



THE WAY'S

featuring:

The Carla Bley Band
with Johnny Griffin
Donald Fagen & Steve Khan
Barry Harris • Joe Jackson
Dr. John • Steve Lacy with Gil Evans, Elvin Jones, and
Charlie Rouse • Bobby McFerrin and Bob Dorough
NRBQ • Todd Rundgren
and Gary Windo
Chris Spedding and
Peter Frampton
Was (Not Was)
Randy Weston



THELO NIOUS

A
TRIBUTE
TO

SOUL

NOW.



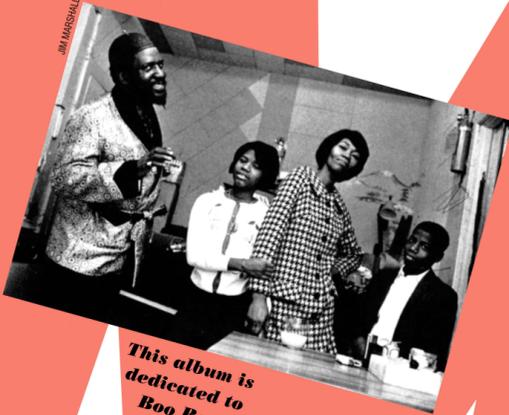
also

Terry Adams
Mark Bingham
Ed Blackwell
Bruce Fowler
Sharon Freeman
Shockabilly
Steve Slagle
Steve Swallow
and John Zorn

The following artists appear courtesy of these record companies and labels:

TERRY ADAMS BEARVILLE RECORDS
 SWEET PEA ATKINSON ZE/ISLAND RECORDS
 CARLA BLEY WATTTECM RECORDS
 BOB DOROUGH LAISSEZ FAIRE/OMNISOUND RECORDS
 DONALD FAGEN WARNER BROS. RECORDS
 PETER FRAMPTON ATLANTIC RECORDS
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 STEVE KHAN ANTILLES RECORDS
 MIKE MANTLER WATTTECM RECORDS
 BOBBY MCFERRIN ORIGINAL ARTISTS/ELECTRA MUSICIAN
 MARCUS MILLER WARNER BROS. RECORDS
 NRBO BEARVILLE RECORDS
 TODD RUNDGREN BEARVILLE RECORDS
 SHOCKABILLY ROUGH TRADE RECORDS
 WAS (NOT WAS) ZE/CEFFEN RECORDS
 MICHAEL WARD VIRGIN RECORDS

This album is dedicated to **Boo Boo Monk.**



JIM MARSHALL

That's The Way I Feel Now

Producers' note

"Monk's Mood," according to Steve Lacy, was originally titled "That's the Way I Feel Now." So instead of trying to come up with something as clever as the working title for this album, Somehow it stuck; and somehow it seems appropriate. The idea for the album came soon after Monk passed away in 1982. At all the tribute concerts I attended, only musicians from the jazz world were represented. It didn't seem quite as jazz, it transcends the limitations of categories. I kept thinking about how far Monk's influence has ranged. For example,

when NRBO performs, rarely does a set go by without the band playing at least one Monk composition. Donald Fagen salutes Monk in these artists and others who loved Monk's music not invited to pay their respects? Surely an oversight rather than a slight. With this in mind I decided to produce an album of Monk's compositions with performers from various musical genres.

First I contacted Terry Adams, of NRBO, and Donald Fagen. Both immediately sparked the idea. Then I discussed the project with Carla Bley and Steve Lacy. They were very supportive and enthusiastically agreed to take part. A week later, Joe Jackson expressed interest. Thanks to Mediasound Studio's belief in the

AL WILLNER
 March 1984
 New York, N.Y.

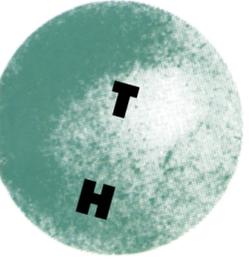
is, above all, a statement of how Thelonious Monk's music has influenced generations of listeners, including the amazing variety of artists on this album. All of us who had our lives enriched by his music, his honesty, his love of people, his humor, and his endless kindness.

