

The
TENORSAX
of
GEORGE HOLMES TATE
“BUDDY”

Solographer: Jan Evensmo
Last update: Dec. 7, 2017

Born: Sherman, Texas, Feb. 22, 1914
Died: Chandler, Arizona, Feb. 10, 2001

Introduction:

We became familiar with Buddy Tate very early through his recordings with Count Basie. I met him once, many years ago, at the Molde International Jazz Festival. He was a very kind man, and when he realized I was doing some useful work on jazz tenor saxophone, he invited me to his hotel room for whisky. We had a very nice time together in the light summer night of Norway!

Early history:

His brother, a saxophonist, gave Buddy an alto in 1925. Two years later began gigging with McCloud's Night Owls (led by his cousin, trumpeter Roy McCloud). In 1929 played for several months in Wichita Falls with the St. Louis Merrymakers, later that year joined Troy Floyd's Band in San Antonio. Briefly with Gene Coy's Band, then with Terrence Holder's 12 Clouds of Joy from 1930-33. Worked with E. J. Malone and his Rhythm Kings (early 1933), Wesley Smiths' Band, 'Tan Town Topics', and Ethel May's Band before joining Count Basie in Little Rock, Arkansas (ca. July 1934). From late 1934 until early summer 1935 with Andy Kirk, played with band at Wiley College, Texas, then long spell with Nat Towles until joining Count Basie in spring 1939. Remained with Basie until September 1948, brief return in early 1949, then for the rest of that year worked mostly with Hot Lips Page, occasionally with Lucky Millinder. With Jimmie Rushing (1950-52), then formed own band in 1953 which was resident at the Celebrity Club, New York for over 20 years. Occasional reunions with Count Basie and to Europe with Buck Clayton's All Stars in 1959 and 1961 (ref. John Chilton).

BUDDY TATE SOLOGRAPHY

COUNT BASIE AND HIS ORCHESTRA **NYC. March 19, 1939**

Buck Clayton, Shad Collins, Harry Edison, Ed Lewis (tp), Dan Minor, Benny Morton, Dicky Wells (tb), Earle Warren (as), Jack Washington (as, bar), Buddy Tate, Lester Young (ts), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Jimmy Rushing, Helen Humes (vo).

Five titles were recorded for Vocalion, two have BT:

24239-1	Rock-A-Bye Basie	Solo 32 bars. (FM)
24242-1	Taxi War Dance	Soli 4, 4 and 4 bars. (FM)
24242-2	Taxi War Dance	As above. (FM)

NYC. March 20, 1939

Same. Two titles were recorded, one has BT:

24244-1	Jump For Me	Solo 8 bars. (M)
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NYC. April 2, 1939

Same. Broadcast from the Famous Door, Bill Savory collection, three titles, two have BT:

	Sent For You Yesterday	Solo with orch 12 bars. (M)
	Swinging The Blues	Solo 24 bars. (F)

NYC. April 5, 1939

Same. Five titles were recorded, one has BT:

24340-A	Miss Thing Part I	Soli 12 and 8 bars. (FM)
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Chi. May 19, 1939

Same. Four titles were recorded, one has BT:

2597-C	Pound Cake	Soli 2, 2 and 2 bars. (M)
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NYC? May 19?, 1939

Same. Broadcast from the Famous Door, Bill Savory collection, eight titles, four have BT:

	Pound Cake	Solo with orch 12 bars. (M)
	Every Tub	Solo 8 bars. (F)
	Pannassie Stomp	Solo with orch 64 bars. (FM)
	Shout And Feel It	Solo with orch 8 bars. (FM)

After Herschal Evans' untimely death, Count Basie found a permanent and effective replacement in George "Buddy" Tate. It seems that his style was ideally suited for his job, which was to continue the Basie tradition of featuring two tenorsaxophonists. To be Lester Young's main opponent and to replace Herschal seems to me the most frightening task in jazz history! However, Buddy Tate took the challenge bravely, and established himself right away as an important new tenorsax voice. His first solo, "Rock-A-Bye Basie", shows his style clearly as being mainly rhythmically oriented, with a big, husky sound not unlike his predecessor's. He is a Texan swinger, heavy but inspired and inspiring. His very opening note tells a lot about how the music was to be played in the following half century! "Jump ..." has a fine atmosphere, featuring BT in the bridge of Basie chorus, but the phrasing stumbles a little bit. Perhaps the "Miss ..." is more noteworthy? The brief parts in "Pound ..." are groovy but really too brief, while "Taxi ..." is interesting for its two takes. For BT, they certainly are different but not impressively so. In all, an interesting tenorsax debut! Postscript: The Bill Savory collection gives us some more BT, note in particular his long and strong solo on "... Stomp".

COUNT BASIE AND HIS ORCHESTRA **Chi. June 4, 1939**

Personnel probably as March 19, 1939.

Broadcast from the Panther Room, Hotel Sherman.

	Southland Shuffle (Jump For Me)	Solo 8 bars. (FM)
	One O'Clock Jump (NC)	No solo.

Chi. June 5, 1939

Same.

Moten Swing	No solo.
Darktown Strutter's Ball	Solo 20 bars. (FM)
One O'Clock Jump	Solo 12 bars. (M)

Chi. June 10, 1939

Same.

I Found A New Baby	Solo 8 bars. (F)
Thinkin' Of You	No solo.

Chi. June 24, 1939

Personnel as March 19, 1939.
Four titles were recorded (for Vocalion), no BT soli.

NYC. July 15, 1939

Personnel probably as March 19, 1939.
Broadcast from the Famous Door.
BT solos on three of the ten items:

Swinging The Blues	Solo 24 bars. (FM)
Rock-A-Bye Basie	Solo 32 bars. (M)
Clap Hands, Here Comes Charlie	Solo with orch 32 bars. (F)

NYC. Aug. 4, 1939

COUNT BASIE AND HIS ORCHESTRA
Personnel as March 19, 1939.
Four titles were recorded for Vocalion, no BT.

NYC. Nov. 6/7, 1939

Same. Eight titles were recorded for Okeh/Columbia, two have BT:

26278-1	Riff Interlude	Solo with orch 24 bars. (FM)
26278-2	Riff Interlude	As above. (FM)
26278-3	Riff Interlude (NC)	As above. (FM)
26278-4	Riff Interlude	As above. (FM)
26278-5/A	Riff Interlude	As above. (FM)
26281-5	Ham'n Eggs (NC)	Solo with orch 32 bars. (FM)
26281-6	Ham'n Eggs	As above. (FM)
26281-7/A	Ham'n Eggs	As above. (FM)

Comments to 78 rpm. issues: Two colourful soli with "... Eggs" as my favorite. Here you really feel the old Evans' attack has been reborn. "Riff ..." is somewhat more restrained, but still an interesting performance. Postscript: As with Pres, this session became much more exciting with alternate takes, and BT also creates exciting variations in his soli.

Glendale, Ca., Nov. 3, 1939

COUNT BASIE & HIS ORCHESTRA
Personnel as usual.
Broadcast from Glendale Civic Auditorium, three titles have BT:

Swinging The Blues	Solo with orch 24 bars. (F)
One O'Clock Jump	Solo 12 bars. (M)
Pound Cake	Solo 12 bars. (FM)

NYC. Dec. 24, 1939

JAM SESSION
Personnel: CB orchestra plus a lot of others.
John Hammond's Carnegie Hall Concert No. 2.

Lady Be Good	No solo.
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IDA COX ACCOMPANIED BY **NYC. Dec. 24, 1939**
 an aggregation of instrumentalists, including Shad Collins (tp), Dicky Wells (tb),
 Buddy Tate (ts), Walter Page (b), Jo Jones (dm).
 John Hammond's Carnegie Hall Concert No. 2.

Fore Day Creep Part of collective obbligato 72 bars. (SM)

Badly recorded, and previously believed to be a Prez item. However, I can, with
 great difficulties, hear BT.

"SPIRITUALS TO SWING" **NYC. Dec. 24, 1939**
 A second title with Ida Cox (vo) has appeared:

Low Down Dirty Shame Part of collective obbligato
 4 choruses of 12 bars. (S)

same
 One title with **COUNT BASIE & HIS ORCHESTRA** and Jimmy Rushing (vo)
 has appeared:

Stealin' Blues Obbligato with tb (Dicky Wells)
 8 choruses of 12 bars. (M)

same
 Two titles with **COUNT BASIE & HIS ORCHESTRA**, the Count replaced by
 James P. Johnson (p) and Helen Humes (vo):

Old Fashioned Love No solo.
 If I Could Be With You No solo.

BT's tenorsax is neatly integrated with Dicky Wells' trombone behind the vocals,
 and also with Shad Collins' trumpet on "... Shame", thus his playing is not easy to
 study. However, he seems in good shape, and particularly "Stealin' ..." is jumping.

COUNT BASIE AND HIS ORCHESTRA **Boston, Feb. 20, 1940**
 Buck Clayton, Al Killian, Harry Edison, Ed Lewis (tp), Vic Dickenson, Dan Minor,
 Dicky Wells (tb), Earl Warren (as), Buddy Tate, Lester Young (ts), Jack
 Washington (as, bar), Count Basie (p, ldr), Freddie Green (g), Walter Page (b), Jo
 Jones (dm), Jimmy Rushing, Helen Humes (vo).
 NBC broadcast from The Southland Cafe.
 Eight titles, two have BT:

Riff Interlude Solo 24 bars. (FM)
 Baby Don't Tell On Me Obbligato with tb 36 bars (vo-JR). (M)

The "Riff ..." is astonishingly different from the record version; maybe not better
 but certainly more informal and exciting. The successful cooperation with Dicky
 Wells on "Baby ..." is yet another piece of cake you should try!

COUNT BASIE AND HIS ORCHESTRA **Boston, Feb. 28, 1940**
 Same. Bill Savory collection, two titles:

One O'Clock Jump Solo 12 bars. (M)
 One O'Clock Jump Solo 12 bars. (M)

COUNT BASIE AND HIS ORCHESTRA **Boston, March 1940**
 Personnel as Feb. 20, 1940.
 WBZ broadcasts from The Southland Cafe.
 The following items feature BT:

March 7, 1940

Green Bay (NC) Solo 32 bars. (FM)

March 9, 1940

One O'Clock Jump (NC) Solo 12 bars (NC). (M)

March 12, 1940

Basin Street Blues Solo 6 bars. (SM)

Topsy Solo with orch 16 bars. (FM)

Doggin' Around Solo 32 bars. (F)
 Tickle Toe Soli 8 and 6 bars. (FM)

BT seems to be inspired on these broadcasts, note the beautiful "Basin Street ..."! Also fine "Doggin' ...", "... Bay" and "Topsy", while "Tickle Toe" has a damaged introduction with BT just escaping the mess.

COUNT BASIE AND HIS ORCHESTRA NYC. March 19, 1940
 Personnel as Feb. 20, 1940.

Four titles were recorded for Columbia/Okeh, one BT solo item:

26656-A Tickle Toe Solo 8 bars. (FM)

NYC. March 20, 1940

Same. (26661: BT, trumpets and rhythm only).
 Three titles were recorded, two have BT:

26660-A Let Me See Solo 32 bars. (F)

26660-B Let Me See As above. (F)

26661-A Blues Soli 12 and 36 bars. (M)

NYC. May 31, 1940

Same plus Tab Smith (sop, as).
 Four titles were recorded, two have BT:

26871-A Gone With "What" Wind Solo 24 bars. (FM)

26871-B Gone With "What" Wind As above. (FM)

26872-A Super Chief Solo 32 bars. Break 2 bars. (FM)

hi. Aug. 8, 1940

Personnel as Feb. 20, 1940.
 Six titles were recorded, two have BT:

3255-1 The World Is Mad Part I Solo 24 bars. (FM)

3257-1 Moten Swing Solo 8 bars. (FM)

On these sessions there are a lot of memorable BT soli, in fact, it seems that the quality of his playing is ascending. While "Tickle Toe" always will be remembered for Prez, we shall not forget that he is preceded by a very inspired Tate, giving forth a brief but well constructed solo. The most prominent item is perhaps the groovy and original "Blues", typical Tate! The "Super Chief" also has a very good solo, and note here the bridge where the influence of Lester Young is unusually prominent!! "... Wind" is also good, with a specially attractive phrase in the beginning of the second chorus, but this is probably planned, since the two takes have great similarities. Two long versions of "Let Me See" and a more ordinary "The World ...": Together, we have here some of the most important examples of the young BT.

JAM SESSION NYC. Aug. 12, 1940

Tab Smith, Willie Smith (as), Herbie Fields (cl, ts), Buddy Tate, Joe Thomas, Skippy Williams (ts), Sonny Burke (p), George Simon (dm).

Recorded by Jerry Newman at Minton's Playhouse. Dated as Jan. 1941 on Xanadu 112 (items 4 and 5).

I Found A New Baby Solo 64 bars (2nd tenorsax solo). (F)

I Surrender Dear Solo 32 bars (1st (ts-solo). (SM)

The Blues Solo 12 bars (2nd tenorsax solo),
 then cut in second chorus. Acetate starts
 again, then solo 12 bars. (SM)

Body And Soul Solo 3 choruses of
 32 bars to coda. (SM)

On The Sunny Side Of The Street No solo.

BI is inspired on this unique sax jam session, and plays competently on all items. Up for particular attention is his solo feature number "Body And Soul", played very nicely in the footsteps of many tenorsax giants.

COUNT BASIE AND HIS ORCHESTRA**NYC. Oct. 30, 1940**

Personnel as Feb. 20, 1940.

Four titles were recorded for Okeh, no BT.

NYC. Nov. 19, 1940

Same. Four titles were recorded for Okeh, one has BT:

29088-1	Love Jumped Out	Solo 16 bars. (M)
29088-2	Love Jumped Out	As above. (M)
29088-3	Love Jumped Out	As above. (M)

Three groovy alternates on this "Love ..."!

JAM SESSION**NYC. Dec. 7, 1940**

Buck Clayton (tp), probably Herbie Fields (cl, ts), Earl Warren (as), Buddy Tate (ts), Clyde Hart (p), unknown (b), J.C. Heard (dm).

Recorded by Jerry Newman.

I Got Rhythm	Solo 64 bars (1st tenorsax solo). (F)
China Boy	Solo 32 bars (2nd tenorsax solo). (FM)
Tea For Two	Not available.
Lady Be Good	Soli 32 and 32 bars. (FM)

Note: Another tenorsax performer takes solo 96 bars on "I Got Rhythm" and 64 bars on "China Boy", not too exciting. Probably Herbie Fields.

This jam session looks very interesting on paper, but is somewhat disappointing, not even my favorite piano player Clyde Hart gets things going here, nor Buck with his trumpet. The tempo on "... Rhythm" is too fast for BT.

COUNT BASIE AND HIS ORCHESTRA**NYC. Dec. 13, 1940**

Buck Clayton, Harry Edison, Al Killian, Ed Lewis (tp), Vic Dickenson, Dan Minor, Dicky Wells (tb), Earl Warren (as), Tab Smith (sop, as), Paul Bascomb, Buddy Tate (ts), Jack Washington (as, bar), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Jimmy Rushing, Helen Humes (vo).

Four titles were recorded, one has BT:

29247-1	Stampede In G Minor	Solo 18+8 bars, tp on bridge. (FM)
29247-2	Stampede In G Minor	As above. (FM)
29247-3	Stampede In G Minor	As above. (FM)

This is BT at his very dynamic best in three different versions. They have the necessary differences, I prefer take 2 for its second eight.

JAM SESSION**NYC. Dec. 15, 1940**

Buddy Tate (ts), Leonard Feather (p), Charles Drayton (b).

Recorded by Jerry Newman, not available.

The Man I Love
Blue And Sentimental

same

Buddy Tate (ts), Herbie Fields (cl?, ts?), Don Wolf (p).

