

TENOR SAX — ORGAN — CONGA — BASS — DRUMS

STEREO 954 JAZZLAND

BOTTOM GROOVE WILD BILL MOORE QUINTET



photo: Steve Schapiro

JAZZLAND JLP 954S
STEREOPHONIC



The *Bottom Groove* atmosphere of this entire album comes to a large extent from the instrumentation that Moore has put to use here. Actually the only change from the lineup on his previous Jazzland album—*WILD BILL'S BEAT* (JLP 38; Stereo 938S)—is that organ has replaced piano. Since that pianist was the earthy and very excellent Junior Mance, there has to be a very special bow to the rock-bottom, down-home, mood creating and sustaining efforts here of Johnny "Hammond" Smith, clearly a very blues-drenched swinger.



There's a special sound and feeling that the conga drum can give to a record. And we're not talking now about "Latin" or "Afro" (except on a number like *Caravan*, a 'natural' for that approach). For what Ray Barretto, and very few others, can provide is a straight-life, deep-down jazz feeling on conga. Here he meshes with bassist Joe Benjamin and the fiery young drummer, Ben Riley, to really lift Wild Bill into that way-down-there groove he's looking for.

BOTTOM GROOVE WILD BILL MOORE QUINTET

WILD BILL MOORE, tenor sax; JOHNNY "HAMMOND" SMITH, organ; JOE BENJAMIN, bass; BEN RILEY, drums; RAY BARRETTO, conga. New York, July 5, 1961.

SIDE 1

1. *Sister Caroline* (6:16) (Nat Adderley)
2. *Bottom Groove* (5:32) (Bill Moore)
3. *My Little Girl* (5:29) (Bill Moore)

SIDE 2

1. *Down With It* (5:30) (Bill Moore)
2. *Sea Breezes* (7:10) (Bill Moore)
3. *Caravan* (5:30) (Ellington-Mills-Tizol)

Produced by Orrin Keepnews. Recording Engineer: Ray Fowler. Recorded and mastered at Plaza Sound Studios. Album design: Ken Deardoff. Back-liner photos: Steve Schapiro.

Johnny "Hammond" Smith appears through the courtesy of Prestige Records.

This recording is available in both Stereophonic (JLP 954S) and Monaural (JLP 54) form.



There are some jazz musicians—and this is intended as a compliment—who give you a feeling that they are playing the blues just about all the time, whether they actually are or not. That's their groove, and a good groove it is too, and the excitement and movement of the blues is always around them. That's the way it is with Wild Bill Moore. (As a case in point, dig the Nat Adderley tune, *Sister Caroline*, which isn't strictly a blues at all, but surely is played close to the earth.)

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Monophonic: Provides highest quality sound reproduction on both standard long-play and Stereophonic playback systems.

Stereophonic: For proper sound reproduction and longer record life, use a stereo cartridge only.

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Wild Bill Moore (tenor sax), Johnny "Hammond" Smith
(organ), Joe Benjamin (bass), Ben Riley (drums), Ray
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ORPHEUM PRODUCTIONS INC. NEW YORK CITY

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