

**The**  
**TENORSAX**  
**of**  
**ALBERT JOHNSON**  
**“BUDD”**

Born: Dallas, Texas, Dec. 14, 1910  
 Died: Kansas City, Missouri, Oct. 20, 1984

*Introduction:*

Budd Johnson was a very interesting musician with a long career, his roots back in the twenties but his style modernizing as time went by, giving him a position as an important and professional tenorsax player for more than half-a-century.

*Early history:*

Younger brother of "Keg" Johnson. Given first music lessons by their father, who played cornet and organ, later studied with Booker Pittman's mother, Mrs. Portia Pittman (daughter of Booker T. Washington). Originally played piano, then "gigged" on drums and did brief spell with a touring show. Changed to tenor sax, played with local Blue Moon Chasers and occasionally in big band organized by Sammy Price. In 1927 joined William Holloway's Blue Syncoptators, remained when Ben Smith became leader, toured Texas, then joined Eugene Coy's Happy Black Aces. Played briefly with Bretho Nelson's Band, later joined Terrence Holder in Dallas (early 1929). This band was later led by Jesse Stone, played in Stone's band in Missouri (including Kansas City), then, together with Stone, joined George E. Lee's Band. Moved to Chicago (1932), played with Clarence Shaw at the Grand Terrace, spells with various bands including Eddie Mallory's, then with Louis Armstrong until Louis disbanded July 1933. During 1934 did regular "dep" work for Cecil Irwin in Earl Hines' Band, worked with Jesse Stone's Cyclones early in 1935, then one week after Cecil Irwin's death joined Hines regularly. Briefly with Fletcher Henderson (as lead alto) in early 1938, then with Horace Henderson from April 1938. Back to Earl Hines on tenor (and musical director) in September 1938, remained with Earl until December 1942 (except for brief spell with Johnny Long Band in early 1940). Briefly with Don Redman in Spring 1943, then USO tour with Al Sears' Band. In February 1944 joined Dizzy Gillespie at the Onyx Club, New York (ref. John Chilton).

*Message:*

I do not like to publish a solography with so many missing items, but in the case of Budd Johnson he participated in so many hard-to-get recording sessions in the late forties and through the fifties and sixties, that I hope this draft can encourage you to help filling the holes. Postscript: Several contributions already!

## BUDD JOHNSON SOLOGRAPHY

**GEORGE E. LEE AND HIS ORCHESTRA****KC. Nov. 6, 1929**

George E Lee (sop, ts, bar, vo-586, dir), Sam Utterbach, Harold Knox (tp), Jimmy Jones (tb), Herman Walder (cl?, as), possibly Clarence Taylor (sop, as, bsx?), Albert "Budd" Johnson (ts), Jesse Stone (p, arr), Charles Russo (bjo), Clint Weaver (tu), Pete Woods (dm), Julia Lee (arr, vo-583).

Four titles were recorded for Brunswick, two have Budd:

KC-584	Paseo Strut	Soli 8 and 10 bars. Break. (M)
KC-585	Ruff Scufflin'	Breaks. (M)

The few bars we hear from the not yet nineteen-year old Albert "Budd" Johnson are not really enough to form any opinion about his musical development. He seems to have a certain command of his instrument, but he sounds anonymous. However, what else was to be expected? The session may be said to have only limited historical value where tenor saxophone is concerned.

**JULIA LEE ACCOMPANIED BY GEORGE E. LEE'S NOVELTY SINGING ORCHESTRA****KC. Nov. 8, 1929**

Personnel probably similar to Nov. 6, 1929. One title was recorded (another title has a different personnel with BJ on (cl)), has tenor sax:

KC-603	Won't You Come Over To My House?	Solo 4 bars. (SM)
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Brief and not significant.

**LOUIS ARMSTRONG AND HIS ORCHESTRA****Chi. Jan. 26-28, 1933**

Louis Armstrong (tp, vo, ldr), Elmer Whitlock, Zilmer Randolph (tp), Keg Johnson (tb), Scoville Browne, George Oldham (cl, as), Budd Johnson (cl, ts), Teddy Wilson (p), Mike McKendrick (bjo, g), Bill Oldham, (b), Yank Porter (dm).

Twelve titles were recorded for Victor, five have Budd:

74894-1	Sittin' In The Dark	Solo 8 bars. (SM)
75102-1	Some Sweet Day	Solo 16 bars. (M)
75105-1	Snowball	Obbligato 6 bars. (SM)
75106-1	Mahogany Hall Stomp	Solo 12 bars. (FM)
75107-1	Swing, You Cats	Solo 4 bars. (M)

Johnson's first recorded solo with Armstrong, "... Dark", is somewhat stiff and gives no clear indication of maturity. However, in "Some Sweet Day" he presents a personal and swinging solo, obviously inspired by Armstrong's humorous comments. He continues successfully in "... Stomp", a well made and surprisingly effective solo. It is not easy to characterize his style properly. His sound is light, and his phrasing quite fluent and rhythmic, while at the same time the traditions of the Hawkins school are clearly present. The "problem" of where to place him stylistically is evident already at this point in time and sticks with us for the rest of his career.

**LOUIS ARMSTRONG AND HIS ORCHESTRA****Chi. April 24, 1933**

Personnel as Jan. 26, 1933 except Charlie Beal (p) replaces T. Wilson and B. Oldham plays (tu), and possibly Sid Catlett (dm) replaces Y. Porter.

Five titles were recorded for Victor, three have Budd:

75420-1	Honey, Don't You Love Me Any More?	Soli 4 and 2 bars. (M)
75422-1	Laughin' Louie	Solo 16 bars. (F)
75422-2	Laughin' Louie	As above. (F)
75424-1	Dusky Stevedore	Solo 16+6 bars, tb on bridge. (F)

**Chi. April 26, 1933**

Same, except Harry Dial (dm) replaces Catlett.

Six titles were recorded for Victor, four have Budd:

75447-1	Mighty River	Solo 8 bars. (FM)
75478-1	Sweet Sue, Just You	Vocal duet with LA 32 bars. (SM)
75480-1	St. Louis Blues	Solo 12 bars. (FM)
75481-1	Don't Play Me Cheap	Intro 2 bars. (M)

The January sessions are not quite matched here. Some of the tracks are too fast, for instance "Dusky ...", where the opening is all right, but where the result is getting more and more chaotic as the solo proceeds. "St. Louis Blues" is one of the best items, but the most valuable contribution seems to be the funny vocal duet on "Sweet Sue ...".

**EARL HINES AND HIS ORCHESTRA** **Chi. Feb. 10, 1937**

Milton Fletcher, Charlie Allen (tp), Walter Fuller (tp, vo), Louis Taylor, Trummy Young, Kenneth Stuart (tb), Darnell Howard (cl, as), Omer Simeon (cl, as, bar), Budd Johnson (as, ts), Earl Hines (p, ldr), Lawrence Dixon (g), Quinn Wilson (b), Walter Bishop (dm), Ida Mae James (vo-1818), Cecil Irwin, Jimmy Mundy (arr).

Four titles were recorded for Vocalion, three have Budd:

C-1814-1	Flany Doodle Swing	Solo 8 bars. (FM)
C-1815-2	Pianology	Solo 36 bars. (FM)
C-1818-2	I Can't Believe That You're In Love With Me	Solo 32 bars. (SM)

Budd Johnson's career is unseparably associated with the Earl Hines Orchestra. During a period of approximately eight years he was, with some absences, a prominent tenorsax soloist. He also played other reed instruments and arranged. At the time of the first recording session he was already well acquainted with the Hines organization, and the solo on this date rank among the best he made. Particularly the chorus on "I Can't Believe ..." is memorable. His variations on the theme are minor, apart from the last bars. However, the solo has got some of the majestic tranquility which characterizes great musicians. The two faster sides also are very successful, showing a mature artist with a firm grasp of his instrument. His phrasing is fluent and quite inventive, and he swings along fine. Particularly the brief "Flany ..." is a pleasant piece of music.

**EARL HINES QUARTET** **Chi. Feb. 10, 1937**

Omer Simeon (cl), Budd Johnson (ts), Earl Hines (p), Walter Bishop (dm).

One title only:

C-1819-1	Honeysuckle Rose	Duet with (cl) 32 bars. Solo 32 bars. In ens 16 bars. (FM)
C-1819-2	Honeysuckle Rose	As above. (FM)

This quartet version of "... Rose" does not quite live up to expectations. The tempo is too fast, and the omission of guitar and bass is to me an obvious mistake. Johnson certainly does an able job, but the result lacks some cohesiveness and balance, and he does not sound fully inspired.

**EARL HINES AND HIS ORCHESTRA** **NYC. March 7, 1938**

Freddy Webster, George Dixon (tp), Ray Nance (tp, vo), Louis Taylor, Kenneth Stuart, Joe McLewis (tb), Leroy Harris (cl, as, vo), Budd Johnson, William Randall, Leon Washington (cl, ts), Earl Hines (p, ldr), Claude Roberts (g), Quinn Wilson (b), Oliver Coleman (dm), Ida Mae James (vo), Jimmy Mundy (arr).

Five titles were recorded for Vocalion, no tenorsax soli.

**NYC. March 17, 1938**

Same. Two titles were recorded for Vocalion, one has tenorsax:

22579	Jack Climbed A Beanstalk	Solo 8 bars. (FM)
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Surprisingly only one brief tenorsax solo on two complete recording sessions. Luckily it is a good one with a colourful opening.

**EARL HINES AND HIS ORCHESTRA** **Chi. Aug. 3, 1938**

Personnel possibly as March 7, 1938 + K. Perry (vo-1).

Broadcast from the Grand Terrace Ballroom.

1	Deep Forest	No solo.
2	Limehouse Blues	Solo with orch 32 bars. (FM)
3	Teacher's Pet	Solo 6 bars. (FM)
4	Hi-Yo Silver	Solo 8 bars. (FM)
5	Colorado Sunset	No solo.

6	So Help Me	Solo 8 bars. (M)
7	Now It Can Be Told	Solo 4 bars. (M)
8	Beside The Moon Let's Dream	Solo 4 bars. (M)
9	A Little Kiss At Twilight	No solo.
10	Bambina	Solo 8 bars. (FM)
11	A-Ticket A-Tasket	No solo.
12	St. Louis Blues	Solo 12 bars. (FM)
13	Cavernism (NC)	No solo.

Johnson is heard on the majority of tracks from this broadcast but mostly with brief fill-ins. "Limehouse ..." seems of course to be the most promising, but it runs too fast, and Budd needs all his concentration not to be thrown off. The best soli are to be found on "Bambino" in particular, and also on "So Help Me" and "St. Louis ...".

**LIONEL HAMPTON AND HIS ORCHESTRA** **Chi. Oct. 11, 1938**

Walter Fuller (tp), Omer Simeon (cl, as), George Oldham (as), Robert Crowder, Budd Johnson (ts), Spencer Odun (p), Jesse Simpkins (b), Alvin Burroughs (dm), Lionel Hampton (vib, p-025867, vo-025868).

Three titles were recorded for Victor, one has Budd:

025867-1	Rock Hill Special	Solo 24 bars. (M)
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The identities of the tenorsax soloists on this session have been debated for a long time. It seems that many collectors, at least to my knowledge, believed that Budd Johnson was the only one, and not only here but in the Hines orchestra. Later, when Robert Crowder was "discovered", he was presented as the only tenorsax player on this session. A session I consider unforgettable because of the gigantic support made by the rhythm section (not to forget the masterly drumming by Alvin Burroughs, the most underrated drummer in jazz). After close listening while working on this solography, it seems quite obvious that the solo space is divided, and that "Rock Hill ..." is Budd Johnson's domain. Note however that must likely BJ takes the clarinet solo on "Down Home Jump".

**EARL HINES & HIS ORCHESTRA** **Dec. 4, 1938**

Personnel including Budd Johnson, Robert Crowder (ts).  
Bill Savory collection, broadcast, two titles:

Time Out	Solo with orch 32 bars. Solo 32 bars. (FM)
Please Come Out Of Your Dreams	Solo 16 bars. (FM)

Excellent broadcast discovery and BJ plays on the top of his capabilities. "Time Out" also offers both tenorsaxes playing, and except for the Basie unit, no contemporary can match this duo!

Note: The liner notes of the fine Earl Hines album for Mosaic are not always in agreement with my identification of tenorsax soloists. With the assistance of Phil Schaap & His Morristown Gang, I believe our conclusions now are correct.

**EARL HINES AND HIS ORCHESTRA** **NYC. July 12, 1939**

Walter Fuller (tp, vo), Milton Fletcher, Edward Sims (tp), George Dixon (tp, as), Edward Burke, John Ewing, Joe McLewis (tb), Omer Simeon (cl, bar), Leroy Harris (as, vo), Robert Crowder (ts), Budd Johnson (ts, as, arr), Earl Hines (p, ldr), Claude Roberts (g), Quinn Wilson (b), Alvin Burroughs (dm).

Six titles were recorded for Bluebird, three have Budd:

038255-1	Indiana	Solo 8 bars. (FM)
038258-1	Grand Terrace Shuffle	Solo 32 bars. (F)
038259-1	Father Steps In	Alto sax solo 32 bars. (FM)

"... Shuffle" contains a good solo with several parts of first-rate quality. It is interesting to note a certain affinity to the style of Lester Young, this seems to be most conspicuous in faster tempi. However, the solo is not without faults, and this is obviously also due to the tempo. "Indiana" is quite ordinary. The altosax solo on "Father ..." is quite good, but not completely to my taste, and Johnson's tenorsax style is to be preferred.

**EARL HINES AND HIS ORCHESTRA****Chi. Oct. 6, 1939**

Personnel as July 12, 1939 + Laura Rucker (vo-040475).

Six titles were recorded for Bluebird, four have Budd:

040474-1	Riff Medley	Solo 14 bars. (M)
040475-1	Me And Columbus	Solo 6 bars. (M)
040476-1	XYZ	Soli 16 and 16 bars. (F)
040477-1	'Gator Swing	Solo 8 bars (1st tenor sax solo). (FM)

This session presents some of Johnson's most successful soli with Hines. "XYZ" and "Riff Medley" are played in high tempi, particularly the first, and they are deftly executed without problems. The association to Lester Young is never stronger than here, this is evident not only in some phrases, but in the whole solo structure. Last but not least, "... Swing" has an excellent solo, refined and surprising, absolutely one of my favorites.

**LIONEL HAMPTON AND HIS ORCHESTRA****Chi. Feb. 26, 1940**

Ziggy Elman (tp), Toots Mondello, Buff Estes (as), Jerry Jerome, Budd Johnson (ts), Spender Odun (p), Ernest Ashley (g), Artie Bernstein (b), Nick Fatool (dm), Lionel Hampton (vib).

Five titles were recorded for Victor, two have Budd:

044725-1	Till Tom Special	Solo 32 bars. (M)
044728-1	Tempo And Swing	Solo 32 bars (1 <sup>st</sup> (ts)-solo). (F)

If I have to choose one particular solo to be ranked as Johnson's best on record before 1943, I would not hesitate to pick "Till Tom Special". It is a rare piece of successful soloing with inventive melodic power and rhythmic cleverness blended into a coherent work of lasting value. The atmosphere on the record is mysterious and exciting, and the tenorsax solo is contributing to this while at the same time being down to earth. This item seems to be underrated when tenor saxophone history is presented. "Tempo ..." is a great disappointment in contrast, a circus number much too fast, good music is not possible and is not found.

**EARL HINES AND HIS ORCHESTRA****NYC. June 19, 1940**

Earl Hines (p, dir), Walter Fuller (tp, vo), Shirley Clay, Edward Sims (tp), George Dixon (tp, as), Edward Burke, John Ewing, Joe McLewis (tb), Omer Simeon (cl, bar), Leroy Harris (as, vo), Budd Johnson, Robert Crowder (ts), Claude Roberts (g), Quinn Wilson (b), Alvin Burroughs (dm), Billy Eckstine (vo), Buster Harding, Edgar Battle (arr).

Seven titles were recorded for Bluebird, four have Budd:

051521-1	Wait 'Til It Happens To You	Solo 8 bars. (S)
051522-1	Call Me Happy	Solo 32 bars. (FM)
051525-1	Blue Because Of You	Solo 8 bars. (SM)
051527-1	Tantalizing A Cuban	Solo 16 bars. (M)
051527-2	Tantalizing A Cuban	As above. (M)

It seems a shame that Budd Johnson had few opportunities to play ballads at this part of his career. Here we hear two brief examples, only eight bars are allotted on "Wait ..." and "Blue ...", but they are very beautiful and well conceived. Particularly "Blue ..." is one of my favorites with the Hines orchestra. Also in fast medium tempo there is a hit here; "Call Me ..." moves very quickly and easily along and seems to be one of Johnson's best recorded soli in this tempo. At last, the two takes of "... Cuban" really offer a pleasant occasion to hear some basic, swinging tenorsax. They are so different as they should be by a prominent improviser. In all, this is one of the best of Johnson's pre-war recording sessions.

**THE BUSHMEN****Oct. 3, 1940**

Unknown (tp), Budd Johnson (ts), unknown (b), (dm).

One title, Bob Redcross collection, possibly the same acetate as "Body And Soul" below, dub made by Phil Schaap on April 8, 1985 (label reads The Bushmen!):

ca. 4:00	Cuttin' To The Coast	Duet with (tp) to solo 32 bars. Duet 32 bars to solo 32 bars to duet 32 bars. (FM)
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Although not as exciting as the "... Soul" below, this is also a very valuable discovery, showing how advanced BJ had become in 1940. The tune seems to be "I

Got Rhythm”, and a reasonable guess is that the musicians all are from the Earl Hines orchestra. The trumpeter plays all muted and cannot be identified.

