

The
GUITAR
of
CHARLES JAGELKA
“CHUCK WAYNE”

Solographer: Jan Evensmo, assisted by James Accardi
Last update: Dec. 14, Feb. 26, March 17, 2023

Born: NYC. Feb. 27, 1923
Died: Jackson Township, NJ. July 29, 1997

Introduction:

The Oslo Jazz Circle discovered Chuck Wayne very early through his fine work with Joe Thomas and Joe Marsala, but later he became forgotten. I hope this solography can reopen the appreciation for this great guitarist.

History

He first played mandolin, then changed to guitar and played with Clarence Profit (1941). After military service (1942-44) he worked on 52nd Street with Joe Marsala. During the mid-1940s he became involved with the bop movement and played on several important early recordings with Dizzy Gillespie and Benny Harris. He performed and recorded with Woody Herman's orchestra in 1946-47, and from 1949 to 1952 he was a regular member of George Shearing's quintet. For most of the 1950s he worked as a freelance in New York, and from 1954 to 1957 he toured with Tony Bennett. He also wrote and performed the music for a production on Broadway of the play *Orpheus Descending* by Tennessee Williams (1957). Thereafter he joined the staff of CBS (1959), and from that time he has appeared frequently on television and continued to play occasionally at clubs. From 1972 to 1976 he performed and recorded with Joe Puma, and in the mid-1980s he was active as a teacher at Westchester Conservatory of Music, White Plains, New York. Wayne's playing has a mellow tone and he displays unusual technical facility; his style of improvising remains firmly rooted in bop (ref. Now Grove Dictionary of Jazz).

CHUCK WAYNE SOLOGRAPHY

HELEN HUMES / LLOYD THOMPSON

ACC. BY LEONARD FEATHER'S HIPTET NYC. Nov. 20, 1944

Bobby Stark (tp), Herbie Fields (cl, as), Prince Robinson (ts), Leonard Feather (p, arr), Chuck Wayne (g), Oscar Pettiford (b), Denzil Best (dm), Helen Humes (vo-5745-48), Lloyd Thompson (vo-5749).

Five titles were recorded for Savoy, no CW on 5747 "Fortune Tellin' Man" but:

5745	I Would If I Could But I Can't	Solo 12 bars. (SM)
5746	Keep Your Mind On Me	Obbligato parts. (S)
5748	Suspicious Blues	Obbligato parts. Solo 12 bars. (M)
5749	I Wonder	Obbligato 6 bars. (S)

With this Helen Humes session we encounter a new guitar player which should turn out to be one of the most prominent of the modern late forties and into the next decades, fitting easily into different jazz styles, blues to bebop. Playing electric guitar he has two very fine and typical soli on "I Would ..." and "... Blues", and obviously background playing is a favourite of his.

JOE MARSALA & HIS ORCHESTRA

NYC. Nov. 29, 1944

Collective personnel: Joe Thomas (tp), Joe Marsala (cl), Adele Girard (harp), Charlie Queener, Leonard Feather (p), Chuck Wayne (g), Irving Lang (b), Buddy Christian (dm), Linda Keene (vo-40.41).

Six titles were recorded for Black&White (12"):

37	Romance	Solo 32 bars. In ens 12 bars. (FM)
38	Zero Hour	Solo with ens 32 bars. (FM)
39	Joe Joe Jump	Solo 36 bars. (F)
40	Unlucky Woman	Obbligato 12 bars. (S)
41	Blues In The Storm	Obbligato 24 and 12 bars. (S)
42	Don't Let It End	Solo 8 bars. (S)

We bought the Black&Whites with Marsala back then with really only one purpose, the great trumpeter Joe Thomas, but we got Chuck Wayne (and Adele Girard who also has got her solography) as an extra benefit. The session has two parts. The first is non-vocal with high tempi, particularly "... Jump" has too much of it, but CW manages to play good modern oriented electric guitar soli on all, best is "Romance". The second part is the slow blues with beautiful background playing and a highlight 8 bars solo on "... End".

WINGY MANONE

NYC. Dec. 15, 1944

Wingy Manone (tp, vo), Frank Orchard (tb), Joe Marsala (cl), Conrad Lanoue (p), Chuck Wayne (g), Irv Lang (b), George Wettling (dm).

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

	O Sole Mio	Solo 16 bars. (M)
	Shake The Blues Away	Solo 12 bars. (M)

Solid trumpet and vocal by 'good old' Manone, and Marsala seems to be almost everywhere where CW is these days. Two very nice guitar soli, listen to bars 5-6 of latter!

CLYDE HART'S HOT SEVEN

NYC. Dec. 19, 1944

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

Six titles were recorded for Savoy ("Just You, Just Me" and "Mop Mop" are warm-up titles before Herbie Fields arrived), four have (g)-solo:

S5769	Dee Dee's Dance	Solo 8 bars. (F)
S5770	Little Benny (King Kong)	Solo 16 bars. (F)
no mx	Just You, Just Me	Solo 8 bars. (M)
no mx	Mop Mop	Solo 16 bars. (F)

Postscript of Dec. 27, 2022: Sorry, but this session slipped through the jazz archeology net (ref. Tom Buhmann)! CW solos competently, particularly "Little Benny" is successful. On the other two he plays the bridge, in "... Dance" (Fields) and "... Just Me" (Harris), and particularly the first must have been a challenge!

Postscript of Jan. 27, 2023: Another warm-up title, “Mop Mop” has turned up, in bad shape, but CW is there!

