

The
TENORSAX
of
ALLEN EAGER

Solographers: Jan Evensmo & Ola Roennow
Last update: May 24, 2021

Born: NYC. Jan. 10, 1927
Died: Daytona Beach, Florida, May 13, 2003

Introduction:

I was so lucky to find two Savoy 10" LPs with Allen Eager in my youngest jazz days, and I became so utterly fascinated by this young tenorsax player who could play with such brilliance and conviction, that I immediately became a fan!

History:

Allen Eager first played jazz as a teenager during World War II in the bands of Bobby Sherwood, Sonny Dunham, Shorty Sherock, Hal McIntyre, Woody Herman, Tommy Dorsey and Johnny Bothwell. After the war he became a regular on the scene around 52nd Street in New York; he led his own ensemble there from 1946-48. In 1948 he played with Tadd Dameron, in 1951 with Gerry Mulligan, in 1952 with Terry Gibbs, and shortly after with Buddy Rich. From 1953 to 1955 he again led his own ensemble. He lived in Paris from 1956 to 1957 and returned to record with Mulligan in 1957; after this he essentially retired from jazz.

Eager mentioned the death of Charlie Parker and his problems with drug addiction as reasons for his withdrawal from the scene. He went on to pursue other activities such as skiing, competitive auto racing, and LSD experiments with Timothy Leary. He occasionally dabbled in music again, playing with Charles Mingus at the Newport Rebels festival in 1960 and with Frank Zappa in the 1970s. In 1982 he made a comeback with an album for Uptown Records, and toured with Dizzy Gillespie (ref. Wikipedia).

ALLEN EAGER SOLOGRAPHY

HAL McINTYRE & HIS ORCHESTRA March 22 & May 24, 1943
Personnels possibly including Allen Eager (ts).
AFRS 1 and 55, Spotlite Bands 157 and 211, not available.

WOODY HERMAN & HIS ORCHESTRA NYC. Nov. 8 & 17, 1943
Bigband personnel including Ben Webster, Allen Eager (ts).
Six titles were recorded for Decca/World Transcriptions, but no AE.

HAL McINTYRE & HIS ORCHESTRA Dec. 16, 1943
Bigband personnel including Allen Eager (ts).
Spotlight Band radio show for war workers at Atlantic Steel, AFRS 233, Spotlite Bands 388, six titles, four have been available on LP but no AE, while "Hairless Joe" and "The Music Stopped" have not been available.

WOODY HERMAN & HIS ORCHESTRA NYC. Jan. 8, 1944
Personnel including Allen Eager, Ben Webster (ts).
Nine titles were recorded for World Transcriptions, no AE on "Noah", "I've Got You Under My Skin", "I Get A Kick Out Of You" and "I'll Get By", while "Crying Sands", "Don't Believe Everything You Dream", "Speak Low", "Just Dreaming" and "Starlight Souvenirs" have not been available.

HAL McINTYRE & HIS ORCHESTRA Hollywood, April 1944
Bigband personnel including Allen Eager (ts).
AFRS ONS and broadcast from Hollywood Palladium, but no AE.

JOHNNY BOTHWELL SWINGTET NYC. Sept./Oct. 1945
Ray Nance (tp), Johnny Bothwell (as), Allen Eager (ts), Harry Carney (bar), Eddie Finckel (p), Jimmy Johnston (b), Shelly Manne (dm).
Two titles were recorded for Signature, no AE on "Chelsea Bridge" but:

145 Dear Max Solo 12 bars. (M)

Probably the first recorded AE solo! A lovely item, highlighted by Nance's trumpet, but with an excellent and elegant tenorsax solo! Obviously he was quite familiar with and inspired by the great Lester Young, in fact we feel his style is a sort of modernized vintage Prez. And listening closely we seem to hear references to the famous solo on "Broadway" with Basie!

JOHNNY BOTHWELL & HIS ORCHESTRA NYC. late 1945
Bigband personnel possibly including Allen Eager (ts).
Two titles, "22 Steps From The Corner" and "Strange Feeling", were recorded for Signature, but no AE.

COLEMAN HAWKINS & HIS 52nd STREET ALL STARS NYC. Feb. 27, 1946
Charlie Shavers (tp), Pete Brown (as), Allen Eager, Coleman Hawkins (ts), Jimmy Jones (p), Mary Osborne (g), Al McKibbin (b), Shelly Manne (dm). Note: This is the complete personnel, but on the only AE item, Shavers is not present, and Hawkins is heard only in the ensemble (possibly).
Four titles were recorded for Victor, one has AE:

1311 Allen's Alley Solo 32 bars. 32 bars
4/4 with (as). Solo 8 bars. (F)

AE plays very impressively here, not only because he is just above 19 years of age but for his command musically and technically of the modern jazz. His style has not yet developed into the the dancing style of 1947, his tone has not yet achieved its smoothness, and in fact one is reminded of Dexter Gordon several times in his soloing here! Too bad he is not featured together with Hawk, a chase would have been nice!

ALLEN EAGER QUARTET NYC. March 22, 1946
Allen Eager (ts), Eddie Finckel (p), Bob Carter (b), Max Roach (dm).
Four titles were recorded for Savoy:

59000 Rampage Part of intro. Straight 32 bars to
Solo 64 bars. Solo 32 bars to straight
16+8 bars, (b) on bridge. (F)

59001 Vot's Dot (Static) Solo 8 bars to straight 32 bars
to solo 32 bars. Solo 16+8 bars,
(b/dm) on bridge, to coda. (FM)

59002 Booby Hatch (Pogo Stick) Intro 4 bars (F) to 8 bars (S)
to solo 64 bars. (F)

Solo 48 bars. (F). Coda. (S/F)

59003 Symphony Sid's Idea (Zadah) Straight 32 bars to solo
32 bars. Solo 32 bars to
straight 16 and 16 bars. (F)

Allen Eager on his own for the first time! There is no doubt that we encounter one of the greatest of the white tenorsax players of the late 1940s, and not only that, one of the major tenorsax players in jazz! The tempi are all high, but AE masters them incredibly well. Being only 19 years old, he already has a lot of experience, and he sounds like a mature artist of a dozen years more. "Booby ..." is perhaps the most interesting item with a remarkable arrangement, blending some slow interlude with active up tempo, but the four items must all be considered highly interesting and most promising.

JOHNNY BOTHWELL & HIS ORCHESTRA **NYC. early March 1946**
Bigband personnel possibly including Allen Eager (ts).
Three titles were recorded for Signature, but no AE.

JAZZ AT THE PHILHARMONIC **NYC. June 17, 1946**
Dizzy Gillespie (tp), J. J. Johnson (tb), Illinois Jacquet, Allen Eager (ts), Kenny Kersey (p), Chubby Jackson (b), J. C. Heard (dm).
Four titles were recorded at Carnegie Hall, "Dizzy's Blues", "I've Found A New Baby" and "The Man I Love" are unissued but:

Blues (My Naughty Sweetie Gives To Me) Solo 24 bars. (S)

A blues in a very slow tempo with Illinois taking the first two choruses in his own charismatic style, then AE takes over with two more choruses, giving the blues another slightly different twist. A lovely opening phrase, continuing into a most sensitive solo, showing that he certainly is one of the finest tenorsax players right then. A bit of tenorsax history this encounter!

TEDDY WILSON OCTET **NYC. Sept. 7, 1946**
Buck Clayton (tp), unknown (cl), Allen Eager (ts), George James (bar), Teddy Wilson (p), Bill D'Arango (g), Billy Taylor (b), unknown (dm).
CBS "Nite Life" broadcast, two sides, one has AE:

Air Mail Special Solo with announcer 20 bars. (F)

Typical AE but brief and with disturbing talk.