**BUDD JOHNSON**

**Oct. 9, 1940**

Budd Johnson (ts), unknown (rhythm).

One title, Bob Redcross collection, dub made by Phil Schaap on April 8, 1985:

ca. 4:00 Body And Soul (NC) Solo 64 bars. (S) to Solo 12 bars (NC). (FM)

Postscript of July 1, 2022: This acetate starts out very scratchy but improves, and BJ plays two magnificent slow choruses, but when he goes uptempo the acetate runs out. This is really a superb discovery, not only Hawk could play “Body ...”!!

**EARL HINES AND HIS ORCHESTRA**

**Hollywood, Dec. 2, 1940**

Harry Jackson, Rostelle Reese, Leroy White (tp), Joe McLewis, John Ewing, Edward Fant (tb), Leroy Harris (as, vo), Scoops Carry (as), William Randall, Budd Johnson (ts), Franz Jackson (ts, arr), Earl Hines (p, ldr), Hurley Ramey (g), Truck Parham (b), Alvin Burroughs (dm), Billy Eckstine, Madeline Greene, The Three Varieties (vo), Jimmy Mundy, Bingie Madison (arr).

Six titles were recorded for Bluebird, three have Budd:

055175-1 Easy Rhythm Solo 30 bars. (FM)

055176-1 In Swamp Lands Soli 30, 4 and 4 bars. (FM)

055178-1 Everything Depends On You Solo 8 bars. (SM)

Also this session offers some very interesting soli. The most surprising is to be found on "... Swamp Lands". The mellow opening and loaded atmosphere are impressive, and this solo must certainly be considered as one of Johnson's most original ones. "Easy ..." has also a very fine, swinging solo (not by FJ as Mosaic says), while "Everything..." has a beautiful solo in the area of ballads, much too rarely exploited.

**EARL HINES AND HIS ORCHESTRA**

**NYC. April 3, 1941**

George Dixon (tp, as), Harry Jackson, Tommy Enoch, Benny Harris (tp), Joe McLewis, George Hunt, Edward Fant (tb), Leroy Harris (cl, as, vo), Scoops Carry (cl, as), William Randall, Budd Johnson (ts), Franz Jackson (ts, arr-532), Earl Hines (p, dir), Hurley Ramey (g), Truck Parham (b), Rudolph Taylor (dm), Jimmy Mundy, Eddie Durham, Buster Harding, Avery Robinson, Edgar Battle (arr), Billy Eckstine, Madeline Greene, The Three Varieties (vo).

Five titles were recorded for Bluebird, but no Budd. Postscript of Nov. 30, 2017: Yes, I was wrong here, the two tenorsax soli are by Franz Jackson.

**EARL HINES AND HIS ORCHESTRA**

**Canada, June 17, 1941**

Personnel probably as above.

Dance date, location recording from the Wonderland Park, London, Ontario. Date also given falsely as Oct. 1940.

Thirteen titles, seven have tenorsax soli:

0	Medley: Paradise - Alice Blue Gown	No solo.
1	S'Posin'	No solo.
2	Everything Depends On You	Solo 8 bars. (SM)
3	Riff Medley (NC)	Solo with orch 32 bars. (FM)
4	Boogie Woogie On St. Louis Blues	No solo.
5	That Rhythm Man	Solo with orch 16 bars. (F)
6	Honeysuckle Rose	Solo with orch 16 bars. (F)
7	The Man I Love	No solo.
8	Up Jumped The Devil?	No solo.
9	Let Me Call You Sweetheart	Soli 16 and 8 bars. (FM)
10	Jumpin' Up And Down (?)	Soli 32 and 8 bars. (FM)
11	Boogie Woogie Washerwoman	No solo.
12	Pick-A-Rib	Solo with orch 24 bars. (FM)

The sound quality on my copy of this broadcast is quite low, and I have problems with the tenorsax solo identifications. I have chosen to list everything under BJ, but Franz Jackson and William Randall may also have their share. I feel quite confident

that BJ plays the nice 8 bars on item 2 and the Prez-like soli on items 9 and 10. Item 12 has some typical BJ phrasing, while item 6 also seem BJ-like. However, items 3 and 5 may as well be somebody else. Suggestions will be welcome!

**EARL HINES AND HIS ORCHESTRA** **Hollywood, Aug. 20, 1941**

Personnel as April 3, 1941, except Freddy Webster, John Ewing (tb) replace Harris and Fant.

Six titles were recorded for Bluebird, three have Budd:

- |          |                  |   |
|----------|------------------|---|
| 061540-1 | It Had To Be You | Solo 10 bars. (SM)                            |
| 061541-1 | Windy City Jive  | Solo 32 bars. (F)                             |
| 061545-1 | Yellow Fire      | Solo 16 bars (1 <sup>st</sup> (ts)-solo). (F) |

Again one of the more memorable sessions with many and successful soli. BJ's contributions in fast tempo are perhaps particularly noteworthy. His "Windy City ..." is well conceived and executed like few other tenor saxophonists managed it at that time. The same is equally true for "Yellow Fire", where the prasing is truly sparkling. Note also the opening phrase on "It Had ...", quite typical of Johnson. Postscript of Nov. 30, 2017: The tenorsax solo on "Yellow ..." is in fact two soli, the transition from BJ to FJ is very smooth!

**EARL HINES AND HIS ORCHESTRA** **Chi. Oct. 28, 1941**

Personnel as Aug. 20, 1941, except Jesse Miller (tp), Nat Atkinson (tb) replace Webster and Ewing.

Four titles were recorded for Bluebird, one has Budd:

- |          |                |                   |
|----------|----------------|-------------------|
| 070334-1 | I Never Dreamt | Solo 8 bars. (SM) |
|----------|----------------|-------------------|

An outstanding solo on "I Never ...", elaborate and emotional. Postscript of Nov. 17, 2017: The tenorsax soli on "Somehow" and "The Father Jumps" are correctly assigned by Mosaic / Brian Priestley to FJ, I was wrong here.

**EARL HINES AND HIS ORCHESTRA** **NYC. Nov. 17, 1941**

Personnel as Oct. 28, 1941, except Gerald Valentine (tb, arr), Robert Crowder (ts, arr) replace Atkinson and Jackson. Mel Powell (arr).

Four titles were recorded for Bluebird, no tenorsax soli.

**EARL HINES AND HIS ORCHESTRA** **NYC. March 19, 1942**

Personnel as Nov. 17, 1941, except Maurice McConnell (tp), Clifton Best (g) replace Enoch and Ramey.

Four titles were recorded for Bluebird, two have Budd:

- |          |                     |                   |
|----------|---------------------|-------------------|
| 073460-1 | Skylark             | Solo 8 bars. (S)  |
| 073461-1 | Second Balcony Jump | Solo 16 bars. (M) |

These two soli represent a worthy conclusion of this period in Budd Johnson's musical career. "Skylark" is a really exceptional piece, showing that Johnson had talents which only very fragmentarily are preserved on wax. I mean the talents of making a ballad really blossom. Too bad he never gets a complete chorus for himself. "Second ..." is not a completely successful piece, but it is very daring. Note for instance the unusual opening, and also his "trademark" in the last part of the solo. It shows a very competent musician with the will and capability to make new melodic constructions. Budd Johnson's success in postwar jazz, when many of his contemporaries were forgotten, is due to this.

**DIZZY GILLESPIE /  
OSCAR PETTIFORD QUINTET**

**NYC. Feb. 1944**

Dizzy Gillespie (tp), Budd Johnson (ts), George Wallington (p), Oscar Pettiford (b), Max Roach (dm).

Broadcast from the Onyx Club, recorded by Bob Redcross.

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|--------------------|---|
| A Night In Tunisia | Fades in to solo 2 choruses of 32 bars, the first few bars missing. (M) |
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This quintet is considered the first bop unit ever, thus this recent discovery has great historical value. The recording quality is quite bad but good enough to let us hear the trumpet and tenorsax soloing quite clearly. The item is in fact breathtaking, not only with a magnificent solo by Dizzy, but with a BJ of great inspiration, playing an expressive modern, very noteworthy solo. Be patient with yourself and play this "... Tunisia" many times, you will be amply rewarded!



**COLEMAN HAWKINS & HIS ORCHESTRA** **NYC. Feb. 16, 1944**

Bigband personnel including Budd Johnson (bar).  
Three titles were recorded for Apollo, but no BJ soli.

**NYC. Feb. 22, 1944**

Bigband personnel including Budd Johnson (ts, bar).  
Three titles were recorded for Apollo, but no BJ soli.

**WOODY HERMAN AND HIS ORCHESTRA** **NYC. March 23, 1944**

Neal Hefti, Bobby Guyer, Ray Wetzel, Mario Serritello (tp), Al Mastren, Ed Bennett, Ed Kiefer (tb), Woody Herman (cl, vo, dir), Ernie Caceres, Chuck DiMaggio (as), Budd Johnson, Pete Mondello (ts), Skippy DeSair (bar), Ralph Burns (p), Hy White (g), Chubby Jackson (b), Cliff Leeman (dm), Frances Wayne (vo).  
Four titles were recorded for Decca, three have BJ:

71901-A	Cherry	Solo 16+6 bars, (tb)/orch on bridge. (M)
71903	Irresistible You	Solo with orch 8 bars. (SM)
71904-A	It Must Be Jelly	Break 4 bars to solo 12 bars. (M)

These are fine and swinging soli, well worth noticing.

**WALTER THOMAS AND HIS JUMP CATS** **NYC. April 1, 1944**

Emmett Berry (tp), Walter Thomas (as, ts), Budd Johnson (cl, ts), Ben Webster (ts), Clyde Hart (p), Oscar Pettiford (b), Cozy Cole (dm).  
Four titles were recorded for Joe Davis. "Blues On The Delta" and "Broke But Happy" do not feature BJ. "Blues On The Bayou" features him on (cl). One tenorsax item:

take 1	Jumpin' With Judy	Solo 32 bars. (F)
take 3	Jumpin' With Judy	As above. (F)
take 5	Jumpin' With Judy	As above. (F)

This is some of the best BJI've ever heard! And a good argument for issuing alternate takes!! Three very different but very well conceived performances. He has no problems with the tough tempo. BJ is an uneven improviser, therefore it is a pleasure to be wholeheartedly enthusiastic for once!!!

**COZY COLE** **NYC. May 1, 1944**

Personnel including Budd Johnson, Coleman Hawkins (ts).  
Four titles were recorded for Savoy, but all tenorsax soli are by CH, no BJ.

**UNA MAE CARLISLE** **NYC. May 23, 1944**

Ray Nance (tp), Budd Johnson (ts), Una Mae Carlisle (p, vo), Snags Allen (g), Bass Robinson (b), Shadow Wilson (dm).  
Four titles were recorded for Joe Davis:

T'ain't Yours	Solo 16 bars. (M)
Without You Baby	Solo 8 bars. (S)
I'm A Good Woman	Solo 16 bars. (M)
Ain't Nothing Much	Solo 8 bars. (S)

**NYC. May 25, 1944**

Same. Four titles were recorded for Joe Davis:

I Like It 'Cause I Love It	Solo 8 bars. (SM)
You Gotta Take Your Time	Weak obbligato. (SM)
He's The Best Little Yankee	Part of coda. (M)
I Speak So Much About You	Solo 8 bars. (SM)

Una Mae is one of my favorite female vocalists, and the atmosphere on these sessions, particularly the first one, is very stimulating. BJ makes some of his best efforts on record in the slow tempo; "Without You ...", "Ain't Nothing ..." and "I Speak ..." have beautiful soli in a much Prez-inspired style. "... Good Woman" is really a blues with two bars tags before and after the chorus; a groovy solo. You should note these items.

**THE KEYNOTERS****NYC. June 7, 1944**

Jonah Jones, Charlie Shavers (tp), Budd Johnson (ts), Johnny Guarneri (p), Milt Hinton (b), J.C. Heard (dm).

Four titles were recorded for Keynote:

HL 41-1	You're Driving Me Crazy	Soli 64 and 2 bars. (F)
HL 41-2	You're Driving Me Crazy	As above. (F)
HL 42-1	I'm In The Market For You	Solo 8 bars. (S)
HL 43-4	Blue Lou	Soli 32 and 8 bars. (FM)
HL 43-5	Blue Lou	As above. (FM)
HL 44-2	I Found A New Baby	Solo 64 bars. (F)

Some mixed feelings when listening to this session. A warm, beautiful, slow solo on "... Market For You" ranks high, but "Blue Lou" does not seem to work properly, particularly not take 4. "... Crazy" has competent Prez-inspired soloing without achieving the great heights of enthrallment. I prefer among the faster titles "... Baby", although Dan M. calls BJ "somewhat out of focus on his solo"!

**BUCK RAM ALL STARS****NYC. Aug. 8, 1944**

Hot Lips Page, Charlie Shavers (tp), Trummy Young (tb), Ernie Caceres (as, bar), Don Byas (ts), Budd Johnson (as, ts), Johnny Guarneri (p), Al Casey or Tony Mottola (g), Slam Stewart (b), Cozy Cole (dm), Buck Ram (ldr).

Four titles were scheduled to be recorded for Savoy on this day, "Witch Walk", "Morning Mist", "Twilight Of A Tootside Roll" and "Ram Session", but nothing happened.

Postscript of April 2015: According to Bob Porter, this is a 'phantom session' with no basis in reality, so forget it. But I wonder where this info came from in the first place? Postscript of July 1, 2022: The information comes from The Billboard, August 5, 1944 (Vol. 56, No. 32), page 64 (ref. James Accardi). Probably the session was cancelled and what was proposed turned into the Sept. 18, 1944 (with modified personnel).

**CLYDE HART'S HOT SEVEN****NYC. Dec. 19, 1944**

Benny Harris (tp), Herbie Fields (as, ts), Budd Johnson (ts), Clyde Hart (p), Chuck Wayne (g), Oscar Pettiford (b), Denzil Best (dm), Joe Gregory (vo).

Four titles were recorded for Savoy:

S5768	Smack That Mess	Solo 16 bars. (M)
S5769	Dee Dee's Dance	Solo 32 bars. (F)
S5770	Little Benny (King Kong)	Solo 32 bars (1 <sup>st</sup> (ts)-solo). (F)
S5771	Shoot The Arrow To My Cupid	Solo with ens 16 bars. Obbligato 8 bars. (M)

I am not comfortable with BJ's playing on this session. It is nice all right to be reminded of Lester Young, as on the second half of "... Mess" or second eight of "... Dance", but the soloing lacks structure, I can't hear the message! He is quite deft at high tempi, but one is left cold.

**same date**

Same personnel except Herbie Fields not present. Notes by Timme Rosenkantz confirms that the following items are warm-ups from the Clyde Hart session:

Just You, Just Me	Solo 32 bars. (M)
Mop Mop	Soli 8 and 32 bars.(F)

A quite nice tenorsax solo on "Just You ..." without information sounded to me like BJ, and it is now confirmed (ref. Tom Buhmann). Postscript of Jan. 27, 2023: And another warm-up title, "Mop Mop", has appeared. It is in bad shape and under repair, but possible to hear good BJ in uptempo.

**BILLY ECKSTINE AND HIS ORCHESTRA****L.A. ca. late Jan. 1945**

Probable personnel: Fats Navarro, Maurice "Shorty" McConnell, Gail Brockman, Marion "Boonie" Hazel (tp), Gerald Valentine, Taswell Baird, Howard Scott, Alfred "Chippy" Outcalt (tb), John Jackson, Bill Frazier (as), Budd Johnson, Gene Ammons (ts), Leo Parker (bar), John Malachi (p), Connie Wainwright (g), Tommy Potter (b), Art Blakey (dm), Billy Eckstine (tp, vtb, vo, dir), Lena Home, Sarah Vaughan (vo). Probably recorded at the Club Marquee, Hollywood. Date given as Feb./March 1945. AFRS Jubilee No. 119-122. The following items feature BJ:

Blowing The Blues Away	Solo 8 bars (1 <sup>st</sup> (ts)-solo). (F)
Airmail Special	Solo 64 bars. (F)
Mr. Chips	Soli 4 and 4 bars. (FM)

"Blowing ..." is a terrible disappointment, it is a shortened version of the real thing, and BJ does not even play particularly good. Also I find his extended solo on "... Special" rather shapeless; although he plays competently, many times there are something undefinable lacking, making his soloing almost boring, like on this occasion.

**JOHN KIRBY****NYC. April 26, 1945**

Emmett Berry (tp), Buster Bailey (cl), George Johnson (as), Budd Johnson (ts), Ram Ramirez (p), John Kirby (b), Bill Beason (dm).

Six titles were recorded for Asch, no BJ on "9:20 Special", but:

760	Passepied	Straight 8 bars. Solo 8 bars. (FM)
761	Mop Mop	Solo 8 bars. (M)
762	K. C. Kaboose	Solo 12 bars. (FM)
764	Maxine Dengoza	Solo 16 bars. (FM)
767	J. K. Special	Solo 8 bars. (FM)

To me this is quite artificial, and BJ has no chance of getting into a position to do real soloing, none of the items are particularly noteworthy.

**ETTA JONES ACCOMPANIED BY****CYRIL HAYNES QUARTET****NYC. 1945**

Budd Johnson (ts), Cyril Haynes (p), Johnny Williams (b), Denzil Best (dm), Etta Jones (vo).

