The

TENORSAX

of

CHARLES ROUSE
“CHARLIE”
Born: Washington D.C., June 6, 1924
Died: Nov. 30, 1988

Introduction:

Sorry to admit it, but Charles Rouse was not an issue in my early jazz days, nor was he particularly recognized in the Oslo Jazz Circle. Only much later I discovered how fine this underrated tenorsax player was!

History:

He studied clarinet before taking up tenor saxophone. Played in the bop big bands of Billy Eckstine (1944) and Dizzy Gillespie (1945), but made his first recordings as a soloist only in 1947, with Tadd Dameron and Fats Navarro. After playing rhythm-and-blues in Washington and New York, he was a member of the Duke Ellington orchestra (1949-50) and Count Basie’s Octet (1950). He took part in Clifford Brown’s first recordings in 1953, then worked with Bennie Green (1955) and played in Oscar Pettiford’s sextet (ca. 1955); with Julius Watkins, also one of Pettiford’s sidemen, he led Les Modes (later the Jazz Modes), a bop quintet (1956-59). Joined Buddy Rich briefly before playing in Thelonious Monk’s quartet (1959-70), the association for which he is best known. During the 1970s he worked as freelance, and recorded three albums as a leader. In the early 1980s he was a member and joint leader of the quartet Sphere, which was dedicated to the performance of Monk’s Music; he performed in Wynton Marsali’s group at the Concord Jazz Festival (California) in 1987 and the following year recorded compositions by Monk in San Francisco with Carmen McRae (ref. The New Grove Dictionary of Jazz).
CHARLIE ROUSE SOLOGRAPHY

TADD DAMERON SEXTET   NYC. Sept. 26, 1947
Fats Navarro (tp), Ernie Henry (as), Charlie Rouse (ts), Tadd Dameron (p), Nelson Boyd (b), Shadow Wilson (dm).
Four titles were recorded for Blue Note:

304 The Chase           Solo 34 bars. (F)
304 The Chase           As above. (F)
305 The Squirrel        Solo 24 bars. (M)
305 The Squirrel        As above. (M)
306 Our Delight         Solo 32 bars. (FM)
306 Our Delight         As above. (FM)
307 Dameronia           Solo 16 bars. (M)
307 Dameronia           As above. (M)

CR belongs to the “second batch” of early modern tenorsax players, and he gets off with a flying start in this session, sitting in with Tadd Dameron's quintet from the Onyx Club. He has his own style and plays with confidence, making fine variations on the alternate takes. Perhaps not yet familiar with all the chord regiments of bebop, he nevertheless establishes himself as one of the important performers on the instrument. No particular highlight to suggest, all items are quite interesting.

FATS NAVARRO AND HIS BAND   NYC. Dec. 5, 1947
Fats Navarro (tp), Charlie Rouse (ts), Tadd Dameron (p), Nelson Boyd (b), Art Blakey (dm).
Four titles were recorded for Savoy, complete session with outtakes exists, not available, no CR on “Nostalgia” but:

S3484 Barry's Bop        Breaks. Solo 16+8 bars, (p) on bridge. (F)
S3484 Barry's Bop        As above. (F)
S3485 Bebop Romp         Solo 34 bars. (FM)
S3485 Bebop Romp         As above. (FM)
S3486 Fats Blows         Solo 32 bars. (F)

A fine follow-up session to the one two months earlier, and although the brilliant Navarro overshadows everybody else, CR solos competently in a reticent style but with a technique to exhibit when he wants to. We certainly can recognize his potential, and CR is a name to become more important in later decades.

LEO PARKER   Detroit, March 23, 1948
Joe Newman (tp), Charlie Rouse (ts), Leo Parker (bar), Sir Charles Thompson (p), Al Lucas (b), Jack Parker (dm).
Four titles were recorded for Savoy, no CR on 847 "Sweet Talkin' Leo" but:

D846 Leo's Bells         Solo 16 bars. (F)
D848 Swingin’ For Lowe   Solo 8 bars. (F)
D849 New Look Swing      Solo 16 bars. (FM)

Good tenorsax solo without being particularly remarkable.

Played with Duke Ellington May 1949 to March 1950. One CR-solo located according to The New Desor:

DUKE ELLINGTON AND HIS ORCHESTRA   LA. March 6, 1950
Eight titles, one reported to have CR:

History Of Jazz
COUNT BASIE OCTET  
NYC. May 16, 1950
Clark Terry (tp, vo-43264-2 only), Buddy DeFranco (cl), Charlie Rouse (ts), Serge Chaloff (bar), Count Basie (p), Freddie Green (g), Jimmy Lewis (b), Buddy Rich (dm).
Four titles were recorded for Columbia, two have CR:

43263-1  Golden Bullet  Soli 4 and 4 bars. (FM)
43263-2  Golden Bullet  As above. (FM)
43263-3  Golden Bullet  As above. (FM)
43264-1  You're My Baby You  Solo 16 bars. (M)
43264-2  You're My Baby You  As above. (M)

A 'forgotten' Basie small band session! The recordings with Wardell Gray half a year later seem to have got most of the attention, therefore it is a pleasure to focus on CR here. "Golden ..." works like a 4/4 chase with good tenorsax and other contributions; nevertheless it is "... My Baby ..." which is the sensation of the day, lovely tenorsax, Wardell didn't make it any better!! Note the 'oriental touch' particularly on the second half of take 1 but also in the conclusion of take 2, surprising and deft!

FRANKIE PASSIONS VOCAL ACC. BY THELONIOUS MONK QUINTET  
NYC. June 1950
Idrees Sulieman (tp), Charles Rouse (ts), Thelonious Monk (p), Curly Russell (b), Art Blakey (dm). (Note: Lucky Thompson has been given on tenorsax here, wrong!).
Two titles were recorded for Washington, no CR on "Especially To You" but:

   Nobody Knows  Break to solo 16 bars. (M)

A most exciting record quite apart from the main road. The tenorsax solo is very interesting with a lot of fast fingerling and a colourful introductory break.

