The

TENORSAX

of

EDWARD DAVIS
“EDDIE LOCKJAW”
Born: NYC. March 2, 1921
Died: Culver City, California, Nov. 3, 1986

Introduction:

Anybody hearing Eddie “Lockjaw” Davis will be astounded by his very dynamic and most personal style, can never be mistaken for anybody else. We always held him in high esteem. I had the pleasure of meeting him live in Paris (1984), and we still impressing!

Early history:

Mostly self-taught, he was already playing at Clark Monroe's Uptown House in Harlem eight months after having bought his first instrument. After working with various musicians, including Cootie Williams (1942-44), Lucky Millinder (1944), Andy Kirk (1945-46) and Louis Armstrong, he began to lead his own small group, with which he recorded from 1946. He was active as a leader for almost two decades except during periods where he performed and recorded with Count Basie (1952-53, 1957). From around 1955 to 1960 he led an organ trio which included Shirley Scott (ref. The New Grove Dictionary of Jazz).
EDDIE "LOCKJAW" DAVIS SOLOGRAPHY

COOTIE WILLIAMS SEXTET

NYC. Jan. 4/6, 1944
Cootie Williams (tp, vo), Eddie "Cleanhead" Vinson (as, vo), Eddie "Lockjaw" Davis (ts), Bud Powell (p), Norman Keenan (b), Sylvester "Vess" Payne (dm).
Eight titles were recorded for Hit, six feature ELD:

<table>
<thead>
<tr>
<th>CR</th>
<th>Title</th>
<th>Solo Length (Tempo)</th>
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<tbody>
<tr>
<td>CR 345</td>
<td>You Talk A Little Trash</td>
<td>16 bars. (M)</td>
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<tr>
<td>CR 346</td>
<td>Floogie Boo</td>
<td>16 bars. (FM)</td>
</tr>
<tr>
<td>CR 347</td>
<td>I Don't Know</td>
<td>8 bars. (M)</td>
</tr>
<tr>
<td>CR 348</td>
<td>Gotta Do Some War Work</td>
<td>8 bars. (M)</td>
</tr>
<tr>
<td>CR 349</td>
<td>My Old Flame</td>
<td>8 bars. (S)</td>
</tr>
<tr>
<td>CR 352</td>
<td>Honeysuckle Rose</td>
<td>16 bars. (M)</td>
</tr>
</tbody>
</table>

NYC. Jan. 6, 1944
Full orchestra personnel with the following added: Ermit V. Perry, George Treadwell, Harold "Money" Johnson (tp), Ed Burke, George Stevenson, Bob Horton (tb), Charlie Holmes (as), Lee Pope (ts), Eddie De Verteuil (bar), Pearl Bailey (vo).
Four titles were recorded for Hit, one features ELD:

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<tr>
<th>CR</th>
<th>Title</th>
<th>Solo Length (Tempo)</th>
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<tbody>
<tr>
<td>CR 356</td>
<td>Things Ain't What They Used To Be</td>
<td>Intro 4 bars. (S)</td>
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This famous tenorsax player starts his recording career with a more modest approach than what was so evident and popular at later stages. The nice "... Flame", and most of the medium tempo items here present a very competent musician, and many of his trademarks can be discerned, but the forceful "Lockjaw" style is not yet there, with one exception: "Floogie Boo" is immediately and easily identifiable! In general, his solos here are quite good, and if this had been his only date, he still would have had some recognition. But much more was to come!!

COOTIE WILLIAMS AND HIS ORCHESTRA

NYC. 1944
Personnel probably similar to above.
Broadcast from the Apollo Theater.

Perdido Solo 64 bars. (FM)
When My Baby Left Me No solo.

A quite long solo with several of the typical ELD licks. Great, maybe not, but quite personal.

ELD records with LUCKY MILLINDER AND HIS ORCHESTRA in NYC. March 26, 1944, but no tenorsax soli.

MISS RHAPSODY

NYC. May 15, 1945
Freddie Webster (tp), Walter Thomas (as, ts), Eddie Davis (ts), June Cole (p), Harold Underhill (g), Billy Taylor (b), Cozy Cole (dm), Viola "Miss Rhapsody" Wells (vo).
Four titles were recorded for Savoy, three have ELD:

<table>
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<tr>
<th>S5814</th>
<th>Title</th>
<th>Solo Length (Tempo)</th>
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<tbody>
<tr>
<td>S5815</td>
<td>We're Sisters Under The Skin</td>
<td>8 bars. (S)</td>
</tr>
<tr>
<td>S5816</td>
<td>The Night Before Judgement Day</td>
<td>32 bars. (FM)</td>
</tr>
</tbody>
</table>

The slow "... Man" has a good but untypical solo, the ELD personality, for good or for bad, has not yet emerged! And "... Skin" is rather straight and anonymous. On "... Judgement ..." however, no doubt about ELD and his style; although accompaniment by hand clapping, it is nevertheless a fine solo.

ACE HARRIS AND HIS ORCHESTRA

NYC. 1945
Unknown (tp), (as), Eddie Davis (ts), Ace Harris (p), unknown (b), (dm), Manhattan Paul (vo).
Four titles were recorded for Hub, 3001 ("Back Street") has not been available, but:

<table>
<thead>
<tr>
<th>hu411-B</th>
<th>Title</th>
<th>Solo Length (Tempo)</th>
</tr>
</thead>
<tbody>
<tr>
<td>hu412</td>
<td>It Ain't Good For Me</td>
<td>Obbligato 6 bars. (S)</td>
</tr>
</tbody>
</table>
Fine, inspired soli on "... Boogie" and "... Toast".

ELD joined Andy Kirk in late 1945.

**ANDY KIRK AND HIS ORCHESTRA**  
**NYC. Nov. 27, 1945**

Harry Lawson, John Lynch, Talib Daawood, Claude Dunson (tp), Milton Robinson, Wayman Richardson, Bob Murray (tb), Joe Evans, Reuben Phillips (cl, as), Jimmy Forrest, Eddie Davis (ts), John Taylor (bar), Hank Jones (p), Floyd Smith (elg), Lavern Baker (b), Ben Thigpen (dm), The Jubilaires (vo group).

Three titles were recorded for Decca, two issued, no tenorsax soli.

**ANDY KIRK AND HIS ORCHESTRA**  
**NYC. Jan. 3, 1946**

Personnel as Nov. 27, 1945 except Fats Navarro (tp) replaces Daawood, Henry Wells (tb) added, John Porter (bar) replaces Taylor, Al Hall (b) replaces Baker, Beverly White, Bea Booze, Billy Daniels (vo).

Four titles were recorded for Decca, two have ELD:

- **73264** He's My Baby Solo 8 bars (2nd (ts)-solo) (M)
- **73267** Doggin' Man Blues Obbligato 12 bars (S)

Attractive soloing by ELD on these recordings.

**NYC. May 23, 1946**

Same/similar except Navarro out. The Jubilaires (vo). Two titles, no tenorsax.

**EDDIE DAVIS AND HIS QUINTET**  
**NYC. May 1946**

Eddie Davis (ts), Argonne Thornton (p), Bill De Arango (g), Gene Ramey (b) Denzil Best (dm).

Four titles were recorded for Haven:

- **HL-919** Surgery Straight 32 bars to solo 16 bars. Solo 4 bars to straight 8 bars (M)
- **HL-920** Lockjaw Intro to straight 32 bars to solo 64 bars. Solo 32 bars (F)
- **HL-921** Afternoon In A Doghouse Soli 24 and 24 bars (M)
- **HL-922** Athlete's Foot Soli 32 and 24 bars (FM)

Despite the worn copies used to issue this Haven session on LP, good tenorsax playing comes clearly through. ELD has a fine modern rhythm backing and plays obviously with great inspiration. My favourite is the fast "Lockjaw". I know people wrinkling their noses slightly when listening to ELD, however in this case they should admit that he is competent and has something to say. "Afternoon ...", which is a blues, and "... Foot", a standard, have fine soli, while "Surgery" is featuring ELD mostly straight, although it is an original tune. This is a fine session to be familiar with the best sides of "Lockjaw".

**SARAH VAUGHAN**  
**NYC. June 1946**

Eddie Davis (ts), Thelonious Monk (p), Ray Brown (b), Kenny Clarke (dm), Sarah Vaughan (vo).

Recorded at the Spotlite Club.

- **Don't Blame Me** Intro 4 bars. Solo 16 bars. Faint obbligato (S)

Beautiful music, reminding a little of Charlie Ventura!