Four titles were recorded for Black & White, two issued:

BW95	So Tired	Obbligato 32 and 18 bars. Coda. (S)
BW98	Solitude	Obbligato 32 and 16 bars. Coda. (S)

Pleasant vocal session with BJ playing nicely and cooperatively in the background.

**REV. DWIGHT "GATEMOUTH" MOORE****NYC. Nov. 14/15, 1945**

Dick Vance (tp), Jimmy Hamilton (cl), Harry Carney (as, bar), Budd Johnson (ts), Sam Benskin (p), Al Hall (g), J. C. Heard (dm), R. D. Moore (vo).

Eight titles were recorded for National, no BJ on 84 "I Put Her Out", and 85 "Walking My Blues Away" but:

NSC81	Did You Ever Love A Woman?	Intro 4 bars. Brief coda. (S)
NSC82	I'm Going Way Back Home	Solo 12 bars. (M)
NSC83	Isabel	Solo 8 bars. (S)
NSC83-alt.	Isabel	As above. (S)
NSC86	Bum De Dah Ra Dee	Solo 8 bars. (M)
NSC87	I'd Give It To You	Solo 8 bars. (SM)
NSC88	They Can't Do This To You	Solo 16 bars. (M)
NSC88-alt.	They Can't Do This To You	As above. (M)

Brief but good soli on this session, note particularly "Bum-Re ...". Postscript of Nov. 28, 2016: Note the appearance of three alternates on CD, two with BJ!

**SAVANNAH CHURCHILL /****AL KILLIAN AND HIS ORCHESTRA****NYC. late 1945/early 1946**

Al Killian (tp), Trummy Young (tb), Aaron Sachs (cl), unknown (as), Budd Johnson (ts), Harry Carney (bar), Marty Napoleon (p), Joe Shulman (b), George Jones (dm), Savannah Churchill (vo), (vo-chorus).

Twenty-eight titles were recorded for Manor, most items not available, no BJ on "I Can't Get Enough Of You", "Let's Call A Spade A Spade" and "I Can't Get Up The Nerve" but:

1281	You're The One	Solo 16 bars. (M)
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1282	Goin' Down	Solo 8 bars. (M)
	Too Blue To Cry	Break 2 bars to obligato 12 bars. Solo 4 bars. (S)

Very nice and noteworthy playing on "Too Blue ...". More ordinary playing on the two medium tempo titles.

**PETE JOHNSON's ALL STARS** **NYC. Jan. 2, 1946**

Hot Lips Page (tp), Clyde Bernhardt (tb), Don Stovall (as), Budd Johnson (ts), Pete Johnson (p), Jimmy Shirley (g), Abe Bolar (b), Jack Parker (dm), Etta Jones (vo).

Five titles were recorded for National, no BJ on "1946 Stomp" and "Backroom Blues", but:

NSC 97	I May Be Wonderful	Solo 12 bars. (M)
NSC 97	I May Be Wonderful alt.	As above. (M)
NSC	Man Wanted	Intro 4 bars. Break. (S)
NSC 101	Atomic Boogie	Solo 8 bars. (FM)

The "... Boogie" is the most typical BJ item, however, not very remarkable. The intro on "Man ..." is his best contribution on this session, which otherwise is 95% Pete Johnson's. The soli on "I May ..." are rough and not very similar to the usual BJ style.

**KIRBY WALKER** **NYC. early 1946**

George Treadwell (tp), Tony Scott (cl), Budd Johnson (ts), Leonard Feather (p), Jimmy Shirley (g), Al McKibbon (b), J. C. Heard (dm), Kirby Walker (vo).

Four titles were recorded for DeLuxe:

182	When My Love Comes Down	Solo 12 bars. (SM)
183	Roll Me Over	Obligato 8 bars. (FM)
184	She Ain't No Saint	Solo 12 bars. (M)
185	Just Another Women	Obligato 12 bars. (SM)

A session with vulgar vocal and simple arrangements not meant to have lasting value. Which it hasn't, and BJ plays quite ordinary except on "... No Saint" which has a quite interesting solo.

**J. C. HEARD AND HIS ORCHESTRA** **NYC. March 20, 1946**

George Treadwell (tp), Dickie Harris (tb), Budd Johnson (ts), Jimmy Jones (p), Al McKibbon (b), J. C. Heard (dm).

Four titles were recorded for Continental:

W3461	The Walk	Solo 8 bars. (M)
W3462	Heard But Not Seen	Solo 16 bars. (FM)
W3463	Azure	Solo 8 bars. (S)
W3464	Bouncing For Barney	Intro 4 bars. Solo 16 bars. (M)

Several good soli in a variation of moods, the slow "Azure" should be noted for majestic tenorsax.

**J. C. HEARD AND HIS ORCHESTRA** **NYC. March 1946**

Personnel probably as March 20. Sarah Vaughan, unknown male (vo).

Broadcast from Cafe Society. Six titles, four have tenorsax:

The Walk	Solo 16 bars. (M)
Daddy-O	Obligato. Brief breaks. (SM)
Covering	Solo 16 bars. (M)
Whipped Cream	Solo 16 bars. (FM)

**Same**

Same. Six titles, five have tenorsax:

Clementine	Solo 16 bars. (M)
I'm Through With Love	Brief obligato. (S)

Congo Drums	Solo with ens 32 bars. (FM)
It Might As Well Be Spring	Obbligato. Coda. (S)
Pully	Solo 32 bars. (FM)

These broadcasts are not too interesting regarding Budd, most noteworthy is "Pully".

**DICKY WELLS' BIG SEVEN** **NYC. March 21, 1946**

George Treadwell (tp), Dicky Wells (tb), Budd Johnson (ts), Cecil Scott (bar), Jimmy Jones (p), Al McKibbon (b), Jimmy Crawford (dm), Sarah Vaughan (vo-1033).  
Four titles were recorded for HRS, two have BJ:

1034	Bed Rock	Solo 16 bars. (M)
1035	Opera In Blue	Feature number for BJ. all record through, (S) to (F)

BJ certainly demonstrates on "Opera ..." that he is a competent performer with good technique, but the piece as such is not very tasteful and leaves you quite cold. Nor is "Bed ..." particularly impressing.

**ETTA JONES WITH**

**J. C. HEARD AND HIS ORCHESTRA** **NYC. June 11, 1946**

George Treadwell (tp), Richard Harris (tb), Budd Johnson (ts), Jimmy Jones (p), Al McKibbon (b), J. C. Heard (dm), Etta Jones (vo).  
Four titles were recorded for Victor, two have BJ:

2337	Blues To End All Blues	Obbligato 8 bars. (S)
2338	Among My Souvenirs	Solo 16 bars. (SM)

The obbligato on "Blues ..." is very nice, but the solo on "Among ..." is too nice, in fact rather pale and boring.

**TIMMIE ROGERS WITH**

**J. C. HEARD'S CAFE SOCIETY ORCHESTRA** **NYC. Aug. 1946**

Joe Newman (tp), unknown (cl), Budd Johnson (ts), unknown (p), (g), Al McKibbon (b), J. C. Heard (dm), Timmie Rogers (vo).  
Four titles were recorded for Majestic, no BJ on "Good Whisky ..." but:

T860	Fla-Ga-La-Pa	Solo 8 bars. (SM)
T861	Harlem Yank	Solo 8 bars. (SM)
T863	Daddy-O	Obbligato parts. Solo with vocal ens 8 bars. (SM)

BJ at his most interesting, particularly on "Fla-Ga ...", brief but to the point with Prez-roots.

**JIMMY JONES BIG FOUR** **NYC. late 1946**

Budd Johnson (ts), Jimmy Jones (p), Al Hall (b), Denzil Best (dm).  
Four titles were recorded for HRS:

1076	Sunny Side Up	Straight 32 bars to solo 32 bars. Solo 8 bars to straight 16 bars. (M)
1077	Strollin' Easy	Soli/straight 32 and 16 bars. (S)
1078	Keeping Up With The Jones	Straight 24 bars. Solo 36 bars to straight 12 bars. (M)
1079	Weeta	Soli/straight 16 and 8 bars. (S)

Dreamy and intellectual music, almost on the border of jazz. Jimmy Jones is the musical focus, and BJ mostly plays the arrangement with minor variations. However, in the beginning of the last solo on "... Easy", he improvises very nicely, and he shows remarkable technique on "... The Jones". In fact, this is one of the more interesting BJ sessions from this period.

**DUSTY FLETCHER MONOLOGUE ACC. BY** **NYC. 1946**

Hot Lips Page (tp), Dicky Wells (tb), Budd Johnson (ts), Billy Kyle (p), Aaron Smith (g), George Duvivier (b), Jack Parker (dm).  
Four titles were recorded for National, no BJ on "I'm Going In Back There" Pt 1 & Pt 2 but:

- 226 Dusty Fletcher's Mad Hour Pt 1 Solo 12 bars. (S)  
 227 Dust Fletcher's Mad Hour Pt 2 Solo 8 bars. (M)

Funny music for those of us who enjoy such kind of stuff, with the thoughts going to Slim Gaillard. BJ plays his two blues parts very convincingly, particularly in slow tempo.

**LIL GREEN****Chi. May 8, 1947**

Howard Callender (tp, ldr), Steve Madrick, Russell Banzer, Budd Johnson, Lem Johnson (reeds), Roy Parker (p), Dan Perri (g), Al Hall (b), Denzil Best (dm), Lil Green (vo).

Four titles were recorded for Victor, one has tenorsax but most likely Lem Johnson, however:

- 802 Daddy Daddy Blues (as)- Solo 12 bars. (S)  
 800 Take Me Back To Little Rock (as)-Solo 16 bars. (M)

Very nice altosax soli these!

**BUDD JOHNSON AND HIS ORCHESTRA****NYC. June 1947**

Personnel including Unknown (tp), Eddie Barefield (cl), George Dorsey (as), Budd Johnson (ts), Buck Stafford, Mary Stafford, Baby Edith Peters (vo), a.o.

At least eight titles were recorded for Cyclone, four have not been available, but:

- 609-A My Heart's Doing Time (instr.) Intro. Solo/straight 16 bars.  
 Solo with ens 10 bars. (SM)  
 612-B I Just Can't Find That Kind No solo.  
 614-A Twistology Solo 32 bars. (FM)  
 615-B Lonesome (Blues) Obbligato 24 bars. (S)

"Twistology" presents BJ at his very best, dig this! And his background on "Lonesome" is very inspired, if not completely successful. Postscript: Very nice playing also on "... Time"

**SARAH VAUGHAN****NYC. July 2, 1947**

Personnel including Budd Johnson (ts).

Four titles were recorded for Musicraft, but no BJ soli.

**JESSE STONE AND HIS ORCHESTRA****NYC. Sept. 29, 1947**

Bill Coleman, Dick Vance (tp), George Dorsey (as), Budd Johnson (ts), Dave McRae (bar), Don Abney (p), Huey Long (g), George Duvivier (b), Teddy Lee (dm), Jesse Stone (vo).

Five titles were recorded for Victor, three have BJ:

- 1659 Mister Jelly Fingers Solo 18 bars. (M)  
 1660 Hey, Sister Lucy Solo 16 bars. (M)  
 1662 Keep Your Big Mouth Shut Solo 16 bars. (M)

Charming records with good, typical soloing by Budd.

**LESLIE SCOTT ACCOMPANIED BY  
 LUTHER HENDERSON'S ORCHESTRA****NYC. Oct. 6, 1947**

Budd Johnson (as, ts), Luther Henderson (p), Herman Mitchell (g), Herman "Trigger" Alpert (b), Denzil Best (dm), unknown (strings), Leslie Scott (vo).

Four titles were recorded for Victor, two titles have been available:

- 1677 So Long Obbligato 2 bars. Break 2 bars. Coda. (S)  
 1679 Blue And Sentimental Part of intro 2 bars. Solo 18 bars. (S)

A magnificent solo tops a lovely "... Sentimental", this was really some surprise!!!

**ETTA JONES ACCOMPANIED BY  
 LUTHER HENDERSON'S ORCHESTRA****NYC. Oct. 8, 1947**

Personnel as Oct. 6. Etta Jones (vo).

Four titles were recorded for Victor:

- 1684 What Ev'ry Woman Knows Part of intro. Obbligato  
 parts. Solo 8 bars. (S)

1685	Overwork Blues	Solo 12 bars. Obbligato parts. (S)
1708	Misery Is A Thing Called Moe	Intro 4 bars. Obbligato parts. (S)
1709	This Is A Fine Time	Obbligato parts. (SM)

A rather tame session, but BJ's beautiful solo on "... Ev'ry Woman ..." saves the day. His solo on "Overwork ..." is rather awkward, and the obbligato parts loosely connected.

**DELTA RHYTHM BOYS ACC. BY NYC. Oct. 31, 1947**

Budd Johnson (ts), Rene De Knight (p), Danny Perri (g), Billy Taylor (b), Bunny Shawker (dm).

Four titles were recorded for Victor:

1954	Little Small Town Girl	Break. (M)
1955	I Can't Tell A Lie To Myself	Obbligato parts. (S)
1956	Ain't Gonna Worry 'Bout A Soul	Solo 16 bars. (M)
1957	Never Underestimate The Power OAW	Intro. Solo 8 bars. (M)

The smooth soloing on "... Soul" and "Never ..." raise no particular objections, nor do the break on "... Girl". Exciting jazz this is not, though.

**JESSE STONE AND HIS ORCHESTRA NYC. Nov. 17, 1947**

Personnel as Sept. 29 except Chris Griffin (tp) replaces Coleman and Vance, McRae out.

Three titles were recorded for Victor, two have BJ:

2085	Sneaky Pete	Solo 16+8 bars, (tp) on bridge. (M)
2086	I Came Home Unexpectedly	Soli 10 and 8 bars. (M)

**NYC. Nov. 26, 1947**

Personnel as Nov. 17 except Pee Wee Erwin (tp) replaces Griffin, Dave McRae (bar) back. Four titles:

2500	Bling-A-Ling-A-Ling	Solo 16 bars. (M)
2501	Don't Let It Get Away	Solo 16 bars. (M)
2502	Get It While You Can	Soli 24 and 12 bars. (M)
2503	Who Killed 'Er?	Solo 20 bars. (F)

Tenorsax soloing even better than on the first Stone session. Nice music although the tempo is an even medium, making listening experience rather monotonous.

**JOHNNY HARTMAN NYC. Nov. 29, 1947**

Personnel suggested to include: Budd Johnson or Ray Abrams (ts), Sanford Gold (p), Carmen Mastren (g), John Simmons (b), Cozy Cole (dm), Johnny Hartman (vo).

Six titles were recorded for Regent, 78s not known, one has tenorsax:

Why Was I Born?	Obbligato parts. (S)
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A beautiful vocal session! The tenorsax suggestions may be right, difficult to say, certainly very pleasant.

**EARL HINES AND HIS ORCHESTRA Chi. Dec. 1947**

Probable personnel: Willie Cook, Geechie Smith, Fats Palmer, Charlie Anderson (tp), Bennie Green, Walter Harris, Gordon Alston (tb), Clifton Small (tb, p), Scoops Carry, Thomas Crump (as), Ernie Wilkins, Budd Johnson (ts), Wallace Brodis (bar), Earl Hines (p, ldr), Skeeter Betts or Billy Mackell (g), Calvin Ponders (b), Gus Johnson (dm), Bob Wyatt (org), (strings), unknown (vib), Johnny Hartman, Melrose Colbert (vo).

Five titles were recorded for Sunrise, but no tenorsax.

**COLEMAN HAWKINS & HIS ORCHESTRA NYC. Dec. 11, 1947**

Fats Navarro (tp), J. J. Johnson (tb), Budd Johnson (as), Coleman Hawkins (ts), Marion DeVeta (bar), Hank Jones (p), Chuck Wayne (g), Jack Lesberg (b), Max Roach (dm).

Six titles were recorded for Victor, one has BJ:

2663-1 Jumping For Jane (as)-Solo 16 bars. (F)

Quite remarkable altosax soloing, BJ obviously knew his Bird very well!

**MERCER ELLINGTON & HIS ORCHESTRA** **NYC. 1947**

Bigband personnel including Budd Johnson (ts), Billy Daniels (vo).

Film "Black Cinderella", falsely billed as Walter Fuller's Orchestra (ref. Mark C):

Ring Around My Rosie Solo 20 bars. (M)

Typical BJ in a good solo.

**TADD DAMERON** **NYC. Dec. 19, 1948**

Benny Harris (tp), J. J. Johnson (tb), Buddy DeFranco (cl), Lee Konitz (as), Budd Johnson (ts), Cecil Payne (bar), Barbara Carroll, Bud Powell (p), Chuck Wayne (g), Nelson Boyd (b), Max Roach (dm), Leonard Feather (mc).

Broadcast from the Royal Roost.

Jumping With Symphony Sid No solo.

I'll Be Seeing You Solo 32 bars. (S)

52nd Street Theme No solo.

Ornithology Soli 96 and 4 bars. (F)

"... Seeing You" is a feature number for Budd who plays in an inspired ballad mood, a noteworthy item! In the uptempo "Ornithology" he also plays with inspiration but has occasional problems during his three choruses.

**DIZZY GILLESPIE AND HIS ORCHESTRA** **NYC. late Dec. 1948**

Personnel similar to Dec. 29, 1948. Johnny Hartman (vo-"S'Posin").