BUDDY RICH & HIS ORCHESTRA **1946**
Bigband personnel including Allen Eager (ts).
Radio transcriptions, seven titles issued, but no AE.

WYNONIE HARRIS & HIS ALL STARS **NYC. Nov. 30, 1946**
Pat Jenkins, Joe Newman (tp), Tab Smith (as), Allen Eager (ts), Larry Belton (bar), Bill Doggett (p), Mary Osborne (g), Al McKibbin (b), Walter Johnson (dm), Wynonie Harris (vo).
Four titles were recorded for Aladdin, two have AE:

75 Mr. Blues Jumped A Rabbit Obbligato 24 bars. Solo 12 bars.
Obbligato with ens 12 bars. (FM)

77 Come Back Baby Solo 12 bars. Coda. (M)

Two very interesting AE items! He is most prominent on "... Rabbit", but possibly his best contribution is the solo on "Come Back ...". Note the strong angular approach in the first half, almost like Dexter, to continue with a flashing, fast-fingering second half, really a tenorsax collector must!

TEDDY REIG's ALL STARS **NYC. Jan. 22, 1947**
Kai Winding (tb), Allen Eager (ts), Marty Napoleon (p), Eddie Safranski (b), Shelly Manne (dm).

Four titles were recorded for Savoy:

3375 O-Go-Mo Solo 32 bars. (FM)

3376 Mister Dues Solo 32 bars. (FM)

3377 Oh, Kai! (Kai's Day) Solo 64 bars. (F)

3378 Saxon Solo 32 bars. (FM)

AE has now just celebrated his 20th birthday and continues his success. Here he shares solo space with Winding's horn, but it just makes him appear more concentrated. Possibly the recording conditions on the previous Savoy date were different; here he has a smoother and much more beautiful sound in his horn. The tempi are still high, but he appears to be more relaxed, and his creativity ranks high

among his contemporaries. He plays magnificently on all items, whether “Oh, Kai” = “Lover Come Back To Me”, “Saxon” = “Fine And Dandy”, “O-Go-Mo” = “I Got Rhythm” (note the opening phrase!) or “Mister Dues” whose identity is open for question. For choosing favourite items, “O-Go-Mo” and “Oh, Kai!” are hottest candidates, but the choices are difficult, note for instance the beginning of the second half of “Saxon”!

RED RODNEY'S BE-BOPPERS

NYC. Jan. 29, 1947

Red Rodney (tp), Allen Eager (ts), Serge Chaloff (bar), Al Haig (p), Chubby Jackson (b), Tiny Kahn (dm, arr), Gerry Mulligan, Al Cohn (arr).

Four titles were recorded for Keynote:

196-2	All God's Chillun Got Rhythm	Solo 32 bars. (F)
196-5	All God's Chillun Got Rhythm	As above. (F)
197-1	Elevation	Solo 24 bars. (FM)
198-2	Fine And Dandy	Solo 34 bars. (F)
198-3	Fine And Dandy	As above. (F)
199-2	The Goof And I	Solo 32 bars. (FM)
199-4	The Goof And I	As above. (F)

This is a highly qualified bebop session, the best session AE has participated in until now, and also **his** best one, which tells a lot! He plays so magnificently in uptempi that one can only marvel. He is a bit hesitant on take 2 of “... God's Chillun ...” but really breaks loose on take 5, and the two versions of “... Dandy” are just historical! The two blues choruses on “Elevation” are also quite memorable. “The Goof ...” is the weakest AE item, if that is an appropriate expression. Take 4 which is notable faster than take 2 is the more efficient.

BUDDY RICH & HIS ORCHESTRA

NYC. April 11, 1947

Tommy Allison, Stan Fishelson, Phil Gilbert, Bill Howell (tp), Mario Daone, Bob Ascher, Chunky Koeningsberg (tb), Eddie Caine, Jerry Thirkild (as), Allen Eager, Mickey Rich (ts), Harvey Levine (bar), Harvey Leonard (p), Gene Dell (g), Tubby Phillips (b), Stanley Kay (dm), Buddy Rich (dm, vo, ldr), Linda Larkin (vo).

Five titles were recorded for VDisc:

440	Nellie's Nightmare	Solo 9 choruses of 12 bars. (F)
441	Daily Double	Solo 4 choruses of 32 bars. (F)
442	What Is This Thing Called Love?	Solo with orch 32 bars. (M)
443-1	I Believe	Soli 4 and 4 bars. (M)
443-2	Just You, Just Me	Solo 16 bars. (FM)

This was quite a surprise, AE heavily featured with Buddy Rich's orchestra!! “... Nightmare” has a long series of blues choruses!! The solo is not among the most coherent ones, but occasionally there are sequences with AE's flashing technique, highly interesting!! “Daily ...” is equally interesting, long solo, and nobody can play so convincingly fast tenorsax in 1947 as AE!! “Just You ...” and “What ...” are perhaps not that exciting, but fine brief soli on “I Believe”. A very important AE session!!

THE ALL STARS

NYC. April 12, 1947

Fats Navarro (tp), Bill Harris (tb), Charlie Ventura, Allen Eager (ts), Ralph Burns (p), Al Valenti (g), Chubby Jackson (b), Buddy Rich (dm).

WNEW broadcast “Saturday Night Swing Session”, three titles have AE:

High On An Open Mike	Solo 64, not 32 bars! (FM)
Sweet Georgia Brown	Solo 3 choruses of 32 bars. In ens 32 bars. (F)
The Happy Monster	Solo 32 bars. (SM, not M!)

Not all jam sessions are successful (particularly not when you sober up and listen to the playback!), but this one really is. Now, it is not a real jam session but a simulated one for broadcast. Everybody play on the top of their capabilities, believe me! AE has a magnificent chorus on “... Open Mike”, and, getting his three choruses on “Sweet Georgia ...” smack in your face, vow!! One should be careful with words, but to have a young kid, just above 20 years of age playing like this, incredible!! Postscript of May 24, 2021: The whole broadcast exists and has now become available (private collections)! It turns out that “... Open Mike” has been edited on commercial issues, deleting one chorus from AE's solo (and one from Fats Navarro's solo). It is twice as exciting now! The third title, “... Monster”, has

also good sound now, but it is a peculiar item with tempo going slower and slower, starting in medium. Easy to understand that it was not issued, but nevertheless a great AE solo!

JAM SESSION **NYC. possibly April 1947**
Allen Eager (ts), Serge Chaloff (bar), Jimmy Johnson (b), Buddy Rich (dm).
Recorded as above, three titles:

The Goof And I	Soli 64 and 64 bars. (FM)
Lullaby In Rhythm	Soli 8, 64 and 24 bars. (FM)
Fine And Dandy	Soli 3, 3½ and 1 choruses of 32 bars. (F)

But this is something different, my oh my! Propelled by a dynamic Buddy Rich on drums and a good bass player, assisted by one of the major baritone sax artists in jazz, AE really shows his capabilities! Again we hear his light elegant dancing improvisations, a kind of tenorsax playing only found comparable to that of Wardell Gray. All three items have good sound quality, swinging like mad, and you just have to listen, and to find lovely details everywhere. This jam must be considered to be among AE's most important ones. The way he treats the utterly fast "Fine ..." is just incredible! Only a bit surprising that there is no chase at all during the 21 minutes these magnificent performances last.

