

FROM ORIGINAL ANALOG MASTER



LES McCANN

At the
**Village
Vanguard**
1967

LEROY VINNEGAR
FRANK SEVERINO

DSD

Direct Stream Digital

DXD

Digital eXtreme Definition



LES McCANN

at the
**VILLAGE
VANGUARD
1967**



The music from the Village Vanguard was captured by Resonance's founder and co-president George Klabin on July 16, 1967 with bassist Leroy Vinnegar and drummer Frank Severino. Like many other recordings released from George's personal archives, such as Bill Evans's *Live at Art D'Luoff's Top of the Gate* Charles Lloyd's *Manhattan Stories*. These recordings of Les McCann and the Thad Jones/Mel Lewis Orchestra's *All My Yesterdays: The Debut 1966 Recordings at the Village Vanguard* were recorded using a portable Crown 2-track tape recorder with an Ampex mixing console and mixed on-the-fly as the performance was happening.

For this release, we've included new writings by authors and journalists Pat Thomas and A. Scott Galloway, who both know Mr. McCann well and who contributed written pieces to his photography book, *Invitation to Openness: The Jazz & Soul Photography of Les McCann 1960-1980*. We've also included statements from Mr. McCann's collaborators, friends and admirers, figures such as Roberta Flack, Quincy Jones, Monty Alexander, Bonnie Raitt, Joe Alterman, Roger Kellaway and many others; as well as rare photographs from photographers Lee Tanner, Christian Rose and Jean-Pierre Leloir.

Les McCann is someone we at Resonance all feel strongly about celebrating and we're glad to be able to add this important chapter to his discography

ZEV FELDMAN
Montgomery Village, MD
April 2023

Alan Abrahams with
Les McCann.
Photo by Henry Ditz



LES McCANN: *Never A Dull Moment*

I FEEL LIKE I'VE KNOWN MY BROTHER LES McCANN FOREVER. I loved his music, especially his fearless piano playing, way before I ever met him. Now, after more than over 40 years of collaborations, come these magnificent recordings uncovered by the good people at Resonance Records.

Although many listeners know his seminal recording, *Swiss Movement* with Eddie Harris recorded live at Montreux in 1969, with its timeless hit "Compared to What," the fact is that he recorded more than 30 albums before that(!), most of them in the Jazz-Trio format that gave him that space to be... Les McCann. As one reviewer said so well, "A sizzling convergence of Jazz, Soul, and... Attitude."

With Les McCann, every moment of his life has been to express his complete joy of living and always creating, whether it is performing around the world or quietly painting flowers and landscapes at his home.

It has been my honor to record/produce him on several albums. Each time, we had the "roadmap charts."

However, when all these brilliant musicians that we brought into the studio arrived, those "charts" went out the window because Les is always "in the moment" ... and you can't plan that. Whenever I've asked anyone to join us — Lou Rawls, George Duke, Billy Preston, Dianne Reeves, Eddie Harris — the response was always "Yes, what time should I be there?"

Les's "stories" are not really "stories." It all really happened and musicians from Miles to Aretha, Dizzy to Nina, Cannonball to Roberta all were actually in his life. How do I know? Because they and hundreds of others are in his book of photos (he carried that Nikon with him everywhere). *Invitation to Openness: The Jazz and Soul Photography of Les McCann 1960-1980*. With his "all access" to these legendary peers, he captured them in a vibrant way ... because he is one of them.

There is a reason that so many of his albums have been recorded live. It's because they captured the spirit of The Man, the electricity in the room or on the concert stage in a way that very few artists are capable of. Even in the studio with Lou Rawls in 1962 for the album, *Lou Rawls with Les McCann Ltd: Stormy Monday*, both Les and Lou told me that they did 40 songs in two days at Capitol!

Some years ago, when I was backstage at JazzFest in New Orleans and I had just met the great arranger, composer, producer Allen Toussaint, I got a call from Les McCann and when I hung up Allen said to me, "Les McCann?! Man, now that's some real deep water right there ..." Ain't that "The Truth!"

