

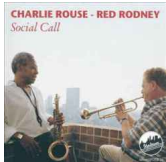
## Charlie Rouse Red Rodney - Social Call (1984)

Written by bluesever

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1. *Little Chico* (Rouse) 2. *Social Call* (Gigi Gryce) 3. *Half Nelson* (Miles Davis) 4. *Greenhouse* (Bobby Porcelli) 5. *Darn That Dream* (Burke-Van Heusen) [Take 1] 6. *Casbah* (Tadd Dameron) 7. *Social Call* (Gigi Gryce) 8. *Darn That Dream* (Burke-Van Heusen) [Take 2] 9. *Half Nelson* (Miles Davis) Red Rodney - trumpet, flugelhorn Charlie Rouse - tenor sax Albert Dailey – piano Cecil McBee – bass Kenny Washington – drums

Tenor saxophonist Charlie Rouse, 59 at the time, is in top form for this bop-oriented set. Teamed up with trumpeter Red Rodney, pianist Albert Dailey, bassist Cecil McBee and drummer Kenny Washington, Rouse performs Don Sickler arrangements of four jazz standards (including "Half Nelson" and Tadd Dameron's "Casbah"), plus an obscurity ("Greenhouse") and his own "Little Chico." Old friends Rouse and Rodney work off each other very well, and the results are swinging and enjoyable. ---Scott Yanow, Rovi

First released in 1984 as an LP *Social Call* (Uptown), by longtime Monk tenorist Charlie Rouse and Charlie Parker trumpeter Red Rodney, with a topflight rhythm section of pianist Albert Dailey, bassist Cecil McBee and drummer Kenny Washington, the album sits unabashedly in the bop/hard-bop camp. Accordingly, along with the Gryce tune, the program includes Miles Davis' "Half Nelson," Tadd Dameron's "Casbah," Bobby Porcelli's "Greenhouse," and Rouse's "Little Chico," along with the ballad "Darn That Dream." As a member of Monk's quartet, Rouse was highly regarded for his appealing, distinctive tone, his clipped, inventive phrasing and his forceful swing-all characteristics clearly in evidence here. Yet on the melody of "Darn That Dream," he switches to a romantic low-register approach suggestive of Ben Webster, an acknowledged influence. Rodney, a fine intuitive player, never fails to swing infectiously while crafting steadfastly melodic lines, whether on trumpet or flugelhorn. Don Sickler's arrangements

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contribute a level of structural interest often missing in quintet settings. This rerelease includes three alternate takes not present on the original record. ---David Franklin, jazztimes.com

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