JAM SESSION **NYC. possibly Spring 1947**
Johnny Carisi (tp), Allen Eager (ts), unknown (p), Freddy Gruber (dm).
Recorded at Milton H. Greene's photography studio, 480 Lexington Avenue.
One title:

Blues In F	Solo 6 choruses of 12 bars. (M)
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A very informal jam session, almost without rhythm section, and although AE does some able work and has some exciting runs in the fifth chorus, the third one is a mess, and this item is only for those of us that want it all.

JAM SESSION **NYC. probably Spring 1947**
Allen Eager, Charlie Parker (as, ts), Bud Powell (p), Specs Goldberg (b), Max Roach (dm-"Swapping ..."), unknown (dm-"Original ...").
Two titles were recorded at Milton Greene's studio (told by Morty Yoss):

Swapping Horns	(as)-Solo 64 bars. (FM)
Original Horns	(ts)-Solo 36 bars. (M)

This is of course quite an occasion! Although a jam session with lots of shortcomings (an unknown drummer almost destroys "Original ..."), it is a pleasure to have these jazz giants together. AE plays nice tenorsax on "Original ...", and it takes some courage to swap horns with Bird and play his altosax in his presence, but the result is pretty good.

ALLEN EAGER WITH THE BE-BOP BOYS **NYC. July 15, 1947**
Allen Eager (ts), Terry Gibbs (vib), Duke Jordan (p), Curley Russell (b), Max Roach (dm).
Four titles were recorded for Savoy:

3432	All Night All Frantic	Soli 8 and 64 bars. (FM)
3433	Donald Jay (Duke Jones)	Soli 8, 32 and 8 bars. (FM)
3434	Meeskite	Solo 48 bars. (FM)
3435	And That's For Sure	Intro 4 bars. Soli 8, 8, 64 and 8 bars. (F)

A fine session using the excellent rhythm section known from Charlie Parker's Savoy recordings. Nevertheless AE seems to hold something back here, lacking some of the exuberant, dancing approach of his best performances. The highlight is "... For Sure", and there are some fine blues choruses on "Meeskite", in fact, there is nice blowing all over, but we need to save the superlatives for the really unique sessions.

Tom Lord gives Allen Eager (ts) on a BIG JOE TURNER session for Imperial, ca. July 1947. There is no (ts)-solo on "Roll 'Em Pete", and the obbliga to parts on "Ice Man Blues" is definitely not by AE, could possibly be Jack McVea.

KAY PENTON VOCAL **NYC. Aug./Sept. 1947**
WITH THE DAMERON GROUP
Doug Mettome (tp), Eddie Shu (as), Allen Eager (ts), Marion DiVito (bar), Terry Gibbs (vib), Tadd Dameron (p), Curley Russell (p), Stan Levey (dm).
Two titles, "I Think I'll Go Away" and "Don't Mention Love To Me", were recorded for VDisc, but no AE.

BUDDY RICH & HIS ORCHESTRA **Larchmont, NY. Oct. 1947**

Bigband personnel possibly including Allen Eager (ts).

AFRS Magic Carpet from Post Lodge, five titles, three not available, no AE on "A Sunday Kind Of Love, but:

The Goof And I Possibly solo with orch 32 bars. (M)

The tenorsax solo on "The Goof ..." has AE's sound, and related playing, but seems to lack the sophistication we are used to from him. We do not believe this is AE. What is your opinion?

ALLEN EAGER QUINTET **NYC. Nov. 6, 1947**

Doug Mettome (tp), Allen Eager (ts), George Wallington (p), Leonard Gaskin (b), Stan Levey (dm).

Four titles were recorded for Savoy:

3469-2	Nightmare Allen	Soli 8 and 32 bars. (FM)
3469-5	Nightmare Allen	As above. (FM)
3470-3	Chuch Mouse	Soli 36 and 36 bars. (FM)
3470-4	Church Mouse	As above. (FM)
3471-4	Jane's Bounce	Soli 60 and 48 bars. (M)
3471-5	Jane's Bounce	Intro 4 bars to solo 36 bars. Solo 48 bars. (M)
3472-3	Unmeditated	Solo with ens 32 bars to solo 32 bars. Solo 32 bars. (F)
3472-4	Unmeditated	As above, almost (FM)

AE is in excellent shape on this session, and it seems that Wallington's rhythm section is more to his taste. As on most AE session we miss slower items, but as a compensation we encounter the masterly technique of the upper tempi. The blues are there on "Chuch ..." and "... Bounce", while the other two tunes are standards. The appearance of two takes all over is very important and add another dimension to AE's greatness as an improviser. He seems to be able to produce endless but yet creative variations on any theme. The highlight is "... Bounce" in a bouncing medium tempo, slower than usual for this great tenor man. Here the debt to Pres is quite evident, and at the same time AE demonstrates his own originality and independence. By looking at the take numbers, it may still exist unissued material from this session. As this is one of the very important tenorsax sessions of bebop, how can this material be made available?

BARRY ULANOV & HIS ALL STAR METRONOME JAZZMEN **NYC. Nov. 8, 1947**

Fats Navarro (tp), John LaPorta (cl), Charlie Parker (as), Allen Eager (ts), Lennie Tristano (p), Billy Bauer (g), Tommy Potter (b), Buddy Rich (dm), Sarah Vaughan (vo-"Everything I Have Is Yours"), Barry Ulanov (organizer)..

WOR-Mutual "Bands For Bonds" broadcast, ten titles, three have AE:

52 nd Street Theme (Introduction)	Solo 8 bars. (F)
Groovin' High	Solo 64 bars. (FM)
Ko Ko	Solo 64 bars. (F)

Allen Eager is in good company here! In fact, studying the different personnels of his recording sessions from this period, one is struck with how he is present together the most important creators of modern jazz. This young man obviously was needed and wanted, being one of the few tenorsax players able to play in real uptempi. Why didn't he achieve pioneer status himself, he certainly did not have any obvious 'teacher' (his mentor Ben Webster certainly was not one), apart from the Pres influence he shares with many others. On three items here he plays along Bird just like an equal, and he has no problems with the incredible tempo on "Ko Ko". And his beautiful solo on "... High" belongs to his most memorable ones. So this is a session you definitely should not miss!!

DAVE LAMBERT / BUDDY STEWART **NYC. ca. May 1948**

Bennie Green (tb), Allen Eager (ts), Al Haig (p), Clyde Lombardi (b), Charlie Perry (dm), Blossom Dearie (vo-"... Bop"), Dave Lambert, Buddy Stewart (vo-"Deedle", "... Bop").

Two titles were recorded for Sittin' In With:

Deedle	Soli 16, 4 and 4 bars. (FM)
In The Merry Land Of Bop	Soli 8 and 8 bars. (FM)

Brief soli but of the dancing, soft kind so unforgettable. Note the first half of “Deedle”!

ALLEN EAGER **NYC. Summer 1948**

Allen Eager (ts), Al Haig (p), Clyde Lombardi (b), Charlie Perry (dm).

Three titles were recorded for Jax:

4028	Pogo Stick	Soli 36 and 60 bars. (FM)
4029	Alley Talk (Bow Tie)	As above. (FM)
4030	The Way You Look Tonight	Soli 68 and 20 bars. (FM)

“Pogo ...” and “... Talk” are in fact two takes of the same fast medium blues. AE takes a presentation chorus, continues with two improvised choruses, and after bass and piano continues with another five choruses. The recording quality is far from that of the Savoy sessions, lowering our enthusiasm somewhat, but the tenorsax playing is in fact excellent. This is also the case for the “... You Look ...”. What an underrated musician AE was!!!

