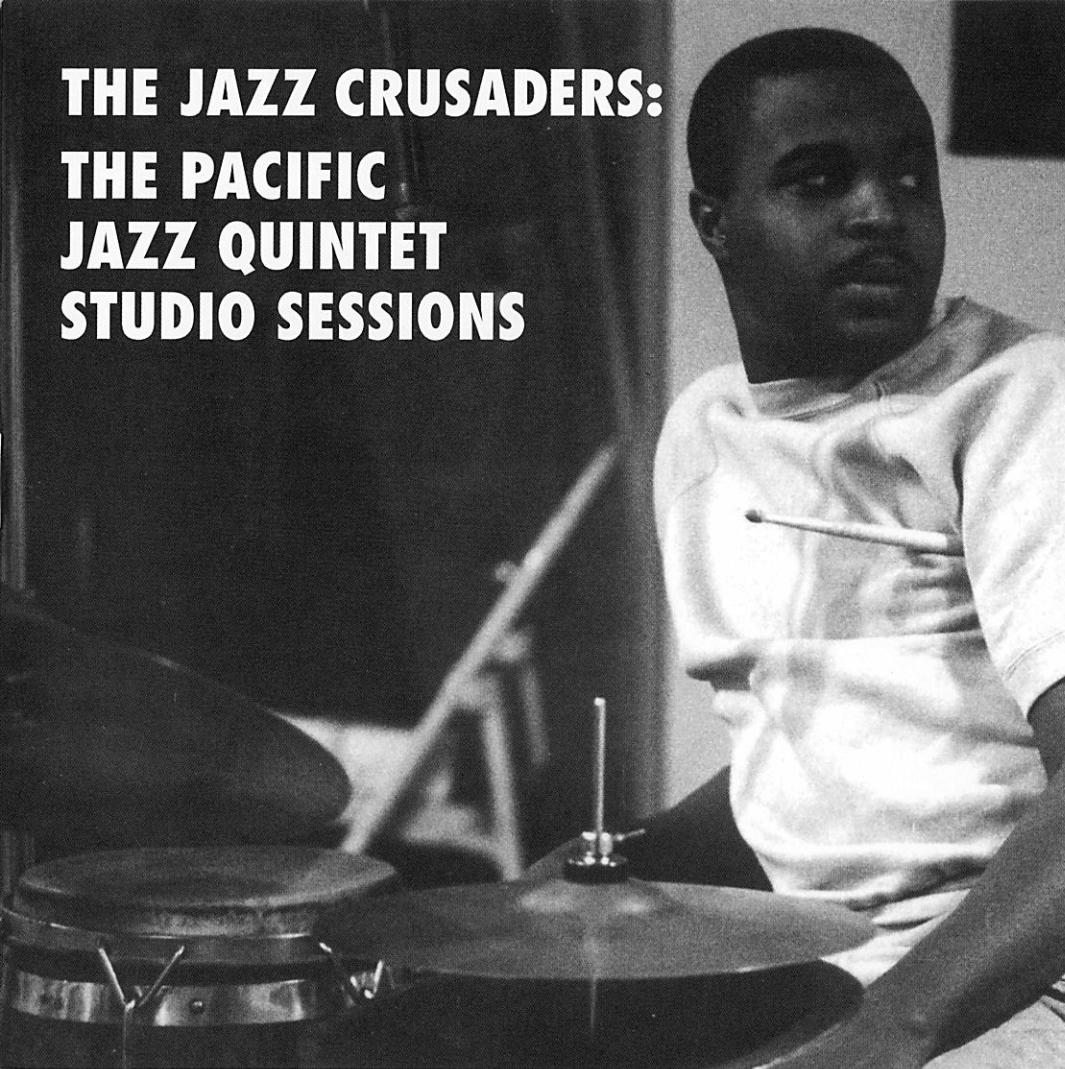


**THE JAZZ CRUSADERS:
THE PACIFIC
JAZZ QUINTET
STUDIO SESSIONS**



THE JAZZ CRUSADERS



L to R: Joe Sample, Stix Hooper, Jimmy Bond and Richard Bock at the May 24, 1961 session.
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Musical families are a central component of the jazz story. Parents have performed with their children, and siblings with each other, since the early days in New Orleans; but families in jazz are not limited to the biological. Some of the earliest of the great big bands were built around musicians who had played together in college, while the longevity of other groups made their longstanding members as good as relatives. A primary example of this last type, the Modern Jazz Quartet, contained two members (Percy Heath and Milt Jackson) who at one time or another also performed with their own brothers.

As jazz families go, however, nothing really compares to the unit formed by four unrelated boyhood friends that is the subject of this collection. Nesbert “Stix” Hooper (born August 15, 1938), Joe Sample (February 1, 1939), Wayne Henderson (September 24, 1939) and Wilton Felder (August 31, 1940) began making music together while in high school, continued playing together as a four-way partnership for a quarter century, and then (after Henderson departed) sustained the collective effort for nearly another

decade. As with most families, there have been internal disagreements that created strains (and even a few lawsuits), and over the ensuing two decades the original members have reunited in various combinations; yet, despite their disagreements and subsequent individual achievements, we tend to think of them as a unit. Various names have been attached to that unit, including the Swingsters, the Modern Jazz Sextet and the Night Hawks, and from 1971 forward it has been known simply as the Crusaders. But when they created the music heard in this collection, they were known as the Jazz Crusaders, and we will refer to them as such to distinguish said music from the more funk-centered, popular fare that the band began creating in the ’70s.

The music that the Jazz Crusaders recorded over the course of the eight years and ten months spanned by this collection has received little attention as time has passed, rarely figures into discussions of jazz in the 1960s, and with the exception of the first album included here has not previously been available in the compact disc era. One

reason may be that the soulful, blues-centered style that the Jazz Crusaders represent was issued by Pacific Jazz, a Los Angeles label that continued to be associated with the cool “West Coast” sounds of Gerry Mulligan, Chet Baker and Chico Hamilton long after these stars of the early ’50s had moved to other labels and/or modified their styles. Given that the West Coast/East Coast, cool/hard bop dichotomy was often taken as a coded reference for white/black, the African-American Jazz Crusaders often seemed out of place in California, and no doubt would have attracted greater critical and historical attention had they been based in New York.

Yet such a move was not in the cards for a band that had been formed by the blues-drenched atmosphere of their hometown, Houston, Texas; that from the outset recognized and saw no problem with the need to retain ties to their community and communicate with their listeners (hence the inordinate number of singles released by the band in the ’60s); and that quickly rejected the East Coast/West Coast scheme and declared themselves to be Gulf Coast musicians. It was this mindset that led them to drop Jazz from their name, and that is well expressed by Joe Sample when he says that “I visited New York in ’63, intending to move there, but I noticed that what I valued about jazz was being discarded. I ran into ‘out-to-lunch’ free jazz, and the notion that groove was old-fashioned. All around the United States, I could see jazz becoming linear, a horn-player’s world. It made me realize that we were not jazz musicians; we were territory musicians in love with *all* forms of African-American music. All of the musicians I loved were territory musicians, deeply into blues and gospel as well as jazz.”

“Eric Clapton once told me, ‘You’re not a jazz musician, you’re a blues musician,’ and he’s right. We couldn’t help but be influenced by the energy and the soulfulness of a Howlin’ Wolf or a Muddy Waters — even though educators, purists and critics believe that these things are passé. The art buffs want to dictate that, as art, jazz must go on to something new. I’m looking for what comes naturally out of a neighborhood, out of a community of musicians. I’m not interested in slide rules; I’m only interested in the productive side of a culture. I hear it in Beethoven, in great Russian music — it’s a spiritual sense coming out of the spirit of mankind, and you won’t find it on a slide rule. So ultimately we started playing *our* music, and all those musicians who wouldn’t give us our due would stumble if they got up on the bandstand with us. Crusaders music may sound easy, but when they tried to play our groove we would kick their butts hard.”

The transformation of the Jazz Crusaders into the Crusaders, and the popular success that followed, is another story — as is the internal disagreements that ultimately led to the band’s demise. What concerns us here are the roots and the glory years of the Jazz Crusaders, a story that is told here with the assistance of Hooper, Sample and Felder.

“Stix Hooper had a desire to create a band,” says Sample. “He was always on the business end of things. I

joked that he could do it because his father owned a station wagon. Since he could fit the drums and an upright bass in that car, he was automatically the bandleader."

"I just wanted to play music," Hooper notes. "When my dad purchased a set for me after I started on parade drum, I called some buddies to rehearse. We started out as Nesbert Hooper and the Swingsters, although I got my nickname quickly because I always had my drumsticks either in my hands or my pocket. It was Sticks until Woody Woodward at Pacific Jazz changed it because he couldn't fit Sticks into his graphic design. At first the Swingsters had a front line of about five saxophones and a trumpet, something really weird. Joe and Wilton were not even members yet."

"As I got more sophisticated, I realized that some of the guys couldn't really cut the music, so I started doing research. I heard about Joe and Wayne, who lived in another part of Houston. I lived in Clinton Park, one of Houston's first black suburbs. They probably built it over a toxic dump, but it was a way for black families to get out of the city, which was pretty funky in the black wards."

"We all originally met in the marching band of Phyllis Wheatley High School," Sample recalls. "By that time I played piano in the jazz orchestra and clarinet in the marching band. I knew Wayne Henderson since I was six years old. Wilton Felder lived around the corner from me, but he was a little younger and I didn't really know him. My first gig was New Year's Eve 1955, when I was called to replace Wayne Henderson's cousin. They were known as the Swingsters then, and they asked me to become a permanent member after that one gig."

"I was at E.O. Smith Junior High, a year behind the rest of them," says Felder, "and when I came to Phyllis Wheatley they were already in the marching band. Stix was the one who wanted to have a band, and he invited me to his house, which was how I joined. Originally I was one of four or five saxophone players."

"In those days, it was total segregation," Hooper notes, "so I was bused into the Fifth Ward, where Phyllis Wheatley was located. I think that Wayne and Hubert Laws were supposed to go to a different school, but Wheatley had the reputation of having a great band. Most of our rehearsals took place in the Fifth Ward, which was where Wilton lived. His house was the biggest, a big funky house. That's where we really honed our craft."

"The Swingsters were the hip dance band; you'd call us a cover band today. None of us could write more than our name then, and we only played a little of what you'd call jazz. We were immersed in rhythm and blues and the blues music of the South. Then we realized another kind of sophistication when JATP came to Houston. We couldn't believe what we heard, and from that point on jazz became the focal point. We'd go upstairs in Wilton's house and listen to Dizzy's records for hours. I'd be trying to play all of Max Roach's things. That's when we got into serious musicianship."

"On jobs we usually had to play commercial music," Felder adds, "but we were always attending JATP concerts when they came to town, and we were always buying records. Jazz was our love."

The change in focus led to a shaking-out of the original band, and the Swingsters became the Modern Jazz Sextet with Hooper, Sample, Felder, Henderson, flutist/saxophonist Hubert Laws and bassist Henry Wilson. "The name was taken from the music that we loved, hard bop and bebop," Sample says. "There were six of us, but we patterned ourselves after the Modern Jazz Quartet, and we carried the name through our time at Texas Southern University and on to Los Angeles."

"We were the hottest thing on campus," Hooper adds. "In those days, people danced to jazz, but we played concerts, too. We were the serious band in the city, and the first band from a black high school to win a contest that was open to both black and white bands. [Vibist] Charlie Shoemake, who became my good friend when we played together with George Shearing, was in a band from one of the white high schools. Segregation was serious, but we didn't let it destroy us, because there was so much positive motivation in the black community."

"The members of the sextet had an unwritten commitment to stay together after high school, and at first there was no real motivation to leave Houston. Where could we have gone then but to another black college, anyway? So we all enrolled at Texas Southern. We saw school as a necessary evil, something that would give you a degree. By our junior year, though, we were ready to leave. I won't say that we were too hip for Houston, but we didn't want to get into the R&B scene and the record label thing there, which was very limited. We were birds of a feather, country boys who weren't ready for the asphalt jungle, and we decided to go to Los Angeles. At least in LA we could have a backyard."

"By 1958, we saw that the ability to do what we wanted to do could not be realized in Texas," Felder concurs. "We had to go to another place, and decided on California rather than New York. I had been to New York and seen musicians sleeping on the streets. That was not for me."