BARNEY BIGARD & HIS ORCHESTRA **NYC. Dec. 29, 1944**
 Joe Thomas (tp), Barney Bigard (cl), Georgie Auld (as-55,56,58, ts-51-54,56,57), Leonard Feather (p-51-55), Cyril Haynes (p-56-58), Chuck Wayne (g), Billy Taylor (b), Stan Levey (dm), Etta Jones (vo-51-54).
 Eight titles were recorded for Black&White (55-58: 12”), no CW on 54 “Long, Long Journey” and 57 “Nine O’Clock Beer” but:

51	Salty Papa Blues	Obbligato 12 bars. (S)
52	Evil Gal Blues	Intro 4 bars. (S)
53	Blow Top Blues	Obbligato 24 bars. (S)
55	Blues Before Dawn	Solo 4 bars. Coda. (S)
56	Poon-Tang	Solo 32 bars. (F)
58	How Long Blues	Solo with ens 16 bars. (M)

There is not so much solo space for CW here, but note the brief “... Dawn” as well as great background playing on “Salty Papa ...” and “Every Gal ...”, Etta must have been thrilled, as we are.

SARAH VAUGHAN WITH THE ALLSTARS **NYC. Dec. 31, 1944**
 Dizzy Gillespie (tp, p-3007,08), Aaron Sachs (cl), Georgie Auld (ts), Leonard Feather (p-3005,06), Chuck Wayne (g), Jack Lesberg (b), Morey Feld (dm), Sarah Vaughan (vo).
 Four titles were recorded for Continental, no CW on 3006 “Interlude” / “Night In Tunisia” and 3008 “East Of The Sun” but:

3005	Signing Off	Obbligato parts. (SM)
3007	No Smokes Blues	Intro 4 bars. Obbligato 24 bars. (SM)
3007 alt.	No Smokes Blues	Intro 2 bars. Obbligato 12 bars. (SM)

Not the best of recording quality for a guitar playing, and a rather unstructured session, thus not very important in this context.

JOE MARSALA SEXTET **NYC. Jan. 12, 1945**
 Dizzy Gillespie (tp), Joe Marsala (cl), Cliff Jackson (p), Chuck Wayne (g), Irv Lang (b), Buddy Christian (dm).
 Four titles were recorded for Black & White:

71	Perdido	Solo 16 bars. (FM)
72	Melancholy Baby	Solo 16 bars. In ens 16 bars. (FM)
73	On The Alamo	Solo 16 bars. In ens 16 bars. (FM)
74	Cherokee	Straight intro 8 bars. Solo/straight 16 bars. Solo 64 bars. Straight/ens 16 bars. (F)

This is not exactly a bebop session, even with Dizzy firmly present, swinging very hot and strongly in the old tradition, heavily dependent upon the fine vintage pianist Cliff Jackson! Fine soloing on the first three items with “... Alamo” as the best. However, the highlight is “Cherokee” which presents CW in a very prominent role and definitely demonstrates that he belongs to the greatest of the young modern guitar players.

GEORGE SHAW SEXTET **NYC. Jan. 15, 1945**
 Aaron Sachs (cl), Frank Socolow (ts), Harry Biss (p), Chuck Wayne (g), George Shaw (b), Ed Dell (dm).
 Five titles, “Limehouse Blues”, “Draggin’ The Blues”, “Lady X”, “Summertime” and “On The Sunny Side Of The Street” were recorded for Cincinnati, probably never issued (ref. Dieter Salemann, Jan. 9, 2923), more information needed!

MIKE LO SCALZO & HIS DIXIELAND WOODSHEDDERS **NYC. Feb. 8, 1945**
 Phil Napoleon (tp), Brad Gowans (vtb), Bingie Centobie (cl), Mike Lo Scalzo (p), Chuck Wayne (g), Jack Lesberg (b), Tony Sbarbaro (dm, ka zoo).
 Eight titles were recorded for Black & White (12”), no CW on 2 “Tin Roof Blues” but:

1	At The Jazz Band Ball	Solo 32 bars. (F)
3	Indiana	Solo 24+4 bars. (FM)

4	Royal Garden Blues	Solo 12 bars. (M)
5	I Wish I Could Shimmy LMSK	Intro 2 bars. (S). Solo 6 bars. (M)
6	That's A Plenty	Solo 16 bars. (F)
7	Someday Sweetheart	Intro 3 bars. Acc. (tp) 8 bars. (S) Break 4 bars. (M). Coda. (S)
8	Muskrat Ramble	Solo 32 bars. (FM)

Maybe you won't believe this, but the Scalzo session is the true reason you have Chuck Wayne solography before you! I had bought the Mosaic Black & White box and thought it sensible to play the whole thing from the beginning, whether it was familiar stuff or otherwise. This session was definitely not familiar, I have never been very close to Dixieland except dancing to it when I was a youngster, but now I gave it a try. And not only was it highly charming, but there was some really great guitar playing on all items, and I started thinking about Chuck Wayne (and Joe Marsala and Joe Thomas) and that was it. He plays excellent and very personal swinging acoustic guitar in uptempo, note in particular "... Ball", "Indiana" and "... Ramble" but takes some lovely soft bars on "... Sweetheart" (dig the coda!). Very nice surprise!!

DIZZY GILLESPIE SEXTET **NYC. Feb. 9, 1945**
Dizzy Gillespie (tp), Dexter Gordon (ts), Frank Paparelli (p), Chuck Wayne (g), Murray Shipinski (b), Irv Kluger or Shelly Manne (dm).
Two titles were recorded for Guild:

554-A	Groovin' High	Solo 14 bars. (FM)
555-B	Blue 'N' Boogie	Solo 12 bars. (FM)

Three sessions in a row with Dizzy! This time the scene is pure bebop, and CW shows that he is one of the modern guitarists who takes this seriously; two fine soli.

