berton (d); 16 October 1923.

(9-11) Midway Dance Orchestra: as last but Kassel, Kramer (cl); Elmer Schoebel (p); Lou Black (bj); Steve Brown (b, bb); Bobby de Lys (d) for Kahn, Berton and unknowns; 18 October 1923.

(12-15) as last, Chicago, 19 October 1923.

(16) Midway Dance Orchestra; as last but Phil Wing for Kassel; 5 December 1923.

(17-18) as (7-8), 7 December 1923.

(19-20) Merritt Brunies and his Friars Inn Orchestra: Merritt Brunies (c); Harry Brunies (tb); Volly de Faut, William Creager, (cl, as); Sumner Logan (ts, bar); Dudley Mecum or Maurice Freedman (p); Clarence Piper (bj); Norman Van Hook (bb); Bill Paley (d); September 1924.

(21-22) same; November 1924.

(23) same, May 1925.

(24) same, June 1925.

(25-28) same plus Lew King (v). 14 November 1925.

(29-32) same but King also ukulele. 26 February 1926.

(33-35) same plus unknowns (cl, cms). 2 March 1926.

(36-46) The Bucktown Five: Muggsy Spanier (c); Guy Carey (tb); Volly De Faut (cl); Mel Stitzel (p); Marvin Saxbe (bj, g, cymbal). 25 February 1924.

(47-48) The Stomp Six: as last but Joe Gish (bb); Ben Pollack (d) for Saxbe. July 1925.

All Chicago except (1-4) and (36-46) Richmond, Indiana.

**Retrieval RTR79063**

An excellent compilation of 48 tracks by bands which were playing for dancers but included musicians who hailed from New Orleans or were heavily influenced by the city's music. The Chicagoans had been able to hear the King Oliver band and, before that, the Original Dixieland Jazz Band and their influences had had a strong impact. Away from the obviously written ensembles these men wanted to play jazz. *Lots O' Mama*, for example, is exciting jazz and probably the closest name would be 'Dixieland'. Even a doubtful such as *Made A Monkey* with its comic vocal has its moments. Solos and breaks from cornets, trombones



Merritt Brunies' 1924 *Angry in 78 form*, priced at just \$200 at [www.blackpatti.com](http://www.blackpatti.com)