What ensued was two years of scuffling and another name change. "I wrote to four or five record labels before we left," Hooper explains. "Only one responded, and that was enough to get us on the road. But the audition never happened and we were bewildered by the lack of response. Howard Lucraft had a little jazz club, the Jazz Cabaret, where he did a thing every Monday night. Me being the mover, I thought it made sense to do a showcase there one Monday. Gerald Wilson had a quintet there that night, with Buddy Collette and Gerald Wiggins. I won't say that we blew them away, but in our heads we did. I remember them saying, 'Hey, you're some bad motherfuckers.' Gerald Wilson and Buddy encouraged us to hang in there, but it was really a crap shoot."

"The commitment was very strong," Sample says, "but when our audition fell through Wayne and Wilton went back to Houston for two or three months. The band might have fallen apart then, but they came back and we survived by introducing ourselves to bandleaders like Johnny "Guitar" Watson. At that point, we were surviving mainly by playing dances, and began to call ourselves the Hollywood Night Hawks. We chose that name because we had Stix's initials,

NH, on our music stands. Stix hated his given name, but we had the music stands. We ended up together as the Night Hawks in Las Vegas, as a show band, but we quickly saw that that was not our cup of tea."

"We grew up in a rhythm and blues environment, so it was nothing for us to play grooves and a shuffle beat," Hooper says. "We started auditioning as the Night Hawks and blew people away. An early gig was at the Tailspin on Cahuenga Boulevard, right up the street from where Shelly's Manne Hole would be later. The music was something that people were not used to, and the club was filled within a week. Then we got an offer from the Sirocco, which later became Dante's. We were like Booker T moving to New York. Nobody else around was like us. Then the buzz reached the Vegas crowd, and we became the first black act with no name to be booked into a Vegas lounge. We were having fun; but, in the back of our minds, visions of Miles and Dizzy were still dancing."

"Finally, we decided that we wanted to play. We heard from a friend, Curtis Amy, that Dick Bock of Pacific Jazz had just signed him and Les McCann. The color line had been broken at the West Coast labels, and Curtis suggested that we come down and try recording. We had already done a bullshit record as the Night Hawks [for the Del-Fi label; one side, **THE CHICKEN GRABBER**, ended up on the soundtrack of John Waters' **PINK FLAMINGOS**], but we weren't interested in recording that band. So, after Curtis set up the audition at Pacific Jazz, we just reached into our old Modern Jazz Sextet book for two or three things to play; and, in all humility, we blew Dick Bock's ass against the wall. He wanted to record us right there, but fortunately I had a bit of business sense."

Two recent defections meant that the band needed yet another name change. "Henry Wilson distrusted putting all your apples into being a performing musician," Sample says, "and he was always doing other things. He finally left to go with Ernie Freeman, because he felt that our course was a dead end." Or, as Hooper puts it, "We were moving at allegro, and Henry was at andante." Hubert Laws, in contrast, left for New York when he received a scholarship to Juilliard. "Hubert's dream was to become a classical musician," Sample emphasizes. "He just up and left one morning when the scholarship came through, but we carried on."

So the Swingsters/Modern Jazz Sextet/Night Hawks became the Jazz Crusaders. "We were at Pacific Jazz Records trying to think of a name when Stix's wife Ramona suggested the name Crusaders and we all said 'That's it!'" Sample recalls. "She used to say that 'You guys are crusading for the music,' and we did have a knack of bringing new listeners in."

"It was in vogue to have a group name," Hooper emphasizes. "And while we had pride to be playing jazz, we learned over time that the word creates problems because it has such broad connotations."

Those problems were not evident at the time. "We chose our name based on what we were trying to do," Felder says. "We were crusading for jazz, so that was the name."

THE PACIFIC JAZZ QUINTET STUDIO SESSIONS



L to R: Joe Sample, Buster Williams, Stix Hooper, Wilton Felder and Wayne Henderson at the May 15, 1967 UH HUH session. Photograph by Woody Woodward.

The Jazz Crusaders maintained a consistent approach to studio recording throughout their decade with Pacific Jazz. It entailed a shared responsibility for writing or identifying material, and in shaping it to fit the band. "Everyone contributed music, and then we would select," Felder summarizes. "Even when it got down to the actual recording, everyone retained their own creativity in terms of how we felt the music should be played. And if someone mentioned a tune from outside the band that we liked, we'd agree to do it our way."

"You only gave a concept on your own tunes," Hooper says. "The written tune became a concept, a *tabula rasa* for collective inspiration. If you had a specific vision, you might let people know how you heard it, but there was no rigidity."

"Generally," Sample recalls, "each guy was responsible for bringing two pieces into each session. Some of the pieces, like **FREEDOM SOUND**, were completely figured out, but generally we worked in the accepted manner jazz artists used for putting music together. As the pianist, I had the harmonic responsibility and the horn players, especially Wayne, had a feel for what the horns should sound like. Horn players are accustomed to holding notes, so a lot of times I had to adjust the melodies I wrote to

allow for holding notes longer. In general, we expected each guy to come in with solid music that we could interpret as jazz artists."

Particularly as popular music grew more sophisticated over the course of the decade, this often meant covering hit tunes. From the beginning, both the band and Bock appreciated the value of singles, and Pacific Jazz released a sizeable number of 45s, often editing the LP performances. "The singles created the first recognition we received in the marketplace," Sample emphasizes, "and allowed us to find work as jazz musicians. In terms of outside material, though, we had a lot of difficulty in finding things that fit our general concept. Of course Dick Bock would ask us to look for pop things, although 90% of that stuff was unplayable. We furiously rejected any suggestions that we were not comfortable with, and for my part when we did find a pop tune I eliminated most of the pop harmonies so I didn't sound like I was sitting in a piano bar or accompanying a pop singer. We knew how far we could extend our music, and resisted where we felt it would not work."

"We were never forced into a concept," Hooper agrees, "and the shorter tracks we cut were less about going for the hit single than going for our ensemble sound. We were

never closed to the pop world. We thought that the Bacharach covers we did were hip songs, and we respected the musicianship of the Beatles and ultimately became friends. Music is music, and the jazz police — the critics who decide what is and is not jazz — ultimately destroy your freedom of expression. But in those days, **THE YOUNG RABBITS** was a hit record on AM radio, on stations where you could hear Sinatra and [a few years later] Petula Clark."

Another constant, so to speak, was the impermanence of the bassist. Felder summarizes the attitude of the band when he says that "There was never anyone we found who we wanted to make a permanent member, based on what we were trying to do. You had to have the flair to do everything we wanted, which was tough. Once we became the Crusaders and moved toward the Gulf Coast sound, I spent so much time explaining bass lines to the guys we hired that Joe finally said, 'Why don't you just play the bass?'"

"We had many talented bass players," Sample emphasizes, "but they all had things they wanted to do with their lives, and didn't share our dream of playing with each other. Buster [Williams] and Herbie [Lewis] were more prone to feel what we were feeling; the two of them and Jimmy Bond could get into the Crusaders music and make it feel good. But I believe that all of our problems as a band ultimately can be traced back to not having a permanent bass player."

"No bassist could do everything that we wanted," Hooper agrees. "We were across-the-board musicians. Joe would be as comfortable with Martha and the Vandellas as with Bobby Hutcherson; we were all like that. We also came from Texas, and when you played funk in Texas it had to be slick. Even someone as great as Buster Williams was not an avid groove merchant. But whenever a bassist had something to say, we allowed them to be themselves, within our framework. We joined each other's party, so to speak."

Regardless of the bassist's identity, the Jazz Crusaders sound remained unmistakable. "To me," says Felder, "the Jazz Crusaders were four individuals with their own personal sounds who came together and played as a unit. When Wayne and I played unison lines, we sounded like one."

"We created the word *synergy*," is the way Hooper puts it.

(A) FREEDOM SOUND, MAY 24, 1961

The Jazz Crusaders' debut album included Philadelphia native Jimmy Bond (1933–2001) in the bass chair, a veteran of tours with Chet Baker, Ella Fitzgerald and Paul Horn who became a fixture on the Los Angeles scene. Some tracks also feature guitarist Roy Gaines, a contemporary from Houston who has spent the ensuing decades carrying on the Texas blues tradition personified by his idol T-Bone Walker. The music was produced in two sessions, with Gaines present only at the first.

THE GEEK, a Felder blues in 6/8, captures the sanctified sound made popular at the time by Cannonball Adderley's recording of Bobby Timmons' **THIS HERE**, and gives everyone except Bond a chance to blow. Gaines begins, his rather archaic electric sound creating an effect when he moves



Wayne Henderson at the May 24, 1961 session.
© Ray Avery/CTSIMAGES.

into octaves far different than what one heard at the time from Wes Montgomery. Henderson is powerful and succinct, with excellent support from Hooper; Sample displays his superior keyboard touch; and Felder takes an extra chorus to introduce his impassioned sound. ("It has to do with playing the blues, in blues bands, and knowing what it takes to be heard when you're surrounded by guitars and no microphone of your own," he says of the "Texas tenor" phenomenon.) After Hooper takes a chorus that emphasizes the form, the band blows two restrained shout choruses before returning to the theme.

The next two tracks were attempted both with and without guitar, and in each instance the takes sans Gaines were selected for release on the original LP. Length was clearly a factor in selecting the master of **M.J.S. FUNK**, which is two and a half minutes shorter than the alternate, but there are also differences in tempo as well as some confusion at the end of the alternate take's four-bar exchanges that carries over to the recapitulation. Henderson's skipping medium-tempo blues, with its unusual five-bar introduction, is a bit too speedy in the master take; but the solos are all strong and there is clearly more conviction on the out chorus. Felder, propelled into the opening solo by a band break, propels the others in turn with his intensity, and Henderson makes a jaunty, sweet-and-sour statement. Sample waits until his final chorus on the master to introduce block chords, and Bond matches the mobility of his support with a fluent

solo. The alternate take finds the bassist in two behind the first trombone chorus, while Gaines (who comps for the horns along with Sample) adds a few Wes Montgomery touches in his choruses before shifting into his own thing.

Henderson also contributed **COON**, which illustrates original annotator John William Hardy's comment on the writing style of the band. "The originals show freshness without being unusually defiant of musical precedent," Hardy observed, "and are authentically 'jazzy' without sounding like all the originals you ever heard." **COON**, despite its standard 32-bar blowing form, is surely unique, with its complex phrases and orchestrated drum figures. Hooper is brilliant in the ensembles, and everyone else in the band makes the tricky melody sound second nature. The master take is again shorter, with Hooper's solo halved and no guitar chorus, and it also gains from a reordered sequence that puts the assertive composer in the opening spot.

Joe Sample wrote **FREEDOM SOUND** in 1958, when the band left Texas for LA. "At the time, I vowed never to set foot below the Mason-Dixon Line again," says the pianist, who has since returned to his native Houston. "It wasn't just the racism, it was also the violence in my neighborhood and how the rich culture of the powerful black communities had been vanishing. Benny Golson wrote a composition for Art Blakey, **BLUES MARCH**, that really touched me. It inspired me to write a melody with a lot of spiritual value on a march rhythm. I didn't want to present it to the band at first, because it didn't sound jazzy. It took me a few years to realize that the uniqueness of things like that was not a weakness."

FREEDOM SOUND became one of the jazz world's civil rights anthems, and features an arrangement built around the piano lead that recalls the Houstonians' early fascination with the Modern Jazz Quartet. Sample, Felder and Bond get a chorus each, with the calm determination of the tenor solo in perfect keeping with the tune's message. The flexibility of Hooper's beat, and Bond's extended solo, recall another highly evocative contemporary composition on a similar subject, Charles Mingus' **FABLES OF FAUBUS**. "Don Heckman once called me a storyteller," Sample adds, "and I do tell stories when I write and play music. It goes back to how visions would run through my head when I heard **PEER GYNT** and Beethoven's **NINTH SYMPHONY** as a kid. I could smell things when I heard that music, and that's what I was after with **FREEDOM SOUND**."

The popularity of an edited version on a 45 (with **THE GEEK** as flip side) indicates how well Sample succeeded. **FREEDOM SOUND** remained a staple in the band's book, and appeared in a live version recorded at the 1966 Newport Jazz Festival on **THE FESTIVAL ALBUM**. It also survived into the post-Jazz Crusaders era, appearing on the band's 1973 disc **UNSUNG HEROES**.