So dear listener, what you have in your hands is pure Les McCann — unbridled, leading these gifted musicians on a journey that has resulted in these treasured recordings. Enjoy that journey, and buckle up. (These live recordings were made before seat belts so perhaps now is finally the right time to bring them to the world ... so we wouldn't get hurt!)

Thank you, Brother Les McCann ... Not one moment with you has ever been dull. You have enriched my life and now audiences around the world can feel and hear where you were at in 1966-1967 *Live From Coast To Coast*.

ALAN ABRAHAMS
Los Angeles, CA
April, 2023



Photo courtesy of Les McCann.
Photographer unknown.

A Message from **LES McCANN**

WHEN MY MANAGER ALAN ABRAHAMS told me that there were some recently uncovered recordings from the '60s that have never been released before, I was really curious if they were any good. People were always sending me cassettes that they have come across over the years and the sound was usually shit. When I was informed that these live recordings from the Village Vanguard in New York (a really cool venue), I held my breath ...

Then I heard them and I said "Daaaamn!" (note: Les was renowned for performances that were from the sacred to the profane).

Over the years I performed with many different combinations and these musicians (Stan Gilbert, Paul Humphrey, Tony Bazely, Frank Severino, Leroy Vinnegar and Victor Gaskin) got where I was coming from and it really worked!

People who know me, know that I never planned for the future but when you deal from the heart, you have no fear and *Never A Dull Moment: Live From Coast To Coast 1966-1967* shows that beautifully.

Remember, We Are One!

LES McCANN
as told to Alan Abrahams
Los Angeles, CA
April, 2023

There aren't many jazz musicians who actually call themselves jazz musicians, who think of themselves as jazz musicians, whatever that means. There certainly aren't many jazz musicians who have had a hit on *Billboard* Hot 100. We just recently lost Ahmad Jamal. We think about his "Poinciana," which was a huge hit that reached beyond just the jazz audience. I think that Les McCann, too, was able to reach beyond our insular jazz community and reach everyday people outside on the street or in a bar or wherever. It's one of the most difficult things to do — to maintain your integrity as a musician and also reach everyone. Very few musicians have been able to do that in the history of the music.

I know that Les McCann is also an accomplished photographer and a painter, a writer, a thinker. Whenever I think of my favorite artists, I always like to view them holistically as people. It's important to me that he has many other interests aside from just the piano, because you can tell when goes back and sits at the piano, all of those other dimensions come out in his music in subtle and not-so-subtle ways. That's always an important thing to realize about someone — how they love the world and different parts of humanity and they're able to bring all of it together. Les McCann has done that like no other.

Excerpted from an interview conducted by Zeo Feldman on April 28, 2023

Thoughts from Some of Les's Friends

"LES MCCANN HAS BEEN A MUSICAL FORCE OF NATURE since he burst on the scene in the early '60s. Whenever I heard him live or on record, he always did the unexpected and now the 'unexpected' has happened again. These recently recovered live recordings from 1966-1967 are Les in his favorite trio format. If you're a fan of jazz, your collection will be incomplete without this collection by one of the best."

QUINCY JONES
Los Angeles, CA
June 2023

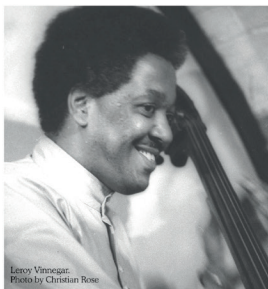
"I'VE LOVED LES'S MUSIC SINCE I WAS FIRST SMITTEN AS A YOUNG TEEN listening to him on our local L.A. jazz radio station. He was one of the funkiest guys I'd ever heard. Like Ray Charles, Les was a bridge between so many musical styles — melding his funky blues/gospel jazz piano with that Latin syncopation undercurrent — great songs, great bands, that wonderful raspy voice and irrepressible groove. Les has carved out a legacy that will continue to inspire generations and genres of musicians around the world. I was so honored to get to duet with him on "The

"LES AND I FOUND EACH OTHER IN THE MUSICAL WORLD OF THE TUMULTUOUS '60s. Les heard deeply what I was saying and his recommendation of me to Atlantic Records was a pivotal moment in my career."