JOE MARSALA SEXTET **NYC. May 4, 1945**
Joe Thomas (tp), Joe Marsala (cl, vo-5287), Adele Girard (harp), Charlie Queener (p), Chuck Wayne (g), Sid Weiss (b), Buddy Christian (dm).
Four titles were recorded for Musicraft, no CW on 5286 "Don't Let It End" but:

5284-1	Southern Comfort	Solo 8 bars. (SM)
5285	Lover	Solo 32 and 16 bars. (F)
5287	Gotta Be This Or That	Intro 4 bars. Obligato 16 and 8 bars to solo 16 bars. (M)

Although Marsala has changed from B&W to Musicraft, the personnel with Joe Thomas and Adele Girard, and the music, are the same. CW is a master of solid brief laidback soli as the one on "... Comfort", and he is highly notable on "... That" in medium tempo. But perhaps he is even more impressing on the fast "Lover", not many could beat this in 1945!

SLAM STEWART QUINTET **NYC. July 10, 1945**
Red Norvo (vib), Johnny Guarnieri (p), Chuck Wayne (g), Slam Stewart (b), Morey Feld (dm).
Four titles were recorded for Continental, no CW on 623 "Haw Haw" but:

624	Dozin'	Intro 4 bars. Solo 8 bars. (S)
625	Talking Back	Intro. 32 bars 4/4 with (b). (M)
626	The One That Got Away	Solo 32 bars. (F)

Another beautiful and solid solo on "Dozin'", while he easily goes uptempo on "... Got Away". The highlight nevertheless probably must be the bebopping and swinging in the chase with bowing bass on "... Back"!

PHIL MOORE FOUR **NYC. possibly Sept. 4, 1945**
Johnny Letman (tp), Phil Moore (p, vo), Chuck Wayne (g), Doles Dinkens (b), Wallace Bishop (dm).
Recorded in the week of Aug. 27 (ref. Mark Cantor).
Soundies, two have been available:

The Chair Song	Obligato parts. Solo 12 bars. (FM)
Who Put The Whisky In The Well?	Solo 16 bars. (F)

These are much more interesting than Moore's records, good entertainment, and CW takes some fine soli.

OSCAR PETTIFORD Hollywood, ca. Oct. 1945
 Spaulding Givens (p), Charles Norris (g), Oscar Pettiford (b).
 Two titles, "Tea For Two" on AFRS Jubilee No. 151 and "Body And Soul" on AFRS
 Jubilee 156.
 Postscript of Jan. 3, 2023: Previous statement: Possibly Clyde Hart (p), unlikely
 Chuck Wayne (g), Oscar Pettiford (b). How stupid is it possible to be? Hart passed
 away March 19, 1945. OP's trio played in California July-November. My
 apologies. Thank you very much, Dieter Salemann!

**WILLIE BRYANT / DOC POMUS /
 LAUREL WATSON ACC. BY**

TAB SMITH SEPTETTE NYC. Oct. 15, 1945
 Taft Jordan (tp), Tab Smith (as), Johnny Hicks (ts-1034-37), Harold Stein (ts-1038-
 41), Leonard Feather (p), Chuck Wayne (g), Ben Brown (b), Walter Johnson (dm),
 Willie Bryant (vo-1034-37), Doc Pomus (vo-1038,40), Laurel Watson (vo-
 1039,41).
 Eight titles were recorded for Apollo, three have CW:

1035	Blues Around The Clock Pt 2	Intro 4 bars. Obbligato 12 bars. (S)
1035-alt.	Blues Around The Clock Pt 2	As above. (S)
1038	Blues In The Red	Obbligato parts. (S)
1040	Blues Without Booze	Solo 12 bars. (S)

Very nice session, funny too! CW takes a nice guitar chorus on "... Booze".

PHIL MOORE FOUR NYC. Nov. 13, 1945
 Johnny Letman (tp), Phil Moore (p, vo), Chuck Wayne (g), John Levy (b), Wallace
 Bishop (dm).
 Four titles were recorded for Musicraft, two have CW (no trace of CW on later Phil
 Moore sessions from Musicraft):

5333	Ol' Man River	Solo 12 bars. (F)
5334	I Loves You, Porgy	Duet with (p) 8 bars. (S)

Rather ordinary these items.

JOE MARSALA NYC. Nov. 30, 1945
 Marty Marsala (tp), Joe Marsala (cl), Adele Girard (harp), Gene Di Novi (p), Chuck
 Wayne (g), Clyde Lombardi (b), Buddy Christian (dm).
 Three titles were recorded for Musicraft, one has CW:

5348	Slightly Dizzy	Solo 34 bars. (FM)
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Although this is seemingly a traditional Marsala session, "Slightly ..." is a pure
 bebop item with a fine guitar solo just in that style.

MILDRED BAILEY NYC. Dec. 30, 1945
 Dick Vance (tp), Aaron Sachs (cl), Red Norvo (vib), Ellis Larkins (p), Chuck
 Wayne (g), Art Ryerson (g), Billy Taylor (b), J. C. Heard (dm), Mildred Bailey (vo).
 Four titles were recorded for Crown, one has CW:

BL16	Can't Help Lovin' That Man	Intro 4 bars. (S)
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EMPERORS OF JAZZ NYC. April 10, 1946
 Phil Napoleon (tp), Lou Mc Garity (tb), Joe Dixon (cl), Frank Signorelli (p), Chuck
 Wayne (g), Felix Giobbe (b), Tony Spargo (dm, kazoo).
 Four titles were recorded for Swan, two have CW:

10-1	At The Jazz Band Ball	Solo 16 bars. (FM)
10-4	Muskrat Ramble	Duet with (p) 32 bars. (F)

NYC. April 12, 1946

Same, except Peanuts Hucko (cl) replaces Dixon.
 Four titles, one has CW:

12-7	Royal Garden Blues	Intro 2 bars. (FM)
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Not much solo guitar here, and in "... Ramble" he is buried in noise. However, his
 "... Ball" is a great and swinging pleasure!

EMPERORS OF JAZZ NYC. May 16/17, 1946
 Phil Napoleon (tp), Vernon Brown (tb), Sal Franzella (cl), Frank Signorelli (p),
 Chuck Wayne (g), Felix Giobbe (b), Tony Spargo (dm, kazoo).
 Eight titles were recorded for Swan/EmmEss, one has guitar solo:

16-16 Livery Stable Blues Solo 12 bars. (M)

Among everything there is a nice, soft acoustic guitar solo on "... Stable ..."!