The then-unknown Chicago saxophonist Eddie Harris had recorded **THEME FROM "EXODUS"** four months earlier, and his version was already establishing itself as a surprise hit. The Jazz Crusaders version is more somber and reduces the melody to a 16-bar blowing form, with Henderson stating the theme. Enlivening touches include a brief pedal-point

interlude separating the tenor and trombone solos and the four-bar exchanges between Sample and Bond.

Felder's **THAT'S IT** has a logically labyrinthine theme worthy of Benny Golson. The form is AABA, but the main section covers 22 bars in distinct 8/6/8 bar sections, and together with the eight-bar bridge forms a 74-bar chorus that had to be tricky to navigate. Structural complexity may explain the awkward edit between the tenor and trombone solos, although both Henderson and the composer retain their composure. Felder, who acknowledges no other goal than "reflecting what I heard and saw at the time" when he wrote the piece, provided a forum for the more complex notions of this uncommonly full-spectrum band.

"It has been some time since an unknown and unrecorded group has made a more auspicious debut," Hardy concluded in his original liner notes. "Whether or not they can stay together as a wholly jazz playing aggregation will depend on many factors, or course," he added; "but frankly I wouldn't bet against them."

(B) LOOKIN' AHEAD, JANUARY 7 & 19, 1962

In the months between their first and second recordings, the Jazz Crusaders had found occasional work at the Zebra Lounge and other Los Angeles clubs, yet still worked on occasion as the Night Hawks when jazz jobs were scarce. They had begun to attract attention as a jazz band, however, with the success of the single **FREEDOM SOUND** playing a critical role in their early acceptance. For their second LP, recorded once again in two sessions with Bond on bass (but with no guest guitarist), they delivered an even more comprehensive view of their writing skills, two singles and an even bigger hit.

Sample arranged Rimsky-Korsakoff's **SONG OF INDIA**, transforming the melody from a waltz to 7/4 meter in a nod to the rhythmic experiments of the time by Dave Brubeck and Max Roach. Henderson's tonguing makes his solo crackle, and Felder also uses articulation to great rhythmic effect.

BIG HUNK OF FUNK, which composer Felder describes as "a jazz tune trying not to be a regular standard," might have been titled "32 Bars the Hard Way." It has a familiar AABA structure, but the main phrase covers nine bars and the bridge only five. The value of working together becomes especially clear on such a complex melody, where the primary soloists display admirable assurance and Bond gets the final bridge.

The brief **TONIGHT** is built around Felder's passionate tenor (heard all the way through except at the bridge of the first and last chorus, where Henderson appears, and more thematically centered than usual) and Hooper's finger-popping beat. Like **INDIA**, the track appeared on a single, paired with one of the band's originals.

507 NEYLAND is a sleek and very pretty Henderson composition, and one of the better examples of how he and Felder created a unified front-line sound. Sample, Felder, Henderson (muted) and Bond each take half-chorus solos on a composition that — once again, but in a different manner than **FREEDOM SOUND** or **THAT'S IT** — brings Benny Golson to mind.

Sample's **TILL ALL ENDS** is a basically straightforward 32-bar structure in ABAB form with a wrinkle — an introductory four-bar vamp in 5/4. To add more variety, the vamp reappears before every *other* solo chorus, giving a particular kick to Henderson and Felder as they launch their statements.

TORTOISE AND THE HARE, the first of the album's two bunny tunes, is a 24-bar blues with a piano figure by composer Sample that recalls **FREEDOM SOUND**. The horns begin by playing cut time on top of the medium tempo, with the rhythm section joining them for the final eight bars of the melody. The faster pace is then maintained for solos by Felder, Henderson, and Sample, followed by a chorus in which the horns trade fours.

IN A DREAM is another lovely melody from Wayne Henderson, and an effective feature for his mournful sound. The performance is a brief chorus and a half, with Felder heard on each bridge, and the coda is imaginatively written and typically well played.

The final two tracks from **LOOKIN' AHEAD** were issued as singles. The gospel hymn **SINNIN' SAM**, dismissed by critic Leonard Feather at the time as "hackneyed," actually shows great ingenuity through the central use of tambourine and some unexpected chord changes. "That tune comes from my roots, being brought up as a Southern Baptist," composer Hooper explains. "It's more of a moan, a minor melody mode, and the tambourine was there because it was so essential in church music. The piece was originally called **A LITTLE CHURCH THIS MORNING**, but I changed the title because of the correlation we all saw between pimps and preachers." Everyone except Bond solos, and solos well, with composer Hooper's use of the tambourine in his chorus especially original. Another version of the tune can be heard on organist Baby Face Willette's 1964 Cadet album **BEHIND THE EIGHT BALL**.

THE YOUNG RABBITS also received a title change, after initially being called **LITTLE EMMA AND BIG KEMP** by composer Henderson. It bursts from the gate and never lets up, with an exciting melody and an inspired balance between static harmony (the first six bars of the main phrase) and more mobile chords. Henderson opens the solos, cooking with restraint; Felder follows at his declarative best, instantly raising the temperature with an assist from Hooper; and a brief band interlude sets up the drummer's solo chorus before Bond walks everyone into the recapitulation.

Thanks to the edited version of this performance, **THE YOUNG RABBITS** became the band's signature piece. It was also reprised at Newport '66 and included on **THE FESTIVAL ALBUM**.

(C) APRIL 17, 1962 & (D) MAY 16 & 21, 1962

The next three sessions, the last in this collection to include Jimmy Bond, produced only one previously issued track, and that performance appeared only on a 45. Some of the brief playing times suggest that other tracks were intended for inclusion on singles, a theory bolstered by the production of a Night Hawks single around the same time (no master tape has survived); but whatever the initial plan, the bulk of this music was consigned to the Pacific

Jazz archives after the band made the first of many successful recordings at the Lighthouse in August, resulting in their third LP, **THE JAZZ CRUSADERS AT THE LIGHTHOUSE**, with Victor Gaskin on bass. That album, thanks in part to its more extended performances, gave a better accounting of the solo and ensemble power of the group, as well as its ability to connect with an audience. "We were practically the first band to record live with Wally Heider's truck," Hooper notes. "I don't want to toot our horn on our musicianship, but you had to be prepared to record live." To which Sample adds, "I am a *performing* musician, and we never captured the reckless abandon in the studio that we got live."

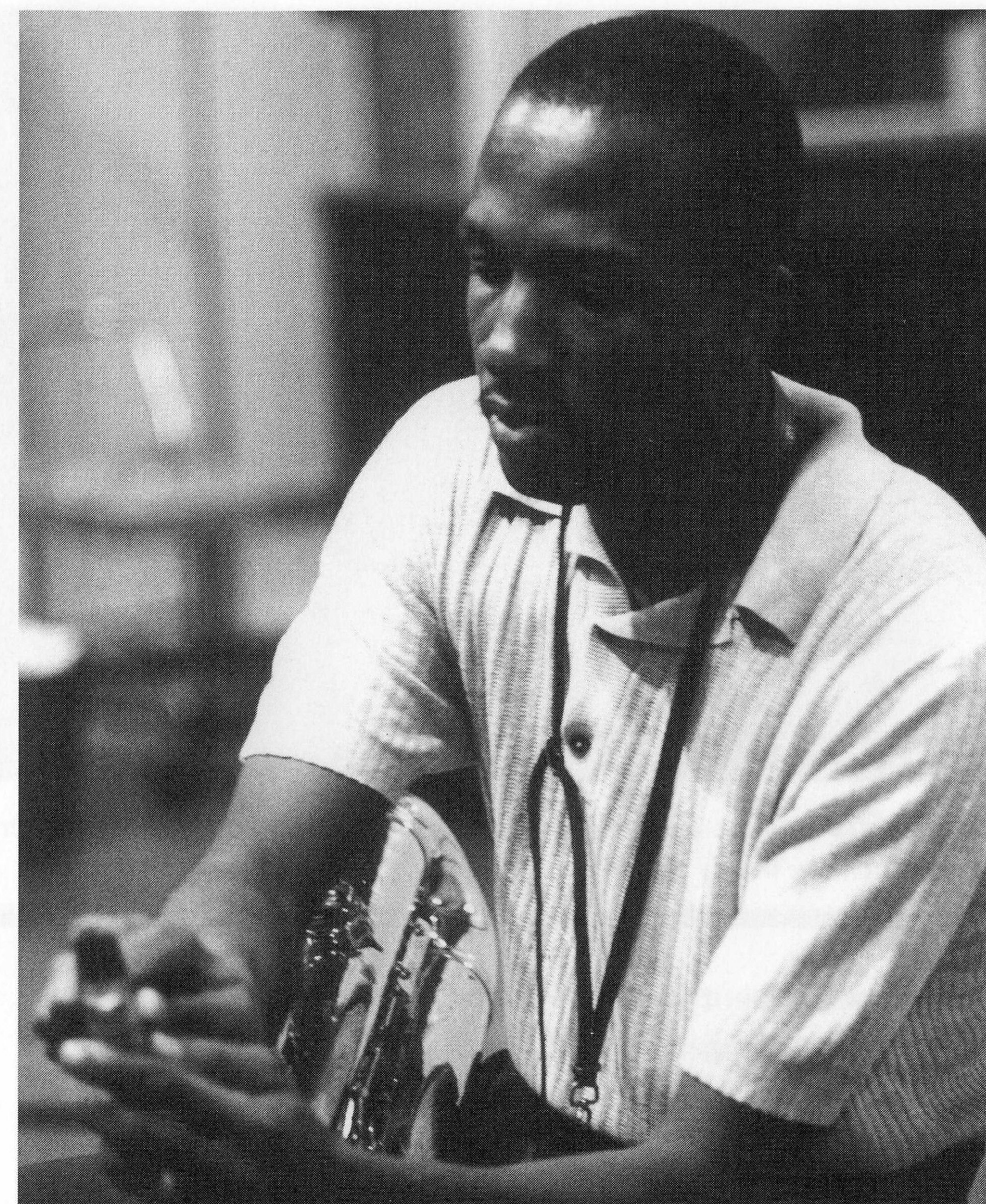
Sample's point is confirmed in two of the three instances of compositions from the spring 1962 sessions that were remade at the Lighthouse. There is nothing wrong with the studio **WEATHER BEAT**, for instance, that more playing time would not cure; but this abbreviated version of Sample's medium-tempo blues (which appeared on a single paired with an edited live version of **CONGOLESE SERMON**) only has room for the piano solo (three choruses, two with supporting horn riffs) that opened the Lighthouse take. Yet the groove is there, as well as some typically spirited walking by Bond.

With its greater length, **SCANDALIZING** is a better match for the live version. Another Sample blues, but slower and deeper, it is marked by the rhythm section's avoidance of double-timing once the blowing choruses arrive, and by some fresh harmonic colors that each soloist addresses with great invention — colors that Sample emphasizes were not inserted to show how hip the band was. "When I hear music becoming complicated and intellectual, I think the musician is taking the easy way out," he argues. "Let me hear you naked, playing a melody with a beautiful tone, and you can dump your scales and thesauruses after that. The chords here are different from a typical blues, but a lot of people don't even know what the blues is. It's not just 1-4-5, you know. You can't describe Howlin' Wolf with 1-4-5."

The structural wrinkle in Sample's **WHITE COBRA** — a two-bar tag at the end of each chorus that creates an 18-bar form — is also a natural outgrowth of the theme that is retained and causes no hesitations among the soloists. Hooper's drum patterns are prominent in the ensemble, and he also gets a solo after Felder, Henderson and Sample have their say. This tune was revisited nearly three years later, and appeared on the album **THE THING**.

The otherwise undocumented **CATHY'S DELIGHT** is not to be confused with **CATHY'S DILEMMA**, another Wayne Henderson waltz dedicated to his wife that appears on the first Lighthouse album. This one is in a minor key and suggests some of the darker material that another trombonist, Grachan Moncur III, would soon begin recording. Everyone solos, including Bond and Hooper in eight-bar exchanges, and catch the nod to John Coltrane in the coda.