EDDIE VINSON  
Cincinnati, July 7, 1952
Slide Hampton (tb), Eddie Vinson (as, vo), Charlie Rouse (ts), Walter Hiles (bar), John Faire (g), Wilbert Hogan (dm), Jo Lawson, Carl Lee, Charles F. Lee (tp), (p), (b) in unknown order.
Four titles were recorded for King:

K9156-4  Lonesome Train  Obbligato 12 bars. (M)
K9157-4  Person To Person  Obbligato parts. (S)
K9158  I Need You Tonight  Intro 6 bars. Obbligato 8 bars. (S)
K9159-2  Good Bread Alley  Solo 12 bars. (M)

Interesting contributions from CR on this blues session! On "... Alley" he has a reticent but nice solo, while his background on "Lonesome ..." and "I Need ..." is rather different from what the ordinary blues tenorsax players usually are conceiving.

CR records on (bar) with CHARLIE SINGLETON, ca. 1952, two titles for Atlas 1029.

BULL MOOSE JACKSON  
NYC. May 27, 1953
Frank Galbraith (tp), Leon Comegys (tb), Burnie Peacock (as), Charlie Rouse (ts), Bull Moose Jackson (ts, vo), Don Abney (p), Lloyd Trotman (b), Panama Francis (dm).
Four titles were recorded for King, one has CR:

8414  Hodge Podge  Solo 16 bars (last (ts)-solo). (M)

A very nice solo, outshining BMJ by far.

CLIFFORD BROWN  
NYC. Aug. 28, 1953
Clifford Brown (tp), Gigi Gryce (fl, as), Charlie Rouse (ts), John Lewis (p), Percy Heath (b), Art Blakey (dm).
Six titles were recorded for Blue Note, no CR on "Brownie Eyes", "Cherokee" and "Easy Living" but:

523-0  Wail Bait  Solo 16 bars. (M)
523-2  Wail Bait  As above. (M)
524-1  Hymn Of The Orient  Solo 16 bars. (FM)
524-2  Hymn Of The Orient  As above. (FM)
528-0  Minor Mood  Solo 24 bars. (M)

CR's most important session in the early fifties, teamed with the unique Clifford Brown. Playing in a more reticent way than his predecessor Jimmy Heath on the session two months earlier, and in spite of being allotted rather brief solo space, he nevertheless puts his personal signature on the fine five items of which "Hymn ..." is a slight favourite.

**ART FARMER SEPTET**  
**Hackensack, NJ. June 7, 1954**
Art Farmer (tp), Jimmy Cleveland (tb), Charlie Rouse (ts), Danny Bank (bar), Horace Silver (p), Percy Heath (b), Kenny Clarke (dm).
Four titles were recorded for Prestige, no CR on "Evening In Paris" and "Tiajuana" but:

528  Minor Mood  Solo 24 bars. (M)

A fine trumpet session but with meagre tenor sax featuring, and "Wildwood", the only item of some solo length, is not quite successful.

**JOE GORDON QUINTET**  
**NYC. Sept. 3, 1954**
Joe Gordon (tp), Charlie Rouse (ts), Junior Mance (p), Jimmy Schneck (b), Art Blakey (dm).
Four titles were recorded for EmArcy:

10952  Grasshopper  Solo 7 choruses of 12 bars. 6 choruses 4/4 with (dm/tp). (FM)
10953  Flash Gordon  Break to solo 64 bars. (M)
10954  Evening Lights  Solo 16 bars. (S)
11086  Xochimilco  Solo 64 bars. (M)

**NYC. Sept. 8, 1954**
Same. Four titles, no tenorsax solo on 10951 “Body And Soul” but:

10948  Boos Bier  Break to solo 64 bars. (M)
10949  Toll Bridge  Solo 3 choruses of 32 bars. 2 choruses 4/4 with (dm/tp). (F)
10950  Lady Bob  Solo 4 choruses of 12 bars. (SM)

Fine sessions with brilliant trumpet by the most underrated JG, but which gives CR lots of opportunities to show he is one tenorsax performer of the middle fifties with excellent qualities.

**OSCAR PETTIFORD**  
**NYC. 1954**
Julius Watkins (frh), Charlie Rouse (ts), Duke Jordan (p), Oscar Pettiford (b, celdaubbed in later), Ron Jefferson (dm).
Six titles were recorded for Bethlehem, three have CR:

Sextette  Solo 64 bars. (F)
Tricotism  Solo 34 bars. (M)
Oscar Rides Again  Solo 14 bars. (FM)

The session as such is pleasant but not too exciting, and CR's contributions likewise; best is his up-tempo solo on "Sextette".

**BENNIE GREEN**  
**Hackensack, NJ. June 10, 1955**
Bennie Green (tb), Charlie Rouse (ts), Cliff Smalls (p), Paul Chambers (b), Osie Johnson (dm), Candido Camero (cga).
Four titles were recorded for Prestige, issued as “Bennie Green Blows His Horn”:

751  Sometimes I’m Happy  Solo 34 and 8 bars. (FM)
752  Laura  Solo 32 bars. Duet with (tb) 16 bars to long coda. (S)
Body And Soul  Soli 64 and 24 bars. (FM)
Say Jack  Solo 3 choruses of 12 bars. (FM)

CR has been around for a long time, being now 31 years old. There have been many interesting contributions, but it seems that the middle fifties is a turning point. Modern jazz is moving away from bebop to new forms, suiting CR well. This session is rather conventional but with excellent musicians (I dig BG’s trombone!), and the overall atmosphere is nice. CR plays in a slightly staccato style but with fine ideas, and all items are quite noteworthy, from the beautiful ballad “La ura”, a possible highlight of the session, to a “… Soul” with slow trombone but uptempo tenorsax. Don’t forget CR, he belongs to the more important tenorsax players around these days and to the future!

BENNIE GREEN
Hackensack, NJ. Sept. 22, 1955
Personnel as June 10 without Candido.
Three titles were recorded for Prestige (no CR present on 795 “Travelin’ Light”):

- Groovin’ The Blues  Solo 2 choruses of 12 bars. (SM)
- Groovin’ The Blues  As above. (SM)
- Hi-Yo Silver  Solo 2 choruses of 12 bars. (FM)
- One Track  Break to solo 3 choruses of 12 bars. (FM)

Another fine Green/Rouse session, maybe not quite as voluminous tenorsax-wise as the previous one but fine contributions, all blues.

