

The
TENORSAX
of
DEXTER GORDON

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Born: Los Angeles, California, Feb. 27, 1923

Died: Philadelphia, Delaware, April 25, 1990

Introduction:

Dexter Gordon was always a hero in Oslo Jazz Circle, and even more so after he came to Norway for the first time in 1962. His enormously charismatic personality combined with superb artistic capabilities, a world star on his tenor saxophone, made him have friends everywhere, also here. Those who heard him live, whether in Oslo or at the Molde International Jazz Festival, will never forget it.

Early history:

He began to play clarinet at the age of 13 and studied music with Lloyd Reese, during which time he played in a rehearsal band with other pupils of Reese, including Charles Mingus and Buddy Collette. In 1940 he began a long engagement with Lionel Hampton's touring band, with which he took part in a recording session in 1942. After leaving Hampton in 1943 he made his first lengthy solo recordings, as the leader of a quintet session with Nat "King" Cole as a sideman. He worked in the Los Angeles area with Lee Young, Jesse Price and, for a few weeks in April and May 1944, with the Fletcher Henderson orchestra. After playing briefly with Louis Armstrong he moved to New York by December 1944 to appear in Billy Eckstine's orchestra. His recordings with Eckstine, Dizzy Gillespie, Fats Navarro, and others soon made him a leading figure in the bop movement. Gordon returned to California in summer 1946 and played with the drummer Cee Pee Johnson in Honolulu for two months, then for the remainder of the decade continued to work alternately on the East and West coasts. He appeared with Tadd Dameron in New York early in 1949, and joined fellow tenor saxophonist Wardell Gray for a popular and sensational series of 'saxophone duels' between 1947 and 1952. Difficulties associated with drug addiction curtailed his activities during the 1950s, but these problems had been resolved by 1960 when he served as composer, musician and actor in the West Coast production of Jack Gelber's play "The Connection". Thereafter he toured and recorded principally as a leader, moving back to New York early in 1962. In September 1962 Gordon performed in London and then made a tour of the Continent that was so successful he remained in Europe for the next 15 years, taking infrequent trips to the USA. Based in Copenhagen, he appeared at all the major jazz festivals, taught, and recorded prolifically; he also toured Japan in autumn 1975 (ref. The New Grove Dictionary of jazz).

DEXTER GORDON SOLOGRAPHY

There exist several broadcast items with **LIONEL HAMPTON** from Chicago Feb. - April 1941, but there are no Dexter soli. Another batch of items from Sept. 1941 are equally disappointing from this point of view with one exception:

LIONEL HAMPTON AND HIS ORCHESTRA **Chi. Sept. 26, 1941**
 Personnel similar to recording session of Dec. 24, 1941, but definitely without Milt Buckner and probably Sir Charles Thompson (p), and Shadow Wilson (dm).
 Broadcast from the Panther Room, Hotel Sherman, recorded by Jerry Newman. One title with DG:

Train Time Solo 16 bars. (FM)

This solo, confirmed by DG to be his, is of course historically extremely interesting, preceding the next one by two years. Not yet 19 years old, he plays very good while paying his dues to the Basie-tenorsaxophone players of the late thirties; not only to Lester Young in the last 8 but to the Texas-tenor tradition of Herschal Evans in the first 8 bars. In fact, it might be volunteered that Dexter's strength and status in the modern jazz tradition are based upon the blending of the sophistication of the great Prez and the virility and dynamics of Evans.

LIONEL HAMPTON AND HIS ORCHESTRA **NYC. Dec. 24, 1941**
 Karl George, Ernie Royal, Joe Newman (tp), Fred Beckett, Sonny Craven, Harry Sloan (tb), Marshall Royal (cl, as), Ray Perry (as, vln), Dexter Gordon, Illinois Jacquet (ts), Jack McVea (bar), Lionel Hampton (vib, vo), Milton Buckner (p), Irving Ashby (b), Vernon Alley (b), Gordon Jenkins (dm), Rubel Blakely (vo).
 Four titles were recorded for Decca, but no DG soli.

On May 10, 1942, a "Battle of Bands" took place at the Savoy Ballroom, NYC. between the Count Basie and Lionel Hampton orchestras. No reference to Dexter has been found.

During this period DG also participated in many of the jam sessions at Minton's and Monroe's, but this was after the period documented so well on acetates by Jerry Newman.

LIONEL HAMPTON AND HIS ORCHESTRA **NYC. May 26, 1942**
 Personnel as Dec. 24, 1941, except Wendell Marshall (b) replaces Alley.
 Four titles were recorded for Decca, but no DG soli.

There is also a similar band on the AFRS Jubilee No. 3 in LA. late 1942 and a broadcast of June 5, 1943, but no DG.

The usual biographies say that DG remained with Hampton through 1943. A string of airshots with Hampton's band from The Famous Door, NYC. Nov. 1943 features two tenorsaxes but no DG. It is safe to assume that he left the band during the summer of 1943, freelancing on the West Coast. During this period he is said to have worked with the bands of Lee Young and Jesse Price.

DEXTER GORDON QUINTET **LA. ca. late 1943**
 Harry Edison (tp), Dexter Gordon (ts), Nat King Cole (p), probably Red Callender or possibly Johnny Miller (b), Clifford "Juicy" Owens (dm).
 Four titles were recorded for Mercury:

1892	I Found A New Baby	Soli 64 and 4 bars. (FM)
1893	Rosetta	Solo 64 bars. (FM)
1894	Sweet Lorraine	Solo 32 bars to coda. (S)
1895	I Blowed And Gone	Solo 24 bars. (M)

Historically, this is an extremely important session, preceding other Dexter smallband recording sessions by more than one year. His soloing is very interesting, still heavily influenced by Lester Young but going much more into the chords than the master, and it is obvious that he was developing a very personal style. Now and then his delayed "lazy" phrasing is showing up, and in bars 40-48 of "Rosetta" we find one of his favourite rhythmic/melodic phrases later used as a base for his tune "Dexter Digs In". "Rosetta" and "... Baby" are two immensely satisfying soli, the first in a pleasant, almost slow to medium tempo, the second close to fast tempo, but both the kind of soli where every bar really means something! "... Gone" is in general the least interesting item, but DG's two blues choruses are

good enough. Finally, "... Lorraine", his first recorded ballad, a treasure! A beautiful piano solo and then Dexter takes over: Immediately you understand his charisma, as a musician, actor and human being. This session, with the date still uncertain, is in fact the real introduction to one of the most important jazz improvisors ever, not only tenorsaxophone.

DAVE COLEMAN AND FRIENDS

Hollywood, 1943/1944

Dexter Gordon (ts), Jimmie Rowles (p), Al Hendrickson (g), Howard Rumsey (b), Dave Coleman (dm).

Private recordings, Music City Studio.

I Can't Believe That YILWM (NC)	Solo 16 + 8 bars, (p) on bridge. (SM)
I Know That You Know	Soli 64 and 32 bars. (FM)
Dickie's Dream Pt 1	Soli 8 and 64 bars. (M)
Dickie's Dream Pt 2	Solo 16 bars. (M)

same

Bill Harris (tb), Dexter Gordon, Herbie Steward (ts), rhythm section possibly as above.

Private recording, Music City Studio.

Take The A Train	Solo 32 bars. (M)
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A quite sensational recent discovery, which I almost missed! Dexter is still heavily in the Prez-groove, nevertheless he is quite identifiable. "... Dream", the highlight of the sessions in my opinion, is certainly "Dexter's Dream"; here he gives so much of his own talent and ideas, that it is evident an innovator is born. Introducing himself with a lovely 8 bars bridge, he plays two magnificent choruses full of fancy details. Note for instance bars 9-12, 41-44 and 57-60. The final 16 are not quite up to the rest. "I Can't Believe ..." is also a lovely piece of music and may easily be your favourite, a perfect blend of Dexter's unique sound and concepts with Prez. Note for instance the last 8 bars and compare with the two Billie Holiday / Teddy Wilson versions! "... You Know" seems to be a strange choice for a private recording. The first chorus is rather straight but the others have some interesting playing, particularly the first half of the second chorus. Finally, if you never had heard about this date, and somebody put it on a quizz, "... A Train" would be a winner, you just couldn't mistake this for anyone else but Dexter. Note also the excellent piano and guitar playing on these recordings, making them such exciting events, and such important contributions to our understanding of Dexter's early period.

Played with the FLETCHER HENDERSON orchestra for ca. three weeks Spring 1944 (probably on the Club Plantation from April 18):

**FLETCHER HENDERSON
AND HIS ORCHESTRA**

Hollywood, April 1944

Tony Di Nardi, Leroy White, Clint Waters, Jake Porter (tp), Allen Durham, George Washington (tb), Edmond Gregory, Emerson Harper (as), Woodrow Key, Dexter Gordon (ts), Herman Johnson (br), Horace Henderson (p), "Chief" (b), Tubby Shelton (dm).

AFRS Jubilee No. 76, dubbed April 24.

Theme	No solo.
I Got Rhythm	Soli 64 and 8 bars. (FM)
Keep 'Em Swingin	Solo 20 bars (2 nd (ts)-solo). (M)
Stompin' At The Savoy	Solo 32 bars (2 nd (ts)-solo). (M)
Bugle Blues	Solo 24 bars. (FM)
Theme	No solo.

Hollywood, April 1944

Same personnel, possibly minus Di Nardi.

AFRS Jubilee No. 77, dubbed May 1.

Theme	No solo.
Jeep Rhythm	Solo 32 bars. (FM)
Rose Room	No solo.

Clap Hands Here Comes Charlie	Solo 32 bars. (F)
Theme	A few notes. (F)

Luckily, Dexter's short stay with the Henderson band materialized into these Jubilee programs having several excellent soli. The shadow of Lester Young is hanging heavily over his soloing, note for instance "Clap Hands ...", yet Dexter is already in my opinion a major jazz personality; the kind of musician that makes you hunt for every note, and where every note is rewarding. While still in a developing stage, his soloing has continuity and logic and is always exciting. My favorite is "I Got Rhythm", a connection between swing and bebop, excellently performed! There can be no doubt that Dexter was a prominent bebop pioneer. Also to be heard, especially in "Jeep ..." and "Keep ...", are traces of the off-the-beat phrasing that later became a DG trademark.

A news item in Down Beat, June 15, 1944: "New men with Louis Armstrong, in band directed by Ted McRae, to make a movie in California, is ... Gordon Dexter (sic) from the Lionel Hampton Orchestra". Taking the printing time of Down Beat into consideration, and his three weeks with Henderson, DG seems to have joined Louis Armstrong around May 10-15, 1944.

**LOUIS ARMSTRONG
AND HIS ORCHESTRA** **Southgate, Ca., May 19/20, 1944**
Personnel probably similar to recording session of Aug. 9, 1944.
AFRS One Night Stand No. 240 and 253, probably recorded on the same night at Trianon Ballroom.
Items 1-7 on ONS 240. Items 2, 4, 6, 7-12 on ONS 253.

1	Ain't Misbehavin'	Solo 18+6 bars, (as) on bridge. (M)
2	I Lost My Sugar In Salt Lake City	No solo.
3	Besame Mucho	No solo.
4	A Pretty Girl Is Like A Melody	No solo.
5	Swanee River	No solo.
6	Baby Don't You Cry	No solo.
7	Don't Sweetheart Me	No solo.
8	Easy As You Go	No solo.
9	Blues In The Night	No solo.
10	I Couldn't Sleep A Wink	No solo.
11	I'll Be Around	No solo.
12	Keep On Jumpin' (NC)	Solo 32 bars. (FM)

The first two Dexter items with Armstrong are not among his best. "Keep ..." is the better one, but both seem to lack inspiration. I have been in doubt whether this really is DG, but I guess I am reasonably convinced now.

**LOUIS ARMSTRONG
AND HIS ORCHESTRA** **Unknown loc. May 23, 1944**
Same? AFRS ONS 267, no information.

Southgate, Ca., May 26, 1944
Same. Broadcast from the Trianon Ballroom. Four titles:

No Love, No Nothin'	No solo.
Is My Baby Blue Tonight?	No solo.
Blues In The Night	No solo.
Keep On Jumpin' (NC)	Solo 32 bars. (FM)

Stockton, June 7, 1944
Same. AFRS SB 382. Four titles:

King Porter Stomp	Solo 16 bars. (F)
It's Love, Love, Love	No solo.
Ain't Misbehavin'	Solo 18+8 bars, (as) on bridge. (M)

When It's Sleepy Time Down South No solo.

Unknown loc. appr. Aug. 1944

Same. Broadcast. One title:

Stompin' At The Savoy Solo 32 bars. (FM)

This is much more interesting! Dexter's phrasing and sound are now changing away from Prez, using more vibrato and attack, and exploring the aspects of every chord. In up-tempo he plays with a forced, frantic sound, note for instance the conclusion of his solo on "King Porter ...", but in medium tempi he has much better control and his charisma is again evident. This "... Misbehavin'" is an excellent performance, almost a milestone in his development, and far better than the previous version. Also the lightfooted "... Savoy" is a thrill, although Prez appears again.