He is a giant in my world of music — a limitless creator, inspiration and friend."

ROBERTA FLACK

Photo by Les McCann

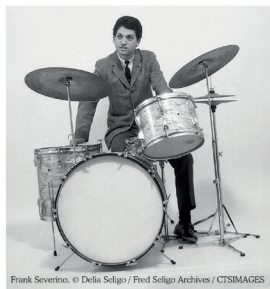


Leroy Vinnegar.
Photo by Christian Rose

Truth" a while back and now it's such a thrill to have this treasure trove of classic live recordings to savor."

BONNIE RAITT

"IN MUSIC ESPECIALLY IN PLAYING JAZZ MUSIC, 'INTENTION' IS EVERYTHING. Making the listener feel your intention is even more important and not that easy to accomplish, Les McCann is very gifted in this regard. When I first started listening to him as a young up-and-coming pianist, I immediately realized that this was a guy whose main intention was to groove you with his church- and blues-infused piano stylings and soulful vocals. Whether solo or in collaboration with the late Eddie Harris, he would put his indelible stamp on the music, to great success. And what an entertaining brother to hang out with! Not at all



Frank Severino. © Della Seligo / Fred Seligo Archives / CTSIMAGES

shy about expressing his opinions, he could be brutally honest or totally hilarious depending on the situation. So thank you Les McCann for all you contributed to the musical landscape and for always bringing it straight from the heart!"

BOBBY LYLE
Houston, TX

"LES MCCANN HAS INSPIRED US WITH HIS MUSICAL MESSAGE FOR MORE THAN HALF A CENTURY. I was taken when I first heard Les with Eddie Harris on their classic live recordings. His music has had a major influence on me . . . to have worked with him and to be able to call him a friend is the highest honor! To this day, there is never a dull moment with Les!"

NATHAN EAST
9

The Real Thing: Monty Alexander On Les McCann

YOU CAN TELL CERTAIN PLAYERS OF PIANOS OR TRUMPETS OR DRUMS. Within eight bars, you can tell if it's Bill Evans. Within eight bars you can tell if it's Red Garland and in eight bars you can tell if it's Erroll Garner. In eight bars you can tell if it's Oscar Peterson. In eight bars you can tell if it's Ahmad Jamal. In eight bars you can tell if it's Ramsey Lewis.

I'm telling you this. In eight bars, they say you can tell if it's Monty Alexander. Les McCann? In four bars, maybe. But, let's say eight bars. He was one of these people who came along at a time when you could tell one player from another. You could catch the sound, even on an inferior piano. And that's also the trumpet players. You could tell Freddie Hubbard from Les Morgan, Miles Davis from Roy Eldridge from Louis Armstrong from Dizzy Gillespie.

All of them came up in the '40s, the '50s, the '60s. But in later years, it became school-fed. The guys ended up coming out of schools. Some of them today are incredible pianists. But you couldn't tell them apart because the same teachers were teaching them.

Les McCann comes from the raw earth, the good earth. Nobody trained him to be a copy of somebody else. The guys who we grew up looking up to are their own person. Wherever you go, you better pick your own person.

Les is one of those guys who was completely identifiable but he also played a music that made people deliriously happy. And he was a big influence on me. Just like all the gospel piano players, like Ray Charles. He's so unique. And on a personal level, it's all because of Les that I made my first album.

Les McCann is one of the few pianists who not only played his music with his own easily identifiable sound and touch, he greatly ROCKED THE HOUSE. He took his audiences on wonderful JOYRIDES to happy places. Les shared his music but also the JOY in his music OFF the bandstand. He IS one of the GIVERS an aspect which is greatly evident in his playing — I KNOW, because Les Gave mightily to so many others in the music world including yours truly "all the way from Jamaica," as he said when he introduced me on my very first album in 1964.