CHARLIE ROUSE
NYC. March 1956
Charlie Rouse (ts), Billy Taylor (p), George Duvivier (b), Kenny Clarke (dm).
One title was recorded for ABC-Paramount:

But Not For Me  Intro 4 bars to solo 3 choruses of 32 bars to 1 chorus 4/4 with (dm) to solo 1 chorus to long coda. (F)

This is a magnificent tenorsax item, CR can pick cherries with anyone!

LES JAZZ MODES
NYC. June 1956
Julius Watkins (frh), Charlie Rouse (ts), Gildo Mahones (p), Paul West (b), Art Taylor (dm).
Six titles were recorded for Dawn:

- Dancing On The Ceiling  Solo 16 bars. (FM)
- Legend  Solo 36 bars. (FM)
- Temptation  Soli 8, 16 and 8 bars. (M)
- Episode  Soli 8, 10, 8 and 8 bars. (FM)
- Dancing In The Dark  Solo 18 bars. (F)
- Goodbye  With ens. (S)

NYC. June 12, 1956
Julius Watkins (frh), Charlie Rouse (ts), Gildo Mahones (p), Paul Chambers (b), Ron Jefferson (dm), Janet Putman (harp), Eileen Gilbert (vo).
Ten titles were recorded for Dawn:

- Town And Country  Solo 64 bars. (F)
- When The Blues Comes On  Soli 8 and 8 bars. (S)
- Blue Modes  Solo 44 bars. (M)
- You Are Too Beautiful  Solo 8 bars. (S)
- So Far  Solo 32 bars. (F)
- Idle Evening  Solo with ens 30 bars. (M)
- Garden Delights  Breaks. Solo 32 bars. (M)
- Strange Tale  Break to solo 32 bars. (S)
- Two Songs  Soli 32 and 16 bars. (F)
- Stallion  Solo with ens 16 bars. (FM)
Personnel as above except Martin Rivera (b) replaces Chambers, Chino Pozo (cga, bgo) added. Eleven titles were recorded for Dawn:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bohemia</td>
<td>Solo 48 bars. (FM)</td>
</tr>
<tr>
<td>Catch Her</td>
<td>Solo 32 bars. (F)</td>
</tr>
<tr>
<td>Baubles, Bangles And Beads</td>
<td>Solo 36 bars. (F)</td>
</tr>
<tr>
<td>Autumn Leaves</td>
<td>Solo 16 bars. (S)</td>
</tr>
<tr>
<td>Golden Charlot</td>
<td>Solo 24 bars. (FM)</td>
</tr>
<tr>
<td>Let’s Try</td>
<td>Solo with ens 16 bars. Coda. (M)</td>
</tr>
<tr>
<td>Hoo-Tai</td>
<td>Solo 52 bars. (F)</td>
</tr>
<tr>
<td>Mood In Scarlet</td>
<td>Solo 16 bars. (S)</td>
</tr>
<tr>
<td>Linda Delia</td>
<td>Solo 32 bars. (FM)</td>
</tr>
<tr>
<td>I’ve Got You Under My Skin</td>
<td>Break to solo 32 bars. (M)</td>
</tr>
</tbody>
</table>

We Can Talk It Over            Duet 32 bars to solo 32 bars. (FM)

I was not acquainted with The Jazz Modes until I started on this tenorsax research, and I was quite amazed! At first I found the music completely different and out of ordinary mainstream/modern context, and I did not immediately feel any attraction towards it. However, after listening more closely I changed my attitude profoundly. The tight interplay in this group, the originality of compositions and arrangements, the enthusiasm, the obvious artistic proximity of CR and Julius Watkins, all this made me understand this is a treasure of excellent music. Many items could have found space on a 78 rpm or almost, only one, “Hoo-Tai” breaks a six minutes limit, and they might be considered elements in a suite. To use my solography approach is not really fair, CR can be heard much more than noted above in the ensembles, I have only noted where he is taking something which might be called a real solo. And these cases are mainly excellent, showing how great and underrated he was! To highlight details here are different and unnecessary, but note the lightness of “Bohemia” or the beauty of “Autumn…” and “…Scarlet”!! The Jazz Modes really deserves more attention 50 years after their brief blooming!!

**ART TAYLOR**

**NYC. Dec. 4, 1956**

Donald Byrd (tp), Jackie McLean (as), Charlie Rouse (ts), Ray Bryant (p), Wendell Marshall (b), Art Taylor (dm).

Six titles were recorded for Prestige, five issued as “Taylor’s Wailers”:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibit A</td>
<td>Solo 32 bars. (FM)</td>
</tr>
<tr>
<td>Cubano Chant</td>
<td>Solo 64 bars. (M)</td>
</tr>
<tr>
<td>Well You Needn’t</td>
<td>Solo 3 choruses of 32 bars. (FM)</td>
</tr>
<tr>
<td>Batland</td>
<td>Solo 5 choruses of 12 bars. (M)</td>
</tr>
<tr>
<td>Off Minor</td>
<td>Solo 32 bars. (FM)</td>
</tr>
</tbody>
</table>

With all the young talents coming up, it is easy to forget that CR is one of the most competent tenorsax performers around. In his slightly staccato style, he plays with inspiration, note as a good example the third chorus on “Batland”, and Monk’s “Well You…”, an indication of an important cooperation to materialize later.

**GERRY MULLIGAN CONCERT JAZZ BAND**

**NYC. Feb. 25, 1957**

Donald Byrd (tp), Jackie McLean (as), Charlie Rouse (ts), Ray Bryant (p), Wendell Marshall (b), Art Taylor (dm).

Six titles were recorded for Prestige, five issued as “Taylor’s Wailers”:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibit A</td>
<td>Solo 32 bars. (FM)</td>
</tr>
<tr>
<td>Cubano Chant</td>
<td>Solo 64 bars. (M)</td>
</tr>
<tr>
<td>Well You Needn’t</td>
<td>Solo 3 choruses of 32 bars. (FM)</td>
</tr>
<tr>
<td>Batland</td>
<td>Solo 5 choruses of 12 bars. (M)</td>
</tr>
<tr>
<td>Off Minor</td>
<td>Solo 32 bars. (FM)</td>
</tr>
</tbody>
</table>

A competent solo in uptempo.