Recorded by Jerry Newman.

Exactly Like You

COUNT BASIE AND HIS ORCHESTRA**NYC. Jan. 20, 1941**

Personnel as Dec. 13, 1940, except Ed Cuffee (tb), Don Byas (ts) replace Dickenson and Bascomb.

Two titles were recorded for Okeh, one has BT:

29521-1	It's Square But It Rocks	Soli 2 and 2 bars. (M)
29521-2	It's Square But It Rocks	As above. (M)
29521-3	It's Square But It Rocks	As above. (M)
29521-4	It's Square But It Rocks	As above. (M)

NYC. Jan. 22, 1941

Same. Three titles, two have BT:

29534-1	Wiggle Woogie	Solo with orch 12 bars. (M)
29534-2	Wiggle Woogie	As above. (M)
29535-1	Beau Brummel	Solo 8 bars. (M)
29535-2	Beau Brummel	As above. (M)
29535-3	Beau Brummel	As above. (M)
29535-4	Beau Brummel	As above. (M)

NYC. Jan. 28, 1941

Same. Six titles were recorded for Okeh, but no BT.

NYC. April 10, 1941

Same plus Coleman Hawkins (ts).

Five titles were recorded for Okeh, but no BT.

Here one should note four different takes of "Beau ...", each a little bit different from the others.

JAM SESSION AT CARNEGIE HALL NYC. April 23, 1941

The following musicians have been positively identified (ref. Sheridan):

Buck Clayton, Charlie Shavers (tp), J. C. Higginbotham, Will Bradley (tb), Buster Bailey (cl), Tab Smith (as), Don Byas, Buddy Tate (ts), Count Basie, Pete Johnson (p), Freddie Green (g), Walter Page (b), Jo Jones (dm).

Cafe Society concert, Carnegie Hall. AFRS No. J 15-A. Two titles, "One O'Clock Jump" and "Blues" but no BT (former has a tenorsax solo earlier attributed to BT but is in fact by Don Byas).

COUNT BASIE AND HIS ORCHESTRA NYC. May 21, 1941

Personnel as Jan. 20, 1941, except Kenny Clarke (dm-30520, 21).

Four titles were recorded for Okeh, two have BT:

30523-1	I'm Tired Of Waiting For You	Solo 8 bars. (M)
30523-2	I'm Tired Of Waiting For You	As above? ()
30521-1	Down, Down, Down	Solo 8 bars. (M)
30521-2	Down, Down, Down	As above. (M)
30521-3	Down, Down, Down	As above. (M)

NYC. July 2, 1941

Same, except Eli Robinson, Robert Scott (tb) replace Minor and Wells.

Four titles were recorded for Okeh, two have BT:

30831-1	One-Two-Three-O'Lairy	Soli 4 and 4 bars. (M)
30831-2	One-Two-Three-O'Lairy	As above. (M)
30831-3	One-Two-Three-O'Lairy	As above. (M)
30831-4	One-Two-Three-O'Lairy	As above. (M)
30831-5	One-Two-Three-O'Lairy	As above. (M)
30834-1	Diggin' For Dex	Solo 16 bars. (FM)
30834-2	Diggin' For Dex	As above. (FM)
30834-3	Diggin' For Dex	As above. (FM)

Probably some jazz enthusiasts, even among the most crazy ones, find that five takes of "...O'Lairy" is too much! Well, not necessarily, if you take all ten tenorsax soli in sequence, then you will think otherwise, maybe even start to understand what improvising is all about! They are all quite sufficiently different and maybe take 5 is the best for BT? Good soloing also on the other items.

COUNT BASIE AND HIS ORCHESTRA NYC. July/Aug. 1941

Personnel as July 2, except Dicky Wells replaces Cuffee.

RCM film soundtracks "Air Mail Special" and "Take Me Back Baby", but no BT.

COUNT BASIE AND HIS ORCHESTRA NYC. Sept. 19, 1941

Buck Clayton, Harry Edison, Al Killian, Ed Lewis (tp), Eli Robinson, Robert Scott, Dicky Wells (tb), Tab Smith (sop, as), Earl Warren (as), Don Byas, Buddy Tate (ts), Jack Washington (as, bar), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Jimmy Rushing (vo).
CBS broadcast from Cafe Society Uptown.
Five titles, one has BT:

Tuesday at Ten Solo 8 bars. (M)

NYC. Sept. 20, 1941

Same. Eight titles, one has BT:

Gone With "What" Wind Solo 24 bars. (M)

NYC. Sept. 23, 1941

Same. Six titles, three have BT:

Diggin' For Dex Solo 16 bars. (FM)

Love Jumped Out Solo 16 bars. (M)

Every Tub Solo 8 bars. (F)

Particularly "... Ten" and "Love ..." have some juicy BT.

COUNT BASIE AND HIS ORCHESTRA NYC. Sept. 24, 1941

Same personnel. Lynne Sherman (vo).
Four titles were recorded for Okeh, but no BT.

NYC. Sept. 29, 1941

Same personnel.
WOR broadcast from Cafe Society Uptown.
Three titles, but no BT.

NYC. Oct. 1, 1941

Same personnel. Paul Robeson (vo).
Three titles were recorded for Okeh, but no BT.

NYC. Oct. 1, 1941

Same personnel. Cafe Society. One title, "Tune Town Shuffle", has not been available.

NYC. Oct. 2, 1941

Same personnel. Cafe Society. Seven titles, one has BT:

Topsy Solo with orch 16 bars. (FM)

NYC. Oct. 6, 1941

Same personnel. Cafe Society. Seven titles, three have BT:

Wiggle Woogie Solo 12 bars. (FM)

One-Two-Three-O'Lairy Soli 4 and 4 bars. (M)

Tuesday At Ten Solo 8 bars. (M)

NYC. Oct. 7, 1941

Same personnel. Cafe Society. Seven titles, three have BT:

Down, Down, Down Solo 8 bars. (M)

Blue Lou Solo 16+8 bars, (p) on bridge. (M)

Sweet Georgia Brown Solo 32 bars. (FM)

NYC. Oct. 10, 1941

Same personnel. Cafe Society. Five titles, one has BT:

Down For Double Solo with orch 30 bars. (M)

NYC. Oct. 14, 1941

Same personnel. Dinah Shore (vo).
WOR-Mutual "Men Behind The Guns" broadcast.
Three titles, one has BT:

Bugle Call Rag Solo . ()

NYC. Oct. 20, 1941

Same. Cafe Society Uptown. Four titles, two have BT:

9:20 Special	Solo . ()
Moten Swing	Solo 36 bars (fade out). (M)

NYC. Oct. 21, 1941

Same. Cafe Society Uptown. Three titles, one has BT:

Diggin' For Dex	Solo 16 bars. (FM)
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NYC. Oct. 25, 1941

Same. Cafe Society Uptown. Three titles, one has BT:

Swinging The Blues	Solo 24 bars. (F)
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NYC. Nov. 3, 1941

Same personnel. Three titles were recorded for Okeh, but no BT.

Several items to be noted, particularly "Sweet Georgia ..." and "... Dex".

COUNT BASIE AND HIS ORCHESTRA NYC. Nov. 17, 1941

Personnel as Sept. 19. Jimmy Rushing, Lynne Sherman (vo).

Five titles were recorded for Okeh, one has BT:

31766-1	Down For Double	Soli 4, 12 and 2 bars. (FM)
31766-2	Down For Double	As above. (FM)

NYC. Jan. 21, 1942

Same. Harry Nemo, Jimmy Rushing (vo).

Four titles were recorded for Okeh, two have BT:

32274-1	One O'Clock Jump	Solo 12 bars. (M)
32274-2	One O'Clock Jump	As above. (M)
32277-1	For The Good Of Your Country	Soli 6 and 6 bars. (FM)
32277-2	For The Good Of Your Country	As above. (FM)

Chi. April 3, 1942

Personnel as Sept. 19, 1941, except Jerry Blake (as) replaces Smith.

Three titles were recorded for Okeh, but no BT.

NYC. June 20, 1942

Same, except Snooky Young (tp), Johnny Brown (as) replace Clayton and Blake.

Unknown titles in Library of Congress.

Hollywood, July 27, 1942

Personnel as June 20, except Buck Clayton (tp), Caughey Roberts (as) replace Young and Brown.

Seven titles were recorded for Columbia, two have BT:

892-1	It's Sand Man	Solo 32 bars. (FM)
894-1	For The Good Of Your Country	Soli 6 and 6 bars. (FM)

The 78 rpm items are not among the most remarkable, but there are some nice moments here and there. To be preferred is the extended "... Sand ...", and maybe also "Down ...".

COUNT BASIE AND HIS ORCHESTRA Southgate, Ca., Aug. 20, 1942

Buck Clayton, Harry Edison, Al Killian, Ed Lewis (tp), Eli Robinson, Robert Scott, Dicky Wells (tb), Caughey Roberts (as), Earle Warren (as, vo), Don Byas, Buddy Tate (ts), Jack Washington (as, bar), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm).

KFJ-Mutual broadcast from Trianon Ballroom.

Seven titles, one has BT:

Diggin' For Dex	Solo 16 bars. (FM)
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Hollywood, Aug. 21, 1942

Same. Columbia film soundtrack for "Reveille with Beverley".

One O'Clock Jump Solo 12 bars. (FM)

Southgate, Aug./Sept. 1942

Same or as Sept. 29, 1942. KFJ-Mutual broadcasts from Trianon Ballroom.

Eleven titles, three have BT:

Every Tub Solo 8 bars. (F)

Swinging The Blues Solo 24 bars. (F)

King Porter Stomp Solo 32 bars. (F)

Hollywood, Sept. 29, 1942

Personnel as July 27, except Marvin Johnson (as), Vernon Alley (b) replace Roberts and Page.

AFRS "Command Performance" No. 33. One title, no BT.

Hollywood, prob. Oct. 1942

Same. Dorothy Dandridge, Jack Williams (vo).

Soundtrack "Hit Parade of 1943", no BT.

COUNT BASIE AND HIS ORCHESTRA NYC. Jan. 19, 1943

Personnel as above, except Walter Page (b) replaces Alley. Thelma Carpenter (vo) added.

WMCA "Pabst Blue Ribbon Beer Guest Night" broadcast.

Ten titles, five have BT:

Every Tub Solo 8 bars. (F)

It's Sand, Man! Solo with orch 34 bars. (FM)

Swinging The Blues Solo 24 bars. (F)

Sent For You Yesterday Solo 12 bars. (M)

KMA (Dance Of The Gremlins) Solo 64 bars. (M)

Possibly the most colorful Basie band performance in the early forties, and never have we met BT in such an inspired mood. Many of the titles exist in numerous versions, but the "... Sand, Man", "Swingin' ..." and "... Yesterdays" you hear here are quite special. He plays with a stronger vibrato than usual and conquers heights otherwise beyond his reach. Memorable!!

COUNT BASIE AND HIS ORCHESTRA Astoria, RI. Feb. 8-10, 1943

Same, except Louis Taylor (tb) added, and Jimmy Powell (as) replaces Johnson. Ethel Waters (vo).

United Artist film "Stage Door Canteen", no BT.

LA. June 7, 1943

Same as above, except Snooky Young (tp) replaces Killian.

AFRS Jubilee No. 28, NBC.

Seven titles, three have BT:

Dance Of The Gremlins Solo 64 bars. (FM)

Green Solo 32 bars. (M)

One O'Clock Jump Solo 24 bars. (M)

Hollywood, June 21, 1943

Same as June 7. AFRS Jubilee No. 30, NBC.

Six titles, unknown contents.

Hollywood, mid-June, 1943

Same. AFRS "Command Performance" No. 70.

Two titles, one has BT (on VDisc):

Dance Of The Gremlins Solo 64 bars. (FM)

Hollywood, June/July, 1943

Same. AFRS Down Beat No. 60.

Eleven titles, three have BT:

Blue Lou Solo with orch 16+8 bars, (b) on bridge. (M)

It's Sand, Man! Solo with orch 34 bars. (FM)
 Yeah! Man Solo 64 bars. (F)

Hollywood, July 5, 1943

Same. Ida Jones (vo). AFRS Jubilee No. 32.
 Seven titles, but no BT.

Universal City, ca. Aug. 1-6, 1943

Same. Bobby Brooks Quartet, Delta Rhythm Boys (vo).
 Universal Films, for details see Don Byas, no BT.

NYC. Nov. 23, 1943

Same, except Joe Newman (tp), Rodney Richardson (b) replace Clayton and Page.
 Unissued VDiscs.

COUNT BASIE AND HIS ORCHESTRA NYC. Nov./Dec. 1943

Ed Lewis, Joe Newman, Harry Edison, Snooky Young (tp), Dicky Wells, Robert Scott, Eli Robinson, Louis Taylor (tb), Earl Warren, Jimmy Powell (as), Buddy Tate, Lester Young (ts), Rudy Rutherford (bar), Count Basie (p), Freddie Green (g), Rodney Richardson (b), Jo Jones (dm).
 AFRS "G.I. Jive" transcriptions.
 One title, no BT.

NYC. before Dec. 6, 1943

Same personnel. Jimmie Rushing, Thelma Carpenter, Earl Warren (vo).
 AFRS Jubilee No. 55. Date falsely given as Jan. and Feb./March 1944.
 Seven titles, no BT.

NYC. Dec. 1943

Personnel as previously, except Al Killian (tp), Ted Donnelly (tb) replace Young and Scott.
 NBC "Chamber Music Society of Lower Basin Street" - AFRS BS 15.
 Two titles, no BT.

NYC. Jan. 10, 1944

Personnel as previous session minus Freddie Green (g).
 Lang-Worth transcriptions, recorded at Liederkrantz Hall. For details of items, see Lester Young. The following feature BT:

Sent For Yesterday	Solo 12 bars. (M)
Sent For Yesterday	As above. (M)
Wiggle Woogie	Solo 12 bars. (FM)
Down For Double	Solo with orch 30 bars. (FM)
Rock-A-Bye Basie	Solo 32 bars. (M)
Swing Shift	Solo with orch 34 bars. (FM)
Shoo Shoo Baby	Solo 8 bars. (M)

NYC. April 2, 1944

Personnel as Dec. 1943.
 Fats Waller Memorial Concert, Carnegie Hall, two titles, no BT.

NYC. April 6, 1944

Personnel as Dec. 1943.
 The second half of a half-hour WABC Station CBS broadcast from The Blue Room, Hotel Lincoln. Four titles, two have BT:

Swing Shift Swing	Solo 34 bars. (FM)
Blue Room Jump	Solo 36 bars. (FM)

NYC. April 7, 1944

Personnel as Dec. 1943.
 AFRS ONS No. 198. Broadcast from The Blue Room. Ten items, two have BT:

Diggin' For Dex	Solo 16 bars. (FM)
Blue Lou	Solo 16+8 bars, (p) on bridge. (FM)

NYC. April 10, 1944

Personnel as Dec. 1943.

WOR-Mutual broadcast from The Blue Room. Four titles, no BT.

NYC. April 14, 1944

Same. Five titles, one has BT:

Ain't But The One Solo 16 bars. (FM)

NYC. April 14, 1944

Same. CBS "Kate Smith Show" broadcast. One title:

King Porter Stomp Solo 32 bars. (F)

NYC. April 16, 1944

TV-program, one title (thanks to Franz Hoffman):

Blues Solo 36 bars. (F)

Note that BT can be seen soloing, and also Pres in the reed section.

NYC. April 17, 1944

Personnel as Dec. 1943. Broadcast from The Blue Room. AFRS ONS No. 213.

Ten titles, three have BT:

Avenue C Solo 24 bars. (F)

Rock-A-Bye Basie Solo 32 bars. (M)

Dance Of The Gremlins Solo 64 bars. (FM)

NYC. April 21, 1944

Personnel as Dec. 1943. CBS broadcast from The Blue Room. Two titles, no BT.