AFRS Jubilee No. 313. Four titles, no tenorsax on "The Squirrel" and "S'Posin", while "Oop-Bop-A-Da" has Soli 6 and 3 choruses of 12 bars. (FM) but not BJ, probably Joe Gayles, however:

Tabu Solo 32 bars. (M)

I guess "Tabu" has BJ, although he gets lost in the fireworks of the Dizzy Gillespie orchestra, thus not easy to identify. However, he manages very well, playing more modern than ever in deft double tempo. Bo Scherman has pointed out that "Oop ..." cannot be BJ, as I wrote earlier, he seems to be right on this.

**DIZZY GILLESPIE AND HIS ORCHESTRA** **NYC. Dec. 29, 1948**

Dizzy Gillespie (tp, vo), Dave Burns, Willie Cook, Elmon Wright (tp), Andy Dureya, Sam Hurt, Jesse Tarrant (tb), John Brown, Ernie Henry (as), Joe Gayles, Budd Johnson (ts), Cecil Payne (bar), James Forman (p, cel), Al McKibbin (b), Teddy Steward (dm), Sabu Martinez (bgo, vo), Joe Harris (cga), Gerald Wilson (arr).

Four titles were recorded for Victor, no tenorsax on "Guarachi Guaro", "Dull Capers", "Lover Come Back To Me", however:

4151-1 I'm Be Boppin' Too Solo 4 bars. (M)

4151-2 I'm Be Boppin' Too Soli 8 and 4 bars. (M)

Note that the solo layout is different on the two takes. I presume the tenorsax soli are played by BJ, although the colourful 4 bars on take 1 is in the style of Moody. The two soli on take 2 are however not of the same quality.

**SY OLIVER AND HIS ORCHESTRA** **NYC. May 13, 1949**

Bernie Previn, Tony Faso, Shad Collins (tp), Mort Bullman, Claude Jones, Henderson Chambers (tb), Sid Cooper, Eddie Brown (as), Art Drellinger, Budd Johnson (ts), Dave McRae (bar), Billy Kyle (p), Earl Barker (g), Bill Pemberton (b), Bob Rosengarten (dm), Sy Oliver, Joe Bailey, Bobby Marshall (dm).

Four titles were recorded for Decca, two have tenorsax:

74918 That's The Gal For Me Solo 20 bars, last 12 with vocal comments. (FM)

74919 When My Sugar Walks Down The Street Solo 8 bars. (SM)

This is very commercial, and BJ's contributions are of slight interest.

**JOHNNY HARTMAN VOCAL WITH JIMMY CARROLL'S ORCHESTRA** **NYC. ca. July 1949**

Buck Clayton (tp), probably Henderson Chambers (tb), Budd Johnson (ts), Bobby



Tucker (p), Ray Brown (b), Denzil Best (dm), string section.  
Five titles were recorded for Mercury, four issued, "Everything Depends On Me" not available, no BJ on remaining three.

**SY OLIVER AND HIS ORCHESTRA** **NYC. Aug. 29, 1949**

Bernie Previn, Tony Faso, Dick Vance (tp), Henderson Chambers, Mort Bullman (tb), George Dorsey, Jimmy Mince (as), Budd Johnson, Fred Williams (ts), Eddie Barefield (cl, bar), Horace Henderson (p), Everett Barksdale (g), Georgie Duvivier (b), Cozy Cole (dm), Billie Holiday (vo).

Two titles were recorded for Decca, both have BJ:

75203-A Keeps On Rainin' Solo 8 bars. (S)

75204-A Them There Eyes Intro 8 bars. Solo 16 bars. (M)

Very good soli with good reason, Billie creates an inspired atmosphere.

**NYC. Sept. 1, 1949**

Louis Armstrong (tp, vo), Buck Clayton, Ivor Lloyd (tp), Henderson Chambers (tb), George Dorsey, Artie Baker (as), Budd Johnson, Fred Williams (ts), Horace Henderson (p), Everett Barksdale (g), Joe Benjamin (b), Wallace Bishop (dm).

Two titles were recorded for Decca, "Maybe It's Because" and "I'll Keep The Lovelight Burning", but no BJ.

**NYC. Sept. 7, 1949**

Personnel similar to below. Two titles were recorded for Decca, "My Own, My Own, My All" and "The One Who Gets You", but no BJ..

**NYC. Sept. 8, 1949**

Shad Collins, Buck Clayton, Bobby Williams (tp), George Stevenson, Henderson Chambers (tb), George Dorsey, Pete Clark (as), Dave McRae (bar, (ts) and (rhythm) as Sept. 1.

Two titles were recorded for Decca, "Do Your Duty" and "Gimme A Pigfoot ...", but no tenorsax soli.

**RUTH BROWN WITH BUDD JOHNSON'S ORCHESTRA** **NYC. Sept. 18, 1949**

Harold Baker (tp), Tyree Glenn (tb), Vincent Bair-Bey (as), Budd Johnson (ts), Ernie Caceres (bar), Earl Washington (p), Leonard Gaskin (b), Roy Haynes (dm), Ruth Brown (vo).

Four titles were recorded for Atlantic, one has BJ:

A293 Rocking Blues Obbligato parts. (S)

**SY OLIVER** **NYC. Oct. 5, 1949**

Personnel may include Budd Johnson (ts).

Two titles were recorded for Decca, not available.

**IVORY JOE HUNTER** **NYC. Oct. 21, 1949**

Taft Jordan (tp), Pete Clark (as), Budd Johnson (ts), Ernie Caceres (bar), Ivory Joe Hunter (p, vo), Bill Pemberton (b), Kelly Martin (dm), (strings).

Eight titles were recorded for MGM, one has BJ:

371 S. P. Blues Solo 12 bars. (SM)

BJ plays the blues but makes no lasting impression.

**SY OLIVER** **NYC. Nov. 2, 1949**

Personnel may include Budd Johnson (ts).

Two titles were recorded for Decca, but no tenorsax soli.

**ROY ELDRIDGE** **NYC. March 3, 1950**

Personnel includes Budd Johnson, Morris Lane (ts).

Four titles were recorded for MGM, unissued.

**ALBERTA HUNTER VOCAL ACC. BY** **NYC. 1950**

Budd Johnson (ts), Howard Biggs (p), Al Casey (g), Thomas Barney (b), Gene Brooks (dm).

Four titles were recorded for Regal, two have been available:

1158 Midnight Blues Solo 24 bars. (SM)

1160 I Got A Mind To Ramble Obbligato 24 and 12 bars. (S)

BJ's solo on "Midnight ..." must be considered a downfall from the great days, his

background on "... Ramble" is better.

**SARAH VAUGHAN VOCAL  
ACC. BY JIMMY JONES' BAND**

**NYC. May 18/19, 1950**

Miles Davis (tp), Bennie Green (tb), Tony Scott (cl), Budd Johnson (ts), Jimmy Jones (p), Freddie Green (g-May 18, 43825-28), Mundell Lowe (g-May 19, 43829-32), Billy Taylor jr. (b), J. C. Heard (dm).

Eight titles were recorded for Columbia, four have BJ:

43825	Ain't Misbehavin'	Obbligato parts. Solo 8 bars. (SM)
43825-alt.	Ain't Misbehavin'	As above. (SM)
43827	Can't Get Out Of This Mood	Break to solo 8 bars. (SM)
43827-alt.	Can't Get Out Of This Mood	As above. (SM)
43829	Mean To Me	Solo 16 bars. (M)
43829-alt.	Mean To Me	As above. (M)
43830	Come Rain Or Come Shine	Obbligato parts. (S)
43830-alt.	Come Rain Or Come Shine	As above. (S)

Beautiful vocal session!! BJ does not get too much blowing space but makes his personality felt. The best item is "... Shine", lovely! In "Mean ..." it seems he is undecided whether he is supposed to play 8 or 16 bars. Postscript of Nov. 5, 2017: Alternates are found and issued by Phil Schaap on Columbia Legacy CD65117 "Sarah Vaughan in Hi-Fi" with delightful differences.

**BABS GONZALES**

**NYC. July 27, 1950**

Personnel includes Budd Johnson (ts).

Four titles were recorded for London, unissued.

**BENNIE GREEN**

**NYC. Aug. 13, 1950**

Bennie Green (tb), Budd Johnson (ts), Jimmy Jones (p), John Collins (g), Tommy Potter (b), Roy Haynes (dm).

Four titles were recorded for Jubilee:

1300	La Vie En Rose	Solo 12 bars. (S)
1301	Our Very Own	Three breaks acc. (tb). (S)
1302	Lowland Shuffle (Bounce)	Solo 16 bars. (M)
1303	The Blues Is Green	Solo 24 bars. (FM)

In the slow tempo, BJ plays beautifully, and "... Rose" is one of his best performances from this period. However, in upper tempi his playing seems incomprehensively disconnected from the surroundings, note for instance the unswinging solo on "Lowland ...".

**RUTH BROWN VOCAL ACC. BY  
BUDD JOHNSON'S ORCHESTRA**

**NYC. Oct. 25, 1950**

Unknown (tp), Budd Johnson (ts), unknown (bar), (p), (g), (b), (dm).

Two titles were recorded for Atlantic, one issued:

A530	I Know	Solo 8 bars. (SM)
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**NYC. Dec. 14, 1950**

Same. Four titles, three issued, two have BJ:

A539	I Don't Want Nobody	Intro with ens 4 bars. (S)
A541	I'll Wait For You	Solo with ens 16 bars. (M)

Can this quite competent but rough r&b playing really be BJ?

**LEE RICHARDSON VOCAL ACC. BY**

**NYC. Feb. 26, 1951**

Personnel including Budd Johnson (ts).

Four titles were recorded for DeLuxe 3315, 3316, not available.

**DIZZY GILLESPIE**

**NYC. April 14, 1951**

Dizzy Gillespie (tp), J. J. Johnson (tb), Budd Johnson (ts), Milt Jackson (p, vib), Percy Heath (b), Art Blakey (dm).

Recorded live at Birdland, five titles, not available.

**NYC. April 16, 1951**

Personnel as above with Dizzy Gillespie also (p-3638), Joe Carroll, Melvin Moore (vo).

Four titles were recorded for Dee Gee, no BJ on "The Champ Pt 1" and "Lady Be Good", one title has not been available, but:

The Champ Pt 2 Solo 7 choruses of 12 bars. (F)

This is BJ in very good shape, starting out fine, although he gets carried away into the far heights by Dizzy's divine inspiration.

**NYC. April 21, 1951**

As April 14. Six titles, not available.

**BUDD JOHNSON  
& THE LE PERCHOIR GROUP****NYC? May 10, 1951**

Budd Johnson (ts), Nono Lamy (p), unknown (b), (dm), Rodolphe Legros, "Joe Trouillot", two unknown (vo), Les Freres D'Or (vo-duo).

Recording place may be Port-au-Prince, Haiti.

Four titles were recorded for La Belle Creole (an Haitian label):

8243-1	Patience Ma Fille	(M)
8244-1	Mon Capitaine	(FM)
8245-1	Hougan Cabrit	(SM)
8246-1	Moin Dit Ou "Oui" – Ou Dit Moin "Non"	(M)

This is a very interesting and very unusual discovery! Although the music is not jazz proper (first two titles listed as 'Meringue', the third as 'Afro' and the fourth as 'Guarach meringue'), BJ can be heard in abundance on all titles, and much of what he does is certainly jazz. Solo details are not given, too complicated!

**MABEL SCOTT VOCAL ACC. BY****NYC. May 22, 1951**

Dick Vance (tp, ldr), Tyree Glenn (tb), Eddie Barefield (cl, as), Andy Brown (as), Budd Johnson (ts), Sammy Benskin (p), Al Hall (b), Jimmy Crawford (dm).

Four titles were recorded for Coral, one has BJ:

81074 Treat 'Em Rough (Catch 'Em Young) Solo with ens 32 bars. (M)

Quite ordinary playing.

**EARL WILLIAMS VOCAL ACC. BY  
GEORGE WILLIAMS ORCHESTRA****NYC. June 15, 1951**

Bigband personnel including Budd Johnson (ts), (strings).

Four titles were recorded for Okeh, three issued, but no BJ.

**BENNIE GREEN / EDNA McGRIFF****NYC. June 27, 1951**

Personnel including Budd Johnson, George Nicholas (ts).

Four titles were recorded for Jubilee, two with **GREEN** unissued, two with **McGRIFF** issued, for details see GN.

**GLADYS BRUCE VOCAL ACC. BY****NYC. July 20, 1951**

Personnel including Budd Johnson (ts).

Four titles were recorded for Coral 65068 and ?, not available.

**JOE BLACK AND HIS BOOGIE WOOGIE BOYS****NYC. Aug. 28, 1951**

Personnel includes Tyree Glenn (tb, vib), Budd Johnson (ts), probably Charlie Fowlkes (bar), Joe Black (p).

Four titles were recorded for Coral, no tenorsax on 81464 "Tyree's Boogie" (which has a baritonesax solo) but:

81462	Budd's Boogie	Solo with orch 32 bars. (M)
81463	Lonely Evening Blues	Solo 12 bars. (S)
81465	Flag Wavin' Boogie	Solo 48 bars. (M)

Four swinging blues choruses on "Flag ..."! Postscript of Jan. 4, 2020: Too rough on "Budd's ...", but a nice slow solo on "... Evening ...".

**BUDD JOHNSON's ALL STARS****NYC. Sept. 1951**

Howard McGhee (tp), J. J. Johnson (tb), Budd Johnson (ts), Charlie Singleton (ts, vo-108-A), Cecil Payne (bar), Kenny Drew (p), Oscar "Mr. Bass??" Pettiford (b), Kansas Fields (dm), Freddie Jackson (vo-107-A).

Four titles were recorded for Faith, no BJ on "Sometime I Feel Like Going Home" and "Grooving In Birdland" but:

108-A	I'm All Alone	Obbligato 12 bars. (S)
108-B	Talk Of The Town	Intro 4 bars to solo 30 bars to long coda. (S)

A lot of wasted talent on this session; although there is soloing by most participants, this "bebop band" seems to have no clear purpose. BJ keeps a very low profile on three titles but makes a remarkable exception on the beautiful "... Town", one of his best performances from the early fifties!

**REHEARSAL SESSION** **NYC. Oct. 1951**  
Howard McGhee (tp), J. J. Johnson (tb), Budd Johnson (ts), Skeeter Best (g), Oscar Pettiford (b), Charlie Rice (dm).

Recording session at a Nola Recording Studio, seems like a rehearsal for the upcoming USO tour in which the members participated (ref. James Accardi), private ownership, six titles, some false starts of no interest but:

Perdido	Solo 32 bars. (FM)
Opus V	Solo 64 bars. (F)
Swingin' Till The Girls Come Home	Solo 48 bars. (M)
Don't Blame Me	No solo. (S)
Birk's Works	Solo 46 bars. (M)
It's The Talk Of The Town	Solo 48 bars to long coda. (S)
It's The Talk Of The Town (reh.)	Solo 8 bars to long coda. (S)

Postscript of Oct. 22, 2016: The 31 minutes do not signal a proper recording session meant for issuing but rather a run-through. The music is great, and BJ's contributions are some of his very best ever! Whether in high uptempo, as in "Opus V" or the beautiful ballad "... Town", or other titles, he is in excellent shape, brilliant technique and full of ideas!!

**IVORY JOE HUNTER** **NYC. 1950-1954**  
Personnel given in Blues Records on the first session: Ludwig Joe Jordan, Ronald Jones (tp), Leo Williams (tb), Joe Evans (as), Budd Johnson, Elmer Williams (ts), Harold Holmes (b), Chuck Walker (dm), Ivory Hunter (p, vo).

Large number of titles recorded for MGM on several sessions. I have listened to 27 of them, including three KIX-LPs. The following four only have tenorsax soli, but neither BJ nor EW seem to be likely candidates. However, I choose to include them here for discussion:

51S418	You Name It	64 bars tenorsax chase. (FM)
	I Thought I Had Loved	Obbligato parts. (S)
	Music Before Dawn	Solo 24 bars. (SM)
52S396	I Had A Girl	Solo 24 bars. (M)

"... It" is an instrumental with two tenorsax players of similar style sharing the playing space, but I cannot hear much resemblance to BJ nor EW. Nor are "... Girl" and "... Dawn" likely to be BJ items.

**ANNIE LAURIE VOCAL ACC. BY HOWARD BIGGS' ORCHESTRA** **NYC. Nov. 21, 1951**  
Dick Vance, Taft Jordan (tp), Henderson Chambers (tb), Art Drellinger, George James (as), Budd Johnson, Count Hastings (ts), Ellis Larkins (p), Al Hall (b), Kelly Martin (dm).  
Four titles were recorded for Okeh, two have BJ:

47181	Get Me Some Money	Solo 4+24 bars. (M)
47182	Cryin' Sighin' Dyin'	Solo 4 bars. (S)

Exciting tenorsax soli here with lots of technique!

**DOSSIE "GEORGIA BOY" TERRY VOCAL ACC. BY HOWARD BIGGS' ORCHESTRA** **NYC. Dec. 5, 1951**  
Budd Johnson (ts), Howard Biggs (p), Sterling Malone (g), Abie Baker (b), Kelly Martin (dm).

Two titles were recorded for Victor:

4600	Lost My Head	Solo 16 bars. (M)
4601	When I Hit The Number	Straight 12 bars. Obligato 36 bars. Solo 12 bars. (M)

Postscript of May 2020: BJ has an active role here, typical of his r&b style, best seems to be "... Head", a good solo.

**GEORGE JAMES / BIG JOHN GREER WITH  
HOWARD BIGGS' ORCHESTRA** **NYC. Dec. 6, 1951**

Dick Vance, Taft Jordan (tp), Henderson Chambers (tb), George James (as), Eddie Barefield (cl, as), Budd Johnson (ts), Stan Webb (bar), Bill Doggett, Artie Baker (b), Jimmy Crawford (dm), Howard Biggs (ldr).