**SONNY BERMAN / BILL HARRIS /
SERGE CHALOFF**

Hollywood, Sept. 21, 1946

Collective personnel: Sonny Berman (tp), Bill Harris (tb), Flip Phillips (ts), Serge Chaloff (bar), Ralph Burns (p, arr), Chuck Wayne (g), Joe Mondragon (b), Don Lamond (dm), Shorty Rogers (arr).

Five titles were recorded for Dial, no CW on 1035-A&D "Blue Serge":

1031-F	Curbstone Scuffle	Solo 16 bars. (F)
1031-F	Curbstone Scuffle	As above. (F)
1032-	Nocturne / Moon Burns	As below. (S)
1032-	Nocturne / Moon Burns	As below. (S)
1032-D	Nocturne / Moon Burns	Straight coda. (S)
1033-A	Woodchopper's Holiday	As below. (FM)
1033-C	Woodchopper's Holiday	As below. (FM)
1033-D	Woodchopper's Holiday	Solo 16 bars. (FM)
1034-E	Somebody Loves Me	Solo 12 bars. (FM)
1034-F	Somebody Loves Me	As above. (FM)
1035-B/C	Blue Serge	Solo 64 bars. (F)

CW is selected guitarist on this important and very exciting Dial session, and shows his gratitude by taking a long solo on the six minutes "... Serge". He is also soloing on the three other uptempo titles, and it is a pleasure to have two, even three takes, showing that he certainly was a fine improviser.

Note: CW seems to be with Woody Herman for a short period, from discos presumably being part of recording sessions and broadcasts in the period Aug. 19 – Dec. 12, 1946. Only one session features him:

WOODY HERMAN & HIS WOODCHOPPERS

LA. Oct. 12, 1946

Sonny Berman (tp), Bill Harris (tb), Woody Herman (cl), Flip Phillips (ts), Red Norvo (vib), Jimmy Rowles (p), Chuck Wayne (g), Joe Mondragon (b), Don Lamond (dm).

Two titles were recorded for Columbia:

2076-1	Someday Sweetheart	Solo 18 bars. (M)
2076-4	Someday Sweetheart	As above. (M)
2077-11	I Surrender Dear	Solo 34 bars. (F)

Only a Woodchoppers smallband session seems to have found space for CW. He solos competently in the very fast last section of "... Dear", but more pleasant in "... Sweetheart", two equally good takes.

JACK TEAGARDEN's BIG EIGHT

NYC. March 14, 1947

Max Kaminsky (tp), Jack Teagarden (tb, vo), Peanuts Hucko (cl), Cliff Strickland (ts), Gene Schroeder (p), Chuck Wayne (g), Jack Lesberg (b), Dave Tough (dm).

Four titles were recorded for Victor, but no CW.

WOODY HERMAN WITH THE FOUR CHIPS

NYC. March 19, 1947

Woody Herman (cl, vo), Ralph Burns (p), Chuck Wayne (g), Joe Shulman (b), Tiny Kahn (dm).

One title was recorded for Columbia 37329:

37499-1	That's My Desire	Solo 3 bars. (S)
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One never knows where the small gold nuggets are, but here is one!

JOE MARSALA

NYC. prob. Aug. 1947

Probable personnel: Marty Marsala (tp), Joe Marsala (cl), Sherman Edwards (p), Chuck Wayne (g), Joe Shulman (b), Tiny Kahn (dm).

Two titles, "How High The Moon" and "Someone To Watch Over Me", were recorded for V-Disc, but no guitar soli.

LESLIE SCOTT VOCAL ACC. BY

COLEMAN HAWKINS & HIS ORCHESTRA

NYC. Dec. 10, 1947

Coleman Hawkins (ts), Hank Jones (p), Chuck Wayne (g), Jack Lesberg (b), Max Roach (dm), (strings).

Four titles were recorded for Victor, but no CW.

COLEMAN HAWKINS AND HIS ALL STARS NYC. Dec. 11, 1947

Fats Navarro (ts÷2664), J.J. Johnson (tb÷2664), Budd Johnson (as÷2664), Coleman Hawkins (ts), Marion DiVeta (bar÷2664), Hank Jones (p), Chuck Wayne (g), Jack Lesberg (b), Max Roach (dm).

Six titles were recorded for Victor, only one has CW:

2663 Jumpin' For Jane Solo 32 bars. (FM)

Most of this session is of course Coleman Hawkins, but CW gets one chance and takes a good but not remarkable solo on "... Jane".

LESTER YOUNG AND HIS BAND NYC. Dec. 29, 1947

Lester Young (ts), Gene DiNovi (p), Chuck Wayne (g), Curley Russell (b), Tiny Kahn (dm).

Four titles were recorded for Aladdin, no CW on 1023 "Something To Remember You By" but:

1020 Tea For Two Solo 16 bars. (FM)

1021 East Of The Sun Solo/Intro 20 bars. (S)

1022 The Sheik Of Araby Solo 16 bars. (FM)

There are more interesting sessions with Pres, but CW helps to sustain the interest. The highlight is "... The Sun", where one surprisingly has chosen the guitar to open the recordings with a lengthy and nice solo, handing it over to tenorsax. Of the two other items, "The Sheik ..." may have had the best guitar solo if it were not for too much piano backing.

ALVY WEST NYC. ca. Aug. 1948

Jimmy Blake (tp), Alvy West (as), Robert Caudana (accordeon), Chuck Wayne, Al Casamenti (g), Ward Erwin (b), Bobby Rosengarden (dm).

Two titles were recorded for V-Disc, "Peppermint Stick" and "Odessa", but no guitar soli.