NYC. April 24, 1944

Same. Broadcast from The Blue Room. AFRS ONS No. 228. Eight titles, no BT.

NYC. April 24, 1944

Same. WOR-Mutual broadcast from The Blue Room. Nine titles, two have BT:

Blue Lou Solo 16+8 bars, (p) on bridge. (M)

Avenue C Solo 24 bars. (FM)

NYC. April 28, 1944

Personnel as Dec. 1943. CBS "Kate Smith Show" broadcast. AFRS KSS 62, no info.

NYC. April/May, 1944

Personnel as Dec. 1943. WOR-Mutual broadcast from The Blue Room.

Five titles, one has BT:

Blue Room Jump Solo 36 bars. (F)

NYC. April/May, 1944

Same. Two titles, but no BT.

NYC. May 5, 1944

Same. AFRS Down Beat 103 & 145. Nine titles, two have BT:

Avenue C Solo 24 bars. (F)

Harvard Blues Solo 24 bars. (S)

NYC. May 13, 1944

Personnel as Dec. 1943. WOR-Mutual broadcast from the Blue Room.

Nine titles, one has BT:

Rock-A-Bye Basie Solo 32 bars. (M)

NYC. May 14, 1944

Same. One title:

Every Tub Solo 8 bars. (F)

NYC. May 15, 1944

Same. AFRS ONS 242. Nine titles, two have BT:

Avenue C	Solo 24 bars. (FM)
One O'Clock Jump	Solo 24 bars. (FM)

NYC. May 17, 1944

Personnel as Dec. 1943 plus Freddie Bryant (vo).
WOR-Mutual broadcast from The Blue Room. Nine titles, one has BT:

Dance Of The Gremlins	Solo 64 bars. (M)
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NYC. May 20, 1944

Personnel as Dec. 1943. CBS broadcast from The Blue Room. Two titles, but no BT.

NYC. May 22, 1944

Personnel as Dec. 1943. AFRS ONS 269. CBS broadcast from the Blue Room.
Nine titles, three have BT:

It's Sand, Man	Solo 34 bars. (FM)
Swing Shift	Solo 34 bars. (FM)
Gee, Baby, Ain't I Good To You	Solo 4 bars. (S)

NYC. May 24, 1944

Personnel as Dec. 1943. WOR-Mutual broadcast from the Blue Room.
Three titles, but no BT.

NYC. May 25, 1944

Personnel as Dec. 1943. Lang-Worth transcriptions, recorded at Liederkrantz Hall.
Eight titles, but no BT.

NYC. May 27, 1944

Personnel as Dec. 1943. Broadcast from the Blue Room. Eight titles, four have BT:

Tuesday At Ten	Solo 8 bars. (M)
Harvard Blues	Solo 24 bars. (S)
Rock-A-Bye Basie	Solo 32 bars. (M)
Down For Double	Solo with orch 32 bars. (FM)

NYC. May 27, 1944

Same. Recorded at Liederkrantz Hall. Seven titles, two have BT (VDisc):

VP733	Gee, Baby, Ain't I Good To You	Solo 4 bars. (S)
J509	Basie Strides Again	Solo with orch 24 bars. (F)

NYC. May 29, 1944

Same personnel. WOR-Mutual broadcast from The Blue Room.
Nine titles, three have BT:

Blue Lou	Solo 16+8 bars, (p) on bridge. (M)
Harvard Blues (NC)	Solo 24 bars. (S)
One O'Clock Jump	Solo 24 bars. (M)

NYC. May 30, 1944

Same. CBS broadcast from The Blue Room. Nine titles, but no BT.

NYC. May 30, 1944

Same. Recorded at The Blue Room. National Guard Transcriptions.
Eight titles, four have BT:

Jumpin' For Maria (Green)	Solo with orch 32 bars. (M)
Blue Lou	Solo 16+8 bars, (p) on bridge. (FM)
Avenue C	Solo 24 bars. (F)
Gee, Baby, Ain't I Good To You	Solo 4 bars. (S)

NYC. possibly May 1944

Personnel probably as Dec. 1944. AFRS transcriptions miscellaneous, for details see Lester Young. Four titles, one has BT (note that Sheridan erroneously has BT on "Let's Jump"):

One O'Clock Jump Solo 24 bars. (FM)

NYC. May 1944

Same personnel. Unidentified broadcast from The Blue Room. Eight titles, two have BT:

Andy's Blues Solo 36 bars. (FM)

Avenue C Solo 24 bars. (F)

LA. Sept. 11, 1944

Personnel as Dec. 1943 minus Newman. AFRS Jubilee No. 96. Eight titles, two have BT:

Avenue C Solo 24 bars. (F)

Harvard Blues Fades in to solo 2 bars. (S)

Hollywood, Sept. 18, 1944

Personnel as Sept. 11. King Sisters (vo-group). AFRS Jubilee No. 97. Seven titles, one has BT:

Gee, Baby, Ain't I Good To You Solo 4 bars. (S)

COUNT BASIE AND HIS ORCHESTRA **Hollywood, Sept. 25, 1944**
 Personnel as Dec. 1943, except Jimmy Keith (ts) replaces Young, Buddy Rich (dm) replaces Jones, Artie Shaw (cl) added guest star. AFRS Jubilee No. 98. Eight titles, one has BT:

Rhythm Man Solo 16 bars. (F)

Hollywood, Oct. 2, 1944

Same, except Illinois Jacquet (ts) replaces Keith, Joe Newman (tp) added. AFRS Jubilee No. 99. Six titles, two have BT:

Rock-A-Bye Basie Solo 32 bars. (M)

One O'Clock Jump Solo 24 bars. (FM)

Hollywood, Oct. 1944

Probably 'alternate take' of Jubilee recordings above.

Rock-A-Bye Basie As above. (M)

Hollywood, Oct. 1944

Same as Oct. 2, except Jesse Price (dm) replaces Rich. AFRS YSS 98, DB 150 and 184. Five titles, one has BT:

I Got Rhythm Solo 32 bars. (FM)

NYC. Oct. 30, 1944

Same as Oct. above. NBC "For The Record Broadcast". Three titles, one has BT (VDisco) (Sheridan has BT on "My, What A Fry!", but IJ is more likely):

Harvard Blues Solo 24 bars. (S)

NYC. Nov. 1, 1944

Same. WMCA broadcast from Apollo Theatre. One title:

One O'Clock Jump Solo 24 bars. (FM)

Even with several broadcast versions before, it does not hurt to give attention once more to the beautiful "Harvard Blues, famous for Jimmy Rushing's moving vocal and fine trombone obbligato, but also for BT for once having the opportunity to show his talent for expressiveness in a slow tempo.

COUNT BASIE AND HIS ORCHESTRA **NYC. Dec. 6, 1944**
 Harry Edison, Al Killian, Joe Newman, Al Stearns (tp), Ted Donnelly, Eli Robinson, Louis Taylor, Dicky Wells (tb), Jimmy Powell, Earl Warren (as), Buddy Tate, Lucky Thompson (ts), Rudy Rutherford (cl, bar), Count Basie (p), Freddie

Green (g), Rodney Richardson (b), Shadow Wilson (dm), Thelma Carpenter, Jimmy Rushing (vo).

Five titles were recorded for Columbia at Liederkrantz Hall, one has BT:

Taps Miller Solo 16 bars. (FM)

NYC. Dec. 1944

Same. WOR-Mutual broadcast from The Blue Room, Hotel Lincoln.

Four titles, one has BT:

Swing Shift Solo 34 bars. (FM)

NYC. Dec. 23, 1944

Same. CBS broadcast from The Blue Room.

Five titles, two have BT:

Blue Room Jump Solo 36 bars. (FM)

It's Sand, Man! Solo 34 bars. (FM)

NYC. Dec. 27, 1944

Same. WOR-Mutual broadcast from The Blue Room. Three titles, one has BT:

Taps Miller Solo with orch 32 bars. (FM)

NYC. Dec. 31, 1944

Same. AFRS "Coast Guard" program. Three titles, one has BT:

Avenue C Solo 24 bars. (FM)

Remained with Count Basie until September 1948.

COUNT BASIE AND HIS ORCHESTRA NYC. Jan. 1, 1945

Harry Edison, Al Killian, Ed Lewis, Joe Newman (tp), Ted Donnelly, Eli Robinson, Louis Taylor, William "Dicky" Wells (tb), Jimmy Powell, Earl Warren (as), Buddy Tate, Eli "Lucky" Thompson (ts), Elman "Rudy" Rutherford (cl, bar), Count Basie (p), Freddie Green (g), Rodney Richardson (b), Rossiere "Shadow" Wilson (dm), Jimmy Rushing (vo).

Broadcast from Hotel Lincoln. Three titles known, one has BT:

Love Jumped Out Solo 16 bars. (M)

NYC. Jan. 11, 1945

Same, except Joe Marshall (dm) replaces Wilson.

Six titles (possibly eight) were recorded for VDisc, three have BT:

Taps Miller Solo 32 bars. (FM)

Playhouse No. 2 Stomp Solo 64 bars. (M)

Just An Old Manuscript Solo 24 bars. (M)

NYC. Jan. 1945

Personnel as Jan. 1.

WOR-Mutual broadcast from The Blue Room, Hotel Lincoln. One title, no BT.

NYC. Jan. 25, 1945

Same plus Maxine Johnson (vo).

AFRS ONS No. 551 (first part) from The Blue Room, Hotel Lincoln. Six titles, no BT.

NYC. Jan. 31, 1945

Same. CBS broadcast from The Blue Room, Hotel Lincoln.

Seven titles, two have BT:

Taps Miller Solo . ()

Avenue C Solo 24 bars. (F)

NYC. Feb. 2, 1945

Same. AFRS ONS No. 551 (second part) from The Blue Room, Hotel Lincoln.

Five titles, one has BT:

Swing Shift Solo 34 bars. (FM)

NYC. Feb. 4, 1945

Same. NBC "Fitch Bandwagon" program from The Blue Room, Hotel Lincoln.
Five titles, one has BT:

Just An Old Manuscript Solo with orch 24 bars. (M)

NYC. Feb. 12, 1945

Same. AFRS ONS No. 592 from The Blue Room, Hotel Lincoln.
Nine titles, two have BT:

Blue Room Jump Solo with orch 36 bars. (M)

Back Door Romp Solo with orch 36 bars. (FM)

NYC. Feb. 13, 1945

Same. Lang-Worth Transcriptions AS 141, 149 from the Liederkrantz Hall.
Eight titles, three have BT:

Sugar Hill Shuffle Solo 32 bars. (FM)

Just An Old Manuscript Solo 24 bars. (M)

Harvard Blues Solo. ()

Pittsburgh, Feb. 24, 1945

Same. Wrongly dated as 1944 on EV-3004. Count Basie (vo-"Harvard Blues").
Coca Cola "Spotlight Bands" broadcast AFRS SB667 from USAAF Base.
Four titles, at least one has BT:

Harvard Blues Solo 24 bars. (SM)

NYC. Feb. 26, 1945

Same. Three titles were recorded for Columbia, one has BT:

34352-1 Avenue C Solo 24 bars. (FM)

34352-2 Avenue C As above. (FM)

34352-3 Avenue C As above. (FM)

34352-4 Avenue C As above. (FM)

BT continues his relationship with Basie, and he has many solo opportunities. He never was one of the great creators on his instrument, but he works efficiently in the bigband context, and each solo is quite nice, it's just that they are so alike! Nevertheless, to contradict myself, while you believe you know BT's formulas, he never plays exactly the same solo, even on familiar songs. The four takes of "Avenue C" and an airshot in addition is evidence good enough; there are plenty of variations. Note also "Playhouse ..." on VDisc, here BT gets two full choruses and makes the most of the opportunity.

COUNT BASIE AND HIS ORCHESTRA NYC. May 14, 1945

Buck Clayton, Harry Edison, Karl George, Al Killian, Ed Lewis (tp), Dicky Wells, Ted Donnelly, J. J. Johnson, Eli Robinson (tb), Earl Warren, Jimmy Powell (as), Buddy Tate, Lucky Thompson (ts), Rudy Rutherford (bar), Count Basie (p), Freddie Green (g), Rodney Richardson (b), Shadow Wilson (dm), Jimmie Rushing, Taps Miller (vo).

Seven titles were recorded for VDisc, two have BT:

Sent For You Yesterday Obbligato 24 bars. (M)

B-Flat Blues Solo 16 bars (1st (ts)-solo). (FM)

NYC. June 5, 1945

Same plus Preston Love (as). Pearl Bailey, Maxine Johnson (vo).
WNEW "Tribute to Glenn Miller" broadcast.
Seven titles, one reported to have BT:

B-Flat Blues Solo. ()

L.A. July 2, 1945

Same as June 5, except Snooky Young (tp), George Dorsey (as) replace Killian and Warren. Also Lena Horne, Timmie Rogers (vo).
AFRS Jubilee No. 140 from Starlight Grove.
Seven titles were recorded, two have BT:

B-Flat Blues Solo 16 bars. (FM)

Sent For You Yesterday Weak obbligato parts. (M)

Hollywood, July 9, 1945

Same. Also Ann Moore, The King Sisters (vo).
AFRS Jubilee No. 141, NBC. Five titles, one has BT:

Gotta Be This Or That Solo 8 bars. (M)

Hollywood, July 15, 1945

Personnel as July 2. Martha Lewis (vo).
AFRS Jubilee No. 142, NBC. Six titles, one has BT:

Avenue C Solo 24 bars. (F)

Hollywood, July 23, 1945

Same. June Richmond, Delta Rhythm Boys (vo).
AFRS Jubilee No. 143, NBC. Seven titles, one has BT:

Queer Street Soli 4 and 4 bars. (M)

Culver City, July 1945

Same. AFRS "Magic Carpet" transcriptions from Casa Manana.
Four titles, no solo info.

KARL GEORGE OCTET LA. Aug. 2, 1945

Karl George (tp), J. J. Johnson (tb), Rudy Rutherford (cl), Buddy Tate (ts), Bill Doggett (p), Freddie Green (g), John Simmons (b), Shadow Wilson (dm).

Four titles were recorded for Melodisc:

KM1314 Grand Slam Solo 16 bars. (FM)

KM1315 Baby It's Up To You Solo 18 bars. (M)

KM1316 Peek-A-Boo Solo 32 bars. (F)

KM1317 How Am I To Know? No solo.

It is interesting to meet BT in the boppish and quite different surroundings from what we are used to, and it seems that he is mightily inspired by the occasion. His three soli are all well worth noticing, and "Peek-A-Boo" is a real highlight.

COUNT BASIE AND HIS ORCHESTRA Hollywood, Aug. 8, 1945

Personnel as July 2. Bing Crosby, Delta Rhythm Boys, Lena Horne (vo).

AFRS Jubilee Christmas Show, NBC. Nine titles, one has BT:

Jumping At Ten Solo with orch 34 bars. (FM)

Hollywood, Sept. 10, 1945

Same. Ann Moore, Jimmie Rushing (vo).
AFRS Jubilee No. 147, NBC. Four titles, but no BT.

Hollywood, Sept. 17, 1945

Same. Ann Moore, Jimmie Rushing (vo).
Same. AFRS Jubilee No. 148, NBC. Five titles, two have BT:

I've Found A New Baby Solo 24 bars. (F)

Taps Miller Solo 32 bars. (FM)

Hollywood, Sept. 24, 1945

Same. Jimmie Rushing, Delta Rhythm Boys (vo).
AFRS Jubilee No. 149, NBC. Five titles, one has BT:

It's Sand Man Solo 34 bars. (FM)

Hollywood, Oct. 1, 1945

Same. Lena Horne (vo).
AFRS Jubilee No. 150, NBC. Four titles were recorded, but no BT.