Four titles were recorded for Victor, no tenorsax on "Goose Grease" and "Don't Blame Me" but:

4604	You Played On My Piano	Possibly solo with orch 26 bars. (M)
4605	If You Let Me	Straight intro 4 bars. Breaks. Solo 8 bars. (S)

Rather rough playing on "... Piano", not much like the BJ we know. Nor "... Let Me" is of much interest.

**DOSSIE TERRY** **NYC. Dec. 13, 1951**

Personnel as Dec. 5, except Rene Hall (g) replaces Malone.

Four titles were recorded for Victor, two have BJ:

4664	Sad Sad Affair	Obligato parts to solo 12 bars. Obligato parts. (S)
4666	My Love Is Gone	Intro. Obligato parts. Solo 8 bars. (S)

Typical BJ and an interesting, charming solo on "Sad ..."! Postscript of May 2020: The remaining item has become available; good solo also on "... Gone".

**PEARL BAILEY** **NYC. Dec. 28, 1951**

Taft Jordan (tp), Tyree Glenn (tb), George Dorsey (as), Bill Holcomb (ts), Budd Johnson (ts, bar), Lloyd Phillips (p), Tommy Moore (g), Bob Elden (b), Max Ricman (dm), Pearl Bailey (vo), Don Redman (arr, dir, vo).

Four titles were recorded for Coral, one has BJ:

82048	I Heard	Solo 16 bars. (M)
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Not doubt about BJ's presence here!

**BERYL BOOKER** **NYC. Jan. 5, 1952**

Don Elliott (mel, vib), Budd Johnson (ts, bar), Beryl Booker (p, vo), Slam Stewart (b), Charlie Smith (dm).

Four titles were recorded for Mercury, one has BJ:

472?	Where Were You?	In ens/obligato parts. Solo 16 bars. (SM)
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BJ as a honker, interesting, but play it once only ...

**ANITA O'DAY VOCAL ACC. BY  
RALPH BURNS ORCHESTRA** **NYC. Jan. 22, 1952**

Roy Eldridge (tp), Bill Harris (tb), Budd Johnson (ts), Cecil Payne (bar), Ralph Burns (p), Al McKibbon (b), Don Lamond (dm).

Four titles were recorded for Mercury/Clef, one has BJ:

673	Rock And Roll Blues	Solo 12 bars. (M)
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Oh, this was rough.

**JOHNNY KING VOCAL ACC. BY  
BUDD JOHNSON'S ALL STARS** **NYC. March 26, 1952**

Joe Newman (tp), Hilton Jefferson (as), Budd Johnson (ts), Cecil Payne (bar), Billy Taylor (p), Milt Hinton (b), Kelly Martin (dm).

Four titles were recorded for MGM, two issued:

136-2	Where Were You?	Solo 16 bars. (M)
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137-2 Way Downtown At The Bottom Of The Hill Solo 32 bars. (M)

BJ seems to thrive here with some pretty rough but enthusiastic soloing.

**JIMMY "BABY FACE" LEWIS ACC. BY NYC. June 26, 1952**

Personnel including Budd Johnson (ts).  
Three titles were recorded for Victor, two issued, but no BJ.

**PIANO RED NYC. Nov. 6, 1952**

Budd Johnson (as, ts), Piano Red (p, vo), Rene Hall (g), Dolores Dickens (b), Charlie Smith (dm).

Four titles were recorded for Victor, BJ can be heard on all, but one real solo item:

7737 Everybody's Boogie Solo 24 bars. (M)

Rather ordinary, circumstances not encouraging.

**AL SEARS NYC. Dec. 5, 1952**

Personnel including Al Sears, Budd Johnson (ts).  
Four titles were recorded for Victor, but no BJ.

**DANNY "RUN JOE" TAYLOR NYC. 1953**

Budd Johnson, Buddy Tate (ts), Dave McRae (bar), Earl Williams (p), unknown (g), (b), (dm), Danny Taylor (vo).

Two titles were recorded for Victor, not available.

**GEORGE JAMES AND HIS ORCHESTRA NYC. Jan. 26, 1953**

Personnel including Budd Johnson (ts).  
Two titles were recorded for Victor but no tenorsax.

**AL SEARS NYC. March 2, 1953**

Shad Collins (tp), Eli Robinson (tb), Rudy Powell (as), Al Sears (ts), Budd Johnson (ts, bar), Clifton Small (p), Joe Benjamin (b), Sonny Greer (dm).

Four titles were recorded for Victor, but no BJ.

**BIG JOHN GREER VOCAL ACC. BY NYC. March 23, 1953**

Art Drellinger (as), Budd Johnson, Al Sears (ts), Howard Biggs (p, arr, cnd), Rene Hall (g), Joe Benjamin (b), Jimmy Crawford (dm).

Four titles were recorded for Victor, two have tenorsax, one by BJ:

0895 Confusion Blues Solo 12 bars. (S)

Rather ordinary playing.

**PIANO RED NYC. March 26, 1953**

Personnel as Nov. 6, 1952 plus Al Sears (ts).  
Four titles were recorded for Victor, but nothing like tenorsax soli.

**"BIGS" HOWARD AND HIS ORCHESTRA NYC. April 20, 1953**

Bigband personnel including Al Sears, Budd Johnson (ts).  
Two titles were recorded for Victor, but no BJ.

**EARL HINES AND HIS ORCHESTRA NYC. Aug. 19, 1953**

Bigband personnel including Budd Johnson (ts).  
Four titles were recorded for King, three have BJ:

K8419 I Should Be On My Merry Way Solo 4 bars. (SM)

K8420 Knock Him Down Whiskey Breaks. (M)

K8422 Sleep Walking Solo 24 bars. (M)

Quite good solo with a lot of Prez on "... Walking", if it is BJ? He certainly takes the few brief pieces on the other two items.

**CHARLIE SINGLETON / MR. FERGUSON & HIS PIANO NYC. Oct. 26, 1953**

Freeman Lee (tp), Lou Donaldson (as), Charlie Singleton, Budd Johnson (ts), Gildo Mahones (p), Teddy Cromwell (b), John Harwell (dm).

Four titles were recorded for Sunset 106, 107, not available.

**BUDD JOHNSON AND HIS ORCHESTRA NYC. Nov. 5, 1953**

Budd Johnson (as-1144, ts-1143), Lawrence Keyes (org), Hank Jones (p), Mickey Baker (g), Lloyd Trotman (b), Panama Francis (dm).

Two titles were recorded for Atlantic:

- A1143 Off Shore (as)-Solo 32+12 bars to coda. (S)  
 A1144 Don't Take Your Love From Me Intro 4 bars to solo 40 bars  
 to long coda. (S)

I played the beautiful altosax solo on "... Shore" right after some time with Hilton Jefferson, and I almost lost orientation, so shining and well composed! The tenorsax item "... Your Love ..." is equally very successful, BJ must have been very satisfied with this one!

**CARMEN TAYLOR** **NYC. 1954**  
 Budd Johnson (ts), unknown (bar), (p), probably Mickey Baker (g), unknown (b), (dm), Carmen Taylor.  
 Two titles were recorded for Guyden, not available.

**DU DROPPERS** **NYC. Aug. 11, 1954**  
 Personnel including Budd Johnson, Sam Taylor (ts), for details see latter.  
 Four titles were recorded for Victor but no BJ.

**BIG JOHN GREER** **NYC. Aug. 27, 1954**  
 Personnel including Budd Johnson, Sam Taylor (ts), for details see latter.  
 Four titles were recorded for Groove, all have tenorsax but believed to be by ST.

**IVORY JOE HUNTER** **NYC. Oct. 29, 1954**  
 Budd Johnson (ts), unknown (g), (b), (dm), Ivory Joe Hunter (p, vo).  
 Four titles were recorded for Atlantic, three have BJ:

- A1344 I'll Never Have You Baby Break to solo 12 bars. (SM)  
 A1345 It's A Doggone Crying Shame Obligato parts. Solo 10 bars. (SM)  
 A1346 I Got To Learn The Mambo Solo 12 bars. (SM)

**DICKIE THOMPSON** **NYC. 1954**  
 Budd Johnson (ts), Mickey Baker (g), Stick Evans (dm), Dickie Thompson (vo) and others.  
 Four titles were recorded for Herald, no BJ on 424, while 431 has not been available.

**NAPPY BROWN** **NYC. Feb. 1, 1955**  
 Personnel including Budd Johnson, Sam Taylor (ts).  
 Four titles were recorded for Savoy, three issued, but no BJ.

**LITTLE JIMMY SCOTT** **NYC. Feb. 5, 1955**  
 Budd Johnson (ts-4662-4664, bcl?-4665), Howard Biggs (p, arr), Mundell Lowe (g), Charlie Mingus (b), Rudy Nichols (dm), Little Jimmy Scott (vo).  
 Four titles were recorded for Savoy, three have tenorsax ((bcl) on "Why Don't You Open Your Heart"):

- 4662 When Did You Leave Heaven? Intro 1 bars. Obligato parts. Solo 4 bars. (S)  
 4663 Guilty Intro 2 bars. Obligato parts. Solo 4 bars. (S)  
 4664 Everybody Needs Somebody Intro 4 bars. Obligato parts. Solo 8 bars. (SM)

Some good and typical but brief BJ tenorsax here.

**BILLIE HOLIDAY VOCAL ACC. BY TONY SCOTT AND HIS ORCHESTRA** **NYC. Feb. 14, 1955**  
 Charlie Shavers (tp), Tony Scott (cl), Budd Johnson (ts), Carl Drinkard (p), Billy Bauer (g), Leonard Gaskin (b), Cozy Cole (dm).  
 Seven titles were recorded for Verve, four have BJ:

- 2275-5 I've Got My Love To Keep Me Warm Obligato parts. Solo 16 bars. (M)  
 2277-3 Always Solo 32 bars. (M)  
 2279-2 Do Nothin' Till You Hear From Me Obligato parts. Solo 8 bars. (S)  
 2280-2 Ain't Misbehavin' Obligato parts. Solo 8 bars. (SM)

Fine vocal session with BJ contributing nicely, particularly on "Always" and also on "... Warm" and "... From Me", while "Ain't ..." is of slight interest.

**OSCAR BLACK VOCAL ACC. BY** **NYC. March 2, 1955**  
Budd Johnson (ts), Haywood Henry (bar), Ernie Hayes (p), Wallie Richardson (g), Abie Baker (b), Herbie Lovelle (dm).  
Four titles were recorded for Groove, not available.

**MAYMIE WATTS** **NYC. March 11, 1955**  
Personnel similar to March 2.  
Four titles were recorded for Groove, two issued, not available.

**DINAH WASHINGTON** **NYC. March 17, 1955**  
For details of this session see Paul Quinichette, however Budd Johnson (ts) added on one title:

11410-5 I Diddle Solo structure: BJ 6 bars, PQ 4 bars,  
BJ 4 bars, straight duet 12 bars. (M)

11410-6 I Diddle As above. (M)

No doubt BJ is present on this funny title!

**BIG MAYBELLE VOCAL ACC. BY** **NYC. March 21, 1955**  
Billy Byers (tb), Jerome Richardson (as, ts), Budd Johnson (ts), Haywood Henry (bar), Ernie Hayes (p), Mickey Baker (g), Lloyd Trotman (b), Herbie Lovelle (dm).  
Four titles were recorded for Okeh, no BJ on "The Other Night" and "Ocean of Tears" but:

53197 Whole Lotta Shakin' Goin' On Solo with ens 24 bars. (M)

53199 Such A Cause Solo 16 bars. (M)

Rather ordinary.

**IVORY JOE HUNTER** **NYC. March 26, 1955**  
Personnel including Budd Johnson (ts).  
Four titles were recorded for Atlantic, two have BJ:

A1463 Heaven Come Down To Earth Solo 4 bars. (S)

A1465 I Want Somebody Solo with (vo-ens) 12 bars. (M)

**AL SEARS** **NYC. April 22, 1955**  
Taft Jordan (tp), Lawrence Brown (tb), Budd Johnson, Al Sears, Sam Taylor (ts), Ernie Hayes (p), Mickey Baker (g), Milt Hinton (b), Joe Marshall (dm), Herb Cooper, Charlie Calhoun (vo).  
Four titles were recorded for Coral, one has tenorsax:

87816 Tom, Dick 'N Harry Part of intro 2 bars. Soli 12 and  
8 bars. Part of coda 2 bars. (FM)

This instrumental is a pleasant surprise with all three tenorsax players in action. They share the 6 bars intro and go on in the same way. To be noted!

**NAPPY BROWN VOCAL WITH** **NYC. June 8, 1955**  
Budd Johnson, Al Sears (ts), George Berg (bar), Howard Biggs (p), Everett Barksdale (g), Milt Hinton (b), Connie Kay (dm).  
Four titles were recorded for Savoy, three have BJ:

7400 There'll Come A Day Break to solo 16 bars. (M)

7402 Piddily Patter Patter Solo 12 bars. (M)

7403 Land I Love 32 and 16 bars 4/4  
with vocal. (FM)

"Land ..." has an original setup, but the result is not so exciting. However, "... Day" and "... Patter" have real, competent soli.

**LIL MCKENZIE**  
**AND THE FOUR STUDENTS** **NYC. June 9, 1955**  
Earl Warren (as), Budd Johnson, Sam Taylor (ts), Ernie Hayes (p), Mickey Baker (g), Frank Bruno (b), Marty Wilson (dm), The Four Students (vo-group).  
Four titles were recorded for Groove, two issued:



- 4649 Run Along Solo 16 bars? (M)  
 4651 The Others I Like Solo 8 bars? (M)

Postscript of Feb. 28, 2020: Now this is a hard one! Two excellent tenorsax soli but heavily echoed, so it is difficult to ascertain the identity, but my guess is that "Run ...", the most interesting one (look it up on YouTube) must be by BJ, while "... I Like" possibly is ST. What do you think?

**THE CARNATIONS****NYC. Aug. 3, 1955**

Personnel including Budd Johnson (ts).  
 Two titles were recorded for Savoy, not available.

**BIG JOHN GREER****NYC. Aug. 5, 1955**

Big John Greer (ts?, vo), Budd Johnson (ts, bar?-5778), Ernest Hayes (p), Mickey Baker (g), Lloyd Trotman (b), Sandy "Sticks" Evans (dm), Leroy Kirkland (ldr), The Four Students (vo-chorus-5780 (overdubbed)).  
 Four titles were recorded for Groove, two have tenorsax:

- 5778 Can't Stand It Any Longer Solo 6 bars. (S)  
 5780 Blam Soli 24 and 24 bars. (F)

Very fast but interesting tenorsax playing on the non-vocal "Blam", and it seems BJ is taking it all, but where is BJG, the leader of the session then, just taking a nap? Also "... Longer" seems to be played by BJ.

**IRENE REID****NYC. Aug. 8, 1955**

Personnel including Budd Johnson (ts).  
 Two titles were recorded for Savoy, not available.

**BUCK CLAYTON AND HIS ORCHESTRA****NYC. Aug. 18&19, 1955**

Buck Clayton, Emmett Berry (tp), Dicky Wells (tb), Eddie Barefield (cl, as), Budd Johnson (ts), Willard Brown (bar), Sir Charles Thompson (p), Aaron Bell (b), Jo Jones (dm), Jimmy Rushing, Ada Moore (vo).  
 Eight titles were recorded for Columbia, one has BJ:

- I've Got A Feeling I'm Falling Soli 4, 4 and 16 bars. (M)

**NYC. Aug. 23, 1955**

Personnel as above except Ken Kersey (p), Milt Hinton (b), Osie Johnson (dm) replace Thompson, Bell and Jones.  
 Seven titles, one has BJ:

- After You've Gone Solo 24 bars. (F)

Gorgeous sessions, and it does not matter at all that BJ only gets two solo opportunities, there is so much else here!! "... Gone" is ok, but the tempo is a bit too high, the really good BJ item is "... Falling".

**DIZZY GILLESPIE AND HIS ORCHESTRA****NYC. Sept. 12, 1955**

Dizzy Gillespie, Taft Jordan, Ermit V. Perry, Ernie Royal (tp), Jimmy Cleveland, Matthew Gee, Jimmy Wilkins (tb), Hilton Jefferson, Gigi Gryce (as), Budd Johnson, Ernie Wilkins (ts), Sahib Shihab (bar), Wade Legge (p), Nelson Boyd (b), Charlie Persip (dm), Herb Lance (vo).  
 Five titles recorded for Am. Rec. Soc./Verve, no tenorsax on "Evening Sound" and "Begin The Beguine" but:

- 2514-1 Seems Like You Just Don't Care Obligato 16 bars. (M)  
 2516-3 'Bout To Wail Solo 6 choruses of 12 bars. (M)  
 2518-2 The Shout By Rail Solo with orch 5 choruses of 12 bars. (M)

Forceful, groovy and surprisingly long "... Wail" and "... Rail", dig these! Also nice background on "... Care".

