

The
PIANO
of
HUGH LAWSON

Solographer: Jan Evensmo
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Born: Detroit, March 12, 1935
Died: White Plains, NY., March 11, 1997

Introduction:

I remember it took us a long time to discover Yusef Lateef, we were all occupied with Sonny Rollins and Dexter Gordon and had no ideas of his very advanced musical world. And since the key to Hugh Lawson is through his ten years of cwork with Lateef, it is not surprising that we had no idea about this highly underrated piano artist! Hopefully this solography can help a little.

History:

Inspired by Bud Powell, Hampton Hawes and Bill Evans, Lawson first gained recognition for his work with Yusef Lateef from 1957 onwards. He recorded with Harry Edison, Roy Brooks and Lateef again on several occasions in the 1960s. In 1972, he performed with "The Piano Choir", a group with seven pianists including Stanley Cowell and Harold Mabern. He went on tour with Charlie Mingus in 1975 and 1977 and made recordings with Charlie Rouse (1977), George Adams, and as a leader. He died of colon cancer at the age of 62 (ref. Wikipedia).

HUGH LAWSON SOLOGRAPHY

YUSEF LATEEF & HIS MEN

NYC. April 5, 1957

Curtis Fuller (tb), Yusef Lateef (fl, ts, argol, gourd), Hugh Lawson (p, cel), Ernie Farrow (b, rebab), Louis Hayes (dm), Doug Watkins (fingercymbals, perc).

Seven titles were recorded for Savoy, issued as "Jazz For The Thinker":

70005	Beauregard	Soli 32 and 4 bars. (F)
70006	O'Blues	Solo 24 bars. (SM)
70007	Happyology	Solo 32 bars. With ens. (FM)
70008	Midday	Acc. (tb/ts). Solo 32 bars. (SM)
70009	Polarity	Acc. (tb/ts). Solo 32 bars. (M)
70010	Ameena	Intro. Acc. (ts). Solo 16 bars. (S)
70011	Space	Acc. (tb/ts). Solo 36 bars. (M)

Quoting from the Yusef Lateef solography: "What is so fascinating with YL's 1957-1959 performances is their perfectness, well planned and executed, whether the items are in current modern mainstream or highly experimental or oriental influence, whether tenorsax or any other instrument sometimes rather exotic. If any tenorsax player from the fifties is underrated, it is YL!!!". True, but YL's artistry is not developed in vacuum but also dependent on highly competent comusicians. One of these is Hugh Lawson, a brilliant pianist who for some unknown reason never became a big 'name'. However, on this Savoy session, the twentytwo years old talent shows through all seven items that he is somebody worthy of close attention. Take "Midday" and "Polarity" as brilliant examples of his creative style based upon the tradition, but anything here should be listened to with awe, great piano!

YUSEF LATEEF QUINTET

NYC. April 9, 1957

Personnel as above.

Six titles were recorded for Savoy, issued as "Jazz Mood":

70012	Metaphor	Solo 32 bars. (M)
70013	Morning	Solo/straight 16 bars. (M)
70014	The Beginning	Acc. only. (SM)
70015	G. Bouk	Acc. (fl/tb). Solo 24 bars. (S)
70016	Blues In Space	Solo 36 bars. (M)
70017	Yusef's Mood	Solo 24 bars. (M)

A lovely follow-up session of the one four days earlier, though less piano intense. Fine examples of HL's blues rendering on "... Space" and "... Mood", but the highlight is the magnificent piano solo on "Metaphor"!!

YUSEF LATEEF QUINTET

NYC. April 16, 1957

Personnel as above.

Eight titles were recorded for Verve, issued as "Before Dawn":

20858	Passion	Soli 32 and 4 bars. (FM)
20859	Love Is Eternal	Solo 16 bars. (S)
20860	Pike's Peak	Soli 32 and 4 bars. (FM)
20861	Open Strings	Solo 32 bars. (M)
20862	Before Dawn	Acc. only. (M)
20863	Twenty Five Minutes Blues	Intro 4 bars. Solo 36 bars. (M)
20864	Chang Chang Chang	Solo 24 bars. With ens. (F)
20865	Constellation	Soli 64 and 4 bars. (F)

Another quote: "An excellent rhythm section including the most underrated pianist Hugh Lawson, drives YL to deliver modern tenorsax playing of lasting quality". Take "Love ..." as a lovely example and a beautiful piano solo in slow tempo. As before, any piano solo here is truly exciting, as "Peak ..." and "... Strings", and of course

HL has no problem with fast tempo, quite evident in the hot “Constellation” (neither has the trombone player ..., who shall have his part of the success of these Savoy sessions!!)! Great music!!