LOUIS ARMSTRONG AND HIS ORCHESTRA LA. Aug. 9, 1944

Louis Armstrong (tp, vo), Jesse Brown, Thomas Grider, Andrew "Fats" Ford, Lester Curran (tp), Taswell Baird, Adam Martin, Larry Anderson (tp), John Brown, Willard Brown (as), Ted McRae, Dexter Gordon (ts), Ernest Thompson (bar), Ed Swanston (p), Emmitt Slay (g), Alfred Moore (b), James Harris (dm), Velma Middleton (vo), Dorothy Dandridge (vo) on this session only.
Three titles were recorded for Decca, no DG.

Fort Wachuka, Ar., Aug. 18, 1944

Same. AFRS Spotlight Bands 444. Five titles:

Louise	No solo.
Going My Way	No solo.
Sweet And Lovely	No solo.
Groovin'	No solo.
Is You Is Or Is You Ain't My Baby	No solo.

Camp Reynolds, Phil., Sept. 12, 1944

Same, except Sid Catlett (dm) possibly replaces Harris.
AFRS Spotlight Bands 465. Six titles:

Perdido	Solo 32 bars. (FM)
Me And My Brother Bill	No solo.
Time Alone Will Tell	No solo.
Ain't Misbehavin'	Solo 18+8 bars, (as) on bridge. (M)
Is You Is Or Is You Ain't My Baby	No solo.
King Porter Stomp (NC)	Solo 6 bars, fades out. (FM)

Tuskogee Airfield, Ala., Oct. 5, 1944

Same/similar. AFRS Spotlight Bands 486. Six titles:

Theme	No solo.
Keep On Jumpin'	No solo.
Swingin' On A Star	No solo.
Sweet And Lovely	No solo.
I'm Confessin' That I Love You	No solo.
It Had To Be You	No solo.

Dexter is certainly not featured too much with Armstrong, but we have a sortie of another two excellent soli. "Perdido" is played rather roughly but with great inventiveness, note for instance the bridge! And the third version of "... Misbehavin'" is another unforgettable performance, listen to his entrance! The bebop influence is notable, the soli have been characterized by John Bergh as "transition soli", and he suggests that alto sax player John Brown, who plays some very interesting soli in these programs, might have been an influence in Dexter's development.

Nothing definite is known about when DG left Armstrong, but sometime during Oct.-Nov. 1944 he left for New York to join forces with other young musicians of the bebop movement. Note that the latest identified solo is from Sept. 12.

BILLY ECKSTINE AND HIS ORCHESTRA **NYC. Dec. 5, 1944**

Dizzy Gillespie, Maurice "Shorty" McConnell, Gail Brockman, Marion Hazel (tp), Gerald Valentine, Taswell Baird, Howard Scott, Alfred "Chippy" Outcalt (tb), John Jackson, Bill Frazier (as), Gene Ammons, Dexter Gordon (ts), Leo Parker (bar), John Malachi (p), Connie Wainwright (g), Tommy Potter (b), Art Blakey (dm), Billy Eckstine (vtb, vo, ldr), Sarah Vaughan (vo).

Six titles were recorded for DeLuxe, one has DG:

120-3	Blowing The Blues Away	Six blues choruses after the pattern: Orch 4, DG 8, Orch 4, GA 8, (DG 4, GA 4) x 3, DG 12, GA 12 bars. (FM)
120-?	Blowing The Blues Away	As above. (FM)

"Blow Mister Gene, blow Mister Dexter too. Maybe you can help me and blow away the blues". Having praised this unique encounter between two of the greatest of jazz tenors a saxophone before in this book, a general repetition is not needed. Dexter is now apparently getting more and more into the bop idiom. The Lester Young sound is gone, a rougher, harder sound taking its place, maybe not quite controlled in the upper register where it sounds frantic and nasal. Rhythmically he is developing his own personal "lazy" way of floating around the basic beat, and typical bebop phrases can be heard. Both takes are of excellent quality, with a battle to "death" with Gene Ammons. It seems that take 3 is slightly the better one for Dexter with more cohesion within the separate four-bar groups. Jazz history!

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 18 bars. (FM)
555-B	Blue 'N' Boogie	Break. Solo 20 bars. (FM)

Dexter's first genuine bebop session to start the latter half of the forties. "Groovin' ..." was thought to have been "extinct", but a worn 78 rpm. copy was found some years ago, thus preserving this interesting music for the future. He is already one of the most important performers on his instrument with a fantastic sense of melodic construction and a well-balanced, off-the-beat phrasing. Compared to his mature style of his later years, with the early sixties possibly being his prime time, he may at times seem frantic and musically nervous, with "a hip attitude" to quote John Berger. I find his style sometimes less than beautiful but always exciting, hip or not, and his music is full of interesting details and surprises. These two items are not among his most noteworthy, but are still of great historical interest.

BILLY ECKSTINE AND HIS ORCHESTRA **NYC. May 1945**

Probable personnel: Fats Navarro, Maurice "Shorty" McConnell, Gail Brockman, Marion Hazel (tp), Gerald Valentine, Taswell Baird, Howard Scott, Alfred "Chippy" Outcalt (tb), Budd Johnson, Sonny Stitt (as), Gene Ammons, Dexter Gordon (ts), Leo Parker (bar), John Malachi (p), Connie Wainwright (g), Tommy Potter (b), Art Blakey (dm), Billy Eckstine (tp, vtb, vo, dir).

Four titles were recorded for National:

NSC53-1	Lonesome Lover Blues	Solo 24 bars. (FM)
NSC54-3	A Cottage For Sale	No solo.
NSC55-2	I Love The Rhythm In A Riff	No solo.
NSC56	Last Night	Solo 6 bars. (S)

DG had a very well developed sense of humour, to show up in quotes from other melodies at surprising times, or his own inventions. "Lonesome ..." is a good example, the solo immediately catches the listener with its opening phrase. A swinging solo, perhaps with a thinner sound than usual, but it may be due to the recording circumstances. "Last Night" is an enormous surprise, after the Mercury recording of "Sweet Lorraine" two years earlier, this is the second opportunity to hear DG in slow tempo. Given only a few bars in the introduction, he plays with a fantastic charisma and beauty, making this item into one of the most interesting Eckstine items, believe it or not. The first four bars are just perfect, reminding us of the later (1946) "I Can't Escape From You"; there is a fluff in bar 5 but it does not matter really. Small but beautiful!!

JAM SESSION**NYC. Aug. 20, 1945**

Don Byas, Herbie Fields, Dexter Gordon, Ben Webster (ts), Stuff Smith (vln), Duke Ellington (p), unknown (g), Al Lucas (b), Eddie Nicholson (dm).
Recorded live at Onyx Club or Lincoln Square Center:

Honeysuckle Rose Solo 4 choruses of 32 bars. (F)

A jam session which looks very promising but does not quite live up to the expectations. Dexter is third man out and is the most interesting of the four tenorsaxes. Not a complete solo in the real sense, but there are many elements and parts of high quality. The end of the second chorus is messy, and the Jazz Archive production seems too fast.

same date?

Personnel similar to above, definitely including Herbie Fields (cl), Dexter Gordon (ts), Stuff Smith (vln), unknown and definitely not Duke Ellington (p). Two titles:

Lullaby Of Rhythm (NC) Solo 8 bars + 3 choruses of 32 bars.
4 choruses 4/4 and 2 choruses
8/8 with (cl). (F)

Tea For Two (NC) Solo 4 choruses of 32 bars. Solo 2 ½
choruses (last one messed up by (cl)). (FM)

Revised postscript of May 22, 2017: Recent appearances, "Lullaby ..." starting with the end of a Dexter chorus, continuing with three full ones. Interesting as always with Dexter, without being particularly sensational. More action happens when he involves in a long chase with Fields' clarinet. "Tea ..." is even more exciting, inspired playing here, first four choruses, then probably trying to end the jam with three choruses, but the unstoppable Fields refuses.

SIR CHARLES THOMPSON AND HIS ALL STARS NYC. Sept. 4, 1945

Buck Clayton (tp), Charlie Parker (as ÷ 1031), Dexter Gordon (ts), Sir Charles Thompson (p), Danny Barker (g), Jimmy Butts (b), J. C. Heard (dm).

Four titles were recorded for Apollo:

R1030 Takin' Off Solo 16 bars. (M)
R1031 If I Had You Solo 22 bars. (S)
R1032 20th Century Blues No solo.
R1033-2 The Street Beat Solo 16 bars. (FM)

During this period DG gigged around New York, and swing/bop mixed groups of this type were the order of the day. Because of the rhythm section, the prominent style here is swing, and this author has a special weakness for the combination bebop horns/swing rhythm. DG's most prominent contribution is the beautiful melodic ballad playing on "... Had You". The 'lazy' breaks in the opening give evidence of a very talented and self-confident musician, later to become a superb ballad player, one of the very best in jazz tenorsax. The other soli are not at all bad; maybe somewhat frantic as the opening of "... Street Beat", but very personal and quite exciting.

DEXTER GORDON ALL STARS NYC. Oct. 30, 1945

Dexter Gordon (ts), Sadik Hakim (p), Gene Ramey (b), Eddie Nicholson (dm).

Four titles were recorded for Savoy:

S5841-1 Blow Mr. Dexter Straight 24 bars to solo 36 bars.
Solo 36 bars to straight 24 bars. (FM)
S5841-2 Blow Mr. Dexter Straight 24 bars to solo 36 bars.
Solo 48 bars to straight 24 bars. (FM)
S5841-3 Blow Mr. Dexter As take 2 but also intro 4 bars. (FM)
S5842-1 Dexter's Deck Straight 32 bars to solo 32 bars.
Solo 48 bars. Coda. (FM)
S5843-1 Dexter's Cuttin' Out Straight 32 bars to solo 32 bars.
Solo 48 bars. (FM)
S5844-1 Dexter's Minor Mad Straight 32 bars to solo 32 bars. Duet
with (dm) 16 bars to solo 32 bars. (FM)

This is DG's first session under own name, playing his own tunes and soloing 90% of the time. It is musically and historically a very interesting session, although all items are in the same fast medium tempo and somewhat frantic, though filled with energy and ambitions. He bubbles over with musical ideas, even if he still needs some

time to mature and sort them out to perfect order. The most interesting item is "Blow ...", a blues, with three takes. The first one is the slowest (3:00) and unfinished, note the ending chorus, but still with fine soloing. The second is much faster (2:37) and with the soloing in top shape, but it seems that he preferred to go slower, and the 78 rpm. version (2:53) is a clear-cut winner.

BENNY CARTER AND HIS ORCHESTRA **NYC. Jan. 8, 1946**

Emmett Berry, Shorty Rogers, Joe Newman, Neal Hefti (tp), Al Grey, Trummy Young, Alton Moore, Sandy Williams (tb), Benny Carter (as, arr-171, 172), Russell Procope (as), Willard Brown (as, bar), Tony Scott (cl, as), Don Byas, Dexter Gordon (ts), Sonny White (p), Freddie Green (g), John Simmons (b), J. C. Heard (dm), Maxine Sullivan (vo), Frank Comstock (arr-173).

Three titles were recorded for DeLuxe:

171	I'm The Caring Kind	No solo.
172	Looking For A Boy	Solo 16 bars. (M)
173	Rose Room	No solo.

A beautiful, almost charismatic solo in a swing setting, and DG actually sounds like he did with Armstrong two years earlier. The solo is very melodic and almost perfect except for a slight problem in bar 14, marring the end of the solo.

DEXTER GORDON QUINTET **NYC. Jan. 29, 1946**

Leonard Hawkins (tp ÷ 5880), Dexter Gordon (ts), Bud Powell (p), Dillon 'Curley' Russell (b), Max Roach (dm).

Four titles were recorded for Savoy:

S5878-1	Long Tall Dexter	Solo 44 bars. (FM)
S5878-2	Long Tall Dexter	Solo 56 bars. (FM)
S5879-1	Dexter Rides Again	Solo 64 bars. (FM)
S5880-?	I Can't Escape From You (NC)	Intro 2 bars to solo 17 bars (NC). (S)
S5880-3	I Can't Escape From You	Intro 2 bars to solo 48 bars. (S)
S5880-7	I Can't Escape From You	As above. (S)
S5881-1	Dexter Digs In	Intro 4 bars. Solo 32 bars to 32 bars 4/4 with (tp). (FM)
S5881-2	Dexter Digs In	As above. (FM)
S5881-3	Dexter Digs In	As above. (FM)

Here, for the first time, DG records not only with a good but a really superb modern rhythm section. Inspired by Roach's excellent drumming and Powell's fantastic comping and soloing, he achieves another level of success, the first wholly integrated modern jazz tenorsax performance and his best session till now. His melodic thinking is still constrained to four and eight bar units but these are linked together with more cohesion than before. With Roach behind the drums there seems to be little need for "honking" repetitions of single notes or short phrases to increase rhythmic tension. The slow "I Can't Escape ..." is the highlight of the session. If this had been Dexter's only record, he would have been a legend!! So incredibly full of emotion and beauty and maturity, it is difficult to understand that this is a young kid of 23 years. Note also the existence of a shorttake, slower than the two issued versions. Of the fast medium titles "Long Tall ...", which is a blues with the first four bars of the first tenorsax chorus taken by ensemble, is the most successful, but all items contain historical tenorsax playing. One should also note the inventive chorus on the 78 rpm. issue of "... Digs In".