STAN HASSELGARD QUINTET NYC. Nov. 18, 1948

Åke "Stan" Hasselgård (cl), Barbara Carroll (p), Chuck Wayne (g), Clyde Lombardi (b), Mel Zelnick (dm), Jackie Searle (vo-"... Advantage ...").

Five titles were recorded for V-Disc, four issued, no CW on "Where Has My Little Dog Gone?" but:

Cottontop Solo 46 bars. (FM)

You Took Advantage Of Me Solo 8 bars. (SM)

Patsy's Idea Solo 32 bars. (FM)

Patsy's Idea alt. As above. (FM)

This is a legendary session, the last one made by the greatest of modern clarinet artists, the magnificent Swede (who shall have his own solography one day). Recorded only four days before his untimely death, it shows how experimental the group was, obviously also influenced by Lennie Tristano. Not forgetting the very more conventional item "... Advantage ..." with a brief but very nice guitar solo, CW fits perfectly in and plays some excellent uptempo soli. The highlight is his own composition "Cottontop", a gem in the development of modern jazz.

WINI BROWN VOCAL ACC. BY NYC. not Nov. 27(!), 1948

Possibly Åke "Stan" Hasselgård (cl), possibly Gene Di Novi or Barbara Carroll (p), Chuck Wayne (g), possibly Clyde Lombardi (b).

Note: Stan had been dead (car crash) four days by this recording date, but Tom Lord's disco says that the accompaniment was prerecorded and the vocals added later. Note: James Accardi points out that the Billboard, Nov. 20, 1948, shows that the National 78s were already reviewed by the time of the publication of this issue, so clearly the Nov. 27 date for the overdubs were wrong. Thus both the prerecording and the vocal addition must have taken place well before Nov. 20.

Four titles were recorded for National:

412 I'll Live True To You Soli 8 and 8 bars. (S)

413 I Met A Stranger Soli 8 and 8 bars. (S)

414 An Ordinary Guy Soli 8 and 8 bars. (S)

415 I Only Have Eyes For You Soli 8 and 8 bars. (S)

There are no alternate takes known from the prerecording session. The presentation of alternate takes on Savoy LP is from the vocal addition session. All four titles were recorded as shown above with two, very beautiful, guitar soli on each. After vocal addition, for the three first titles, the 'solo' was transformed to 'obbligato'. For "... Eyes ...", the prerecording was issued undisturbed as 'instrumental', and then with the same two soli becoming obbligato on a so-called vocal take. Got it? The guitar soloing is, as mentioned, well worth your attention!!

ROYAL ROOST ALL STARS NYC. Dec. 19, 1948

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

'Everybody' is present on "Ornithology", while "All The Things ..." features Barbara Carroll and CW only.

WMGM broadcast from Royal Roost, nine titles, two have CW:

3:42 All The Things You Are Solo 2 choruses of 36 bars. (FM)

12:23 Ornithology Solo 2 ½ choruses of 32 bars. (FM)

This date is structured with a solo item for each one, thus CW is on "... Things ..." (with Barbara Carroll), with a all take part finale on "Ornithology". Extended soli of fine quality.

GEORGE SHEARING QUINTET NYC. Jan. 31, 1949

Marjorie Hyams (vib, p-148,149), George Shearing (p, accordeon-148,149), Chuck Wayne (g), John Levy (b), Denzil Best (dm).

Eight titles were recorded for Discovery, six have CW:

148 Cherokee Solo 32+16 bars, (p) on bridge. (F)

149 Four Bars Short 64 bars 4/4 with (accordeon). (F)

151 Midnight On Cloud Solo 12 bars. (S)

152 Sorry Wrong Rhumba Solo 16 bars. (M)

153 Cotton Top Solo 48 bars. (F)

154 Moon Over Miami Solo 32 bars. (FM)

The first Shearing session is also the most interesting. The group seems seriously to want to play real bebop music, and CW gets lot of solo opportunities. The fast items are impressive but seem to be a notch too fast, and the chase on "Four Bars ..." is rather a curiosity. I prefer soli like "... Rhumba" and "... Miami".

GEORGE SHEARING QUINTET NYC. Feb. 17, 1949

Personnel as above.

Four titles were recorded for MGM, one has CW:

49S87 Good To The Last Bop Solo 40 bars. In ens. (F)

NYC. June 28, 1949

Same. Four titles, three have CW:

49S247 I Didn't Know What Time It Was Solo 8 bars. (M)

49S248 The Continental Solo 8 bars. (M)

49S249 Nothin' But D Best Solo 32 bars. (F)

NYC. July 27, 1949

Same. Four titles, two have CW:

49S294 In A Chinese Garden Pt 2 Solo/straight. (S)

49S295 Conception Solo 16 bars. (FM)

NYC. Dec. 12, 1949

Same. Four titles, three have CW:

49S433 Little White Lies Solo 16 bars. (M)

49S434 Carnegie Horizons Solo 24 bars. (FM)

49S435 Jumpin' With Symphony Sid Solo 12 bars. (M)

When MGM takes over, the Shearing sessions are becoming more polished, in fact to my taste rather bloodless and boring. The soloing is professionally executed by everybody, and CW is the most interesting, but even he cannot break through. One may enjoy some items in full, and some just for the guitar (and the vibraphone) solo, like "... Lies", "... Sid" and others, but it is difficult to feel anything for the Shearing-concept.

GENE WILLIAMS **NYC. early 1950**

Bigband personnel including Chuck Wayne (g).
Two titles were recorded for Mercury, not available.

Note: Chuck Wayne is not present on the Café Society recordings mid-March 1950 with Tony Scott, Charlie Parker and others. The guitarist is Mundell Lowe.

GEORGE SHEARING QUINTET **NYC. April 3/4, 1950**

Marjorie Hyams (vib, p), George Shearing (p), Chuck Wayne (g), John Levy (b), Denzil Best (dm).