CONGOLESE SERMON, also by Henderson, is a perfectly titled hard-swinging gospel line with African echoes, and (thanks to the live recording) a true Jazz Crusaders classic. The theme is 38 bars long, with a 10-bar main phrase and an eight-bar bridge; and, in this version, that structure is



Wilton Felder at the May 24, 1961 session.
© Ray Avery/CTSIMAGES.

maintained throughout the single choruses by Henderson, Felder and Sample and in the shout chorus. While the same solo sequence is employed on the live recording, the form shifts to a more conventional 32 bars for the blowing and shout choruses, and the walking fade is replaced by a hard stop. None of the soloists seem bothered by the more unusual structure here, but the band was clearly learning the tune, as the somewhat timid shout chorus makes most evident.

Hooper describes his **ONE LEG DANCE** as "a hump on an ostinato. You just kind of develop off of that, stretching the harmonies. I voiced the trombone and tenor a fourth apart at one point, which is how they sound best; but the main thing was the groove. That was written when modal things were starting to happen, an approach I always liked." Everyone gets to solo, with the composer saving his statement for the fade.

(E) TOUGH TALK, FEBRUARY 13 & 19, 1963

After recording the first Lighthouse album, the Jazz Crusaders embarked on their first tour. Distaste for flying, the hostile response of many critics and the limited economics of club performances did not endear the road to the band. "The opportunities to work were limited in the '60s," Sample explains. "We did mostly clubs, some we loved and some we never wanted to go back to. The club syndrome was horrible — especially for the jazz piano player. You had to walk into every bar and deal with every piece of shit you ran across."

"Since we lived in LA, how much could the Village Vanguard pay to bring us there?" Hooper says about the band's failure to make a club appearance in New York City.



L to R: Stix Hooper, Bobby Haynes, Wayne Henderson, Wilton Felder and Joe Sample from the September 1963 **HEAT WAVE** sessions. Photographs by Woody Woodward.

“And once we got popular enough to play concerts, why play clubs? We did work places like Crawford’s Grill in Pittsburgh and the Key Club in Newark, but once you start making it, five guys don’t want to drive cross country with their bass and their drum kit.”

“We did travel to cities like Detroit, Cleveland, Minneapolis and Buffalo in the early days,” Felder adds, “but the critics there didn’t always have the best view of our music. Of course, we played what we wanted to play, not what they wanted us to play. I think the whole East Coast/West Coast categorization made people put us in a category.”

Listeners tended to be more understanding. As New York City deejay Les Davis wrote in the notes to the band’s next album, **TOUGH TALK**, “I can’t remember a group from California exciting so much interest in my audience.” The interest was again justified on the new album, although as usual the brevity of several tracks (four of which appeared on singles) inhibited the band from displaying its full power. The bassist here, and for the remainder of 1963, is the little-known Bobby Haynes, who Sample describes as “a local LA musician who offered us some wonderful things.”

Felder wrote five of the album’s nine compositions, including **DEACON BROWN**. This 16-bar line recalls Ray Bryant’s **TONK**, a hit for the Jazztet at the time. All three of the principal soloists are heard, with Henderson making a potent entrance to his choruses; then Hooper and the others engage in four-bar exchanges.

TURKISH BLACK indicates the care the band took in arranging its material. Trombone and tenor play an unaccompanied introduction, piano establishes a speedy 6/8 vamp, and then the melody arrives with its Middle Eastern aura. The mood inspires Felder to employ harmonics on his second chorus, and leads Henderson to more complex articulations as well. There is also a coda after the theme that is reprised twice. The piece was recorded again three years later on the album **TALK THAT TALK**, with the Jazz Crusaders joined by a big band and Sample heard on organ.

Sample’s arrangement of **BRAHMS’ LULLABY** pulls out a few stops as well. It begins with trombone and bowed bass

stating the main theme rubato, brings in the tenor sax and swing tempo for the release, and then has Felder blow a ping-ponging counterline when Henderson restates the melody. Solos are by Felder at his most emotive and a triphammer Henderson, and Felder also takes a strong break leading into the recapitulation.

BOOPIE, which appeared on a single with an edited version of **TURKISH BLACK**, turns into an up-tempo 16-bar form on two scales for the solos, but employs a fast 6/8 pattern under the twisting melody. Sample’s urgency is notable here, both in his solo and in support of Felder’s opening choruses, and Hooper also is featured. There is new and intriguing melodic material at the close, after the theme is restated.

The title track is a rare collaborative composition, credited to Sample, Hooper and Henderson, and one of the most frequently recorded titles in the band’s discography. There is a Latin version on the 1965 album **CHILE CON SOUL**, a live version on the CD version of **LIGHTHOUSE ’68**, and a post-Jazz Crusaders version on the 1973 album **SECOND CRUSADE**. This original recording was clearly intended to appeal to the pop audience, with its use of harpsichord and Hooper’s overemphatic drum support, and the brief performance sounds overly calculated. Of course it was issued as a single.

NO NAME SAMBA (originally titled **JACKIE’S SAMBA**) was issued on the flip side of the **TOUGH TALK** single, and also employs the harpsichord; but this performance is more substantial thanks to Felder’s writing and his use of alto sax, which brings the overall sound closer to what Stan Getz achieved on his early bossa nova recordings. “I started as an alto player,” explains Felder, “but put it down while Hubert Laws was still in the band. Back then, to add variety, Hubert would play alto sax in addition to flute, while I doubled tenor sax and bassoon.”

The opening phrase and call-and-response motion of **LAZY CANARY** suggest Henderson’s more famous **CONGOLESE SERMON**, while the overall feeling is less energetic as the title implies. The modal blowing form brings characteristic responses from the soloists, with Felder intense, Henderson swaggering and Sample briskly virtuosic.

LONELY HORN is outstanding ballad writing brilliantly performed by the band. Composer Felder is the only soloist, and improvises with great imagination and sensitivity; but equally compelling is his melody, which is stated in turn by trombone and tenor sax. The horns do not join until the coda, where their articulation of the final trill is a prime example of musical togetherness.

Sample’s **BROTHER BERNARD** was originally titled **SCOTCH MIST**. The hard bop melody is built atop stop-time figures before the rhythm turns hard and straight-ahead for the blowing choruses. The three primary soloists take two choruses apiece, kicked with focused intensity by Haynes and Hooper in one of the album’s strongest overall performances.

(F) **HEAT WAVE**, SEPTEMBER 24–26, 1963

The band’s tendency toward brevity reached its limit on its next album. “Observe the length of the selections,” directed original annotator John William Hardy. “Most are in the neighborhood of three minutes [only three of the 11 tracks exceed that length] in what is partially an attempt to gain more air play.” Yet the album yielded only one single — **ON BROADWAY** backed with the title track. Hardy adds that “because of the disciplined nature of the group, the ability of each player to say what he must say directly and meaningfully, each selection ascends immediately to full-blown character,” and indeed this is another satisfying program from the quintet.

First we hear a previously unissued **MOON RIVER** from the same sessions. In ballad tempo as opposed to the brisk romp that the Jazz Messengers made of the Mancini hit at the time, it features Henderson most of the way, with the half-chorus of blowing given to Felder. The theme statements and concluding flourish display the trombonist at his best, with the removal of the mute halfway through the opening chorus a subtle touch.

The key to the success of this **ON BROADWAY** is the arrangement. Both Hooper’s heavy boogaloo beat and the stuttering riff that Felder sustains behind Henderson’s solo convey the hustling, anxious state of mind that underlies



L to R: Stix Hooper, Bobby Haynes, Wayne Henderson, Wilton Felder and Joe Sample from the February 1963 **TOUGH TALK** sessions. Photographs by Woody Woodward.

the lyric. After the chorus is stated, the title refrain is recast as a blues transition to the brief trombone spot.

The Hoyt Axton hit **GREEN BACK DOLLAR** is also transformed into the blues idiom, with an energetic vamp that is sustained behind Felder's opening solo. When Henderson enters, the rhythm shifts to straight swing. This is one of four tracks on the album where Sample plays electric piano, well in advance of Joe Zawinul, Herbie Hancock and other celebrated fusion pioneers. "Any alternative keyboards I used on Pacific Jazz were just a case of my looking around and experimenting," Sample emphasizes. "I wouldn't play a Fender Rhodes back then, because before it was perfected in the '70s I would always break the tines."

CLOSE SHAVE is Sample's head-shaking blues, with electric piano carrying the melody until the horns enter with the resolving figure. Sample takes two choruses, Felder and Henderson one apiece, and all are instantly cooking. The ability of the band to strike an instant groove is admirable, but it's a shame that they were not allowed more room here.

FREE SAMPLE is the most intriguing original composition from the LP. Sample's ingenious 18-bar hybrid form includes eight bars with the feeling of a standard, six bars of gospel shout and a final four harmonically descending bars that tie everything together. In their solos, Sample, Felder and Henderson each do a magnificent job of not just navigating the terrain but also linking the sections together in coherent improvisations.

The chirpy girl-group hit **MR. SANDMAN** is transformed in this performance. The gentle waltz tempo, Henderson's theme statement and Sample's dancing chorus recall the similar makeover that Miles Davis and Wynton Kelly affected on **SOMEDAY MY PRINCE WILL COME**.

HEAT WAVE is taken at what Babs Gonzalez once called Nashua tempo, with a pedal figure during the theme statement. The blowing choruses by Felder and Sample replace Irving Berlin's original harmonies on the bridge with those borrowed from the same stretch of Harold Arlen's **GET HAPPY**. Both soloists maintain their poise at this challenging pace.

Labelmate Les McCann contributed **SASSY**. Rather than

his usual sanctified fare, this is an uptempo conversation between the horns and Hooper. Felder, Henderson and Sample solo, with honors going to the piano statement.

The theme from the film **THE L-SHAPED ROOM**, subtitled **T-SHAPED TWIST** on this occasion, is another infectious blues. Sample is back on electric piano and has both the first theme chorus and the first solo. After Henderson and Felder follow, a sloppy edit mars Hooper's breaks and solo.

Henderson's **SOME SAMBA** is in truth closer to a rumba. Notwithstanding the errant title, it is another ingenious line with stretches of pedal point creating an unusual chorus. Solos by the composer and Felder are matched in quality by their ensemble togetherness.

Hooper confirms that Benny Golson's **BLUES MARCH** once again provided the inspiration for **STIX MARCH**, adding that "We just wanted to do a blues without swinging it." Sample, on electric piano for the final time, gets two choruses, Felder only one, and ultimately the brief timing prevents this march from really getting anywhere.

PURPLE ONION was alternatively titled **FOG HORN**. The line shares similarities with Felder's earlier **DEACON BROWN**, although the harmonies here are richer. The composer and Sample solo, and once again one wishes that there were room for more and longer solos.

Some time after **HEAT WAVE** was recorded, at the close of 1963, the Jazz Crusaders joined Les McCann for the album **JAZZ WALTZ**, which is not included in this collection. The only material contributed from the Crusader side of the collaboration was the title track, written oddly enough by bassist Haynes in his last recorded appearance with the band.

(G) **STRETCHIN' OUT, JULY 19, 1964**

More playing time was allotted for most of the performances on the next Jazz Crusaders album, with half of the eight tracks exceeding five minutes in length and the two that found their way onto a 45 in edited versions (**LONG JOHN** and **I'LL REMEMBER TOMORROW**) just short of the five minute mark. Textural variety is provided by Henderson's use of euphonium on two tracks, another sampling of

Felder's alto sax, and the occasional presence of Joe Pass. The guitarist had his own Pacific Jazz contract at the time, and was frequently featured with such other label leaders as McCann and Gerald Wilson.

This is also the first of two appearances in the bass chair by Monk Montgomery (1921–82). In the original liner notes, Sample told Les Carter that "Monk's presence has benefited us all. His experience and push have helped us find our groove and I think we've all been inspired greatly by him." A surprising aspect of Montgomery's participation, here and on the following session, is that this pioneer of the use of bass guitar in jazz is heard on an acoustic upright instrument. This was the sound the band wanted at the time, and Montgomery, who had a physical condition that inhibited him from forming the calluses on his hands required for playing a bass violin, ultimately had to leave the band. "I have a similar condition," Felder reports, "which is why I never took up acoustic bass after I learned how to play the electric."

Felder's **LONG JOHN** is an up-tempo shuffle blues with two distinct ensemble choruses. The first, a riff played by the horns, is heard both before and after the call-and-response second theme. The lengthier solos here allow Felder to give a more complete display of his style, which draws on contemporary sources such as Coltrane in places while displaying a closer affinity to more mainstream modernists such as Stanley Turrentine (a non-Texan who spent some formative time in the state and also had a Texas sound). Henderson and Sample are quite conversational in their blend of lead and support during the trombone solo, while the pianist has the necessary room to build the line-to-chord climaxes he favors. In his only solo with the Jazz Crusaders, Montgomery offers the clearest glimpse on record of his lean, clean acoustic sound. The glissando that ends the performance is another of those subtle ensemble touches that defined the band's personality.