COUNT BASIE AND HIS ORCHESTRA Hollywood, Oct. 9, 1945

Emmett Berry, Harry Edison, Ed Lewis, Snooky Young (tp), Ted Donnelly, J. J. Johnson, Eli Robinson, Dicky Wells (tb), George Dorsey, Preston Love (as), Illinois Jacquet, Buddy Tate (ts), Rudy Rutherford (cl, bar), Count Basie (p), Freddie Green (g), Rodney Richardson (b), Shadow Wilson (dm), Ann Moore, Jimmie Rushing (vo), Jimmy Mundy (arr-1566).

Four titles were recorded for Columbia, one has BT:

1566-1	Queer Street	Soli 4 and 4 bars. (M)
1566-2	Queer Street	As above. (M)
1566-3	Queer Street	As above. (M)

Unknown loc. Oct. 1945

Same. Dept. of State Program D. 31649, Voice of America 35.
Recorded at Castle Farms. Five titles, one reported to have BT:

Queer Street	Solo . ()
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NYC. Dec. 31, 1945

Personnel as Jan. 9, 1946.
AFRS "Parade of Bands" broadcast, possibly from the Apollo Theatre.

One O'Clock Jump	Solo 24 bars. (FM)
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NYC. Jan. 9, 1946

Personnel as Oct. 9, 1945, except Joe Newman (tp), George Matthews (tb), Jimmy Powell (as) replace Young, Wells and Dorsey.
Two titles were recorded for Columbia, but no BT.

NYC. Feb. 4, 1946

Personnel as Jan. 9, except Jo Jones (dm) replaces Wilson.
Four titles were recorded for Columbia, one has BT:

35732-1	Stay Cool	Soli 16+8 bars, (cl) on bridge. (M)
35732-2	Stay Cool	As above. (M)
35732-3	Stay Cool	Solo 32 bars. (M)

NYC. July 26, 1946

Personnel as July 31, 1946.
AFRS ONS No. 1111 from the Aquarium Restaurant.
Ten titles, three have BT:

Jazz Me Blues	Solo with orch 20 bars. (M)
Queer Street	Soli 4 and 4 bars. (M)
Mutton Leg (Every Tub)	Solo 16 bars. (F)

NYC. July 27, 1946

Same. CBS broadcast from the Aquarium Restaurant.
Two titles, one has BT:

High Tide	Solo 12 bars. (M)
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NYC. July 30, 1946

Same. CBS broadcast from the Aquarium Restaurant.
Two titles, one reported to have BT:

Blue House	Solo . ()
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NYC. July 31, 1946

Ed Lewis, Joe Newman, Emmett Berry, Snooky Young, Harry Edison (tp), Eli Robinson, J. J. Johnson, George Matthews, Ted Donnelly (tb), Preston Love, Rudy Rutherford (cl, as), Buddy Tate, Illinois Jacquet (ts), Jack Washington (bar), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm).
Four titles were recorded for Columbia, one has BT:

36704-1	Mutton Leg	Solo 16 bars (1 st (ts)-solo). (F)
36704-2	Mutton Leg	As above. (F)
36704-3	Mutton Leg (NC)	As above. (F)
36704-4	Mutton Leg (NC)	As above. (F)

NYC. Aug. 2, 1946

Personnel as July 31, except Bill Johnson (tb), replaces J. J. Johnson.
AFRS ONS No. 1142 from the Aquarium Restaurant. NBC.
Eight titles, two have BT:

Down For Double Solo with orch 32 bars. (FM)
 9:20 Special Solo with orch 32 bars. (M)

NYC. Aug. 9, 1946

Same. AFRS ONS No. 1185 from the Aquarium Restaurant.
 Six titles, but no BT.

NYC. Aug. 9, 1946

Same. Four titles were recorded for Columbia, but no BT.

NYC. Aug. 16, 1946

Same. AFRS ONS No. 1220 from the Aquarium Restaurant.
 Six titles, two have BT:

Swing Shift Solo 34 bars. (FM)
 One O'Clock Jump Solo 24 bars. (M)

BT does not play so many soli in this period, but the discovery of alternate takes makes some basis for interesting comparisons. Again it should in all fairness be stated that there are significant differences everywhere, even if the selfimposed constraints on his playing prohibit any great discoveries or surprises.

**JIMMY RUSHING ACCOMPANIED BY
 JIMMY MUNDY AND HIS ORCHESTRA**

LA. 1946

Emmett Berry, Harry Edison (tp), George Matthews (tb), Preston Love (as), Buddy Tate (ts), Jack Washington (bar), Call Cobbs (p), Freddie Green (g), Walter Page (b), Jo Jones (dm).

Four titles were recorded for Excelsior, no BT on "Thursday Blues", "Goodmorning Blues" and "I Want A Little Girl", but:

I Gotta Have You, That's All Soli 2 and 2 bars. (SM)

Highly enjoyable records but only a few bars of tenor saxophone.

JESSE PRICE AND HIS BLUES BAND

LA. Oct. 1946

Snooky Young (tp), Gene Porter, Buddy Tate (ts), Allen Beal (p), Nappy Lamare (g), Bill Davis (b), Al Wichard (dm), Jesse Price (vo).

Four titles were recorded for Capitol:

1473-3 I'm The Drummer Man Solo 12 bars. (SM)
 1474-5 Froggy Bottom Solo 12 bars (1st (ts)-solo). (M)
 1475-5 Big Town Blues Intro 4 bars. Obbligato 12 bars. (S)
 1476-3 Just Another Day Wasted Away Solo 16 bars. (M)

It seems that BT is enjoying himself immensely, maybe the Basie band was a kind of prison after all? The soloing is simple but inspired.

COUNT BASIE AND HIS ORCHESTRA

NYC. Dec. 1946

Ed Lewis, Emmett Berry, Snooky Young, Harry Edison (tp), William Johnson, Eli Robinson, George Matthews, Ted Donnelly (tb), Preston Love, Rudy Rutherford (as), Paul Gonsalves, Buddy Tate (ts), Jack Washington (bar), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Jimmie Rushing, Ann Moore (vo).

AFRS "Magic Carpet" transcriptions MC 564, 569, 578. NBC broadcasts.

The following items feature BT:

Andy's Blues Solo 36 bars. (FM)
 Avenue C Solo 24 bars. (F)
 Step'n Fetch It Solo 16 bars. (M)
 Mutton Leg Solo 32 bars. (F)

LA. Jan. 1, 1947

Same personnel.

ABC broadcast from Avalon Ballroom, seven titles, no info.

LA. Jan. 3, 1947

Same. Five titles were recorded for Victor, but no BT.

LA. March 13, 1947

Same, except Bob Bailey (vo) replaces Rushing.
Four titles were recorded for Victor, but no BT.

NYC. May 22, 1947

Same, except Charles "C.Q." Price (as) replaces Rutherford.
Six titles were recorded for Victor, but no BT.

Chi. Oct. 19, 1947

Same as May 22, except Dicky Wells (tb) replaces Robinson.
Four titles were recorded for Victor, one has BT:

1092-1 Seventh Avenue Express Solo 36 bars. (F)

Pasadena, Ca., Nov. 12, 1947

Same as Oct. 19. Gene Norman (mc).
AFRS Jubilee No. 245/287. Eight titles, two have BT:

One O'Clock Jump (Theme) Almost inaudible. (M)

9:20 Special Solo with orch 32 bars. (FM)

Probably same date

Twelve additional titles, AFRS JJ 18, no info.

BT is not much featured with the Basie band these days, and although we have heard his ideas many times before, it is a pleasure to have him so inspired as in his three blues choruses on "Seventh Avenue ...".

BUDDY TATE AND HIS ORCHESTRA

LA. Dec. 6, 1947

Emmett Berry (tp), Ted Donnelly (tb), Charles Q. Price (as, vo), Buddy Tate (ts), Bill Doggett (p), Louis Speiginer (g), Benny Booker or Billy Hadnott(b), Chico Hamilton (dm), Eddy Fullylove (vo-122-A3/B2).

Seven titles were recorded for Supreme:

118-A1 Vine Street Breakdown Solo 18 bars. (M)

118-A4 Vine Street Breakdown As above. (M)

119-A2 The Things You Done For Me Baby Obbligato 12 bars. (S)

119-B3 Ballin' From Day To Day Intro 4 bars to solo 24 bars. Coda. (S)

120-A2 Tate's A Jumpin' Solo 64 bars. (F)

120-A4 Tate's A Jumpin' As above. (F)

120-B Fair-Weather Friend Solo 24 bars. (S)

122-A3 When The Mission Bells Ring No solo.

122-B2 My Big Thrill No solo.

At last, BT leads a recording date in his own name, 32 years of age, and he makes the most out of the opportunity! Even if the music has strong connections to the Basie band, it has an unusual freshness, and he is obviously very inspired. Except from "... Local" which I find somewhat forced and with few variations between takes, this is BT at his best, the easy swinging "Vine Street ..."s feature him to better advantage than most Basie recordings, and the slow "... Baby" and "... Day To Day", which is a variation on "Harvard Blues" are really nice. "... Friend" seems to be an alternate take of "... Day To Day" with guitar instead of piano accompanying the vocal and without intro and coda. To sum up: This is BT at his very best, playing with a feeling not possible in the Basie band.

Postscript:

The appearance of Swingtime NTI CD7023, promising several alternate takes, makes it necessary to clear up the situation:

Two unreleased alternates are promised on "Vine Street Breakdown". However, track 1 is identical to the previously issued 118-A1. So we have only one new item:

118-A2 Vine Street Breakdown Solo 18 bars. (M)
Track 14

Another title, hitherto unissued, also appears:

123-A For You My Beloved Solo 3 bars. (S)

However, the promised alternates of "The Things You Done For Me Baby" and "Ballin' From Day To Day" are identical to previously issued 119-A2 and 119-B3 respectively. Even worse: Track 4 "Tate's A-Jumpin'" is not at all 120-A and features another tenorsax player reminding me of Arnett Cobb. Then, "Fairweather Friend Blues" is not at all the 120-B "Fair-Weather Friend" in my book but featuring another tenorsax player. Finally: Track 11, 112 Frogmore Blues" is to be found under tenorsax player Charles Thomas!

Postscript of Feb. 2015: More music has appeared from this session: There are altogether five takes of "For You My Beloved", all having 3 bars of BT. There are five takes of "When The Mission Bells Ring" and four takes of "My Big Thrill" but no BT. There are six takes of a new vocal title "Big Brown Eyes" but no BT. And there is a new Eddy Fullylove-vocal tune:

Too Lonesome To Dream tk 1	Solo 8 bars. (S)
Too Lonesome To Dream tk 2	As above. (S)

Nice soloing here!

COUNT BASIE AND HIS ORCHESTRA **LA. Dec. 8/9, 1947**
Personnel as Oct. 19.

Seven titles were recorded for Victor, one has BT:

2170-1	Money Is Honey	Solo 8 bars. (M)
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LA. Dec. 12, 1947

Same, except George Washington (tb), temporarily replaces Wells.

Five titles were recorded for Victor, one has BT:

2189-1	Bye, Bye, Baby	Solo 24 bars. (M)
2189-2	Bye, Bye, Baby	As above? ()

BT's final studio recording sessions with the Count pass rather unnoticed with a pleasant solo on "Money ..." as a worthy goodbye.

BUDDY TATE AND HIS ORCHESTRA **LA. Dec. 28, 1947**

Same personnel plus Jimmy Witherspoon (vo).

Six titles were recorded for Supreme, 127-B issued as **JOAN SHAW** (vo):

125-A3	Kansas City Local	Solo 16+40 bars. (tb) on first bridge. (M)
125-A5	Kansas City Local (Blowin' For Snake)	As above. (M)
125-B1	Early Morning Blues (Wee Baby Blues)	Obbligato 24 bars. Solo 12 bars. Obbligato 12 bars. (S)
126-A2	Six Foot Two Blues	Solo 24 bars. (M)
127-B	Rain In My Eyes	Solo 8 bars. (S)
128-B2	Good Morning Judge	No solo.
129-A2	Blue And Sentimental	Solo 18 bars. Solo 8 bars to coda. (S)

The good impression from the previous BT session is continued, particularly on "Early Morning ...", a lovely slow blues. "Blue ..." is exactly what you expect and therefore nevertheless a disappointment, although the music is nice. In all, this session cannot quite compare with the one three weeks earlier, but listening is quite worthwhile. With regard to "Rain ..." however: This is really a sensational discovery!! Never before have we heard BT play softly in a ballad mood like this, and he does it with such style and sweetness. Again one is reminded of how little we really know of what happened back in the old days, and how incomplete our perception of the great jazz performers really is.

Postscript:

This session also needs more treatment due to Swingtime NTI CD7023:

"Kansas City Local" and "Blowin' For Snakes" are two takes of the same tune, as stated in my book, and track 6 with the first title is identical to 125-A3 in my book. However, track 10 with the second title is different from 125-A5 in my book! Thus a new item:

125-A?	Blowin' For Snake Track 10	Soli 16 and 32 bars. (M)
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LOUMELL MORGAN**NYC. May 6, 1949**

Buddy Tate (ts), Loumell Morgan (p, vo), Johnny Johns (g), Jimmy Smith (b), Herman Bradley (dm).

Four titles were recorded for Manhattan, unissued.

SAMMY PRICE AND HIS ROCKING RHYTHM**NYC. July 7, 1949**

Buck Clayton (tp), Vincent Bair-Bey (as, bar), Buddy Tate (ts), Sammy Price (p), Billy Taylor (b), Sid Catlett (dm), Jesse Perry (vo).

Four titles were recorded for Vocalion, two issued, no BT on "Ain't Nobody's Business" but:

75048 Back Street Solo 36 bars. (M)

BT seems to thrive like a fish in the water on this r&b date! Read my comments to the following Skip Hall session, which I heard before this one!

SKIP HALL AND HIS BAND**NYC. 1949**

Buck Clayton (tp), George Stevenson (tb), Vincent Bair-Bey (as), Buddy Tate (ts), Dave McRae (bar), Archie "Skip" Hall (p, arr), Walter Page (b), Herbie Lovelle (dm), Warren Evans (vo).

Six titles were recorded for Jamboree, four issued:

J1001 Two Left Feet Solo 24 bars. (M)

J1003 Skip A Page Solo 24 bars. (M)

J1005 Hey Bruz Soli 16 and 8 bars. (M)

J1006 The Spot Solo 12 bars. (SM)

BT has taken the step into the r&b groove, and believe it or not, it seems a step forward! He must have been quite fed up after ten years in Basie's reed section, and this seems a new challenge. His heavy approach is well suited for this kind of music, and his blues scores here are very attractive. He seems to be inspired in a way we haven't heard for a long time, and his simple playing is more emotional and more exciting than many of the hotter names in this musical idiom. I believe this music made him feel good and paved the way for his comeback later as one of the most appreciated mainstream tenorsaxophonists.

RENE HALL SEXTETTE**NYC. Dec. 1949**

Reunald Jones (tp), Bobby Green, Buddy Tate (ts), Edwin Swanston (p), Rene Hall (g), Billy Swanston (b), Bobby Donaldson (dm).

Six titles were recorded for Jubilee:

Blowin' Awhile Soli 12 and 12 bars (1st and last (ts)-soli). (M)

Rene's Boogie No solo.

Blue Creek Hop Soli 4 and 32 bars (preceding BG). 64 bars chase/duet. (FM)

Chitlin' Switch Solo 12 bars. (SM)

Downbeat Solo 8 bars. (M)

Jubilee Jump Soli 16 and 4 bars. (M)

A good mainstream session with both r&b and modern elements, and BT seems to thrive under the circumstances. "... Switch" is his best item, but there is also colourful playing, interacting with BG, on "... Awhile" (a "terrific jump smash" according to CD liner notes) and "... Hop" in particular.

