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The Pacific Jazz Bud Shank Studio Sessions (# 180)

Discography

This discography includes only the first 12" US issue of each selection.

(A) Shank (as, fl), Claude Williamson (p), Don Prell (b), Chuck Flores (d).

Capitol Studios, LA January 25, 1956

Bag Of Blues PJ-1215

Nature Boy -

All This And Heaven Too -

Jubilation -

Do Nothing Till You Hear From Me -

Nocturne For Flute -

Walkin' -

Carioca –

(B) Shank (as, fl), Claude Williamson (p, celeste), Don Prell (b), Chuck Flores (d).

LA November 7/8, 1956

A Night In Tunisia PJ-1230

Tertia -

All Of You -

Theme -

Jive At Five -

Softly As In A Morning Sunrise -

Polka Dots And Moonbeams -

The Lamp Is Low -

Tangerine Playboy PB 1957

(C) Shank (ts), Claude Williamson (p), Don Prell (b), Chuck Flores (d).

Radio Recorders, LA November 29, 1957

Thou Swell ST-4

Tenderly -

Over The Rainbow -
Long Ago And Far Away -
I Never Knew -
All The Things You Are -
Body And Soul -
Blue Lou -
Have Blues, Will Travel JWC 509

Note: Although the date for this session is commonly given as November 28, Bud Shank's ledger shows it to be the 29th.

(D) Shank (as, fl, pennywhistle), Claude Williamson (p), Don Prell (b), Jimmy Pratt (d).

Johannesburg, S.A. April 23, 1958

A Tribute To The African Pennywhistlers PJX-5000
I'll Remember April -
Charity Rag -
Just Squeeze Me -
My Funny Valentine -
Misty Eyes -
Waltzin' The Blues Away –

(E) Shank (as), Larry Bunker (vbs), Al Hendrickson (g), Jimmy Rowles (p), Joe Mondragon (b), Mel Lewis (d).

LA June 30, 1958

Misty Eyes Playboy PB1958

(F) Shank (as, fl), Billy Bean (g), Gary Peacock, bass, Chuck Flores (d)

World Pacific Studio, LA, April 18, 1959

Mook's Theme ST-1265
Surf Pipers -
The Surf And I -
Up In Velseyland -
Surf For Two -
Slippery When Wet -
Going My Wave -
Old King Nep's Tune -
Walkin' On The Water -
Soupsville -
Blues In The Distance JWC 512, ST1029

Blues In The Surf Crown CLP5311, CST311

(G) Shank (as, bari), Carmell Jones (tp), Dennis Budimir (g), Gary Peacock (b), Mel Lewis (d).

World Pacific Studio, LA, May 1961

New Groove ST-21

The Awakening -

White Lightnin' -

Sultry Serenade -

Well, You Needn't -

Liddledabllduya –

(H) Shank (as, bari), Bob Cooper (ts), Carmell Jones (tp), Dennis Budimir (g), Gary Peacock (b), Shelly Manne (d).

LA, November, 1961

Barefoot Adventure ST-35

Shoeless Beach Meeting -

Jungle Cruise -

How High The Makaha -

Well, 'Pon My Soul -

Ala Moana -

Bruce Is Loose -

Dance Of The Sea Monsters -

Note: Shank had titled the fifth song Well, 'Pon My Sole. It was a clerical error at Pacific Jazz that altered the title and lost the pun.

Album Index:

Pacific Jazz PJ-1215 The Bud Shank Quartet

Pacific Jazz PJ-1230 The Bud Shank Quartet Featuring Claude Williamson

Pacific Jazz ST-4 Bud Shank Plays Tenor

Pacific Jazz JWC 509 Have Blues Will Travel - various artists

Pacific Jazz PJX-5000 Bud Shank In Africa (issued in South Africa only)

World Pacific ST-1265 Bud Shank - Slippery When Wet

Pacific Jazz JWC 512, ST 1029 Blowin' The Blues - various artists

Pacific Jazz ST-21 Bud Shank - New Groove

Pacific Jazz ST-35 Bud Shank - Barefoot Adventure

Original sessions produced by Russ Freeman (C), unknown (D) and Richard Bock (all others)

Produced for release by Michael Cuscuna

Executive producer: Charlie Lourie

Recording engineer: John Palladino (A), Bones Howe (C), George Balla (D), Richard Bock (F, G, H)
Sessions A, B, D and E are mono. All others are stereo.

Mastered by Ron McMaster using 20-bit Super Bit Mapping

Photo research: Cynthia Sesso

Special thanks to Jim Harrod and Bud Shank

Design direction: Richard Mantel

Design production: InkWell, Inc.

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Producer's note:

This set collects the Pacific Jazz studio recordings by Bud Shank between 1956 and 1961, which focus essentially on his mid-fifties quartet with Claude Williamson and early-sixties quintet with Carmell Jones and Dennis Budimir. Although his collaborations with Laurindo Almeida and Bob Cooper attained more attention and success at the time, this overlooked body of work captures one of the West Coast's finest reedmen at his best.

No master tape has survived for Tangerine (B) and Misty Eyes (E). These selections were dubbed from LP pressings. As with any project that involves Pacific Jazz, there are tapes that are in less than first class condition. There will be sound flaws springled throughout the set, such as the drop outs and slight phasing at certain points during Tertia (B). Where these occur, they are unavoidable and irreparable

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