ROBBINS' NEST is a feature for Felder that honors the entire Texas tenor tradition, but especially Illinois Jacquet, who made the Sir Charles Thompson composition famous



Leroy Vinnegar at the February 7, 1966 session.
Photograph by Woody Woodward.

in the '40s. Felder gets two full choruses, then another 16 bars of blowing after the piano solo, and moves effortlessly between slurs and growls that recall Jacquet or Arnett Cobb and his own leaner inventions. The other primary soloist is Sample, who provides excellent comping in addition to his full chorus. The bridge on both the first and last chorus features Henderson on euphonium, which he described to Les Carter as "a combination of the trombone, tuba and French horn. It's actually a more flexible instrument than either of those three but it's an extremely difficult instrument to learn." The horn's darker, more intimate sound works particularly well as this medium tempo.

Henderson wrote **YOU ARE ONLY SOMETIMES RAIN**, a lovely ballad with uncommon chord changes, as a feature for his trombone, and he gets a great effect by opening up his sound at the bridge of the first chorus, then retreating to his quieter initial tone after Felder's eight-bar solo. (This track was recorded at the first of the three **HEAT WAVE** sessions, and has Haynes on bass. It is programmed here to preserve the original LP sequence.)

OUT BACK is an obscure composition by Monk's brother Wes. Melodically it resembles Wes' more famous **JINGLES**, while harmonically it recalls Bobby Timmons' **MOANIN'**; but the swaying double time created by Sample's syncopated chords against Hooper's swift beat gives the performance a feeling all its own. The static harmony leads Felder into a few Coltrane turns, a suggestion that Henderson echoes by quoting **MY FAVORITE THINGS** as he enters. Pass, who takes his only solo on the album here, may be nodding to the composer with his emphasis on intervals, though the sound and the ideas are his own.

Trombonist Garnett Brown, who would later also record his **BACHAFILLEN** with Booker Ervin and the Thad Jones/Mel Lewis Orchestra at a Village Vanguard jam session, wrote the piece for this date. It is a memorable example of post-bop pedal point, with a percussion-friendly theme that makes it an ideal feature for Hooper, who solos over the rhythm section vamp after the others have been heard.

I'LL REMEMBER TOMORROW is a *tour de force* for Sample as both composer and soloist. Piano is out front on the melody, played over a stop-time feeling, and then kicks right into swing for the blowing choruses. Both the strong chord changes and the supportive rhythm section (including Pass in a critical role) inspire one of Sample's best performances. "I have no recollection of even writing that piece," he says now, "but it probably came out of a concern for my future. I was often prompted by fear, like when I heard racist politicians promise to 'keep the nigger in place,' and I wanted to make sure that I didn't *have* a place where they could keep me."

POLKA DOTS AND MOONBEAMS brings back Pass and Henderson's euphonium, and is played out of tempo for the guitar introduction, the first half chorus and the final eight bars. Once again the sound of the valve instrument fits the mood. Felder plays alto sax on his half-chorus solo, in spots recalling another Texan who doubles alto and tenor, David "Fathead" Newman, while retaining his own identifiable cry.

Sample also wrote **SWEETWATER**, named for a sugar and water substitute for soda pop that he drank as a child when money was short. The melody is rather generic funk, with a familiar Latin figure on the bridge, and the short playing time only leaves room for a single solo chorus from Felder. While the performance sounds as if it were intended for release as a single, **SWEETWATER** never made it to a 45 in this original version, though the reprise with Latin percussionists that was cut a year later and included on the album **CHILE CON SOUL** was a single under its translated title **AGUA DULCE**.

(H) & (I) THE THING, FEBRUARY 5 & 22, 1965

The next Jazz Crusaders album, one of the band's best, was cut in two sessions. The second session included bassist Victor Gaskin (born 1934), who had been heard on the first Lighthouse album. It was the earlier date with Monk Montgomery that produced the two alternate takes and two new compositions that are issued in this collection for the first time.

The title track is one of three Sample compositions included on the original release. It is a 16-bar blues in the manner of Horace Silver and (especially in the bass line) Lee Morgan's **THE SIDEWINDER**, and it was so listener-friendly that it was issued twice as a single (paired with **NEW TIME SHUFFLE** from this album and the Latin version of **TOUGH TALK** that appeared on the **CHILE CON SOUL** album). Structurally, the most interesting part of **THE THING** is the way that bars 9–12 are handled, with stop-time patterns during the ensemble choruses and a contrasting 8/8 feel during the solos. The alternate take, from the earlier session, is played at a faster tempo, yet since each soloist takes an extra chorus the playing time is actually longer.

This may have been the primary factor in determining which version to release as the master, but the slower tempo also works better and Gaskin is more upfront and mobile, which adds an edge to the performance.

Other compositional influences are heard on Henderson's **SUNSET IN MOUNTAINS** — specifically Wayne Shorter and, in his Chico Hamilton period, Charles Lloyd. Tenor sax and trombone work brilliantly both separately and together on the ensemble choruses, which include an eight-bar bridge that is dropped for the solos, and Hooper does his usual masterful job in getting the most out of the shifts between Latin and swing.

More beautiful tenor/trombone teamwork highlights **WHILE THE CITY SLEEPS**, a song from the Broadway musical **GOLDEN BOY** that starred Sammy Davis, Jr. Henderson is on euphonium here, and shares the solo space with Felder.

WHITE COBRA, by Sample, first saw the light of day in this version. It is no longer a solo feature for Hooper, as it was on the 1962 take from Session (D), but Stix still makes his presence felt with what sound like tuned hand drums on the introduction and coda. Felder, Henderson and the composer all solo well on the 16-bar form, and Gaskin is the bassist.

Like **THE THING**, Sample's **NEW TIME SHUFFLE** was recorded at both sessions, and the differences are telling. The earlier alternate take finds Montgomery playing a syncopated bass figure and Hooper bashing through the last four bars of each ensemble chorus, and a more deliberate feeling on the coda. In contrast, Gaskin walks and Hooper drops the percussive exclamations on the master. The solos vary as well. Felder, who hints at **CAROLINA IN THE MORNING** in his second chorus on the master before fully articulating the quote in chorus four, states the allusion more overtly in chorus two of the alternate. Henderson, a swinging powerhouse on the master, is more lyrical and loose on the alternate. Sample's two solos are completely different, and while he takes an extra chorus on the alternate nothing there is as galvanizing as his second chorus on the master. To these ears, the master take was the hands-down choice, and represents jazz with commercial appeal at its finest — a conclusion shared it appears by Duke Pearson, who arranged **NEW TIME SHUFFLE** for both a Stanley Turrentine date and the debut of his own big band (both on Blue Note) in 1967.

"I wrote **PARA MI ESPOZA** for my first other half," Hooper says, and he wrote a beautifully original bossa nova ballad with a 12-bar main phrase and an eight-bar bridge. Felder is at his most effulgent, Henderson and Sample are the soloists, but Montgomery also draws attention with his inspiring bass work.

Felder's **SOUL KOSHER** is built on an amen cadence, and what appears to be a kicking bridge in the opening chorus becomes an ensemble interlude heard after Felder's and Henderson's solos. The blowing here is done on a one-chord vamp, which Sample employs to greatest effect.

The two previously unissued compositions from the Montgomery session were recently titled by their respective composers to reflect their sources. **TRIBUTE TO CHARLES** honors Charles Lloyd and in spots resembles **TRANSFUSION**,



L to R: Joe Sample, Buster Williams, Stix Hooper, Wilton Felder and Wayne Henderson from the May 15, 1967 UH HUH session. Photographs by Woody Woodward.

the flagwaver Lloyd wrote for the Chico Hamilton quintet. Hooper's swaying drum pattern gives way to straight-ahead time when each soloist reaches his third chorus. This time it's Henderson's turn to opine for **CAROLINA IN THE MORNING**.

Sample says that **A TRANE THING** puts him in mind of Coltrane. The connection is audible in the chord sequence at bars one and two, though it is hard to imagine Trane playing such a peppy shuffle. The changes on the bridge also suggest that **ROSETTA** is a source. Henderson, Felder and Sample all solo well, and the flaring ensemble at the close is another good touch.

(J) FEBRUARY 7, 1966

In the following year, the Jazz Crusaders produced three albums that, for the most part, are not covered by the present collection. First was **CHILE CON SOUL** in July of 1965, a Latin album with veteran bassist Al McKibbon, two added percussionists, Clare Fischer on organ and alumnus Hubert Laws on flute. The following January, the band returned to Hermosa Beach with Leroy Vinnegar (1928–99) in the bass chair to record **LIVE AT THE LIGHTHOUSE '66**. A month later and with Vinnegar still aboard, they began work on their most overtly commercial effort to this point, **TALK THAT TALK**. Ten of the album's dozen tracks had a big band added, with arrangements by Henderson and Sample. The remaining two tracks, by the quintet only, are included here, together with two more tunes that complete the session.

The group's cover version of the Stevie Wonder hit **UPTIGHT (EVERYTHING'S ALRIGHT)** shows the strains of playing to a general audience. Hooper pounds at the boogaloo beat, while Sample, the only soloist, is in an uncharacteristic hammering mood, as if he had visions of Les McCann or Ramsey Lewis

in **IN CROWD** mode. The track, as it turns out, was the only one from **TALK THAT TALK** that did appear on a single.

THE SHADOW DO, credited to Henderson, is little more than the horn part from Wilson Pickett's **THE MIDNIGHT HOUR** with a dash of the vamp from **HANG ON SLOOPY**. Felder and Sample get the brief solo spots.

SCRATCH, a concise studio version of a tune recorded at the Lighthouse the previous month, is more like it. Henderson's stop-time blues is played in a more deliberate tempo here than on the live version, but it works, as does the raw attack of the rhythm section behind Felder's chorus. This version of **SCRATCH** appeared on the flip side of **UPTIGHT**. The tune was quickly covered by Herbie Mann, both in the studio and at a Newport Jazz Festival set that was taped. It reappeared as the title track of a 1975 live album by the Crusaders, and on Poncho Sanchez's 1997 tribute to the band, **FREEDOM SOUND**, with both Henderson and Felder making guest appearances.

The modal **ISA'S CHANT**, a previously unissued track, is by Byron Pope, who Felder identifies as a friend of Henderson's. This minor 32-bar sprint has short but effective solos by the trombonist and Sample, and appears to have been played at the Lighthouse during the previous month, although no performance of the tune survived on tape.

1966 also saw the Jazz Crusaders perform in July at Newport, with Herbie Lewis on bass, and in October at the Pacific Jazz Festival in Orange County, with Jimmy Bond completing the group. Two tracks from each event were included in another successful live collection, **THE FESTIVAL ALBUM**. When the Jazz Crusaders returned to the studio as a quintet the following spring, they had a new bassist and some new ideas.