TADD DAMERON QUINTET **NYC. Aug. 29, 1948**

Fats Navarro (tp), Allen Eager (ts), Tadd Dameron (p), Curly Russell (b), Kenny Clarke (dm), Kenny Hagood (vo-“... The Hall”), “Symphony Sid” Thorin (mc).

Broadcast from Royal Roost, seven titles:

Theme (JWSS)	With (tp) and (mc) 22 bars. (M)
The Squirrel	Solo 36 bars. (M)
Good Bait	Straight 16+8 bars, (tp) on bridge. Solo 32 bars. Straight 16 bars. (M)
Anthropology	Solo 64 bars. 32 bars 4/4 with (tp). (F)
Kitchenette Across The Hall	No solo.
Lady Be Good	Solo 64 bars. (F)
Theme (JWSS)	With (tp) and (mc) 12 bars. (M)

NYC. Sept. 4, 1948

Fats Navarro (tp), Rudy Williams (as), Allen Eager (ts), Tadd Dameron (p), Curly Russell (b), Kenny Clarke (dm).

Broadcast from Royal Roost, three titles:

The Tadd Walk	Solo 32 bars. (FM)
Symphonette	Solo 32 bars. (FM)
The Squirrel	Solo 36 bars. (M)

These are historical recordings, presenting the most important Tadd Dameron’s groups with slightly varying personnel. This is possibly the highlight of Fats Navarro’s career, and this gigantic trumpeter is playing with such strength and creativity that one must just marvel. Possibly this show of artistry, together with the strong personality and intentions of Dameron slightly overwhelms young AE. He does not play under par, not at all, but it seems that he lacks the exuberant joy and freedom of expression heard in his best sessions. Would like to have your viewpoint on this! Postscript: OR disagrees and evaluates AE’s playing here as some of the best he ever did. Maybe I (JE) was too overwhelmed by Fats Navarro myself!

TADD DAMERON QUINTET **NYC. Aug./Sept. 1948**

Allen Eager, Wardell Gray (ts), Tadd Dameron (p), Curly Russell (b), Kenny Clarke (dm).

Broadcast from Royal Roost, three titles:

Now’s The Time	Solo 36 bars (1 st (ts)-solo). (M)
Lady Be Good	Solo 64 bars (1 st (ts)-solo). 32 bars 8/8 and 4/4 with (ts-WG). (F)
Just You, Just Me	Solo 64 bars (1 st (ts)-solo). 32 bars 4/4 with (ts-WG). (F)

Whether this encounter takes place before or after the Blue Note session below is not known, nor does it matter. What is true is that when they go into “... Time”, WG gives AE a lesson; as good as the latter is. In upper tempi they are both brilliant, and if you treat this as cutting contest, the winner is not evident. What is evident is that we here meet two of the major tenorsax players of the late 1940s.

For a highlight choose the chase chorus on "... Just Me", AE first, WG second, vow!!

TADD DAMERON SEXTET

NYC. Sept. 12, 1948

Fats Navarro (tp), Allen Eager, Wardell Gray (ts), Tadd Dameron (p), Curly Russell (b), Kenny Clarke (dm), Chino Pozo (bgo-332), Kenny Hagood (vo-335). Five titles were recorded for Blue Note, 336 "52nd Street Theme" unissued, no AE on 335-1 "I Think I'll Go Away" but:

332-1	Jahbero	Solo 12 bars (last (ts)-solo). (M)
332-4	Jahbero	As above. (M)
333-1	Ladybird	Solo 16 bars (first (ts)-solo). (M)
333-2	Ladybird	As above. (M)
334-1	Symphonette	Solo 32 bars (last (ts)-solo). (FM)
334-2	Symphonette	As above. (FM)

The famous Tadd Dameron group in studio, and although the soli necessarily are briefer than at Royal Roost, the professionalism of Blue Note gives the playing a particular depth and character. To have the two greatest modern and Pres-influenced tenorsax players of the day (protests?), together in studio together is a thrill in itself, with Fats Navarro on the artistic zenith of his brief life to make the event immortal in jazz history. Allen and Wardell turn out to be two of a kind, and who dares to say one is playing better than the other? The opportunity to set up a chase was missed, but all soli are highly notable, my favourite item is, for both, "Symphonette".

TADD DAMERON SEXTET

NYC. Oct. 2, 1948

Fats Navarro (tp), Rudy Williams (as), Allen Eager (ts), Tadd Dameron (p), Curly Russell (b), Kenny Clarke (dm).

Broadcast from Royal Roost, two titles:

Good Bait	Solo 16+8 bars, (tp) on bridge. Solo 32 bars. Straight 16 bars. (M)
The Squirrel	Solo 36 bars. (M)

NYC. Oct. 9, 1948

Same. Two titles:

The Tadd Walk	Solo 64 bars. (F)
Dameronia	Solo 64 bars. (FM)

NYC. Oct. 16, 1948

Same. Three titles:

Anthropology	Solo 64 bars. (F)
Our Delight	Solo 32 bars. (FM)
The Tadd Walk	Solo 64 bars. 64 bars 4/4 with (tp/as). (F)

NYC. Oct. 23, 1948

Same. Four titles:

Our Delight	Solo 32 bars. (FM)
Good Bait	Solo 32 bars. (M)
Eb-Pob	Solo 32 bars. (M)
The Squirrel	Solo 48 bars. (M)

More Dameron broadcasts, and continuing JE's my comments; the brilliance of Fats Navarro overshadows even such an excellent tenorsax player as AE! All items above have fine tenorsax soli, well worth listening to, but there is generally a bit of hesitation compared to his very best works. I am not quite sure he really appreciates Dameron particular way of heavy comping, not quite suitable to AE's dancing style. Particularly on items less than fast he seems to be tied down. However, don't misunderstand me, these are great broadcasts with much fine tenorsax playing. Postscript: Ola emphasizes his objections to my slightly critical comments, the Dameron recordings are some of the greatest ones!

EARL COLEMAN /**LINTON GARNER ALL STARS****NYC. Oct. 25, 1948**

Allen Eager (ts), Linton Garner (p), unknown (b), Kenny Clarke (dm), Earl Coleman (vo).

Six titles were recorded for Atlantic, two issued:

- | | | |
|-----|---------------------------------|--|
| 157 | Don't Bring Your Troubles To Me | Obbligato 12 bars to solo 12 bars. Coda. (S) |
| 158 | I Hadn't Anyone Till You | Solo 8 bars. (S) |

Since EC is one of my favourite jazz vocalists, it is easy to be happy with these items, but AE's presence is more noteworthy than expected. There are very few slow performances by AE, and therefore his utterly beautiful slow solo on "... Till You" should be noted very explicitly. And maybe even more the exciting "... Troubles ..." with a magnificent obbligato, leading to a surprising stop-time solo chorus. What happened to the remaining items? Time for some jazz archeology at Atlantic!??

TADD DAMERON QUINTET**NYC. Oct. 30, 1948**

Kai Winding (tb), Allen Eager (ts), Tadd Dameron (p), Curly Russell (b), Kenny Clarke (dm).