**SID CATLETT BAND**  
**NYC. late Sept. 1946**

Dick Vance (tp), Benny Morton (tb), Don Stovall (as), Eddie "Lockjaw" Davis (ts), Ram Ramirez (p), Johnny Simmons (b), Sid Catlett (dm, ldr).

Movie "Boy! What A Girl!", released early 1947 (ref. Mark Cantor), one title has ELD:

- **Unknown Tune** Solo 16 bars (NC) (F)

ELD can be seen on the screen while playing here, go to Youtube!

**ANDY KIRK AND HIS ORCHESTRA**  
**NYC. Dec. 2, 1946**

Personnel as above except Fip Ricard, Clarence Trice (tp) replace Lawson and Dunson. Joe Williams (vo).
Four titles were recorded for Decca, but no ELD.

**SIDNEY CATLETT AND HIS ALL STARS**

Eddie Davis (ts), Pete Johnson (p, cel), Jimmy Shirley (g), Gene Ramey (b), Sid Catlett (dm), Bill Gooden ? (vo).

One title was recorded for Manor (five additional titles do not have tenorsax):

A-1427 Sherry Wine Blues

Solo 12 bars to obligato 24 bars. Obligato 8 bars to solo 24 bars to obligato 12 bars. (SM)

Nice but not breathtaking tenorsax playing on "Sherry ...".

**EDDIE DAVIS AND HIS BE-BOPPERS**

NYC. Dec. 18 & 20, 1946

Fats Navarro (tp), Eddie Davis (ts), Al Haig (p), Huey Long (g), Gene Ramey (b), Denzil Best (dm).

Eight titles were recorded for Savoy:

S3367 Callin' Dr. Jazz

Break in intro. Soli 64 and 24 bars. (F)

S3368 Fracture

Breaks in intro. Solo 56 bars to ensemble 8 bars. (FM)

S3369 Maternity

Intro. Solo 48 bars. (M)

S3370 Stealin' Trash

Break in intro. Solo 64 bars. With ensemble 16 bars. (FM)

S3371 Just A Mystery

Break. Solo 48 bars. (F)

S3372 Red Pepper

Breaks in intro. Solo 64 bars. (M)

S3373 Spinal

Solo 56 bars. (F)

S3374 Hollerin' And Screamin' (Lard Pot)

Intro. Solo 32 bars. Duet with (tp) 16 bars to solo 16 bars. Soli 4 and 4 bars. (F)

The comparison to Fats Navarro does not turn out to ELD's benefit, it is much too evident that a lightweight r&b-influenced tenorsax man encounters one of the greatest modern jazz trumpet players. Contrasting the beautiful trumpet lines with the rather frantic sax blowing produces awkward results. However, when all this is said and accepted, and ELD is to be judged on his merits alone, he does not play at all badly. The medium tempo like "Maternity" and "Red Pepper" seems to be most successful, but the fast "Spinal" is also quite noteworthy.

**EDDIE DAVIS QUINTET**

NYC. April 12, 1947

Eddie Davis (ts), Al Haig (p), John Collins (g), Gene Ramey (b), Denzil Best (dm).

Four titles were recorded for Apollo:

1206-A Lover

Straight 64 bars to solo 64 bars. Solo 16 bars to coda 8 bars. (F)

1207-B Licks A Plenty

Solo 36 bars. (M)

1208 Foxy

Intro 8 bars. Break 8 bars to solo 2 1/2 choruses of 32 bars. (F)

1209 Shelia

Intro to straight 32 bars. Solo 24 bars to ens 8 bars. (M)

A somewhat disappointing session. "Foxy" and "Lover" seem promising at first, but then ELD loses his musical control and ventures into honking and screaming. "Shelia" and ".. Plenty" in a more pleasant tempo are better bargains, but also here he is overemotional. The session should be noted rather for its accompaniment, which in fact is too good for ELD, he simply cannot exploit the possibilities given by an Al Haig!

**EDDIE DAVIS QUARTET**

NYC. 1947-48

Eddie Davis (ts), John Acea (p), Gene Ramey (b), Butch Ballard (dm).

Three titles were recorded for Lenox:

L4053 Real Gone Guy (Part 1)

Straight 20 bars to solo 12 bars to straight 20 bars to solo 5 choruses of 12 bars. Straight 20 bars to solo 12 bars to close. (FM)
But Beautiful  Soli 32 and 8 bars to coda. (S)
Leapin' On Lenox  Intro 4 bars to straight 2 and
solo 5 choruses of 12 bars. (SM)
Leapin' On Lenox (Real Gone  As above. (SM)
Guy Part 2)  

Same/similar. Two titles:

Minton's Madhouse  Intro 12 bars to straight 1 chorus
and solo 2 ½ chorus of 32 bars. Straight 8 bars to close. (M)

Ravin' At The Haven  Solo 6 choruses of 12 bars. (SM)

Probably from sessions above:

Huckle Bug  Solo 3 choruses of 32 bars,
except (p) on 3rd bridge. (M)

Music Goes Down Around  Intro 4 bars to solo 64 bars.
Solo 8 bars to close. (SM)

So "... Beautiful"!! In fact, ELD's first studio recorded ballad performance is a
memorable one, a full, ripe sound loaded with emotional expression in the best
tradition of Ben Webster. Three minutes like this give status in the jazz tenor sax
world! The two versions of the slow medium blues "... Lenox" are also highly
enjoyable, although emotion sometimes replaces creativity rather than enhancing it!
The other items, most in a pleasant slow medium, just confirm what has been said.
As you see, my comments show a certain ambivalence to ELD's music. Note for
instance the intro on "Music ...", what do you say?!!

Unknown (tp), (tb), (ts), rhythm.
One title was recorded for Lenox:

Lockjaw's Bounce  Not solo 2 ½ choruses of 32 bars. (F)

Although the title is very persuasive, this title features a fine, modern tenorsax
player, however, he is not "Lockjaw"!!!

BETTY MAYS AND HER COMBO  NYC. 1947/1948
Personnel unknown but probably including Eddie "Lockjaw" Davis (ts). The Lenox
number is adjacent to a Davis session above. Paul Bascombe has been suggested
but unlikely. Two titles:

Bah-Looney Mah-Gooney  Solo 32 bars. Break. (M)
By The Candleglow  Intro with vocal 2 bars.
Obbligato parts. Solo 8 bars. Obbligato parts. (S)

I am not 100% convinced this is Lockjaw, but some phrases are so similar, that I
guess he's it. Quite interesting, particularly the medium title.

EDDIE DAVIS ORCHESTRA  NYC. 1948
Shad Collins (tp), Milt Raskin (tb), Rudy Williams (as), Eddie Davis (ts), Dave
McRae (bar), John Acea (p), Gene Ramey (b), Shadow Wilson (dm).
Four titles were recorded for Sittin' In With:

Happy Birthday  Break to solo/straight
with orch 72 bars. (M)
Black Pepper  Solo with orch 48 bars
to coda. (SM)
Jumpin' With Maxie-Waxie  Intro to solo with orch 6
choruses of 12 bars to coda. (SM)
Randy's Boogie  Solo 44 bars. Solo
8 bars to coda. (M)
It seems that ELD thrives better with a medium sized backing band than a transparent quartet setting. Here he strolls along in an unpretentious way, very relaxed and effortless, and therefore the music comes out nicely. Certainly ELD has his shortcomings, and therefore he creates the best results when he is not under pressure. He has his own public-friendly style, nobody should take that from him. All items here, even "... Birthday", are noteworthy, possibly "... Waxie" is most successful.

**SINGIN’ FATS THOMAS ACC. BY**

NYC. June 17, 1948

Eddie Davis (ts), Howard Biggs (p), Mundell Lowe (g), George Duvivier (b), Specs Powell (dm). Date also given as June 17, 1949.

Four titles were recorded for National, two issued Nat 9008, 9088, not available.

**KING CARL WITH EDDIE DAVIS ORCHESTRA**

NYC. March 17, 1949

Eddie Davis, "Shifty" Edwards (ts), Ken Kersey (p), Gene Ramey (b), Lee Abrams (dm), Carl "King Carl" Davis (vo).

Personnel has earlier been given as Wynton Kelly (p), Franklin Skeete (b).