DG returned to the West Coast sometime during the summer of 1946 and is reported to have played with Cee Pee Johnson in Hawaii.

CEE PEE JOHNSON AND HIS ORCHESTRA **LA. prob. 1946**

Suggested personnel: Gerald Wilson (tp), Ralph Bledsoe (tb), Dexter Gordon (ts), Arthur Dennis (as, bar), Warren Bracker (p), Irving Ashby (g), Red Callender (b), C. P. Johnson (dm, vo).

Two titles were recorded for Atomic:

A-265-1	Liza	No solo.
A-265-2	Rainin' Blues	No solo.

Personnel as given in Jepsen. No personnel on label and no indication of DG's presence. DG told Bob Porter in 1971 that he made no records with Cee Pee Johnson.

same/similar

Same/similar personnel plus Teddy Buckner (tp), Ivie Anderson (vo), Bubbles Whitman (MC).

Play Me The Blues Unlikely weak tenorsax
obbligato parts. (S)

After listening closely to the few tenorsax bars here and there behind Ivie, I doubt that it is Dexter, although it seems to be a competent player.

RUSSELL JACQUET AND HIS YELLOW JACKETS LA. Sept. 21, 1946

Russell Jacquet (tp, vo-236,237), Gus Evans (as), Dexter Gordon (ts), Arthur Dennis (bar), Jimm Bunn (p), Leo Blevins (g), Herman Washington (b), Chico Hamilton (dm), Norma Lee Davis (vo-234,235).

Four titles were recorded for Jewel:

234-1	Just A Dream	No solo.
234-4	Just A Dream	No solo.
235-1	Wake Up Old Maid	Solo 24 bars. (M)
235-2	Wake Up Old Maid	As above. (M)
235-3	Wake Up Old Maid	As above. (M)
236-1	Blues A La Russ	Solo 12 bars. (M)
236-2	Blues A La Russ	As above. (M)
236-3	Blues A La Russ	As above. (M)
237-3	Side Saddle Blues	Obbligato 4 bars. (SM)

Note: There is some confusion with regard to titles, matrix numbers and take numbers on this session. In addition to the above listed, there are three shorttakes of 236, ending before DG's scheduled solo. Where do Thorbjørn Sjøgren's takenumbers come from? Is Jewel 2001 mislabelled?

Typical blues recordings of the period, but DG thrives and solos with a warm ripe sound all over the instrument range.

BENNY CARTER AND HIS ORCHESTRA Pasadena, Ca., Spring 1947

Personnel reported to include Benny Carter (tp, as), Al Grey and/or Henry Coker (tb), Dexter Gordon, Lucky Thompson (ts), Sonny White (p), Jimmy Cannady (g), Tom Moultrie (b), Percy Brice (dm), The Pied Pipers (vo - "My Gal Sal").
AFRS Jubilee No. 246.

Jump Call	Solo 32 bars. (F)
My Gal Sal	Solo 8 bars. (F)
One O'Clock Jump	No solo.
Prelude To A Kiss	No solo.
Somebody Loves Me	No solo.

same/similar

Personnel similar to above, Dexter Gordon's presence not confirmed.
AFRS Jubilee No. 248. For details see Lucky Thompson.

DG does not quite make it on these two items, he seems unsure in the pretty high tempi.

DEXTER GORDON QUINTET Hollywood, June 5, 1947

Melba Liston (tb), Dexter Gordon (ts), Charles Fox (p), Red Callender (b), Chuck Thompson (dm).

Two titles were recorded for Dial:

D1081-D	Mischievous Lady	Soli 8 and 34 bars. (M)
D1081-E	Mischievous Lady	As above. (M)
D1082-C	Lullaby In Rhythm	Solo 80 bars. Long coda. (F)

D1082-F Lullaby In Rhythm As above. (F)

The first of the Dial sessions, and I feel it never moves me properly. Possibly the echo sound on the 78s, spoiling the sound picture, should take most of the blame, also I find the trombone/tenorsax blend not very beautiful. Concentrating academically to evaluate the session, after not having played it for years, reconfirms my memory. But in fact DG does not play at all badly. He masters the fast "Lullaby ..." with few problems. Note his quote from "All God's Chillum ..." in the opening of the C take, which is the better one. Of the two "... Lady"s the non-78 take seems to be the most colorful one.

DEXTER GORDON & WARDELL GRAY Hollywood, June 12, 1947

Dexter Gordon (ts), Wardell Gray (ts-1083), Jimmy Bunn (p), Red Callender (b), Chuck Thompson (dm).

Five sides were recorded for Dial:

D1083-C The Chase Pt 1 (NC) No solo.
 D1083-D& The Chase Pt. 1 & 2 Solo pattern: DG 32, WG 32,
 D1084-D DG 32, WG 32. After piano solo:
 Three choruses with 16/16, 8/8 and
 4/4 respectively, WG first.
 Then one chorus: Ens: 4, DG 4, Ens 4,
 WG 4, DG 4, WG 4, Ens 4, DG 4. (FM)

D1085-B Chromatic Aberration Straight 32 bars to solo 32 bars.
 Solo 16 bars to "sweet" long coda. (M)

D1085-C Iridescence As above. (M)

D1086-A Talk Of The Town Intro 4 bars to solo 32 bars.
 Solo 8 bars to coda. (S)

D1086-B Talk Of The Town As above. (S)

D1087-A Blues Bikini Solo 2 choruses of 44 bars.
 Solo 24+12 bars, (dm) on bridge. (FM)

The second Dial session presents the famous "... Chase" with Wardell Gray as guesting copatriot. One may object that this music really is at home in a concert hall, not in a recording studio where it sounds unnecessarily cold and harsh. It is a record to make you apologize for not appreciating it as much as "everybody else", like Prez' "Lester Leaps In". You have to approach it more intellectually: What do they play, are they clever or not? They certainly are clever, and they are leading jazz into new areas of development, musically and saleswise. Dexter and Wardell are two of a kind and yet so different in many respects. In uptempi, Dexter's hard, angular, masculine approach competes and sometimes fails to that of the smoother and feline (not feminine) Wardell. It is more a matter of personal taste whom really to prefer, but personally I believe Dexter's strength is in the slower tempi, and when Wardell leaves the studio, he has the "... Town" all by himself. The two versions are just so lovely and rank high among DG's greatest performances! The remaining titles are somewhat experimental, "Chromatic Iridescence" with its two variations on a rather peculiar theme, and "... Bikini", which is an AABA song with the As as minor blues and 8 bars B. Interesting music, but the echo sound of this session is particularly disturbing on these items.

MARY ANN McCALL WITH RALPH BURNS' ORCHESTRA

L.A. June 19, 1947

Howard McGhee (tp), Willie Smith (as), Dexter Gordon (ts), Jimmy Rowles (p), possibly Barney Kessel but probably Al Hendrickson (g), Red Callender (b), Jackie Mills (dm), Mary Ann McCall (vo), Ralph Burns (arr, cond).

Three titles were recorded for Columbia:

2391-1 Money Is Honey Solo 12 bars. (M)
 2392-2 I Want A Big Butter And Egg Man Solo 18 bars. (M)
 2393-1 On Time Obbligato 2 and 8 bars. (S)

I have a particular weakness for sessions like this one; a fine swingy rhythm section, modern brass and reeds and a fine vocalist. DG seems to thrive very well and plays in a lazy, relaxed mood. All items here are quite noteworthy; a lovely obbligato on "On Time" is perhaps the highlight.

HOLLYWOOD JAZZ CONCERT

L.A. July 6, 1947

Howard McGhee (tp), Trummy Young (tb), Sonny Criss (as), Dexter Gordon, Wardell Gray (ts), Hampton Hawes (p), Barney Kessel (g), Harry Babasin or possibly Leroy Gray (b-"The Hunt", " Bopera"), Red Callender (b-"Bopland", "Jeronimo"), Ken Kennedy and/or Connie Kay and/or Roy Porter (dm).
Concert at the Elk's Auditorium.

The Hunt/Rocks 'N' Shoals	Three soli of 32 bars, following WG, to 2 choruses of 8/8 and 9 choruses of 4/4, again following WG. (FM)
Bopera/Disorder At The Border	Solo 11 choruses of 12 bars (last (ts)-solo). (M)
Bopland/Byas-A-Drink	Solo four choruses of 32 bars (1 st (ts)-solo). Soli 2 and 2 bars. (M)
Jeronimo/Cherrykoke	Solo 7 choruses of 64 bars. (F)

same?

As above, minus Wardell Gray. Red Callender (b), Roy Porter (dm).
Date has been suggested to be April 1947 (SJG 2211).

Bop After Hours (After Hours Bop)	Solo 5 choruses of 12 bars. Ensemble coda. (S)
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A famous concert and one of the milestones of modern jazz tenorsax. It is a rough event really, the recording quality makes the music somewhat cold and harsh. Note the Dial session a few weeks earlier where I use the same phrasing, it seems that the music really has a sort of intellectual coolness forming a basis for the often frenetic stage apparitions. Of the two tenorsax players, Dexter definitely makes the most out of the occasion. He is particularly strong on his seven choruses on a slightly camouflaged "Cherokee", this is a tenorsax occasion to remember! Also he plays beautifully, as only he could do it, in slow tempo on "Bop After Hours", even if the piano is terribly out of tune. On "Disorder ..." he follows Wardell, seems to be more inspired than him, and when it seems the rhythm section is too sluggish for his taste, he goes into double tempo in the 8th chorus. The only real competitive number is "The Hunt", an "I Got Rhythm" variation, where they go into 8/8 and 4/4, and they seem to inspire each other to a dead run. This music certainly is not pretty, but it is jazz in creation, and the session places Dexter where he belongs; a tenorsax giant without peers, only equals, and not even that on this night.

**RED NORVO ENSEMBLE/
JESSE PRICE AND HIS BAND**

LA. Nov. 28, 1947

Ray Linn (tp), Jimmy Giuffre (as, ts), Dexter Gordon (ts), Red Norvo (vib-2626, p-2627, 28), Barney Kessel (g), Red Callender (b), Jackie Mills (dm), Shorty Rogers (arr), Jesse Price (vo-2627,28).

Three titles were recorded for Capitol, 2626 issued as Red Norvo, 2627, 2628 as Jesse Price:

2626-5D	I'll Follow You	Duet with (as) 14 bars. (SM)
2627-2D	Baby, Let's Be Friends	Solo 24 bars. (M)
2628-1D	My Baby Done Left Me	Solo 12 bars. (SM)

LA. Nov. 30, 1947

Personnel as above with Red Norvo (vib), Dodo Marmarosa (p).

One title was recorded for Capitol, issued as Red Norvo:

2644-4D	Bop	Solo 32 bars. (F)
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The combination of JP's blues vocal and Dexter's bebop is thrilling on paper, and also in reality, particularly on "... Friends". In "My Baby ..." he does not put the solo quite together, but here we have a real surprise; when Giuffre introduces the soloing on his altosax, the style is so Dexter-like that I wondered if the speed of the tape was too high! And it sounds good too!

DEXTER GORDON QUARTET/QUINTET

Hollywood, Dec. 4, 1947

Dexter Gordon (ts), Teddy Edwards (ts-1143,44), Jimmy Rowles (p), Red Callender (b), Roy Porter (dm).

Four matrix numbers were recorded for Dial:

D1141-C	Ghost Of A Chance	Soli 32 and 8 bars to coda. (S)
D1141-D	Ghost Of A Chance	As above. (S)

D1141-E	Ghost Of A Chance	As above. (S)
D1142-A	Sweet And Lovely	Solo 64 bars to coda. (SM)
D1142-D	Sweet And Lovely	As above. (SM)
D1143-B	The Duel Part 1 & 2	As below, except the 5 choruses after the
D1144-B		piano solo are pretty disorganized. (FM)
D1143-C	Hornin' In Part 1 & 2	Solo pattern: DG 64, TE 64. After
D1144-C		piano solo: Three choruses with 16/16, 8/8 and 4/4 respectively, DG first. Then 2 choruses of 2 and 4 bars pieces to ensemble. (FM)
D1143-D	The Duel Part 1 & 2	As above, except only one chorus
D1144-D		of brief pieces in the end. (F)

One may argue about a lot of things in jazz, but when I state that Dexter brought something new into the art of tenorsax ballad playing, and that his ballad performances of the late forties belong to the most valuable in jazz treasures, I hate to have any arguments! The two versions of "Ghost ..." and "... Lovely" are, together with "Talk ..." of the previous Dial session and "I Can't Escape From You" on Savoy, so full of passion and music that they will be remembered and discussed for centuries to come. You think this is an overstatement? But then, listen carefully man! As for the chase with Teddy Edwards, the two takes, whether they are named "The Duel" or "Hornin' In" (the C take is notably slower than the D take) have to be evaluated in a similar manner as "The Chase". This is not pretty music, TE cannot compare with Wardell Gray (sorry, but it has to be said), and again the echo sound is quite disturbing. However, this is musical activity of historical value with also great implications for jazz development and therefore should not be dismissed too lightly. And it is in the great tradition of musical competition, possibly unique for jazz. You therefore should listen carefully to this music, play the items three-four times in a row, then some of the noise disappears and music appears! But it admittedly takes some effort. Postscript of January 26, 2017: Note that two alternates have appeared!! Another ballad version of "Ghost ..." is particularly appreciated.