I met Monk in the fall of 1955 when I played French horn with Charles Mingus' first Jazz Workshop at the Cafe Bohemia in New York. Herbie Nichols played opposite the band. Going to his apartment, playing with him, seeing how he treated other musicians and his neighbors and family were as inspiring as his music. He understood the world much better than it understood him, and he could laugh about it. Monk wasn't quiet so much of the time without reason. He was thinking, composing, creating, observing, and always listening. In the spring of 1956, Monk, Elmo Hope, and I went to Central Park after a jam session. While I rowed around the lake in a rented paddle boat, I received my education in what to look for in music and

BY DAVID
 enduring music will enrich the lives of our future musicians and listeners, and inspire people to pursue their dreams and keep alive the flame of the past, the love of the present, and the hopes for a better future. Monk's music is like Bach's. It has everything in it you'll ever need to know.



CHUCK STEWART



S U S U N O L E T H E

Monk, the subject of this unique all-star celebration, was simultaneously a revolutionary and a traditionalist. As both a pianist and a composer, he introduced a new level of freedom to jazz while maintaining a tenacious grip on the music's fundamentals. No musician who has ever heard Monk has escaped his influence.

Monk was born in 1917 and first gained notoriety as a somewhat shadowy cult figure in the 40s. He emerged from the shadows in the 50s and became one of the most celebrated musicians in jazz by the middle 60s. He eventually health problems that plagued him in the middle 60s. When he died following a stroke in the next decade performed anywhere in the next decade.

So much for history. This album is about Monk's reverent tribute, and its message is clear: Monk lives. *That's The Way I Feel Now* is measured in terms of Monk's every form, from piano blues to elaborate orchestrations that jazz is, "about freedom." Two of rock's best *Feel Now* seems like a fitting tribute—*That's The Way I* If a starting point is needed to mention the irre- to "Work" (although the album's literal starting point, Bruce Fowler's trombone-led "The Lonesome," is the per- feel place to actually start listening). Two of rock's best guitarists, Chris Spedding (who plays leads on the melody) and Peter Frampton (who takes the solo), are the perpetrators, and while they take "Work" to a place it's never been before, a comparison of their version with Monk's original recording shows an undeniable connection. Even the riff that sounds as if it were borrowed from the Who's "Happy Jack" is adapted from Monk. Similarly, Mark Bingham's high-voltage quintet (three electric guitars, electric bass, drums) respects the quiet guitar, electric bass, drums) respects the quiet while turning it into a thump. Bingham's band is joined by four lively horn players for a high-stepping romp through "Jackie-ing," that is equally true in spirit to its source. And the antic, almost vaudevillian humor of "Four In One," as reworked by Todd

BY PETER KEEP NEWS



"It's always night or we wouldn't need light." T. Monk *

THEN HE WOULD RISE FROM THE PIANO TO PERFORM HIS MONKISH DANCE. IT IS ALWAYS THE SAME. HIS FEET STIR IN A SOFT SHUFFLE...HE IS

Rundgren on various electronic instruments and Gary Windo on alto saxophone, isn't all that far from the sky wit that Monk put there in the first place. There are also poignant ballad performances by musicians who are identified with rock but who have made no secret of their affection for (and debt to) jazz. Joe Jackson forgoes singing for piano-playing and arranging on most famous and highly original interpretation of Monk's cohort, guitarist Steve Khan, for a multilayered "Reflections"; the emotional intensity of which transcends studio gimmickry. And NRBO's presence here will not surprise the band's fans. While best known as a high-spirited rock 'n' roll group, NRBO has included stomping versions of Monk's tunes in its live sets for years. "Little Rascals" (the pianist Terry Adams at the helm of a quintet consisting mostly of former Monk sidemen) are both part of the group's current repertoire. The multi-faceted nature of Monk's music is demonstrated with particular conviction by the musician most extensively featured on *That's The Way I Feel Now*: Steve Lacy, soprano saxophonist extraordinaire, former Monk associate, and one of his greatest devotees (he once led a group that played nothing but Monk compositions). Lacy sheds light on four aspects of Monk's art: its rhythmic buoyancy on "Evidence," a duet with the great drummer Elvin Jones; its playfulness on "Pensha Evans"; its melodic richness on "Bensha Gallop"; and its occasionally heartbreaking beauty on "Ask Me How," an arrangement of Monk's collaboration with Charlie Rouse, who played tenor saxophone with Monk for over a decade. The adaptability of Monk's music to a wide variety of orchestral collaborations is pointed out most dramatically in Carla Bley's evocative arrangement of "Misterioso," which is also noteworthy as a showcase for the saxophone of Johnny Griffin, once a member of Monk's quartet. This quality can also be heard in Fowler's "Thelonious" and in "Monk's Mood," arranged by Sharon Freeman and performed by a chorus of French horn-players, including Freeman herself and led by