I'm proud to be able to speak about Les, my long, long-time friend. Les McCann is unique. You can hear that uniqueness in these tapes. What he's playing here is really wonderful. I'm glad that the real thing, like this music of

Les's, is still being uncovered so people can hear it and appreciate it and take joy from it.

Written by Monty Alexander, plus excerpts from an interview conducted by Zev Feldman on March 28, 2023

The Vitality of Les McCann

THANK YOU SO MUCH FOR THIS MUSIC. The biggest surprise in the collection is the deathly slow beginning tempo on "Sunny!"

When I think of Les McCann, I think of spirit, vitality, energy, passion and, of course, **FUNK!!!!**

Many years ago, probably in the '80s, before I knew Les, he had a gig with the Cincinnati symphony, and he called me and asked if I would write a chart for this gig for his tune, "Beau J. Poo Boo." Of course, I said, "Yes, I'd love to."

He sent me the tune and I wrote the chart. I had never written a chart for a symphony orchestra before, and when I saw how many strings they had, I went crazy scoring with endless divisions within Les's harmonies. Then I traveled to Cincinnati to hear the premiere.

During the rehearsal, Les plugged in electric piano and played with a rhythm section of bass, drums and congas. He started to play the tune, and because of the volume of his group, he totally wiped out all of my divisi string ideas. The lesson for me was that in this situation, in order to be heard, I should've written the orchestra in four-part harmony.

Nevertheless, I have never forgotten experiencing the vitality of Les McCann. God bless him.

Into The Light,
ROGER KELLAWAY

Humor & Relaxation: Emmet Cohen on Les McCann

IN THE EARLY STAGES OF MY PIANO DISCOVERY, I was focused primarily on bebop, so I didn't really get exposed Les McCann at first. It wasn't until later when I was looking into the crossover stuff that he began to resonate with me. It's always a tune that you know in your ear. I think a lot more people know Les McCann's sound than his name.

It's always funny with musicians like that; musicians who are selfless in their promotion, but endlessly generous in their musical output.

Les McCann has always been about the people. He came from the church. The church is a place of infectious joy, infectious hope. That comes across in his music in a way where you hear his groove and it makes you want to dance. It makes you want to party, makes you want to be social. I think that's what he wanted from the music. I've seen him in interviews where he said, "No, it's just that groove, all the panties start to come off."

Hearing that stuff later, after you've heard his music, and as a musician having studied his stuff, you can have all the technical prowess in the world, you can write any kind of mixed-meter complicated through-composition, but one of the hardest things to do, especially as a jazz musician, is to make people want to smile, make people want to come together, to dance and celebrate life. There's a lot of darkness in this world and we are grateful for Les McCann's spirit in his music because it uplifts us.

Les McCann's style comes from gospel. I once heard Billy Taylor speak with him. Billy said, "You really come from the gospel tradition," and Les McCann said, "Well, that's all I know." I think that when a pianist comes out of that tradition, they're able to maneuver on a keyboard in a special way. When you're used to playing in church, especially the gospel church, you're able to follow anything that happens. You're able to pivot very seamlessly and you're able to modulate and create textures for people to lie on top of. That was especially clear when he played with Eddie Harris: the way when Eddie had a solo that Les was able to lay down grooves, but also to know intuitively what Eddie was doing inside and outside of the traditional harmonic chord structures and to go there with him, as if by magic.

Something about Les McCann playing that's rubbed off on me is how relaxed he is at the piano. In a way, it's an exhortation to those other musicians who listen to him to relax. It's that relaxation that allows you to fit in the groove. When I've watched him play, you can tell how easily it comes. It's never forced. You can hear his sense of humor come through his playing. That's something that always struck me as important as someone who wants to show many sides. When you focus so much on musicianship, humor is something that can get left out. When you hear Les McCann, especially on these recordings, you can sense a great deal of humor in his playing. He's able to laugh at himself. He's able to laugh at the people around him. And that in turn makes everyone else relax around him, so a sense of humor and relaxation are two big things that I think that he teaches everyone who experiences his music.