Broadcast from Royal Roost, four titles:

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|--------------|---|
| The Chase | In ens 16+8 bars, solo 8 bars on bridge. Solo 64 bars. 64 bars 4/4 with (tb). (F) |
| Wahoo | Soli 8 and 64 bars. 32 bars 4/4 with (tb). (FM) |
| Lady Be Good | Solo 4 choruses of 32 bars. (F) |
| The Squirrel | Solo 36 bars. (FM) |

NYC. Nov. 6, 1948

Same. Three titles:

- | | |
|--------------|---|
| Anthropology | Solo 3 choruses of 32 bars. 64 bars 4/4 with (tb/dm). (F) |
| Tiny's Blues | Solo 5 choruses of 12 bars. (FM) |
| Wahoo | Solo 64 bars. 32 bars 4/4 with (tb). (M) |

NYC. Nov. 13, 1948

Same. Three titles:

- | | |
|------------------|--|
| Ladybird | Break to solo 64 bars. (FM) |
| Good Bait | Straight 8 bars. Solo 32 bars. (M) |
| Dizzy Atmosphere | Solo 64 bars. 32 bars 4/4 with (tb). (F) |

It may come as a surprise, but AE's playing here is better than on the previous Dameron/Roost recordings! Why he seems to be more inspired by Winding than by Navarro is not quite clear, but certainly he is more comfortable with this group. Here he again has the airy and sovereign approach known from his very best sessions. Particularly the Oct. 30 session has magnificent tenorsax soli, take "Wahoo" as a remarkable example, listen to the start of his long solo! By the way, compare it to the slower version of Nov. 6, and spend some time on the chase, interesting! Afterthought, maybe AE felt like 'the king' on these session, which he was, making him relax more?

STAN GETZ ORCHESTRA**NYC. Nov. 21, 1948**

Personnel given in discos: Probably Norman Faye (tp), Stan Getz (ts), possibly Zoot Sims (ts), possibly Allen Eager or Al Epstein (ts), Al Haig (p), Jimmy Raney (g), Clyde Lombardi (b), Charlie Perry (dm).

One title, "Frosty" was recorded for Jax. The item has two tenorsax soli, 18 and 16 bars in (FM), but I do not believe any of them are played by AE.

ALL STARS JAM SESSION**NYC. Nov. 27, 1948**

Jesse Drakes (tp), Ted Kelly, Kai Winding (tb), Allen Eager, Lester Young (ts), Freddie Jefferson, Hank Jones (p), Ted Briscoe, Ray Brown (b), Roy Haynes (dm), Ella Fitzgerald (vo), 'Symphony Sid' Torin (mc).

WMGM Broadcast from Royal Roost, one title:

- | | |
|-------------------|-------------------|
| How High The Moon | Solo 64 bars. (F) |
|-------------------|-------------------|

Quite good, but the abrupt breaks by the drummer seem to disturb, and the solo is somewhat lacking in consistence.

BUDDY RICH**NYC. May 31, 1950**

Bigband personnel including Allen Eager (ts).

Broadcast from Apollo Theatre, Johan Helø collection, one title:

The Continental

Soli 16 and 4 bars. (FM)

Postscript of March 2020: Found this item recently; typical and excellent tenorsax playing here!

GERRY MULLIGAN NEW STARS**NYC. Sept. 21, 1951**

Jerry Lloyd, Nick Travis (tp), Ollie Wilson (vtb), Allen Eager (ts), Gerry Mulligan, Max McElroy (bar), George Wallington (p), Phil Leshin (b), Walter Bolden (dm), Gail Madden (maracas-173). Mulligan, Eager and rhythm only on 177. Date erroneously given as Aug. 27.

Eight titles were recorded for Prestige, seven issued:

171-D	Roundhouse	Solo 32 bars. (F)
172-C	Ide's Side	Soli 32, 8 and 8 bars. (FM)
173-3	Bweebida Bwobbida	Solo 32 bars. (FM)
174-A	Kaper	Solo 32 bars. (FM)
175-A	Funhouse	Solo 32 bars. (FM)
176-A	Mullenium	Solo 32 bars. (M)
177-A	Mulligan's Too	Soli 12, 6 and 1 choruses of 12 bars. 6 choruses 4/4 with (bar). 5 choruses 4/4 with (dm/bar). (FM)

More than two years have passed since the previous session. The highlight is "... Too" which fills up a whole LP-side of 17 1/2 minutes and is a kind of battle between AE and GM. Our tenorsax player is artistically in excellent shape, taking on blues chorus after another seemingly with no effort, and takes 4/4 with GM and WB. The six other titles all have inventive and first-rate soloing. Comments could stop there, but possibly he has lost some of his mellow tone and split second timing. The playing here is more than good enough, and better than most tenorsax players in this white-cool-style around, and it is not my intention to reduce the quality of this very nice session, but possibly it signals a development which is worrying.

TERRY GIBBS**NYC. Oct. 6, 1951**

Fats Ford (tp), Don Elliott (mellophone, vib), Allen Eager, Phil Urso (ts), Terry Gibbs (vib), Harry Biss (p), Gene Ramey (b), Sid Bulkin (dm), Sid Thorin (mc).

Broadcast from Birdland, two titles issued (plus "Theme" (JWSS)):

Perdido	Solo 64 bars? (FM)
Tiny's Blues	Solo 4 choruses of 12 bars (? (ts-solo)). (F)

NYC. Oct. 13, 1951

Same with Mundell Lowe (g) said to be added. Three titles (plus "Theme" (JWSS)), no tenorsax present on "What's New?" but:

Now's The Time	Solo 3 choruses of 12 bars (? (ts-solo)). (FM)
Perdido	Solo 16 bars? (FM)

A vibraphone session to be noted, but otherwise it is pretty noisy. It might be my shortcomings, but it is not a good sign when one has problems identifying the tenorsax soli, even if they are reasonably good. Note that Phil Urso also is a good tenorsax player. "Tiny's Blues" is the most interesting item. May I have your suggestions, gentlemen?

TERRY GIBBS**NYC. July 11, 1952**

Personnel given as: Howard McGhee (tp), Kai Winding (tb), Don Elliott (mellophone, vib), Allen Eager, Phil Urso (ts), Terry Gibbs (vib), Horace Silver, Billy Taylor (p), Chuck Wayne (g), George Duvivier (b), Sid Bulkin (dm). However there are no trace of any tenorsaxes.

Four titles were recorded for Coral at Phytian Temple, but no AE.

**ALLEN EAGER WITH
DICK TWARDZIK TRIO****Boston, Feb. 1, 1953**

Allen Eager (ts), Dick Twardzik (p), Bernie Griggs (b), Gene Glennon (dm), 'Symphony Sid' Thorin (mc).

Five titles were recorded at the Hi-Hat:

Theme (JWSS)

Straight 12 bars to solo with

	announcer ca. 44 bars. (M)
This Time The Dream's On Me	Straight 32 bars to solo 64 bars. Solo 32 bars to straight 36 bars. (FM)
Out Of Nowhere	Straight 32 bars to solo 64 bars. Solo 48 bars to straight 16 bars. (FM)
Zootcase / Oy Vey	Intro 4 bars to straight 32 bars to solo 64 bars. Solo 32 bars to straight 32 bars. (FM)
Theme (JWSS)	Straight 12 bars to solo partly with announcer 60 bars to straight 12 bars. (FM)

To play with the legendary Dick Twardzik, although a very young man, it is something you don't do without concentration. AE does some good work on this date, particularly "... Nowhere" has him to advantage, note the start of his first solo, but also "This Time ..." and to a lesser degree "Zootcase" have a lot to offer.

ALLEN EAGER / HOWARD MCGHEE QUINTET NYC. Sept. 19, 1953

Howard McGhee (tp), Allen Eager (ts), Spaulding Givens (p), Gene Ramey (b), Walter Bolden (dm).