**THELONIOUS MONK**

**NYC. Aug. 1957**

Thad Jones (tp), Charlie Rouse (ts), Thelonious Monk (p), John Ore (b), Billy Higgins (dm).
Three titles were recorded at concert, no CR on “Blue Monk” but:

- **Light Blue**
  - Soli 56 and 16 bars. (S)

- **Evidence**
  - Solo 4 choruses of 32 bars. (M)

This is a nice surprise on a recent CD! Inspired soloing both on “Evidence” and “…Blue”!!

**PAUL QUINICHETTE / CHARLIE ROUSE QUINTET**

**NYC. Aug. 29, 1957**

Paul Quinichette, Charlie Rouse (ts), Wynton Kelly (p), Wendell Marshall (b), Ed Thigpen (dm).

Six titles were recorded for Bethlehem:

- **Knittin’**
  - Solo 3 choruses of 12 bars. (M)

- **Tender Trap**
  - Break to solo 32 bars. (M)

- **The Things I Love**
  - Solo 16 bars. (SM)

- **The Chase Is On**
  - Solo 4 choruses of 12 bars.
  - Soli 4, 4 and 4 bars. (F)

- **This Can’t Be Love**
  - Solo 64 bars, 64 bars
  - 4/4 with (ts-PQ). (F)

- **Last Time For Love**
  - Soli 8 and 16 bars.
  - Brief duet to coda. (S)

**NYC. Sept. 8, 1957**

Same except Hank Jones (p) replaces Kelly, Freddie Green (g) added.

Two titles:

- **You’re Cheating Yourself**
  - Solo 36 bars, 36 bars 4/4 with (ts)
  - to 36 bars 4/4 with (ts/dm). Duet with (ts-PQ) 36 bars to coda. (FM)

- **When The Blues Come On**
  - Soli 8, 16 and 8 bars.
  - Brief duet to coda. (S)

Fine cooperation between two important tenorsax players of the fifties. CR plays softer than usual, and he seems to enjoy the company of PQ; note the ensembles which are more like duets. He is particularly emotional in the slow tempo, listen to “…Blues…” for some nice music!

**EDDIE VINSON VOCAL ACC. BY**

**NYC. Sept. 1957**

Personnel in Blues Records: Joe Newman (tp), Henry Coker (tb), Charlie Rouse (ts), Nat Pierce (p), Freddie Green (g), Eddie Jones (b), Ed Thigpen (dm). However Paul Quinichette (ts) is also present.

Four titles were recorded for Bethlehem, one has CR:

- **Caldonia**
  - Solo 6 bars (2nd (ts)-solo). (M)

It seems that "Caldonia" is the only Vinson/Bethlehem item featuring CR, although briefly, and note that Paul Quinichette takes the first solo, he is not supposed to be present!

**THE JAZZ MODES**

**NYC. Oct. 28, 1957**

Julius Watkins (trh), Charlie Rouse (ts), Gildo Mahones (p), Martin Rivera (b), Ron Jefferson (dm), Chino Pozo (cga, bgo), Eileen Gilbert (vo).

Four titles were recorded for Atlantic:

- **2787 Glad That I Found You**
  - Solo with vocalacc. 16
  - and 16 bars. Solo 32 bars. (S)

- **2788 Blue Flame**
  - Solo 36 bars. (FM)

- **2789 Princess**
  - Solo 8 bars. (S)

- **2790 Knittin’**
  - Unacc. intro 12 bars to duet with (b) 12
  - bars. Solo 24 bars. Duet 12 bars. (S)

Fine follow-up to the 1956 sessions. Particularly “Glad …” is a dramatic piece of music with exciting tenorsax playing, and also “Knittin’” should be particularly noted.
**THE JAZZ MODES**  
NYC. Nov. 7&11, 1957

Personnel as above.

Nine titles were recorded for Atlantic, issued as “The Most Happy Fella”:

| Title                | Feature                        | Duration
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Like A Woman</td>
<td>Solo 8 bars. (S)</td>
<td></td>
</tr>
<tr>
<td>Joey, Joey, Joey</td>
<td>Break to solo 32 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>Warm All Over</td>
<td>Solo 18 bars. (S)</td>
<td></td>
</tr>
<tr>
<td>Somebody Somewhere</td>
<td>Solo feature with ens. (S)</td>
<td></td>
</tr>
<tr>
<td>Standing On The Corner</td>
<td>Solo 28 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>My Heart Is So Full Of You</td>
<td>Solo 24 bars. (M)</td>
<td></td>
</tr>
<tr>
<td>The Most Happy Fella</td>
<td>Solo 16 bars (F) to 8 bars (SM) to 16 bars. (F)</td>
<td></td>
</tr>
<tr>
<td>Don’t Cry</td>
<td>In ens only. (SM)</td>
<td></td>
</tr>
<tr>
<td>Happy To Make Your Acquaintance</td>
<td>Solo 36 bars. 24 bars 4/4 with (frh). (FM)</td>
<td></td>
</tr>
</tbody>
</table>

This seems to be the least exciting of The Jazz Modes' sessions, slightly commercial and a bit boring at times. Nevertheless there are highlights like “Happy …” and the very special feature number “… Somewhere”. And several excellent piano soli!

**LOUIS SMITH**  
Hackensack, NJ. Feb. 9, 1958

Louis Smith (tp), Charlie Rouse (ts), Sonny Clark (p), Paul Chambers (b), Art Taylor (dm). Date may be March 30.

Seven titles were recorded for Blue Note, issued as “Smithville”:

| Title                | Feature                        | Duration
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>There Will Never Be Another You</td>
<td>Solo 64 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>Smithville</td>
<td>Solo 2 choruses of 12 bars. (S)</td>
<td></td>
</tr>
<tr>
<td>Embraceable You</td>
<td>Acc. (tp) 16 bars to coda. (S)</td>
<td></td>
</tr>
<tr>
<td>Later</td>
<td>Solo 3 choruses of 40 bars. (F)</td>
<td></td>
</tr>
<tr>
<td>Wetu</td>
<td>Solo 2 choruses of 64 bars. (F)</td>
<td></td>
</tr>
<tr>
<td>Tunesmith</td>
<td>Solo 64 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>Au Privave</td>
<td>Solo 4 choruses of 12 bars. (M)</td>
<td></td>
</tr>
</tbody>
</table>

This is a real, swinging Blue Note session, as only that company could make them! And with Sonny Clark on piano we know very well the groove to expect!! The slow blues on the album title is enough to show CR’s greatness, he is certainly no middle roader!!! On the other hand, excellent uptempo on “Wetu” (seems like a “Lover Come Back To Me” variation with Edvard Grieg elements!), although he has some problems in the bridge of the second chorus, and “Later” (an “India na” clone), some of the best CR there is. Not much CR in “Embraceable …”, but a fine chorus on “There Will …”. In total, one of the best CR sessions around!!! Postscript of July 22, 2016: Note an additional take of “… Another You”!