JIM MARSHALL

THAT, I THINK, IS AN ATTITUDE HE WOULD HAVE APPRECIATED. THELONIOUS NEVER WANTED TO FRIGHTEN ANYONE AWAY, BUT HE DID WANT TO SCARE PEOPLE ENOUGH TO MAKE THEM DO THEIR VERY BEST—TO WORK THEIR HARDEST AND NOT SETTLE FOR CARELESS OR NONCREATIVE EFFORT. I FIRST WENT INTO THE STUDIO WITH MONK WHEN I WAS A VERY YOUNG AND INEXPERIENCED PRODUCER; BY BEING FORCED TO DEAL DIRECTLY WITH HIS UNCOMPROMISING APPROACH, I QUICKLY LEARNED MANY IMPORTANT LESSONS IT MIGHT OTHERWISE HAVE TAKEN ME YEARS TO ABSORB. FOR THAT REASON I HAVE ALWAYS CONSIDERED HIM MY PRINCIPAL JAZZ TEACHER; MANY MUSICIANS ASSOCIATED WITH HIM CAME TO FEEL THE SAME WAY. THELONIOUS TAUGHT, NOT IN A CLASSROOM SENSE, BUT BY AWE-INSPIRING EXAMPLE AND RELENTLESS DRIVE. TODAY AND TOMORROW AND THE NEXT DAY, AS A WIDE RANGE OF TALENTED MUSICIANS (LIKE THOSE ON THIS ALBUM) STRIVE TO DEAL WITH HIS MUSIC AS CREATIVELY AS POSSIBLE, HE WILL CONTINUE TO BE AN AMAZING AND DEEPLY SIGNIFICANT TEACHER.



MICHAEL OWEN HUGHES

"Monk spends lazy days at home... 'layin' dead," he calls it... from his bed and Nettie races to serve; she retaliates gently by calling him "Melodious Think" in quiet matters over the sink." *

able way to end the recording of the album. I thank them both.

Throughout the making of this album I sensed a great feeling of mutual respect between the jazz and rock musicians. All of the artists were encouraged to record their pieces as they would for their own albums. Everyone was supportive of one another and the different styles worked together because the love for Monk's music was ever present.

I want to thank everyone who participated in the making of the album; I hope they're pleased with the result. Thanks to John Teifer for helping to make it happen. And to Jeff Gold and Gil Friesen at A&M for their enthusiasm. Special thanks to Karen White for helping in such an enormous way at the beginning—without her this album would not exist at this time.

Thanks to the owners and staff of Mediasound. And special thanks to Steve Lacy for the first of many projects we do together. And special thanks to the Masked Announcer for his enormous contribution to the record—he kind of ended up being the narrator. And finally to Thelonious Monk, for all he did to change the way many of us feel now. I hope he approves. I'll be seeing you.

FANKS TO WHOEVER DID THE OUTDRESS



1 ROUND MIDNIGHT

Arranged by Joe Jackson
Joe Jackson: piano
Sharon Freeman: conductor
Jerry Little: concertmaster
Melanie Baker: violin
Sandra Billingsles: violin
Karen Gilbert: violin
Cheryl Hong: violin
Stan Hunt: violin
Crystal Garner: violin
Maxine Roach: viola
Muneer Abdul Fatah: viola
Enrique Orango: cello
Lawrence Feldman: clarinet

2 FRIDAY THE THIRTEENTH

Original tracks arranged and performed by Bobby McFerrin and Bob Dorrough: vocals
Dave Samuels: vibes, marimba, additional percussion

3 WORK

Chris Spedding: guitars, arrangement; guitars, Peter Frampton: concept
Marcus Miller: guitars, solo
Anton Fig: drums

4 GALLOP'S GALLOP

Arranged and performed by Steve Lacy: soprano saxophone

5 BYE-YA

Arranged and performed by Steve Slagle: alto saxophone
Dr. John: piano
Steve Swallow: bass
and Ed Blackwell: drums