Note: Lars Westin points out that the recording ban starting Jan. 1, 1948 made record companies "backdate" sessions in 1948 to Dec. 1947. Also Roy Porter writes in his book "There And Back", page 68: "In January 1948 I left LA. with Dexter Gordon, our first gig was at the Pershing Lounge in Chicago. That band included Tadd Dameron on piano". Thus the following four sessions may have artificial dates.

DEXTER GORDON QUINTET **NYC. Dec. 11, 1947**

Dexter Gordon (ts), Leo Parker (bar), Tadd Dameron (p), Nelson Boyd or Curley Russell (b), Art Blakey (dm).

Three titles were recorded for Savoy, complete session exists, not available, possibly even more than the items below exist:

S3491/92-1	Settin' The Pace	Solo 34 bars. Solo 32 bars. Solo 12 bars. 1 chorus 8/8 and 2 choruses 4/4 with (bar). (FM)
S3491/92-2	Settin' The Pace	Solo 34 bars. Solo 32 bars. Solo 16 bars. Solo 8 bars. 2 1/2 choruses 4/4 with (bar). (FM)
S3491/92-3	Settin' The Pace	Solo 34 bars. Solo 32 bars. Solo 8 bars. 2 1/2 choruses 4/4 with (bar). (F)
S3493-1	So Easy	Solo 36 bars. (M)
S3493-2	So Easy	As above. (M)
S3493-3	So Easy	As above. (M)
S3494-1	Dexter's Riff	Intro 4 bars. Solo 64 bars. (F)
S3494-2	Dexter's Riff	As above. (F)
S3494-3	Dexter's Riff	As above. (F)

A fine session for Dexter and his equal, Leo Parker, this one! In "So Easy", DG is playing unusually reticent compared to his otherwise 'frantic' approach (not to be taken negatively), at the same time proving that he possesses more technique than usually shown. And in uptempo he plays with conviction and imagination.

WYNONIE HARRIS

NYC. Dec. 16, 1947

Bob Merrill (tp), Gerald Valentine (tb), Don Stovall (as), Dexter Gordon, William Parker (ts), Rene Hall (g), Wynonie Harris (vo), others unknown.

Four titles were recorded for King, 5318 "Snake Hearted Woman", 5319 "Wild Woman Blues", 5320 "Baby, Shame On You" unissued, but:

K5321 Your Money Don't Mean A Thing No solo.

Great disappointment after looking for this record for a long time, no trace of Dexter.

LEO PARKER ALL STARS

NYC. Dec. 19, 1947

Joe Newman (tp), J. J. Johnson (tb), Dexter Gordon (ts), Leo Parker (bar), Hank Jones (p), Curley Russell (b), Shadow Wilson (dm).

Four titles were recorded for Savoy:

S3495-1	Wee Dot	Solo 12 bars. (M)
S3495-2	Wee Dot	As above. (M)
S3495-3	Wee Dot	As above. (M)
S3495-4	Wee Dot	As above. (M)
S3496-1	Solitude	No solo.
S3496-2	Solitude	No solo.
S3496-3	Solitude	No solo.
S3497-1	Lion Roars	Solo 12 bars. (M)
S3497-2	Lion Roars	As above. (M)
S3497-3	Lion Roars	As above. (M)
S3497-4	Lion Roars	As above. (M)
S3498-1	Mad Lad Boogie	No solo.
S3498-2	Mad Lad Boogie	No solo.
S3498-3	Mad Lad Boogie	No solo.

This is Leo 'The Lion's session, and Dexter plays but a minor role. It is interesting to note four alternates on the two blues titles where he is featured, but apart from this, the session is easily forgotten, but for baritone sax freaks!!

DEXTER GORDON AND HIS BOYS

NYC. Dec. 22, 1947

Fats Navarro (tp ÷ 3511), Dexter Gordon (ts), Tadd Dameron (p), Nelson Boyd (b), Art Mardigan (dm).

Four titles were recorded for Savoy:

S3511-1	Dexter's Mood	As below. (M)
S3511-2	Dexter's Mood	Intro 8 bars to solo 27 bars. Solo 44 bars to long coda. (M)
S3512-1	Dextrose	As below plus solo 8 bars. (FM)
S3512-2	Dextrose	Soli 8 and 64 bars. (F)
S3513-1	Index	Solo 5 choruses of 12 bars. (M)
S3513-2	Index	Solo 4 choruses of 12 bars. (M)
S3514-1	Dextivity	As below. (FM)
S3514-2	Dextivity	Brief break. Solo 64 bars. (FM)

This is one of Dexter's most successful sessions of the forties, but it represents more than that. Two years plus have passed since the first Savoy session, his first under own name, and he has made great progress since then. Now he is a complete musician who's got everything; charisma, the status of innovator, strength and emotion, limitless talent for improvisation. Together with the great Navarro he plays magnificently here on all items, the blues of "Index", "Dextrose" which is "Fine And Dandy", "Dextivity" which is "Exactly Like You", and foremost "... Mood", which is not really a ballad but medium tempo, although close to slow medium, a real treasure! Unfortunately, the two preceding years seem to have reached a climax now, darker eras will follow. The next two years pass with one recorded solo and one airshot, that's the horrible truth. But maybe we should rejoice, after all, lesser personalities would have disappeared forever, Dexter certainly did not!! Postscript:

Alternate takes have recently appeared on CD, doubling the value of the session!!! Lots of variations and although first issue choices have been made wisely, we get a lot of magnificent, inventive, even unconventional Dexter. Note particularly the new and slightly slower "... Mood", as well as the surprising opening of "Index". Note also many differences in the layout; "Dextrose" and "Dextivity" are too long for 78s due to extra ensembles, "Index" because of an added Dexter chorus.

TADD DAMERON AND HIS ORCHESTRA **NYC. Jan. 18, 1949**

Fats Navarro (tp), Kai Winding (tb), Sahib Shihab (as), Dexter Gordon (ts), Cecil Payne (bar), Tadd Dameron (p), Curley Russell (b), Kenny Clarke (dm), Diego Ibama (bgo), Vidal Bolado (cga), Rae Pearl (vo-3392).

Two titles were recorded for Capitol:

3391	Sid's Delight	Solo 16 bars. (M)
3392	Casbah	No solo.

More than a year has passed since DG recorded, and almost another half will pass before he is heard from again. Beautiful Dameron arrangements create the best surroundings here, but DG, although playing competently, has to bow to the wizardry of the great Fats Navarro on this session.

TAB SMITH ORCHESTRA **NYC. May 14, 1949**

Bigband including Tab Smith (as), Dexter Gordon (ts).

Recorded at the Apollo Theatre.

Buzzy	Solo 9 choruses of 12 bars. (FM)
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The sound quality is not particularly good, and Dexter seems to play quite ordinarily. We have to wait more than one year to hear him again.

SMILEY TURNER VOCAL WITH **LA. Aug. 4, 1949**

Personnel given as: Teddy Buckner (tp), Bumps Myers (ts), Hadda Brooks (p), Bill Davis (b), Al Wichard (dm). However, the band is larger than this, also with a baritone sax soloist. The tenorsax player does not sound like Myers and has been suggested to be Dexter Gordon!

Four titles were recorded for Mercury, 2932 "My Soul" has no DG, 2931 "Until I Fell For You" have not been available but:

2933	When A Man Has The Blues	Possibly solo 24 bars. (M)
2934	Lonely Boy Blues	Possibly solo 12 bars. (SM)

Interesting hypothesis, but I am not sure it is correct. The style is certainly very much like Dexter, but the soli are somewhat stiff and not quite what you could expect from this giant. However, there are few comparisons from this period, so I let the matter stay open for the time being. Comments are much welcomed! Postscript of Jan. 4, 2020: Listening to "... The Blues" right now, I am convinced this is Dexter, and typical too!

WARDELL GRAY'S LOS ANGELES ALL STARS **LA. Aug. 27, 1950**

Clark Terry (tp), Sonny Criss (as), Dexter Gordon, Wardell Gray (ts), Jimmy Bunn (p), Billy Hadnott (b), Chuck Thompson (dm), Dama Jo (vo-"... But Love").

Recorded at the Hula Hut Club. Two titles:

1231/	Jazz On Sunset Pts 1-4	Solo 8 choruses of 32 bars
1232		(last (ts)-solo). (F)
	I Can't Give You Anything But Love	No solo.

DG enters the fifties teaming up with his old friend Wardell Gray, one of the few modern tenorsax players able to give him some competition. It is a sad fact that these were problematic times for Dexter, his music has not been captured for more than one year, in fact only two occasions since Christmas 1947. Nevertheless, on "... Sunset", which in fact is the I-Got-Rhythm-based "Move", he plays like fireworks, showing that he has not lost neither his artistic expression nor his combat weapons!! His eight choruses are a great contribution to modern tenorsaxophone of the early fifties.

HELEN HUMES **LA. Nov. 20, 1950**

Vernon "Geechie" Smith (tp), Dexter Gordon (ts), Maurice Simon (bar), Ernie Freeman (p), Red Callender (b), J. C. Heard (dm), Helen Humes (vo).

Four titles were recorded for Discovery:

418	Ain't Gonna Quit You Baby	Solo 12 bars. (M)
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419-4	Helen's Advice	Obbligato 12 bars and 8 bars to solo 4 bars. (S)
420	Knockin' Myself Out	Solo 24 bars. (M)
421-4	Airplane Blues	Obbligato 12 bars to to solo 12 bars. (SM)

This is Helen Humes on the top of her r&b career, screaming bad suggestions to the girls! The music certainly swings in its vulgar way. DG plays with fine technique, tonally slightly different from his usual self, for a highlight I volunteer "... Quit You Baby".

GENE NORMAN's JUST JAZZ CONCERT Pasadena, Ca., Feb. 2, 1952

Conte Candoli (tp-"The Steeplechase"), Dexter Gordon, Wardell Gray (ts), Bobby Tucker (p), Don Bagley (b), Chico Hamilton (dm), Les Thompson (vo-items 3,4,5). Concert at Pasadena Civic Auditorium.

Several unknown titles reported to be unissued. Five issued titles:

The Chase	Solo structure: DG 3x32, WG 3x32 bars, DG 2x32 bars, WG 2x32 bars, DG 32 bars, WG 32 bars, DG 16 bars, WG 16 bars, (DG 4, WG 4)x4, (DG 8, WG 8)x2, (DG 4, WG 4)x16, Duet/ens 32 bars. (F)
The Steeplechase	Solo 8 choruses of 32 bars (1 st (ts)- solo). Soli 4 and 4 bars. (FM)
Take The A Train	No solo.
Robbin's Nest	No solo.
Star Dust	No solo.

This is the last of the great Dexter/Wardell concert encounters preserved for the future, and on "The Chase" we have all the elements of a happy but deadly contest; a carefully planned solo structure beginning with three choruses and ending with a collective improvisation. DG is in excellent shape, although not unaffected by the audience's reaction, calling for blood! It has been stated many times; the music is not at all beautiful, in fact ugly, but it contains the essence of modern jazz, which together with the contributions of Charlie Parker made jazz develop and conquer new heavens.

same

Dexter Gordon (ts), unknown (tp), (as), (bar), (p), (g), (b), (dm), Helen Humes (vo). Same concert, issued on Decca:

82473	They Raided The Joint	No solo. (M)
82474	Loud Talkin' Woman	No solo. (S)
82475	Mean Way Of Lovin'	No solo. (SM)
82476	I Cried For You	No solo. (FM)

same

Les Thompson (hca), Conte Candoli (tp), Dexter Gordon, Wardell Gray (ts), Bobby Tucker (p), Don Bagley (b), Chico Hamilton (dm).

Three titles:

Take The "A" Train	No solo.
Robbin's Nest	No solo.
Stardust	No solo.

These items are really of no interest whatsoever to tenorsax freaks, believe me!

DEXTER GORDON & WARDELL GRAY Hollywood, March 1952

Dexter Gordon, Wardell Gray (ts), Russ Freeman (p), Clarence Jones (b), Lawrence Marable (dm).

One title recorded in concert at the Clef Club:

The Savoy Jump (Stompin' At The Savoy)	Solo 7 choruses of 32 bars. 3 ½ choruses 4/4 with (ts-WG). (F)
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A very exciting item with incomplete start, and of WG's solo only the last half chorus is preserved. But then DG takes over with a long exciting solo! Later a juicy chase between those two tenor sax giants, no winner!