YUSEF LATEEF QUINTET**NYC. Oct. 9 & 10, 1957**

Wilbur Harden (flhm, balloon), Yusef Lateef (fl, ts, tamb), Hugh Lawson (p, bells, turkishfinger), Ernie Farrow (b, rabat), Oliver Jackson (dm, chinese gong).

Fourteen titles were recorded for Savoy, thirteen issued as “Jazz And The Sounds Of Nature” and “Prayer To The East”:

70138	Seulb	Acc. (b). Acc.. Solo 24 bars. (M)
70140	Song Of Delilah	Solo 32 bars. (SM)
70141	Sounds Of Nature	No (p). (SM)
70142	I Got It Bad	Intro 4 bars. Acc. (ts). Solo 8 bars. (S)
70143	8540 Twelfth Street	Soli 32 and 2 bars. (F)
70144	Check Blues	Acc. (fl). Solo 36 bars. Acc. (b). (M)
70145	Prayer To The East	Intro. Acc.. Solo 32 bars. (M)
70146	A Night In Tunisia	Acc.. Solo 64 bars. (FM)
70147	Lover Man	Intro 4 bars. Acc. (ts). Solo 8 bars. (S)
70148	Endura	Soli 48 and 36 bars. (M)
70149	Love Dance	Acc. only. (M)
70150	Gypsy Arab	No (p). (SM)
70151	Sram	Acc.. Solo 34 bars. (M)

A change of personnel, fl-horn for trombone, but the quality and intensity continue to be the same. HL, and YL, are riding on a wave of inspiration, and these new Savoy sessions contain magnificent and challenging music. Limiting ourselves to the piano, there are lots of highlights here. One cannot bypass the surprising “Endura”, a medium blues thirteen minutes long with two excellent piano soli, note the start of the second one. The slow blues on “Check ...” is also very exciting, and the two choruses on “... Tunisia” thrill you to the bone. Then dig his 8 bars on “Lover Man”! Note also that in addition to his soloing, HL is active in comping his companions, particularly his work behind YL’s flute is worth listening carefully to.

YUSEF LATEEF QUINTET**Hackensack, NJ. Oct. 11, 1957**

Personnel as Oct. 9 & 10.

Twelve titles were recorded for Prestige, issued as “Other Sounds” and “The Sounds of Yusef”:

1357	Playful Flute	No (p). (FM)
1358	Taboo	Acc. (fl). Solo 32 bars. (M)
1359	Ecaps	Intro 8 bars. Solo 48 bars. (FM)
1360	All Alone	Acc. (ts). Solo 32 bars. (M)
1361	Anastasia	Acc. (tp). (SM)
1362	Love And Humour	Intro. (S)
1363	Buckingham	32 bars 4/4 with (dm) to solo 32 bars. (F)
1364	Lambert’s Point	Intro 8 bars. Solo 48 bars. (FM)
1365	Meditation	Acc. (ts/tp). Solo 8 bars. (S)
1366	Mahaba	No (p). (FM)
1367	Minor Mood	Intro. Solo 64 bars. (M)
1368	Take The A Train	Solo 3 choruses of 32 bars. (FM)

Prestige also seems to want a piece of the cake, and the cake is as before hot in the oven, with YL playing magnificently both on flute and tenorsax. What is so fascinating with YL’s 1957-1959 performances is their perfectness, well planned and executed, whether the items are in current modern mainstream or highly experimental or oriental influence, whether tenorsax or any other instrument sometimes rather exotic. HL seems to thrive as a fish in the water, grabbing any solo opportunity to

create exciting soli. One highlight is certainly "... A Train" with YL flutesinging close to that of Roland Kirk, later three full piano choruses. Duetting with drums on "Buckingham" comes as a surprise. "Meditation" has one of those soli which offer through eight bars more than most performers can give in an hour. Or what do you think of his solo on "Taboo"!!?? Or "Minor ..." and "... Alone" and "... Point" for that matter, excellent piano soli. This session has so much fine HL, just go ahead!!

YUSEF LATEEF QUINTET**NYC. Oct. 16, 1959**

Lonnie Hillyer (tp), Yusef Lateef (ts, fl, oboe, argol), Hugh Lawson (p), Heman Wright (b), Frank Gant (dm).

Seven titles were recorded for New Jazz / Prestige, issued as "Cry! - Tender":

1884	Cry! - Tender	Acc. (oboe/tp/ts). Solo 16 bars. (S)
1885	The Snow Is Green	Intro 4 bars. Solo 32 bars. (FM)
1886	If You Could See Me Now	Acc. (ts/tp). Solo 8 bars. (S)
1887	Dolopous	Solo 12 bars. (SM)
1888	Yesterdays	Acc. (oboe). (S). Solo 16 bars. (M)
1889	Sea Breeze	Acc. (oboe). (SM)
1890	Butter's Blues	Solo 24 bars. (FM)

Two years have passed since the last recording session, but YL's music is still the exciting same. HL is active on all items, even accompanying the oboe soli. His solo on "... Tender" alone motivates a solography, and there are other soli in different tempi of high quality.