Four titles were recorded for Regent/Savoy:

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<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>36-114</td>
<td>In The Dozens</td>
</tr>
<tr>
<td>36-115</td>
<td>Sure Like To Run</td>
</tr>
<tr>
<td>36-116</td>
<td>She's My Gal</td>
</tr>
<tr>
<td>36-117</td>
<td>Notoriety Woman</td>
</tr>
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Groovy tenorsax playing and singing on these recordings, if you are a Lockjaw fan, you'll dig this session! Except for the interesting "Sure ...", featuring "Shifty" but also with a fine tenorsax duet, they play the gutsy blues, for a highlight try "... Woman"!!

**JESSE STONE**

NYC. April 19, 1949

Shad Collins, Nelson Williams (tp), Vincent Bair-Bey (as), Eddie Davis (ts), Dave McRae (bar), Don Abney (p), George Duvivier (b), Teddy Lee (dm).

Three titles were recorded for Victor:

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<tr>
<th>Title</th>
<th>Notes</th>
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<tr>
<td>1330</td>
<td>Cole Slaw</td>
</tr>
<tr>
<td>1331</td>
<td>Do It Now</td>
</tr>
<tr>
<td>1332</td>
<td>Easy Walkin'</td>
</tr>
</tbody>
</table>

Again ELD at his very best, if you are a fan that is ...

**IVORY JOE HUNTER**

Cincinnati, Aug. 10, 1949

Ivory Joe Hunter (p, vo) with possibly Henderson Williams (tp), Eddie Davis, Harry Porter (ts), Al Townsend (bar), Frank Skeete (b), Lee Abrams (dm).

One title was recorded for King:

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<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>K5765</td>
<td>Jealous Head</td>
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</table>

I am not at all sure that ELD is on this item, is his presence assumed because of the proximity to the Eddie Vinson session? The solo sounds like a parody.

**EDDIE VINSON**

Cincinnati, Aug. 16, 1949

Henderson Williams (tp), Eddie Vinson (as, vo), Eddie Davis, Harry Porter (ts), Al Townsend (bar), Wynton Kelly (p), Frank Skeete (b), Lee Abrams (dm).

Five titles were recorded for King, no tenorsax on "Somebody Stole My Cherry Red" and "I'm Gonna Wind Your Clock", but:

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<tr>
<th>Title</th>
<th>Notes</th>
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<tr>
<td>K5761</td>
<td>Ashes On My Pillow</td>
</tr>
<tr>
<td>K5763</td>
<td>Wineola</td>
</tr>
<tr>
<td>K5766</td>
<td>Eddie's Bounce</td>
</tr>
</tbody>
</table>

A good but enigmatic solo on "... Bounce"; while we hear a typical Lockjaw for the first 16 bars, I was almost willing to swear another man takes over, at least for the following four bars and the last eight bars. However, there are many Lockjaw elements in the remainder of the solo, and my friends persuaded me to let Eddie have the whole "... Bounce" for himself. Good playing also on "Wineola".
EDDIE DAVIS WITH BILL DOGGETT TRIO

Similar personnel with Bill Doggett (p, org), John Simmons (b), Jo Jones (dm).

Two titles were recorded for King:

K5767  Mountain Oysters  Soli with ens 24, 12 and 12 bars. (M)
K5768  Huckle Boogie  Solo with ens 24 bars. (SM)

Rather ordinary playing on these items.

EDDIE VISION

Calvin Hughes (tp), James Buxton (tb), Eddie Vinson (as, vo), Eddie Davis, Harry Porter (ts), Wynton Kelly (p), Frank Skeete (b), Lee Abrams (dm).

Four titles were recorded for King, three issued:

K5781  I'm Weak But Willing  Solo 8 bars. (S)
K5783  Featherbed Mama  Solo 12 bars. (S)
K5784  No Good Woman Blues  Solo 12 bars. (S)

An extraordinarily groovy session, ELD is on his very top here!!

EDDIE DAVIS

Eddie Davis (ts), unknown rhythm, Carl Davis (vo-304).

Four titles were recorded for Domino:

301  Intermission Riff  Intro 6 bars to straight 2 and
     solo 4 choruses of 12 bars.
     Solo 12 bars to long coda. (M)
302  This Is Always  Soli 24 and 16 bars to coda. (S)
303  Lockjaw Goes Latin  Straight 2 to solo 6
     choruses of 12 bars. (FM)
304  How High The Moon  Obbligato 3 choruses of 32 bars
     to solo 32 bars. (FM)

This is a nice recent discovery and a session with the best of “Lockjaw”, excellent
tenorsax playing on all items!

EDDIE DAVIS AND HIS ORCHESTRA

Eddie Davis (ts), Wynton Kelly (p), Al Casey (g), Frank Skeete (b), Lee Abrams (dm), Carl Davis (vo-1206,08).

Four titles were recorded for Birdland:

1206  I'm Gonna Eat You With A Spoon  Solo 16 bars. (SM)
1207  Little Rock (Sweet And Lovely)  Soli 8 and 40 bars. (SM)
1208  If The Motif Is Right  Solo 16 bars. (M)
1209  The Rock (Squattin')  Intro 8 bars to solo 8
     choruses of 12 bars. (M)

Good but not remarkable start of the fifties for ELD. The session has commercial
"vocal" aspects, but ELD’s soloing is good whenever he gets the chance. Most
interesting by far is "Little Rock"; after the queer opening is over, we hear ED in his
best, creative mood.

Note (May 27, 2019): The GENE PARRISH session for Victor, L.A. July 26, 1951
has Eddie Davis (ts), but he is not our “Lockjaw”.

SLIM GAILLARD

Eddie Davis (ts), Terry Gibbs (vib), Billy Taylor (p), Slim Gaillard (g, vo) and
others.

Recorded at Birdland.

Serenade In Vout  Solo 3 choruses of 32 bars. (M)

An interesting solo, rarely is ELD playing so fast as on the last two choruses of "...Vout".

MILES DAVIS

NYC. Sept. 29, 1951
Miles Davis (tp), Eddie Davis, George Nicholas (ts), Billy Taylor (p), Charlie Mingus (b), Art Blakey (dm).
Recorded at Birdland.

Jumpin' With Symphony Sid (Theme)
Move
The Squirrel
Lady Bird

Solo 64 bars (last (ts)-solo).
64 bars 4/4 to 64 bars 2/2 with (ts-GN). (F)
Solo 8 choruses of 12 bars (last (ts)-solo). (FM)
64 bars 8/8 to 48 bars 4/4 with (ts-GN). (F)

It seems that ELD is experimenting with all kinds of groups at the same time, before settling comfortably for awhile with The Count. However, that he should end up with Miles and "Big Nick" is a mystery. He plays not at all bad, note for instance "The Squirrel", and although the 4/4 exchanges are "miles" from those of really great modern tenor sax performances, they have a certain charm with interesting details occasionally.

BENNIE GREEN  
NYC. Oct. 5, 1951
Bennie Green (tb), Eddie Davis, George Nicholas (ts), Rudy Williams (bar), Teddy Brannon (p), Tommy Potter (b), Art Blakey (dm).
Seven titles were recorded for Prestige, six issued:

221 Green Junction  
222 Flowing River  
223 Whirl-A-Licks  
224 Pennies From Heaven  
226 Tenor Sax Shuffle  
227 Sugar Syrup  

Solo 16 bars. (M)  
Acc. (tb). (S)  
Solo 48 bars. 48 bars 4/4 with (tb) to duet 24 bars. (F)  
No solo. (M)  
Solo 12 bars (2nd (ts)-solo). 1 chorus 4/4 to 3 choruses 2/2 with (ts-GN), latter starts. (M)  
No solo. (M)  

A fine trombone session here! ELD however is quite ordinary except on "Whirl-A-Licks", which is a hell of an up-tempo contest with Green, one of his most noteworthy sides in this tempo! Also his battle with GN on "... Shuffle" should be noted.

SONNY CRISS  
LA. Oct. 12, 1951
Joe Newman (tp), Bennie Green (tb), Sonny Criss (as), Eddie "Lockjaw" Davis (ts), Bobby Tucker (p), Tommy Potter (b), Kenny Clarke (dm).
Five titles recorded at Shrine Auditorium:

Interruption Riff
How High The Moon
Perdido
Body And Soul
High Jump

Intro 4 bars. Solo with ens 7 choruses of 12 bars. Coda 4 bars. (FM)  
Solo 8 bars. Solo 3 choruses of 32 bars. Solo 8 bars. (FM)  
Solo 4 choruses of 32 bars. (FM)  
Solo 8 bars. (S). Solo 8 bars. (FM)  
Solo 11 choruses of 12 bars to 6 choruses 4/4 with (dm). (F)  

Lots of tenorsax playing here but not among the most interesting ELD sessions, "... Jump" is much too fast, and on the others he plays rather ordinary. "Body ..." is a strange thing, with the first solo played obviously as a parody!

