

# that's where it is

THE KAI WINDING  
TROMBONES



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**RECORDINGS**

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## THE KAI WINDING TROMBONES

### Recorded

January 31, 1963 (14:00 - 17:00) at Regent Sound Studios, 25 W. 56th Street, New York City

N 5501 (tracks 1 - 6) with Kai Winding, Tony Studd, Pete Vivona, Bill Watrous: trombones; Russell George: bass; Jake Hanna: drums; Ross Tompkins: piano

### Recorded

February 15, 1963 (14:00 - 17:45) at Regent Sound Studios, 25 W. 56th Street, New York City

N 5502 (tracks 7 - 12) with Kai Winding, Tony Studd, Pete Vivona, Billy Byers: trombones; Dick Garcia: guitar; Russell George: bass; Gene Young: drums; Ross Tompkins: piano

1. Don't Panic (*Greach*) .....2:44
2. A Waltz On The Wild Side (*Tompkins*).....2:51
3. Paul Finks Out (*Keller*) .....2:12
4. The Thirteenth Instant (*Mark*) .....2:43
5. Samba Dis (*Greach*) .....2:45
6. Rotten Blues (*Greach*) .....1:58
7. The Raven (*Tompkins*).....2:39
8. Blues For Indian Jim (*Mark*) .....2:55
9. Rum And Bossa Nova (*Greach*) .....2:08
10. Burton Up Your Lip (*Flam*).....2:37
11. I Knew Dana (*Keller*) .....2:38
12. That's Where It Is (*Castion*) .....1:58

Original: SESAC N 5501/5502 © 1963





Kai Winding's rich, burnished trombone sound has been a solidly acclaimed feature of the jazz scene for many years. Kai has led a score of outstanding groups and served as a sideman for Benny Goodman, Charlie Parker, Stan Kenton and Charlie Ventura, among others. In 1954, he cut a dual trombone date with J. J. Johnson which eventually made the J & K team one of the most widely recorded duos in jazz history. While with Kenton, Kai created the 'trombone sound,' the logical extension of which is featured in this album. After experimenting with numerous groups, Kai found that the 'trombone sound' at its peak can best be represented by four trombones and three rhythm. (Dick Garcia's guitar was added on the two Latin tracks, *Rum And Bossa Nova* and *Samba Dis*). Each of the four trombones,

here, have individual characteristics. Performing together, their instrumental byplay is fantastic; the muddled section sound of yore is replaced by an enlightening, steady stream of musical conversation that blends beautifully and blows up a big band storm. The rhythm is equally deft and exhilarating. A colorful complement to the brass, the piano-bass-drums trio dispenses a communicative spirit and a propulsive vitality that constantly keeps things moving. The full bodied and swinging activity of the opener, *Don't Panic* reminds one that Kai has been musical director of the Playboy Club in New York City, since its inception in December, 1962. *A Waltz On The Wild Side* features a slyly humorous trombone lead and also proves that Ross Tompkins (who wrote the tune) is an imaginative, two-handed,

swinging pianist. The adventurous *Paul Finks Out* is an emotion-packed combination of lyrical trombones and sparkling rhythm, with the toe-tapping *The Thirteenth Instant*, which follows, ably displays Kai's creative intensity and forthright muscular style. *Samba Dis* shows the band's versatility, attaining and sustaining a high degree of group interaction within the Latin framework. The side closes with the roaring driver *Rotten Blues*, paced by well-conceived solos by Kai, Tony Studd and Bill Watrous.



Another composition by Ross Tompkins, *The Raven*, opens the second side, followed by the wailing *Blues For Indian Jim*, truly an exuberant joy to hear. The Latin idiom returns in the adroit and witty *Rum And Bossa Nova*, while *Burton Up Your Lip* swings infectiously enhanced by some lithe piano explorations and Kai's articulate trombone. A wiff of nostalgia courses through *I Knew Dana*, a thoughtful and reflective ballad, and the album concludes with the boisterous vitality of *That's Where It Is*, which proves once again that Kai Winding's 'trombone sound' is a well-conceived and unceasingly inventive musical idea.

**ORIGINAL LINER NOTES**



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