I had first discovered Les McCann in the 1990s via his second Atlantic Records release (recorded in 1969), the seminal album *Suiss Movement*. Knocked out by the incomparable song "Compared to What" featured on that record, I tracked down the song's composer, Gene McDaniels. Along my journey during the early 2000s, I assembled a vinyl LP reissue of *Suiss Movement*, including new liner notes by producer Joel Dorn. Hearing Gene's sociopolitical *Outlaw* album became another game-changer for me. I reissued that on CD and interviewed Gene for the liner notes. Its anti-establishment, yet celebratory view of the United States recalled Allen Ginsberg's 1956 epic poem, "America." Les pointed out to me that "Republicans can be great jazz musicians; they improve what comes out of their mouth constantly."

Noticing that other Les McCann classics were out of print, I organized a CD reissue of *Invitation to Openness*. That 1972 expressive instrumental work broke down countless barriers. Here was "free-form" jazz that also retained a groove — and a heart. While most free jazz is "head music," Les's take was soulful. But his music also crossed over to other genres. Decades ago, the Cincinnati Symphony honored Les by performing a song from that album accompanied by Les himself.

I also reissued 1973's *Layers on vinyl*. *Layers* was a synthesizer-based jazz album which is not only unique amongst McCann's own catalog of LPs — it predates by nearly a decade other jazz musicians going full-on electronic! Again, Les kept it real; his ARP synthesizer sounded organic.

When I arrived in Los Angeles in 2012, I rang Les and he invited me over to his apartment. We quickly bonded over some comedy tapes recorded by his former sparring partner, Eddie Harris. In fact, (truth is always stranger than fiction), during our Eddie listening party, the phone rang. Les let the answering machine pick up and a familiar voice beamed out, "Hey, it's Eddie, I'm back from the dead, let's get the old band back together!" (Eddie had died in 1996.) Perfect timing for an impromptu joke from one of Les's former bass players. We still laugh about it.

It was during one of these visits that I discovered stacks of scratched-up photographs, boxes of dusty negatives and piles of vintage contact sheets that had curled over time. I suggested to Les that we do a photography book and he agreed. Practically none of the thousands of photos in his apartment had ever been published. All the major players in the world of jazz and soul were in those images. Alan Abrahams — Les's manager, producer, and comrade in arms — was folded into the mix and he invited me down to Baton Rouge, where he had stockpiled even more amazing photos taken by Les during the better part of the 'sixties and 'seventies. The album title, *Invitation to Openness*, made the perfect name for the photography

book as well. It's a trademark of Les's approach, too: casual, yet poignant.

Quincy Jones told us when he saw what Alan and I had assembled.

Everyone knows that Les McCann has been a musical force of nature since he burst on the scene in the early '60s. Whenever I heard him live or on record, he always did the unexpected. Now he's done the "unexpected" again by publishing this book of his private archival photos. All the time we were watching him, it turns out he was watching us from behind that lens. This book is an unexpected treat for us all.

The album you hold in your hands — which is made up entirely of previously unreleased recordings — is from Les's early days when, along with fellow keyboardist Ramsey Lewis, McCann was the instigator of a genre now known as "Soul Jazz." Les told me what attracted music fans to that sound "was the fact it was church-y; it was gospel-y, you know? It had the feel of the church." A McCann concert often converted jazz fans into an expressive, shouting (testifying by audience members), handclapping, gospel-feeling congregation. He didn't just play keyboards, he caressed them!

That church influence is the "Soul" part of the equation, and as Les reflects on those early days to me, "My record company [back then] considered me jazz and wrapped the word 'soul' into the musical vernacular because of me."