BILL HARRIS QUINTET  
NYC. May 17, 1952
Bill Harris (tb), Eddie Davis (ts), Don Abney (p), Gene Ramey (b), Ed Shaughnessy (dm).
Three titles were recorded at Birdland, no ELD on "You’re Blase" but:

Lady Be Good
Perdido

Solo 8 choruses of 32 bars. 3 choruses 4/4 with (tb/ts/dm) (tb 4, dm 4, ts 4, dm 4). (F)  
Solo 10 choruses of 32 bars. (FM)
ELD’s playing here is too rough for my taste, and the piano playing seems to be the merit of the session.

ELD joined Count Basie in mid-July 1952 as a replacement for Floyd Johnson.

**COUNT BASIE AND HIS ORCHESTRA**

**NYC. July 22/23, 1952**

Paul Campbell, Wendell Cully, Reunald Jones, Joe Newman (tp), Henry Coker, Benny Powell, Jimmy Wilkins (tb), Marshal Royal (cl, as), Ernie Wilkins (as, ts), Eddie "Lockjaw" Davis, Paul Quinichette (ts), Charlie Powlkes (bar), Count Basie (p, org), Freddie Green (g), Jimmy Lewis (b), Gus Johnson (dm), Bixie Crawford (vo).

Fourteen titles were recorded for Clef, eight have ELD:

822-4 Jack And Jill As below. (M)
822-6 Jack And Jill Soli with orch 12 and 12 bars. (M)
823-2 Bread Solo with orch 3 choruses of 32 bars, partly with orch, to coda. (F)
827-2 Paradise Squat Solo with org and orch 10 choruses of 12 bars. Solo 16 bars to long coda. (M)
827-3 Paradise Squat As above. (M)
829-3 Bunny Solo 8 bars. (M)
830-1 Tippin' On The Q. T. As below. (M)
830-5 Tippin' On The Q. T. Soli 4 and 4 bars. (M)
831-3 Blee Blop Blues Soli with orch 8 and 6 bars. (M)
833-3 Bootsie As below. (M)
833-4 Bootsie Solo 16 bars. (M)
834-2 Tom Whaley Solo with orch 12 bars. (M)

ELD joins the Basie organization with a real hit, "Paradise Squat". After two choruses with the most exquisite organ and rhythm, ELD has the battle field for himself and plays strongly and emotionally. Particularly the three first choruses without orchestra are most efficient, and again I feel compelled to state that ELD is underrated; while he is not fathoming the greatest musical depths, he is a very personal and groovy charismatic swinger. Of the other items, "Bread" and "Bootsie" should be particularly noted. And three alternate takes have appeared!

**COUNT BASIE AND HIS ORCHESTRA**

**NYC. July 26, 1952**

Eddie Davis, Paul Quinichette (ts), Oscar Peterson (p), Count Basie (org), Freddie Green (g), Ray Brown (b), Gus Johnson (dm).

One title was recorded for Clef:

835-1 Blues For The Count And Oscar Solo 7 choruses of 12 bars. Soli 2 and 2 bars. (M)
835-7 Blues For The Count And Oscar Solo 24 bars. (FM)

Certainly a good solo, but succeeding PQ he seems to be somewhat in the shade. Postscript: A lovely extended warm-up version, ELD takes a driving, long and inspired solo!

**same date**

Bigband personnel as July 22/23 on 837 "You're Not The Kind" and with Oscar Peterson (p), Ray Brown (b) replacing Basie and Lewis on 836 "Be My Guest". However, no tenorsax soli.

**COUNT BASIE AND HIS ORCHESTRA**

**NYC. July 29, 1952**

Personnel as July 22/23. Lester Young (ts) added.

NBC broadcast from Birdland.

Six titles, three have ELD:

Fancy Meeting You Solo with orch 32 bars. (FM)
Blee Blop Blues Solo with orch 24 bars. (FM)
Bread Solo 3 choruses of 32 bars, partly with orch, to coda. (FM)
"Bread" is a groovy "alternate" to the Clef version recorded one week earlier, with orchestra very prominent though.

NYC. July 31, 1952

Same. Eight titles, one has ELD:

Little Pony
Solo with orch 3 ½ choruses of 32 bars to very long coda. (F)

NYC. Aug. 2, 1952

Same (Lester Young not present). Eight titles, two reported to have ELD:

Little Pony
Blee Blop Blues

NYC. Aug. 11, 1952

Same (Lester Young present). Note that Duke LP erroneously has Aug. 31.
Seven titles, but no ELD ("The Moon" listed in Sheridan probably has Ernie Wilkins (ts)).

NYC. Aug. 14, 1952

Same. Five titles, no info.

L.A. Sept. 12, 1952

Same personnel. Recorded in concert at the Shrine Auditorium.
Fourteen titles were recorded for Clef, unissued.

EDDIE DAVIS
NYC. Dec. 1, 1952

Eddie Davis (ts), unknown (p), (org), (b), (dm).
Broadcast from the Apollo Theatre - "The World Famous Harlem - New York Apollo Concerts". Three titles:

The Way You Look Tonight
Solofeature 2 choruses of 68 bars. (F)

Bewitched
Intro 8 bars (FM) to solo 32 bars to coda. (S)

Theme (NC)
Solo 6 bars (NC). (F)

Possibly one might have enjoyed being at the Apollo this night, but the uneven speed of the tape recording issued on Session Disc 124 LP makes listening a real pain. There is "reason to believe" ELD plays some interesting things on "Bewitched", but I suggest you forget this session.

COUNT BASIE AND HIS ORCHESTRA
NYC. Dec. 12, 1952

Personnel as July 22/23 except Gene Ramsey (b) replaces Lewis, Al Hibbler (vo).
Three titles were recorded for Clef, one has ELD:

Sent For You Yesterday
Solo 24 bars. (M)

A defiant, aggressive solo, one of my favourite ELD ones with The Count!!

EDDIE DAVIS
NYC. 1952

Eddie Davis (ts), Bill Doggett or Billy Taylor (org), Freddie Green (g), Oscar Pettiford (b), Shadow Wilson (dm).
Four titles were recorded for Roost:

1120-3 My Blue Heaven
Intro 8 bars to solo 64 bars to coda 8 bars. (SM)

1121-2 Please Don't Talk About Me WIG
Intro 8 bars. Solo 64 bars to long coda. (SM)

1122-1 Bewitched
Intro to solo 32 bars to coda. (S)

1123-3 Blues In My Heart
Intro 4 bars to solo 64 bars to coda 4 bars. (SM)

Relaxed and pleasant performances and nothing really wrong with them, but not very exciting really.

EDDIE DAVIS
NYC. 1952

Eddie Davis (ts), unknown (org), (g), (b), (dm).
Four titles were recorded for Roost:
R1142 There’s No You Intro 4 bars to solo 32 bars to long coda. (S)
R1143 Slow Squat Intro 4 bars to solo 32 bars to long coda. (S)
R1144 Hey, Lock Solo 2 choruses of 56 bars to coda. (M)
R1145 I’m An Old Cowhand Straight 40 bars to solo 32 bars to straight and fade out. (SM)

A delightful ELD session to be recommended, particularly the two slow ballads are of top quality. Note the choice of "... Cowhand", later to be immortalized by Sonny Rollins. Note also that "... Lock" is an AABA with 16 bars A and 8 bars B.

EDDIE DAVIS NYC. 1953
Personnel given as Eddie Davis (ts), Eddie Bonnemere (org), John Simmons (b), Charlie Rice (dm). However, there is (p) instead of (org) and (cga) added.
Two titles were recorded for Roost:
R1188 I Only Have Eyes For You Solo 100 bars to coda. (M)
R1189 Chihuahua Solo 10 choruses of 12 bars. (F)

Good but not remarkable playing here, somewhat forced.

EDDIE DAVIS NYC. 1953
Eddie Davis (ts), unknown (p), (b), (dm), (bgo).
Four titles were recorded for Roost:
R1211 This Can't Be Love Intro 4 bars to solo 64 bars to coda. (M)
R1212 Nightingale Solo 3 choruses of 32 bars to fade out. (M)
R1213 Bingo Domingo 36 bars 2/2 with (bgo) to solo 48 bars to 16 bars 2/2 with bgo. (M)
R1214 Secret Love Intro 4 bars to solo 64 bars to long coda/fade out. (S)

Pleasant session with a touch of jukebox and prominent bongo accompaniment. My favourite title is "Nightingale", but all titles are worth noticing.