YUSEF LATEEF**NYC. May 9, 1960**

Yusef Lateef (fl, oboe, ts), Hugh Lawson (p, celeste), Ron Carter (cello), Heman Wright (b), Lex Humphries (dm, tym).p).

Eight titles were recorded for Riverside, issued as "Three Faces Of Yusef Lateef":

Goin' Home	Solo 8 bars. Acc. (ts). (M)
I'm Just A Lucky So And So	Acc. (oboe). Solo 8 bars. (S)
Quarantine	Acc. (ts). Solo 48 bars. (M)
From Within	(cel)-Solo 16 bars. (S)
Salt Water Blues	Solo 24 bars. (S)
Lateef Minor 7 th	Intro. Acc. (fl). (M)
Adoration	Acc. (fl/cello). (S)
Ma, He's Making Eyes At Me	Acc. (ts). Solo 32 bars. (M)

The last YL/HL session for some years, and also the first session with no brass, thus more space for the others. HL takes the groovy slow blues on "Salt Water ..." and a soft and pretty celeste solo on "... Whithin", and there are fine soloing also in medium tempo, note in particular "Quarantine".

DOUG WATKINS**NYC. May 17, 1960**

Yusef Lateef (fl, oboe-2256), Hugh Lawson (p), Doug Watkins (b, cello), Heman Wright (b), Lex Humphries (dm).

Six titles were recorded for New Jazz, issued as "Soulnik" and "One Guy":

2251	I Remember You	Acc. (b). Solo 36 bars. (M)
2252	I'm Confessin'	Acc. (b/fl). Solo 32 bars. (M)
2253	One Guy	Acc. (fl/b). Solo 24 bars. (M)
2254	Imagination	Acc. (fl/b). (S)
2255	Andre's Bag	Acc. (b). (S/M). Solo 32 bars. (M)
2256	Soulnik	Acc. (oboe/b). Soli 24 and 4 bars. (M)

Not only a YL/HL session similar to above and one week later, but with Doug Watkins as leader for contractual reasons as well as having an active music role. Soloing is all medium tempo here, and YL has five great contributions, of which the highlight might be any of them, but oboing the blues on "Soulnik" is something special.

JIMMIE FORREST**Hackensack, NJ. Sept. 1, 1961**

Jimmie Forrest (ts), Hugh Lawson (p), Calvin Newborn (g), Tommy Potter (b), Clarence Johnston (dm).

Seven titles were recorded for Prestige, issued as "Sit Down And Relax":

3189	Tin Tin Deo	Solo 56 bars. (FM)
3190	Rocks In My Bed	Solo 12 bars. (S)
3191	Tuxedo Junction	Solo 32 bars. (M)
3192	The Moon Was Yellow	Acc. only. (M)
3193	Moonglow	Solo 32 bars. (SM)
3194	Organ Grinder's Swing	Solo 24 bars. (SM)
3195	That's All	Acc. only. (S)

One might believe that leaving Lateef temporarily could create problems for our pianist. However, this is one of the very best Jimmy Forrest sessions, adding a great guitar player, and HL seems to fit perfectly into this mainstream date. A soft "... Bed", a swinging "... Deo", a lovely laidback "Moonglow" and two more, pick your own highlight, HL is still with us!!

JOE WILLIAMS

NYC. Oct. 7, 1961

Harry Edison (tp), Jimmy Forrest (ts), Hugh Lawson (p), probably Tommy Potter (b), probably Clarence Johnston (dm), Joe Williams (vo).

WADO broadcast "The Symphony Sid Show" from Birdland (James Accardi collection), seven titles:

Alone Together	Obbligato parts. (M)
Chains Of Love (NC)	Obbligato 12 bars. (S)
Winter Weather	Solo 16 bars. (M)
I Was Telling Her About You	Obbligato parts. (S)
Have You Met Miss Jones?	Solo 6 bars. (M)
Teach Me Tonight	Obbligato parts. Solo 8 bars. (S)
Alright, Okay, You Win	Obbligato parts. (M)

NYC. Oct. 14, 1961

Harry Edison (tp), Jimmy Forrest (ts), Hugh Lawson (p), Tommy Potter (b), Clarence Johnston (dm), Joe Williams (vo-except "Yesterdays").