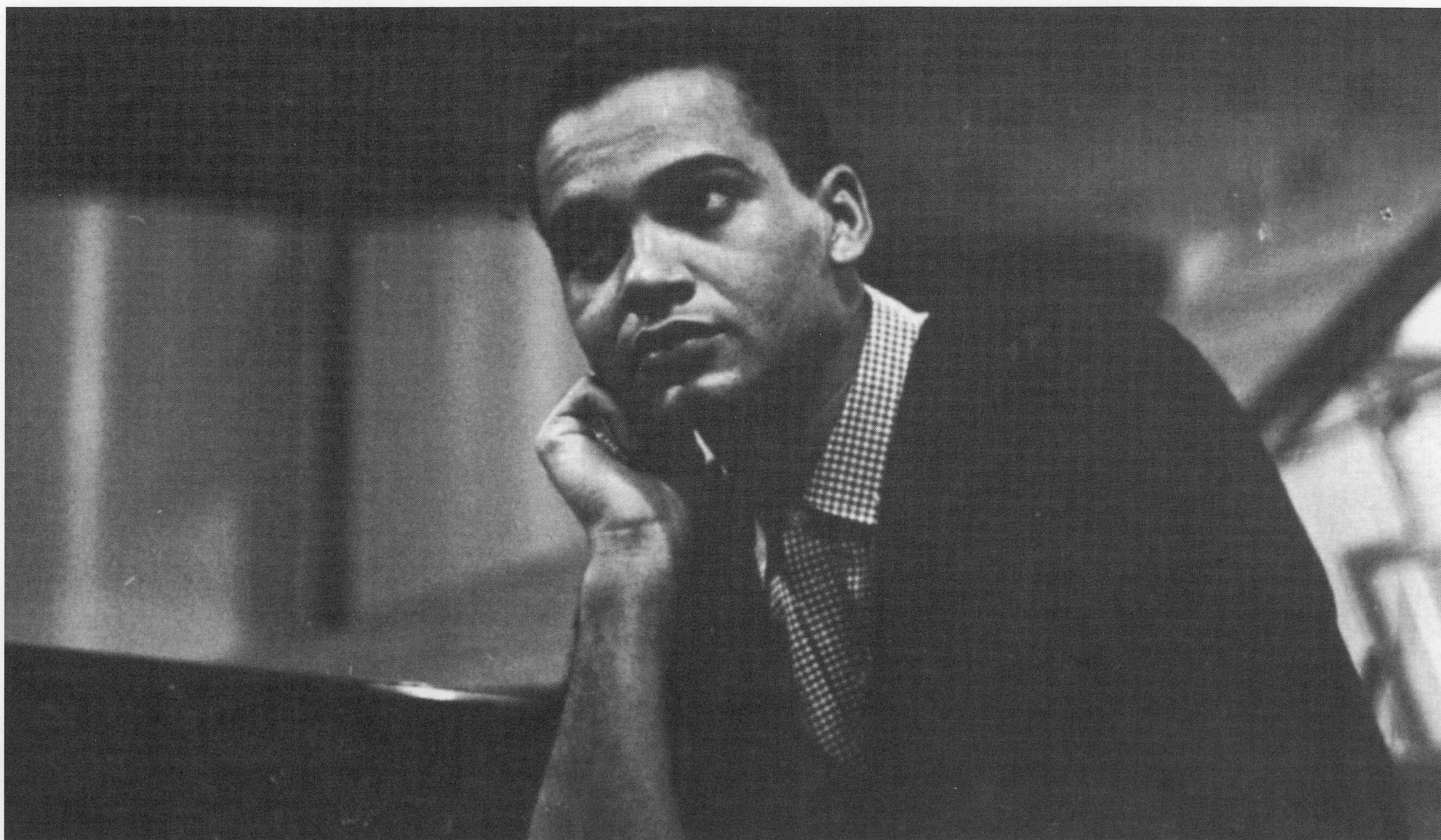
(K) UH HUH, MAY 17, 1967

Charles "Buster" Williams (born 1942), the bassist on the remaining Jazz Crusaders albums, remembers the mid-'60s as "a great time in my life, learning new things and absorbing them like a sponge. I was working with Nancy Wilson at the time, and when I got married in '65 Nancy moved us out to Los Angeles as a wedding gift. Nancy was just getting into the Las Vegas scene, with a new act written by Luther Henderson, and her career took on a whole new dimension.

"At the time I got to Los Angeles, Ray Brown had left Oscar Peterson and moved there as well. I had been getting a lot of work, being the new guy on the scene with the New York feeling; but they handed the keys to the city to Ray, and I became his number one sub. I also joined Miles Davis in '67 when Ron Carter left the band. Between Nancy, Miles, subbing for Ray and other recording dates, it was really busy.

"Then, also in '67, I was asked to join the Jazz Crusaders. I forget who in the band actually called me, but I started working with them when I wasn't out with Nancy. They didn't travel that much, because the guys didn't like to fly, so most of their work was around Los Angeles. **THE YOUNG RABBITS** described them well. They were lively and spunky, and I loved Stix Hooper's beat. All of the guys were beautiful, and we worked together until I moved back to New York.

"The thing about that era which is what made the music what it is was that everything was organic. Nothing was contrived. When bands wore uniforms, it was a badge of pride, not a contrivance. Your first allegiance was to the band, and when the band got a gig everybody was available. In



Joe Sample at the February 7, 1966 session.
Photograph by Woody Woodward.

the case of the Crusaders, like all cooperatives, there was one person you looked to when answers had to be given, and that person was Stix Hooper. No one had problems with that then, although later on disagreements came up. My relationship lasted a long time, and it's still there. What they went on to do was very consistent with their beginnings, and it's still great when I run into any of them. I loved those guys, and our time together was significant for all of us."

Hooper adds that "Buster was more introspective on the instrument than our other bassists, but it was a great period for that. He loosened me up, and we knew that he would not get in the way of the groove. The rest of us came from Texas, after all, and when you played funk in Texas it had to be slick."

Evidence of the mutual benefit is immediately apparent on **BLUE MONDAY**, the opening track of the **UH HUH** album. Sample's 24-bar reharmonized blues has a lean contemporary edge, and the three choruses each allotted to Henderson, Felder, Sample and Williams provide ample room for building sustained solo statements, not to mention the band's lengthiest studio track to date. No disrespect to the previous great bassists heard in this collection, but Williams' beat and his improvisational daring take things to another realm, one akin to the cutting edge defined at the time by the Miles Davis Quintet that also featured Williams.

Wayne Henderson wrote the notes for the original LP release, and he described Hooper's smoky, slinky medium-slow blues **NIGHT THEME** as "a beautiful and well-constructed melodic work. The song has a relatively large amount of freedom, with the rhythm section's warm introduction, and Joe's floating pianistic phrases throughout the song. I was

playing a quiet open plunger on the melody, and Wilton was playing a fifth (five steps) below me, which gave this tune a dark, yet moody effect. Notice the horse-like effect at the end of each chorus during the melody. Sort of a strange kind of thing isn't it? Buster was rolling and playing all over his bass in a free manner also (6/8 against 4/4). I think everybody felt good soloing with this tune..." Looking back on the composition today, Hooper adds that "I like atmospheric things with long melodies. We didn't expand on that one as much as I would have liked. Still, it became a theme for the city of New Orleans, and West Coast Airlines picked up on it, too." Williams shines on this performance, in his own solo and his active support of Sample and Henderson. The tune was reprised post-Jazz Crusaders in 1973 on the **UNSUNG HEROES** album.

The title track, inspired by bassist Herbie Lewis and Detroit radio personality Ed Love, inhabits the earthier, Gulf Coast realm already associated with the Jazz Crusaders. "I tried to write a simple, but interesting melody, concentrating on a good feeling," annotator Henderson said of his composition. "The solos were constructed to complement the mood of the tune, so we played as natural as possible." The recurring rhythm section interlude tends to impede the flow when it should be moving things forward, yet solos by Henderson, Felder and Sample transcend the one-chord terrain.

Sample's **AIR WAVES** was the first title recorded at the session. "We had already recorded this tune for a 'Major West Coast Airline Co.,' so we felt quite at home," Henderson wrote, and the 16-bar theme recalls Herbie Hancock's similarly excursionsional **MAIDEN VOYAGE** in shape and harmonic motion. All except Hooper solo, with Henderson buzzing

behind Felder's opening spot as if to conjure a jumbo jet.

ICE WATER is Henderson's humorous reflection on unspecified childhood experiences. "Listen to the line on this tune, and listen to the bass patterns that Buster is playing, especially the opening bass lines," he wrote. "Notice how this tune lopes in a childish feeling, but everybody still played in a grown-up manner, and Buster is just too much." Indeed, like so many of the great Jazz Crusaders themes, **ICE WATER** carries the common touch with a sophisticated twist in its melody. Williams provides a daring focal point throughout.

Another Sample opus, **WATTS HAPPENING**, is a racing modal melody with tricky stops and starts. Henderson reported that he "struggled from beginning to end" with this piece, and even goes so far as to disparage his solo effort. Felder and Sample are more comfortable with the uncompromising mood. The entire program shows a lack of compromise in the sense that it was only the second by the Jazz Crusaders (**THE FESTIVAL ALBUM** being the first) lacking any tracks that also appeared on singles.

(L) **POWERHOUSE**, JULY 9-11, 1968

The singles drought was bound to end, especially after the Beatles' **ELEANOR RIGBY** was included among the material that the band taped in November '67 for the album titled, with temporal license, **LIGHTHOUSE '68**. As a result, at least one Beatles cover was included on each of the Jazz Crusaders' final three Pacific Jazz albums. In a more important jazz development, the new Lighthouse album also contained **NATIVE DANCER** and **THE EMPEROR**, the first two recorded compositions from Buster Williams. "My serious attempt to start composing coincides with my time in the Crusaders," Williams says, "and just about everything of mine that they recorded was written with them specifically in mind." Another important Williams composition was included on the next studio album, **POWERHOUSE**, in a program that balanced originals and current hit songs.

Burt Bacharach's **PROMISES, PROMISES** is from the Broadway show of the same name, and an example of the more sophisticated directions in which some popular music was headed. The odd meter shifts in the melody create a sense of the unexpected that is sustained in the solo form. Felder, Henderson and Sample are all heard to advantage, with the pianist also adding substantial fills in the ensemble passages.

In retrospect, **LOVE AND PEACE** can be seen as a harbinger of where the Jazz Crusaders were heading, with its addition of composer Arthur Adams' guitar and Sample's use of electric piano. (There is no electric bass, however. Williams reports that he did not begin playing the instrument until he joined Herbie Hancock in the following year.) Adams was clearly trying to replicate **MERCY, MERCY, MERCY**, the Cannonball Adderley hit written by Joe Zawinul that saw a second life as a pop song with lyrics, and he was successful enough to attract several covers, none more famous than the one Quincy Jones included in his **WALKING IN SPACE** album a year later. Here the focus is on the melody, with a brief solo by Felder.



Wilton Felder at the February 7, 1966 session.
Photograph by Woody Woodward.

Sample remains on electric piano for **HEY JUDE**, which was paired with **LOVE AND PEACE** as the album's single. The brief performance focuses on the melody and an uncommonly circumspect Sample solo, and surprisingly omits the extended "na-na-na-na" closing vamp that served as the song's hook.

Henderson wrote **STING RAY**. Producer Richard Bock described the composition as "Afro-Masakela influenced" in the original liner notes, but a more obvious source is the Eddie Harris hit **LISTEN HERE**. Rather than simply riding the vamp, though, Henderson has given his tune a bridge, which is retained for the trombone and piano solos. The composer returns blowing hard at the fade.

Another compositional echo, of Herbie Hancock's **DOLPHIN DANCE**, can be heard in Sample's **FANCY DANCE**. The form is 24 bars, ABA, and two-chorus solos by Felder and Sample frame single-chorus statements by Henderson and Williams. The following spring, **FANCY DANCE** appeared on Sample's first solo album, a trio effort with Red Mitchell and J.C. Moses recorded in Stockholm for the Sonet label.

LOVE IS BLUE is one of the band's better pop transformations, with Hooper and the horns applying muscle to the melody. What sounds like a toy piano is employed at each ensemble bridge, but featured soloist Sample stays with the concert grand in his solo, which (together with the rhythm section support) is a prime example of natural soul.

Henderson's **COOKIE MAN** views funk from the jazz perspective, with a fresh solo form that retains the melody's four-bar break at the beginning of choruses by the composer (in one of his best efforts), Felder and Sample.

UPSTAIRS is also from the musical *Promises, Promises*. As a composition, it sounds more like an exercise in generic Bacharach techniques than a product of true inspiration. Felder and Sample share a solo chorus and elevate matters significantly.

Most listeners associate **FIRE WATER** with **THE PRISONER**, the album that introduced Herbie Hancock's sextet; but this is the original version, recorded nine months before Hancock's. Williams' composition, with its two distinct 16-bar melodies and a main phrase that quotes a contemporary commercial for Dial soap, has become a jazz standard, and sounds like one as all except Hooper solo in the probing mood of the theme. This piece and the other originals on **POWERHOUSE** keep the album from falling into pop-cover blandness.