COUNT BASIE AND HIS ORCHESTRA NYC. Jan. 1, 1953
Personnel as Dec. 12, 1952. Lester Young (ts) added as guest soloist.
NBC “Stars in Jazz” broadcast. Eight titles, two have ELD:

<table>
<thead>
<tr>
<th>Title</th>
<th>4 bars to solo 64 bars to coda. (M)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bread</td>
<td>Solo with orch 36 bars. (FM)</td>
</tr>
<tr>
<td>Basie's Loaded</td>
<td>Solo with orch 32 bars. (FM)</td>
</tr>
<tr>
<td>Fancy Meeting You</td>
<td></td>
</tr>
</tbody>
</table>

NYC. Jan. 3, 1953

Same personnel (Lester Young present).
NBC broadcast from Birdland.
Nine titles, three reported to have ELD, two available:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo with orch 16 choruses of 12 bars, partly with orch, to coda. (M)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bread</td>
<td>Solo with orch 36 bars. (FM)</td>
</tr>
<tr>
<td>Basie's Loaded</td>
<td>Solo with orch 32 bars. (FM)</td>
</tr>
</tbody>
</table>

NYC. Jan. 6, 1953

Same personnel (with Lester Young).
Broadcast from Birdland. Eight titles, two have ELD:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo with orch 3 choruses of 32 bars to coda. (FM)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bread</td>
<td></td>
</tr>
<tr>
<td>Basie's Loaded</td>
<td></td>
</tr>
</tbody>
</table>

As above. Seven titles, one has ELD:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo 19 choruses of 12 bars,</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paradise Squat</td>
<td></td>
</tr>
</tbody>
</table>
partly with orch, to coda. (FM)

NYC. Jan. 8, 1953

As above. Seven titles, two have ELD:

Bread  Solo with orch 3 choruses of 32 bars to coda. (FM)

Bread  Smooth Sailing  Break to solo 24 bars. (M)

NYC. Jan. 10, 1953

As above. Ten titles, three have ELD:

Blee Blop Blues  Solo with orch 24 bars. (FM)

Perdido  Solo 7 choruses of 32 bars, partly with orch, to coda. (M)

Redhead  Break 4 bars to solo with orch 24 bars. (M)

NYC. Jan. 13, 1953

As above. Eight titles, two have ELD:

Fancy Meeting You  Solo with orch 32 bars. (FM)

Perdido  Solo with orch 9 choruses of 32 bars. (M)

"Perdido" has one of the most dynamic ELD soli I have ever heard, you may have your opinion, but this is fun!!

NYC. Jan. 14, 1953

As above. Seven titles, two have ELD:

Blee Blop Blues  Solo with orch 24 bars. (FM)

Paradise Squat  Solo 22 choruses of 12 bars, partly with orch, to coda. (FM)

Chi. Feb. 7, 1953

Personnel as Dec. 12, 1952.
NBC "Music for Moderns" broadcast from Blue Note.
Nine titles, two have ELD:

Blee Blop Blues  Solo with orch 24 bars. (FM)

Basie Jones  Solo with orch 20 choruses of 12 bars to long coda. (FM)

Broadcasts almost every night in early January, and there are much opportunity for ELD to stretch out; note his extended versions of "Perdido", as well as "...Squat" of which the first part of the Jan. 14 version is particularly delightful. Almost all items offer interesting comparisons to the studio recordings.

BIXIE CRAWFORD VOCAL ACC. BY  Chi. Feb. 12, 1953

Joe Newman (tp), Ernie Wilkins (as, arr), Eddie Davis (ts), Charlie Fowlkes (bar), unknown (p), Gene Ramey (b), Gus Johnson (dm).
Four titles were recorded for United, three issued, no ELD on U1259 "Never To Cry Again" but:

U1258  I'm Still In Love With You  Obbligato 8 and 8 bars. (S)
U1260  Fallen  Obbligato 48 bars. (S)

Nice background playing on You! Postscript of June 2019: However, “Fallen”, issued on Delmark CD, has ELD playing behind Bixie all through, gorgeous!

COUNT BASIE AND HIS ORCHESTRA  Chi. Feb. 14, 1953

Same as Feb. 7. Nine titles, two have ELD:

Blee Blop Blues  Solo with orch 24 bars. (FM)

Basie Jones  Solo with orch 20 choruses of 12 bars to long coda. (FM)

Yes, indeed!
COUNT BASIE AND HIS ORCHESTRA

NYC. April 6, 1953
Personnel as Dec. 12, 1952 except Ben Webster (ts) replaces Quinichette.
WMGM broadcast from The Band Box.
Four titles, three have ELD:

- Fancy Meeting You
- Smooth Sailing
- Paradise Squat

Solo 32 bars. (FM)
Solo 24 bars. (M)
Solo 19 choruses of 12 bars, partly with orch, to coda. (M)

NYC. April 13, 1953
Same. Five titles, two have ELD:

- Bread
- Peace Pipe

Solo 3 choruses of 32 bars, partly with orch, to coda. (FM)
Solo with orch 32 bars. (FM)

NYC. April 19, 1953
Same personnel. Broadcast from the Apollo Theatre.
Four titles, one has ELD:

- Paradise Squat

Solo 19 choruses of 32 bars, partly with orch, to coda. (FM)

First and foremost note the two colourful versions of "... Squat" with a slightly different layout than that of the Clef recordings. The one on April 6 is slightly to be preferred to the one on April 19. Note also "Smooth ..." featuring all three tenorsax players.

ELD left Count Basie in late July 1953, to return four years later.

GENE KRUPA

NYC. Nov. 12, 1953
Charlie Shavers (tp), Bill Harris (tb), Eddie Davis (ts), Teddy Napoleon (p), Ray Brown (b), Gene Krupa (dm).
Six titles were recorded for Verve:

- Second Helping Blues
- Bloozy Woozy
- Meddle My Minor
- Windy
- Ballad Medley:
  - You Are Too Beautiful
  - Who's Rhythm?

Solo 7 choruses of 12 bars. (F)
Solo 2 choruses of 12 bars. (F)
Soli 2 and 32 bars. (FM)
Solo 16 bars. (M)
Solo 32 bars. (S)
Solo 32 bars. (FM)

A drum session where the drummer surprisingly enough stays in the background. There are more interesting blowing sessions from this period, but ED has a beautiful solo on "... Beautiful" and shows his amazing technique particularly on "Second ...".

EDDIE DAVIS

NYC. 1954
Eddie Davis (ts), Doc Bagby (org), Charlie Rice (dm).
Two titles were recorded for Roost:

- R1228 Just Too Marvelous
- R1229 Heartaches

Straight 32 bars to solo 48 bars to long coda. (M)
Straight with (dm) to solo 32 bars. Solo 24 bars to coda. (M)

First class playing here, backed by the unmistakable Doc on organ!

EDDIE DAVIS - SONNY STITT

Spring 1954
Eddie Davis, Sonny Stitt (ts), Doc Bagby (org), Charlie Rice (dm).
Thirteen titles recorded live at Birdland (ref. Jazz Records), eight were issued:

- Jaws (9:55)

Solo 6 choruses of 12 bars.
7 choruses 4/4 with (ts-SS). (M)
I  Can't Get Started (7:21)  
Soli 32 and 8 bars. (S)

Marchin' (8:45)  
Solo 7 choruses of 12 bars.  
5 choruses 4/4. (M)

S. O. S. (7:50)  
Solo 3 choruses of 32 bars.  
Solo 16 bars. 2 choruses 4/4. (F)

Whoops! (8:17)  
Solo 3 choruses of 32 bars.  
1 chorus 8/8. 2 choruses 4/4. (FM)

All The Things You Are (8:23)  
Soli 8 and 8 bars.  
Break to solo 3 choruses of 36 bars.  
Soli 4 and 4 bars. (M)

Rollercoaster (9:00)  
Soli 12, 12 and 12 bars.  
7 choruses of 4/4 with SS.  
Solo 7 choruses of 12 bars. 6 choruses of 4/4 with SS and dm. (F)

Don't Blame Me (7:51)  
32 bars 8/8 to solo 3 choruses of 32 bars. 32 bars 8/8. (M)

This tenorsax battle has a touch of divine inspiration! Doc Bagby lays down one of the most solid organ foundations I have ever heard, the session swings magnificently, resulting in happy but concentrated, professional playing by both tenor men. The 68 minutes on CD is one extended highlight, a continuous pleasure! One might believe ELD would have problems battling with SS, but in fact he shows his important qualities and is certainly no underdog. The swinging blues on "Jaws", "Marchin'" and "Rollercoaster" belong to the best of its kind, but also the ballads "... Started" and "... Blame Me" are treated with great competence and respect. Note that ELD always soloes before SS, I wonder why, to teach the latter something?!