LOWELL FULSON**Hollywood, ca. June 1952**

Collective personnel: Earl Brown (as, vo), Dexter Gordon (ts), unknown (bar), Lowell Fulson (g, vo), Lloyd Glenn (p), unknown (org), (b), (dm).

Six titles were recorded for Swingtime, as presented in "Bible of the Blues", the tenorsax situation is like this:

Christmas Party Shuffle	Solo 24 bars. (SM)
My Daily Prayer	Obbligato 12 bars. Brief coda. (S)
Cash Box Boogie	In straight ens. (FM)
Juke Box Shuffle	In straight ens. (M)
Best Wishes	Obbligato 16 bars. Solo 8 bars. Obbligato 8 bars. (S)
Th' Blues Come Rollin' In	In straight ens. (S)

An interesting modern solo on "Christmas ...", but is it really Dexter? There is something to it that does not quite fit, it is not enough Dexter really! The other titles above seems to have same/similar tenorsax/baritonesax personnel, and the nice obbligato on "... Prayer" is not particularly Dexter-like (or is it?) and certainly not the honking ensemble playing on "Cash ...". "Best ..." does not sound like Dexter to me. So is "Christmas ..." really the single item from a Dexter session, or is there some misunderstandings here? Please volunteer your opinion! Postscript: The late John Bergh told me that Dexter Gordon has confirmed this solo as his baby. Postscript of July 2019: I have rewritten this session after having heard all six items. I have no problem with "Christmas ..." now!

DEXTER GORDON AND HIS ORCHESTRA**Hollywood, June 9, 1952**

Dexter Gordon, Wardell Gray (ts), Gerald Wiggins (p, org, cel), Red Callender (b), Chuck Thompson (dm), Gladys Bentley (vo-4123).

Four titles were recorded for Swingtime:

4120-2	Th' Rubayait	As below. (M)
4120-4	Th' Rubayait	Solo 24 bars (1 st (ts)-solo). 24 bars 4/4 (first tenorsax). (M)
4122	My Kinda Love	Intro 4 bars to solo 32 bars. Solo 16 bars to very long coda. (S)
4123-1	Jingle Jangle Jump	Solo 8 bars (1 st (ts)-solo). Break in coda. (FM)
4124-1	Citizen Bop	Solo 8 bars. Solo 32 and 16 bars (1 st (ts)-soli). (FM)

The end of the 78 rpm. era for Dexter, an end of an era, and almost the end of Dexter himself! Three years are to pass before he makes a brief comeback, then disappearing again for another five years, luckily to reappear permanently in 1960. He is in magnificent shape, and teaming up with his old friend Wardell, together they give us some monumental pleasures. Different from the earlier intense cutting contests, "Th' Rubayait" with two quite different takes present them cooperating happily on the blues. On "Jingle Jangle ..." Dexter almost seems to imitate Wardell, but on the strong bebop performance "Citizen ..." he certainly is his good old self. And for the session highlight, the ballad "My Kinda ...", a rare piece of modern tenorsax beauty, it shows that nobody beats Dexter in the slow tempo. Carried on a soft bed of organ, he plays with a magnificent self confidence and strength, while at the same time being soft as a whisper. Note his start of the second solo, such a beautiful conception! And the ending, almost like his last words ... But he cheated us, thanks heaven!!!

DEXTER GORDON QUARTET**Hollywood, Sept. 18, 1955**

Dexter Gordon (ts), Kenny Drew (p), Leroy Vinnegar (b), Lawrence Marable (dm).

Six titles were recorded for Bethlehem, issued as "Daddy Plays The Horn" and "The Bethlehem Years":

Daddy Plays The Horn	Break intro to solo 13 choruses of 12 bars. Solo 3 choruses to coda. (M)
Confirmation	Solo 4 choruses of 32 bars. 64 bars 4/4 with (dm). Straight 32 bars. (FM)
Dam That Dream	Solo 64 bars to coda. (S)
Number Four	Solo 3 choruses of 32 bars. 16 bars

4/4 with (dm) to straight 16 bars. (M)

Autumn In New York

Soli 32 and 32 bars
to long coda. (S)

You Can Depend On Me

Solo 5 choruses of 32 bars.
80 bars 4/4 with (dm) to
solo 48 bars. Solo 3 choruses,
(dm) on last bridge, to coda. (F)

"Dexter is back in town", albeit only for a brief visit. Just released from jail for drug abuse, he records three albums, then disappears again for several years to reappear permanently in 1960, continuing his career as one of the greatest tenorsax giants in jazz. This first quartet session is most memorable in many ways; perhaps one should note that DG certainly is not an old man with his indian summer, but only 32 years old, and if not for his bad habits, he would have been the top tenorsax man all through the fifties. He is in fact only three years older than Coltrane, younger than Lateef, and only six/seven years older than Rollins, Mobley and Golson. When appearing here, he is just here, as he has been here all the time, playing his modern music in the most personal, convincing way. The success of this first session is firmly based upon a perfect rhythm section and its key figure Kenny Drew, one of jazz' finest pianists, a gentle man we had ample opportunities to hear in Norway through his long residence in Europe. DG has in my opinion always had his greatest strenght in the ballads, where his charismatic personality, physical power and musical creativeness integrate into utmost strong and memorable performances; together with Hawkins Dexter represent something quite special in this respect. Here "... Dream" and "Autumn ..." are two marvellous examples (and note the piano solo on the latter!). The introductory medium blues "Daddy ..." is perhaps somewhat constrained, but don't believe for a minute that DG does not master the upper tempi, "Confirmation" and "... Four" have brilliant playing, to conclude with the magnificent "... Depend ..." in fast tempo, a real thriller!! "Dexter is back in town"!!!

STAN LEVEY SEXTET**L.A. Sept. 27/28, 1955**

Conte Candoli (tp), Frank Rosolino (tb), Dexter Gordon (ts), Lou Levy (p), Leroy Vinnegar (b), Stan Levey (dm).

Seven titles were recorded for Bethlehem, issued as "This Time The Drum's On Me" and "Stanley The Steamer":

Tune Up	Soli 64, 8 and 8 bars. (F)
La Chaloupee	Soli 32, 4 and 4 bars. (M)
Ruby My Dear	In ensemble only. (M)
Day In Day Out	Break to solo 64 bars. (FM)
This Time The Drum's On Me	Solo 64 bars. (F)
Diggin' For Diz	Soli 16, 64, 4, 4 and 4 bars. (FM)
Stanley The Steamer	Solo 16 choruses of 12 bars. (M)

Dexter is only a "valuable addition" on this session, and while there is an excellent rhythm section and lots of good soloing in general here, DG is not quite in the same fine shape as on the previous session. He has problems with "... Diz", maybe not quite familiar with the tune, and the last part of the solo is a mess. Many good details on most titles but not so coherent and strong as one might have wished for, "Tune Up" exemplifies this. The fact that there are no ballads also shows that DG is just a sideman. However, on "Stanley ..." he takes it all, making the whole session, showing who is the master, a fine series of blues choruses!!

DEXTER GORDON QUARTET / QUINTET**L.A. Nov. 11/12, 1955**

Jimmy Robinson (tp-items 1,2,3), Dexter Gordon (ts), Carl Perkins (p), Leroy Vinnegar (b), Chuck Thompson (dm).

Nine titles were recorded for Dootone, issued as "Dexter Blows Hot And Cool":

Silver Plated	Soli 8 and 64 bars. (M)
Rhythm Mad	Solo 4 choruses of 32 bars. Soli 8 and 16 bars. (FM)
Bonna Rue	Break to solo 15 choruses of 12 bars. Soli 4, 4 and 4 bars. (FM)
Cry Me A River	Solo 32 bars. Solo 8 bars to coda. (S)
Don't Worry About Me	Solo 16 bars.

	Solo 16 bars to coda. (S)
I Hear Music	Straight. Break to solo 3 choruses of 32 bars. 24 bars 4/4 with (dm). (FM)
I Should Care	Solo 32 bars. Long coda. (S)
Blowin' For Dootsie	Solo 13 choruses of 12 bars. 4 choruses of 4/4 with (dm). Straight 24 bars. (F)
Tenderly	Solo 32 bars. Solo 8 bars to coda. (S)

Note: Juke Box Treasures JBT-6621 (CD) is pretending to have an alternate take of each of the nine titles. However, this is a scam! On some titles one has even edited out trumpet and piano soli to fake hitherto unknown material! Who could you??

The third session's success is, like the first one, based upon a perfect rhythm section, this time the underrated Carl Perkins, one of my piano favourites. Dexter seems really to let loose in uptempo here, his playing on "... Music", "... Mad" and "Bonna ..." is full of drive and inspiration, and he has no problems at all with the fast blues on "... Dootsie". Adding that his utmost strength lies in his ballad playing, the presence of four magnificent examples, try "Tenderly" first, makes this session a most memorable one!!! With such a power demonstration, why did Dexter again drop out of contemporary jazz for another four years, a period with so much exciting development? Luckily he managed to come back one more time in 1960 to stay with us as one of the most beloved jazz tenorsax giants.

DEXTER GORDON **Los Angeles, Oct. 13, 1960**
Martin Banks (tp), Richard Boone (tb), Dexter Gordon (ts), Dolo Coker (p), Charles Green (b), Lawrence Marable (dm).
Six titles were recorded for Jazzland, issued as "The Resurgence of Dexter Gordon":

Home Run	Solo 4 choruses of 12 bars. (FM)
Dolo	Solo 5 choruses of 32 bars. Soli 8 and 8 bars. Straight to coda. (F)
Lovely Lisa	Solo 64 bars. (SM)
Affair In Havana	Solo 64 bars. (M)
Jodi	Soli 64 and 8 bars to very long coda. (S)
Field Day	Solo 3 choruses of 32 bars. Coda. (FM)

Dexter is back again, to stay with us forever! This West Coast session cannot quite match the later East Coast Blue Note sessions, too many unmotivated riffs and not the most interesting of arrangements and somewhat heavy rhythmic support. Nevertheless this is also a valuable tenorsax historical document. He seems to enjoy the slower titles like "... Liza" and particularly "Jodi" best, the latter is an introduction do the many wonderful ballad performances he was going to give us (fine piano solo here!). Of the others, my favourite solo is "... Havana", dig this one two!

DEXTER GORDON **Englewood Cliffs, NJ. May 6, 1961**
Freddie Hubbard (tp), Dexter Gordon (ts), Horace Parlan (p), George Tucker (b), Al Harewood (dm).
Six titles were recorded for Blue Note, issued as "Doin' Allright":

tk5	I Was Doing All Right	Straight 1 to solo 2 choruses of 34 bars. Straight 34 bars to ens/duet with (tp) to coda. (SM)
tk10	I Want More	Solo 3 choruses of 40 bars. (FM)
tk12	You've Changed	Intro 4 bars to solo 64 bars. Solo 12 bars to long coda. (S)
tk13	Society Red	Solo 10 choruses of 12 bars. (SM)
tk20	It's You Or No One	Straight 32 to solo 64 bars. Solo/straight 36 bars to coda. (F)
tk21	For Regulars Only	Solo 3 choruses of 32 bars. (M)
	For Regulars Only alt.	As above. (M)

From now on and a few years Dexter is in good hands at Blue Note, and this is one of his greatest sessions. The secret is a perfect blend of tempi and of standards vs blues and known vs unknown material. He seems to enjoy himself the most, and the cooperation with his fellow musicians is perfect (there is a lot of sparkling trumpet also on this session). Listen first to how he starts his soloing after the straight introduction on the album title "... All Right", and how he proceeds on the fast "... No One". The selected ballad here is "... Changed", played with a majestic approach only this great artist could do. Excellent playing also on "... More", and "... Only ..." is interesting for having two takes, both with some minor fluffs. Finally, one of the highlights must be the blues on "Society ...", vow! A "must" session for any fan of Dexter Gordon!!

DEXTER GORDON **Englewood Cliffs, NJ. May 9, 1961**
Dexter Gordon (ts), Kenny Drew (p), Paul Chambers (b), Philly Joe Jones (dm).
Eight titles were recorded for Blue Note, issued as "Dexter Calling":

tk4	Landslide	Straight 40 bars to solo 64 bars. Straight 36 bars to coda. (FM)
tk8	Modal Mood	Straight 1 to solo 4 choruses of 32 bars. Straight 32 bars to coda. (F)
tk13	Clear The Dex	Straight 1 to solo 4 choruses of 32 bars. Solo/straight 32 bars to coda. (F)
tk20	Soul Sister	Straight 36 bars to solo 48 bars. Solo 8 bars to straight 32 bars and coda. (S)
tk26	Smile	Intro 4 bars to straight 1 to solo 3 to straight 1 choruses of 32 bars. (FM)
tk28	Ernie's Tune	Intro to solo/straight 56 bars to coda. (S)
tk32	I Want More	Straight 48 bars to solo 3 choruses of 40 bars. Straight 48 bars. (FM)
tk34	End Of A Love Affair	Straight 1 to solo 2 choruses of 80 bars. Solo 8, 8 and 48 bars to coda. (F)

Only three days have passed since the previous recording session, and now Dexter is in studio again, with a completely new rhythm section. There are those who held that this is the best session of them all since he came as phoenix bird to conquer the world with his tenor saxophone and his charismatic personality. If it is, Kenny Drew shall a large part of the credit, such brilliant piano one rarely hears! What is certain is that Dexter is showing us a dimension of modern tenor sax playing quite out of the ordinary. His beautiful "Ernie's ..." is worth the whole session to me! Nevertheless the highlight is the magnificent "Modal ...", written by Drew, this one is out of this world, listen again and again how he starts his soloing here (and Drew's own solo!!) I had some eye opening when listening to this session, trying to count bars as always, and found that it was much more difficult than usual, Dexter is playing so deftly upon and around the rhythm that I often lost track, but he didn't... Everything is not sensational; "Landslide" is more ordinary with the drums not at all integrated, and there are some gigantic fluffs on Chaplin's "Smile", but don't let that distract you, just enjoy one of Dexter's greatest sessions, and therefore one of the most important tenor sax sessions of the early sixties.

