



BILL MAYS & RED MITCHELL

"TWO OF A MIND"

1. **WILLOW WEEP FOR ME**
(Ronnell) ASCAP—Bourne Corp.
2. **WALTZ NEW**
(Jim Hall)
3. **WELL, YOU NEEDN'T**
(Monk) BMI—Regent Music Corp.
4. **LAURA**
(Raskin & Mercer) ASCAP—Roblens Music Corp.
5. **ALL BLUES**
(Davis) BMI
6. **EMBRACEABLE YOU**
(George & Ira Gershwin) ASCAP—New World



To play music with a man four sets a night, night after night, and always be hanging onto each and every phrase as if it's the last I'll ever hear—that to me is the highest compliment I could pay a bass player. Red Mitchell's that kind of a player. I never tire of his music—each chorus of every tune holds new delights. And he's always *right* there—with the time, the intonation, the right dynamics, and *always*, the choicest notes. Playing jazz with Red makes me feel, to borrow his phrase, "smack dab in the middle of mellow!"

In October of '82, after doing a couple of PBS TV shows and some live gigs together, Red and I went up to Penthouse Recorders (with great East River view and lovely 7' Mason Hamlin piano) to hopefully capture some of the magic we'd experienced earlier in the month. The atmosphere was relaxed, the sound good (thank you, Chip Stokes!), and little was said regarding structure of arrangements—we just played for four or five hours. The tunes are presented in the order in which they were recorded—we hope you will enjoy our efforts.

A heartfelt thanks to Mike Dion of ITI Records. His belief in our artistry helped make this dream a reality.

—BILL MAYS



Communication is so important but sometimes so evanescent that the only rule I've come to trust is: When it's happening, get a copy of the guest list. This I've had to do every time Bill Mays and I have played together. There's some kind of magical ESP which I wouldn't dare try to verbalize, except to say that it's also stimulated by his writing.

We are thankful that Bradley of BRADLEY'S in Greenwich Village sees fit to hire us occasionally and also that he hired Bob Meagher (pronounced "mar") as a bartender (spelled beagher—tender). As a matter of fact, it was Bob's idea to back Bill and I in this recording adventure. That's how one gets to be an executive producer—he was the only one on the guest list who showed both the faith and the money at the same time. Of course, we wish Bob many happy returns.

Also prominent on the guest list was our mutual friend and spiritual adviser, Laura, for whom we found a different way to play "LAURA" each night—different good vibes all the time.

I'd like to add a parenthetical note about Bill's sensitivity. One night, about the third time through his written arrangement of "LAURA," I played one wrong note which threw Bill a terrible curve, which threw me a curve, and then we went out into avant-garde for a few bars after which we wandered back in together, proving, among other things, that anybody can do *that* any time.

All in all, this was really fun, and will continue to be, I know. As a leprechaun named Mulligan wrote once upon a time: "I know, don't know how" . . .

D2 72954

—RED MITCHELL



Bill Mays—Piano
Red Mitchell—Bass

Executive Producer: Michael Dion—ITI Records
Executive Producer: Bob Meagher—New York
Recording Engineer: Chip Stokes
Recorded & Mixed at: Penthouse Recorders, New York
Dat: October 1982
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