Broadcast from Birdland, three titles (plus "Theme"s ("Lullaby Of Birdland")):

Bernie's Tune	Solo 3 choruses of 32 bars. (FM)
I Can't Get Started	Soli 8 and 16 bars. (S)
How High The Moon	Break to solo 3 choruses of 32 bars. (F)

Although the sound is quite flat on this Birdland session, there is much good music here, first and foremost by HMG, but also by AE. His last solo on "... Started is nice, and the upper tempi are treated competently, particularly "... The Moon" should be noted.

GEORGE HANDY NYC. Aug. 16/17, 1954

Ernie Royal(tp), Kai Winding (tb), Dave Schildkraut (as), Allen Eager (ts), Danny Bank (bar), George Handy (p), Vinnie Burke (b), Art Mardigan (dm).

Twelve titles were recorded for "X", issued as "Handyland, USA", nine have AE:

4951	Zonkin'	Solo 32 bars. (FM)
4952	Pegasus	Solo 32 bars. (FM)
4953	Case-Ace	Solo 36 bars. (M)
4954	A Tight Hat	Solo 32 bars. (M)
4955	Recoil	Solo 32 bars. (FM)
4957	Blinuet	Solo 24 bars. (M)
4958	Noshin'	Solo 24 bars. (FM)
4960	Rainbow	Solo 32 bars. (FM)
4961	Footnotes	Solo 24 bars. (M)

This session has lots of qualities, well worth listening to. AE however does not seem quite inspired here, somewhat unconcentrated and passive. There are of course good moments, like "Zonkin'" with a touch of bygone days, and the opening phrase of "Pegasus" is warming.

TONY FRUSCELLA NYC. March 29, 1955

Tony Fruscella (tp), Chauncey Welsch (tb), Allen Eager (ts), Danny Bank (bar), Bill Triglia (p), Bill Anthony (b), Junior Bradley (dm), Phil Sunkel (arr).

Three titles were recorded for Atlantic, two issued:

1466	Muy	Solo 32 bars. (FM)
1467	Salt	Solo 4 choruses of 12 bars. (FM)

NYC. April 1, 1955

Same except Welsch and Bank omitted. Seven titles, no AE on 1474 "I'll Be Seeing You" but:

1469	Metropolitan Blues	Acc. (tp). Solo 24 bars. (S)
1470	Raintree Country	Solo 34 bars. (M)

1471	Blue Serenade	Solo 32 bars. (SM)
1472	Old Hat	Solo 34 bars. (FM)
1473	His Master's Voice	Acc. (tp). (S). Solo 32 bars. (M)
1475	Let's Play The Blues	Solo 8 choruses of 12 bars. (FM)

This is AE's last recording session of any importance in the U. S. before he leaves for Europe. He is in very good shape, obviously inspired by the leadership of the legendary trumpeter Tony Fruscella. There is a sore undertone in his music now, even in upper tempi, note as examples "Salt", "... Serenade" and "... Voice".

FRANCES FAYE ACC. BY

FRANK HUNTER's ORCHESTRA

NYC. March 1956

Don Leight, Nick Travis, Al DiRisi, Bernie Glow (tp), Harry DiVito, Phil Giacobbe (tb), Leon Cohen (as), Herbie Mann (fl, ts), Allen Eager (ts), Hy Mandell (bar), Don Trenner (p), Sal Salvador (g), Oscar Pettiford (b), Shadow Wilson (dm), Frank Hunter (arr, cond), Frances Faye (vo).

Twelve titles were recorded for Bethlehem, issued as "Relaxin' With Frances Faye", three have tenorsax:

Don't Blame Me	Solo 8 bars. (M)
Ain't Misbehavin'	Solo 8 bars. (SM)
Well, All Right	Solo 10 bars. (M)

Brief but competent tenorsax soli, most probably all played by AE.

CHRISTIAN CHEVALLIER & SON GRANDE ORCHESTRA

Paris, July 12&16, 1956

Fred Gerard, Robert Fassin, Ferdinand Verstraete, Roger Guerin (tp), Gabby Villain, Billy Byers, Henry Talourd (tb), Jean Lesniewski (tu), Rene "Micky" Nicholas, Jean Mercadier (as), Georges Grenu, Allen Eager (ts), Armand Migiani, William Boucaya (bar), Christian Chevallier (p), Pierre Michelot (b), Christian Carros (dm), Stephie Wise (vo-"Street ..."). Gaby Villain (tp) for Guerin on "Street ...".

Four titles were recorded for French Columbia/Trianon:

Fiction	Solo 16+8 bars, orch on bridge. (FM)
Street In St. Germain	Solo 8 bars. (S)
La Cienaga	Solo with orch 28 bars. (M)
Crystal	Intro 4 bars to solo with orch 32 bars. Solo 32 bars. Solo with orch 32 bars. With orch/(b) to coda. (FM)

AE is now in France, and on his first recording session with Chevallier's bigband, he still prefers his old vehicle, the tenorsax. The items are rather short, all except "Street ..." which has a brief but sensitive solo, and could have fitted into a 78. Of these, "Crystal" is most interesting, almost a feature number for AE, and he digs actively into the arrangement, the result is highly noteworthy.

MARTIAL SOLAL

Paris, Sept. 24, 1956

Jimmy Deuchar (tp), Billy Byers (tb), Allen Eager (ts), Martial Solal (p), Benoit Quersin (b), Kenny Clarke (dm).

Seven titles were recorded for French Swing:

6168	Cinerama	Soli 32 and 4 bars. (FM)
6169	Trianon	Solo 36 bars. (FM)
6170	Kenny Special	Solo 32 bars. 32 bars 4/4 with (dm). (FM)
6171	Illusion	Soli 4 and 4 bars. (S)
6172	Vogue	Soli 4 and 64 bars. (FM)
6173	Love Me Or Leave Me	Break to solo 64 bars. Soli 4, 4 and 4 bars. (FM)
6174	Buyers' Blues	Soli 24 and 6 bars to coda. (S)

Became familiar with this session after knowing the Renaud session below. Some of the comments are relevant also here, AE is not someone very special anymore. However, he still plays better than most white tenorsaxes around. Most items are in fast medium tempo, "Trianon" is also a blues, and they all flow along well. The

session also benefits highly from a first rate rhythm section with Clarke dropping his bombs when necessary. My favourite item is the slow “Buyer’s ...”.

HENRI RENAUD & SON ORCHESTRA **Paris, Jan. 8, 1957**

Fernand Verstraete (tp), Charles Verstraete (tb), Billy Byers (tb), Allen Eager (ts), Jean-Louis Chautemps (bar), Henri Renaud (p), Jean Warland (b), Kenny Clarke (dm).

Five titles were recorded for Duc-Thomson, no AE on “Dillon” but:

Meet Quincy Jones	Solo 16 bars. (M)
The Greatest Lie	Break to solo 32 bars. (M)
Mac Zooto	Solo with ens 32 bars. (M)
The Tabou Trot	Solo 32 bars. (M)

Something has happened to AE now. The originality is gone, now he sounds like one of very many white tenorsax players at this time, many better than this. His elegant tone is also gone. The four soli are acceptable and of course interesting from an academic point of view, but they will probably not be played much.

ALLEN EAGER QUARTET **France, June 24, 1957**

Allen Eager (as), Nico Benning (p), Georges Luca (b), Al Levitt (dm).

Concert “Academie du Jazz”, broadcasted Aug. 4, 1957, two titles:

7:40	Slow Blues	Soli 4 and 2 choruses of 12 bars. (S)
4:01	52 nd Street Theme	Solo/straight 32 bars to solo 64 bars. 32 bars 4/4 with (dm) to straight. (F)

On this interesting discovery AE chooses the altosax, and he plays it competently. Particularly “Slow ...” is a nice item, but also uptempo is treated well. He does not any longer have the split-second technique of a decade earlier, and he definitely makes some wrong choices now and then, but it is interesting to follow his development during his stay in France.