When you fold McCann's various music styles — Soul-Jazz, Fusion, Gospel, Electronic, Standards — into his impressive photography portfolio and then check out his expressive watercolor paintings (not mention his witty humor equal to someone like Redd Foxx), it's not a stretch to call Les a Renaissance Man whose magic is still resonating at 87 years of age.

PAT THOMAS
San Fernando Valley
April 2023

Little Joe & Big Mo

KNOWING LES MCCANN HAS BEEN ONE OF THE GREATEST BLESSINGS OF MY ENTIRE LIFE. No one else has taught me as much or made me laugh as hard — not to mention, inspired me so deeply on the piano! Because of Les and all that he's shared with me, I've learned so much about music, life, love and myself — and the interconnectedness of it all.

Discovering Les's music was an exciting, inspiring and refreshing moment in my life. I was a teenager and, at the

time, there were a lot of things I was being told not to do on the piano, but Les was doing nearly all of them and he sounded so good! In being true to himself, Les gave me the confidence to be true to myself. Had we never met, Les's music would've guided my life for the better. However, I'm forever grateful that we did!

We first met in 2012 and, since then, barely a day has passed in which we haven't spoken. Just like the resonance I grew up feeling to his music, I resonate just as deeply to the person behind it. It's like having a beautiful big brother. I'm "Little Joe" and Les is "Big Mo." Just like the things I learned from his music before we met, the things Les has shared with me since then have continued to guide me.

While at first, I was excited that we met so that I could learn to play like him, Les quickly made me realize that trying to sound like him was missing the point — as was everyone telling me not to do all of those things on the piano that Les sounded so good doing! "There are always going to be the naysayers," he said. "But what you've got to do is say, 'I hear you, but this is my story, not yours. This ain't about you.'"

When I mentioned that I was practicing six hours a day, he told me that that was way too much; he said that I needed to go out and live more so that I have something to sing about when I get to the piano. Regarding the piano, he said, "The piano is just a tool. Without that piano, without those fingers, you would still be hearing music. You've got to hear what's in you! And by the way, you already know this stuff. You knew all this at birth. I'm just here to remind you of it and help you tap into it."

Invitation to Openness is so much more than the titles of a great Les McCann album and book. It's a way of life.

I often speak with people who heard Les during this hard-swinging, piano-playing period in his career. I'm paraphrasing, but this is the sentiment I always hear: "He filled a room with so much joy. People would walk out of his shows feeling so happy, and they'd all be looking at each other dumbfounded like, 'What just happened?!'"

I love the music from every era of Les's career, but I have a soft spot for this particular era. To me, every recording I discover from this period, featuring Les on the piano in a trio setting, is like discovering one of the world's greatest treasures. We're so lucky — stuck to have this incredibly special music, and that Les stuck to his guns and didn't listen to the naysayers. Thanks to Les's being true to himself, we're the lucky beneficiaries of what you will hear and feel here: a deeply touching, joyful and beautiful sound and feeling that only exists because Les McCann does.

JOE ALTERMAN

A Renaissance Man Whose Magic Is Still Resonating

BORN IN LEXINGTON, KENTUCKY, in 1935 into a family of one sister and four brothers, Les told me in 2014, "I grew up thinking that they were smart and I wasn't quite." However, his siblings carried cameras around. That inspired him to think creatively. Les's love of photography blended with his interest in music. In pursuing both of these passions, he adopted the policy of not overthinking. As Les said to me, "I'm better off when I just do what I do on the piano: play. I don't have to set it up and all that." During our conversation, we agreed that his best work is spontaneous, but also improvisational and very freeing. Les added, "The only time I get in [artistic] trouble is when I plan something — shut up and just play the piano."

It's no surprise to learn that McCann was mostly self-taught as a keyboardist. During a stint in the Navy, Les also developed as a vocalist. When he arrived in California in the mid-1950s to devote himself to singing and playing, he even turned down a spot in Cannonball Adderley's band to focus on his own career, but he did accompany an equally young Gene McDaniels occasionally, and they were even roommates along the way.