DEXTER GORDON **Englewood Cliffs, NJ. May 5, 1962**
Tommy Turrentine (tp-tk12), Dexter Gordon (ts), Sir Charles Thompson (p), Al Lucas (b), Willie Bobo (dm).
Six titles were recorded for Blue Note, three issued as "Landslide":

tk11	Serenade In Blue	Solo 64 bars to long coda. (S)
tk12	You Said It	Solo 64 bars. (FM)
tk19	Love Locked Out	Solo 48+8 bars, (p) on last bridge, to long coda. (S)

Surprisingly enough, after the solid success of the two previous sessions, a full year passes until Dexter is called upon again. Only half the session was issued also, so something must have been wrong. But what? The two ballads "... Blue" and "Love ...", both five minutes long are just wonderful, Dexter at his very best! Nothing particularly wrong with "You ..." either.

PONY POINDEXTER **NYC. May 10, 1962**
Pony Poindexter (sop, as), Phil Woods, Gene Quill (as), Dexter Gordon, Billy Mitchell (ts), Pepper Adams (bar), Gildo Mahones (p), Bill Yancey (b), Charlie Persip (dm), Gene Kee (arr).
Six titles were recorded for Epic, the tenor sax solo on "Rudolph The Red-Nosed Reindeer" is by BM, but:

69689	Catin' Latin	Solo 32 bars. (FM)
75264	Pony's Express	Break to solo 24 bars. (FM)
75265	Artistry In Rhythm	Solo 16 bars. (FM)
75266	Salt Peanuts	Solo 64 bars. (F)
75267	Struttin' With Some Barbecue	Intro 16 bars 4/4 with (as) to 8 bars to duet with (as) 32 bars. Soli 32, 8 and 8 bars. Duet/chase with (as) 64 bars. (M)

A different session with exciting arrangements, and where Dexter only is one soloist by many other highly competent ones. The items are rather short, but Dexter seems to thrive very well, making short but important statements. The highlights; first his relaxed and superb solo in quite fast tempo on "... Peanuts", and while you are digging, continue with the baritone sax solo. And then the brilliant "... Barbecue" where he and Poindexter have the blowing stage for themselves, creating a very original item!

SONNY STITT **NYC. May 14, 1962**
 Sonny Stitt, Dexter Gordon (ts), Don Patterson (org), Paul Weeden (g), Billy James (dm).
 One title issued on Blue Note as part of "Lost Sessions" (many other titles including Sonny Stitt (as, ts) are unissued):

tk4	Lady Be Good	32 bars 8/8 with (ts). Solo 64 bars. 3 choruses of 8/8 with (ts) to solo 32 bars. (FM)
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A 'disastrous session' according to the liner notes, described in the Sonny Stitt solography. Only this one title has been released, and it isn't that bad, Dexter seems to be in pretty good shape, and although Stitt's 'leadership' could certainly be questioned, this "Lady ..." has some good moments, particularly in the first half.

HERBIE HANCOCK **Englewood Cliffs, NJ. May 28, 1962**
 Freddie Hubbard (tp, flh), Dexter Gordon (ts), Herbie Hancock (p), Butch Warren (b), Billy Higgins (dm).
 Six titles were recorded for Blue Note, issued as "Takin' Off":

tk1	Empty Pockets	Solo 4 choruses of 12 bars. (M)
	Empty Pockets alt.	As above. (M)
tk4	Three Bags Full	Solo 4 choruses of 16 bars. (M)
	Three Bags Full alt.	As above. (M)
tk6	Watermelon Man	Solo 4 choruses of 16 bars. (M)
	Watermelon Man alt.	Solo 3 choruses of 32 bars. (M)
tk10	The Maze	Solo 7 choruses of 16 bars. (M)
tk13	Drifting	Solo 32 bars. (M)
tk20	Alone And I	Solo/straight 16 bars. (S)

This is clearly Hancock's session, in fact his first album under his own name, all compositions are his, and with an inspired Hubbard added, Dexter does not get as much space as usual, even in the only ballad. Liner notes states Hancock's opinion: "I particularly like Dexter Gordon's soli on "Maze" and "Watermelon Man". The most fascinating composition is the "... Man", although to my listening, Dexter seems to lack enough air to spread his wings out to fly. "The Maze" however has a very fine solo. This is great session, also of historical value with regard to Hancock's development, but although there is nothing wrong with Dexter, there are many more exciting sessions with him.

DEXTER GORDON **Englewood Cliffs, NJ. June 25, 1962**
 Dave Burns (tp), Dexter Gordon (ts), Sonny Clark (p), Ron Carter (b), Philly Joe Jones (dm).
 Six titles were recorded for Blue Note, three issued:

tk6	Blue Gardenia	Solo 64 bars. (SM)
tk12	Second Balcony Jump	Solo 3 choruses of 32 bars. (M)
tk21	Six Bits Jones	Solo 1:40. (M)

Another somewhat aborted session. The producer for release Michael Cuscuna tells it like this: "Dexter recorded two unreleased albums in the summer of 1962 that did not yield enough releasable material for an LP ... I decided to go through all the material with Dexter to pick which tunes were good enough releases ... We came up with three tunes from each session ...". Ok, so now we know. Listening closely it seems the atmosphere is somewhat passive on this date, although "... Gardenia" is a beautiful piece of music. This first recording of "... Balcony ..." has also good Dexter, but the tempo seems a bit too slow. "Six ..." is in 6/8 time and contains the most exciting solo on the session.

DEXTER GORDON Englewood Cliffs, NJ. Aug. 27, 1962

Dexter Gordon (ts), Sonny Clark (p), Butch Warren (b), Billy Higgins (dm).

Six titles were recorded for Blue Note, issued as "Go", later as "Cheese Cake":

- | | | |
|------|--------------------------------|--|
| tk3 | Three O'Clock In The Morning | Straight 1 to solo 3 choruses of 32 bars. Solo 16 to straight 16 bars. (M) |
| tk4 | Second Balcony Jump | Straight 1 to solo 4 choruses of 32 bars. Solo 32 to straight 16 and 8 bars. (M) |
| tk6 | Where Are You? | Soli 64 and 12 bars to coda. (S) |
| tk8 | Cheese Cake | Straight 1 to solo 2 choruses of 56 bars. Solo 1 to straight 1 chorus. (FM) |
| tk12 | I Guess I'll Hang My Tears OTD | Intro 8 bars to solo 1 ½ choruses of 32 bars, (p) on last bridge, to long coda. (S) |
| tk13 | Love For Sale | Straight 1 to solo 2 choruses of 64 bars. Solo 1 ½ chorus to straight and fade out. (FM) |

Englewood Cliffs, NJ. Aug. 29, 1962

Personnel as Aug. 27.

Six titles were recorded for Blue Note, issued as "A Swinging Affair":

- | | | |
|------|----------------------------------|--|
| tk3 | McSplivens | Straight 2 to solo 8 choruses of 12 bars. Solo 2 to straight 1 choruses. (S) |
| tk6 | The Backbone | Straight 1 to solo 3 choruses of 32 bars. Straight 1 chorus. (M) |
| tk15 | Soy Califa | Straight 32 bars to solo 4 choruses of 32 bars. Straight 48 bars. (FM) |
| tk20 | Until The Real Thing Comes Along | Soli 64 and 20 bars to coda. (S) |
| tk21 | You Stepped Out Of A Dream | Straight 1 to solo 3 choruses of 32 bars. Solo 1 to straight 1 chorus. (FM) |
| tk22 | Don't Explain | Soli 64 and 8 bars. (S) |

These two sessions have the same personnel and were organized with only one day of rest inbetween. They definitely belong to the upper class of Dexter's sessions in the early fifties. The rhythm section seems to be perfect, and Dexter is professional as always. A variety of titles with two ballads on each date, and there is no secret what I feel about his treatment of the slow tempi. No reason to single out one of the four, but you will miss something if you bypass any of them, they are all magnificent treasures. Of the remaining eight, there is just swinging joy all the way, but "Cheese ...", "... Sale" are high on the playing list. As is to hear him throw himself into the blues on "McSplivens. Finally I am tempted to quote again from liner notes, this time with regard to the samba oriented "Soy Califa", a Gordon original: "A friend, with no knowledge of jazz and a fatalistic attitude about ever understanding it, ran into the room, put the needle back, and said, "I can finally see what it's all about"".

DEXTER GORDON WITH HARRY ARNOLD & THE SWEDISH RADIO BIG BAND

Stockholm, Nov. 1962

Bigband personnel including Dexter Gordon (ts), Bengt Hallberg (p), Georg Riedel (b), Egil Johansen (dm), Olle Helander (mc).

Broadcast from concert "The Harry Arnold Guest Book", three titles ("Cheese Cake" has quartet only):

- | | |
|-------------|---|
| Blues March | Solo 8 choruses of 12 bars. (M) |
| Laura | Solo 64 bars to long coda. (S) |
| Cheese Cake | Solo 4 choruses of 56 bars. 48 bars 8/8 with (dm) to 32 bars to coda. (F) |

Dexter is coming to Europe!! From the fall of 1962 until the fall of 1976 he was resident in Europe and frequent visitor to many countries, including Scandinavia, including this first session in Sweden. The first number "... March" is good but seems to be a warming-up. Then his 6 minutes beautiful version of "Laura" just shows how great he is, and how he seems to enjoy himself in his new environment. Finally he really goes for it in the 8 minutes "Cheese ...", and although a venture into the very highest register of the horn is not quite successful, the heat is on here, with the assistance of the best rhythm section available, including Norwegian drummer Egil Johansen.

DEXTER GORDON QUARTET **Oslo, Nov. 24, 1962**

Dexter Gordon (ts), Einar Iversen (p), Erik Amundsen (b), Jon Christensen (dm).
NRK (Norwegian Broadcasting Union) broadcast, three titles:

7:50	Second Balcony Jump	Straight 1 to solo 4 choruses of 32 bars. Soli 8 and 8 bars. Straight 36 bars to coda. (M)
7:25	Ernie's Tune	Soli 64 and 16 bars to very long coda. (S)
7:50	Stanley The Steamer	Straight 2 to solo 15 choruses of 12 bars. Soli 8 and 8 bars. Straight 24 bars to coda. (M)

Dexter at his very best!! "Ernie's ..." in slow tempo is incredibly beautiful, and on both "... Jump" and "... Steamer" he plays inspired and swinging soli in a bouncing tempo.

DEXTER GORDON & ATLI BJØRN TRIO **Copenhagen, Nov. 28, 1962**

Dexter Gordon (ts), Atli Bjørn (p), Marcel Rigot (b), William Schiøpffe (dm).
Two titles were recorded live at Montmartre Jazzhus:

19:00	I'll Remember April	Straight 1 to solo 8 choruses of 48 bars. 2 choruses 8/8 with (dm) to solo 3 choruses and straight 1 to coda. (FM)
11:40	Cry Me A River	Soli 64 and 16 bars to very long coda. (S)

Since Dexter lets his solo on "... April" develop into fully eight choruses, one should believe he was particularly inspired, but this is one of his most unsuccessful soli in this period! There is little dynamics, lack of flow, lots of rather unsuccessful details, even tasteless ones. The pianist is not allowed to accompany Dexter, and in fact when he finally solos the heat turns up, and he is the one that calls upon our interest with very good playing! AB is even more exciting on "... River", but here Dexter is in ballad mood with a great first solo. Some confusion arises when the bass player finishes his half chorus, but the long coda is typical of Dexter and here he is at his very best! Postscript: I just have to quote some from Roland Baggenæs' liner notes: "Come to think of something Gordon said about the sound and the use of amplifiers in an interview I did with him in 1972: "I feel that I'm strong enough and that I don't have to. Also I think you lose the natural sound, and I worked too long, too hard to get that sound to put it into electronics"".

DEXTER GORDON **Copenhagen, 1962**

Sahib Shihab (fl, as), Dexter Gordon (ts), Lars Gullin (bar), Harold Goldberg (p), Benny Nielsen (b), Alex Riel (dm).