**LITTLE JIMMY SCOTT WITH HOWARD BIGGS ORCHESTRA****Hackensack, NJ. Oct. 14, 1955**

Budd Johnson (ts), Howard Biggs (p, arr), Everett Barksdale (g), Wendell Marshall (b), Kenny Clarke (dm), Jimmy Scott (vo).  
 Four titles were recorded for Savoy:

- 6763 Recess In Heaven Obligato parts.  
 Solo 4 bars. (S)

- |      |                     |   |
|------|---------------------|---|
| 6764 | The Show Must Go On | Obbligato parts. Solo 4 bars.<br>Obbligato parts. (S) |
| 6765 | If You Only Knew    | Intro 4 bars. Solo 10 bars.<br>Brief coda. (SM)       |
| 6766 | Am I Wrong?         | Solo 10 bars. Brief coda. (S)                         |

LJS is one hell of a singer, dig him, if you dare!! BJ makes some nice appearance on this session, particularly "The Show ..." and "Am I ..." show him to advantage.

**FRANKIE LAINE VOCAL ACC. BY  
BUCK CLAYTON AND HIS BAND**

**NYC. Oct. 24-26, 1955**

Collective personnel: Buck Clayton (tp, arr?), Ray Copeland (tp), Urbie Green, Dicky Wells, J. J. Johnson, Kai Winding (tb), Hilton Jefferson (as), Budd Johnson, Big Nick Nicholas, Al Sears (ts), Dave McRae (bar), Sir Charles Thompson (p), Clifton Best (g), Milt Hinton (b), Jo Jones, Bobby Donaldson (dm), Frankie Laine (vo).  
Ten titles were recorded for Columbia, seven have tenorsax:

- |       |                                  |                          |
|-------|----------------------------------|--------------------------|
| 37276 | Baby, Baby All The Time          | Soli 12 and 12 bars. (S) |
| 37278 | S'Posin'                         | Solo 16 bars. (M)        |
| 37279 | That Old Feeling                 | Solo 8 bars. (SM)        |
| 37280 | Roses Of Picardy                 | Solo 32 bars. (FM)       |
| 37330 | You Can Depend On Me             | Solo 32 bars. (M)        |
| 37432 | Until The Real Thing Comes Along | Solo 8 bars. (M)         |
| 37433 | My Old Flame                     | Solo 8 bars. (S)         |

A magnificent album!! Frankie Laine is a wonderful singer, and obviously jazz has lost a lot by Buck's proficiency in trumpet playing; he could have been one of the major composers, arrangers and band leaders in the swing era!! The band swings along beautifully, every track is a gasser, this is an album you really must be familiar with! BJ seems to be highly inspired by the occasion and plays several soli of very high quality. The real highlight is "... Picardy", as well as the lovely "... Feeling", dig these!! Postscript of June 5, 2017: I have grossly underestimated the capabilities of Big Nick Nicholas! With the initiative taken by David Tenner and Bo Lindström, we have agreed that the fine soli listed above on "Baby, Baby All The Time" and "That Old Feeling" are not by BJ. We are not that sure on "S'Posin'", but personally I go for Big Nick also here, as do Irving Townsend in his liner notes.

**BUDD JOHNSON**

**ca. 1956**

Budd Johnson (ts) and others.  
Two titles were recorded for Victor:

- |                          |  |
|--------------------------|--|
| I Heard That Song Before | Intro with (dm). Solo/straight<br>32 and 32 bars. (SM) |
| Wind Bag                 | Intro to "solo" 13 choruses<br>of 12 bars. (F)         |

Somewhat decent playing on "... That Song ..." but not particularly exciting. The flip side "Wind ..." is however really terrible, and it is a mystery how BJ could be persuaded to play such nonsense.

**BIG JOHN GREER**

**NYC. Jan. 5, 1956**

Personnel including Budd Johnson (ts).  
Two titles were recorded for King, not available.

**JOE MEDLIN / CORA WOODS  
VOCAL ACC. BY**

**NYC. Jan. 13, 1956**

Clifford Scott, Budd Johnson, Big John Greer (ts), Bill Doggett (p, org), Billy Butler (g), Al Lucas (b), Shep Shepherd (dm), Ruth Berman (harp).  
Two titles were recorded for King (Medlin) not available, and two for Federal (Woods), no tenorsax on "Where Are You" but:

- |      |           |                            |
|------|-----------|----------------------------|
| F470 | Ooh La La | Possibly solo 12 bars. (M) |
|------|-----------|----------------------------|

Rather ordinary tenorsax playing, could be anybody.

**BOYD RAEBURN**

**NYC. April 5, 1956**

Personnel including Charlie Shavers, Ernie Royal (tp), Budd Johnson (ts), Charlie O'Kane (bar, bsx), Steve Jordan (g).



Every Day Blues	Solo 24 bars. (F)
Blue Lou	Solo 32 bars. (M)
Concerto Du Blues	Intro to solo 24 bars. Coda. (S)
Budd's Idea	Intro 16 bars. Soli 36, 10 and 16 bars. (M)
Skin Tight And Cymbal Wise	Soli 4 and 4 bars. (M)

A nice swing session which gives BJ many opportunities. My favourite is the ballad feature "If It ...", and to quote Dan Morgenstern: "He opens with a cadenza, states the theme warmly and with his own inflection, rhapsodizes as he develops it in his second chorus, and concludes magisterially. This is Budd, and all heart". Yes so true, four minutes of the best Budd around! Good soloing also on "Moten ..." and "... Tune" in particular, and not to forget the "Concerto ...", "a major effort by Budd who is responsible for the dramatic a capella opening".

**LOUIS JORDAN** **NYC. Oct. 22&23, 1956**

Personnel including Sam Taylor (ts), Budd Johnson (ts, bar).  
Fourteen titles were recorded for Mercury, but no BJ.

**MARGIE DAY VOCAL ACC. BY** **NYC. Nov. 3, 1956**

Count Hastings, Budd Johnson (ts), Danny Bank (bar), Kelly Owens (p), Mickey Baker (g), Leonard Gaskin (b), Panama Francis (dm).  
Two titles were recorded for DeLuxe 6102, not available.

**JIMMY RUSHING VOCAL ACC. BY** **NYC. Nov. 8, 1956**

Buck Clayton, Billy Butterfield, Ed Lewis (tp), Urbie Green, Dickie Wells (tb), Hilton Jefferson, Rudy Powell (as), Budd Johnson (ts), Dave McRae (bar), Hank Jones (p), Steve Jordan (g), Milt Hinton (b), Jo Jones (dm).  
Three titles were recorded for Columbia, no BJ on "Old Fashioned Love" but:

56724	Lullaby Of Broadway	Break to solo 8 bars. (FM)
56725	Some Of These Days	Solo 22 bars. (FM)

A sparkling session with lots of excellent music, and BJ takes his share, most interesting is "... Days".

**BENNY GOODMAN AND HIS ORCHESTRA** **Bangkok, Dec. 1956**

Same. Film sound track. Six titles found, two have BJ:

Bugle Call Rag	Solo 16 bars. (F)
Bye Bye Blues	Solo 3 choruses of 32 bars. (FM)

Lousy sound on these items, but BJ takes a fine solo on "... Rag". His long solo on "Bye ....", only accompanied by drums, is however of slight interest.

**BENNY GOODMAN AND HIS ORCHESTRA** **Bangkok, Dec. 14/15, 1956**

Same. Concerts. Only the CD "Benny Goodman – Live in Bangkok" has been available, containing the four BJ contributions below, but there were several concerts, and much more material must exist:

One O'Clock Jump	Solo 24 bars. (M)
Sugar Foot Stomp	Solo 48 bars. (FM)
Sai Fon / Falling Rain	Soli 8 and 6 bars. (M)
Stompin' At The Savoy	Solo 8 bars. (M)

Postscript of March 13, 2023: BJ is an active tenorsax soloist with Goodman. He seems to be best on "Sai ...", the King's composition.

**BENNY GOODMAN OCTET** **Tokyo, Jan. 16, 1957**

Mel Davis (tp), Rex Peer (tb), Benny Goodman (cl), Budd Johnson (ts), Hank Jones (p), Steve Jordan (g), Israel Crosby (b), Mousey Alexander (dm).  
Concert in Sakei Hall, TV, one title available with BJ:

Air Mail Special	Solo with ens 64 bars. (F)
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BJ in excellent shape here, particularly in the last chorus.

**BENNY GOODMAN AND HIS ORCHESTRA** NYC. Feb. 10, 1957  
Same/similar. CBS Television Network, two titles but no BJ.

**CHUCK WILLIS** NYC. April 11, 1957  
Jimmy Nottingham, James C. Harris (tp), Frank Saracco (tb), Romeo Penque (as), Budd Johnson (ts), Howard Biggs (p), Allen Hanlon, Al Caiola (g), Milt Hinton (b), Panama Francis (dm), Chuck Norris (vo).  
Four titles were recorded for Atlantic, three issued, but no tenorsax.

**ANNIE LAURIE** NYC. May 3, 1957  
Hilton Jefferson, George Dorsey (as), Count Hastings, Budd Johnson (ts), Dave McRae (bar), Kelly Owens (p), Kenny Burrell (g), Bill Pemberton (b), Panama Francis (dm), Annie Laurie (vo).  
Four titles were recorded for DeLuxe, two have been available, no tenorsax on "We Found Love" but:

7163 Please Honey Don't Go Solo 12 bars. (S)

Obviously BJ, his vibrato is evidence.

**JUANITA KELLY VOCAL ACC. BY** NYC. May 23, 1957  
Buster Cooper (tb), Budd Johnson, Warren Lucky (ts), Kelly Owens (p), Kenny Burrell (g), Leonard Gaskin (b), Bobby Donaldson (dm).  
Four titles were recorded for unknown company, unissued.

**ANNIE LAURIE** NYC. June 12, 1957  
Personnel similar to May 3, Clifton Best (g), Carl Pruitt (b) replace Burrell and Pemberton.  
Four titles were recorded for DeLuxe, "Someday Someway" has not been available, of the others one has tenorsax:

7168 Out Of My Mind Solo 12 bars. (SM)

Of the rough kind but obviously BJ.

**LITTLE WILLIE JOHN VOCAL ACC. BY** NYC. June 13, 1957  
Hal Singer, Lowell Hastings, Budd Johnson (ts), Dave McRae (bar), Kelly Owens (p), Skeeter Best (g), Carl Pruitt (b), Panama Francis (dm).  
Three titles were recorded for King, but no tenorsax soli.

**IVORY JOE HUNTER** NYC. June 20, 1957  
Personnel including Budd Johnson (ts), Ivory Joe Hunter (vo).  
Five titles were recorded for Atlantic, four issued, no BJ.

**BILLY LAMONT** NYC. July 22, 1957  
Personnel including Budd Johnson (bar).  
Four titles were recorded for Savoy, two issued, not available.

**PIANO RED** NYC. Aug. 30, 1957  
Budd Johnson (ts), Ben Smith (bar), Piano Red (p, vo), Carl Lynch, Eddie Thomas (g), Doles Dickens (b), Gus Johnson (dm).  
Four titles were recorded for Victor, not available.

**JIMMIE WITHERSPOON VOCAL ACC. BY** NYC. Oct. 2, 1957  
Al Sears (ts), Budd Johnson (ts, bar), Ernie Hayes (p), Eddie Thomas, Al Caiola (g), Doles Dickens (b), Gus Johnson (dm), vocal group.  
Four titles were recorded for Victor, but no BJ.

**BUDD JOHNSON SEPTET** NYC. Feb. 11, 1958  
Charlie Shavers (tp), Vic Dickenson (tb), Budd Johnson (ts), Al Sears (bar), Lawrence Keyes (p, org-"Used Blues"), Joe Benjamin (b), Jo Jones (dm).  
Three titles were recorded for Felsted, issued as "Blues A La Mode":

Foggy Nights	Solo 2 choruses of 12 bars. (SM)
Destination Blues	Solo 36 bars. Solo 24 bars to 24 bars 4/4 with (dm). Solo 12 bars to coda. (FM)
Used Blues	Soli 24 and 12 bars. (SM)

A swinging session, nothing wrong with this rhythm section, managed and inspired by the great Jo Jones. BJ plays the blues very nicely on the two slower items, not that exciting on "Destination ...", but the general atmosphere here is characteristic of successful mainstream, and obviously BJ enjoys this opportunity inbetween the

numerous fill-in sessions he takes part in these days.

**BUDD JOHNSON QUINTET****NYC. Feb. 14, 1958**

Charlie Shavers (tp), Budd Johnson (ts), Ray Bryant (p), Joe Benjamin (b), Jo Jones (dm).

Three titles were recorded for Felsted, issued as "Blues A La Mode":

Leave Room In Your Heart For Me	Solo 8 bars. Solo 32 bars to duet with (tp) 16 bars. Duet with (tp) to long coda. (S)
A La Mode	Solo 3 choruses of 32 bars to 2 choruses 4/4 with (tp/dm/p). (FM)
Blues By Five	Solo 5 choruses of 12 bars. 4 choruses 4/4 with (tp). (F)

The second Felsted session is possibly in general more exciting than the first one, and with only Shavers to cope with, BJ gives himself more opportunities. The highlight is the delicate "Leave Room ..." with beautiful tenorsax playing and fine cooperation with Shavers, dig this! Also fine, reticent tenorsax playing on "... Mode", while "... Five" is more ordinary and not that tasteful in a tempo a bit too fast.

**IVORY JOE HUNTER****NYC. March 5, 1958**

Budd Johnson (ts, bar), Sam Taylor (ts), Dick Hyman (org), Mike Stoller (p), Everett Barksdale, Kenny Burrell (g), Lloyd Trotman (b), Joe Marshall (dm), Ivory Joe Hunter (vo), (vo-group).

Four titles were recorded for Atlantic, one has BJ:

A3015	I'm So Glad I Found You	Solo 12 bars. (S)
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This is a noteworthy solo!

**JIMMY MUNDY****NYC. March 21, 1958**

Joe Wilder (tp), Rex Peer (tb), Budd Johnson (ts, bcl), Rudy Rutherford (bar, fl, bcl), Jimmy Jones (p), Kenny Burrell (g), Joe Benjamin (b), Don Lamond (dm).

Six titles were recorded for Epic, issued as "On A Mundy Flight", three have BJ:

60584	Little Girl	Solo 16 bars. (F)
60585	I'll Remember April	Soli with orch 4 and 4 bars. (F)
60586	I've Found A New Baby	Soli with orch 4 and 12 bars. (F)

Forceful but rather brief soli.

**THE SHIRELLES****NYC. April/May 1958**

Vocal quartet accompanied by Budd Johnson (ts), unknown (p), (g), (b), (dm).

Five titles were recorded for Decca, four issued 25506, 30761, not available.

**JIMMY MUNDY****NYC. 1958**

Jimmy Nottingham (tp), Urbie Green (tb), Jerome Richardson (fl, bar), Budd Johnson (ts, bcl), Dave Martin (p), Kenny Burrell, Everett Barksdale (g), Joe Benjamin (b), Gary Chester (dm).

Eight titles were recorded at two sessions for Epic, two have BJ:

Ivory Moon	Solo 32 bars to long coda. (S)
Mundy Flight	Intro 4 bars to solo with orch 3 choruses of 32 bars. (F)

This is exciting BJ! "... Flight" has a honk-influenced fast and forceful solo, good enough. But "Ivory ..." is something different, a slow, very beautiful solo, dig this one!!

**SAM TAYLOR****NYC. Oct. 15, 1958**

Collective personnel: Charlie Shavers (tp), Frank Rehak (tb), Sam Taylor, Georgie Auld (ts), Budd Johnson (as, ts, bar), Ben Smith (bar), Hank Jones (p), Bany Galbraith (g), Milt Hinton (b), Osie Johnson (dm).

Five titles were recorded for Metrojazz, issued as "Jazz For Commuters", two have BJ:

1191	Bucks County Bounce	Straight (bar)-breaks. (M)
1193	Westport Wail	Breaks. In ens. Solo 32 bars. 32 bars duet/chase with (ts-ST). Breaks. (FM)

**NYC. Oct. 22, 1958**

Collective personnel: Thad Jones (tp), Jimmy Cleveland (tb), Sam Taylor, Georgie Auld (ts), Budd Johnson (bar), Lee Anderson (p), Billy Bauer (g), Barney Richmond (b), Herb Lovelle (dm).

Five titles, one seems to have:

1187      Air Mail Special      (bar)-Solo 32 bars. (F)

These sessions belong to Sam Taylor and contain some of the best jazz he made on record in the fifties. BJ gets only one tenorsax solo opportunity, "... Wail", which he executes very well.

**BUDD JOHNSON****NYC. ca. 1959**

Jimmy Nottingham (tp), Budd Johnson, Al Sears (ts), Bill Graham (bar), Lloyd Mayers (p), Everett Barksdale (g), Lloyd Trotman (b), Joe Marshall (dm), unknown (vo-group).

Eight titles were issued on Stere-o-craft, no BJ on "Sleepy Time Gal", (as) only on "Sweet And Lovely" but:

Maybe	With ens and (g). (SM)
Somebody Loves Me	Obbligato parts. Solo 16 bars. (SM)
On The Alamo	With (vo-group) 32 and 48 bars. (M)
It Had To Be You	Intro 4 bars to solo 32 bars. Soli 8 and 8 bars to coda. (SM)
You're Driving Me Crazy	Soli 8 and 16 bars. (M)
Castle Rock	Soli 4 and 4 bars. (M)

**NYC. ca. 1959**

Personnel as above except Al Sears, Bill Graham out, Ernie Hayes (p), Panama Francis (dm) replace Mayers and Marshall, The Voices Five (vo-group).