Eight titles were recorded for MGM, three have CW:

50S104 How's Trix? Solo 16 bars. (FM)

50S105 Changing With The Times Solo 8 bars. (SM)

50S106 Strollin' Solo 8 bars. (M)

NYC. July 5, 1950

Same. Four titles two have CW:

50S228 Move Solo 16 bars. (F)

50S229 Pick Yourself Up Solo 18 bars. (FM)

A good solo on "Pick ...", but "Move" seems to move too fast.

GEORGE SHEARING QUINTET **NYC. Aug. 1, 1950**

Joe Roland (vib), George Shearing (p), Chuck Wayne (g), John Levy (b), Denzil Best (dm).

Five Snader telescription soundies, no guitar solo on "I'll Be Around" and "I'll Never Smile Again" but:

Conception Solo 20 bars. (F)

Move Solo 32 bars. (F)

Swedish Pastry Solo 24 bars. (FM)

So many beautifully dressed people, no wonder they were popular! CW takes to soloing in the faster items and makes a good impression, and particularly his laidback solo on "... Pastry" is very nice.

GEORGE SHEARING QUINTET **NYC. Jan. 27, 1951**

Don Elliott (xyl), George Shearing (p), Chuck Wayne (g), John Levy (b), Denzil Best (dm).

WJZ broadcast "The Symphony Sid Show" from Birdland (ref. James Accardi), not available.

NYC. Feb. 3, 1951

Same. Not available.

GEORGE SHEARING QUINTET **NYC. Feb. 5, 1951**

Don Elliott (xyl), George Shearing (p), Chuck Wayne (g), John Levy (b), Denzil Best (dm).

Eight titles were recorded for MGM, only one has CW:

51S36 Quintessence Solo 8 bars. (M)

NYC. Feb. 7, 1951

Same with Don Elliott (vib).

Four titles, two have CW:

51S40 They All Laughed Solo 10 bars. (M)

51S42 Loose Leaf Solo 16 bars. (FM)

LA. May 10, 1951

Same except Al McKibbon (b) replaces Levy.
Four titles, one has CW:

51S3076 Brainwave Solo 16 bars. (FM)

LA. May 16, 1951

Same. Four titles, two have CW:

51S3082 Simplicity Solo 16 bars. (F)

51S3085 So This Is Cuba Solo 16 bars. (M)

NYC. July 7, 1951

Same. WJZ broadcast "The Symphony Sid Show" from Birdland (ref. James Accardi), not available.

NYC. July 14, 1951

Same. WJZ broadcast "The Symphony Sid Show" from Birdland, (ref. James Accardi), not available.

NYC. Oct. 2, 1951

Same except Joe Roland (vib) replaces Elliott.
Four titles, one has CW:

51S343 Appreciation Solo 32 bars. (FM)

NYC. Dec. 18, 1951

Same. Six titles, five have CW:

51S460 I Hear Music Solo 16 bars. (FM)

51S462 Wait Till You See Her Solo 8 bars. (SM)

51S463 Swedish Pastry Solo 12 bars. (FM)

51S464 Lonely Moments Solo 16 bars. (F)

51S465 How High The Moon Solo 10 bars. (M)

There is not much more to add; Shearing has found his soft style, based upon the exclusion of horn and reed musicians, and making the atmosphere as soft and smoothing as possible. Real jazz cannot survive under such conditions, but when this is said, take each and any solo and there are nice things to enjoy, particularly but not only Chuck Wayne.

CHARLIE SHAVERS **NYC. Feb. 21, 1952**

Charlie Shavers (tp), Lee Konitz (as), Phil Urso (ts), George Wallington (p), Chuck Wayne (g), Charles Mingus (b), Max Roach (dm).

WNYC broadcast "Jazz52" Jazz Party, six titles were recorded live, one has (g)-solo:

6:23 Now's The Time Solo 36 bars. (F)

Nothing particularly remarkable here.

**MILES DAVIS WITH
BERYL BOOKER'S QUINTET**

NYC. April 25, 1952

Miles Davis (tp), Don Elliott (vib), Beryl Booker (p), Chuck Wayne (g), Clyde Lombardi (b), Connie Kay (dm), Al "Jazzbo" Collins (mc).

WNEW broadcast "The Purple Grotto" from Birdland (ref. James Accardi), three titles, "Riff tide", "All The Things You Are" and "The Squirrel", but no (g)-soli.

NYC. April 26, 1952

Same. Bob Garrity (mc).

WJZ broadcast from Birdland, four titles, "Lady Be Good", "It Could Happen To You", "Wee Dot" and "Theme", but no (g)-soli.

This is all Miles, CW is only part of a backup-band, or so it seems from these two broadcasts.

BILLY TAYLOR

NYC. May 2, 1952

Billy Taylor (p), Chuck Wayne (g), Earl May (b), Charlie Smith (dm), Frank Coln (cga), Manny Oquendo (bgo).

Four titles were recorded for Roost, but no (g)-soli.

TERRY GIBBS

NYC. July 11, 1952

Collective personnel: Howard McGhee (tp), Kai Winding (tb), Don Elliott (mellophone), Allen Eager, Phil Urso (ts), Terry Gibbs (vib), Horace Silver, Billy Taylor (p), Chuck Wayne (g), George Duvivier (b), Sid Bulkin (dm).

Three titles were recorded at Phytian Temple, but no (g)-soli.

BILLY TAYLOR**NYC. July 11, 1952**

Billy Taylor (p), Chuck Wayne (g), Oscar Pettiford (cel), George Duvivier (b), Sid Bulkin (dm).

Two titles were recorded for Brunswick, but no (g)-soli.

GEORGE WALLINGTON**NYC. Sept. 4, 1952**

George Wallington (p), Chuck Wayne (mandola), Charles Mingus (b), Max Roach (dm).

