

The Crusaders – Honky Tonk Struttin’ (4:26) – maybe “Texas Kid” was based in a honky-tonk bar *Rhapsody and Blues*, 1980 – Joe Sample, honky-tonk piano/synth (revving sounds?) / Wilton Felder, writer/soprano sax (not signature tenor)/bass / Stix Hooper, drums/percussion / Guests: One or more guitarists (vague credits) / Sheila E., percussion

Wes Montgomery – Sunny (4:03)

California Dreaming, 1967 – recorded in New Jersey

Written by Bobby Hebb in ’63 – wrote it as preference for “sunny” disposition over “lousy” one after his older brother Harold was stabbed to death outside Nashville nightclub – brothers were part of song-and-dance duo since Bobby was 3, Harold was 9 – His version in ’66 reached #3 on U.S. R&B chart, #2 on U.S. pop chart – then-18-year-old Mieko “Miko” Hirota (the Connie Francis of Japan) was first to record a version in ’65 (in English), backed up by the Billy Taylor Trio – next was Dave Pike version on *Jazz for the Jet Set* – then Bobby himself – all three recorded across Hudson in NYC

For Wes’s version: Wes, elec. guitar / Richard Davis, acoustic bass / Grady Tate, drums (as with Hirota/Pike) / Ray Barretto, percussion / Jack Jennings, vibraphone (Pike played marimba)

The Square – Texas Kid (6:52) – likely homage to The Crusaders, formed in Houston as the Jazz Crusaders *Make Me a Star*, 1979 – cover model looks like somehow I knew in high school

Masahiro Andoh, writer/guitars / Takeshi Itoh, alto sax / Junko Miyagi, piano / Yuji Nakamura, bass / Michael Kawai, drums/percussion/voices at the end? / Kiyohiko Semba, percussion

The Square formed in 1976, same year as Casiopea – Andoh, Nakamura founding members – Andoh says name was based on Madison Square Garden – no wonder it’s called “the world’s most famous arena” – beat Casiopea to first studio album by one year (two in last four months of ’78) – MMAS is third album, same year Casiopea released *their* first two – The Square has gone by T-Square since ’88 (“...*eighty-eight*”)

Two more Texas songs in next segment, including one *called* “Houston,” but Casiopea leads it off

Casiopea – Movin’ (5:33)

Light and Shadows, 1997 (“...*ninety-seven*) – Casiopea 2nd iteration: Yoshihiro Naruse, writer/bass (lead) / Issei Noro (founder), guitar / Minoru Mukaiya, piano/keyboards / Akira Jimbo, drums/perc. prog. (or MM)?

Joe McBride – An Evening in Dallas (5:03)

A Gift for Tomorrow, 1994

JM is from Fulton, MO – moved to Dallas in ’85 when 2-week visit to brother led to performance opportunities JM, writer/all instruments: piano/keyboards/synth guitar/synth bass/drum & perc. prog.

David Benoit – Houston (4:54) – (play “David Houston!” clip)

Inner Motion, 1990 – DB, writer/piano/arranger/conductor of The Warfield Avenue Symphony Orchestra / Doug Cameron, violin soloist / Grant Geissman, guitars: electric/Spanish/12-string/banjo/mandolin / Steve Bailey, acoustic/fretless basses / David *Derge*, drums / Michael Fisher, percussion

Nelson Rangell – Then I Knew (5:29) (preceded by Nelson Rangell Liner)

Far Away Day, 2000 – NR, alto saxes/flute / Kip Kuepper, guitar /

Darren Rahn, writer/keyboards/synth bass/drum & percussion programming – Darren returns early in hour 2

McCoy Tyner – The Night Has a Thousand Eyes (4:53)

McCoy Tyner with Stanley Clarke and Al Foster, 2000 – jazz standard, not later hit for Bobby Vee

Written by Jerry Brainin (music)/Buddy Bernier (lyrics) for ’48 horror film *Night Has a Thousand Eyes* (no “the”) – directed by John Farrow (Mia’s father) – starred Edward G. Robinson, Gail Russell, John Lund – notably covered by John Coltrane on *Coltrane’s Sound*, ’64, featuring MT on piano

Here: MT, piano / Stanley Clarke, acoustic bass / Al Foster, drums – SC/AF were in Miles Davis’s band

Maynard Ferguson & Big Bop Nouveau – Just Friends (6:01, over at 5:51)

Brass Attitude, 1998 – ’31 pop song that *became* jazz standard – by John Klenner (not Klemmer) (music)/Sam M. Lewis (lyrics) – introduced in October ’31 by Red *McKenzie* and His Orchestra, a hit for Leonard Joy’s Orchestra, sung by Russ Columbo – Maynard introduced to standard via Charlie Parker version on first *Charlie Parker with Strings*, recorded in ’49, released in ’50 – arranged by Tom Garling (Maynard loved his arr.)