Four titles:

All Alone	With (tp). Solo 8 bars. (SM)
For Sentimental Reasons	Intro 4 bars. Obbligato parts. (S)
Sometimes I'm Happy	Soli 8 and 8 bars. (M)
Lover Come Back To Me	Soli 4, 4, 4 and 4 bars. (M)

These sessions are extremely commercial, in fact they hardly belong to this work at all and certainly not worthy of details. They show what some old stars had to do to make a living these days. Nevertheless BJ gives on all items some details reminding us of his reputation, his personality and personal tricks, even if real jazz soli of some length are lacking. The most interesting items are "... Alamo" where he solos quite happily with the vocal group as background, rather straight laidback on "... Had You" and the swinging last solo on "... Crazy".

**GIL EVANS****NYC. Feb. 5, 1959**

Bigband personnel including Budd Johnson (cl, ts).

Five titles were recorded for World Pacific, prominent (cl) on "Chant Of The Weed" and:

La Nevada (Theme)      Solo with orch 72 bars. (M)

Very professional and interesting tenorsax playing on this difficult task.

**QUINCY JONES AND HIS ORCHESTRA****NYC. Feb. 9&10, 1959**

Bigband personnel including Budd Johnson, Sam Taylor (ts).

Two titles were recorded for Mercury, one has tenorsax but by ST.

**RUTH BROWN****NYC. March 7, 1959**

Personnel including Budd Johnson, King Curtis (ts).

Four titles were recorded for Atlantic, "Papa Daddy" not available, of the others one seems to have BJ:

3400      I Can't Hear A Word You Say      Solo 12 bars. (SM)

**QUINCY JONES****NYC. March 9&10, 1959**

Bigband personnel including Budd Johnson, Sam Taylor (ts).





Twelve titles were recorded for Kapp, issued as "Something To Sing About", but all tenorsax soli by ZS.

**CAT ANDERSON &  
THE ELLINGTON ALL STARS** **NYC. late 1959**

Cat Anderson (tp), Quentin Jackson (tb), Budd Johnson (cl, ts), Ray Nance (vln), Leroy Lovett (p), Jimmy Woode (b), Sam Woodyard (dm).

Four titles were recorded for Wynne, two have tenorsax (note also BJ on (cl) in "Accen'tuate The Positive"):

Between Some Place Goin' No Place	Solo with ens 32 bars. (M)
Like Dig	Solo 16 bars. (M)

Note in particular "Between ...", a very fine, relaxed and elaborate solo! Also "... Dig" is moving along smoothly.

**SAM TAYLOR** **ca. 1959-60**

Thad Jones (tp), Jimmy Cleveland (tb), Sam Taylor, Budd Johnson (ts), Lee Anderson (p), Barney Richmond (b), Herbie Lovelle (dm).

Five titles were recorded for MGM, not available.

**BILL COLEMAN** **Paris, Jan. 21&22, 1960**

Bill Coleman (tp), Quentin Jackson (tb), Budd Johnson (ts), Patti Brown (p), Les Spann (g), Buddy Catlett (b), Joe Harris (dm).

Six titles were recorded for Brunswick, no BJ on "Colemanology" but:

Have Blues, Will Play 'Em	Solo 36 bars. (SM)
From Boogie To Funk (The Boogie)	Soli 24, 4 and 4 bars. (M)
Bill, Budd And Butter	Solo with ens 2 choruses of 12 bars. Solo 5 choruses. Solo with ens 3 choruses. (M)
Afromotif In Blue	With ens 24 bars. Solo 4 choruses of 12 bars to ens 24 bars. (SM)
From Boogie To Funk (The Blues)	Solo 24 bars. With ens 12 bars to coda. (S)

But BJ had not passed away!!! One might believe that he was out of the game by looking at the many sessions of the late fifties, where he was only a minor sideman. However, when he gets a chance like this, to stretch out with friends, he turns out to be fully alive!! He plays the slow blues very sincerely on "The Blues" and "Have Blues ...", and goes groovy medium on "... Butter" (dig this one!) and "The Boogie", showing that he is one very-much-alive tenorsax star with his roots in the thirties. Only "... Blue" is not that interesting, being too violent. BJ is with us, no doubt!!

**PHIL WOODS & HIS ORCHESTRA** **Paris, Feb. 6, 1960**

Clark Terry (tp), Jimmy Cleveland (tb), Phil Woods (as), Budd Johnson (ts), Patti Brown (p), Buddy Cattlet (b), Joe Harris (dm).

RTV show from Blue Note, six titles, no BJ on "I Remember Clifford" but:

Scrapple From The Apple	Solo 32 bars. (F)
Now's The Time	Solo 12 bars. (M)
Steeple Chase	Solo 32 bars. (F)
Night In Tunisia	Solo 16 bars. (FM)
Groovin' High (NC)	Soli 32, 8, 4, 2, 2, 2, 2 bars. (F)

A nice, well organized, almost antiseptic session where everybody gets brief solo opportunities. BJ plays competently on all items.

**QUINCY JONES ORCHESTRA** **Paris, Feb. 14, 1960**

Lennie Johnson, Floyd Standifer, Benny Bailey, Clark Terry (tp, flh), Melba Liston (tb, arr), Jimmy Cleveland, Åke Persson, Quentin Jackson (tb), Julius Watkins (trh), Porter Kilbert, Phil Woods (as), Jerome Richardson (fl, ts), Budd Johnson (ts), Sahib Shihab (bar), Patti Brown (p), Les Spann (fl, g), Buddy Catlett (b), Joe Harris (dm), Quincy Jones (cnd, arr), Ernie Wilkins, Nat Pierce (arr).

Seven titles were recorded live at Alhambra, two have BJ:

The Birth Of A Band	Duet with (ts-JR). (F)
Tickle Toe	Solo with orch 16 bars. (FM)

**Gothenburg, Feb. 16, 1960**

Same. Eleven titles were recorded live at Konserthuset, four have BJ:

The Birth Of A Band	Duet with (ts-JR). (F)
Tickle Toe	Solo with orch 16 bars. (FM)
Whisper Not	Solo 8 bars. (SM)
Big Red	Solo 36 bars. (F)

**Brussels, Feb. 1960**

Same. Seven titles, four have BJ:

The Birth Of A Band	Duet with (ts-JR). (F)
Lester Leaps In	Solo 32 bars. (F)
Tickle Toe	Solo with orch 16 bars. (FM)
Big Red	Solo 24 bars. (F)

**Paris, Feb. 27&29, 1960**

Same. Four titles were recorded for Mercury, but no BJ.

**Paris, March 3, 7 & 9, 1960**

Same. Twentysix titles were recorded live at Barclay Hoche Studio, eight have BJ:

The Birth Of A Band	Duet with (ts-JR). (F)
Unidentified	Solo with orch 24 bars. (S)
Lester Leaps In	Solo with orch. (F)
Tickle Toe	Solo with orch 16 bars. (FM)
Whisper Not	Solo 8 bars. (SM)
Unidentified	Solo with orch 36 bars. (F)
The Birth Of A Band	Duet with (ts-JR). (F)
Lester Leaps In	Solo with orch. (F)

**Paris, April 19, 1960**

Same with Nat King Cole (p, vo) added.

Eleven titles were recorded live at Olympia Theatre, first concert, two have BJ:

The Birth Of A Band	Duet with (ts-JR). (F)
The Preacher	Solo with orch 64 bars to long coda. (M)

**Paris, April 19, 1960**

Same with Nat King Cole (p, vo) added.

Twelve titles were recorded live at Olympia Theatre, second concert, three have BJ:

Blues In The Night	Solo with orch 24 bars. (SM)
Lester Leaps In	Solo with orch. (F)
Tickle Toe	Solo with orch 16 bars. (FM)

**Paris, April 21, 1960**

Same. Six titles were recorded for Mercury, first four have been available, but no BJ.

**Zürich, May 1, 1960**

Same with Nat King Cole (p, vo) added.

Fifteen titles were recorded at Kongresshaus, two have BJ:

Air Mail Special	Solo with orch 32 bars. (F)
Lester Leaps In	Solo with orch 3 choruses of 32 bars to coda. (F)

Postscript of Aug. 2020: There is a lot of great Quincy Jones material from his tours to Europe. The band itself is the most important, but there are numerous solo pleasures by all participants. BJ is featured moderately, and not always very exciting; we get easily tired of the many versions of "The Birth ...", "Lester ..." and

“Tickle ...”. It must be agreed though that BJ executes his job very well, and that occasionally there are fascinating details.

**QUINCY JONES ORCHESTRA**

**NYC. ca. 1960**

Bigband personnel possibly as above, probably including Budd Johnson (ts) with Andy Williams (vo) as key feature.

The National Guard Show “Let’s Go To Town”, programs 213-216, fifteen titles, one has BJ:

Lester Leaps In

Solo fragments to fade out. (F)

Of no particular interest.

**AL BROWN**

**NYC. June 1, 1960**

Personnel including Budd Johnson, Al Sears (ts).

Fourteen titles were recorded for Amy, not available.

**ILLINOIS JACQUET**

**NYC. June 11, 1960**

Unknown (tp), possibly J. J. Johnson (tb), Illinois Jacquet, Budd Johnson (ts), unknown (rhythm), “Symphony Sid” Torin (mc).

WADO broadcast “The Symphony Sid Show” from Birdland, one title (James Accardi collection):

The King

Solo 32 bars. (F)

Postscript of July 1, 2022: As expected, Illinois is the prime focus with four choruses to coda, but the others get one chorus each first, and BJ takes a good one.

**BUDD JOHNSON & THE FOUR BRASS GIANTS**

**NYC. Aug. 22, 1960**

Nat Adderley (cnt), Harry Edison (tp), Ray Nance (tp, vln), Clark Terry (flh, tp), Budd Johnson (cl, ts, arr), Tommy Flanagan (p), Joe Benjamin (b), Herbie Lovelle (dm).

Four titles were recorded for Riverside:

All My Love

Soli with ens 40, 16 and 32 bars to coda. (FM)

Blue Lou

Solo with ens 56 bars. Soli 16, 16 and 8 bars to coda. (M)

Don’t Blame Me

Soli/duet with (vln) 12, 16 and 20 bars to coda. (S)

I’ll Get By

Soli with ens 32 and 12 bars. (SM)

This is a heavily arranged session, far from a blowing session, which might have been more interesting to my personal taste. Nevertheless BJ is coming and going with his horn and plays his very best here, and he has heavy company which also contributes to the session’s obvious qualities. My favourite is the slow “... Blame Me”.

**RUTH BROWN**

**NYC. Aug. 30, 1960**

Personnel including King Curtis, Budd Johnson (ts).

Three titles were recorded for Atlantic, no BJ on “Taking Care Of Business”.

**BUDD JOHNSON & THE FOUR BRASS GIANTS**

**NYC. Sept. 6, 1960**

Personnel as Aug. 22 except Jimmy Jones (p) replaces Flanagan.

Four titles were recorded for Riverside, (cl) “only” on “Driftwood” but:

Trinity River Bottom

Soli with ens 36 and 24 bars to coda. (SM)

Blues For Lester

Intro 16 bars to solo with ens 6 choruses of 12 bars. Solo with orch 16+24+4 bars to coda. (M)

The Message

Soli 64, 8 and 4 bars to coda. (M)

A followup of the session two weeks earlier, high quality performances with tunes written by BJ himself. Most interesting is ‘of course’ “Blues ...”, where he makes a fine tribute to the Pres who died one year earlier. One can easily hear much of Pres’ style in the fifties in BJ’s soloing, but most of it is nevertheless quite his own creation, he has certainly his own identity.

**BUDD JOHNSON & HIS BAND**

**NYC. Oct. 14,21&26, 1960**

Personnel including Budd Johnson (ts).

Thirteen titles were recorded for Bell, not available.

**RUTH BROWN**

**NYC. Nov. 16, 1960**

Personnel including King Curtis, Budd Johnson, George Berg (ts).  
Four titles were recorded for Atlantic, two issued, not available.

**RANDY WESTON** **NYC. Nov. 17&18, 1960**  
Bigband personnel including Budd Johnson (cl, ts), Yusef Lateef (fl, oboe, ts).  
One title (with five parts) was recorded for Roulette, one part has BJ:

Kucheza Blues (3/4) Solo 24 bars. (M)

Exciting concert in which BJ solos in the last part, in his typical style.

**GIL EVANS** **NYC. Nov. 18&30, 1960**  
Bigband personnel including Budd Johnson (ts).  
Four titles were recorded for Impulse, but no BJ.

**BUDD JOHNSON QUINTET** **Englewood Cliffs, NJ. Dec. 2, 1960**  
Keg Johnson (tb), Budd Johnson (ts), Tommy Flanagan (p), George Duvivier (b),  
Charlie Persip (dm).  
Seven titles were recorded for Prestige/Swingville, issued as "Let's Swing":

2743	Someone To Watch Over Me	Solo with (tb) acc. 32 bars (S) to solo 32 bars (SM) to solo 16 bars to long coda. (S)
2744	Uptown Manhattan	Solo 64+4 bars. (M)
2745	Downtown Manhattan	Solo 4 choruses of 12 bars. 4 choruses 4/4 with (dm) to solo 4 choruses. (M)
2746	Falling In Love With Love	Soli 32+28, 4 and 64 bars. Solo/ duet with (tb) 28 bars. (FM)
2747	I Only Have Eyes For You	Intro 2 bars. Solo with ens 34 bars. Soli 36 and 34 bars to coda. (FM)
2748	Blues By Budd	Duet with (tb) 24 bars to solo 24 bars. Duet 24 bars to coda. (S)
2749	Serenade In Blue	Intro to solo 48 bars to long coda. (S)

A real small band session, and you don't get BJ better than this!! (And so nice to hear his brother Keg, a rare occasion these days, and some beautiful piano!!). He plays with great inspiration and strength, and although he does not always uses his best taste, this is fine tenorsax playing in a very personal style, with many details associating to Prez. Here are long uninterrupted tenorsax soli, luckily no overarrangements here ..., and all items are quite noteworthy. Three very nice items in slow tempo, and for me "... Budd" is a great highlight, fine feeling and groove here, and very personal too, nobody plays this way but BJ. And he takes the fast medium with great ease, "Falling ..." is an excellent example. And finally, should I pick a favourite item, it must be "Uptown ...", dig the opening of BJ's solo and the rest also, excellent!! This session is not only very nice, but it represents one of the best recorded examples of BJ's qualities, and it should be considered a tenorsax "must" for any serious jazz tenorsax collector!!

**GIL EVANS** **NYC. Dec. 10&15, 1960**  
Bigband personnel including Budd Johnson (ts).  
Two titles were recorded for Impulse, issued as "Out Of The Cool", one has BJ:

La Nevada Solo with orch 1:30. (FM)

BJ takes an impressive long solo here, and when considering that he with equal professionalism is playing mainstream, our admiration for this great tenorsax player is increased.

**RAY CHARLES** **NYC. Dec. 27, 1960**  
Bigband personnel including Budd Johnson, Seldon Powell (ts).  
Four titles were recorded for Impulse, one has BJ:

7430 Let's Go Solo with orch 24 bars. (F)

A competent solo without particular merits.

**COUNT BASIE & HIS ORCHESTRA** **NYC. March 9, 1961**  
Personnel including Frank Foster, Frank Wess, Budd Johnson (ts), Sarah Vaughan (vo).  
Five titles were recorded for Roulette, but no BJ.  
Postscript of Aug. 2020: BJ is not present, with Quincy Jones in Europe.

**QUINCY JONES & HIS ORCHESTRA** **Zürich, March 10, 1961**

Benny Bailey, Freddie Hubbard, Rolf Ericson, Paul Cohen (tp), Curtis Fuller, Melba Liston, Åke Persson (tb), Julius Watkins (fhr), Phil Woods, Joe Lopez (as), Eric Dixon, Budd Johnson (ts), Sahib Shihab (bar, fl), Patti Brown (p), Les Spann (g, fl), Buddy Catlett (b), Stu Martin (dm), Quincy Jones (arr, cnd).  
Six titles were recorded for Mercury/EmArcy, two have BJ:

22278	Air Mail Special	Solo 16 bars. (F)
22279	Banja Luka	Solo 9 choruses of 12 bars. (M)

**Paris, March 14, 1961**

Same with David Baker (tb) added.

Twelve titles (Eric Dixon on “Stolen Moments”), four have BJ:

Banja Luka	Solo 13 choruses of 12 bars. (M)
Summertime	Solo with orch 28 bars. (F)
Africana	Solo 7 choruses of 16 bars. (M)
The Birth Of A Band	Solo. (F)

**Ludwigshafen, Germany, ca. March 1961**

Same but probably Melba Liston omitted.

Thirteen titles (Eric Dixon great on “Stolen Moments” and “Lester Leaps In”!), three have BJ:

Banja Luka	Solo 12 choruses of 12 bars. (M)
Summertime	Solo with orch 28 bars. (F)
The Birth Of A Band	Duet with (ts-ED). (F)

“Banja ...” should be noted, relaxed blues, long solo, typical BJ at his best! An extended battle with Dixon on “The Birth ...” in extreme tempo is also something. Postscript of Oct. 2020: Note the appearance of another “... Luka” in Paris!

**COUNT BASIE & HIS ORCHESTRA** **NYC. June 27, 1961**

Sonny Cohn, Thad Jones, Lennie Johnson, Snooky Young (tp), Henry Coker, Quentin Jackson, Benny Powell (tb), Marshall Royal (cl, as), Frank Wess (fl, as, ts), Budd Johnson, Frank Foster (ts), Charles Fowlkes (bar), Count Basie (p), Freddie Green (g), Eddie Jones (b), Sonny Payne (dm), O. C. Smith (vo).