Same (James Accardi collection), ten titles, no HL on "Smack Dab In The Middle", "Singin' In The Rain", "Yesterdays", "Sometimes I'm Happy" and "Our Love Is Here To Stay" but:

Falling In Love With Love	With ens. (M)
Goin' To Chicago	Intro 12 bars with talk. (S)
Come Back Baby	Intro 8 bars with talk. (S)
The Very Thought Of You	Acc. (vo). (S)
Roll 'Em Pete	Intro 8 bars. Obbligato parts. (F)

These might have been exciting sessions, but Joe Williams uses his men purely as a backup band to his own vocal efforts, and there are rarely anything else. HL is almost only heard faintly behind the singing, or as fill-ins in the beginning with talk introducing the tunes.

JIMMY FORREST

Hackensack, NJ. Oct. 19, 1961

Jimmie Forrest (ts), Hugh Lawson (p), Tommy Potter (b), Clarence Johnston (dm), Ray Barretto (cga).

Nine titles were recorded for Prestige, issued as "Most Much":

3247	I Love You	Intro 4 bars. Solo 32 bars. (M)
3248	Sonny Boy	Intro 8 bars. Acc. (ts). (SM)
3249	Soft Winds	Intro 8 bars. Solo 36 bars. (M)
3250	My Buddy	Acc. (ts). (SM)
3251	Robbins' Nest	Solo 64 bars. (SM)
3252	Most Much	Intro 4 bars. Solo 36 bars. (SM)

3253	Matilda	Solo 3 choruses of 32 bars. (F)
3254	Annie Laurie	Solo 64 bars. (SM)
3255	Autumn Leaves	Solo 32 bars. Acc. (ts). (S)

Another excellent tenorsax session, which even a conga cannot diminish! HL gets lot of solo opportunities, making this perhaps the best non-Lateef session in this solography. The "Matilda" has one of his longest soli, but there are other more interesting items. His solemn version of "... Leaves" is something; he opens this one before the beautiful tenorsax solo. My highlights seem to be the fascinating inventive soli on "... Nest" and "... Laurie", but there are delicate details everywhere, like "My Buddy", played in an unusually slow tempo. Just go ahead and play this session (and take a look at the JF-solography afterwards ...).

JOE WILLIAMS**NYC. Jan. 27, 1962**

Harry Edison (tp), Jimmy Forrest (ts), Hugh Lawson (p), Tommy Potter (b), Clarence Johnston (dm), Joe Williams (vo).
WADO broadcast "The Symphony Sid Show" from Birdland (James Accardi collection), four titles:

S'Posin'	Obbligato 16 bars. (M)
Five O'Clock In The Morning	Intro 12 bars with talk. Acc. (vo). (S)
Until I Met You	Acc. (vo). (SM)
I Don't Know Why	Acc. (vo). (S)

NYC. Feb. 3, 1962

Same, ten titles, no HL on "Thou Swell", "Alright, Okay, You Win", "This Can't Be Love" and "Sometimes I'm Happy" but:

Ev'ry Day I Have The Blues	Intro 6 bars with talk. (SM)
Blues Serenade	Solo 8 bars. (S)
Teach Me Tonight	Acc. (vo). Solo 6 bars. (S)
Why Did You Leave Heaven?	Acc. (vo). (S)
Just A Dream	Intro 12 bars with talk. Acc. (vo). (S)
Soft Winds (NC)	Intro 8 bars with talk. (M)

Sorry to say, but the previous comment prevail, there is nothing outside academic interest here.

**HARRY "SWEETS" EDISON
& EDDIE "LOCKJAW" DAVIS****NYC. April 18, 1962**

Harry Edison (tp), Eddie Davis (ts), Hugh Lawson (p), Ike Isaacs (b), Clarence Johnston (dm).

Eight titles were recorded for Riverside, issued as "Jawbreakers":

Oo-ee	Straight. Solo 24 bars. (SM)
Broadway	With ens. Solo 32 bars. (F)
Jawbreakers	With ens. Solo 48 bars. (M)
Four	Solo 32 bars. (FM)
Moolah	Acc. (tp/ts). (S)
A Gal In Calico	Intro. Solo 32 bars. (M)
I've Got A Crush On You	Acc. (tp/ts). (S)
Close Your Eyes	Solo 64 bars. (FM)

This session fits nicely into the mood created by Forrest sessions, with Lockjaw as a fine replacement. HL takes several excellent soli; maybe the first one, "Oo-ee" also is the highlight, but then you get a fast exciting "Broadway" and then "Jawbreakers", wow! Three more to go, what do you think? Possibly we can go for "Close ...", though the tempo is pretty high, can you understand why I decided that a Hugh Lawson solography was needed!?

JOE WILLIAMS**NYC. June 1962**

Personnel including Hugh Lawson (p), Joe Williams (vo).