GERRY MULLIGAN OCTET **NYC. Dec. 4/5, 1957**

Lee Konitz (as), Allen Eager, Zoot Sims (as, ts), Al Cohn (ts, bar), Gerry Mulligan (bar), Freddie Green (g), Henry Grimes (b), Dave Bailey (dm), Bill Holman (arr).

Seven titles were recorded for Pacific Jazz, three have AE:

Crazy Day	Solo 16 bars. (SM)
Crazy Day alt.	As above. (SM)
Revelation	(as)-Solo 24 bars. (FM)
Turnstile	Soli 32, 8, 8, 8, 4 and 4 bars. (FM)

The most prominent AE title is “Turnstile”, but the soloing cannot be compared with the good old days ten years ago.

ZOOT SIMS **Orlando, Fl., Feb. 6 or 8, 1982**

Allen Eager, Zoot Sims (ts), Bubba Kolb (p), Louis Davis (b), Harvey Lang (dm). Three titles recorded in Disney Land, “Village Lounge”, issued as “Zoot Sims In Florida”:

Lester Leaps In	Solo 4 choruses of 32 bars. 1 chorus 8/8 to 1 chorus 4/4. (FM)
My Funny Valentine	Duet with (ts) 36 and 36 bars. (SM)
All The Things You Are	Duet with (ts) 36 bars. Solo 36 bars. 2 choruses ‘chase’ with (ts). Duet 36 bars to coda. (FM)

AE’s first appearance after an absence of 25 years! The quality of this live recording is quite mediocre, and possibly it camouflages some of the short comings, because compared to the studio session below, only a few weeks away, this is much better. He seems to be quite inspired and takes four choruses on “Lester ...” easily, giving Zoot quite a match. Maybe he spends all his energy here, because on “... Valentine, Zoot does the soloing with AE only taking part in the beginning and at the end. Also on “All ...” AE keeps a low profile compared to Zoot.

ALLEN EAGER **NYC. March 25, 1982**

Allen Eager (ts), Hod O’Brien (p), Teddy Kotick (b), Jimmy Wormworth (dm).

Six titles were recorded for Uptown, issued as “Renaissance”:

Just You, Just Me	Solo 64 bars. 32 bars 4/4 with (dm) to solo 32 bars to long coda. (M)
For All We Know	Solo 64 bars to long coda. (S)
Room Service Blues	Solo 13 choruses of 12 bars. 4 choruses 4/4 with (dm) to straight 24 bars. (M)
Equinox	Straight 2 to solo 9 choruses of 12 bars. Solo 2 to straight 2 choruses. (M)
I Should Care	Solo 16 bars (S) to 64 bars. (M) Solo 12 bars (M) to Coda. (S)
Lady Bird	Straight 1 to solo 3 choruses of 32 bars. 48 bars 4/4 with (dm) to straight 32 bars to coda. (FM)

Sorry to say it, but this comeback is far from any success. Twentyfive years have passed since AE was in a recording studio, and even then he was a rather ordinary tenorsax player compared to what he was in his prime of the forties. A fine rhythm section does all it can to save the session, but it has an impossible task. AE has lost all he had, slight command of his instrument, no tone, sounding like an amateur, and not a good one at that. On a slow tune like "... We Know", it is possible to have a glimpse of former greatness, but my feeling after listening to this record several times is just sadness. Postscript of Nov. 2014: After listening to the broadcasts of the eighties and hearing there quite a lot of good playing, I wonder what happened on this studio day?

ALLEN EAGER & ART FARMER London, May 21-22, 1982

Art Farmer (flh), Allen Eager (ts), Bunny Thompson (p), Jim Richardson (b), Clive Thacker (dm).

Recorded at The Canteen, 1 ½ hours, Johan Helø collection:

May 21	I Love You	Solo 64 bars. (FM)
"	Night In Tunisia	Solo 3 choruses of 32 bars. 64 bars 4/4 with (dm/flh). (M)
"	Straight, No Chaser	Solo 11 choruses of 12 bars. Soli 12, 12 and 12 bars. (F)
May 22	What Is This Thing Called Love?	Solo 3 choruses of 32 bars. (FM)
"	My Funny Valentine	Solo 32 bars to coda. (S)
"	Red Cross	Solo 5 choruses of 32 bars. (FM)
"	I Love You	Solo 3 choruses of 32 bars. 64 bars 8/8 with (dm). (FM)
"	I'll Remember April	Solo 3 choruses of 48 bars. 96 bars 8/8 with (dm/flh). (F)
"	Groovin' High	Solo 3 choruses of 32 bars. 3 choruses 8/8 with (dm/flh). (FM)
"	Ladybird	Solo 3 choruses of 32 bars. (M)

If this was the best of AE's art, there would have been no AE solography. Nothing wrong really, but we hear an ordinary tenorsax player, playing as best as he can as so many other 'brothers' in this world of jazz. A mediocre sound quality does not make the listening better. There are certainly good music to be heard here, and of course fine Farmer, but to spend hours to make a solography is simply not worth it.

ALLEN EAGER Manchester, England, June 9, 1982

No further info.

ALLEN EAGER & DOUG RANEY Utrecht, Holland, June 11, 1982

Allen Eager (ts), Doug Raney (g) and others.

Broadcast (?), ten titles, 2 hours.

ALLEN EAGER QUINTET London, Aug. 8-26, 1982

Jon Eardley (flh), Allen Eager (ts), Ted Beament (p), Phil Bates (b), Steve Arguelles (dm).

Recorded at The Canteen, 9 hours, Johan Helø collection:

