ROULETTE BIRDLAND R 52029

COUNT BASIE & HIS ORCHESTRA

Breakfast Dance and Barbecue

featuring Joe Williams

AVAILABLE IN STEREO SOUND

PIANO—Count Basie **VOCALIST**—Joe Williams **GUITAR**—Freddy Green **DRUMS**—Sonny Payne **BASS**—Eddie Jones, Jr. **TRUMPETS**—Harry 'Sweets' Edison, Thad Jones, Joe Newman, Wendell Cully and Sonny Young **TROMBONES**—Henry Coker, Ben Powell and Al Grey **SAXOPHONES**—Marshall Royal, Frank Wess, Frank Foster, Willie Mitchell & Charlie Fowlkes

It was 5:00 a.m. in the grand ballroom of the luxurious Americana Hotel in Miami. There were 5,000 members of the radio and television fraternity known as disc jockeys, some 500 members of the recording industry and assorted guests present. Suddenly, with unbelievable dispatch, a dance floor was created, the spotlights were dulled out, the bottles opened, the glasses filled and their contents emptied and Count Basie and his orchestra arrived on ...

It was a night to remember, it was a morning that those who were present will never forget. It was a bash to end all bashes. It was a breakfast dance and barbecue hosted by Roulette Records in honor of America's disc jockeys at their annual national convention. It was all those things and one thing more: it was the morning Count Basie and the greatest big band jazz aggregation ever assembled cut a hypnotic spell over 5,000 or more stunned guests.

This album is the on-the-spot recorded documentation of that history making morning of May 31st 1959. Now you can hear the mesmerizing sounds that Basie and his men weaved that kept the guests enthralled for some five hours. Now you can listen to that morning when Thad Jones on trumpet gave out with "COUNTER BLOCK" and Sonny Young's trumpet held the crowd spellbound with "LET'S HAVE A TASTE." Now is that moment of glory when Harry 'Sweets' Edison, who played trumpet with Basie for seventeen years, was reunited once again with the Count to relive every note of the maestro's jazz classic, "ONE O'CLOCK JUMP."

Listen too, if you will, to that time on the first when Indiana had fed the Miami disc and the sun began to rise and the Basie touch was just to Duke Ellington's "IN A MELLOW TONE", also the shining minutes of early morning when the master of the blues, Joe Williams, held sway over the crowds reeling "HALLELUJAH, I LOVE HER SO." It was now 5:40 a.m. and the ham and eggs and hot coffee were served and still the Basie band played on and still the astonishing crowd, refusing to be denied, called for more ...

In the many years since he came up from Kansas City, "the kid from Red Bank" has been the object of much glorification. Time and time again a whole has been paid to this man and deservedly so. Truly, in all this time no greater honor was bestowed upon him and his band than on the morning of May 31st. The crowd that had gathered that eight had grown to Basie's appearance, been treated to more than five hours of entertainment. They had set a long time and were getting noisy and restless. Any audience sitting that length of time would have had enough for one night and it would not have been of all surprising if as many they would have cooled. It just didn't happen. When the Count and his band began to play, it seemed as though the crowd had suddenly been revived. The full force of the band's sound served this a shot of adrenalin and that same crowd not only sat through another five hours, but they got up and danced! This is a once in a lifetime tribute. It came not from the critics in the jazz halls or supposed hipsters by the hour. This was a tribute from the people, the people who stayed on and on and on into the wee small hours of the morning.

Basie and his boys had been given a right of from their engagement at the Birdland nightclub in New York City to make this one-night appearance. It was now 7:00 a.m. and it was only because the band had to catch a plane back to Birdland in Basie and their gig that inevitably brought the proceedings to an end. As the musicians filed off the bandstand and the photographer from Dale Magazine, which had exclusive coverage of the bash, was popping his last bulbs, everyone seemed to sense that this had not been an ordinary affair. The morning of May 31st was a time they would talk about again and again.

Fortunately, we can be more than talk about it, we can hear it all in this set. All of the excitement, all of the crowds' enthusiasm, elation and applause have all been etched here. Happily too, all of the surrounding sounds that shook the rafters of that ballroom have also been faithfully captured. Where were you at the morning of May 31st 1959? If you were in Miami in the grand ballroom of the Americana you lived through a memorable time in jazz. If you were unlucky to have been somewhere else, all is not lost for here it is just together for you to an album so unforgettable as that historic morning.

SIDE A: IN A MELLOW TONE / 5 O'CLOCK IN THE MORNING / COUNTER BLOCK / WHO BE

SIDE B: LET'S HAVE A TASTE / MOTEN SWING / HALLELUJAH, I LOVE HER SO / ONE O'CLOCK JUMP

This dynamic high fidelity recording is another in Roulette Records' special jazz series, "The Birdland Series." This series takes its name from the world renowned jazz night club located in the heart of Manhattan in New York City. Year after year this famed emporium features the greatest performers and musicians and has become known to one and all as "the jazz center of the world." It seems, therefore, only fitting that the best in recorded jazz music carry the same name as this fabulous haven of jazz. If you enjoy this long-playing album it's certain that you will also enjoy the other great albums in "The Birdland Series."

If you have enjoyed this recording you will want to add these other outstanding Count Basie albums to your collection!

ENGINEERED BY BILL SCHOPP & TONY BRENNAN

LINER NOTES BY BOB HAYES

PRODUCED BY TERRY MOSS

ROULETTE
BREAKFAST DANCE AND BARBECUE
Count Basie & His Orchestra
R-52028-A
(RLP-93-A)
33⅓ RPM
1. IN A MELLOW TONE (Duke Ellington)
(Robbins Music Corp.-6:41)
2. 5 O'CLOCK IN THE MORNING (Joe Williams)
(C. B. Music-BMI-2:51)
3. COUNTER BLOCK (Thad Jones)
(Diane Basie Music-ASCAP-4:32)
4. WHO ME (Frank Foster)
(Diane Basie Music-ASCAP-3:52)
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