Four titles were recorded at Birdland:

You're Everything But Mine	Acc. (vo). (M)
Falling In Love With Love	Acc. (vo). (M)
Goin' To Chicago	Intro 12 bars with talk. (S)
The Very Thought Of You	Acc. (vo). (S)

There is some very beautiful blues piano in the introduction of "... Chicago", while Williams announces the personnel. There is also some strong and very audible piano background on "... Of You". The other items have no interest.

ROY BROOKS

Detroit 1963

Blue Mitchell (tp), George Bohanon (tb), Junior Cook (ts), Hugh Lawson (p), Eugene Taylor (b), Roy Brooks (dm).

Six titles were recorded for Jazz Workshop, issued as "Beat":

Homestretch	Solo 6 choruses of 12 bars. (F)
If You Could See Me Now	Intro. Acc. (ts). (S)
Passin' The Buck	Solo 32 bars. (M)
Soulin'	Solo 32 bars. (SM)
Soulsphere	Solo 48 bars. (FM)
My Secret Passion	Acc. (b). (SM)

Stronger and hotter than any earlier session, and for once it is exciting to hear HL really go for it in a very fast tempo on "Homestretch". Or the groovy "Soulin'" with riffs pushing and chasing him. Or two more. Wish HL had recorded more with this or similar groups, it seems that he had even more artistry than shown under the Lateef//Forrest conditions.

AL GREY

NYC. Jan. 29, 1963

Dave Burns (tp), Al Grey (tb), Bobby Hutcherson (vib), Hugh Lawson (p, cel-"... Cry"?), Calvin Newborn (g), Herman Wright (b), Otis Finch (dm).

Eight titles were recorded for Argo, issued as "Having A Ball":

12175	Rinky Dink	Straight. (SM)
12176	Deep Fried	Intro 24 bars. (M)
12177	I Don't Want To Cry	Acc. only. (SM)
12178	Stand By Me	Solo 24 bars. (SM)
12179	Stone Crazy	Acc. only. (M)
12180	One Day I'll Show You	Solo 44 bars. (SM)
12181	Boss Tina	Intro 48 bars. (M)
12182	Something's Got A Hold On Me	Acc. only. (M)

This popjazz trombone-heavy session has generally little to offer in a HL context, but there are a few good exceptions, pick from the list above, "Boss Tina" would be a good choice.

YUSEF LATEEF QUINTET

Englewood Cliffs, NJ. Dec. 19/20, 1963

Richard Williams (tp), Yusef Lateef (fl, ts, bassoon), Hugh Lawson (p), Ernie Farrow (b), Lex Humphries (dm).

Ten titles were recorded for Impulse (items 1-5 on Dec. 19, items 6-10 on Dec. 20), issued as "Jazz 'Round The World":

Abana	In ens. Solo 8 bars. (SM)
The Volga Rhythm Song	In ens. (S)
The Good Old Roast Beef Of England	Intro. Solo 16 bars. (SM)
Raisins And Almonds	Acc. (fl). (S)
Utopia	Acc. (tp/fl). (S)
India	In ens. Solo 8 bars. (S)
You So Tender And Wistful	Soli 4 and 4 bars. (SM)
Yusef's French Brother	Intro 8 bars. Acc. (ts).

		Solo 16 bars. (M)
Trouble In Mind	Intro 4 bars. Acc. (bassoon).	Solo 8 bars. (S)
Ringo Oiwake		Solo 6 bars. (S)

Back to Yusef Lateef with occasional recording sessions. This is a fascinating session showing that Lateef still has much to offer. Unfortunately HL is featured slightly, mostly with accompaniment, and then a few solo bars here and there. Nothing wrong with them, but nevertheless a disappointment for piano lovers. Try the most jazzy item, "... French Brother".

YUSEF LATEEF QUARTET

NYC. March 8/9, 1966

Yusef Lateef (fl, as, ts, oboe, chuen, etc.), Hugh Lawson (p), Reggie Workman (b), Roy Brooks (dm).

Ten titles were recorded for Impulse (items 1-6 on March 8, items 7-10 on March 9), issued as "A Flat, G Flat & C":

90480	Nile Valley Blues	Solo 24 bars. (M)
90481	Psyche Rose	Acc. (ts). Solo 36 bars. (FM)
90482	Warm Hearted Blues	Acc. (ts). Solo 12 bars. (S)
90483	Kyoto Blues	Acc. (fl). Solo. (S/FM)
90484	Chuen Blues	Solo 36 bars. (S)
90485	Feelin' Allright	Intro 8 bars. Acc. (ts). Solo 24 bars. (SM)
90486	Robbie	Acc. (ts). Solo 48 bars. (FM)
90487	Sound Wave	Solo 12 bars. (S)
90488	Feather Comfort	Soli 4, 4 and 16 bars. (S)
90489	Blind Willie	Solo 12 bars. Acc. (as). (S)

This is probably the most interesting HL session with Lateef in the sixties! He is featured prominently on all titles, almost all are blues in various tempi and constructions. The highlight is the beautiful "Warm Hearted ...", a magnificent YL-tenorsax masterpiece, with a lovely piano chorus. "Chuen ..." is also remarkable with its combination of Chinese and Afro-American blues in a delicate slow tempo. "Kyoto ..." is dedicated to Japanese music. Nevertheless there are several uptempo items of much interest. We can only state that both YL and HL still can give us the best, and that the lack of exciting sessions in the late sixties is due to the ominous winds currently blowing in the jazz world, rather than musicians' old age!

