

lead (except, of course, where he and Jay are in unison) throughout the first chorus duet passage against the slide trombones, and also the trombonium solo, which follows. Jay's solo comes next, and then Kai leads the horns into final chorus, with Urbie Green, Jimmy Cleveland, and Eddie Bert playing four-bar ad lib solos before Kai and Jay return to a restatement of the original theme.

Rise 'N' Shine is a fast and furious Johnson arrangement. Jay plays lead (with some unison with Kai) in the first chorus, then takes a break and the second chorus. Kai takes the next 32 bars, and then follows a chorus split, 16 and 16, by Bart and Green. Jimmy Cleveland plays the first half of the last chorus, and then Jay leads the ensemble into the last 16.

Kai's arrangement of **All At Once** has something of a Latin flavor, with Candido again present with his bongos. Again Kai plays lead and the first solo, with Jay playing the second trombone solo.

No Moon is Jay's score. Jay plays lead (intermixed with unison with Kai) until just before his solo, when Kai takes the ensemble lead alone. After Jay's solo, Kai ad libs for 16 bars. A piano solo follows, and then Jay takes over the lead as he and Kai again play a duet against the other trombones.

The Peanut Vendor (Kai at the pen again) is a natural for this group, as the "extras" set up the vamp for Kai and Jay. (The first spot, Kai's on top, then Jay has the lead for the next one--6 bars. Kai returns to lead thereafter, except for a two-bar switch that I won't bother to identify.) Kai has the first trombone solo and Jay the second.

You're My Thrill is completely arranged (by Jay). Kai plays the short solo that opens the release; Jay answers him in the second half of the release. This is a deceptively simple arrangement (essentially, it is just one chorus) but it is filled with beautiful blendings of the eight horns.

Surrey is another lickety-splitter, this time by Kai. The Rodgers--Hammerstein vehicle has seldom had as romping a ride. All six of the "extra" trombones have parts in

different rhythms for the intro and first half-chorus, in which Kai and Jay ride over the established figure in unison. First Kai and then Jay play two-bar phrases in the middle eight, then back to the unison over the eccentric accompaniment for the end of the first chorus. Kai and Jay each take a solo, then in the fourth chorus they take turns (in the same order) answering the ensemble with two-bar solos. Kai takes the next four bars, then Jay for four. If you're still with us, Kai has the lead thereafter, except for the last half of the last channel, when it's Jay (doubled by Cleveland).

Mrs. Jeanne Winding is the subject of Kai's next arrangement, which is an original composition pronounced--but not spelled--**Jeannie**. Kai, Jay, Urbie, and Mitch play four-part harmony or unison in the first half of the first chorus, against the three trombones (in three-part harmony) with Bart playing against them all except for two short spots where he doubles an octave below Urbie's part. The release has Kai, supported by Jay, against Alex and the two bass trombones in unison, and the last 8 finds Jay playing unison with four trombones against Eddie and Alex (who are involved in a unison of their own) while Kai switches to trombonium. He takes over, ad lib, with a break and six bars, and Jay then does the same. Kai and Jay repeat their parts of the release again, this time with a quite different accompaniment. The last eight of this Winding score is really nine bars long; the lead is passed about enough so that any details here would not only be lengthy enough to lose meaning but would also tend in the direction of taking undue bows as a score-reader.

Four Plus Four is a blues by Jay which again proves that the good old 12-bar blues can be funky, two-beat, and modern. After a one-chorus piano intro, the trombones come in (in a new key) with Jay leading Kai and the two bass trombones in four-part harmony against the other four trombones, also four-part, but in cup mutes. Jay takes the first break and solo, with Kai following. The six trombones split into two-part harmony in the beginning of the fifth chorus, against the bass trombones in unison. Ray Brown takes the solo breaks in the last two choruses, which involve some brilliant three-part and later four-part writing by Jay.