6 BEMSHA SWING

Arranged and performed by Steve Lacy: soprano saxophone
and Gil Evans: electric and acoustic pianos

1 FOUR IN ONE
Arranged and performed by Todd Rundgren: synthesizers, keyboards, guitar, drum machines
and Gary Windo: alto saxophones

2 FUNCTIONAL
Arranged and performed by Randy Weston: piano

3 EVIDENCE
Arranged and performed by Steve Lacy: soprano saxophone
and Elvin Jones: drums

4 SHUFFLE BOIL
Arranged by John Zorn
John Zorn: game calls, alto saxophone, clarinets
Arto Lindsay: guitar, vocal
Wayne Horvitz: piano, organ, celeste, electronics
M. E. Miller: drums, timpani

5 IN WALKED BUD
Performed by Terry Adams and Friends
Roswell Rudd: trombone
Pat Patrick: alto saxophone
Terry Adams: piano
John Ore: bass
Frankie Dunlop: drums

6 CRISS CROSS
Arranged and performed by Shockabilly
Eugene Chadbourne: acoustic and electric guitars
Mark Kramer: piano, organ, bass
guitar, alto trombone,
Dad's clocks, tapes
David Licht: drums, percussion

7 JACKIE-ING
Same personnel as "Brilliant Corners"
Additional horns
David Buck: trumpet
Don Davis: clarinet
Mars Williams: clarinet, tenor saxophone
Ralph Carney: bass saxophone, whistle

ADDITIONAL RECORDING:
"Ba-Lue-Bolivar-Ba-Lues-Are" recorded at Sound Suite, Detroit, and Mediasound
"Four in One" recorded at Utopia Studio, Bearsville, N.Y., and Mediasound
"Thelonious" recorded at Village Recorders, Los Angeles

ADDITIONAL RECORDING ENGINEERS:
Gary Starr (Village Recorders), Todd Rundgren (Utopia Studio), Don Was (Sound Suite)
ASSISTANT ENGINEERS:
Michael Christopher, Mark Cobrin, Fernando Kral, Alexander Haas, Andy Hoffman, Gregg Mann, Steve Rinkoff, Mark Rossi, Harry Spiridakis (Mediasound), Ron Kuhnke (Utopia Studio), Steve "Dr. Ching" King (Sound Suite), Cliff Jones (Village Recorders)

MASTERS BY GREG CALBI AT STERLING SOUND, NEW YORK

Produced by **HAL WILLNER**
for
Deep Creek Productions Ltd.
312 West 58 Street, Suite 2
New York, New York 10019

Recorded and mixed at
MEDIASOUND STUDIOS
through MediaMax Corporation.
Recording and mix engineer:
DOUG EPSTEIN

1 THELONIOUS
Arranged by Bruce Fowler
Bruce Fowler: trombones
Phil Teele: bass trombones
Tom Fowler: bass
Chester Thompson: drums

2 LITTLE ROOTIE TOOTIE
Performed by NRBQ and the Whole Wheat Horns
Al Anderson: guitar
Terry Adams: piano
Joseph Spampinato: bass
Tom Ardolino: drums
Donn Adams: trombone
Keith Spring: tenor saxophone

3 REFLECTIONS
Arranged and performed by Steve Khan: guitars
and Donald Fagen: synthesizers

4 BLUE MONK
Arranged and performed by Dr. John (Mac Rebennack): piano

5 MISTERIOSO
Arranged by Carla Bley
Performed by The Carla Bley Band with special guest
Johnny Griffin: tenor saxophone
Carla Bley: organ
Mike Mantler: trumpet
Gary Valente: trombone
Vincent Chancey: French horn
Bob Stewart: tuba
Steve Slagle: alto and baritone saxophones

Hiram Bullock: guitar
Kenny Kirkland: piano
Steve Swallow: bass
Victor Lewis: drums
Manolo Badrena: percussion, special effects
Hal Willner: the voice of death

1 PANNONICA
Arranged and performed by Barry Harris: tack piano
2 BA-LUE-BOLIVAR-BA-LUES-ARE
Don Was: guitar, flute
David Was: saxophone, horn arrangement
Sheila Jordan: vocal
Marcus Belgrave: vocal
Jervonny Collier: trumpet
David McMurray: trombone
Michael Ward: alto saxophone
Larry Fratangelo: tenor saxophone
Sweet Pea Atkinson: percussion
Harry Bowers: background vocal
Carol Hall: background vocal
Donald Ray Mitchell: background vocal