**HERBIE MANN**  
NYC. Feb. 14, 1958

Herbie Mann (fl), Charlie Rouse (ts), Mal Waldron (p), Kenny Burrell (g), George Joyner (b), Art Taylor (dm).

Six titles were recorded for New Jazz, issued as "Just Wailin":

| Title                | Feature                        | Duration
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor Groove</td>
<td>Solo 32 bars. 64 bars 4/4 with (fl/g/p). (M)</td>
<td></td>
</tr>
<tr>
<td>Gospel Truth</td>
<td>Solo 32 bars. (S)</td>
<td></td>
</tr>
<tr>
<td>Blue Echo</td>
<td>Solo 3 choruses of 12 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>Trinidad</td>
<td>Solo 32 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>Jumpin’ With Symphony Sid</td>
<td>Solo 24 bars. (M)</td>
<td></td>
</tr>
<tr>
<td>Blue Dip</td>
<td>Soli 5 and 1 choruses of 12 bars. (M)</td>
<td></td>
</tr>
</tbody>
</table>
This is not Blue Note but others can too! We find a groovy, well planned and executed session with excellent results, and CR’s soloing is remarkable. Note his blues on “Blue Dip” and the lovely, slow “Gospel…”!!

**BENNIE GREEN**  
NYC. March 23, 1958

Bennie Green (tb), Charlie Rouse (ts), Joe Knight (p), George Tucker (b), Louis Hayes (dm).

Six titles were recorded for Blue Note:

- tk2 I Love You  
  Solo 64 bars. (M)
- tk4 Melba’s Mood  
  Solo 32 bars. (SM)
- tk8 Just Friends  
  Solo 64 and 8 bars. (M)
- tk12 Green Street  
  Break to solo 64 bars. (FM)
- tk13 Bennie Plays The Blues  
  Solo 10 choruses of 12 bars. (FM)
- tk15 You’re Mine You  
  Solo 14 bars. (S)

Blue Note is best, again! Another session where everything seems to function, to swing. CR’s contributions are all over excellent, he plays now with a rare confidence, note this in the fine medium tempo titles “I Love…” and “…Friends”. He seems to have some problems with “… Mine You”, the end of the solo is a bit messy. But he has no problems with “… Mood”, a fast medium blues, and a fine standard in “Green …”. A CR session to be noted!!

**THelonious Monk Quartet**  
NYC. Autumn 1958

Charlie Rouse (ts), Thelonious Monk (p), Ahmed Abdul-Malik (b), Roy Haynes (dm), Nice de Koenigswater (announcer).

Seven titles were recorded live at The Five Spot, issued as “Live In New York”:

- 9:52 Blue Monk  
  Solo 7 choruses of 12 bars. (SM)
- 6:46 Rhythm-A-Ning  
  Solo 7 choruses of 32 bars. (F)
- 4:53 Epistrophy  
  Solo 64 bars. (M)
- 4:54 Light Blue  
  Solo 40 bars. (S)
- 8:39 Off Minor  
  Solo 5 choruses of 32 bars. (S)
- 7:36 Friday The Thirteenth  
  Solo 3 ½ choruses of 32 bars. (M)
- 1:07 Epistrophy (Theme)  
  No solo. (M)

Postscipt of March 31, 2020: This is so ‘live’ that it spoils most of the pleasure; the audience is so noisy that it is a big shame. Therefore it is also difficult to evaluate the music properly. Monk manages better than CR, who is behind the piano, and his violent chords almost strangle the poor reed man. The group in general seems to be in magnificent shape, as far as it is possible to say, with great tenorsax playing particularly on “… Ning” and “…Minor”.

**Bill Henderson**  
NYC. 1958

Julius Watkins (fhr), Charlie Rouse (ts), Hank Jones (p), Wilbur Ware (b), Philly Joe Jones (dm), Bill Henderson (vo).

Two titles were recorded for Riverside, “How Long Has This …?” not available but:

- Busy Signal  
  Obbligato parts. Solo 12 bars. (M)

**The Jazz Modes**  
NYC. 1959

Julius Watkins (fhr), Charlie Rouse (ts), Sahib Shihab (bar), Gildo Mahones (p), Martin Rivera (b), Jimmy Wormsworth (dm). Is 1959 correct?

Four titles were recorded for Atlantic:

- The Oblong  
  Solo 56 bars. (FM)
- 1-2-3-4-5 In Syncopation  
  Solo 8 and 16 bars. (FM)
- Mood In Motion  
  Solo 48 bars. (SM)
- This ‘N That  
  Solo 4 choruses of 12 bars. (M)

At last TJM could afford to record with a baritonesax, long wanted, as stated in the LP liner notes! And this must be the most swinging of their sessions!! CR plays magnificently on these titles, a real must for a genuine CR collector!!
THELONIOUS MONK ORCHESTRA NYC. Feb. 28, 1959
Donald Byrd (tp), Eddie Bert (tb), Robert Northern (frh), Jay McAllister (tu), Phil Woods (as), Charlie Rouse (ts), Pepper Adams (bar), Thelonious Monk (p), Sam Jones (b), Art Taylor (dm), Hall Overton (arr).
Seven titles recorded at Town Hall, issued on Riverside, three have CR:

- **Friday The 13**th
  - Solo 60 bars. (M)
- **Monk’s Mood**
  - Solo 32 bars. (S)
- **Off Minor**
  - Solo 64 bars. (M)

The first Rouse/Monk encounter? No, remember the 1950 session with the vocalist Frankie Passions! But from a wider perspective, their cooperation starts right here. It seems that CR thrives extremely good with TM’s compositions and presence, and he solos with great inspiration whenever he is called; in medium tempo of which I find particularly “… Minor” most fascinating! And note the lovely solo with so exciting piano backing on “… Mood”!!