Two titles were recorded at Montmartre Jazzhus, sent on German TV: "An Ort Und Stille" ("On The Spot") in 1963:

5:07	I Love You	Solo 64 bars. (FM)
5:47	The Flight	Solo 48 bars. (FM)

A different group than usual and therefore exciting in itself, Gordon/Gullin together! Good soloing but wish one had done more out of this combination!

DEXTER GORDON QUARTET **Utrecht, Holland, Jan. 20, 1963**

Dexter Gordon (ts), Rob Madna (p), Ruud Jacobs (b), Cees See (dm).

Three titles (postscript of May 2019: no six!) were recorded at "Persepolis":

Dexter's Deck	Solo 11 choruses of 32 bars. 64 bars 4/4 with (dm) to Solo 40 bars to coda. (F)
Body And Soul	Soli 64 and 32 bars to long coda. (S)
Stanley The Steamer	Straight 2 to solo 20 choruses of 12 bars. Solo 12 bars to 3 choruses with (dm) to solo 24 bars to

	straight 24 bars to long coda. (M)
Yesterdays	Solo 3 choruses of 32 bars. Solo 16 bars to long coda. (S)
I Wanna Blow Now	Solo 17 choruses of 12 bars. Duet with (dm) 5 choruses. Solo 2 choruses to coda. (FM)
In The Cave	Soli 9, 2 and 2 choruses of 32 bars. (FM)

Fine Dexter here, and most probably you will enjoy a long and beautiful version of "... Soul"! Postscript: A great pleasure to have this session with good sound and twice as long, the three last titles have appeared together with the others on CD. Another beautiful ballad, "Yesterdays" should be noted. The uptempo items are also all great, an inspired Dexter and a fine rhythm section.

DEXTER GORDON QUINTET **Copenhagen, Feb. 18-20, 1963**

Idrees Sulieman (tp- "... Train"), Dexter Gordon (ts), Bent Axen (p), Niels-Henning Ørsted Pedersen (b), Rune Carlsson (dm- "... Train"), Alex Riel (dm- "... Blow Now).

TV-program, telecasted March 30, 1963 (ref. Thorbjørn Sjøgren), not available:

2:00	Take The A Train 1 st version
1:30	Take The A Train 2 nd version
2:40	I Wanna Blow Now

DEXTER GORDON QUARTET **Copenhagen, Feb. 24, 1963**

Dexter Gordon (ts), Bent Axen (p), Niels-Henning Ørsted Pedersen (b), William Schiøppfe (dm).

Concert at Danish Radio Concert Hall, three titles:

8:13	Three O'Clock In The Morning	Straight 1 to solo 3 choruses of 32 bars. Solo 32 bars to coda. (M)
9:13	Soul Sister	Straight 36 bars (M) to solo 40 bars. (S). Solo 8 bars (S) to straight 32 bars to long coda. (M)
10:45	Night In Tunisia (NC)	Straight/breaks 32+12 bars to solo 7 choruses of 32 bars. 8/8 bars chase with (dm) to fade out. (FM)

Good playing here, nothing out of the ordinary, whatever that means for Dexter! Particularly "... Tunisia" is exciting, but too much high register for my taste.

DEXTER GORDON QUARTET **Paris, May 23, 1963**

Dexter Gordon (ts), Bud Powell (p), Pierre Michelot (b), Kenny Clarke (dm).

Six titles were recorded for Blue Note, issued as "Our Man In Paris":

tk3	Our Love Is Here To Stay	Straight 1 to solo 3 choruses of 32 bars. Solo 16 bars to straight 20 bars. (M)
tk4	Broadway	Straight 1 to solo 6 choruses of 32 bars. 32 bars 8/8 with (dm) to solo/straight 40 bars. (FM)
tk5	Stairway To The Stars	Soli 64 and 16 bars to long coda. (S)
tk1	A Night In Tunisia	Straight 40 bars to break 16 bars to solo 4 choruses of 32 bars. Solo/straight 40 bars to very long coda. (M)
tk8	Willow Weep For Me	Straight intro 8 bars to solo 3 choruses of 32 bars. Solo 16 bars to straight and fadeout. (S)
tk3	Scrapple From The Apple	Straight 1 to solo 8 choruses of 32 bars. 32 bars 4/4 with (dm) to solo/straight 40 bars to coda. (FM)

Quoting Peter Pullman's brilliant book on Bud Powell: "Dexter Gordon came to Paris in May, to gig and cut a session for Blue Note. He had been asked to produce new repertoire for the session and, so, came prepared to give his latest compositions a workout. He wanted to record with Kenny Drew, whom he had worked with in Copenhagen. But Drew wasn't well, so Powell was invited to make the date. Gordon said years later that the rehearsals for this session had been frustrating

because Powell was “living and playing off his instincts and style”. Gordon had to, he said, abandon his new material and play standards so that “there wasn’t any pressure on Bud”. Gordon wound up being very happy with the session, though, saying that the standards “came out perfectly – classic” Yes, this session works very well, excellent bass and drums, Bud playing well, and Dexter knows his classics. My favourite is “... Tunisia”, gorgeous tenorsax here! A bit too much high register and some not too successful choices on the medium titles, but generally excellent and inspired playing. Note for instance his rapid passages on “Our Love ...”, rarely used to such extent. As usual a couple of ballads, “Willow ...” (beautiful Bud here!) and “Stairway ...”, whose quality and intensity can be compared to the numerous other lovely performances captured on record or tape. Note that Dexter’s tone is slightly woolly here, probably due to the recording and not factual.

DEXTER GORDON **Molde, Norway, Aug. 1, 1963**
Dexter Gordon (ts), Einar Iversen (p), Erik Amundsen (b), Jon Christensen (dm).
NRK broadcast from Molde Kino (Cinema), Molde International Jazz Festival, one title (Norwegian Jazz Archives):

11:05 Scapple From The Apple Straight 1 to solo 8 choruses of 32 bars.
Solo 2 choruses to 32 bars 4/4 with
(dm) to straight 32 bars to coda. (FM)

This is a very good DG item, he sounds very inspired and creative on this concert performance.

JAM SESSION **Molde, Norway, Aug. 2, 1963**
Dexter Gordon, Sonny Stitt (ts), Lars Werner (p), Kurt Lindgren (b), Jon Christensen (dm).
NRK broadcast from Molde Kino (Cinema), Molde International Jazz Festival, one title (Norwegian Jazz Archives):

2:30 But Not For Me (NC) Almost inaudible DG. (FM)

Unfortunately the beginning of this item is almost completely destroyed by an interview taking place between radio reporter Thorleif Østereng and Festival leader Otto Sættem. Only parts of SS’s solo at the end is audible.

DEXTER GORDON **Oslo, 1963**
Dexter Gordon (ts), Tore Sannes (p), Erik Amundsen or Bjørn Pedersen (b), John Christensen or Ole Jacob Hansen (dm).
Recorded by NRK at Big Chief Jazz Club, one title:

Our Love Is Here To Stay (NC) Intro 8 bars to solo 9 choruses
of 32 bars. (M)

Excellent playing, fading out after Dexter’s solo when piano solo starts.

DEXTER GORDON **Lugano, Switzerland, Sept. 20 or 21, 1963**
Dexter Gordon (ts), Kenny Drew (p), Gilbert “Bibi” Rovere (b), Art Taylor (dm).
Film from Lugano Festival Internazionali, two titles (available on YouTube):

11:42 Second Balcony Jump Solo 13 choruses of 32 bars.
32 bars 8/8 to 32 bars 4/4 with (dm)
to straight 32 bars and coda. (FM)

9:22 You’ve Changed Intro 4 bars to solo 64+4 bars.
Solo 20 bars to very long coda. (S)

The earliest example of Dexter on film, an event in itself! He takes a long but good solo eight minutes long on “... Jump”, but the highlight is a lovely version of “... Changed”, a ballad he recorded two years earlier for Blue Note. This time he uses one of my favourite piano players, Kenny Drew, and I almost dare not say that his soli here are possibly outshine those of the master, whatever good tenorsax playing there is.

same

Postscript of Jan. 4, 2020: One more item has appeared, different from above:

8:10 You’ve Changed As above but part of coda missing. (S)

DEXTER GORDON **Stockholm, Oct. 4, 1963**
Dexter Gordon (ts), Göran Lindberg (p), Sture Nordin (b), Rupert Clemendore (dm), Abbe Johansson (mc).
Live broadcast “Jazz At Midnight” from “Gyllene Cirkeln”, three titles:

Love For Sale Straight 1 to solo 4 choruses of 64 bars.
Solo 1 chorus to 32 bars 8/8 with (dm)
to 56 bars to coda. (FM)

Dexter is familiar with this rhythm section, and he takes a very good solo on “Lady ...”. Even more memorable is however his gorgeous version of “Body ...”, can it be done better?

**DEXTER GORDON WITH
BENT RONAK BIG BAND**

Copenhagen, Feb. 25, 1964

Palle Bolvig, Allan Botchinsky, Palle Mikkelborg (tp), Torolf Mølgård, Ole Kurt Jensen (tb), Erling Christensen (as), Niels Husum, Jesper Thilo, Dexter Gordon (ts), Flemming Madsen (bar), Bent Axen (p), Erik Moseholm (b), Alex Riel (dm), Bent Ronak (cond).

Seven titles, four have DG:

3:42	Nancy Joe	Soli with orch 52 and 52 bars. (FM)
3:48	Along Came Betty	Solo 16 bars. (M)
3:04	Four-Eleven West	Solo 56 bars. (M)
5:40	My Funny Valentine	Solo with orch 2 choruses of 36 bars to very long coda. (S)

The by far most interesting item is the very slow “... Valentine”, gorgeous! “... Betty” is a disappointment, being so brief, and the two other items are good but not outstanding.

DEXTER GORDON QUARTET

Basel, March 18, 1964

Dexter Gordon (ts), George Gruntz (p), Paul Rovere (b), Daniel Humair (dm).

Broadcast from Theatre Fauteil, five titles:

10:00	Lady Bird	Straight 1 to solo 8 choruses of 32 bars. 2 choruses 8/8 with (dm) to straight. (FM)
11:07	All The Things You Are	Straight 1 to solo 5 choruses of 36 bars. Solo/straight. (FM)
12:14	Loose Walk	Straight 2 to solo 31 choruses of 12 bars. 8 choruses 12/12 with (dm) to straight. (F)
12:22	Autumn Leaves	Straight 1 to solo 7 choruses of 32 bars. Solo with (dm) 32 bars to straight. (M)
8:06	Ernie's Tune	Intro to solo 3 choruses of 32 bars. Solo 32 bars to coda. (S)

Postscript of March 27, 2020: The highlight here is the very beautiful ballad “... Tune”, great! Exciting also is “... Leaves”, as well as the record long series of blues choruses on “... Walk”.

DEXTER GORDON

Paris, June 2, 1964

Donald Byrd (tp-except 1388), Dexter Gordon (ts), Kenny Drew (p), Niels-Henning Ørsted Pedersen (b), Art Taylor (dm).

Four titles were recorded for Blue Note, issued as “One Flight Up”:

1387 tk13	Coppin' The Haven	Solo 4 ½ choruses of 32 bars. (M)
1386 tk17	Tanya	Solo 7 choruses of 32 bars. (SM)
1389 tk20	King Neptune	Straight 1 to solo 8 choruses of 32 bars. 1 ½ chorus 8/8 and 4/4 with (dm) to solo/straight 32 bars to coda. (M)
1388 tk23	Dam That Dream	Soli 64 and 16 bars to long coda. (S)

The last studio session before returning back to New York for a short visit in 1965. A gorgeous version of “... Dream” is a Dexter ballad masterpiece, and even with so many brilliant examples, this is one is exceptional. The three other titles are by Drew, Byrd and Gordon respectively, showing that they want to do more than play old standards, and being from 11 to 19 minutes long, Dexter takes the opportunity to produce long and creative soli.

DEXTER GORDON QUARTET

Copenhagen, June 11, 1964

Dexter Gordon (ts), Tete Montoliu (p), Niels-Henning Ørsted Pedersen (b), Alex Riel (dm).

Three titles were broadcasted from Montmartre Jazzhus by Danish Radio, issued as “Cheese Cake”:

13:26	Cheese Cake	Straight 1 to solo 5 choruses of 56 bars. 2 choruses 8/8 with (dm) to straight. (FM)
9:21	Manha De Carnaval	Straight 40 bars to solo 4 choruses of

and have. However, it is a safe guess to assume that most will come from Copenhagen, Denmark, Dexter's base, and Montmartre Jazzhus, where he played so often for a most friendly and knowledgeable audience. From the period June/August 1964 six CDs have appeared on SteepleChase. Let me state one point right away: One great reason for the high quality of these sessions is the presence and artistry of Catalonian pianist Tete Montolieu (which we heard many times at Molde International Jazz Festival), being one of the best modern jazz pianist in Europe, an international star! In addition he had fine bass and drums players, and from interviews Dexter tells that what they did not know in advance, he taught them! So everything was set for success. We hear many titles that he otherwise recorded in studio, but here with the opportunity to expand his ideas further. Obviously he has the freedom in a club to take chances, and in most cases this leads to creative, exciting, personal soli ranking high in the 'jazz tenorsax book'. Once in awhile, it seems, at least to me, that his inspiration runs ahead of the performance, particularly when he ends up in the instrument's higher register, a place not particularly suited for his tone. It would be counterproductive to produce examples of this phenomena, you can listen for yourself and make judgments. The most important is that every item here has some choruses near to perfection, nothing mentioned, nothing forgotten, so thank you, Dexter!! Postscript of June 29, 2016: Note a delightful "Misty" on July 20!