3 BRILLIANT CORNERS
Arranged by Mark Bingham
Mark Bingham: guitar
Brendan Harklein: guitar
John Scofield: guitar
Steve Swallow: bass
Joey Barron: drums

4 ASK ME NOW
Arranged and performed by Steve Lacy: soprano saxophone
and Charlie Rouse: tenor saxophone

5 MONK'S MOOD
Arranged by Sharon Freeman
Sharon Freeman: French horn
Featuring French horn, celeste
Willie Ruff: solo French horn
Vincent Chancey: French horn
Bill Warrick: French horn
Gregory Williams: French horn
Kenneth Barron: French horn
Buster Williams: piano
Victor Lewis: drums, percussion

MANAGEMENT CONSULTANT
John Teller
Basement Music
6 Pembroke Road
London W11



JIM MARSHALL

Design: M&Co, New York
Front cover photos: Jim Marshall (hand)
Chuck Stewart (eye) Kaz Tsuruta (faces)



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SP-6600

A&M RECORDS, INC.
P.O. Box 118
Hollywood, California 90028

A TRIBUTE TO THELONIOUS MONK

“Thelonious Monk was one of Jazz’s most important and influential innovators from the 1940’s on. This tribute album features the compositions of Monk, played by some of the artists who felt his touch.”

A&M SP-6600

Printed in the U.S.A.

THELONIOUS MONK ALBUMS IN PRINT AS OF APRIL 1984

BLUE NOTE RECORDS

1. *Thelonious Monk: The Complete Genius*—BN LA579-2*
(featuring Kenny Dorham, Lou Donaldson, Milt Jackson,
and Art Blakey)

RIVERSIDE—PRESTIGE— MILESTONE RECORDS

2. *Thelonious Monk Trio*—OJC-010*
(featuring Sonny Rollins, Oscar Pettiford, and Max Roach)
3. *Thelonious Monk Plays Duke Ellington*—OJC-024*
(featuring Oscar Pettiford and Kenny Clarke)
4. *Brilliant Corners*—OJC-026*
(featuring Sonny Rollins, Oscar Pettiford, and Max Roach)
5. *Thelonious Monk With John Coltrane*—OJC-039*
(featuring John Coltrane, Coleman Hawkins, and Art Blakey)
6. *Thelonious Monk and Sonny Rollins*—OJC-059*
(featuring Sonny Rollins, Percy Heath, and Art Blakey)
7. *The Unique Thelonious Monk*—OJC-064*
(featuring Oscar Pettiford and Art Blakey)
8. *Thelonious Monk In Action*—OJC-103*
(featuring Johnny Griffin and Roy Haynes)
9. *Pure Monk*—M-47004*
(featuring unaccompanied piano solos)
10. *Monk/Trane*—M-47023*
(featuring Coleman Hawkins and John Coltrane)
11. *Brilliance*—M-47023* (originally *Brilliant Corners* and
Five By Monk)
(featuring Clark Terry, Thad Jones, Sonny Rollins, Charlie
Rouse, Paul Chambers, and Art Taylor)
12. *In Person*—M-47023* (originally *The Thelonious Monk*
Orchestra at Town Hall and *Thelonious Monk Quartet*
Plus Two at The Blackhawk)
(featuring Donald Byrd, Phil Woods, Pepper Adams,
Harold Land, and Billy Higgins)
13. *At the Five Spot*—M-47043* (originally *Thelonious In*
Action and *Misterioso*)
(featuring Roy Haynes and Johnny Griffin)
14. *The Riverside Trios*—M-47052* (originally *Thelonious*
Monk Plays Duke Ellington and *The Unique Thelonious*
Monk)
(featuring Oscar Pettiford, Kenny Clarke, and Art Blakey)
15. *April in Paris/Live*—M-47060* (originally included in
Two Hours With Thelonious)
(featuring Charlie Rouse, John Ore, and Frankie Dunlop)
16. *The Thelonious Monk Memorial Album*—M-47064*
(featuring Miles Davis, Kenny Clarke, Gerry Mulligan, and
Art Blakey)
17. *'Round Midnight*—M-47067*
(featuring Gerry Mulligan)
18. *Evidence*—M-9115
(featuring Joe Gordon, Charlie Rouse, and Harold Land)
19. *The High Priest*—P-7508*
(featuring Max Roach, Percy Heath, and Art Blakey)
20. *The Genius of Thelonious Monk*—P-7656*
(featuring Art Blakey, Sonny Rollins, and Percy Heath)
21. *Reflections*—P-7751 *
(featuring Sonny Rollins, Max Roach, and Art Blakey)
22. *Blue Monk*—P-7848*
(featuring Ray Copeland and Frank Foster)
23. *Thelonious Monk*—P-24006* (all the Prestige Record-
ings/double album)
(featuring Sonny Rollins, Max Roach, and Percy Heath)