Twentyseven titles were recorded live at Birdland for Roulette, eight have BJ:

Set 1	Blues Backstage	Solo with orch 24 bars. (SM)
	Segue In C	Solo 6 choruses of 12 bars. (M)
	So Young, So Beautiful	Solo with orch 8 bars. (S)
	Basie	Solo 48 bars. (F)
Set 2	Whirly-Bird	Break to solo 4 choruses of 32 bars. (F)
Set 3	Discommotion	Solo 24 bars. (FM)
Set 4	Discommotion	Solo 24 bars. (FM)
	One O’Clock Jump	Solo 24 bars. (M)

**NYC. June 28, 1961**

Same. Twentytwo titles, four have BJ:

Set 1	Jingle Bells	Soli 16 and 12 bars. (F)
Set 2	Basie	Solo 48 bars. (F)
	Segue In C	Solo 7 choruses of 12 bars. (M)
Set 3	Blues Backstage	Solo 24 bars. (SM)

These Birdland can be found on the Mosaic set “Complete Roulette Live Recordings”, and as you can see BJ gets many solo opportunities and executes his tasks very well. The highlights are matter of taste, personally I think the two versions of “Segue ...” should primarily be noted, “the interesting Getzish edge” as Chris Sheridan says in the liner notes. A few beautiful bars on “... Beautiful” is also noteworthy. That he has no problems with fast tempo is evident in the old vehicle “Whirly-Bird” and the “Basie”s.

**COUNT BASIE & DUKE ELLINGTON & THEIR ORCHESTRAS** **NYC. July 6, 1961**

Bigbands personnel including Frank Foster, Paul Gonsalves, Jimmy Hamilton, Budd Johnson, Frank Wess (ts).

Nine titles were recorded for Columbia,

Segue In C	Solo 4 choruses of 12 bars. (M)
Take The A Train	32 bars 8/8 and 4/4 with (cl-JH). (M)
One More Once	Soli 12 and 12 bars. (M)

The most exciting item is “One More ...” where all five tenorsax players take soli, and BJ manages very well with lots of technique. Note also “Segue ...”, a number where he usually is featured, very good also here.

**COUNT BASIE & HIS ORCHESTRA** **NYC. Oct. 30-Nov. 4, 1961**

Al Aarons, Sonny Cohn, Thad Jones, Snooky Young (tp), Henry Coker, Quentin Jackson, Benny Powell (tb), Benny Carter (as), Frank Wess (fl, as, ts), Budd Johnson, Frank Foster (ts), Charles Fowlkes (bar), Count Basie (p), Sam Heman (g), Eddie Jones (b), Sonny Payne (dm), Irene Reid, O. C. Smith (vo).

Nine titles were issued by Roulette, three have BJ:

16356	The Basie Twist	Solo 24 bars. (M)
16358-14	The Swizzle	Soli 34 and 16 bars. (F)
16364-9	Turnabout	Soli 32 and 8 bars. (F)

BJ really screams on “... Twist” but he is still easy to identify. The two fast items show that BJ really thrives in the Basie band and is swinging happily. He and Foster share the tenorsax soli brotherly.

**RAY BROWN**

**WITH THE ALL STAR BIG BAND** **NYC. Jan. 22/23, 1962**

Bigband personnel including Cannonball Adderley (as), Budd Johnson, Seldon Powell, Yusef Lateef (ts), Ray Brown (b).

Nine titles were recorded for Verve, issued as “Two For The Blues”, but no BJ.

**ETTA JONES**

**Englewood Cliffs, NJ. May 4, 1962**

Budd Johnson (ts), Patti Brown (p), Art Davis (b), Ed Shaughnessy (dm), Etta Jones (vo).

Four titles were recorded for Prestige, issued as “Lonely And Blue”:

3516	Out In The Cold Again	Obbligato parts. (S)
3516	My Gentleman Friend	Intro 4 bars. Obbligato parts. Solo 8 bars. (SM)
3517	Gee Baby, Ain't I Good To You	Obbligato parts. Solo 16 bars. Coda. (SM)
3518	Trav'lin' Light	Obbligato parts. Solo 16 bars. (S)

Excellent contributions by BJ here; superb soli and very clearly background playing to EJ's vocal. Note this session!

**CLARK TERRY**

**Englewood Cliffs, NJ. May 11&15, 1962**

Clark Terry (tp, flhm), Lester Robertson (tb), Budd Johnson (ts), George Barrow (bar), Eddie Costa (p, vib), Art Davis (b), Ed Shaughnessy (dm), Oliver Nelson (arr).

Eight titles were recorded for Prestige, issued as “All American” and “Mellow Moods”, five have BJ:

3519	Night Life	Solo 32 bars. (M)
3521	It's Fun To Think	Solo 32 bars. (M)
3523	If I Were You	Solo 32 bars. (M)
3524	Fight Song	Solo 24 bars. (M)
3526	What A Country	Solo 64 bars. (F)

BJ is a sideman in this session but plays very competently where ever he gets the chance.

**SY OLIVER**

**NYC. Oct. 18, 1962**

Jimmy Nottingham, Joe Newman, Dick Perry (tp), Frank Saracco, Mort Bullman, Rod Levitt (tb), Phil Bodner, George Dorsey, Seldon Powell, Budd Johnson (reeds), Dave Martin (p), George Barnes (g), Joe Benjamin (b), Jimmy Crawford (dm), Warren Smith (perc), Sy Oliver (ldr, arr).

Twelve titles were recorded for Sesac, issued as "Easy Walker", four have tenorsax, probably three have BJ:

Old Time Religion	Solo/straight with orch 24 bars. (SM)
Last Night In Town	Solo/straight with orch 16+8 bars, (tb) on bridge, and 16 bars to coda. (S)
I'm The Guy That Loves Ya	Break 4 bars to solo 16 bars. Solo with orch 24 bars. Coda. (M)

Fine orchestra but mostly for dancing. Typical BJ on "... Religion", while more uncertain on "... Town". Not very exciting anyway. But that does not fit "... Ya" which has prominent and good soloing.

### JIMMY RUSHING

NYC. Jan. 22/23, 1963

Bernie Glow, Snooky Young, Marky Markowitz, Joe Newman (tp), Jimmy Cleveland, Urbie Green, Billy Byers, Willie Dennis (tb), Gene Quill, Phil Woods (as), Budd Johnson, Zoot Sims (ts), Sol Schlinger (bar), Patti Brown (p), Freddie Green (g), Milt Hinton (b), Gus Johnson (dm), Al Cohn (arr), Jimmy Rushing (vo). Ten titles were recorded for Colpix, issued as "Five Feet Of Soul", one has BJ:

Trouble In Mind	Obbligato 8 bars. (S)
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Strong vocal session but few solo opportunities. BJ gets only a few nice bars.

### BUDD JOHNSON's ORCHESTRA Englewood Cliffs, NJ. Jan. 30, 1963

Budd Johnson (ts), Joe Venuto (mar, vib), Hank Jones (p), Kenny Burrell, Everett Barksdale (g), Milt Hinton (b), Osie Johnson (dm), Willie Rodriguez (latin perc). Eight titles were recorded for Argo, issued as "French Cooking":

12148	La Petite Valse	Solo/straight 32 bars to solo 32 bars. Soli 8 and 54 bars. (FM)
12149	Le Grisbi	Solo/straight 26 bars to solo 22 bars. Solo/straight 14 bars. Coda. (S)
12150	I Can Live With The Blues	Intro 8 bars. Solo/straight 5 choruses of 12 bars. Solo 8 bars. (M)
12151	Hugues's Blues	Intro. Soli/straight 40 and 8 bars. Long coda. (S)
12152	Under Paris Skies	Soli/straight 2:54 and 0:25 bars. (FM)
12153	Darling, Je Vous Aime Beaucoup	Intro 4 bars to solo 48 bars. Solo/straight 10 bars. (S)
12154	Je T'Aime	Solo/straight 32 bars. Solo 76 bars. Solo/straight 40 bars to fade out. (FM)
12155	Je Vous Aime	Solo/straight 32 bars. Solo 32 bars. Solo/straight 16 bars. (M)

This did not look very interesting and/or jazz oriented, but sometimes one can be terribly wrong, and this is one of those cases!! Not only is this one of the best BJ sessions I have ever heard, but it ranks very high in the tenorsax history of the early sixties!! Look closely at the rhythm section and you will find one of the reasons. Our friend seems to sail along the gentle waves of mainstream swing, enjoying immensely the unusual music material chosen, obviously highly inspired. There is not a weak spot at all here, fine variations, every title is a great pleasure, no highlights mentioned, just go ahead and listen!!

### CHARLIE SHAVERS & HIS ORCHESTRA NYC. Feb. 20-22, 1963

Charlie Shavers (tp, vo), Billy Byers (tb), Jerome Richardson (as), Budd Johnson (ts), Bruce Martin (p), George Barnes (g), Tommy Bryant (b), Oliver Johnson (dm). Twelve titles were recorded for Capitol, issued as "Excitement Unlimited", only one has BJ:

24560	Period Of Adjustment	Break to solo 16 bars. (F)
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This session is practically all Shavers. BJ's contribution is interesting though.

### RANDY WESTON

NYC. April 1963

Bigband personnel including Budd Johnson (sop, ts), Booker Ervin (ts). Seven titles were recorded for Colpix/Roulette, but no BJ.

### QUINCY JONES

NYC. April 9-11, 1963

Bigband personnels including Budd Johnson, Zoot Sims, James Moody, Frank Wess, Al Cohn, Seldon Powell (ts).

Eleven titles were recorded for Mercury, issued as "Plays Hip Hits", and while there are tenorsax soli, most if not all seem to be Zoot Sims and no BJ.

**CLAUDE HOPKINS****NYC. May 22, 1963**

Bobby Johnson (tp), Vic Dickenson (tb), Budd Johnson (ts), Claude Hopkins (p), Wendell Marshall (b), Ferdinand Everett (dm).

Seven titles were recorded for Prestige/Swingville:

3794	I Cried For You	In ens to break and solo 40 bars. In ens. (FM)
3795	Somebody Loves Me	Break to solo 32 bars. (M)
3796	Stormy Weather	Solo 16 bars. (S)
3797	Crying My Heart Out Over You	Solo 16 bars. (S)
3798	Love Me Or Leave Me	Break to solo 32 bars. (FM)
3799	Mitzi	Solo 32 bars. (M)
3800	On The Sunny Side Of The Street	Solo 32 bars. (SM)

A very pleasant mainstream session, and rarely have we heard BJ better than here! His soli in the medium tempi are all very elegant and creative, and his slow soli on "Crying ..." and "Stormy ..." are just magnificent. Note this session!!

**JIMMY SMITH****NYC. July 10, 17 & 25, 1963**

Bigband personels including Budd Johnson, Seldon Powell and Jerome Richardson (ts).

Ten titles were recorded for Verve, but no tenorsax soli.

**MARY LOU WILLIAMS****NYC. Oct. 9, 1963**

Budd Johnson (ts, bcl), Mary Lou Williams (p), Grant Green (g), Larry Gales (b), Percy Brice (dm), Jimmy Mitchell (vo), The George Gordon Singers (vo-group), Melba Liston (arr, cond).

Two titles were issued on Saga(G)SB15062 as "Black Christ Of The Andes", (bcl) on "Anima Christi" but:

Praise The Lord	Solo 16 bars. In ens. (M)
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Fascinating black religious performance with strong vocal and guitar backing. BJ is mostly riffing in the background but takes a real solo in the opening.

**BUDD JOHNSON QUARTET****NYC. Nov. 7, 1963**

Budd Johnson (ts), unknown (rhythm), (strings).

Three titles were recorded for Argo, issued as "Mood To Be Wooed":

12803	Begin The Beguine	Straight 32 bars. Solo 28 bars. (M)
12804	Theme From "The Cardinal"	Solo/straight 24 bars. Solo with orch 12 bars. (S)
12805	Love I've Found You	Solo/straight 60 bars to coda. (S)

Rather commercial this session, with echo and strings and no clear jazz purpose. BJ is as always competent enough, best is his feature "Love ...", but there are so many more important examples of his music.

**BUDD JOHNSON QUARTET****NYC. Jan. 20/21, 1964**

Budd Johnson (ts), Al Williams (org), Richard Davis (b-12933-37), George Duvivier (b-12938-41), Belton Evans (dm).

Nine titles were recorded for Argo, issued as "Ya! Ya!":

12933	When Hearts Are Young	Straight 32 to solo 64 bars. Solo 64 bars to fade out. (FM)
12934	The Revolution	Soli/straight 48 and 16 bars to fade out. (S)
12935	Big Al	Soli 48 and 32 bars. (FM)
12936	Exotique	Solo/straight 64 bars. Coda. (SM)
12937	Where It's At	Soli/straight 6 choruses of 12 bars. Straight 16 bars to coda. (SM)
12938	Come Rain Or Come Shine	Soli 48 and 16 bars to coda. (S/M)
12939	Ya Ya	Straight 24 bars. Solo 5 choruses of 12 bars. Straight 12 bars. (M)



12940	Tag Along With Me	Straight 36 to solo 36 bars. Solo 36 bars to coda. (FM)
12941	Chloe	Solo 3 choruses of 32 bars. (SM)

Although organ and echo and obviously commercially oriented, this is a highly enjoyable session!! BJ is in excellent shape and constructs very nice soli on all items and tempi. My highlights are the last tune, "Chloe", a feature number for tenorsax, lovely laidback, and "... Come Shine", both a magnificent ballad performance and swinging!

**EARL HINES QUARTET** **NYC. March 7, 1964**  
Budd Johnson (ts), Earl Hines (p), Ahmed Abdul-Malik (b), Oliver Jackson, (dm).  
Four titles were recorded at concert in The Little Theatre:

4:11	Lester Leaps In	Straight 40 bars to solo 6 choruses of 32 bars to straight 32 bars and coda. (F)
4:36	Out Of Nowhere	Solo 32 bars. (S) to solo 32 bars. (SM) to solo 16 bars. (SM) to coda. (S)
5:32	Blues For Jazz Quartet	Solo 20 choruses of 12 bars. (M)
6:07	Someone To Watch Over Me	Solo 48 bars to long coda. (S)

This is a trio concert with BJ added on four titles, and on the three first Earl Hines confines himself to accompaniment; so these items are all tenorsax. They have quite a lot of Lester Young in them, of course on "... Leaps In", but particularly the opening of "Blues ...", and the solo starts out very well, but lasts too long. Also a fine and soft "... Nowhere" with tempo shifts. The same goes for the very slow "Someone ..." with a long piano introduction, perhaps the session highlight.

**EARL HINES QUARTET** **NYC. Nov. 5, 1964**  
Budd Johnson (sop-7405, ts-7401,03,06,07, bar-7404), Earl Hines (p), Aaron Bell (b), Jimmy Crawford (dm).  
Six titles were recorded for Victor (BJ not present on 7402 "Wrap Your Troubles In Dreams"), issued as "Up To Date with Earl Hines", four have tenorsax (two alternates not available):

7401	It Had To Be You	Solo 52 bars. Coda. (S)
7403	I've Got The World On A String	Soli 32, 16, 8 and 12 bars to coda. (M)
7404	A Cottage For Sale	(bar)-Solo 16+8 bars, (p) on bridge. Solo 12 bars. (S)
	A Cottage For Sale alt.	As above with intro added. (S)
7405	Father's Freeway	(sop)-Solo 64 bars. (F)
7406	Everything Depends On You	Intro 4 bars to solo 16 bars. Solo 8 bars. (S)
7407	Linger Awhile	Acc. (p). Solo 28 bars. (F)
	Linger Awhile alt.	Acc. (p). Solo 32 bars. (F)

A great session!! Here the two giants cooperate to the fullest, and with regard to BJ, he plays wonderfully here, particularly in the slow items "... Be You" and "... On You", this is his very strongest artistic area, you don't hear him better! Also don't forget the delightful baritonesax soloing on "... For Sale"!! Postscript of Dec. 2020: Note that the alternate of "... For Sale" is even slower and have a long baritonesax intro before starting like the other one. The final solo opens with a terrible squeak!

**BUDD JOHNSON** **NYC. Dec. 3, 1964**  
Joe Newman (tp), Budd Johnson (ts), Albert Dailey (p), Richard Davis (b-13602-05), George Duvivier (b-13606-08), Grady Tate (dm).  
Seven titles were recorded for Argo, issued as "Off The Wall":

13602	Off The Wall	Solo 36 bars. (M)
13603	Ill Wind	Straight 40 bars. Solo 40 bars. Straight 28 bars to fade out. (M)
13604	The Folks Who Live On A Hill	Soli 44 and 18 bars to coda. (S)
13605	Playing My Hunch	Solo 7 choruses of 12 bars. (M)

13606	Strange Music	In ens. Solo 36 bars. (M)
13607	Love Is The Sweetest Thing	Solo 64 bars. (SM)
13608	Baubles, Bangles And Beads	Solo 2 choruses of 36 bars. (M)

A quality session with variations in the music material. BJ seems to thrive with the groovy gospel on "... The Wall" and "... My Hunch" but can be quite soft as on "Ill Wind". Fine playing in medium tempo also on "Baubles ..." and "Strange ...". The highlights are nevertheless in slow tempo, "The Folks ..." and in particular "... Sweetest Thing", great!

**J. J. JOHNSON & HIS ORCHESTRA** **NYC. Dec. 9, 1964**

Bigband personnel including J. J. Johnson (tb), Budd Johnson (ts, bar).  
Three titles recorded for RCA Victor, but no BJ to be heard.

The Budd Johnson solography has to stop somewhere, it has already gone too far, too many unheard sessions. However, I am sure many of them are easily available, so please help!

Budd Johnson's last session was in 1984.

...ooo...