DINAH WASHINGTON  
NYC, June 15, 1954

Clark Terry (tp), Gus Chappel (tb), Rick Henderson (as), Eddie "Lockjaw" Davis (ts), Jackie Davis (org), Junior Mance (p), Keeter Betts (b), Ed Thigpen (dm), Candido Camero (bgo).

Four titles were recorded for EmArcy (no 78 rpm.):

10618-9  I Let A Song Go Out Of My Heart  Solo 32 bars. (SM)
10619-11 A Foggy Day  Solo 64 bars. (FM)
10620-4 Bye Bye Blues  Solo 96 bars. (F)
10621-5 Blue Skies  Solo 32 bars. (M)

A fine session by one of my favorite female vocalists. The tenorsax soli are competent but not remarkable, less attractive is "Bye Bye ...“ in a tempo too fast for proper music.

EDDIE DAVIS / DOC BAGBY  
Cincinnati, April 11, 1955

Eddie Davis (ts), Doc Bagby (org), Charlie Rice (dm).

Five titles were recorded for King:

K9602 There’s Small Hotel  Straight 32 bars to solo 64 bars.  
.  Solo 8 to straight 8 bars to coda. (FM)
K9603 Bean-O  Solo 3 choruses of 32 bars.  
Solo 16 bars to coda. (FM)
K9604 This Is Always  Solo 40 bars to very long coda. (S)
K9605 Leaping On Lenox  Intro 4 bars to straight 24 bars and  
.  solo 24 bars. Solo 12 bars to coda. (M)
K9606 Tenderly  Solo 40 bars to very long coda. (S)

Cincinnati, April 19, 1955

Same. Eleven titles, ten have been available:

K9607 I’ll Remember April  Soli 96 and 16 bars to coda. (FM)
K9608 Moonlight In Vermont  Solo 40 bars to long coda. (S)
K9609 Yesterdays  Straight 32 bars to solo 32 bars.  
.  Solo 16 bars to coda. (M)
K9610 Little White Lies Straight 32 bars to solo 32 bars. Straight 16 bars to coda. (M)
K9611 Out Of Nowhere Solo 40 bars to long coda. (S)
K9612 You Go To My Head Solo/straight 64 bars. 24 bars 4/4 with (dm) to straight 8 bars. (FM)
K9613 What Is This Thing Called Love? Straight 2 to solo 3 choruses of 12 bars. Straight 12 bars to coda. (M)
K9614 Holler Straight 1 to solo 3 choruses of 32 bars. (FM)
K9615 Tickle Toe Straight 2 to solo 3 choruses of 12 bars. Straight 12 bars to coda. (M)
K9616 Punch Straight 32 bars to solo 32 bars. (M)
K9617 A Smooth Ride Straight 12 to solo 24 bars. Solo 4 bars to coda. (S)
K9618 I Want A Little Girl Solo 8 and 16 bars to coda. (S)
K9619 Hay Ride Solo/straight 24 bars. (M)
K9620 Soft One Solo 16 bars to coda. (S)
K9622 Johnny Come Lately Straight 32 bars to solo 32 bars. Solo 8 bars to long coda. (FM)
K9623 Dizzy Atmosphere Straight 32 bars to solo 64 bars. Solo 16 bars to long coda. (F)
K9624 Just Friends Straight 32 bars to solo 32 bars. Straight 16 bars to coda. (M)
K9625 It’s The Talk Of The Town Solo 32 bars to very long coda. (S)

EDDIE DAVIS
Personnel as April 20.
Eight titles were recorded for King, five have been available:
K9680 The Way You Look Tonight Solo 2 choruses of 64 bars to coda. (FM)
K9681 Together Straight 32 bars to solo 48 bars to coda. (M)
K9682 A Foggy Day Solo 68 bars. Solo 16 bars to long coda. (FM)
K9683 I Don’t Know Why
K9684 It’s A Pity To Say Goodnight Intro to straight ans solo 2 choruses of 32 bars. Solo 28 bars to fadeout. (M)
K9685 Hey Jim
K9686 Night And Day Solo 2 choruses of 64 bars to 16 bars and coda. (F)
K9687 Scatter

Cincinnati, April 20, 1955
Same with Clifford Bush (g) added. Eight titles, 9618-9621 issued as DOC BAGBY. ELD not present on K9621 “Grinding” but:
K9618 I Want A Little Girl Solo 8 and 16 bars to coda. (S)
K9619 Hay Ride Solo/straight 24 bars. (M)
K9620 Soft One Solo 16 bars to coda. (S)
K9622 Johnny Come Lately Straight 32 bars to solo 32 bars. Solo 8 bars to long coda. (FM)
K9623 Dizzy Atmosphere Straight 32 bars to solo 64 bars. Solo 16 bars to long coda. (F)
K9624 Just Friends Straight 32 bars to solo 32 bars. Straight 16 bars to coda. (M)
K9625 It’s The Talk Of The Town Solo 32 bars to very long coda. (S)

EDDIE DAVIS
Cincinnati, Aug. 16, 1955
Personnel as April 20.
Eight titles were recorded for King, five have been available:
More of the same really. For a highlight try “Together”.

EDDIE DAVIS
NYC. Feb. 2&3, 1956

Twelve titles were recorded for King, eleven have been available:

K8724 Love For Sale
Straight 32 bars to solo 32 bars.
Straight 16 bars to coda. (M)

K8725 People Will Say We’re In Love
Straight 48 and 20 bars to coda. (M)

K8726 Whispering
Straight 32 bars to solo 64 bars.
Straight 32 bars to coda. (FM)

K8727 Things Ain’t What They Used To Be

K8728 Love Is Here To Stay
Solo 64+20 bars to coda. (M)

K8729 You Are Too Beautiful
Solo 16 bars (S) to 16 bars (SM)
to 8 bars and long coda. (S)

K8730 Man With A Horn
Solo 32 bars to long coda. (S)

K8731 All The Things You Are
Straight 36 bars to solo 36 bars.
Solo 20 bars to coda. (FM)

K8732 I Wanna Be Loved
Straight 32 bars. Solo
8 bars to straight 8 bars. (SM)

K8733 You’ve Been Along Too Long
Solo/straight 32 and 16 bars to coda. (M)

K8734 Lady Bird
Straight 32 bars to solo 64 bars.
Solo 16 bars to coda. (FM)

K8735 Satin Doll
Straight 16 bars to solo 24 bars.
Solo 8 bars to straight 16 bars. (M)

And even more! But there are nice things to be heard; “… Beautiful” as a particularly beautiful example, dig this! Also “Lady …” should be noted.

EDDIE DAVIS
NYC. July 16, 1956

Six titles were recorded for King:

8789 The Happy Whistler
Solo/straight 32 and 24 bars to coda. (M)

8790 Squatty Roo
Solo/straight 40 and 8 bars to coda. (M)

8791 You Need’Na
Solo/straight 64 and 8 bars to coda. (M)

8792 Tia Juana
Solo/straight 5 and 2 choruses of 12 bars. (FM)

8793 Blues In The Night
Solo/straight 92 bars to coda. (M)

8794 Teach Me Tonight
Straight 32 and 16 bars to coda. (SM)

A change of organ performer but same concept. The titles on this session also indicate a more popular, commercial trend, and none of them are very exciting.

EDDIE DAVIS
NYC. Jan. 22, 1957

Eddie Davis (ts), Shirley Scott (org), Carl Pruitt (b), Charlie Rice (dm), Ray Barretto (cga).