YUSEF LATEEF QUARTET

NYC. June 15/16, 1966

Yusef Lateef (fl, ts, oboe, not present on "... Hunters"), Hugh Lawson (p), Heman Wright (b), Roy Brooks (dm).

Nine titles were recorded for Impulse, issued as "The Golden Flute":

Road Runner	Acc. (ts). Solo 32 bars. (M)
Straighten Up And Fly Right	Acc. (ts). Solo 32 bars. (FM)
Oasis	Acc. (fl). (S). Solo 28 bars. (M)
Ghost Of A Chance	Intro 4 bars. Acc. (ts). (S)
Exactly Like You	Intro 4 bars. Acc. (oboe). Solo 24 bars. (FM)
The Golden Flute	Solo 16 bars. Acc. (fl). (S)
Rosetta	Acc. (ts). Solo 24 bars. (FM)
Head Hunters	4:32. (M)
The Smart Set	Acc. (ts). (M)

Another great Impulse session! Start by digging the beautiful "... Chance" and listen to HL's strong and active comping! Then "Head Hunters", which in the absence of YL should be noted as HL's first item under his own unrepresented name, but a convincing example of his piano artistry. Lots of other things to check here, like "Exactly ..." where HL prefers the twin-tune "... A Train".

YUSEF LATEEF

NYC. June 1, 1967

Yusef Lateef (fl, as, ts, oboe, vo), Hugh Lawson (p), Cecil McBee (b), Roy Brooks (dm), Sylvia Shemwell (tamb). Note that "See Line ..." has flute and tenorsax simultaneously, thus some editing must have been made).

Nine titles were recorded for Atlantic, eight issued as "The Complete Yusef Lateef":

12498	Stay With Me	Acc. (b/fl). Solo 16 bars. (S)
12499	You're Somewhere Thinking Of Me	Acc. (oboe/vo). (S)
12500	Rosalie	Solo 12 bars. (S)
12501	See Line Woman	Acc. (ts). Solo 68 bars. (FM)
12502	Kongsberg	Intro 12 bars. Acc. (ts). Solo 36 bars. (M)
12503	That Lucky Old Sun	Intro. Acc. (ts). Solo 16 bars. (S)
12505	Brother	Acc. (as). (M)
12506	In The Evening	Intro 12 bars. Acc. (oboe). Solo 12 bars. (S)

The last of the vintage Lateef sessions with HL, worth spending your time with. An extra benefit if you are a flute fan of his! "Rosalie" is then something for you! Or if you are more conventional, or an oboe fan, try "In The Evening", superb!! Or the hypnotic solo on "See Line ...". Or "Kongsberg", named after one of our local festivals!

YUSEF LATEEF & HIS ORCHESTRA **NYC. April 23/24, 1968**

Bigband personnel including Hugh Lawson (p).
Nine titles were recorded for Atlantic, issued as "The Blue Yusef Lateef", seven have no or slight piano, only two have something of importance:

14383	Sun Dog	With ens. Acc. (ts). (SM)
14385	Get Over, Get Off, Get On	Acc. (ts). Solo 24 bars. (M)

Of no particular interest. Time is running out.

YUSEF LATEEF & HIS ORCHESTRA **NYC. Feb. 4/5, 1969**

Mediumsized personnel including Hugh Lawson (p).
Seven titles were recorded for Atlantic, but no piano soli, only some background, and this is no longer the exciting music of the the fifties, but rather boring constructions far from what solographies are meant to exploit.

YUSEF LATEEF QUARTET **NYC. May 20, 1969**

Yusef Lateef (fl, ts), Hugh Lawson (p), Cecil McBee (b), Roy Brooks (dm).
One title was recorded for Atlantic:

Eboness	Acc. (fl). (SM)
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Of academic piano interest, though nice fluting.

The Hugh Lawson solography was supposed to stop conveniently here, but some interesting later sessions have been added, easy to stream:

TURK MAURO **NYC. Oct. 17, 1977**

Turk Mauro (ts, bar-"... Leif"), Hugh Lawson (p), Bob Cranshaw (b), Ben Riley (dm).