ATLANTIC RECORDS

24. *Thelonious Monk With Art Blakey and the Jazz*
Messengers—SD-1278*
(featuring Johnny Griffin, Bill Hardman, and Art Blakey)

COLUMBIA RECORDS

25. *Monk's Dream*—JCS-8765*
(featuring Charlie Rouse, John Ore, and Frankie Dunlop)
26. *Criss Cross*—JCS-8838*
(featuring Charlie Rouse, John Ore, and Frankie Dunlop)
27. *Miles Davis and Thelonious Monk at Newport*—PC8978*
(featuring John Ore, Frankie Dunlop, and Charlie Rouse)
28. *Straight No Chaser*—PC9451*
(featuring John Ore, Frankie Dunlop, and Charlie Rouse)
29. *Solo Monk*—PC9632*
(featuring unaccompanied piano)
30. *Underground*—PC9632*
(featuring Larry Gales, Ben Riley, and Charlie Rouse)
31. *Monk's Blues*—PC9775*
(featuring Oliver Nelson and Charlie Rouse)
32. *Greatest Hits*—PC9775*
(featuring Charlie Rouse)
33. *Monk*—Pausa 9014* (originally released on Columbia)
(featuring Charlie Rouse, John Ore, and Frankie Dunlop)
34. *Live At The It Club*—C2 38030
(featuring Ben Riley, Larry Gales, and Charlie Rouse)
35. *Tokyo Concerts*—C2 38510
(featuring Charlie Rouse, Butch Warren, and
Frankie Dunlop)
36. *Live At The Jazz Workshop*—C2 38269
(featuring Charlie Rouse, Larry Gales, and Ben Riley)

JAZZMAN RECORDS

37. *Something in Blue*—Jazzman ZAZ5019
Originally released on Black Lion Records.
(featuring Al McKibbon and Art Blakey)

Because this album features some well-known musicians who are not jazz artists, a good number of people who buy it may be unfamiliar with the music of Thelonious Monk. Hopefully, many will want to hear the original music.

For these people, Jim Fishel has put together a numbered discography listing all thirty-seven Monk albums still in print. Following the discography is a list of the songs on this record with the numbers of the albums that contain Monk's original recordings.

To find Monk's original performance of a song on this record, refer to the numbers. In cases where the same performance appears on several albums (as in the case of re-issues, greatest hits collections, etc.), the numbers are grouped in brackets. We have noted with asterisks the performances that were released during Monk's lifetime. In our opinion, these should be heard first.

A complete discography of Monk is available in a booklet that comes with The Complete Blue Note Recordings of Thelonious Monk, a newly released boxed set available only by mail. This record is highly recommended (a must, in fact). It is available from: Mosaic Records, 1341 Ocean Avenue, Suite 135, Santa Monica, California, 90401.

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Printed in the U.S.A.

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Sleeve 1 x 2

ASK ME NOW 1, 11, 29

BA-LUE-BOLIVAR-BA-LUES-ARE (4, 11), 25, 34, 36

BEMSHA SWING (2, 4, 11, 16), (19, 21, 23), 24, 32, 34, 35, 36

BLUE MONK (8, 13), (2, 19, 22, 23), 18, 24, 27, 31, 32, 34, 35, 36

BRILLIANT CORNERS (4, 11, 16), 31

BYE-YA (2, 19, 21, 23), 25

CRISS CROSS 1, 26, 37

EVIDENCE 1, (8, 13), 18, 24, 34, 35, 36, 37

FOUR IN ONE 1, 12

FRIDAY THE THIRTEENTH (6, 20, 21, 23), 12

FUNCTIONAL (4, 9), (9 also includes alternate take)