Aug. 8	Nothing Blues	Soli 4 and 1 choruses of 12 bars. 4 choruses 4/4 with (dm/flh). (M)
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	“	What Is This Thing Called Love?	Duet with (flh) 32 bars to solo 3 choruses of 32 bars. 4 choruses 8/8 and 4/4 with (dm/flh). (FM)
Aug. 9		Half Nelson	Solo 3 ½ choruses of 32 bars. 80 bars 8/8 and 4/4 with (dm/flh). (M)
	“	Equinox (NC)	Solo 5 choruses of 12 bars. (M)
	“	Nothing Blues	Solo 6 choruses of 12 bars. 4 choruses 4/4 with (dm/flh). (SM)
Aug. 10		K.C. At The Bar	Break to solo 2 choruses of 36 bars. 2 choruses 4/4 with (dm/flh). (M)
	“	Embraceable You	Solo 64 bars to coda. (S)
	“	Crazy Rhythm	Solo 5 choruses of 32 bars. 4 choruses 8/8 and 4/4 with (dm/flh). (FM)
	“	You’d Be So Nice To Come HT	Solo 6 choruses of 32 bars. 6 choruses 8/8 and 4/4 with (dm/flh). (FM)
	“	Allen’s Alley	Solo 8 bars. Solo 5 choruses of 32 bars. 6 choruses 8/8 and 4/4 with (dm/flh). (FM)
Aug. 11		Blues In The Closet	Solo 7 choruses of 12 bars. Soli 12, 4 and 4 bars. (M)
	“	Lover Come Back To Me	Solo 64 bars. (FM)
	“	Now’s The Time	Soli 4 and 1 choruses of 12 bars. 3 choruses 4/4 with (flh/dm). (SM)
	“	Chelsea Bridge	Soli 32 and 16 bars to coda./S)
		Nothing Blues	Solo 6 choruses of 12 bars. Soli 12, 4 and 4 bars. (SM)
	“	You’d Be So Nice To Come HT	Soli 3 and 1 choruses of 32 bars. 4 choruses 8/8 and 4/4 with (dm/flh). (FM)
	“	As Time Goes By	No (ts). (S)
	“	Half Nelson	Solo 3 choruses of 32 bars. 2 ½ choruses of 4/4 with (dm/flh). (FM)
	“	Perdido	Solo 4 choruses of 32 bars. (FM)
Aug. 14		What Is This Thing Called Love?	Solo 3 choruses of 32 bars. 7 choruses 8/8 and 4/4 with (dm/flh). (F)
Aug. 15		Equinox	Solo 6 choruses of 12 bars. 6 choruses 4/4 with (dm/flh). (M)
	“	Crazy Rhythm	Soli 4 and 3 choruses of 32 bars. 3 choruses 8/8 with (dm/flh). (FM)
	“	I Love You	Soli 5 and 3 choruses of 32 bars. 4 choruses 8/8 with (dm/flh). (FM)
	“	Embraceable You	Soli 16 and 16 bars. (S)
Aug. 16		Use Blues	Solo 11 choruses of 12 bars. Soli 2, 12 and 12 bars. 5 choruses 4/4 with (dm/flh). (M)
Aug. 17		Use Blues	Solo 9 choruses of 12 bars. Soli 12 and 12 bars. 4 choruses 4/4 with (dm/flh). (M)
	“	Blues In “G”	Solo 36 bars. (M)
	“	Nothing Blues	Solo 6 choruses of 12 bars. (M) Soli 12 and 12 bars. 4 choruses 4/4 with (dm/flh). (M)
	“	These Foolish Things	Solo 16 bars. (S)
Aug. 18		Body And Soul (NC)	Soli 16 and 16 bars. (S)
	“	Half Nelson	Solo 4 ½ choruses of 16 bars. Solo 32 bars (NC). (FM)
	“	What Is This Thing Called Love?	Soli 64, 32 and 32 bars.

		64 bars 4/4 with (dm/flh). (FM)
“	Blues In “G”	Solo 5 choruses of 12 bars. Soli 12, 12 and 12 bars. 4 choruses 4/4 with (dm/flh). (M)
“	You’d Be So Nice To Come HT	Soli 64 and 32 bars. 64 bars 4/4 with (dm/flh). (FM)
Aug. 19	Shine (NC)	Acc. (flh) only. (FM)
Aug. 20	Don’t Blame Me (NC)	Soli 16 and 16 bars. (S)
Aug. 21	Nothing Blues	Solo 7 choruses of 12 bars. Solo 12 and 12 bars. 6 choruses 4/4 with (dm/flh). (M)
“	Equinox	Solo 7 choruses of 12 bars. (M)
“	Allen’s Alley	Solo 3 choruses of 32 bars. 5 choruses 8/8 and 4/4 with (dm/flh). (FM)
Aug. 22	Use Blues	Solo 8 choruses of 12 bars. Soli 12, 12 and 12 bars. 4 choruses 4/4 with (dm/flh). (M)
Aug. 23	You’d Be So Nice To Come HT	Solo 4 choruses of 32 bars. 3 choruses 8/8 and 4/4 with (flh). 2 choruses 8/8 and 4/4 with (dm/flh). (FM)
“	Use Blues	Solo 5 choruses of 12 bars. Soli 12, 12, 12 and 12 bars. 4 choruses 4/4 with (dm/flh). (M)
“	Broadway	Solo 3 choruses of 32 bars. Solo 32 bars. (FM)
“	Ladybird	Soli 64, 16, 16, 16 and 16 bars. 32 bars 8/8 with (flh). 48 bars 4/4 with (dm/flh). (FM)
“	Equinox	Soli 4 and 2 choruses of 12 bars. Soli 12 and 12 bars. 36 bars 4/4 with (flh). (M)
“	Embraceable You	Solo 16 bars. Acc. (flh) 32 bars. (S)
“	Nothing Blues	Solo 4 choruses of 12 bars. 4 choruses 4/4 with (flh/dm). (M)
Aug. 24	What Is This Thing Called Love?	Solo 3 choruses of 32 bars. 3 choruses 4/4 with (dm/flh). (FM)
“	You Don’t Know What Love Is	No (ts). (S)
“	Now’s The Time	Solo 4 choruses of 12 bars. 3 choruses 4/4 with (flh). 4 choruses 4/4 with (dm/flh). (M)
“	Allen’s Alley	Soli 4 and 1 choruses of 32 bars. 2 choruses 4/4 with (dm/flh). (FM)
Aug. 25	You’d Be So Nice To Come HT	Solo 3 choruses of 32 bars. Soli 32 and 32 bars. 2 choruses 8/8 with (flh). (FM)
“	Blue Bossa	Straight 32 bars. Solo 3 choruses of 32 bars. Acc. (flh). (M)
“	Use Blues	Solo 7 choruses of 12 bars. Soli 12, 12 and 12 bars. 3 choruses 4/4 with (dm/flh). (M)
Aug. 26	Chelsea Bridge	Solo 32 bars. (S)
?	Unidentified	Solo 64 bars. 2 choruses 8/8 and 4/4 with (dm/flh). Solo 8 bars. (M)
?	Unidentified	Solo 3 ½ choruses of 32 bars. Soli 32, 32 and 32 bars. 2 choruses 4/4 with (dm/flh). (M)
?	You’d Be So Nice To Come HT (NC)	Solo 3 ½ choruses of 32 bars (NC). (FM)

? Unidentified Soli 3 and 1 choruses of 32 bars.
32 bars 4/4 with (dm/flh). (M)

If you read my comments to the previous London sessions, you really do not need more here. Nine hours of music in a club, took me a week to go through it! Again, nothing wrong really with AE's music, it is just that he is no tenorsax star anymore. He can give you pleasant moments, and some ballads are nicely played, but if you ever come close to these dates, you will only play a small part of it, once.

ALLEN EAGER & CURTIS FULLER Den Haag, Holland, July 9, 1983
Curtis Fuller (tb), Allen Eager (ts).
5 hours.

CHET BAKER / ALLEN EAGER QUINTET Amsterdam, July 19, 1984
Chet Baker (tp, vo), Allen Eager (ts), Michel Grailler (p), Jan Voogt (b), John Engels (dm).
Broadcast from concert in Concertgebouw, ten titles(?), three seem to have AE:

Unidentified Title	Soli 32, 8 and 8 bars. (SM)
Shiftin' Down	Duet with (b) 8 choruses of 12 bars. (M)
Unidentified Title	Duet with (b). (F)

This is quite messy and not worth spending time with for AE's sake.

PHIL URSO Miami, Fl., April 27, 1986
Pete Minger (tp, flh), Phil Urso (ts, arr), Allen Eager (ts), Eddie Higgins (p), Don Coffman (el-b), Steve Bagby (dm).
Four titles were recorded for Spinnster SP0008, issued as "Taking Sides", three have tenorsax soli:

The Man From Picador Court	Soli 64 and 8 bars. (FM)
Way To Go	Solo 32 bars. (FM)
Sid's Delight	Solo 32 bars. (FM)

On his last date, AE teams up with another fine but almost forgotten tenorsax artist, Phil Urso. The sound indicates a studio session, the ensembles are elaborate and not spontaneous, and the solo procedures are tidy and well prepared. It is believed that Urso is first on all three items, and they both play better than expected. So this is a good sortie for our friend Allen Eager!

Miami, Fl., May 28, 1986

Same? Two titles, but no tenorsax soli.

No further recording sessions.

...000...