DEXTER GORDON QUARTET **Copenhagen, July 28, 1964**

Dexter Gordon (ts), Tete Montolieu (p), Niels-Henning Ørsted Pedersen (b), Alex Riel (dm).

Four titles recorded at Montmartre Jazzhus for Danish TV, telecasted on Sept. 28 on "Jazzorama":

3:06	King Neptune (NC)	Soli 4 and 4 bars. Straight. (FM)
7:52	Big Fat Butterfly	Solo 4 choruses of 32 bars. (FM)
10:28	Manha De Carnival	Straight 40 bars to solo 3 choruses of 32 bars. Straight 40 bars. (M)
9:19	Loose Walk	Straight 2 to solo 15 choruses of 12 bars. Straight. (FM)

Another beautiful version of "... Carnival", this hypnotic vehicle, great! Postscript of April 2021: Three more titles have appeared on Storyville CD! Fine soli on "Big Fat ..." and "... Walk"!

DEXTER GORDON **Holland, July 29, 1964**

Personnel as Jan. 8.

Film, recorded in a club, three titles:

10:23	A Night In Tunisia	Straight 32 bars to break and solo 8 choruses of 32 bars + 12 bars. 64 bars chase with (dm) to straight 32 bars to very long unaccompanied coda. (FM)
7:07	What's New?	Soli 64 and 16 bars to very long coda. (S)
10:58	Loose Walk	Solo 22 choruses of 12 bars. Soli 24 and 12 bars. Straight 3 choruses to coda. (FM)

The film is showing him coming in with his overcoat on, and although this might be arranged, it seems that he has not quite warmed up on "... Tunisia", which is rather even, alternating between sparkling phrases and rather unmotivated and less successful ventures into the high register. Competent drums but too active for my personal taste. Settling down in slow tempo on "... New?", he seems at home, and this is a beautiful version of this pretty ballad. Concluding with "Loose ..." he pours out a series of fine blues choruses. Note also the fine piano playing here, particularly on the last item.

DEXTER GORDON QUARTET **Molde, Norway, July 30, 1964**

Dexter Gordon (ts), Tete Montolieu (p), Niels-Henning Ørsted Pedersen (b), Alex Riel (dm).

Three titles were broadcasted from Molde Kino (Cinema), Molde International Jazz Festival (the last also on TV):

9:30	It's You Or No One	Solo 9 choruses of 32 bars. (F)
10:45	Blues Up And Down (NC)	Straight 40 bars to solo 28 choruses of 12 bars. (F)
7:40	I Want More	Straight 1 to solo 3 choruses of 40 bars. Straight. (FM)

“... No One” is an excellent performance, quite comparable to the many fine sessions in Copenhagen with the same rhythm section. Postscript: And there is nothing wrong with the “Blues ...” either. I was there!

JAM SESSION **Molde, Norway, July 31, 1964**
Ivar Medaas (Harding-vln), Dexter Gordon (ts), Bengt Hallberg (p), Håkon Nielsen (b), Per Nyhaug (dm).
One title was broadcasted from Molde Kino (Cinema), Molde International Jazz Festival:

Kjerringa Med Staven

This is a stunt, “The Lady With The Stick” in English translation, in $\frac{3}{4}$ tempo, led by the famous Norwegian folk musician Ivar Medaas. It was extremely fun for us Norwegians (I was there!!), but probably only raising a few hairs on others. DG seemed to enjoy himself though!

DEXTER GORDON QUARTET **Copenhagen, Aug. 6, 1964**
Dexter Gordon (ts), Tete Montoliu (p), Niels-Henning Ørsted Pedersen (b), Alex Riel (dm).
Four titles were broadcasted from Montmartre Jazzhus, issued as “It’s You Or No One”:

12:10	Just Friends	Straight 1 to solo 7 choruses of 32 bars. Soli 40 and 8 bars. Solo 4 choruses to coda. (FM)
12:28	Three O’Clock In The Morning	Straight 1 to solo 6 choruses of 32 bars. Solo/straight 30 bars. (M)
9:45	Where Are You?	Soli 64 and 34 bars to long coda. (S)
14:48	It’s You Or No One	Straight 1 to solo 11 choruses of 32 bars. Solo/straight 48 bars to coda. (F)

Copenhagen, Aug. 20, 1964

Same. Four titles, issued as “Billie’s Bounce”:

17:09	Billie’s Bounce	Soli 36 and 5 choruses of 12 bars. (FM)
15:56	Satin Doll	Straight 1 to solo 6 choruses of 32 bars. Solo 32 bars. (M)
13:06	Soul Sister	Straight (M) to solo 4 $\frac{1}{2}$ choruses of 16 bars. Solo 8 bars to straight. (SM)
4:11	A Night In Tunisia (NC)	Straight to break 4 bars to solo 4 choruses of 32 bars (NC). (F)

There is really nothing to add to the comments of the previous four Montmartre Jazzhus performances. Dexter is playing just great!!

DEXTER GORDON QUARTET **Madrid, Nov. 17 – 24, 1964**
Dexter Gordon (ts), Tete Montoliu (p), Eric Peter (b), Peer Wyboris (dm).
Twentytwo titles recorded privately at the “Whisky Jazz Club”:

8:05	Blues Walk (NC)
10:30	Cheese Cake
8:37	Come Rain Or Come Shine
8:22	Misty
10:12	I Want To Blow Now
11:03	Society Red
3:25	You’ve Changed (NC)
10:32	Take The A Train
	Manha De Carnaval
	Wee (NC)
	There Will Never Be Another You
10:13	Sophisticated Lady
1:35	Blues Up And Down (NC)
10:55	Soul Sister
11:52	Second Balcony Jump
9:17	Poor Butterfly
2:13	Cheese Cake (NC)
10:13	Body And Soul
12:54	Lady Bird
8:14	Moonlight In Vermont
13:40	The End Of A Love Affair
	It’s You Or No One

Dexter Gordon's engagement at the Whisky Club started on Nov. 16, and the above were recorded during the following week, details unknown.

Same. Four titles: **Nov. 26, 1964**

10:57 My Melancholy Baby
9:38 Lover Man
7:15 Society Red
8:22 I Should Care

Same. Two titles: **Nov. 27, 1964**

14:03 I'll Remember April
2:04 Guess I'll Hang My Tears Out To Dry (NC)

Same. Two titles: **Nov. 28, 1964**

10:46 Willow Weep For Me
3:03 Groovin' High (NC)

Same. Five titles: **Nov. 29, 1964**

6:27 Fly Me To The Moon
11:58 It's You Or No One
7:21 Woody'n You
9:52 Star Dust
12:44 A Night In Tunisia

Same. Six titles: **Nov. 30, 1964**

18:26 Love For Sale
8:55 You've Changed
13:14 Dig
10:55 Satin Doll
8:17 Where Are You?
11:10 Second Balcony Jump

Same. Four titles: **Dec. 1, 1964**

14:33 The Chase
12:36 Come Rain Or Come Shine
9:36 Sonny Moon For Two
6:18 All The Things You Are (NC)

Same. Five titles: **Dec. 2, 1964**

8:22 My Mood Is You
12:37 Confirmation
7:32 Society Red
3:28 Cherokee (NC)
2:40 Cherokee (NC)

Same. Four titles: **Dec. 3, 1964**

11:42 But Not For Me
10:04 Lover Man
10:07 Blues Up And Down
6:36 Scrapple From The Apple

Same. One title: **Dec. 4, 1964**

11:10 Three O'Clock In The Morning

Same. One title: **Dec. 5, 1964**

8:23 Guess I'll Hang My Tears Out To Dry

Same. Three titles: **Dec. 6, 1964**

7:44 I Can't Get Started
 2:52 Blue 'N' Boogie (NC)
 4:43 Just You, Just Me (NC)

Dec. 7, 1964

Same. Six titles:

9:53 Dig
 12:03 There Will Never Be Another You
 10:49 Satin Doll
 13:55 Cheese Cake
 9:51 You've Changed
 7:37 Second Balcony Jump

Comments later.

DEXTER GORDON

Englewood Cliffs, NJ. May 27, 1965

Freddie Hubbard (tp), Dexter Gordon (ts), Barry Harris (p), Bob Cranshaw (b-except "Devilette"), Ben Tucker (b-"Devilette"), Billy Higgins (dm).
 Six titles were recorded for Blue Note, issued as "Clubhouse":

1586 tk3	Hanky Panky	Solo 64 bars. (SM)
1587 tk5	Devilette	Solo 3 choruses of 24 bars. (M)
1588 tk7	Clubhouse	Solo 3 choruses of 32 bars. (M)
1589 tk14	Jodi	Solo 16+24+8 bars, (tp) and (p) on bridges, to long coda. (S)
1590 tk17	I'm A Fool To Want You	Soli 42 and 24 bars to coda. (S)
1591 tk22	Lady In B	Solo 3 choruses of 16 bars. (M)

Back in the US and ready for the first recording session in "The Big Apple" since 1962. I remember the late John Bergh told me that Dexter had told him that although he thrived so much in Europe and many excellent musicians to work with, he nevertheless missed his homeland rhythm sections and the particular report they had together, something undefinable he could not explain. And now he is home again! On the funky "Hanky ..." he opens the proceedings with some definite 8 bars fixing the atmosphere of this lovely session, continuing with a first rate solo. No uptempo items here, but instead three in medium tempo, all with fine soli of which the bluesy "Lady ..." is my favourite, and the opening 4 bars are equally nice whenever we encounter it, another excellent starting point for more groove! And as many times before, we end up with the ballads as our final favourites; what Dexter is doing on "... Fool ...", even growling in the final solo, and "Jodi", is just out of this world, nobody can play ballads *better* than Dexter Gordon!! A great session!!

DEXTER GORDON

Englewood Cliffs, NJ. May 28/29, 1965

Dexter Gordon (ts), Bobby Hutcherson (vib), Barry Harris (p), Bob Cranshaw (b), Billy Higgins (dm).

Eight titles were recorded for Blue Note, issued as "Getting' Around":

1592 tk4	Le Coiffeur	Straight with (vib) 34 bars to break and solo 64 bars. Straight with (vib) 36 bars to coda. (SM)
1593 tk11	Manha De Carnaval	Straight to solo 64 bars. (SM)
tk23	A Flick Of A Trick	Straight 1 to solo 2 ½ choruses of 32 bars. Straight 32 bars to fade out. (SM)
1594 tk28	Everybody's Somebody's Fool	Soli 26 and 26 bars to long coda. (S)
tk6	Very Saxily Yours	Break to solo 2 choruses of 56 bars. Solo/straight 1 chorus. (M)
1595 tk10	Shiny Stockings	Soli 32 and 32 bars. (M)
1596 tk15	Who Can I Turn To?	Solo 32 bars to duet with (vib) 32 bars to coda. (S)
1597 tk17	Heartaches	Straight with (vib) 32 bars to solo 3 choruses of 32 bars. Solo 32 bars to solo/straight with (vib) 32 bars. (M)

Quote Ira Gitler's liner notes: "With albums such as this Santa Dex is able to disseminate his Christmas messages all year long". So right!! This session is very special with an unusual personnel, including vibraphone, and with exciting material like the bossa nova "... Carnival", my favourite item, where Dexter plays with all the charisma he can master, which is quite a lot, and if you are not hypnotized by the first four bars here, there is something wrong with you. I also have some special feelings for "Heartaches", and I want to quote Ira Gitler's liner notes on this one: "... Dexter demonstrates how a great professional can insinuate a whole feeling just in the way he states the melody. He prepares you in definite but subtle ways for the harder swinging that is to come. The tempo is not that fast but DG can generate power at any speed". All items on this session has something to offer. And again, the ballads "... Turn To?", with some brilliant interplay tenorsax/vibraphone, and "... Fool" are 'as usual' of extreme quality, so beautiful!! I don't think Dexter ever made a record session of these qualities again.

Therefore this seems to be a convenient place and time to make a temporary end to this solography.

Late history:

Dexter Gordon returns to Europe (mostly Denmark) in June 1965 to continue delivering wonderful tenor saxophone music and numerous sessions. Returned permanently to the U. S. in 1977. Elected to the Jazz Hall of Fame in 1980 and named "musician of the year" by readers of Down Beat Magazine in 1978 and 1980. Starred in the movie "Round Midnight" (1986), receiving a nomination for an Academy Award for his roler. Final recording date in 1990.

...ooo...