

The  
**TENORSAX**  
of  
**CLAUDE McLIN**

Solographer: Jan Evensmo  
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Born: Chicago, Dec. 27, 1925  
Died: Los Angeles, July 21, 1995

*Introduction:*

After listening to one of Claude McLin's tenorsax soli once, his name was easily remembered.

*History:*

Attended DuSable High School, and played in a Chicago-area "baby band" that was probably sponsored by Captain Walter Dyett. Served in the Army 1944-46, returned to Chicago after his discharge. From 1946 through 1951 he led a combo in Chicago bars and nightclubs. In 1952, he moved with his family to Los Angeles, where he remained an active musician through the mid-1960s (ref. The Claude McLin Discography by Robert L. Campbell, Armin Büttner and Robert Pruter).

*Message:*

The discography mentioned above contains 45 pages telling you all you need to know about Claude McLin, a fantastic research work!!

## CLAUDE McLIN SOLOGRAPHY

### LAURA RUCKER VOCAL WITH CLAUDE McLIN COMBO

**Chi. March 22, 1949**

Claude McLin (ts), possibly Clarence "Sleepy" Anderson (p), Rudy Mason (g), Walter Spratley (b), James King (dm).

Four titles were recorded for Aristocrat, U7184 "Gulf Coast Blues" unissued, CML not present on U7182 "I Need You", U7183 "Again" not available, but:

U7183	Again	Reported to have tenorsax solo. ( )
U7185	Cryin' The Blues	Obbligato 36 bars to solo 24 bars to obbligato 24 bars. (M)

This is no ordinary blues record but a hell of an important tenorsax discovery!! Of all unrecognized tenorsax players, CML ranks among the most important ones. A modern performer of first class, he wails behind Laura and just knocks us out. CML obviously had the talent comparable to the greatest of the Chicago giants led by Gene Ammons, although his recording career was rather brief. This session should be issued in toto with alternate takes, it is bound to be jazz tenorsax history of highest priority!!!

### BENNIE GREEN

**Chi. April 10, 1950**

Bennie Green (tb), Claude McLin (ts), Willie Jones (p), Gene Wright (b), Dorell Anderson (dm).

Four titles were recorded for Parkway, one (possibly) issued, "Pennies From Heaven", no copy found.

### CLAUDE McLIN AND HIS SEXTET

**Chi. May/June 1950**

Claude McLin (ts), unknown (ts-7260), Wanda Chevony (p), Walter Sprately (b), James King (dm), unknown (vln-7259).

Four titles were recorded for Chess, two issued:

U7259	Mona Lisa	"Solo" a la 32 bars. (S)
U7260	Benny's Bounce	With ens 24 bars to solo 24 bars. With ens 12 bars. (SM)

Since I heard CML for the first time just in "... Bounce", I have been a great fan! Although we have meagre evidence of his capabilities, and the r&b influence of the era can camouflage any real talent, 24 bars are really enough to identify a great, modern tenorsax player, an equal to Chicago giants like Gene Ammons and Tom Archia. Dig this groovy blend of blues and modern thinking on "... Bounce"!!!

### CLAUDE McLIN & HIS ORCHESTRA

**Chi. probably Nov. 1950**

Claude McLin (ts), Norman Simmons (p), unknown (vln), (g), (b), (dm).

Two titles were recorded for Chess:

30451	Tennessee Waltz	"Soli" 16 and 16 bars to coda. (SM)
30452	Pop Goes The Weasel	Straight 24 bars to solo 24 bars. Straight 12 bars. (M)

This record is really a waste of jazz talent. "... Waltz" sounds unfortunately exactly what you would imagine, and the choice of the corny "... The Weasel" is not very sensible either. Nevertheless, after plowing through two straight choruses, there is two choruses of real modern tenorsax jazz, again showing that CML was no 'nobody'.

### JAM SESSION

**Chi. Feb. 11, 1951**

Charlie Parker (as-except "Swivel Hips"), Claude McLin (ts), Chris Anderson (p), George Freeman (g), LeRoy Jackson (b), Eldridge "Bruz" Freeman (dm).

Note: The tenorsaxophonist has been suggested to be Wardell Gray and Budd Johnson, and the rhythm section Billy Bauer or Bill DeArango (g), Al Haig (p), Tommy Potter (b), Max Roach (dm). However, the above presentation is likely to be correct. Note: Date also given in various sources as 1949 and Aug. 23, 1950.