Four titles were recorded for King:

K8832 I Wish On The Moon
Solo/straight 56 and 16 bars to coda. (M)

K8833 Speak Low
Solo/straight 52 and 24 bars to coda. (M)
Sheila
Solo/straight 68 and 8 bars to coda. (M)

Ebb Tide
No solo. (S)

NYC. Feb. 5 or 7, 1957

Same. Four titles, three have been available:

Say What
Soli 48 and 12 bars to coda. (M)

From This Moment On

It Ain’t Necessarily So
Soli 24 and 8 bars to coda. (SM)

Eddie’s Function
Intro 4 bars to straight 24 bars. Solo 24 bars to straight 12 bars. (M)

Neither are these sessions very exciting, nothing new happens, and the best jazz titles seem to have been used in earlier King sessions.

EDDIE DAVIS QUARTET

NYC. June 14, 1957

Eddie Davis (ts), Shirley Scott (org), Bill Pemberton (b), Arthur Edgehill (dm).

Six titles were recorded for King:

All God’s Chillun Got Rhythm
Solo 4 choruses of 32 bars. Solo 32 bars to coda. (F)

This Can’t Be Love
Straight 32 bars to solo 64 bars. Solo 8 bars to straight 8 bars. (FM)

Mean To Me
Solo 3 choruses of 32 bars. Solo 16 bars to coda. (M)

Out Of Nowhere
Solo 3 choruses of 32 bars. Solo 32 bars to coda. (FM)

All Of You
Straight 32 bars to solo 32 bars. Solo 16 bars to coda. (M)

If I Were A Bell
Straight 32 bars. Solo 32 bars. Solo 16 bars to coda. (FM)

ELD now leaves King for the Count. The last session represents the same thing as before, but good quality, particularly “… Nowhere” is colourful.

Rejoined Count Basie in early autumn 1957.

COUNT BASIE AND HIS ORCHESTRA

NYC. Sept. 28, 1957

Wendell Cully, Thad Jones, Joe Newman, Snooky Young (tp), Henry Coker, Bill Hughes, Benny Powell (tb), Marshal Royal, Frank Wess (as, ts), Eddie “Lockjaw” Davis, Frank Foster (ts), Charlie Fowlkes (bar), Count Basie (p), Freddie Green (g), Eddie Jones (b), Sonny Payne (dm), Joe Williams (vo).

Four titles were recorded for Roulette but no ELD.

NYC. Oct. 21, 1957

Same except Al Grey (tb) replaces Hughes.
Eight titles, three have ELD:

Flight Of The Foo Birds
Break to solo with orch 32 bars. (FM)

Double-O
Solo with orch 3 choruses of 32 bars to coda 16 bars. (F)

Whirly-Bird
Break to solo 3 choruses of 32 bars. (F)

NYC. Oct. 22, 1957

Same as Oct. 21. Seven titles, three have ELD:

The Late Late Show
Soli 4 and 4 bars. (SM)

The Late Late Show
Solo 14 bars. (M)

After Supper
Solo 12 bars. (S)

Lockjaw is back with Basie after four years of absence for a period of three months, and he contributes to the renewed success of the band, now under contract with
Roulette. Strong tenorsax soli on “Flight …” and “Double-O”, but his main performance is “Whirly-Bird”, probably the most generally known ELD solo to the general public due to the vast distribution of the “Atomic-LP”. He really enjoys himself with great confidence on this fast item, backed by a brilliant rhythm section. Also to be noticed is the slow and groovy “… Supper”, while “… Show”’s are less important.

COUNT BASIE AND HIS ORCHESTRA  
Paris, Nov. 9, 1957
Personnel as Oct. 21.
Broadcast from Olympia Theatre, two titles reported to have ELD, one has been available:

<table>
<thead>
<tr>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whirly-Bird</td>
<td>Break to solo 5 choruses of 32 bars. (FM)</td>
</tr>
<tr>
<td>You Are Too Beautiful</td>
<td></td>
</tr>
</tbody>
</table>

Same personnel and place. One title has ELD:

<table>
<thead>
<tr>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blee Blop Blues</td>
<td>Solo with orch 24 bars. (FM)</td>
</tr>
</tbody>
</table>

A few ELD soli in Paris, interesting to have another and longer version of the famous “Whirly-Bird”!

COUNT BASIE AND HIS ORCHESTRA  
NYC. Dec. 7, 1957
Personnel as Nov. 9.
WOR-Mutual ”Bandstand USA” broadcast, seven titles, no info.

COUNT BASIE PRESENTS THE 
EDDIE DAVIS TRIO + JOE NEWMAN
NYC. Dec. 17-19, 1957
Joe Newman (tp), Eddie ”Lockjaw” Davis (ts), Count Basie (p), Shirley Scott (org), George Duvivier (b), George ”Butch” Ballard (dm).
Eleven titles were recorded for Roulette, ten issued, no tenorsax on 12556 “On The Street Of Dreams” but:

<table>
<thead>
<tr>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>12551 Telegraph</td>
<td>Solo 5 choruses of 12 bars. (FM)</td>
</tr>
<tr>
<td>12552 Farouk</td>
<td>Solo 6 choruses of 12 bars. (M)</td>
</tr>
<tr>
<td>12554 A Misty One</td>
<td>Solo 24 bars to coda. (S)</td>
</tr>
<tr>
<td>12555 Swingin’ Till The Girls Come Home</td>
<td>Solo 2 choruses of 24 bars. (M)</td>
</tr>
<tr>
<td>12557 Save Your Love For Me</td>
<td>Straight 32 bars to solo 32 bars. (SM)</td>
</tr>
<tr>
<td>12558 Lock-Up</td>
<td>Solo 9 choruses of 12 bars. (M)</td>
</tr>
<tr>
<td>12559 Broadway</td>
<td>Solo 64 bars. (FM)</td>
</tr>
<tr>
<td>12560 Marie</td>
<td>Solo 48 bars to 32 bars 4/4 with (dm). Coda. (F)</td>
</tr>
<tr>
<td>12561 Don’t Blame Me</td>
<td>Solo 48 bars to long coda. (S)</td>
</tr>
</tbody>
</table>

A nice swing session controlled by SS’s organ, although the Count is present with more modesty than usual, and we miss Freddie Green. ELD is neither better nor inferior to his usual self of the successful late fifties, but he has one magnificent highlight in “… Blame Me”! The groovy medium blues on “Farouk” and “Lock-up” also has merits.

COUNT BASIE AND HIS ORCHESTRA  
NYC. Dec. 21, 1957
Personnel as Nov. 9.
WOR-Mutual ”Bandstand USA” broadcast from Birdland.
Six titles, no info.

NYC. Dec. 28, 1957

As above. Six titles, one is reported to have ELD:

<table>
<thead>
<tr>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whirly-Bird</td>
<td></td>
</tr>
</tbody>
</table>

NYC. Dec. 31, 1957
Same personnel, NBC ”New Year’s Eve Dance Party” broadcast from Birdland.
Eight titles, one is reported to have ELD:

<table>
<thead>
<tr>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whirly-Bird</td>
<td></td>
</tr>
</tbody>
</table>
NYC. Jan. 1, 1958

Same personnel. CBS "New Year's Eve Dance Party" broadcast from Birdland.
Four titles, no info.

ELD left Count Basie after this date, to rejoin in 1964.

EDDIE DAVIS & HIS TRIO

NYC. Jan. 20/21 1958

Eddie Davis (ts), Shirley Scott (org), George Duvivier (b), Arthur Edgehill (dm). Date also given as March. Ten titles were recorded for Roulette (two more, 12761 “Snowfall” and 12758 “There Is No Greater Love” are without ELD):

12753  A Gal In Calico   Straight/solo 3 choruses of 32 bars. Solo 20 bars to coda. (FM)
12754  Now That I Need You   Straight/soli 64 and 24 bars to coda. (M)
12755  This Time The Dream’s On Me   Straight/soli 64 and 8 bars to coda. (M)
12756  Fine And Dandy   Intro 8 bars to solo/straight 4 choruses of 32 bars. Straight 8, 8 and 4 bars to coda. (F)
12757  Canadian Sunset   Straight/solo 64 and 32 bars to coda. (M)
12759  Night And Day   Straight/solo 2 choruses of 48 bars. Solo 20 bars to coda. (FM)
12760  What Is There To Say   Straight/soli 32 and 16 bars to coda. (SM)
12762  Just One More Chance   Intro 4 bars to solo 48 bars to long coda. (S)
12763  Afternoon In A Doghouse   Straight/solo 6 choruses of 12 bars. Straight 12 bars to coda. (FM)
12764  Close Your Eyes   Straight/solo 64 and 8 bars to long coda. (M)

Obviously recording companies were waiting to have ELD returning from Basie, because he was back in studio shortly after, this time for Roulette. The swinging bass of Duvivier makes this session more jazz and dynamic than the final King recordings, and there is a lot of fine tenorsax here, listen to how “… Dandy” swings in high uptempo! The highlight is “of course” the slow feature number “… Chance”!!