Featured soloists: TG, superbone*/trombone / Carl Fischer, superbone / MF, trumpet //

*Combined valve/slide trombone // “It’s great to hear TG and CF trading...” “The band really swings on the heavy ensemble which leads you down the path unexpectedly to the beauty of the ending.”

Rest of band: Jon Owens/Joey Tartell, trumpet / Chip *McNeill*, tenor sax / Matt Wallace, alto sax / Ron Oswanski, piano / Chris Berger, acoustic bass / Jason Harnell, drums

Strunz & Farah – Syncretic Strings (5:30) – Jorge Strunz (orig. from Costa Rica)/Ardeshir Farah (Iran)

Title track, 3/3/23 – duo formed in ’79, year Casiopea debuted/The Square released MMAS

’70s were busy decade for group/solo debuts – Syncretic: combination of different forms of belief or practice

S&F co-wrote title track – JS, nylon string guitar/bass (with *Carlitos Cuba*) /

AF, nylon string guitar / Ron Wagner, drums – World *music*

Darren Rahn – Funky D (4:48) – D for Darren, not Dallas, but I’m sure city *is* funky

Rock The World, 2022 – heard earlier with Nelson Rangell

DR, writer/tenor sax/horn section saxes/Wurlizer/Hammond organ/keyboards/prog. / Jason R., trumpet / Paul Jackson Jr., electric guitar / *Mel Brown*, bass / Tarell Martin, drums

Les Sabler – New Bossa (4:32)

Flying High, 2/3/23 – based in Nashville – Canadian, like Darren Rahn

Written by David Evan Stone/Gene Henderson/Paul Brown – only Paul plays on song (rhythm guitar)

LS, lead guitar / Marco Basci, piano/keyboards / Travis *Carlton* (Larry’s son), bass /

Joel Taylor, drums / Lenny Castro, percussion

Scott Wilkie – Beach Hut (6:17)

All In, 2014 – SW, writer/piano/Rhodes / Greg Holmes, synth textures / Peter Sprague, ac. & elec. guitar /

Nathan Brown, bass / Jeff Olson, drums / Ramon Yslas, percussion

The Chick Corea & Steve Gadd Band – Chick’s Chums (9:23)

Chinese Butterfly, 2018 – first track on first of two CDs

Written by John *McLaughlin* for the week he performed with Chick at Blue Note Jazz Club during Chick’s 75th birthday residency – could have gone to one of those shows, but foolishly left before doors opened because the line was long and I wouldn’t get my center stage table seat – ironically, I *wanted* a faraway seat for John Scofield and Combo 66 in *November* ’18, my last time there to date

Chick, Rhodes/Moog Voyager/other synths / Steve, drums / Steve *Wilson*, soprano sax /

Lionel Loueke (lou-*eck*-ay), electric guitar (solo w/effect) / *Carlitos Del Puerto*, bass / Luisito Quintero, perc.

Michael Broening – Oceanside Drive (4:27) – last track

Never Too Late, 2/3/23 (same day as *Flying High*) – debut – “Texas Kid” also last track

There is an Oceanside Dr. in Sound Beach, Oceanside Rd. (invert abbrev.) in Oceanside/Rockville Centre

Mike B., writer/piano/keyboards/drum programming / Thano Sahnas, lead acoustic guitar /

Lemek, rhythm electric guitars / *Mel Brown*, bass (as on “Funky D”) / Lester *Estelle* Jr., real drums

Lisa Hilton – Unforgotten Moments, Half Forgotten Dreams (4:50)

Life is Beautiful, 2022 – LH said her composition expressed two years to that point since pandemic began: “moments never before experienced that will not be forgotten, sandwiched in our psyche with previous dreams from the ‘olden days’ in 2019” – LH, piano / Luques Curtis, acoustic bass / Rudy Royston, drums

Marcus Anderson – Team Effort Reprise (1:26) (followed by Ken Navarro Liner 1)

Reverse, 2022 – immediately preceded by main “Team Effort”

So called because it was written/arranged collectively: MA, alto sax / Nile Hargrove, main keyboards / Bertron Curtis, auxiliary keybs. / David “Nemo” Miller, guitar / Jayvin Finch, bass / Demetrius Everett, drums

Ken Navarro – Look Both Ways (4:44, over at 4:42)

Love is Everywhere, 4/7/23

Like “An Evening in Dallas,” Ken wrote/plays everything: ac. & elec. guitars/bass/keybs./drum & perc. prog.