Six titles:

10:20	There's A Small Hotel	With ens 1 chorus to solo 4 choruses of 32 bars. With ens 1 chorus. (FM)
2:09	These Foolish Things (NC)	In ens. (S)

6:33	Keen And Peachy (Fine And Dandy) (NC)	In ens. (F)
9:09	Hot House	Solo 4 choruses of 32 bars. (FM)
3:39	Swivel Hips (NC)	In ens. (F)
3:14	Goodbye (NC)	Duet with (as). (S)

This enigmatic session has some excellent tenorsax playing! However, somebody must have liked it so much that it was repeated on the first issued version on LP; there are 7 choruses on "... Hotel", but the last three are repeats of the three preceding them, crazy idea! Both on this title, as well as "Hot House", CML plays not a bit inferior to that of his better known contemporaries Dexter, Wardell and Jug. By this jam session alone, there is enough evidence for the statement that CML was one of the most important early modern tenorsax players and one of Chicago's greatest jazz sons. Unfortunately the other titles are either incomplete or in bad sound or both. In "Swivel ..." the recording starts in the middle of Bird's solo with the CML solo probably before, and he is only heard in the outchorus. The utterly slow "Goodbye" might have been something with better sound.

**CLAUDE McLIN** **Chi. April 7, 1951**  
 Claude McLin (ts), Wanda Chavoney (p), possibly Rudy Mason (g), Walter Sprately (b), James King (dm).  
 Four titles were recorded for Chess, two issued:

U7367	Swivel Hips	Straight 32 bars to solo 64 bars. (F)
U7370	Never Mind	Straight 32 bars to solo 32 bars. (M)

This session is more jazz conscious than the previous one and confirms CML's great talent. Particularly the fast "... Hips" shows him to great advantage.

**AMOS MILBURN** **LA. June 23, 1954**  
 Harry Parr Jones (tp), Clifford Solomon, Claude McLin (ts), Jewel Grant (bar), probably Isaac Royal (p), Jack Marshall (g), Red Callender (b), Oscar Lee Bradley (dm), Amos Milburn (vo).  
 Four titles were recorded for Aladdin:

2287-8	One, Two, Three, Everybody	Solo 16 bars. (M)
2288-10	That's It	Solo 12 bars. (SM)
2289-4	Vicious, Vicious, Vodka	Solo 16 bars. (SM)
2290-7	I Done Done It	Solo 12 bars. (FM)

Tenorsax r&b of better than average quality, nevertheless these tenorsax players were capable of much, much more. It seems one of them takes all the soli, and I believe CML is the man but open for arguments.

**L. C. COHEN ACC. BY THE 3 DUKES** **LA. probably Feb./March 1958**  
 Claude McLin (ts), Berkeley "Bert" Kendrix (p, org), Oscar Lee Bradley (dm), L. C. Cohen (vo-103,104).  
 Four titles were recorded for Golden Tone (45 single) , two not available:

103	Recession Blues	
104	Care For You Baby	
105	That's Cool Man	Straight. (M)
106	Slow Drag	Straight. (SM)

Quite commercial and of very slight jazz value.

**CLAUDE McLIN** **LA. 1958**  
 Claude McLin (ts), unknown (org), (g), (dm).  
 Two titles were recorded for Dootone, no tenorsax present on "So Fine" but:

You're Lookin' Good Reported to have tenorsax solo. ( )

**CLAUDE McLIN** **LA. probably 1960**  
 Claude McLin (ts, announcement), unknown (org), (g), (b), (dm).  
 Two titles were recorded for Mac-Jac, not available:

Count Down Orbit One

## Count Down Orbit Two

**CLAUDE McLIN****LA. late 1960**

Claude McLin (ts), vo-“Misty”), unknown (org), (g), (b), (dm).  
Four titles were recorded for Allegro, not available:

Misty  
Satin Doll  
Swinging Bag Pipes  
Happy Hop

**CLAUDE McLIN****LA. 1961**

Claude McLin (ts-6520, vo-6519), unknown (org), (g), (b), (dm).  
Two titles were recorded for Allegro, not available:

6519 Kansas City  
6520 The Growler

**CLAUDE McLIN****LA. 1962**

Claude McLin (ts-“Ruff”, vo-rest), unknown (org), (g), (b), (dm).  
Six titles were recorded for Allegro, not available:

I’m Bresthless  
Ruff  
You Are Nobody Until Somebody Loves You  
More Than You Know  
You Go To My Head  
When Sunny Gets Blue

**CLAUDE McLIN****LA. probably 1963**

Claude McLin (ts), Daniel Horton (org), Oliver Berry (dm).  
Two titles were recorded for Mac-Jac, not available:

Jacquelyn  
Jambo

**CLAUDE McLIN****LA. 1964**

Claude McLin (ts-“Jambo”, vo-“Jacquelyn”), unknown (org), (g), (dm).  
Two titles were recorded for Dootone, no tenorsax solo on “Jambo”, one not available:

Jacquelyn

No further recording sessions.

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