MAX "SCATMAN" BAILEY WITH BUDDY TATE'S ORCHESTRA**NYC. Dec. 1949**

Personnel probably as for Rene Hall above.

Two titles were recorded for Domino:

D-305 Irene's Blues Obligato "sounds" before and after faint acc. to (g) solo. (S)

D-308 Put Your Money Where Your Mouth Is Obligato "sounds" before and after solo 12 bars. (SM)

excitement than one year's production with the Count! Particularly "Queen Bee ..." is really a thriller!!

WYNONIE HARRIS VOCAL ACC. BY **NYC. July 12, 1950**
Joe Wilder (tp), Bill Graham (as, bar), John Greer, George Tate (ts), Sonny Thompson (p), Carl Fruitt (b), Alfred Walker (dm).
Three titles were recorded for King:

K5932	Mr. Blues Is Coming To Town	Solo 24 bars. (M)
K5933	I Want To Love You Baby	Solo 12 bars. (M)
K5934	Put It Back	Solo 18 bars. (M)

A fine solo on "... Town" showing that BT thrives as a fish in water in such inspiring r&b surroundings! The two other titles are more ordinary.

MABEL SCOTT VOCAL ACC. BY **NYC. July 15, 1950**
Joe Wilder (tp), Henderson Chambers (tb), Reuben Phillips, Clement Poussaint (as), Buddy Tate (ts), Sonny Thompson (p), Carl Pruitt (b), Sonny Payne (dm).
Four titles were recorded for King, "Willow Weep For Me" has no BT but:

K5935	Disgusted	Solo 24 bars. (M)
K5936	I'll Always Belong To You	Intro 4 bars. (S)
K5938	Subway Blues	Solo 12 bars. (M)

BT obviously enjoys himself, even using the flageoletto on "Subway ..."!

OLLIE SHEPARD WITH
HOT LIPS PAGE AND HIS ORCHESTRA **NYC. Nov. 1, 1950**
Hot Lips Page (tp), Alfred Cobbs (tb), Vincent Bair-Bey (as, bar), Buddy Tate (ts), Ollie Shepard (p, vo), Carl Wilson (b), Clay Burt (dm).
Four titles were recorded for Columbia/Okeh:

44586	Crazy With The Blues	Solo 12 bars. (SM)
44587	Baby Blues	Intro 2 bars. Solo 12 bars. (SM)
44588	Don't Know Come Knockin'	Solo 12 bars. (M)
44589	Big Fine Automobile	Intro 4 bars. Soli 4 and 4 bars. (M)

Groovy tenorsax playing here! Postscript of Dec. 7, 2017: Yes, all four items are quite noteworthy.

"SCAT MAN" BAILEY WITH
BUDDY TATE'S BAND **NYC. Nov. 29, 1950**
Emmett Berry (tp), Dicky Wells (tb), Buddy Tate (ts), Dave McRae (bar), Sam Price (p), Al Norris (g), Walter Page (b), Walter Johnson (dm).
Four titles were recorded for Federal, two issued, no tenorsax on "Raindrop Blues" but:

F-104	My Oh My	Solo with ens 24 bars. (FM)
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Fine jumping here!

SLIM GAILLARD AND HIS ORCHESTRA **NYC. May 25, 1951**
Buddy Tate (ts), Maceo Williams (p), Slim Gaillard (g, vo), Clyde Lombardi (b), Charlie Smith (dm), Pepe Benque (cga).
Four titles were recorded for Clef, two have BT:

552	Oh, Lady Be Good	Solo 32 bars. (FM)
553-5	Sabroso	Solo 16 bars. (M)

NYC. Aug. 1951
Personnel as above, minus Benque, plus unknown (tp), (as), Bennie Green (tb).
Four titles were recorded for Verve but no tenorsax soli.

ROY ELDRIDGE **NYC. Aug. 1951**
Roy Eldridge (tp, vo), Buddy Tate (ts), Teddy Brannon (p), Clyde Lombardi (b), Charlie Smith (dm).
Four titles were recorded for Clef/Verve:

579-6	Baby, What's The Matter With You?	Obbligato riffs.
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Solo 24 bars. (M)
 580-6 Yard Dog Solo 32 bars. (F)
 581-3 Sweet Lorraine Faintly acc. (tp). (S)
 582-5 Jumbo The Elephant Duet with (tp) intro 8 bars.
 Solo 16 bars. Riffs with (tp). (M)

This session should be noted as it seems to be BT's first mainstream session after toying with r&b for awhile (and also after this session). However the results are not too exciting. "Yard ..." is much too fast for BT, and only "Baby ..." has some interest.

ED BARRON NYC. Sept. 12, 1951
 Ed Barron alias Clyde Bernhardt (tb, vo), Buddy Tate (ts), George James (bar), Joe Black (p), Everett Barksdale (g), Walter Page (b), Jimmy Crawford (dm).
 Date also given as Dec. 9.
 Two titles were recorded for Derby, no BT on "Daisy Mae" but:

D-778 Cracklin' Bread Solo 16 bars. (M)

BT honks more than ever before, and this time he overreaches himself, the solo is quite uninteresting.

DICKIE THOMPSON AND HIS ORCHESTRA NYC. Sept. 21, 1951
 Taft Jordan (tp), Tyree Glenn (tb), Buddy Tate (ts), Cecil Payne (bar), Joe Black (p), Dickie Thompson (g, vo), Aaron Bell (b), Jimmy Crawford (dm).
 Three titles were recorded for Decca, two issued, no BT on 81602 "Whiskey And Gin" but:

81601 What's The Reason? Solo with ens 16 bars. (SM)

Very agitated this one!

GEORGE JAMES / BIG JOHN GREER WITH HOWARD BIGGS' ORCHESTRA NYC. April 10, 1952
 Bigband personnel including George James (as), Budd but:y Tate (ts).
 Four titles were recorded for Victor, one has BT:

5977 I Need You Solo with orch 16 bars. (SM)

Extremely rough playing, beautiful it is certainly not, but interesting to hear BT venturing into this area, note the beginning of the last 8 bars!

JIMMY LEWIS VOCAL ACC. BY NYC. June 26, 1952
 Taft Jordan (tp), Claude Jones (tb), Eddie Barefield (cl, as), Buddy Tate, Budd Johnson (ts), Howard Biggs (p), Abie Baker (b), Charlie Smith (dm).
 Three titles were recorded for Victor, two issued, no BT on "Cherry Wine" but:

6630 Dark And Lonely Blues Obbligato 8 bars. (S)

VICTORIA SPIVEY VOCAL ACC. BY BUDDY TATE'S BAND NYC. Summer 1952
 Unknown (tp), (tb), (as), Buddy Tate (ts), unknown (p), (b), (dm).
 Two titles, "Hey Hey St. Louis", "Tired O'Savin", unissued?

VARETTA DILLARD / H-BOMB FERGUSON WITH LEROY KIRKLAND'S BAND NYC. July 18, 1952
 Probably Buddy Tate (ts), unknown (bar), (p), Mickey Baker (g), unknown (b), Jack Parker (dm), Varetta Dillard (vo-4209,10,11), H-Bomb Ferguson (vo-4211,12).
 Four titles were recorded for Savoy, 4210 "Them There Eyes" has not been available, no tenorsax on 4212 "Work For Me Baby" but:

4209 Double Crossing Baby Solo 12 bars. (S)

4211 Tortured Love Solo with (vo) comments 12 bars. (S)

Discos say unknown (ts), but this fat, strong, groovy tenorsax playing seems to me to be typical of BT!?!)

JIMMIE RUSHING VOCAL ACC. BY NYC. Sept. 23, 1952
 Frank Galbraith (tp), Dicky Wells (tb), Pete Clark (as), Buddy Tate (ts), Fletcher Smith (p), Jimmy Shirley (g), Walter Page (b), Bobby Donaldson (dm).
 Four titles were recorded for King, one has BT:

K8288 She's Mine, She's Yours Obligato parts. Solo 24 bars. (M)

A disappointing session as such, rather uninteresting music material and underutilization of good soloists. BT's contribution on "... Yours" is rather ordinary, but the end of the solo shows some sense of humour.

JUMP TOWN ORCHESTRA **NYC. Sept. 25, 1952**

Taft Jordan, Dick Vance, Red Solomon (tp), Benny Morton (tb), Hymie Schertzer, George Dorsey (as), Buddy Tate (ts), Dave McRae (bar), Shorty Allen (p), Danny Perri (g), Cedric Wallace (b), Bunny Shawker (dm), Fred Norman (cnd, arr).

Four titles were recorded for Joe Davis, two have BT:

D173 The Miseries Solo 8 bars. (SM)

D174 Jersey Turnpike Solo 6 bars. (FM)

Nice band but too few solo spots, and BT's short contributions are ordinary.

BILLY WRIGHT VOCAL WITH **NYC. Oct. 8, 1952**

Pat Jenkins (tp), John Haughton (tb), Ben Richardson (as), Buddy Tate (ts), Skip Hall (p), Carl Wilson (b), Bobby Donaldson (dm).

Four titles were recorded for Savoy but no BT.

VARETTA DILLARD VOCAL WITH
BUDDY TATE'S ORCHESTRA **NYC. July 1, 1953**

Bobby Johnson (tp), Buddy Tate (ts), Haywood Henry (bar), Skip Hall (p), Carl Wilson (b), Billy Smith (dm).

Four titles were recorded for Savoy, three issued, "I Love You" not available, no BT on "I Love You Just The Same" but:

4395 I Only Had A Little Solo 16 bars. (M)

Good as usual.

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

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

Two titles were recorded for Victor, one has been available:

2489 'Gator Tail Obligato 48 bars. (S)

Typical wailing BT in the background most of the record through.

BABS GONZALES **NYC. Oct. 9, 1953**

Hal Mitchell, Gil Askey (tp), Bob Range (tb), Buddy Tate (ts), Maurice Simon (bar), Hank Jones (p), Curly Russell (b), Osie Johnson (dm). Various sources have erroneously given James Moody and Hugh Brodie as tenorsax player here.

Four titles were recorded for Savoy, two issued:

8600 Get Outa That Bed 2/2 with (vo) 16+8 bars,
solo 8 bars on bridge. (M)

8601 The Boss Is Back / Ornithology Solo 16 bars. (M)

Unmistakably BT on these interesting items.

BUDDY TATE **NYC. March 29, 1954**

Pat Jenkins (tp), Eli Robinson (tb), Ben Richardson (cl, as, bar), Buddy Tate (ts), Skip Hall (p, org), Flat Top Wilson (b), Clarence Donaldson (dm).

Seven titles recorded for Baton, issued on Black & Blue:

5312 Jackie Solo 48 bars to coda. (S)

5313 Fatback And Greens Intro 4 bars. Break 4 bars to solo
3 choruses of 12 bars. Coda. (M)

5315 Blue Buddy Solo 4 choruses of 12 bars. (S)

That Girl Solo 48 bars. (M)

Tate-A-Tate Solo 5 choruses of 12 bars. (M)

Skip A Page Intro 4 bars. Solo 5 choruses
of 12 bars. Coda 4 bars. (M)

5330 Sent For You Yesterday Solo 3 choruses of 12 bars

to straight 2 choruses. (M)

This and the one of Nov. 28, 1954 must be BT's most important sessions ever!! I prefer to comment them together. On these marathon nights he gives everything he has got, demonstrating clearly that he now is one of the most important tenorsax players in what became known as the "mainstream" style. There is not much democracy here, his fellow musicians are allocated only a few brief soli, BT takes it all! But never before or later did he play like this!! Every title is superb, even the uptempi ones are well done. There are a dozen masterpieces, just start randomly. The blues are heavily presented, and "Blue Buddy", "Fatback ..." and "Sent For You ..." are just in that groove. Or just you go for the opening phrases on "That Girl"!! Advice: Spend a night with this session and be delighted!!!

LARRY DARNELL

NYC. April 1, 1954

Unknown personnel including Buddy Tate (ts).
One title (or more) was recorded for Okeh:

Give Me Your Love Solo 12 bars. (M)

This is obviously BT in his very personal style, any information about the session?

MEL POWELL AND HIS ALL STARS

NYC. April 9, 1954

Buck Clayton, Ruby Braff (tp), Urbie Green, Vernon Brown (tb), Tony Scott (cl), Lem Davis (as), Buddy Tate (ts), Mel Powell (p), Steve Jordan (g), Milt Hinton (b), Jo Jones (dm). Eddie Shu (ts), Teddy Napoleon (p), Gene Krupa (dm) added on 51389.

Three titles were recorded live at Carnegie Hall for Columbia (a fourth title without BT):

51387 I Found A New Baby Solo 3 choruses of 32 bars. (F)

51388 Lighthouse Blues Solo 5 choruses of 12 bars. (M)

51389 After You've Gone Solo 2 choruses of 40 bars. (F)

A fine jam session mainly because of Mel Powell and Buck Clayton, but BT contributes convincingly, particularly his blues "shouting" on "Lighthouse ..." is noteworthy.

BUCK CLAYTON'S BAND

NYC. July 1, 1954

Buck Clayton, Ruby Braff (tp), Benny Morton (tb), Buddy Tate (ts), Jimmy Jones (p), Steve Jordan (g), Aaron Bell (b), Bobby Donaldson (dm).

Three titles were recorded for Vanguard (a fourth title without Morton and Tate):

I Can't Get Started Solo 16+8 bars, (p) on bridge. Solo 8 bars. (S)

Kandee Solo 64 bars. (F)

Love Is Just Around The Corner Solo 16 bars. (M)

With this "main stream" session, BT is back in line! Having spent most of his life in the confinements of the Basie band, then seeking a few years of delayed delinquency protest in r&b environments, he is now back in swing music. The Vanguard policy represented a wholehearted and quite successful attempt to give swing a new start, and there are many very successful sessions. This is one of them, and BT seems to enjoy the opportunity. The slow "... Started" is played magnificently, and "Love ..." is also an earopener, note the opening as well as how he continues into a mellow second eights. BT should be considered one of the important tenorsax player of the swing tradition when entering the late fifties.

BUDDY TATE

NYC. Nov. 28, 1954

Personnel as March 29 plus Inez Washington (vo-"Run Away Baby", "Night Life Papa").

Eight titles were recorded for Baton, issued on Black & Blue:

Run Away Baby Solo 24 bars. (SM)

One O'Clock Jump Soli 24 and 36 bars. (M)

Blue And Sentimental Solo 36 bars to long coda. (S)

Doggin' Around Solo 3 choruses of 32 bars. (F)

Jumpin' At The Woodside Break to solo 64 bars. (F)

There'll Never Be Another You Solo 32 bars. Solo 12 bars to long coda. (S)

Night Life Papa	Intro 4 bars to solo 12 bars. (S)
Time On My Hands	Solo 40 bars to coda. (S)

This excellent BT session has already been highlighted together with the one on March 29. Note magnificent playing on standards like "... Sentimental", "... Another You" and "... Hands"!

JIMMY RUSHING VOCAL ACC. BY NYC. Dec. 1, 1954

Pat Jenkins (tp), Henderson Chambers (tb), Ben Richardson (as), Buddy Tate (ts), Sammy Price (p), Walter Page (b), Jo Jones (dm).

Seven titles were recorded for Vanguard, three have BT:

Boogie Woogie	Solo 24 bars. (FM)
Leave Me	Solo 24 bars. (S)
Sent For You Yesterdays	In ens 12 bars to solo 36 bars. (M)

A fine follow-up of the previous Vanguard session; this is one of Rushing's finest dates with a masterly rhythm section, and BT is in excellent shape. While he swings merrily on the medium titles, his slow solo on "Leave Me" is particularly memorable!!