THELONIOUS MONK QUARTET same
Charlie Rouse (ts), Thelonious Monk (p), Sam Jones (b), Art Taylor (dm).
Same place. Three titles:

- **In Walked Bud**
  - Solo 4 choruses of 32 bars. (M)
- **Blue Monk**
  - Solo 8 choruses of 12 bars. (SM)
- **Rhythm-A-Ning**
  - Solo 5 choruses of 32 bars. (F)

Three more items from Town Hall with the orchestra reduced to a quartet. Live performances with excellent coplaying, and CR taking some very noteworthy soli. Choose “… Bud” as a particular highlight!

DONALD BYRD NYC. May 31, 1959
Donald Byrd (tp), Charlie Rouse (ts), Pepper Adams (bar), Walter Davis (p), Sam Jones (b), Art Taylor (dm).
Six titles were recorded for Blue Note:

- **Witchcraft**
  - Solo 40 bars. (M)
- **Here Am I**
  - Solo 32 bars. (SM)
- **Devil Whip**
  - Solo 64 bars. (FM)
- **Bronze Dance**
  - Solo 56 bars. (FM)
- **Clarion Calls**
  - Solo 48 bars. (M)
- **The Injuns**
  - Solo 64 bars. (F)

A third brilliant CR Blue Note session! Although Byrd is firmly in charge here, and three horns, and quite elaborate arrangements, the tenorsax gets ample solo opportunities, and there are six very interesting contributions. Note in particular his interesting, almost stop-time chorusing on “Devil …” and “Bronze …”, and the colourful “…Injuns” also with a trumpet solo you shouldn’t miss!

THELONIOUS MONK QUINTET NYC. June 1&2, 1959
Thad Jones (tp), Charlie Rouse (ts), Thelonious Monk (p), Sam Jones (b), Art Taylor (dm).
Four titles were recorded for Riverside:

- **tk1** Played Twice
  - Solo 48 bars. (M)
- **tk2** Played Twice
  - Solo 64 bars. (M)
- **tk3** Played Twice
  - As take 2. (M)
- **Straight No Chaser**
  - Solo 5 choruses of 12 bars. (SM)
- **I Mean You**
  - Solo 32 and 32 bars. (M)
- **Ask Me Now**
  - Solo 32 bars. (S)

The quartet with Thad as an additional attraction! CR seems to fit as hand-in-glove with Monk, dig how they work together on the intriguing blues “… Chaser”! And his beautiful ballad playing on “Ask Me …” is highly noteworthy!! Lots of fine tenorsax playing on the other two items, and again we are reminded that CR is a
much more competent and important modern tenorsax performer than seems to be commonly realized.

**ART TAYLOR**

**Hackensack, NJ. June 3, 1959**

Frank Foster, Charlie Rouse (ts), Walter Davis jr. (p), Sam Jones (b), Art Taylor (dm).

Six titles were recorded for New Jazz, issued as "Taylor's Tenors":

- **Rhythm-A-Ning**: Solo 3 choruses of 32 bars (1st (ts)-solo). 2 choruses 4/4 with (ts-FF). Soli 8, 4 and 4 bars. (F)
- **Little Chico**: Solo 8 bars. Solo 3 choruses of 32 bars. (F)
- **Cape Millie**: Soli 64, 4 and 4 bars. (FM)
- **Straight No Chaser**: Solo 5 choruses of 12 bars. (M)
- **Fidel**: Solo 64 bars. (FM)
- **Dacor**: Soli 24 and 64 bars. 32 bars 4/4 with (ts-FF). Soli 8 and 8 bars. (F)

A typical “battle” session of the kind that made Dexter Gordon and Wardell Gray famous. The tempi are mostly up, no ballads, and with a dynamic drum background, there is bound to be some good tenorsax playing, lasting more than half-an-hour. CR seems to be in excellent shape on this date, and all his soli here are quite noteworthy. “Cape …” and “Fidel” are two of my favourite items to pick some. Cross-comparisons are not really proper in this solography context, but I feel CR comes close to win the battle!

**THELONIOUS MONK QUINTET**

**NYC. June 4, 1959**

Personnel as June 1&2.

One title was recorded for Riverside:

- **Jackie-ing**: Solo 3 choruses of 32 bars. (FM)

A long, swinging solo with Thelonious giving fine support! A fine way to conclude the fifties!

**THELONIOUS MONK QUINTET**

**Philadelphia, March 3, 1960**

Steve Lacy (sop), Charlie Rouse (ts), Thelonious Monk (p), John Ore (b), Roy Haynes (dm).

Broadcast live, three titles:

- **Evidence**: Solo 4 choruses of 32 bars. (FM)
- **Straight No Chaser**: Solo 13 choruses of 12 bars. (M)
- **Rhythm A Ning**: Solo 6 choruses of 32 bars. (F)

Exciting broadcast, and CR offers his best, for a particular highlight choose his long and inspired solo on “… Chaser”, where Monk’s piano accompaniment comes very clearly through.

**THELONIOUS MONK QUARTET**

**Newport, Rh. I., July 3, 1959**

Charlie Rouse (ts), Thelonious Monk (p), Sam Jones (b), Art Taylor (dm).

Five titles were recorded at Newport Jazz Festival:

- **In Walked Bud**: Solo 6 choruses of 32 bars. (M)
- **Blue Monk**: Solo 9 choruses of 12 bars. (SM)
- **Crepuscule With Nellie**: Straight ens. (S)
- **Well You Needn’t**: Solo 5 choruses of 32 bars. (M)
- **Rhythm A Ning**: Solo 6 choruses of 32 bars. (FM)

Another very exciting live performance! The tension is there all through, the Monk/Rouse cooperation is one of the major events in modern jazz history. All items, every bar, are worth listening to, yeah!!

**THELONIOUS MONK**

**San Francisco, April 28/29, 1960**

Joe Gordon (tp), Charlie Rouse, Harold Land (ts), Thelonious Monk (p), John Ore (b), Shelly Manne (dm).

Three titles were recorded for Riverside:
San Francisco Holiday            Solo 64 bars (1st (ts)-solo). (M)
Just You, Just Me                 Solo 32 bars (2nd (ts)-solo).
                                      Soli 4 and 4 bars. (FM)
‘Round Midnight                   Solo 16 bars (3rd (ts)-solo). (S)

Fine and exciting session with Gordon and Land supplementing the usual quartet.
Good tenorsax playing (by both) on all three items.