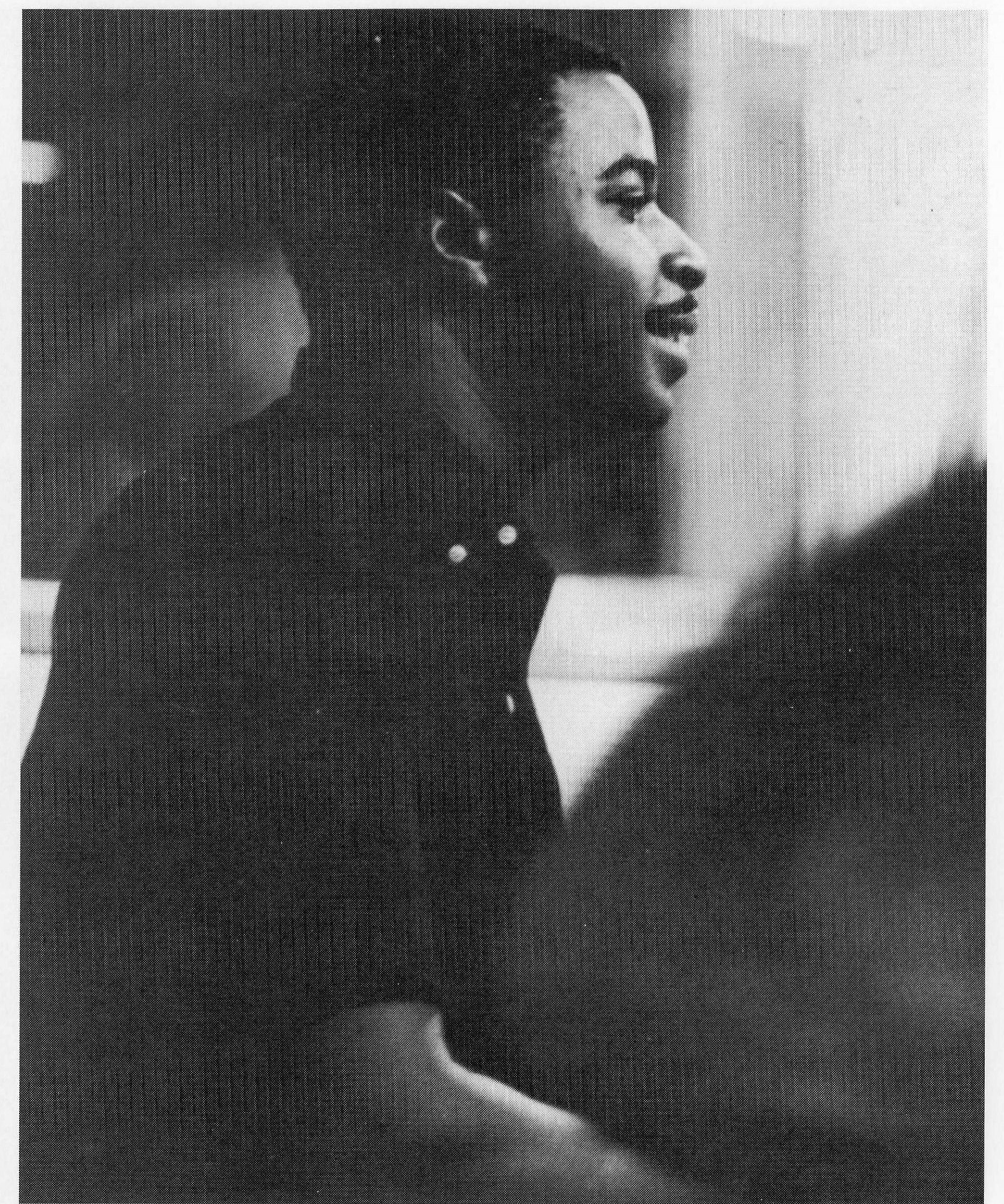
(M) GIVE PEACE A CHANCE, FEBRUARY 28 & MARCH 7, 1970

Several important changes began taking place around the time **POWERHOUSE** was recorded, including a decision to stop touring. "It was me who decided in Cleveland," Sample says, "some time in '68. I realized that I was wasting my life when I had to play a Farfisa organ, an instrument that has nothing to do with African-American music. At least the horn players had their own horns. I think the club owner also wanted us to back up strippers on that gig. So I said that the time had come to stay home in Los Angeles and explore other areas of music."

Hooper had also reached the point where he wanted a change. "You're supposed to drive around on the road in a broken-down Volkswagen when you play jazz, but that's bullshit," he comments. "That's why Joe and I and the rest said, 'Fuck it!'" More immediately, Hooper began to work with George Shearing, who was not subjected to the same manner of indignities.

The most immediate sign of change was Felder's first recorded appearance — on a Gerald Wilson date in August 1968 — as an electric bassist. "That actually goes back to the time we worked as the Night Hawks," Felder recalls. "Joe had been playing Hammond organ, but when he stopped and returned to the piano, the club owner where we worked bought an electric bass that I learned how to play. Years later, a bassist I knew remembered this and asked me to do a studio date." By the end of '68, Felder had also appeared in the rhythm section on albums by Archie Shepp and Phil Moore. Sample began to get studio calls as well, while Henderson stepped up his producing efforts.

A further change occurred when Williams and his wife moved to New York in November of '68, leaving the band to hire bassists as needed. The group still thought enough of Williams to bring him back for the final two Jazz Crusaders recordings, a live set (**LIGHTHOUSE '69**, from July of that year) and the last studio album, **GIVE PEACE A CHANCE**. This session has failed to make its way into most jazz discographies. Despite the three pop covers, it did not yield even one single, which perhaps gave the clearest indication that an ensemble/label affiliation spanning nearly nine years was at an end.



Stix Hooper at the February 7, 1966 session.
Photograph by Woody Woodward.

GIVE PEACE A CHANCE, the first of two Lennon-McCartney songs on the program, might have broken through to the pop audience with more exposure. The performance is hard-hitting yet loose, brief without sounding attenuated, with breaks passed around among the primary soloists and trademark harmony on the refrain. The tambourine was overdubbed by Hooper.

The strong groove is retained, with more room for stretching out, on Henderson's **I THINK IT WAS A DREAM**. The track shows that bass violin and funk are quite compatible, as Williams adds an edge that the others quickly reinforce. The composer sounds particularly inspired among the three soloists.

BLACK BIRD is one Beatles tune that has enjoyed sustained popularity with jazz musicians over the years. This version was only the second from the jazz world, after Ramsey Lewis' 1968 cover. The unusually dense ensemble sound derives from Sample through overdubbing, playing both acoustic and electric pianos. Solos by Felder and Sample on electric are brief, as is the closing horn conversation.

Two keyboards appear again on **THE THRILL IS GONE**, with Hooper putting a more dance-friendly beat on the B.B. King hit. Playing time, while still brief, allows for full blues choruses from Henderson and Felder, plus a bit of interaction on the fade.

The Anita of **ANITA'S NEW DANCE** is Hooper's mother. This blues variant with strong African overtones ranks among the Jazz Crusaders classic originals. Excellent solos by Felder, Henderson and Sample are enhanced by the rhythm section's alternatively locking down on the vamp



Wayne Henderson at the February 7, 1966 session.
 Photograph by Woody Woodward.

and moving forward more fluidly. Williams adds a stunning conclusion after the dance is restated. The vamp here suggests a kalimba, and Hooper confesses that, were he to record the tune again, a thumb piano would be included. "We could have toyed with that one more rhythmically," he says, then adds "A lot of this stuff was very embryonic, in terms of our creativity."

For a band that was about to enter a more audience-friendly realm, Felder's *SPACE SETTLEMENT* is a bold valedictory jazz statement, and as close to the avant-garde as the Jazz Crusaders ever ventured. Clearly the group had no problems playing such material, especially with Williams present. Felder has placed an angular, searching melody atop an explosive two-bar pattern that sets the tone for the entire 11-minute performance. The groove remains aggres-

sive for Felder, who takes his most exploratory solo on record, and a similarly aggressive Henderson; then the rhythm dissolves behind Sample and is regenerated during Williams' solo. There is even intense collective improvisation at the close, not to mention a siren blown by Hooper during the piano solo.

The final two tracks are by Sample, and were also introduced on his 1969 Sonet session. (A fourth original from that album, *SVENSKA FLICKA*, appeared on *LIGHTHOUSE '69*.) *ALL THE LONELY YEARS* carries a different feeling than the trio version, more tender thanks to Hooper's beat and the front line empathy, and more unpredictable thanks to Williams. Sample is the primary soloist, displaying his sense of structure and sterling technique, while Henderson and Felder take brief solos and add animated conversation at the coda.

ANOTHER BLUES, which the band first attempted on a July 1968 live taping at Shelly's Manne-Hole, is pure, burning hard bop. Listening to the exultant solos by Sample, Henderson, Felder and Williams, it is hard to believe that this would be the band's final recorded performance in the straight-ahead idiom. Not that the Jazz Crusaders lacked a mastery of jazz that on the evidence here was nothing short of comprehensive. They were simply ready for something else.

— Bob Blumenthal

May 2005

(Sincerest thanks to Wilton Felder, Stix Hooper, Joe Sample and Buster Williams for generous assistance in the preparation of these notes.)

THE JAZZ CRUSADERS: THE PACIFIC JAZZ QUINTET STUDIO SESSIONS

CDs:

DISC I:	DISC II:	DISC III:	DISC IV:
1. The Geek (A) 5:39 (Wilton Felder)	1. Sinnin’ Sam (B) 4:41 (Stix Hooper)	1. On Broadway (F) 2:31 (Weil-Mann-Lieber-Stoller)	1. The Thing (I) 4:44 (Joe Sample)
2. M.J.S. Funk (A) 5:56 (Wayne Henderson)	2. Weather Beat (C) 2:34 (Joe Sample)	2. Green Back Dollar (F) 2:22 (H. Axton-K. Ramsey)	2. Sunset In The Mountains (H) 5:11 (Wayne Henderson)
3. That’s It (A) 4:43 (Wilton Felder)	3. Scandalizing (D) 4:30 (Joe Sample)	3. Close Shave (F) 2:39 (Joe Sample)	3. While The City Sleeps (H) 3:36 (C. Strouse-L. Adams)
4. Freedom Sound (A) 8:22 (Joe Sample)	4. White Cobra (D) 4:52 (Joe Sample)	4. Free Sample (F) 3:34 (Joe Sample)	4. White Cobra (I) 4:47 (Joe Sample)
5. Theme From “Exodus” (A) 3:49 (Ernest Gold)	5. Cathy’s Delight (D) 3:00 (Wayne Henderson)	5. Mr. Sandman (F) 2:58 (Pat Ballard)	5. New Time Shuffle (I) 4:45 (Joe Sample)
6. Coon (A) 4:20 (Wayne Henderson)	6. Congolese Sermon (D) 3:48 (Wayne Henderson)	6. Heat Wave (F) 2:55 (Irving Berlin)	6. Para Mi Espoza (H) 6:40 (Nesbert Hooper).
7. M.J.S. Funk (alternate version) (A) 8:13 (Wayne Henderson)	7. One Leg Dance (D) 5:17 (Nesbert Hooper)	7. Sassy (F) 4:28 (Les McCann)	7. Soul Kosher (H) 5:40 (Wilton Felder)
8. Coon (alternate version) (A) 5:45 (Wayne Henderson)	8. Deacon Brown (E) 3:41 (Wilton Felder)	8. Theme From “The L-Shaped Room” (aka T-Shaped Twist) (F) 4:07 (John Barry)	8. Tribute To Charles (H) 5:52 (Wilton Felder)
9. Song Of India (B) 4:04 (Rimsky-Korsakov, arr. by Joe Sample)	9. Turkish Black (E) 5:33 (Wilton Felder)	9. Some Samba (F) 2:34 (Wayne Henderson)	9. A Trane Thing (H) 3:23 (Joe Sample)
10. Big Hunk Of Funk (B) 5:00 (Wilton Felder)	10. Brahms’ Lullaby (E) 4:42 (Johannes Brahms)	10. Stix March (F) 2:45 (Nesbert Hooper)	10. New Time Shuffle (alternate version) (H) 4:26 (Joe Sample)
11. Tonight (B) 2:52 (L. Bernstein-S. Sondheim)	11. Boopie (E) 4:22 (Wilton Felder)	11. Purple Onion (F) 2:56 (Wilton Felder)	11. The Thing (alternate version) (H) 5:30 (Joe Sample)
12. 507 Neyland (B) 3:59 (Wayne Henderson)	12. Tough Talk (E) 2:20 (Sample-Henderson-Hooper)	12. Long John (G) 5:00 (Wilton Felder)	12. Uptight (Everything’s Alright) (J) 2:26 (Moy-Judkins-Cosby)
13. Till All Ends (B) 3:32 (Joe Sample)	13. No Name Samba (E) 2:25 (Wilton Felder)	13. Robbins’ Nest (G) 5:44 (C. Thompson-I. Jacquet)	13. The Shadow Do (J) 2:36 (Wayne Henderson)
14. Tortoise And The Hare (B) 4:24 (Joe Sample)	14. Lazy Canary (E) 4:17 (Wayne Henderson)	14. You Are Only Sometimes Rain (F) 3:29 (Wayne Henderson)	14. Scratch (J) 2:40 (Wayne Henderson)
15. In A Dream (B) 3:22 (Wayne Henderson)	15. Lonely Horn (E) 3:53 (Wilton Felder)	15. Out Back (G) 6:04 (Wes Montgomery)	15. Isa’s Chant (J) 2:34 (Byron Pope)
16. The Young Rabbits (B) 3:38 (Wayne Henderson)	16. Brother Bernard (E) 4:24 (Joe Sample)	16. Bachafillen (G) 5:54 (Garnett Brown)	
	17. Moon River (F) 4:42 (H. Mancini-J. Mercer)	17. I’ll Remember Tomorrow (G) 4:52 (Joe Sample)	
		18. Polka Dots And Moonbeams (G) 5:41 (J. Burke-J. Van Heusen)	
		19. Sweetwater (G) 3:11 (Joe Sample)	