BUCK CLAYTON JAM SESSION NYC. March 15, 1955

Personnel including Coleman Hawkins, Buddy Tate (ts), for details see former.

Four titles were recorded for Columbia:

52630-2	Rock-A-Bye Basie	Soli 8, 32 and 4 bars. (M)
52630-3	Rock-A-Bye Basie	As above. (M)
52631-1	Out Of Nowhere	Solo 16 bars. (SM)
52631-2	Out Of Nowhere	As above. (SM)
52632-1	Blue Lou	Solo 64 bars. (FM)
52632-R	Blue Lou	As above. (FM)
52633-1	Broadway	Soli 64, 4, 4 and 8 bars. (FM)
52633-2	Broadway	As above plus soli 8 and 8 bars. (FM)

This famous jam session represents a fine start for BT entering the late fifties, showing that his simple but utterly effective and emotional tenorsax playing really works. Beautiful versions of "... Nowhere", but it seems the highlights are in medium tempo with "Broadway" take 2 being the most exciting item. Note also two choruses of exchange with Hawk (only one chorus on take 1), a real thriller! This period will be shown to be BT's most important one, now as a prominent mainstream swinger.

BETTE McLaurin VOCAL WITH NYC. 1955

Buddy Tate (ts), unknown (rhythm), The Four Fellows (vo-group).

Two (or more) titles were recorded for Glory, no tenorsax solo on "Petticoat Baby" but:

268	I Am Past Sixteen	Obbligato parts. Solo 4 bars. (S)
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Although the personnel is given in discographies as unknown, this is a BT item with good qualities, no doubt!!

BUDDY TATE NYC. 1955-56

Pat Jenkins (tp), Eli Robinson (tb), Ben Richardson (cl, as, bar), Buddy Tate (ts), Skip Hall (p, org), Flat Top Wilson (b), Clarence Donaldson (dm), Inez Washington (vo).

Six titles were recorded for Halo:

Wailing	Solo 32 bars. (M)
Moondust	Solo 3 choruses of 32 bars. (F)
Rough Ridin'	Solo 24 bars. (SM)
Skip It	Solo 3 choruses of 32 bars. (F)
Lonely Christmas	Solo/straight 32 and 8 bars to coda. (S)
Snowy White Christmas	Solo/straight 48 bars to coda. (S)

The session is ok, as are the soli contributions, but nothing special on the first four titles. "Rough ..." in fast tempo is a bit too rough (I presume the titles "Moondust" and "Rough ..." have been switched!). But the two last titles certainly are special! To have BT playing Christmas songs is not everyday experience, and even if he does not go deep into improvisations, these are some surprising and original pieces of doubtful jazz music but charming tenorsax!

JIMMY RUSHING & HIS ALL STARS **NYC. Aug. 16, 1955**

Emmett Berry (tp), Lawrence Brown (tb), Rudy Powell (cl, as), Buddy Tate (ts), Pete Johnson (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Jimmie Rushing (vo).

Nine titles were recorded for Vanguard, no BT on "Good Mornin' Blues", "Take Me Back Baby" and "Roll 'Em Pete", but:

Every Day	Solo 24 bars. (SM)
Rock And Roll	Solo 24 bars. (FM)
Evenin'	Obbligato 32 bars. Solo 64 bars. (FM)
See See Rider	Solo 12 bars. (S)
It's Hard To Laugh And Smile	Break to solo 32 bars. (M)
Don't Cry Baby	Solo 16 bars. (S)

A delightful session with an excellent rhythm section and Pete running the show, and Jimmie never singing better! Taking part in one of the best Vanguard productions, BT plays his very best on all items, always entering the stage in his own personal way with a lot of charisma. It does not matter that we know his recipe very well by now, kind of similar to how we dig Erroll Garner; we are rarely surprised at BT's soli, but nevertheless they sound fresh and inspired. The slower tempi are his strength, and he rolls it on "... Rider", "... Day" and "... Baby". But give "Evenin'" and "... Roll" a try too!!

JIMMY RUSHING VOCAL WITH
BUCK CLAYTON & HIS ORCHESTRA **NYC. Nov. 6, 1956**

Buck Clayton (tp, arr), Ernie Royal (tp), Vic Dickenson (tb), Hilton Jefferson (as), Buddy Tate (ts), Danny Bank (bar), Hank Jones (p), Clifton "Skeeter" Best (g), Milt Hinton (b), Jo Jones (dm).

Three titles were recorded for Columbia, issued as "The Jazz Odessey of Jimmy Rushing Esq.":

56714	Careless Love	Solo 32 bars. (FM)
56715	Doctor Blues	Solo 12 bars. (SM)
56716	Rosetta	Solo 32 bars. (FM)

NYC. Nov. 7, 1956

Buck Clayton (tp), Vic Dickenson (tb), Buddy Tate (ts), Cliff Jackson (p), Walter Page (b), Jo Jones (dm). Three titles:

56719	Piney Brown Blues	Solo 12 bars. (SM)
56720	Tain't Nobody's Business IID	Soli 16 and 16 bars. (FM)
56721	I'm Gonna Move To TOOT	Solo 12 bars. (SM)

These are delicious sessions with excellent rhythm section and a lovely blues feeling combined with Clayton's masterly leadership. Rushing is at his best here, and BT's solo contributions are among his best. We know his tricks by heart, nevertheless he uses them again and again to swinging success, from the slow highlight "Piney ..." to the fast medium "... Business".

JIMMY RUSHING **NYC. March 5, 1957**

Emmett Berry (tp), Vic Dickenson (tb), Buddy Tate (ts), Clarence Johnson (p), Marlowe Morris (org), Roy Gaines (g), Aaron Bell (b), Jo Jones (dm), Jimmie Rushing (vo).

Eight titles were recorded for Vanguard, issued as "If This Ain't The Blues", no BT on "I Can't Understand" and "Take Me With You Baby" but:

My Friend Mr. Blues	Solo 24 bars. (SM)
Sometimes I Think I Do	Solo 24 bars. (SM)

If This Ain't The Blues	Solo 24 bars. (SM)
Dinah	Solo 32 bars. (FM)
Oh Love	Solo 16 bars. (S)
Pennies From Heaven	Solo 32 bars. (SM)

This session cannot in general compare to the previous Rushing/Vanguard session, the different rhythm section including a misplaced organ and a too active juke box blues guitar do not at all support the vocalist nor the soloists as expected. Choice of material can also be questioned, "Pennies ..." and "Dinah" have quite uninspired vocal, the latter also in much too fast tempo. BT however does what he can and have several good soli in slow medium tempo, with just "Pennies ..." as a nice highlight. The slow "... Love" also contributes to making the session successful, for BT that is.

JIMMY RUSHING**NYC. April 9, 1957**

Seldon Powell, Buddy Tate (ts), Haywood Henry (bar), Clarence Johnson (p), Everett Barksdale, Lord Westbrook (g), Milt Hinton (b), Gene Brooks (dm).

Two titles were recorded for Okeh, both have tenorsax, probably one by BT:

57690	My Last Affair	Solo 8 bars. (S)
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Competent solo without being particularly noteworthy.

BUCK CLAYTON**NYC. Oct. 4&8, 1957**

Buck Clayton (tp), Vic Dickenson (tb), Buddy Tate (ts), Dick Katz (p), Walter Page (b), Bobby Donaldson (dm).

Nine titles were recorded for Philips, no BT on 59031 "I Hadn't Anyone Till You" but:

59022	Jive At Five	Solo 64 bars. (M)
59023	Cookin' Joe C	Solo 64 bars. (FM)
59024-2	Lovedrop	Solo 2 choruses of 12 bars. (M)
59025-3	Wooster-shire	Solo 64 bars. (FM)
59030-4	Thou Swell	Solo 32 bars. (FM)
59032-5	At Sundown	Break to solo 32 bars. (M)
59033	Makin' Whopee	Soli 4 and 16 bars. (SM)
59034-1	You Can't Fight The Satellite Blues	Solo 24 bars. (S)

This is a disappointing session due to a rather miserable rhythm section, the piano playing is so tame and uninspiring that no real mainstream swinging can develop, and the drummer is no better, showing slight understanding of what this music needs. "Jive ...", the opening number, demonstrates this all too clearly. Buck is in good shape, and BT also does his best under the circumstances, but inspiration is obviously lacking. "Lovedrop" is one of his better works here, and the slow blues at the session end is not at all bad, but in general I expected much more from this get-together.

DICKIE WELLS**NYC. Feb. 4, 1958**

Buck Clayton (tp), Dickie Wells (tb), Rudy Rutherford (cl, bar), Buddy Tate (ts, bar), Skip Hall (p), Everett Barksdale (g), Major Holley (b), Jo Jones (dm).

Three titles were recorded for Felsted:

Hello Smack!	Soli 12 and 12 bars to 24 bars 4/4 with cl. (M)
Come And Get It	Solo 24 bars. (SM)
Stan's Dance	Solo 64 bars. (FM)

Another nice mainstream session with well functioning rhythm section, and a leader in good shape. I have heard more exciting BT than in "Hello ..." and "... Dance", but he takes a lovely solo on "... Get It"!

BUDDY TATE ALL STARS**NYC. Feb. 12, 1958**

Buck Clayton (tp), Dickie Wells (tb), Earle Warren (as, bar), Buddy Tate (ts), Skip Hall (p), Lord Westbrook (g), Aaron Bell (b), Jo Jones (dm).

Three titles were recorded for Felsted, issued as "Swingin' Like ... Tate":

Moon Eyes	Solo 32 bars. (SM)
Rockin' Steve	Solo 4 choruses of 12 bars. (M)
Rompin' With Buck	Solo 64 bars. (FM)

If not quite like a formal Buck Clayton session, it is close in spirit and has a lot of fine mainstream music and firm rhythm section. My favourite is Buck's own composition (he is most underrated as such!!) "... Steve, swinging just like that, with BT and Buck taking very nice soli. Note a big tenorsax reed squeak on "Rompin"!"

JIMMY RUSHING **NYC. Feb. 20, 1958**
Emmett Berry, Mel Davis, Buck Clayton, Bernie Glow (tp), Vic Dickenson, Dickie Wells, Urbie Green (tb), Earl Warren, Rudy Powell (as), Buddy Tate, Coleman Hawkins (ts), Danny Bank (bar), Nat Pierce (p), Danny Barker (g), Milt Hinton (b), Jo Jones (dm), Jimmy Rushing (vo).
Four titles were recorded for Columbia, two have BT:

60472	I'm Coming Virginia	Solo with orch 16 bars. (M)
60474	June Night	Solo 10 bars. (M)

NYC. Feb. 26&27, 1958
Personnel as above except Doc Cheatham (tp), Frank Rehak (tb), Osie Johnson (dm) replace Glow, Dickenson and Jones.
Eight titles, two have BT:

60479	Harvard Blues	Solo 20 bars. (SM)
60482	When You're Smiling	Solo 16 bars. (FM)

These are Rushing's sessions, but BT takes a few although not particularly remarkable soli, best is the old "Harvard ...".

BUDDY TATE & HIS QUINTET **NYC. Feb. 26, 1958**
Pat Jenkins (tp), Eli Robinson (tb), Ben Richardson (cl, as), Buddy Tate (cl, ts), Skip Hall (p), Everett Barksdale (g), Joe Benjamin (b), Herbert Lovelle (dm).
Three titles were recorded for Felsted:

Bottle It	Intro 4 bars. Break to solo 2 choruses of 12 bars. Solo 9 choruses. (FM)
Walk That Walk	Solo 4 choruses of 12 bars. (SM)
Miss Sadie Brown	Break 2 bars to solo 4 choruses of 12 bars. (SM)

A session in the middle range, we miss Buck Clayton, and the rhythm section does not quite make the fast medium tempo, thus this "Bottle It" is no particular pleasure. The slower items however should be noted, particularly "... Sadie ..." has good and groovy BT!!

BENNY GOODMAN & HIS ORCHESTRA **Newport, RI. July 4, 1958**
Personnel including Buddy Tate (ts).
Six titles recorded at the Newport Jazz Festival, three have BT:

Boogie Woogie	Solo 4 choruses of 12 bars to weak obligato parts. (M)
Cherokee	Solo 10 bars. (FM)
One O'Clock Jump	Solo 12 bars (last (ts)-solo). (M)

Strong, masculine opening opening of "... Woogie", a fine item. "... Jump" is just as expected. "Cherokee", however, is so timid and of slight interest.

THE NEWPORT BLUES BAND **Newport, RI. July 5, 1958**
Buck Clayton (tp), Jack Teagarden (tb), Tony Scott (cl), Rudy Rutherford (cl, bar), Buddy Tate, Georgie Auld (ts), Ray Bryant (p), Kenny Burrell (g), Tommy Bryant (b), Jo Jones (dm), with Chuck Berry (vo), Big Maybelle (vo), Joe Turner (vo) / Pete Johnson (p) added on different sets.
Fourteen titles were recorded at the Newport Jazz Festival, only one has BT:

Feeling Happy	Solo 3 choruses of 12 bars. (FM)
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Although pushing it hard, BT does not make it here on the Turner set, and the second chorus is a real mess.

BENNY GOODMAN & HIS ORCHESTRA **NYC. July 14, 1958**

Bigband personnel including Buddy Tate (ts).
Three titles were recorded for Park Recording Co., "Cherokee", "Macedema Lullaby" and "The King And Me", but no BT.

REX STEWART AND

THE HENDERSON ALL STARS **East Islip, NY. Aug. 1, 1958**

Rex Stewart (cnt), Allen Smith, Joe Thomas, Paul Webster, Taft Jordan (tp), Benny Morton, Dickie Wells, Leon Comegys (tb), Hilton Jefferson, Garvin Bushell (cl, as), Buddy Tate, Bob Wilber (ts), Dick Cary (E-flat horn), Haywood Henry (bar), Red Richards (p), Chauncey Westbrook (g), Bill Pemberton (b), Mousie Alexander (dm), Big Miller (vo).

Seven titles were recorded at the Great South Bay Jazz Festival, three have BT:

D Natural Blues	Solo 24 bars. (M)
Hello Little Girl	Solo 12 bars. (FM)
Georgia Sketches	Soli with orch ca. 42 and 96 bars. (M)

Groovy solo on "D Natural ..." while "Hello ..." is more ordinary. BT's main feature however is "Georgia ...", a kind of concerto, where he plays an important part, particularly the last exuberant solo is impressive!

JOE THOMAS AND HIS ALL STAR GROUP **NYC. Oct. 27, 1958**

Joe Thomas, Johnny Letman (tp), Dickie Wells (tb), Buster Bailey (cl), Buddy Tate (ts), Herbie Nichols (p), Everett Barksdale (g), Bill Pemberton (b), Jimmy Crawford (dm).

Four titles were recorded for Atlantic:

3174	Sweethearts On Parade	Solo 32 bars. (M)
3175	Blues For Baby	Solo 24 bars. (S)
3176	I Can't Believe That YAILWM	Solo 64 bars. (M)
3177	Crazy Rhythm	Solo 32 bars. (FM)

A very fine mainstream session led by one of my favourite trumpet players and with an excellent rhythm section. BT swings firmly on the three medium titles, and I dare not choose my favourite one. However, I dare to appoint "... Baby" as one of BT's major soli in slow tempo, one of the highlights of a highlight item with an unforgettable guitar and lots of other good stuff!!

BUCK CLAYTON WITH HIS ALL STARS **NYC. Nov. 25, 1958**

Buck Clayton (tp, arr), Emmett Berry (tp), Dicky Wells (tb), Earl Warren (cl, as), Buddy Tate (ts), Al Williams (p), Gene Ramey (b), Herbie Lovelle (dm).