THELONIOUS MONK
San Francisco, April 28/29, 1960
Joe Gordon (tp), Charlie Rouse, Harold Land (ts), Thelonious Monk (p), John Ore (b), Billy Higgins (dm).
Seven titles were recorded live at “The Blackhawk”:

San Francisco Holiday        Solo 64 bars (1st (ts)-solo). (M)
San Francisco Holiday        tk 3                            As above. (M)
I’m Getting Sentimental Over You Solo 18 bars. (S).
                                      Solo 72 bars to coda. (M)
Evidence                     Solo 64 bars (1st (ts)-solo). (FM)
Epistrophe                    tk 1                            In ens. (M)
Epistrophe                    tk 2                            In ens. (M)
Epistrophe                    tk 3                            Solo 64 bars. (M)
Four In One                   tk 1                            Solo 64 bars (1st (ts)-solo). (M)
Four In One                   tk 2                            As above. (M)
Let’s Call This              Solo 64 bars (1st (ts)-solo). (M)
‘Round Midnight              Straight 32 bars to solo 32 bars.
                                      Solo/straight 24 bars to coda. (S)

The group must have gone directly from the Riverside recording studio to The
Blackhawk but changed drummer on the way. The presence of alternate takes
indicates that the event was planned to be a live recording session and not a free for
all club date. Everything is structured, Monk has everything under control.
With regard to CR, he plays excellent as usual. As a possible highlight, his laidback solo
on “Epistrophe” is a good candidate. Note the noise during his solo on “Evidence”,
is there a fight in the audience? Finally note the difference between the “…Midnight” here,
and the one in the studio; this one is four minutes longer, and the
structure is quite different.

CHARLIE ROUSE QUINTET
NYC. May 11, 1960
Blue Mitchell (tp), Charlie Rouse (ts), Walter Bishop (p), Earl May (b), Art Taylor (dm).
Six titles were recorded for Jazzland, issued as “Takin’ Care Of Business”:

Blue Farouq                     Solo 5 choruses of 12 bars. (SM)
204                              Solo 64 bars. (SM)
Upptankt                         Solo 8 bars. Solo 3 choruses of 32 bars.
                                      Soli 8, 8 and 8 bars. (F)
Wierdo                           Solo 5 choruses of 36 bars. (F)
Pretty Strange                   Solo 64 bars to long coda. (S)
They Didn’t Believe Me           Straight with (tp) 32 bars to solo 64 bars.
                                      Duet with (tp) 36 bars to coda. (M)

With a minor exception, this is CR’s first recording session under his own name,
and it is a very successful one. His companions support him to perfection, and the
titles are groovy and well designed. All items here are of highest class
with excellent tenorsax playing, but listening for highlights, the fast “Wierdo” is just
great!

NAT ADDERLEY
NYC. Aug. 9, 1960
Nat Adderley (cnt), Cannonball Adderley (as), Yusef Lateef (fl, oboe, ts), Jimmy Heath, Charlie Rouse (ts), Tate Houston (bar), Wynton Kelly (p), Jim Hall (g), Sam Jones (b), Jimmy Cobb (dm).
Three titles were recorded for Riverside, issued as “That’s Right”, one has CR:

Chordination Solo 64 bars (2nd (ts)-solo). (FM)

NYC. Sept. 15, 1960

Same except Les Spann (g) replaces Jim Hall. Five titles, two have CR:

That’s Right Solo 36 bars (1st (ts)-solo). (M)
E. S. P. Solo 32 bars. (FM)

Fine session with some blowing space for all. For CR the highlight is a long and typical solo on “Chordination”.

DAVE BAILEY SEXTET

NYC. Oct. 26/27, 1960

Clark Terry (tp, flhrn), Curtis Fuller (tb), Charlie Rouse (ts), Horace Parlan (p), Peck Morrison (b), Dave Bailey (dm).
Four titles were recorded for Epic in studio with a live audience:

Slop Jah Solo 32 bars. (SM)
Little Old Mongoose Solo 8 choruses of 12 bars. (F)
Evad Smurd Solo 32 bars. (F)
Blues For J. P. Solo 8 choruses of 12 bars. (M)

Great session in all respects with a most swinging rhythm section. CR plays par excellence on all items, try as a highlight the fast “… Mongoose”, and the 17 minutes long “Blues …” is also a must.

CHARLIE ROUSE QUARTET

NYC. Dec. 20/21, 1960

Charlie Rouse (ts), Billy Gardner (p), Peck Morrison (b), Dave Bailey (dm).
Six titles were recorded for Epic, issued as “Yeah!”:

65727 Stella By Starlight Solo 64 and 32 bars to long coda. (S)
65728 Lil’ Rousin’ Straight 2 to solo 14 choruses of 12 bars. Straight 2 to solo 2 choruses to fade out. (F)
65728 Lil’ Rousin’ alt. Straight 2 to solo 10 choruses of 12 bars. Straight 2 ch to solo 8 bars to fade out. (F)
65729 There Is No Greater Love Solo 3 choruses of 32 bars. Solo 24 bars to coda. (SM)
65748 You Don’t Know What Love Is Solo 3 choruses of 32 bars. Solo 24 bars to coda. (SM)
65749 Rouse’s Point Straight 2 to solo 17 choruses of 12 bars. Solo 2 choruses to straight and fade out. (F)
65750 Billy’s Blues Solo 6 choruses of 12 bars. (SM)

Trying to find CR’s best non-Monk recording session, this is a very strong candidate! The majority of the items are in pretty slow tempi, and CR demonstrates that he can play ballads as good as anyone, both “… Starlight”, “… Love”, and “… Love Is” are magnificent ballad performances, dig these! As a contrast “Lil’ …” and “… Point” are very fast and colourul blues.

