

port Jazz Festival with both Basie and the Coleman Hawkins–Roy Eldridge Sextet. He led sessions for Vanguard (1955 and 1959) and Everest (1959–1960), a date for Jazz Odyssey on which he reminisced and played drum solos (1970), and mid-'70s sessions for Pablo and Denon. In later years he was known as "Papa" Jo Jones, and thought of as a wise if brutally frank elder statesman.

# JO JONES PLUS TWO

THE JO JONES TRIO • JO JONES, drums / FEATURING TOMMY BRYANT, bass / RAY BRYANT, piano



Jo Jones shifted the timekeeping role of the drums from the bass drum to the hi-hat cymbal, greatly influencing all swing and bop drummers. Buddy Rich and Louie Bellson were just two musicians who learned from his light but forceful playing, as Jones swung the Count Basie Orchestra with just the right accents and sounds. After growing up in Alabama, Jones worked as a drummer and tap dancer with carnival shows. He joined Walter Page's Blue Devils in Oklahoma City in the late '20s. After a period with Lloyd Hunter's band in Nebraska, Jones moved to

Kansas City in 1933, joining Count Basie's band the following year. He went with Basie to New York in 1936 and with Basie, Freddie Green, and Walter Page, he formed one of the great rhythm sections. Jones was with the Basie band (other than 1944-1946 when he was in the military) until 1948, and in later years, he participated in many reunions with Basie alumni. He was on some Jazz at the Philharmonic tours and recorded in the '50s with Illinois Jacquet, Billie Holiday, Teddy Wilson, Lester Young, Art Tatum, and Duke Ellington, among others; Jones appeared at the 1957 New-



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- 1 Satin Doll 5:51**
- 2 Little Susie 5:18**
- 3 Spider Kelly's Blues 4:44**
- 4 Cubano Chant 3:58**
- 5 Splittin' 4:51**
- 6 Sweet Lorraine 4:38**
- 7 Bicycle For Two 2:37**
- 8 Old Man River 6:39**
- 9 Sometimes I'm Happy 3:27**

Recorded in New York City, April 30, 1958, by Vanguard  
Producer - John Hammond

Jo Jones Plus Two

Jo Jones Plus Two



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