Les's journey started in earnest in 1960 with the release of his debut album on the Pacific Jazz label, *Les McCann Ltd. Plays the Truth*. Many more Pacific Jazz LPs would follow over the next four years — fifteen in fact! In all of his recordings, Les stuck to his credo of being spontaneous, but also improvisational and very freeing.

Moving to Limelight Records in 1965 did not slow him down; he released seven albums there over the next three years. In 1969, Les landed at the legendary Atlantic Records, where he and producer Joel Dorn, who became Les's close friend until Joel's death, made records that made Les a definitive star with a unique voice. It wasn't only his singing — although the album contained a definitive vocal version of the standard "With These Hands"; his playing was no less impactful. The voices were other instruments and special arrangements — strings guided by William S. Fischer and Latin percussion via Willie Bobo and Victor Pantoja.

Fischer was an arranger on Atlantic recordings by Herbie Mann, Les McCann, Yusef Lateef, Roberta Flack and others. His own 1970 album *Circles* (which I reissued on CD and LP) was otherworldly with Moogs and cellos! Like Les, Fischer was a progressive thinker.

Speaking of Atlantic Records, one hot sticky July 2016 afternoon in his Van Nuys apartment, just a few months

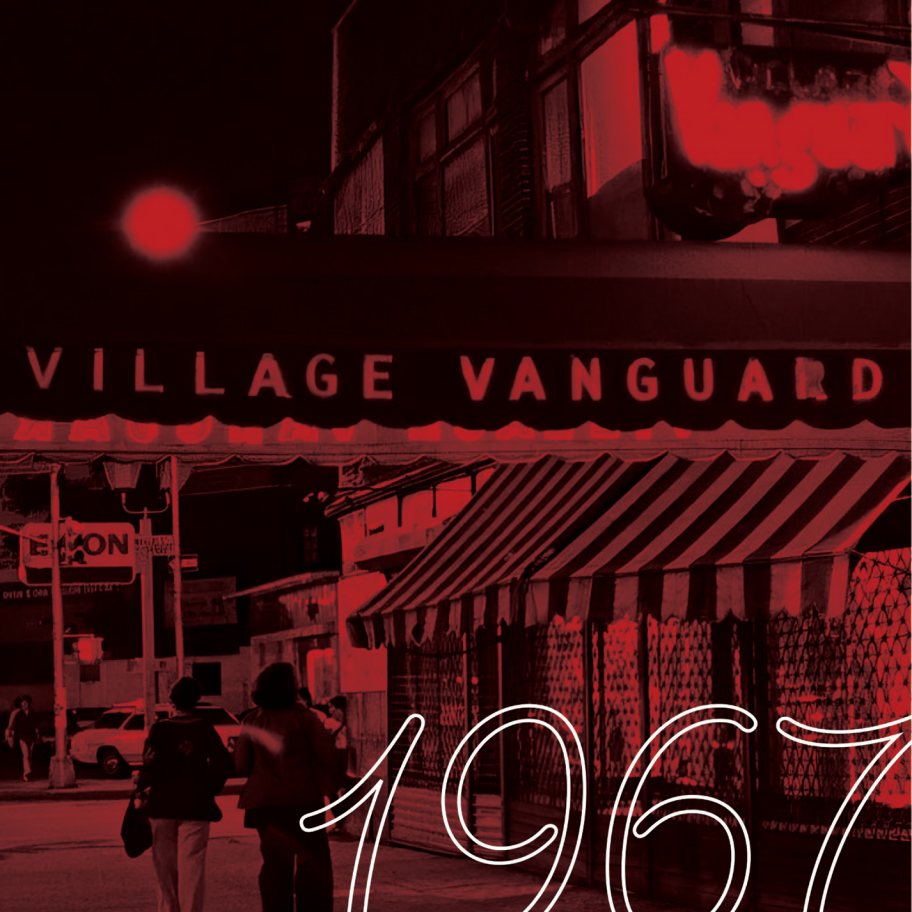


Les McCann with Stanley Gilbert and Paul Humphrey.
Photo courtesy of Alan Abrahams. Photographer unknown.