Charlie Rouse continues to work with Thelonious Monk for several years until 1968. To collect and analyse the numerous recording sessions and broadcasts is a too large task for the moment. Therefore I have in the following listed only the non-Monk sessions:

CHARLIE ROUSE

NYC. July 13, 1961

Charlie Rouse (ts), Gildo Mahones (p), Reggie Workman (b), Art Taylor (dm).
Three titles were recorded for Epic, issued as “We Paid Our Dues”,

67778 When Sunny Gets Blue Long free intro to to solo 64 bars to long coda. (S)
67779 Quarter Moon Solo/Duet with (p) 32 bars (S) to 80 bars (SM) to 8 bars and long coda. (S)
67780 I Should Care Solo 68 and 16 bars to long coda. (S)
Only three titles on this session, all in utterly slow tempi. The highly underrated piano player contributes strongly the very successful result, the blend of tenorsax and piano is superb here!

**SONNY CLARK ALL STARS**

**Englewood Cliffs, NJ. Nov. 13, 1961**

Tommy Turrentine (tp), Charlie Rouse (ts), Sonny Clark (p), Butch Warren (b), Billy Higgins (dm).

Six titles were recorded for Blue Note (CR replaced by Ike Quebec on tk24 “Deep In A Dream”), issued as “Leapin’ And Lopin’”:

- **tk5** Melody In C alt. Solo 64 bars. (M)
- **tk7** Voodoo Solo 32 bars. (SM)
- **tk11** Zellmar’s Delight Solo 64 bars. (FM)
- **tk12** Somethin’ Special Solo 6 choruses of 12 bars. (M)
- **tk17** Midnight Mambo Solo 2 choruses of 40 bars. (FM)
- **tk18** Melody In C Solo 64 bars. (M)
- **tk21** Eric Walks Solo 58 bars. (FM)

It is interesting to note how CR could adapt to different environments; from Monk to own sessions with standards and ballads, and then to a typical groovy, excellent and well planned session as only Blue Note could produce them! A deluxe rhythm section gives him all he needs to create fluent, creative, swinging soli. All items here are highly noteworthy, and for a particular pleasure compare how he enters “Melody ...” very differently on the two takes. If you are not a CR-fan after listening to this session, you will never be!

**BENNY CARTER**

**NYC. Nov. 13, 1961**

Benny Carter (as, arr), Phil Woods (as), Coleman Hawkins, Charlie Rouse (ts), Dick Katz (p), John Collins (g), Jimmy Garrison (b), Jo Jones (dm).

Four titles were recorded for Impulse, issued as “Further Definitions”, no CR on 10580 “The Midnight Sun Will Never Set” but:

- **10579** Honeysuckle Rose Soli 34, 4 and 4 bars. (FM)
- **10581** Cherry Soli 8 and 32 bars. (M)
- **10582** Crazy Rhythm Solo 32 bars. (FM)

Same. Four titles, no CR on 10587 “Blue Star” but:

- **10586** Doozy Solo 24 bars. (M)
- **10588** Cotton Tail Solo 32 bars. (F)
- **10589** Body And Soul Solo 8 bars. (S)

Unusual surroundings for CR here, far from the world of Monk. However, he seems to enjoy this swinging mainstream session very much, and the presence of Hawk seems to inspire him. Fine soloing on all six items here.

**DUKE JORDAN QUINTET**

**NYC. Jan. 12, 1962**

Sonny Cohn (tp), Charlie Rouse (ts), Duke Jordan (p), Eddie Kahn (b), Art Taylor (dm).

Seven titles were recorded for Charlie Parker Records, issued as “Les Liaisons Dangereuses” (titles from the soundtrack of the famous movie), no CR on “No Problem Pt 2” but:

- **No Problem Pt 1** Solo 2 choruses of 56 bars. (M)
- **No Problem Pt 3** Solo 32 bars. (SM)
- **The Jazz Vendor** Solo 2 choruses of 36 bars. (F)
- **Subway Inn** Solo 24 bars. (M)
- **The Feeling Of Love Pt 1** Solo 32 bars. (S)
- **The Feeling Of Love Pt 2** Soli 16 and 8 bars. (SM)
CR has a prominent role on this Duke Jordan session with fine music material to work on. Typical and first rate soloing on all items, but particularly the slower ones like “… Problem Pt 3” and “… Love Pt 2” are very nice.

CHARLIE ROUSE
Englewood Cliffs, NJ. Nov. 26, 1962
Charlie Rouse (ts), Kenny Burrell, Chauncey “Lord” Westbrook (g), Larry Gales (b), Willie Bobo (dm), Carlos “Patato” Waldes (cga), Garvin Masseaux (chekere). Seven titles were recorded for Blue Note, issued as “Bossa Nova Bacchanal: tk4 Back To The Tropics Solo/straight 3 and 1 choruses of 40 bars. (FM)
tk11 Meci Bon Dieu Solo/straight 8 choruses of 24 bars. Solo/straight 2 choruses to fade out. (FM)
tk16 Samba De Orfeu Solo/straight 2 choruses of 56 bars. Solo/straight 56 + 16 bars to fade out. (FM)
tk25 Velhos Tempos Solo/straight 3 choruses of 32 bars. Solo/straight 32 bars to coda/fade out. (M)
tk31 Un Dia Solo/straight 4 choruses of 36 bars. Solo/straight 36 + 24 bars to coda. (M)
tk32 In Martinique Solo/straight 3 choruses of 32 bars. Solo/straight 2 choruses to fade out. (FM)
tk38 Aconteceu Solo/straight 40 and 24 bars to fade out. (SM)

CR seems to try jumping on the jazz samba bandwagon, to get some of Stan Getz’s enormous success in the winter 1962 Others, like Ike Quebec, tried later the same year, and now CR. However, the session is a mere curiosity, although there are good moments, it simply is not exciting enough.

CHARLIE ROUSE
Freddie Hubbard (tp), Charlie Rouse (ts), Mccoy Tyner (p), Bob Cranshaw (b), Billy Higgins (dm).
Five titles were recorded for Blue Note, one issued on “The Lost Sessions”:

1505 One For Five Solo 64 bars. Coda to fade out. (M)

Quoting the liner notes: “Two attempts at straight ahead sessions in 1963 (in fact Nov. 12, 1962 and April 17, 1963) and ’65 proved disappointing, despite promising casts. Only his “One For Five”, nailed in the first take of the ’65 session, is worthy of issue”. Yes, worthy of issue without being particularly noteworthy.

The Charlie Rouse solography takes a halt now. Note that he did not record in the period 1969 – 1973. Last recording session in 1988, only a few weeks before he passed away.

...ooo...