Four titles were recorded for Jazzcraft (HL not present on "My Buddy"), issued as "The Underdog":

All God's Chillun Got Rhythm	Intro. Soli 64, 8 and 8 bars. (F)
All God's Chillun Got Rhythm alt.	Soli 64, 8 and 8 bars. (F)
Zoot And Al	Solo 6 choruses of 12 bars. (FM)
Jazz Leif	Intro 12 bars. Solo 48 bars. (SM)
Jazz Leif alt.	Solo 36 bars. (SM)
For All We Know	Intro. Solo 16 bars. (S)

NYC. Oct. 18, 1977

Turk Mauro (ts, bar-"Turquoise"), Al Cohn (ts), Hugh Lawson (p), Tom Barney (b), Ben Riley (dm).

Three titles (same):

The Underdog	Intro 4 bars. Solo 32 bars. (S)
The Underdog alt.	As above. (S)
Turquoise	Intro 8 bars. Acc. only. (FM)
Until It's Time For You To Go	Intro 8 bars. Solo 32 bars. (S)
Until It's Time For You To Go alt.	As above. (S)

Swinging sessions led by a most underrated Turk Mauro, would have been important for listening even without HL, who seems to be in excellent shape. The highlights seem to be the fast moving "... Chillun ..."s, great piano here! Note that HL takes the intro on one take of "... Leif", and the bass player on the other; also excellent soloing on these. Note also how different the two intros on "... Underdog" are! And absolutely do not forget the two "... Time ..."s! In fact, there are pleasures everywhere on this session, so go ahead and stream it!!

HUGH LAWSON TRIO**NYC. Oct. 20, 1977**

Hugh Lawson (p), Bob Cranshaw (b), Ben Riley (dm).

Nine titles were recorded for Jazzcraft, issued as "Prime Time":

The Highest Mountain	4:49. (FM)
The Highest Mountain alt.	4:48. (FM)
Blue Bones	5:13. (SM)
The Need To Smile	4:51. (M)
The Need To Smile alt.	4:42. (M)
The Duke Ellington Sound Of Love	5:12. (S)
Rip-Off	6:40. (M)
I Fall In Love Too Easily	8:43. (S)
I'll Keep Loving You	2:18. (S)
Make Me Rainbows	6:08. (M)
Falling For You	11:17. (S)

HL should have to wait more than forty years to have his own trio session, to be a true name, much too late. More than one hour of excellent piano playing, how could HL be so forgotten? Tempi are mainly kept modest here, and why not start with the briefest item, "... Loving You" to continue with the longest, "Falling ...", also with a lovely bass solo, a continued pleasure! As is "... Too Easily". Then, find your own highlights!!

CHARLIE ROUSE QUARTET**NYC. Oct. 20, 1977**

Charlie Rouse (ts), Hugh Lawson (p), Bob Cranshaw (b), Ben Riley (dm).

Six titles were recorded for Jazzcraft, issued as "Moment's Notice":

tk 4	The Clucker	Soli 64, 8 and 8 bars. (F)
tk 6	The Clucker	Soli 80, 8 and 8 bars. (F)
tk 1	Let Me	Soli 12, 36 and 12 bars. (SM)
tk 2	Let Me	Soli 24, 48 and 24 bars. (M)
tk 1	Well You Needn't	Soli 96, 8 and 8 bars. (FM)
tk 2	Well You Needn't	Soli 64, 8 and 8 bars. (FM)
tk 1	Royal Love	Solo. (FM/S)
tk 3	Royal Love	Solo. (FM/S)
tk 1	Little Sherri	Solo 5 choruses of 12 bars. 5 choruses 4/4 with (dm/ts). (FM)
	Joobobie	Solo. (FM)
	A Child Is Born	Acc. (ts). Solo. (S)

Must have been quite a week; if Oct. 20 really digested two full sessions, after two strong sessions a few days earlier, and this must be what HL remembered best from his studio career in his old days. He certainly is not tired either, and his strength is

needed to play with this fine and very active tenor saxophonist, well known from his work with Monk! Anything can be recommended from this session, but why not try "... Love" first.

**GEORGE ADAMS /
DANNIE RICHMOND QUINTET** **Milano, Feb. 11&14, 1980**

Jimmy Knepper (tb), George Adams (fl, ts), Hugh Lawson (p), Mike Richmond (b), Dannie Richmond (dm).

Four titles were recorded for Soul Note, issued as "Hand To Hand":

9:14	The Cloocker	Solo 3 choruses of 32 bars. (F)
10:58	Yamani's Passion	Solo 32 bars. (S)
8:12	For Dee J	Solo 3 choruses of 32 bars. (FM)
11:22	Joobubie	Solo. (FM)

Although we are moving away from the vintage years, this is fine modern music, not at all of the so-called 'free' sort, with excellent trombone, flute and tenorsax contributions, could almost have been a Blue Note album! HL shows that his qualities from the Lateef-period still are highly intact. Four very interesting piano soli to be enjoyed, "Joobubie" is most far out!

