

**The**  
**GUITAR**  
**of**  
**CHARLES JAGELKA**  
**“CHUCK WAYNE”**

Solographer: Jan Evensmo  
Last update: Dec. 14, 2022

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 52<sup>nd</sup> 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!

### 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)



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 impressive 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).

Four Snader telescription 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. October 1945**

Possibly Clyde Hart (p), unlikely Chuck Wayne (g), Oscar Pettiford (b).

AFRS Jubilee No. 151, one title:

Tea For Two	Unlikely solo 32 bars. (M)
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Good solo without anything special. Is this really CW? Look at the dates, why should he be in California? Another guess would be Tiny Grimes.

**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. Obligato 12 bars. (S)
1035-alt.	Blues Around The Clock Pt 2	As above. (S)
1038	Blues In The Red	Obligato 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) |
|------|----------------|--------------------|

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, 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) |
|------|----------------------------|-------------------|

**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) |
|------|--------------------|--------------------|

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)
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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 'obligato'. For "... Eyes ...", the prerecording was issued undisturbed as 'instrumental', and then with the same two soli becoming obligato 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 impressing 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)
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**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)
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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 guitarsoli 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, 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, not available.

**NYC. July 14, 1951**

Same. WJZ broadcast "The Symphony Sid Show" from Birdland, 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.

The detailed, complete Chuck Wayne solography has to stop now, but we simply must add some later sessions under his own name:

**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".

**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.

**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.

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

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