Eight titles were recorded for Columbia:

61795-4	Sunday	Solo 32 bars. (FM)
61796-3	Swingin' Along On Broadway	Solo 32 bars. (M)
61797-7	Night Train	Solo 24 bars. (SM)
61798-5	Buckini	Soli 8, 32 and 8 bars. (FM)
61799-6	Moonglow	Soli 8, 32 and 8 bars. (SM)
61800-5	Swingin' At The Copper Rail	Solo 24 bars. (FM)
61801-4	Mean To Me	Solo 32 bars. (M)
61802-3	Outer Drive	Solo 24 bars. (M)

A clean straightforward session with plenty of opportunities for everybody to blow. I am not too happy with the rhythm section, particularly the piano is out of style, and a guitar is sorely missing. However much good mainstream blowing to be heard, and BT is no exception, soloing nicely but predictably on seven items, for a highlight choose "Sunday". But there is an eight title, "Moonglow", which is on a more sublime level, one of the best BT contributions ever!!

VERY SAXY **Hackensack, NJ. April 29, 1959**

Arnett Cobb, Eddie "Lockjaw" Davis, Coleman Hawkins, Buddy Tate (ts), Shirley Scott (org), George Duvivier (b), Arthur Edgehill (dm).

Five titles were recorded for Prestige, issued as "Very Saxy":

1764	Light And Lovely	Solo 3 choruses of 12 bars (2 nd (ts)-solo). (M)
1765	Very Saxy	Solo 2 choruses of 32 bars (2 nd (ts)-solo). (F)
1766	Foot Pattin'	Solo 4 choruses of 12 bars (3 rd (ts)-solo). (M)
1767	Fourmost	Intro 4 bars (second part). Solo 4 choruses of 12 bars (2 nd (ts)-solo). 7 choruses 4/4 (second part) to fade out. (FM)
1768	Lester Leaps In	Solo 2 choruses of 32 bars (3 rd (ts)-solo). 3 choruses 4/4 (third part). (F)

BT contributes to the gorgeous sound of the tenorsax-four-clover-ensembles, and his soloing are first class, note as a particular highlight the shuffle "... Lovely".

BUDDY TATE QUARTET **NYC. May 18, 1959**
 Buddy Tate (ts), Skip Hall (p), Gene Ramey (b), Herbie Lovelle (dm).
 Five titles were recorded for Columbia(E), four issued:

Blues For Vi	Soli 1 and 5 choruses of 12 bars to coda. (S)
The Vonce	Straight 32 bars. Solo 64 bars to straight 8 bars. (M)
Teeny Weeny	Straight 32 bars. Solo 64 bars to straight 8 bars. (M)
Potentate	Solo 3 choruses of 32 bars. (FM)

Most beautiful the extended solo on "Blues ..."! "The Vonce" is simple but nice and relaxed, and the solo on "Teeny ..." is also noteworthy! "Potentate" is the weakest item, here the piano accompaniment does not work.

JIMMY RUSHING **NYC. June 11, 1959**
 Buddy Tate (ts), Sir Charles Thompson (org), Ray Bryant (p), Skeeter Best (g), Jo Jones (dm).
 Four titles were recorded for Columbia:

63491	'Deed I Do	Obbligato parts to solo 32 bars. (FM)
63492	Pink Champagne	Obbligato parts. Solo 12 bars. (SM)
63493	Three Long Years	Obbligato parts. Solo 12 bars. (SM)
63494	I Cried For You	Obbligato parts. Solo 40 bars. (F)

NYC. June 17, 1959

Same. Four titles:

63522	Good Rockin' Tonight	Solo 24 bars. (M)
63523	Did You Ever?	Obbligato 12 bars to coda. (S)
63524	Say You Don't Mean It	Obbligato parts. Solo 24 bars. (M)
63525	I Can't Believe That YAILWM	Solo 64 bars. (FM)

NYC. June 19, 1959

Same. Four titles:

63542	Travel The Road Of Love	Obbligato parts. (FM)
63543	You Can't Run Around	Obbligato 12 bars. (S)
63544	One Evening	Intro 4 bars. Obbligato parts. (S)
63545	Russian Lullaby	Solo 64 bars. Obbligato parts. (F)

These Rushing sessions, without Hawkins, seem to inspire BT much more, here he is up and going on all items, lots of fine soli and background playing. Difficult to make choices, but "Did You ..." is something, as well as "I Can't Believe ..." and

"... Lullaby". Happy swinging dates with a great singer, music to make you happy too!

BUDDY TATE**possibly London, Sept. 1959**

Buddy Tate (ts), Dave "Dex Lieberson" Lee (p), Gene Ramey (b), Herbie Lovelle (dm).

Three titles were recorded for Columbia(E):

Joey	Straight 2 choruses of 12 bars. Solo 9 to straight 1 choruses to coda. (SM)
Blue And Sentimental	Soli 36 and 10 bars to coda. (S)
Blues At 4, 4-4	Solo 6 choruses of 12 bars to coda. (M)

Nice quartet session with a different atmosphere compared to most of the sessions around this time. The choice of "... Sentimental" is very conventional, but this extremely slow version is nevertheless original and most memorable. Fine blues playing on "Joey" and in particular "Blues ..."!

BUCK CLAYTON**Copenhagen, Sept. 17, 1959**

Personnel as Nov. 25, 1958 with Jimmy Rushing (vo) added.

Eleven titles were recorded for Steeplechase, no BT on "Everyday I Have The Blues" and "Sent For You Yesterday" but:

Outer Drive	Solo 4 choruses of 12 bars. (M)
Swinging At The Copper Rail	Solo 4 choruses of 12 bars. (F)
Moonglow	Soli 8, 32 and 8 bars. (SM)
Night Train	Solo 5 choruses of 12 bars. (SM)
Swinging Along Broadway	Solo 64 bars. (FM)
Exactly Like You	Solo 64 bars. (FM)
I Want A Little Girl	Solo 32 bars. (S)
'Deed I Do	Solo 3 choruses of 32 bars. (FM)
Goin' To Chicago	Obbligato parts. (S)

Same personnel as for the Columbia recording session almost one year earlier, and same problem; the rhythm section is not up to standard with a lot of noisy drumming and sorely missing a Freddie Greene. Thus the general atmosphere is not as relaxed as necessary to make the best of swing music. When this is said, a session of more than one hour with these guys is bound to have nice details. Three fine Clayton compositions, "... Drive", "... Copper Rail" and "... Broadway" are somewhat disappointing with regard to BT, he sounds forced here. Best in upper tempi is "... Do", while "Night ..." in a pleasant slow medium is not quite working. In general the mood improves when Rushing enters the stage, and "... Little Girl" is very nice. Also "Moonglow" is a valuable BT item! But as implied, this concert could have been mainstream history with a better rhythm section.

BUCK CLAYTON**Paris, Oct. 17, 1959**

Same personnel. Six titles, no BT on "Sent For You Yesterday" and "On The Sunny Side Of The Street" but:

Swingin' The Blues	Solo 4 choruses of 12 bars. (FM)
Goin' To Chicago	Obbligato 12 bars. (SM)
Night Train	Solo 24 bars. (SM)
Outer Drive	Solo 24 bars. (M)

Most interesting is a swinging solo on "... Blues".

BUCK CLAYTON**Alger, Oct. 27, 1959**

Same personnel. Five titles, no BT on "Sent For You Yesterday" but:

Swingin' The Blues	Solo 4 choruses of 12 bars. (FM)
Outer Drive	Solo 24 bars. (M)
Air Mail Special	Solo 32 bars. (F)
Goin' To Chicago	Obbligato 12 bars. (SM)

Almost the same program as previous week, and the results are the same.

BUDDY TATE AND HIS ORCHESTRA Hackensack, NJ. Dec. 18, 1959

Pat Jenkins (tp), Eli Robinson (tb), Ben Richardson (cl, as, bar), Buddy Tate (ts), Sadik "Argonne Thornton" Hakim (p), Wendell Marshall (b), Osie Johnson (dm).

Six titles were recorded for Swingville, issued as "Tate's Date":

1953	Moon Dog	Solo 4 choruses of 32 bars. (F)
1954	Me 'N' You	Solo 5 choruses of 12 bars. (M)
1955	Blow Low	Solo 4 choruses of 12 bars. (SM)
1956	Miss Ruby Jones	Soli 2 and 2 choruses of 12 bars. (SM)
1957	Idling	Soli 32 and 16 bars to long coda. (S)
1958	No Kiddin'	Solo 6 choruses of 12 bars. (SM)

BT can leave the fifties with the flag on the top mast, having demonstrated that he is the one who best has kept the tradition and at the same time adapted successfully to the mainstream development. His unusual, even a little schmaltzy playing on "Idling" is emotional, warm and highly inspired, a lovely BT memory!! He also takes fine soli on "... You" and particularly "... Kiddin'", both blues, typically. However, I am not too fond of the session as such, the other horns are not good enough, and the choice of rhythm backing is doubtful, the piano player is absolutely misplaced, and the drummer is also out of touch with the requirements of real swing music. In fact, mainstream made slowly suicide in the next decades by often mixing all kinds of styles into a non-performing rhythm section But back to BT, he is still a top swinger, better than ever with Basie!!

RAY BRYANT NYC. March 2, 1960

Harry Edison (tp), Urbie Green (tb), Buddy Tate (ts), Ray Bryant (p), Tommy Bryant (b), Bill English (dm), Eddie Morrison (vo).

Two titles were recorded for Columbia, issued as "Madison Time":

64398	Madison Time Pt 1	Solo with (vo)-comments 24 bars. (M)
64399	Madison Time Pt 2	Solo 24 bars. (M)

A bit too commercial for me with emphasis on the vocal and monotonous blues, but there is nothing wrong with BT's playing.

BUDDY TATE & HIS SEXTET NYC. March 15, 1960

Pat Jenkins (tp), Rudy Rutherford (cl), Buddy Tate (ts), Skip Hall (p), Gene Ramey (b), Gerard "Dave" Pochoonet (dm), Eddie Morrison (talking-64750-54).

Ten titles were recorded for Harmony, issued as "The Madison Beat":

64750	Madison Time Pt 1	Solo 36 bars. (M)
64751	Crazy Nine Pt 1	Solo 24 bars. (M)
64752	Madison Bird Pt 1	Solo 24 bars. (M)
64753	Lambeth Stroll Pt 1	Solo 24 bars. (M)
64754	Frisky Feet Pt 1	Solo 36 bars. (FM)
64755	Madison Time Pt 2	Solo 36 bars. (M)
64756	Crazy Nine Pt 2	Solo 24 bars. (M)
64757	Madison Bird Pt 2	Solo 24 bars. (M)
64758	Lambeth Stroll Pt 2	Solo 24 bars. (M)
64759	Frisky Feet Pt 2	Solo 36 bars. (FM)

This is a session for teaching you "The Basic Madison Steps", and everything is trodding blues in almost the same tempo. Have you heard one title you have heard them all. On the Pt1s Morrison is talking all the time on top of the soli, while he shuts his mouth on the Pt2s, so that people can practice the dancing. Altogether BT takes 24 blues choruses, but there are more interesting sessions with this great tenorsax player.

RAY BRYANT NYC. March 16, 1960

Harry Edison (tp), Benny Morton (tb), Buddy Tate (ts), Ray Bryant (p), Tommy Bryant (b), Jimmy Griffin (dm), Eddie Morrison (talking).

Three titles were recorded for Columbia:

64760	Young Buddy	Solo 24 bars. (M)
64761	Centerpiece	Solo 24 bars. (SM)
64762	The Hucklebuck	Solo 24 bars. (M)

NYC. March 22, 1960

Same, except Al Grey (tb), Dave Pochonet (dm) replace Morton and Griffin.
Four titles:

64763	Split It Pt 1	Solo with (vo)-comments 24 bars. (M)
64764	Split It Pt 2	Solo 36 bars. (M)
64765	Hit It Pt 1	Solo with (vo)-comments 24 bars. (FM)
64766	Hit It Pt 2	Solo 36 bars. (FM)

Continuing the March 2 session, and the impression of commercialism is strengthened. All items are pretty alike, and BT while playing competently is doing the same blues chorus more or less over and over again.

CLAUDE HOPKINS & HIS ALL STARS NYC. March 25, 1960

Emmett Berry (tp), Buddy Tate (ts), Claude Hopkins (p), Wendell Marshall (b), Osie Johnson (dm).

Six titles were recorded for Swingville, issued as "Yes, Indeed!" (2093 "Morning Glory" is a feature number for CH without BT):

2088	What Is This Thing Called Love	Break to solo 32 bars. (M)
2089	Empty Bed Blues	Solo 24 bars. (S)
2090	Willow Weep For Me	Solo 32 bars. Acc. (tp). (S)
2091	Yes Indeed!	Solo 48 bars. (SM)
2092	It Don't Mean A Thing	In ens. Solo 32 bars. (M)
2094	It Is So	In ens. Solo 32 bars. 32 bars 4/4 with (tp). In ens. (FM)

This is just such a delicate and lovely session! It swings easily and warmly in the way the best of mainstream could ever do, and Hopkins is obviously a very important inspiration factor. BT is inspired by this friendly atmosphere, and his soloing is superb, whether it is a swinging and groovy medium tempo like "... Thing", a bit slower as the album title, or even more exciting, "Yes ...", dig this one! And if you ever was in doubt, BT was a master in slow tempo, the blues in "... Bed ..." is great, and the session highlight, if something should really be even better than the rest; "Willow ...", a masterpiece! A great BT session and also to be mentioned, beautiful trumpet playing (need to extend the Emmett Berry solography ...)!

BUDDY TATE Englewood Cliffs, NJ. Oct. 18, 1960

Clark Terry (tp, flh), Buddy Tate (ts), Tommy Flanagan (p), Larry Gales (b), Art Taylor (dm).

Six titles were recorded for Swingville, issued as "Tate-A-Tate":

2612	Groun' Hog	Solo 3 choruses of 12 bars. (S)
2613	Buddy's Tate-A-Tate	Soli 8 and 32 bars. Solo 32 bars to 32 bars 4/4 with (tp). Solo 8 bars. (FM)
2614	Snatchin' It Back	Soli 8, 64 and 8 bars. (M)
2615	All Too Soon	Solo 48 bars to coda. (S)
2616	Take The A Train	Solo 3 choruses of 32 bars to 2 choruses 4/4 with (flh). (FM)
2617	No. 20 Ladbroke Square	Acc. (tp) 24 bars to solo 9 choruses of 12 bars. (SM)

I have a slight feeling that this is not BT's favourite accompaniment, as professional as it is, note the drums behind him on "... A Train". Nevertheless, there is excellent music on this session. "All ..." is a feature number for BT with Terry accompanying him for the last part, rather straight played but very beautiful. A groovy very slow blues on "... Hog", and particularly a groovy not so slow blues on "... Square" to be noted as the session highlight.

NANCY HARROW

& BUCK CLAYTON ALL STARS **NYC. Nov. 2&3, 1960**
 Buck Clayton (tp), Dicky Wells (tb), Tommy Gwaltney (cl, as), Buddy Tate (ts),
 Danny Bank (bar), Dick Wellstood (p), Kenny Burrell (g), Milt Hinton (b), Oliver
 Jackson (dm), Nancy Harrow (vo).
 Eight titles were recorded for Candid, issued as "Wild Women Don't Have The
 Blues", four have BT:

Take Me Back Baby	Solo 24 bars. (SM)
Can't We Be Friends?	Solo with ens 16 bars. (S)
I Don't Know What Kind OBIG	Obbligato 12 bars. (S)
Blues For Yesterday	Solo 24 bars. (S)

A delicate swing session, as a whole a great pleasure to listen to, and a fine
 vocalist, what happened to her? BT's contributions are excellent, dig his
 background playing on "I Don't ..."! Or his fine blues on "... Yesterday!!