GALLOP'S GALLOP 34

IN WALKED BUD 1, 13, 18, 24, 30

JACKIE-ING (11, 16), 15, 35, 37

LITTLE ROOTIE TOOTIE (12, 16), (2, 19, 21, 23, 16), 31

MISTERIOSO 1, 13, 32, 34, 36

MONK'S MOOD 1, 10, 12

PANNONICA (4, 11), 9, 33, 35

REFLECTIONS 9, (2, 21, 23), 31

'ROUND MIDNIGHT (9, 16, 17), 1, 12, 32, 34, 36

SHUFFLE BOIL see *Signals* in notes

THELONIOUS 1, 12, 18, 30, 31 (18 is complete version of 12)

WORK (6, 20, 23)

O

THE R
SUGGESTED LISTENING

***Signals*—Gigi Gryce/Duke Jordan/Hall Overton—Savoy Records SJL 2231
(featuring a 1955 session with Monk, Gryce, Percy Heath and Art Blakey;
includes “Shuffle Boil,” “Brake’s Sake,” “Gallop’s Gallop,” and “Nica’s Tempo”)**

***It’s Monk’s Time and Always Know* on Columbia—both out of print.**

***It’s Monk’s Time*, released during Monk’s lifetime
features Charlie Rouse, Butch Warren, and Ben Riley.**

***Always Know* is a compilation of unissued Monk by Terry Adams.**

Both are highly recommended if you can find them.

***Miles Davis and the Modern Jazz Quartet*—Prestige 7150**

Later reissued as *Miles Davis—Tallest Trees* PR 24012,

this contains a few classic Monk performances

(Producer’s note: It was the first time

I heard Monk—his solo on “Bag’s Groove” completely

changed my life in a musical sense.)

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THAT'S
THE WAY I FEEL
NOW.

TRIBUTE TO
THELONIOUS MONK

- 1 Thelonious/Bruce Fowler (4:47)
- 2 Little Rootie Tootie/NRBO & The Whole Wheat Horns (4:04)
- 3 Reflections/Donald Fagen & Steve Khan (6:20)
- 4 Blue Monk/Dr. John (3:30)
- 5 Misterioso/The Carla Bley Band With Johnny Griffin (8:43)



All selections written by Thelonious Monk
Published by Thelonious Music (BMI)
PRODUCED BY HAL WILLNER
FOR DEEP CREEK PRODUCTIONS LTD.
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THAT'S
THE WAY I FEEL
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TRIBUTE TO
THELONIOUS MONK

- 1 Pannonica/Barry Harris (6:05)
- 2 Ba-Lue-Bolivar-Ba-Lues-Are Was (Not Was) (1:53)
- 3 Brilliant Corners/Mark Bingham (2:26)
- 4 Ask Me Now/Steve Lacy & Charlie Rouse (7:55)
- 5 Monk's Mood/Sharon Freeman (3:40)



All selections written by Thelonious Monk
Published by Thelonious Music (BMI)
except "Monk's Mood" published by
Embassy Music (BMI)
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THAT'S
THE WAY I FEEL
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TRIBUTE TO
THELONIOUS MONK

- 1 Four In One/Todd Rundgren & Gary Windo (3:01)
- 2 Functional/Randy Weston (3:32)
- 3 Evidence/Steve Lacy & Elvin Jones (3:31)
- 4 Shuffle Boil/John Zorn (2:58)
- 5 In Walked Bud/Terry Adams & Friends (6:39)
- 6 Criss Cross/Shockabilly (2:31)
- 7 Jackie-Ing/Mark Bingham (3:22)



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Published by Thelonious Music (BMI)
except "In Walked Bud" published by
Embassy Music (BMI)
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THAT'S
THE WAY I FEEL
NOW.

TRIBUTE TO
THELONIOUS MONK

- 1 'Round Midnight/Joe Jackson (6:44)
- 2 Friday The Thirteenth/Bobby McFerrin & Bob Dorough (2:45)
- 3 Work/Chris Spedding & Peter Frampton (3:25)
- 4 Gallop's Gallop/Steve Lacy (2:49)
- 5 Bye-Ya/Steve Slagle, Dr. John, Steve Swallow & Ed Blackwell (4:56)
- 6 Bemsha Swing Steve Lacy & Gil Evans (3:02)



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except "Bemsha Swing" written by Monk and Best
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