after the death of iconic musician Prince, Les told me that a young Prince had visited him years earlier at Les's Los Angeles home. Les had spread powdered grape Kool-Aid all over the backyard — and then turned the hose on it. Apparently, the yet-to-be-christened "purple one" took notes. The conversation switched to Atlantic maverick Ahmet Ertegun, who considered himself a good tennis player. Les being quite large, Ahmet challenged him to a

game, figuring that Les couldn't maneuver the court. However, Les played tennis daily and kicked Ahmet's ass. Ahmet didn't speak to him for a few months!

Les's tenure with Atlantic wasn't restricted to his just being a musician; Les discovered Roberta Flack playing in a D.C. club in 1968 and brought her to the label. This led to her immediate worldwide success just a year later.



VILLAGE VANGUARD

1967



Photo by Lee Tanager



THE 2xHD MASTERING PROCESS



The 2xHD Fusion Mastering System: In the constant evolution of its proprietary mastering process, 2xHD has progressed to a new phase called 2xHD FUSION, integrating the finest analog, with state-of-the-art digital technology.

The mastering chain consists of a selection of high-end vacuum tube equipment. For the recordings on this album, the original ¼" 15 ips NagraMaster curve, NAB or CCIR master tapes were played on a Nagra-T tape recorder, modified with high-end tube playback electronics, wired with OCC silver cable from the playback head direct to a Nick Doshi tube head preamplifier. The Nagra T, with its four direct drive motors, two pinch rollers and a tape tension head, has one of the best transports ever made. A custom-built carbon fiber head block and a head damping electronic system permit 2xHD FUSION to obtain a better resolution and 3D imaging.

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2xHD.com
Pure Emotion

LES McCANN

AT THE VILLAGE VANGUARD 1967

Produced for release by **Zev Feldman** and
George Klabin

Executive producers: **George Klabin** and
Alan Abrahams

Associate producers: **Alan Abrahams**,
Zak Shelby-Szysko and **Joe Alterman**

Associate producers for the Penthouse recordings:
Jim Wilke and **Charlie Puzzo, Jr.**

Sound restoration by **George Klabin** and **Fran Gala**

LP mastered by **Bernie Grundman** at **Bernie Grundman**
Mastering, Hollywood, CA

Front cover photo courtesy of **Les McCann**

Back cover photo by **Lee Tanner**

Art direction: **Burton Yount**

Album graphics: **Gordon H. Jee**

Album package editor: **John Koenig**

Production manager: **Zak Shelby-Szysko**

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Photo research: **Zev Feldman**, **Zak Shelby-Szysko**
and **Alan Abrahams**

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Pat Thomas.

2xHD Mastering: **RENÉ LAFLAMME**

Extra special thanks to **Les McCann** and **Alan Abrahams**

2xHD Executive Producer: **ANDRÉ PERRY**

Dedicated to the memories of **Tony Bazley**,
Paul Humphrey, **Frank Severino**, **Leroy Vinnegar**,
and **Charlie Puzzo, Sr.**

Recorded at the Village Vanguard
in New York, NY on July 16, 1967

LES McCANN piano
LERoy VINNEGAR bass
FRANK SEVERINO drums

1. SUNNY Pt. 1 'Hebb' (9:16)
B. Hebb
2. BLUES 5 (4:57)
L. McCann
3. DOIN' THAT THING (8:52)
L. Vinnegar
4. GOIN' OUT OF MY HEAD (3:07)
T. Randazzo, B. Weinstein
5. I CAN DIG IT (8:25)
L. McCann
6. ON GREEN DOLPHIN STREET (6:56)
B. Kaper
7. THE SHAMPOO (2:36)
L. McCann