BUCK CLAYTON & BUDDY TATE **Englewood Cliffs, NJ. Dec. 20, 1960**
 Buck Clayton (tp), Buddy Tate (ts), Sir Charles Thompson (p), Gene Ramey (b),
 Mousie Alexander (dm).
 Five titles were recorded for Swingville (2770 "When A Woman Loves A Man"
 without BT), issued as "Buck & Buddy":

2766	High Life	Soli 4 and 2 choruses of 12 bars to 4 choruses 4/4 with (tp). (F)
2767	Can't We Be Friends?	Solo 32 bars to duet with (tp) 16 bars. (M)
2768	Birdland Betty	Solo 4 choruses of 12 bars. (SM)
2769	Kansas City Nights	Solo 4 choruses of 12 bars. (M)
2771	Thou Swell	Solo 32 bars. (M)

The fine Clayton/Tate team continues! I sorely miss a guitar, and there is too
 much drums here, nevertheless there are many first rate tenorsax contributions,
 from the uptempo "... Life" which he handles well, through a strong "... Swell",
 a soft "... Friends?", to a swinging "... Nights". But the session highlight is the
 surging "Birdland ...", dig this one!!

RAY BRYANT **NYC. Dec. 27, 1960**
 Harry Edison (tp), Ben Richardson (as, bar), Buddy Tate (ts), Ray Bryant (p), Bill
 Lee (b), Gus Johnson (dm), Ray Barretto (bgo).
 Three titles were recorded for Columbia, one has been available:

65744	Fast Twist	Solo 24 bars. (FM)
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Two swinging blues choruses here.

BUDDY TATE **Englewood Cliffs, NJ. Feb. 17, 1961**
 Buddy Tate (cl, ts), Ronnell Bright (p), Wally Richardson (g), George Tucker (b),
 Roy Brooks (dm).
 Seven titles were recorded for Swingville, issued as "Groovin' With Buddy
 Tate":

2872	I'm Just A Lucky So And So	(cl)-Straight 16+8 bars. (g) on bridge to solo 32 bars. (cl)-Solo 12 bars to coda. (S)
2873	The Salt Mines	Straight 2 to solo 4 choruses of 12 bars. (M)
2874	Blues For Trix	Soli 12, 36 and 12 bars. (S)
2875	Makin' Whopee	Straight 32 bars to solo 64 bars. Straight 36 bars. (M)
2876	East Of The Sun	Solo 2 choruses of 36 bars. Solo 12 bars to coda. (S)
2877	Overdrive	Solo 4 choruses of 12 bars. (M)
2878	Boardwalk	Solo/straight 6 choruses of 12 bars to coda. (S)

A pleasant and different session from most others from this period. A prominent
 and swinging rhythm section makes the medium tempo titles work fine. However,
 it is the slow items that really make this session highly noteworthy. Not only do

we get a lovely clarinet item, and two quite memorable slow blues items, but an interpretation of “East ...” which belongs to BT’s very greatest treasures!!

CLAUDE HOPKINS**NYC. Feb. 21, 1961**

Joe Thomas (tp), Buddy Tate (cl, ts), Claude Hopkins (p), Wendell Marshall (b), J. C. Heard (dm).

Six titles were recorded for Swingville, issued as “Let’s Jam” (2882 “I Surrender Dear” is a feature number for CH without BT):

2879	Safari Stomp	Solo 64 bars. (FM)
2880	Late Evening	(cl)-Solo 24 bars. (S)
2881	The Way You Look Tonight	Straight. Solo 16 bars. (M)
2883	I Would Do Anything For You	Solo 32 bars. In ens. (M)
2884	Offbeat Blues	Solo 24 bars. (SM)
2885	I Apologize	Solo with (tp) acc. 32 and 8 bars to long coda. (S)

The second Hopkins session sounds different from the first one, the change from one brilliant trumpeter to another seems to create another atmosphere, but the quality of the music in general is not diminished. BT is soloing just fine, swinging the “... Anything ...” and others in his just so personal way. Lowering the tempo, there are two beautiful blues choruses on “Offbeat ...”, and the session highlight “I Apologize” gives us some of the most beautiful tenorsax playing BT ever put on record!! Finally, his clarinet playing on “... Evening” is a big and highly pleasant surprise!!

BUCK CLAYTON**NYC. April 10, 1961**

Buck Clayton (tp, arr), Emmett Berry (tp), Dicky Wells (tb), Earl Warren (cl, as), Buddy Tate (ts), Sir Charles Thompson (p, cel), Gene Ramey (b), Oliver Jackson (dm), Kenny Graham (arr).

Six titles were recorded for Columbia, issued as “One For Buck”:

Night Ferry	Solo 32 bars. (M)
I Can’t Give You Anything BL	Solo 32 bars. (M)
One For Buck	Solo 32 bars. (M)
My Melody Maker	Solo 32 bars. With ens 16 bars. (M)
Blue Mist	Solo 16 bars. (S)
Prince Eagle Head	Solo 32 bars. (FM)

More people on the session mean shorter soli for all, also for BT, but there is nothing wrong with his contributions here, all items have something of value. The highlight is the beautiful “... Mist”!!

BUCK CLAYTON’s ORCHESTRA**Paris, April 22, 1961**

Buck Clayton (tp), Buddy Tate (ts), Sir Charles Thompson (p), Gene Ramey (b), Mousie Alexander (dm).

Three titles were recorded live at L’Olympia for French Vogue, “Swingin’ At The Copper Rail” not available but:

Outer Drive	Solo 5 choruses of 12 bars. (M)
Robbins’ Nest	Solo 64 bars. (SM)

same date

Same with Jimmy Witherspoon (vo) added.

Eight titles, three have BT:

Gee Baby, Ain’t I Good To You	Obbligato parts. (S)
Tain’t Nobody’s Business If I Do	Obbligato parts. (S)
Roll ‘Em Pete	Solo 13 choruses of 12 bars. (FM)

Paris, April 23, 1961

Same without (vo).

Five titles, no BT on “Swingin’ The Blues”, “Night Train” not available but:

Swinging At The Copper Rail	Solo 4 choruses of 12 bars. (F)
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Polka Dots And Moonbeams Solo 64 bars to very long coda. (S)
 Moonglow Soli 8, 32 and 8 bars. (SM)

Concert sessions without the clean sound of studio, and a hazy rhythm background, but the horns obviously have a nice time, also BT. He has several opportunities in lower tempi, note the lovely swinging "... Nest" and "Moonglow", and his feature number "Polka Dots ...", great!!

BUCK CLAYTON Brussels, Belgium, late April 1961

Personnel as above.

Seven titles were recorded at Palais Des Beaux Arts (others titles without BT present), no BT on "Swingin' The Blues" but:

Swinging At The Copper Rail Solo 5 choruses of 12 bars. (F)
 Outer Drive Solo 4 choruses of 12 bars. (M)
 Robbins' Nest Solo 64 bars. (M)
 Perdido Solo 64 bars. (FM)
 Moonglow Soli 8, 32 and 8 bars. (SM)
 Night Train Solo 4 choruses of 12 bars. (M)

Got this CD recently, and the concert has more or less the same tunes as on the other concerts on this European tour. BT is good as always, nothing to add.

BUCK CLAYTON Basel, Switzerland, May 2, 1961

Personnel as above.

Seven titles were recorded at concert in "Stadt-Casino", no BT on "Swingin' The Blues" and "St. Louis Blues" but:

Swinging At The Copper Rail Solo 4 choruses of 12 bars. (F)
 Robbins' Nest Solo 64 bars. (SM)
 Outer Drive Solo 5 choruses of 12 bars. (M)
 Moonglow Soli 8, 32 and 8 bars. (SM)
 Night Train Solo 4 choruses of 12 bars. (M)

The titles are much the same as in Paris, and the quality more or less the same, with better sound. However, since there is no "Polka Dots ...", the attention should be targetted to "... Nest" and "Moonglow", compare them to the versions only ten days earlier!!

THE SWINGVILLE ALL STARS NYC. May 19, 1961

Joe Thomas (tp), Vic Dickenson (tb), Pee Wee Russell (cl), Al Sears, Buddy Tate (ts), Cliff Jackson (p), Danny Barker (g), Joe Benjamin (b), J. C. Heard (dm).

Seven titles were recorded for Swingville, issued as "Years Ago", five have BT:

3037 Things Ain't What They Used To Be Break to solo 24 bars. (SM)
 3038 So Glad Solo 32 bars.
 Solo 4, 4 and 4 bars. (FM)
 3040 I May Be Wrong Soli 16 and 16 bars. (SM)
 3041 Phoenix Solo 32 bars. (M)
 3043 Vic's Spot Solo 32 bars. (M)

A swinging rhythm section lays the base for an interesting session with good soloing from performers of quite different background, BT is no exception. For a highlight, listen to his delicate playing on "... Wrong"! Or why not try "... Spot"!

MARLOWE MORRIS NYC. June 29, 1961

Matthew Gee (tb), Buddy Tate (ts), Marlowe Morris (org), Jo Jones (dm), Ray Barretto (cga).

Three titles were recorded for Columbia, issued as "Play The Thing", two have BT:

67675/6 On The Trail Pt 1&2 Solo 16 bars. (S)
 67677-2 Play The Thing Solo with ens 24 bars. (M)

A terrible conga spoils most of the possibilities for fun, which in fact are slight. BT is sweet and lovely on "... Trail", but "... Thing" is quite ordinary.

BUCK CLAYTON**NYC. Sept. 15, 1961**

Buck Clayton (tp), Buddy Tate (cl, ts), Sir Charles Thompson (p), Gene Ramey (b), Gus Johnson (dm).

Seven titles were recorded for Swingville, issued as "Buck And Buddy Blow The Blues", (cl) "only" on 3214 "Blue Creek" but:

3209	Dallas Delight	Solo 5 choruses of 12 bars. (FM)
3210	Blue Ebony	Duet with (tp) 12 bars to solo 36 bars. Duet 12 bars to coda. (SM)
3211	A Swinging Doll	Break to solo 3 choruses of 12 bars. 24 bars 4/4 with (tp). (M)
3212	Don't Mind If I Do	Solo 7 choruses of 12 bars. (M)
3213	Rompin' At Red Bank	Solo 7 choruses of 12 bars. 24 bars 4/4 with (dm). (FM)
3215	Blue Breeze	Solo 4 choruses of 12 bars. (FM)

This session swings more than most of them, due to a better drummer. It is all blues in different tempi, and BT has several valuable contributions. My favourite is "... If I Do" in medium tempo, or maybe "... Ebony", both very groovy? Dig them both!!

RAY BRYANT**NYC. Oct. 23&26, 1961**

Joe Newman, Pat Jenkins (tp), Matthew Gee (tb), Buddy Tate (ts), Ray Bryant (p), Jimmy Rowser (b), Mickey Roker (dm), Don Covay (vo).

Seven titles were recorded for Columbia, issued as "Dancing The Big Twist".

68639/40	Big Susie	Solo 36 bars. (M)
68641/42	Do That Twist	Solo 36 bars. (M)
68643	Just A Little Bit Of Twist	Solo with ens 24 bars. (M)
68665	Twist On	Solo with ens 24 bars. (M)
68666/67	Twist City	Solo 36 bars. (M)
68668	Mo-Lasses	Solo with ens 24 bars. (M)
68669	Twistin' On A Cat's Paw	Solo 36 bars. (M)

Although there are several soloists here to counter the monotony, this is just too much twist, all in the same tempo with the same structure; if you have heard one, you have heard them all. But BT is naturally professional as always.

MARLOWE MORRIS**NYC. Jan. 31, 1962**

Personnel as June 29, except Gus Johnson (dm) replaces Jones.

Four titles were recorded for Columbia, three issued:

69335-12	Up, Down And Around	Solo 12 bars. (M)
69336-4	I Loves You, Porgy	Solo 16+8 bars, (org) on bridge. Solo/duet with (org) 16 bars to coda. (S)
69337-10	Stomp Jones	Solo 32 bars. (FM)

Why anybody should put together a personnel like this is quite enigmatic. With regard to BT however, he swings happily on "... Around" and "Stomp ..." and has a real highlight on "... Porgy", lovely!

MARLOWE MORRIS**NYC. Feb. 8, 1962**

Buck Clayton (tp), Edmond Hall (cl), Buddy Tate (ts), Marlowe Morris (org), Jo Jones (dm), Ray Barretto (bgo).

Four titles were recorded for Columbia:

69380-4	No No No	Solo 24 bars. (M)
69381-5	Moonlight In Vermont	Solo 12 bars. (S)
69383-1	Stomp Jones	Solo 32 bars. (M)
69384-2	Marlowe's Blues	Solo 24 bars. (M)

Peculiar session with organ and a terrible bongo interfering with the good old mainstream music by the three honoured gentlemen. Listening closely one will however find that BT in fact plays very good!

VICTORIA SPIVEY / HANNAH SYLVESTER /

BUDDY TATE

NYC. June 7, 1962

Collective personnel: Eddie Barefield (cl, as), Buddy Tate (ts), Argonne "Sadik Hakim" Thornton (p), Lloyd Buchanan (b), Bobby Donaldson (dm), Victoria Spivey (vo-91), Hannah Sylvester (vo-84).

Five titles were recorded for Spivey, issued as "A Basket Of Blues", no BT on 86 "A Basket Of Blues" and 87 "Mr. Cab" but:

82	Swingin' Away	Solo 32 bars. (M)
84	Hey Big Texas	Solo 24 bars. (M)
91	Slimy Serpent	Solo 12 bars. (S)

Delicate slow tenorsax on "Slimy ...", and "... Texas" swings very nicely, while "... Away" is more ordinary.

HERB ELLIS ALL-STARS

NYC. June 12/13, 1962

Frank Assunto (tp), Buddy Tate (ts), Ray Bryant (p), Herb Ellis (g), Jimmy Rowser (b), Gus Johnson (dm).

Eight titles were recorded for Columbia (three more without BT), issued as "The Midnight Roll":

75523-3	Harper's Ferry	Solo 32 bars. (M)
75524-2	It Makes No Difference Now	Soli/straight 16 and 16 bars. (SM)
75525-4	Herb's Here	Solo 3 choruses of 12 bars. (M)
75527-2	I Won't Love You	Solo 64 bars. (M)
75534-3	You'd Better Know It	Solo 4 choruses of 12 bars. (FM)
75535-3	Symphony	Solo 20 bars. (M)
75536-4	Things Ain't What They UTB	Solo 12 bars. (SM)
75537-2	Too Bad	Break to solo 24 bars. (FM)

NYC. June 14, 1962

Personnel as above except Roy Eldridge (tp), Israel Crosby (b) replace Assunto and Rowser.

Five titles, three have BT:

75548-4	Roy Showed	Solo 4 choruses of 12 bars. (FM)
75550-3	Broadway	Solo 32 bars. (M)
75551-1	It Don't Mean A Thing	Solo 32 bars. (FM)

Although this session has a lot of good music, particularly guitar playing, I don't feel BT really fits in, his typical trademarks of strength and groove seem to hang in the air. He is not so confident as usual, several fluffs in the otherwise nice "... Love You", and his faulty start of "... Thing" should have demanded another take. Although there are some fairly good tenorsax items, like "Too Bad", "Roy ..." and "Broadway", maybe it was a good idea to stay away from the recording studios for the coming two years to gain strength... ?

Next recording session is in 1964, and the solography has to stop now, for the time being.

Late history:

Visited Europe several times in the 1960s including tour with own band in late 1968. Featured at London's 'Jazz Expo' in November 1969, then guested in Europe with the 'Saints and sinners'. He led a band with Paul Quinichette at the West End Café, New York (1975), and later performed and recorded with Jay McShann and Jim Galloway in Canada. In the 1980s he toured with the Texas Tenors, led by Illinois Jacquet, and played at jazz festivals in Newport (1980) and Cork (1983, 1985) and regularly at the Grande Parade du Jazz, Nice.

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