One title was recorded for Prestige:

351	Love Beat	Solo/straight. (M)
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The mandola gives a nice flavour to the trio, and no improvisation is needed.

SAM MOST SEXTET**NYC. Jan. 20, 1953**

Doug Mettome (tp), Sam Most (fl, cl), Dick Hyman (p), Chuck Wayne (g), Clyde Lombardi (b), Jackie Muffett (dm).

Note: Back jacket of Prestige EP gives recording date as 10-7-'52. However, without further information, the conventional date is used.

Four titles were recorded for Prestige:

419	Undercurrent Blues	Solo 12 bars. (FM)
420	First With The Most	Solo 32 bars. (FM)
421	Sometimes I'm Happy	Solo 16 bars. (FM)
422	Taking A Chance On Love	Solo 16 bars. (FM)

Nice chamber music session! CW seems to be best in "... The Most".

CHUCK WAYNE QUINTET**NYC. April 1953**

Brew Moore (ts), Harvey Leonard (p), Chuck Wayne (g), George Duvivier (b), Ed Shaughnessy (dm).

Three titles were recorded for Progressive (alternate takes supposed to exist on Progressive LP7005, but doubts if this ever was issued):

531-3	S. S. Cool	Solo 24 bars. 24 bars 4/4 with (ts). (M)
532-2	Mary Ann	In ens. Coda. (S)
533-3	You Brought A New Kind Of LTM	In ens. Solo 32 bars. (FM)

same date

Same except Zoot Sims (ts) replaces Brew Moore.

Five titles:

110	Sidewalks Of Cuba	In ens. Solo 34 bars. (FM)
111	Prospecting	Solo 32 bars. (FM)
112	Tasty Pudding	In ens. Solo 32 bars. (M)
113	While My Lady Sleeps	In ens. Solo 32 bars. (F)
	Butterfingers	In ens. Solo 64 bars. (F)

Finally sessions under CW's own name! Long time overdue. These items are highly enjoyable with a great tenorsax artist to supplement an otherwise more conventional quartet. CW seems to thrive as fish in the water and offers a sequence of excellent bebop guitar soli. "Butterfingers" is a slightly camouflaged "Cherokee".

JOHN MEHEGAN QUARTET**NYC. June 10, 1954**

John Mehegan (p), Chuck Wayne (g), Vinnie Burke (b), Joe Morello (dm).

Four titles were recorded for Savoy:

4573	Taking A Chance On Love	Solo 16+8 bars, (p) on bridge. Solo 8 bars. (M)
4574	Sirod	Acc. (p). Solo 16 bars. (SM)
4575	Uncus	Straight 32 bars. Soli 16 and 8 bars. Straight 8 bars to coda. (FM)

4576 Stella By Starlight Duet with (p) 64 bars. (S)

This session was a nice and overlooked surprise! Fronted by an excellent pianist, CW gets fine solo opportunities (something Billy Taylor did not give him). All items are very notable, but there is something special with the slow titles, as the elegant "Sirod". The highlight must be the "... Starlight" with such close and beautiful cooperation piano/guitar, dig this one!

TONY BENNETT **NYC. Aug. 8, 1954**

Charles Panely (tp), Dave Schildkraut (as), Al Cohn (ts), Gene DiNovi (p), Chuck Wayne (g, arr), Clyde Lombardi (b), Sonny Igoe (dm), Tony Bennett (vo).

Two titles were recorded for Columbia, issued as Cloud 7":

51772 Old Devil Moon Intro. Solo 8 bars. In ens. (M)

51773 I Fell In Love Too Easily Obligato parts. (S)

NYC. Aug. 11, 1954

Same. Three titles, two have CW:

51782 While The Music Plays On Obligato parts. (S)

51783 Love Letters Intro. (S)

NYC. Dec. 22, 1954

Charles Panely (tp), Dave Schildkraut (as), Caesar DiMauro (ts), Harvey Leonard (p), Chuck Wayne (g, arr), Clyde Lombardi (b), Ed Shaughnessy (dm), Tony Bennett (vo).

Five titles, three have CW:

52797 My Baby Just Cares For Me Intro. Obligato parts.
Solo 16 bars. (M)

52799 I Can't Believe That YILWM Solo 16 bars. (M)

51771 Give Me The Simple Life Intro. Solo 16 bars. (M)

CW is in charge of these fine vocal sessions, but steps forward with some real and relaxed high quality soloing only on the last one.

CHUCK WAYNE QUINTET **NYC. 1956**

Dave Schildkraut (as), Dave McKenna (p), Chuck Wayne (g), Oscar Pettiford (b), Sonny Igoe (dm).

Three titles were recorded for ABC-Paramount:

3:41 Easy Living Solo 48 bars to coda. (S)

3:26 If I Love Again Break to solo 36 bars. Coda. (FM)

3:14 You Stepped Out Of A Dream Break to solo 64 bars. In ens. (F)

Brief to the point session with three guitar soli of good quality.

JACK NIMITZ & FRIENDS **NYC. March 1957**

Bigband personnel including Jack Nimitz (bar), Kenny Burrell, Jimmy Raney, Chuck Wayne (g), Oscar Pettiford (b).

Nine titles were recorded for ???, issued on Fresh Sound, issued as "Yesterday And Today", three have (g)-solo, but by whom?:

You And The Night And The Music Solo 16 bars. (FM)

The Love Nest Solo 32 bars. (F)

Somebody Loves Me Solo 8 bars. (FM)

Need help with this one!!

CHUCK WAYNE ORCHESTRA **NYC. July 22, 1957**

Don Joseph, Tom Allison, Al Stewart (tp), Sonny Truitt (tb), Sam Marowitz (as), Caesar DiMauro, Ed Wasserman (ts), Sol Schlinger (bar), Chuck Wayne (g), Clyde Lombardi (b), Sonny Igoe (dm).