DISC V:

- 1. Blue Monday (K) 8:44 (Joe Sample)
- 2. Night Theme (K) 7:27 (Nesbert Hooper)
- 3. Uh Huh (K) 6:16 (Wayne Henderson)
- 4. Air Waves (K) 9:21 (Joe Sample)
- 5. Ice Water (K) 6:41 (Wayne Henderson)
- 6. Watts Happening (K) 5:12 (Joe Sample)
- 7. Promises, Promises (L) 5:17 (B. Bacharach-H. David)
- 8. Love And Peace (L) 3:21 (Arthur Adams)
- 9. Hey Jude (L) 3:24 (J. Lennon-P. McCartney)
- 10. Sting Ray (L) 3:38 (Wayne Henderson)
- 11. Fancy Dance (L) 4:27 (Joe Sample)

DISC VI:

- 1. Love Is Blue (L) 4:38 (Lamaire-Popp-Blackburn)
- 2. Cookie Man (L) 5:39 (Wayne Henderson)
- 3. Upstairs (L) 3:13 (B. Bacharach-H. David)
- 4. Fire Water (L) 6:23 (Charles Buster Williams)
- 5. Give Peace A Chance (M) 2:26 (J. Lennon-P. McCartney)
- 6. I Think It Was A Dream (M) 5:48 (Wayne Henderson)
- 7. Black Bird (M) 2:37 (J. Lennon-P. McCartney)
- 8. The Thrill Is Gone (M) 3:01 (D. Petite-A. Benson)
- 9. Anita’s New Dance (M) 5:13 (Nesbert Hooper)
- 10. Space Settlement (M) 11:09 (Wilton Felder)
- 11. All The Lonely Years (M) 4:56 (Joe Sample)
- 12. Another Blues (M) 6:46 (Joe Sample)

DISCOGRAPHY

For the purposes of this discography, we have included only the initial release number for each selection, be it 45 single, LP or CD.

(A) FREEDOM SOUND
Wayne Henderson (tb), Wilton Felder (ts), Joe Sample (p), Jimmy Bond (b), Stix Hooper (d).

Pacific Jazz Studios, LA, May 24, 1961	
The Geek -1	Pacific Jazz ST-27
Freedom Sound -1	-
M.J.S. Funk (alternate version) -1	
Coon (alternate version) -1	
That’s It	Pacific Jazz ST-27
Theme From “Exodus”	-
Coon	-
M.J.S. Funk	-

-1 add Roy Gaines (g)

All titles issued on Pacific Jazz CD 96864

(B) LOOKIN’ AHEAD
Wayne Henderson (tb), Wilton Felder (ts), Joe Sample (p), Jimmy Bond (b), Stix Hooper (d).

Pacific Jazz Studios, LA, January 7, 1962	
Song Of India	
Big Hunk Of Funk	
507 Neyland	
Till All Ends	
Tortoise And The Hare	
Sinnin’ Sam	
The Young Rabbits	

Same as above.

Pacific Jazz Studios, LA, January 19, 1962	
Tonight	
In A Dream	

All titles issued on Pacific Jazz ST-43

(C) Wayne Henderson (tb), Wilton Felder (ts), Joe Sample (p), Jimmy Bond (b), Stix Hooper (d).
Pacific Jazz Studios, LA, April 17, 1962

Weather Beat	Pacific Jazz 45-357
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(D) Wayne Henderson (tb), Wilton Felder (ts), Joe Sample (p), Jimmy Bond (b), Stix Hooper (d).
Pacific Jazz Studios, LA, May 16, 1962

Scandalizing	previously unissued
White Cobra	-

Same as above.

Pacific Jazz Studios, LA, May 21, 1962	
Congolese Sermon	previously unissued
Cathy’s Delight	-
One Leg Dance	-
Penny Blue (aka Basie’s Attic)	rejected

Note: It is possible that this studio version of CONGOLESE SERMON, rather than the live version from The Lighthouse, was used on 45-357.

(E) TOUGH TALK		
Wayne Henderson (tb), Wilton Felder (ts), Joe Sample (p), Bobby Haynes (b), Stix Hooper (d).		
Pacific Jazz Studios, LA, February 13, 1963		
Deacon Brown		
Lazy Canary		
No Name Samba -1, 2		
Brother Bernard		
Tough Talk -1		
Same as above.		
Pacific Jazz Studios, LA, February 19, 1963		
Turkish Black		
Brahms’ Lullaby		
Boopie		
Lonely Horn		
-1 Joe Sample plays harpsichord		
-2 Wilton Felder plays alto saxophone		
All titles issued on Pacific Jazz ST-68		

(F) HEAT WAVE		
Wayne Henderson (tb), Wilton Felder (ts), Joe Sample (p), Bobby Haynes (b), Stix Hooper (d).		
Pacific Jazz Studios, LA, September 24, 1963		
On Broadway	Pacific Jazz ST-76	
Free Sample	-	
Sassy	-	
You Are Only Sometimes Rain	Pacific Jazz ST-83	
Moon River	previously unissued	
Same as above.		
Pacific Jazz Studios, LA, September 25, 1963		
Close Shave -1	Pacific Jazz ST-76	
Mr. Sandman	-	
Some Samba	-	
Stix March -1	-	
Same as above.		
Pacific Jazz Studios, LA, September 26, 1963		
Heat Wave	Pacific Jazz ST-76	
Theme From “The L-Shaped Room” (aka T-Shaped Twist) -1	-	
Purple Onion	-	
Green Back Dollar -1	-	
-1 Joe Sample plays electric piano		

(G) STRETCHIN’ OUT	
Wayne Henderson (tb), Wilton Felder (ts), Joe Sample (p), Monk Montgomery (b), Stix Hooper (d).	
Pacific Jazz Studios, LA, July 19, 1964	
Out Back -1	
I’ll Remember Tomorrow -1	
Polka Dots And Moonbeams -1, 2, 3	
Long John	
Robbins’ Nest -2	
Bachafillen	
Sweetwater	
-1 add Joe Pass (g)	
-2 Wayne Henderson plays euphonium	
-3 Wilton Felder plays alto saxophone	
All titles issued on Pacific Jazz ST-83	

(H) THE THING		
Wayne Henderson (tb), Wilton Felder (ts), Joe Sample (p), Monk Montgomery (b), Stix Hooper (d).		
Pacific Jazz Studios, LA, February 5, 1965		
Sunset In The Mountains	Pacific Jazz ST-87	
While The City Sleeps -1	-	
Para Mi Espoza	-	
Soul Kosher	-	
Tribute To Charles	previously unissued	
The Thing (alternate version)	-	
A Trane Thing	-	
New Time Shuffle (alternate version)	-	
-1 Wayne Henderson plays euphonium		

(I) THE THING		
Wayne Henderson (tb), Wilton Felder (ts), Joe Sample (p), Victor Gaskin (b), Stix Hooper (d).		
Pacific Jazz Studios, LA, February 22, 1965		
The Thing		
White Cobra		
New Time Shuffle		
All titles issued on Pacific Jazz ST-87		

(J) Wayne Henderson (tb), Wilton Felder (ts), Joe Sample (p), Leroy Vinnegar (b), Stix Hooper (d).		
Pacific Jazz Studios, LA, February 7, 1966		
Uptight (Everything’s Alright)	Pacific Jazz 45-88125, ST-20106	
The Shadow Do	-	
Isa’s Chant	previously unissued	
Scratch	45-88125	

Note: The remainder of **TALK THAT TALK** (Pacific Jazz ST-20106) is by the Jazz Crusaders supplemented by a big band and is not included here.

(K) UH HUH

Wayne Henderson (tb), Wilton Felder (ts), Joe Sample (p), Buster Williams (b), Stix Hooper (d).

Pacific Jazz Studios, LA, May 15, 1967

Air Waves

Night Theme

Watts Happening

Blue Monday

Ice Water

Uh Huh

All titles issued on Pacific Jazz ST-20124

(L) POWERHOUSE

Wayne Henderson (tb), Wilton Felder (ts), Joe Sample (p), Buster Williams (b), Stix Hooper (d).

Pacific Jazz Studios, LA, July 9, 1968

Love Is Blue

Promises, Promises

Cookie Man

Same as above.

Pacific Jazz Studios, LA, July 10, 1968

Hey Jude -1

Fire Water

Love And Peace -1, 2

Same as above.

Pacific Jazz Studios, LA, July 11, 1968

Fancy Dance

Upstairs

Sting Ray

-1 Joe Sample plays electric piano

-2 add Arthur Adams (g)

All titles issued on Pacific Jazz ST-20136

(M) GIVE PEACE A CHANCE

Wayne Henderson (tb), Wilton Felder (ts), Joe Sample (p), Buster Williams (b), Stix Hooper (d).

Pacific Jazz Studios, LA, February 28, 1970

Another Blues

I Think It Was A Dream

All The Lonely Years

Space Settlement -1

Anita’s New Dance

Same as above.

Pacific Jazz Studios, LA, March 7, 1970

Give Peace A Chance -2

Black Bird -3

The Thrill Is Gone -3

-1 Siren whistle played live by Stix Hooper

-2 Stix Hooper (tambourine) overdubbed

-3 Joe Sample (electric piano) overdubbed

All titles issued on Liberty LST-11005

Original sessions produced by Richard Bock
Produced for release by Michael Cuscuna
Recording engineers: Richard Bock (A–I & K), Lanky Linstrot (J), Thorne Nogar (L), Mike Deneke (M)
Remixed from the original three-track (B, D, E) and four-track (F–L) masters by Ron McMaster and
eight-track (M) masters by Steve Genewick and Ron McMaster
Mastered in 24 bit by Ron McMaster

Special thanks to Stix Hooper, Wilton Felder, Joe Sample, Russ Wapensky, Jim Harrod, Cynthia Sesso, Paula Moffett and The Institute of Jazz Studies.

Design direction: Richard Mantel
Design production: InkWell, Inc.

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PRODUCER’S NOTE:

This set focuses on the studio recordings of the Jazz Crusaders as a unit with a variety of bassists and the occasional addition of a guitarist. The albums that they recorded with a big band (**TALK THAT TALK**), Latin percussion, organ and flute (**CHILE CON SOUL**) and in collaboration with Les McCann (**JAZZ WALTZ**) are of a very different nature and not included here. Nor is the R & B single (**BUNNY RIDE** b/w **SWEETIE LESTER**) which they recorded for the label in 1962 as The Night Hawks, which sounds nothing like the Jazz Crusaders.

We have chosen to concentrate on their studio work because their live albums (**FESTIVAL ALBUM** and the four done live at The Lighthouse) are or will soon be available on individual Pacific Jazz CDs.

Dick Bock’s notorious and liberal practice of editing tape is obvious in many spots throughout this set, but full versions of the edited tunes do not exist. Some tape damage has occurred over the years, which causes things like the flutter at the end of the melody on the master take of **NEW TIME SHUFFLE**, and every precaution has been taken to repair or improve such problems.

—Michael Cuscuna