**GEORGE ADAMS /
DANNIE RICHMOND QUINTET** **NYC. Jan. 11&12, 1983**

Personnel as above.

Six titles were recorded for Soul Note, issued as "Gentleman's Agreement":

5:11	More Sightings	Solo 48 bars. (F)
4:54	Don't Take Your Love From Me	Intro 2 bars. Acc. (ts). (S)
4:38	Symphony For Jive	Intro/Ens/Solo. (S)
8:20	Prayer For A Jitterbug	Solo 32 bars. (M)
6:22	Dream Of The Rising Sun	Solo 48 bars. (FM)
7:36	Rip-Off	With ens. Solo 64 bars. (M)

The group as such takes it further out here, but most of you readers should be able to enjoy the music as such. Note also that HL in his soloing never lets go of the main idea of jazz music; keep it swinging, as on "... Jitterbug" and the other medium items. Nevertheless spend some time with "Symphony ...", something different!!

HUGH LAWSON TRIO **NYC. Jan. 15, 1983**

Hugh Lawson (p), Calvin Hill (b), Louis Hayes (dm).

Seven titles were recorded for Soul Note, issued as "Colour":

Picture At An Exhibition	4:46. (F)
The Tinkler	8:04. (SM)
If	4:01. (S/FM)
Georgie Porgie	4:49. (F)
The Beast From Bali-Bali	8:08. (S/M)
23 rd Street Blues	5:22. (M)
Creepy Chicken	7:14. (S)

The second session as leader, five years after the first one. We are also getting closer to current time; this is more complex music with tight cooperation inside the trio with bass and drum soli. It will be a matter of taste, I prefer the first trio performance, but by all means, this is a solid and high-quality session. Try the gospelish "... Chicken"!

HARRY EDISON SEXTET **NYC. April 17/18, 1990**

Harry Edison (tp), Frank Wess (fl, ts), Buddy Tate (cl, ts), Hugh Lawson (p), Ray Drummond (b), Bobby Durham (dm).

Seven titles were recorded live at Birdland for Candid, issued as "Swing Summit":

9:14	Centerpiece	Intro 12 bars. Solo 60 bars. (M)
7:45	'S Wonderful	Intro. (F)
10:14	Out Of Nowhere	Intro 4 bars. Solo 64 bars. (M)

12:17	Bag's Groove	Intro 12 bars. Solo 60 bars. (M)
9:14	Just Friends	Intro 8 bars. Solo 64 bars. (F)
6:04	Blue Creek	Intro 12 bars. Acc. (cl). (S)
9:04	Idaho	Intro 8 bars. (F)

Back to the vintage years, led by an old and familiar trumpeter. Although it seems that this music now pose fewer challenges to HL than several of the previous recording sessions, there are definite very nice performances, of which the highlight seems to be the delicate "... Nowhere", with "... Friends" and "... Groove" as good runner ups.

HARRY EDISON QUINTET **Budingen, Germany, March 27, 1992**
 Harry Edison (tp-except "... Love", "... Thing"), Frank Wess (fl, ts-except "... Thing"), Hugh Lawson (p), Lindy Huppertsberg (b), Alvin Queen (dm).
 Nine titles were recorded for L+R, issued as "Swingin' 'Sweets'":

6:42	Dejection Blues	Solo 36 bars. (SM)
6:41	'S Wonderful	Intro 8 bars. Solo 3 choruses of 32 bars. (F)
5:32	Falling In Love With Love	Solo 32 bars. (M)
6:47	Centerpiece	Intro 12 bars. Solo 4 choruses of 12 bars. (M)
5:37	It Don't Mean A Thing	Long intro to solo 5 choruses of 32 bars to long coda. (M)
8:08	Lover Man	Intro 4 bars. Solo 32 bars. (SM/S)
8:30	Close Your Eyes	Solo 64 bars. (M)
7:47	Bag's Groove	Intro 12 bars. Solo 5 choruses of 12 bars. (M)
7:31	On Green Dolphin Street	Solo 3 choruses of 32 bars. (F)

There is better lift on this Edison session, making it more exciting as a whole, and the bass and drums can share the honour. With regard to HL, he sustains the same good quality, also with increased quantity. This "Centerpiece" is notable, and the "Close ..." and "... Groove" again show HL's creativity, showing the necessity of making his solography. And if you are not convinced by now, little hope is left, but close with "... Thing" where trumpet and reed lay off, magnificent!!

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