Four titles were recorded for RCA Victor:

5356-2 Lullaby In Rhythm As below. (FM)

5356-4 Lullaby In Rhythm Soli 36 and 8 bars. Coda. (FM)

5357-1 Rockabye Bay Solo feature with orch. (S)

5358-4	Carmel	As below. (M)
5358-6	Carmel	Straight. Soli 16 and 8 bars. (M)
5359-1	Snuggle On Your Shoulder	As below. (FM)
5359-8	Snuggle On Your Shoulder	Straight. Soli 16 and 16 bars. (FM)

NYC. July 23, 1957

Don Joseph (tp), Sam Marowitz, Gene Quill (as), Caesar DiMauro (ts), Chuck Wayne (g), Clyde Lombardi (b), Sonny Igoe (dm).

Two titles:

5360-1	Love For Sale	Straight. Break to solo 32 bars. (F)
5360-11	Love For Sale	Straight. Break to solo 96 bars. (F)
5361-3	Lover Man	Solo 16+8 bars, (tp-DJ) on bridge. Solo 16 bars to long coda. (S)

NYC. July 24, 1957

Don Joseph (tp), Sam Marowitz (as), Caesar DiMauro (ts), Sol Schlinger (bar), Eddie Costa (p, vib), Chuck Wayne (g), Clyde Lombardi (b), Jimmy Campbell (dm).

Five titles:

5362-1	How About You?	As below. (M)
5362-2	How About You?	Straight. Solo 34 bars. (M)
5363-7	What A Difference A Day Made	Straight. Solo 32 bars. (FM)
5364-1	Embraceable You	Soli 32 and 16 bars to coda. (S)
5365-13	Body And Soul	Solo 32 bars. (S) to 16 bars. (SM) to 16 bars to coda. (S)
5366-10	Along With Me	Straight. Solo 34 bars. (FM)

Now this is really something!! CW gets a full date with all kinds of support with him, and even alternate takes appeared later on CD. Attempting to go into details on everything has no real purpose, this is a comprehensive project and should be considered as such, but a few points should be made. The slow items here are magnificent; "Embraceable ..." (including an unbelievable trumpet solo!), "Body ...", "Lover ..." (including an unbelievable trumpet solo!) and "... Bay" with full orchestra backing. Going up in tempo there is swinging guitar everywhere like the solid "Along ...", and topping it with a strong and fast "... For Sale". Playing this session, it is an unexplicable mystery why so many otherwise knowledgeable jazz connoisseurs today are not familiar with this great artist:

MUSIC MINUS ONE**NYC. ca. 1958**

Joe Wilder (tp), Hank Jones (p), Chuck Wayne (g), George Duvivier (b), Sonny Igoe (dm).

Three titles on MMO-1006 and 1105:

Blow Gabriel Blow	Solo 32 bars. (F)
When My Dreamboat Comes Home	Solo 16 bars. (M)
Avalon	Solo 32 bars. (M)

same

John Mehegan (p), Chuck Wayne (g), Ed Safranski (b), Dave Bailey (dm).

Four titles on the above:

My Buddy	Solo 32 bars. 32 bars 4/4 with (p). (SM)
By The Light Of The Silvery Moon	Solo 18 bars. (SM)
Carolina In The Morning	Soli 4, 4 and 16 bars. (M)
Pretty Baby	Intro 4 bars to solo 16 bars. (SM)

Not exactly hot, but very pleasant chamber music with soft and elaborate guitar playing, well worth noticing.

MUSIC MINUS ONE**NYC. ca. 1958**

Hank Jones (p), Chuck Wayne (g), George Duvivier (b), Charlie Persip (dm).

Six titles on MMO-10, issued as "Rhythm Backgrounds – sing or play along – performed in 2 keys – high & low":

It's Only A Paper Moon No. 1	Soli 32, 4 and 4 bars. (M)
It's Only A Paper Moon No. 2	As above. (M)
Love Is The Sweetest Thing No. 1	Acc. (b). (M)
Love Is The Sweetest Thing No. 2	As above. (M)
When Day Is Done No. 1	Intro to solo 32 bars. Coda. (S)
When Day Is Done No. 2	As above. (S)
The Lady In Red No. 1	Straight 40 bars to solo 32 bars. (M)
The Lady In Red No. 2	As above. (M)
It Had To Be You No. 1	Solo 32 bars. (SM)
It Had To Be You No. 2	As above. (SM)
Tea For Two No. 1	Soli 8 and 8 bars. (FM)
Tea For Two No. 2	As above. (FM)

This is a peculiar "minus one", because there isn't one, instead they play the same tune in two different keys. Delicate music to enjoy! CW is particularly interesting on "It Had ..." and the soft and slow highlight with lots of chords, "... Done".

TONY PERKINS

NYC. ca. 1958

Personnel including Jimmy Cleveland (tb), Jerome Richardson (fl), Hal McKusick (as), John Mehegan (p), Chuck Wayne (g), Eddie Safranski (b), Tony Perkins (vo), rest unknown.

Twelve titles were recorded for RCA Victor, issued as "On A Rainy Afternoon", six have (g)-soli:

I Remember You	Solo 10 bars. (SM)
I've Got Sand In My Shoes	Solo 8 bars. (S)
Out Of Nowhere	Intro. Obbligato parts. (S)
It Could Happen To You	Solo 16 bars. (S)
Darn That Dream	Solo 16 bars. (S)
Back In Your Own Backyard	Obbligato parts. Solo 8 bars. (M)

There can be much good music in such vocal sessions of the fifties, and there is a lot of excellent trombone and other stuff here. CW gets many solo opportunities, and he uses them well. Particularly the slow "... Happen .." and "... Dream" are excellent examples of CW's superb qualities.

The Chuck Wayne solography has to stop here, for solographer capacity reasons, not at all for any guitar quality reason. Our man continues to play for almost forty years, last session in 1996.

...ooo...