EDDIE DAVIS & HIS TRIO

NYC. March 1958

Same. Date also given as May. Ten titles were recorded for Roost (two more, R1673 “Autumn In New York” and R1674 “Penthouse Serenade” are without ELD):

R1670  Day By Day   Solo/straight 3 choruses of 32 bars. Solo 20 bars to coda. (M)
R1671  Do Nothin’ Till You Hear From Me   Soli/straight 64 and 12 bars to coda. (SM)
R1672  I Remember You   Solo/straight 3 choruses of 36 bars. Solo 16 bars to coda. (SM)
R1675  Don’t Get Around Much Anymore   Solo 68 bars to coda. (SM)
R1676  Scotty   Solo/straight 5 ½ choruses of 12 bars to fade out. (M)
R1677  On The Street Where You Live   Soli/straight 64 and 36 bars to coda. (M)
Dee Dee’s Dance   Solo/straight 3 choruses of 32 bars. Straight 16+8 bars, (b) on bridge, to coda. (FM)
Land Of Dreams   Solo 2 ½ choruses of 32 bars. Solo/straight 40 bars to coda. (M)
R1722  Everything I Have Is Yours   Solo 48 bars to long coda. (S)
R1723  Don’t Worry ’Bout Me   Solo/straight 3 choruses of 32 bars.
Solo 20 bars to coda. (M)

From Roulette to Roost, same thing! But again, this rhythm really really swings, and ELD seems to thrive and to ride systematically through more or less known jazz and popular vehicles. The slow “Everything …” is one of the highlights, but all items here have fine tenorsax playing. Don’t underestimate “Lockjaw”!

**EDDIE DAVIS QUINTET**

*Hackensack, NJ. June 20, 1958*

Eddie Davis (ts), Jerome Richardson (fl, ts), Shirley Scott (org), George Duvivier (b), Arthur Edgehill (dm).

Five titles were recorded for Prestige:

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Construction</th>
<th>Arrangement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1524</td>
<td>The Chef</td>
<td>Soli 5 and 2 choruses of 12 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>1525</td>
<td>Have Horn, Will Blow</td>
<td>Soli 7 and 2 choruses of 12 bars. (F)</td>
<td></td>
</tr>
<tr>
<td>1526</td>
<td>In The Kitchen</td>
<td>Solo 4 choruses of 12 bars. (S)</td>
<td></td>
</tr>
<tr>
<td>1527</td>
<td>But Beautiful</td>
<td>Solo 32 bars. Solo with flute acc. 20 bars to long coda. (S)</td>
<td></td>
</tr>
<tr>
<td>1527</td>
<td>But Beautiful (alt.)</td>
<td>As above. (S)</td>
<td></td>
</tr>
<tr>
<td>1528</td>
<td>Three Deuces</td>
<td>Break to solo 64 bars. 32 bars 8/8 to 16 bars 4/4 with (ts-JR). (F)</td>
<td></td>
</tr>
</tbody>
</table>

“Lockjaw” on Prestige, certainly a good choice for both of them! However, we are in the “tenorsax-organ-period” of jazz, and sometimes the combinations can be too much. In the three uptempo items I feel ELD is forced and overdoing his efforts to be hip, the result is competent but not exciting really. The slow tempo is something quite different though! “… Kitchen” is a nice piece of music, but the two versions of “… Beautiful’s are really magnificent, and as the title indicates; this is some of the most beautiful blowing I have ever heard from ELD, dig this!!

**TINY GRIMES SWINGTET**

*NYC. July 18, 1958*

J. C. Higginbotham (tb), Eddie "Lockjaw" Davis (ts), Ray Bryant (p), Tiny Grimes (g), Wendell Marshall (b), Osie Johnson (dm).

Six titles were recorded for Prestige, issued as “Callin’ The Blues”:

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Construction</th>
<th>Arrangement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1549</td>
<td>Dood I Did</td>
<td>Solo 32 bars. (M)</td>
<td></td>
</tr>
<tr>
<td>1550</td>
<td>Lost Weekend</td>
<td>Soli 2 and 3 choruses of 12 bars. (S)</td>
<td></td>
</tr>
<tr>
<td>1551</td>
<td>Grimes’ Times</td>
<td>Solo 8 choruses of 12 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>1552</td>
<td>Air Mail Special</td>
<td>Solo 3 choruses of 32 bars. Soli 4, 4 and 4 bars. (F)</td>
<td></td>
</tr>
<tr>
<td>1553</td>
<td>Callin’ The Blues</td>
<td>Solo 7 choruses of 12 bars. (M)</td>
<td></td>
</tr>
<tr>
<td>1554</td>
<td>Blue Tiny</td>
<td>Solo 3 choruses of 12 bars. (S)</td>
<td></td>
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</tbody>
</table>

Lots of groove with Tiny firmly in charge on this session (what a progress since the Highlanders sessions of the early fifties…), also having the additional pleasure of featuring Higgy, rarely heard anymore these days, and a brilliant piano player. ELD is in his usual happy mood, imposing himself the necessary constraints, and although we have heard most of his licks before, it does not really matter! The items are all quite long, giving everybody the opportunity to stretch out with long soli. Pick a few items and they should be the slow “… Tiny” and “… Weekend”!

**EDDIE DAVIS QUARTET**

*NYC. Sept. 12, 1958*

Personnel as June 20 except Richardson out.

Sixteen titles were recorded for Prestige:

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Construction</th>
<th>Arrangement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1582</td>
<td>Tangerine</td>
<td>Solo/straight 3 choruses of 32 bars. Straight 32 bars to coda. (M)</td>
<td></td>
</tr>
<tr>
<td>1583</td>
<td>Pots and Pans</td>
<td>Solo 9 choruses of 12 bars. Soli 4 and 4 bars to coda. (F)</td>
<td></td>
</tr>
<tr>
<td>1584</td>
<td>Old Devil Moon</td>
<td>Solo/straight 80 and 40 bars to coda. (M)</td>
<td></td>
</tr>
<tr>
<td>1585</td>
<td>I’ll Never Be The Same</td>
<td>Intro 4 bars to solo 32 bars. Solo 16 bars to very long coda. (S)</td>
<td></td>
</tr>
<tr>
<td>1586</td>
<td>I Let A Song Go Out OMH</td>
<td>Solo 3 choruses of 32 bars. Solo/straight 24 bars to coda. (M)</td>
<td></td>
</tr>
</tbody>
</table>
1587 You Stepped Out Of A Dream Solo/straight 3 choruses of 32 bars and 16 bars to coda. (M)
1588 It’s A Blue World Soli 32 and 16 bars to long coda. (S)
1589 Blue Lou Solo 4 choruses of 32 bars.
Soli 4, 4 and 8 bars to coda. (F)
1590 Avalon Solo 4 choruses of 32 bars.
Soli 4 and 8 bars to coda. (F)
1591 Too Close For Comfort Solo/straight 80 and 32 bars to coda. (M)
1592 Willow Weep For Me Soli 32, 4 and 20 bars to coda. (S)
1593 But Not For Me Solo 3 choruses of 32 bars.
Soli 20 bars to coda. (FM)
1594 Strike Up The Band Solo 3 choruses of 32 bars. 24 bars 4/4 with (dm) to 8 bars and coda. (F)
1595 I’m Just A Lucky So And So Soli 64 and 16 bars to fade out. (S)
1596 Body And Soul Solo 64 bars to very long coda. (S)
1597 Pennies From Heaven Solo 4 choruses of 32 bars. Coda. (FM)

Did they make all this in one day? Even with no alternate takes the results are quite impressive. But the session should be noted not only for quantitative but qualitative aspects; this is fine jazz music! As said earlier, organ can be frustrating in large doses, but SS is one of the best, supporting and encouraging ELD to do his best. One might wish for another horn, not loading everything on ELD alone, but he manages very well in a variety of titles and tempi. He wails in uptempi on “Pots …”, “Blue Lou” and “Avalon”. The medium titles suffer from being played partly straight in the beginning and end, it is improvisation we want! But the slow tempo moves me the most, dig the five lovely examples hereof!!!

EDDIE DAVIS QUINTET  NYC. Dec. 5, 1958
Personnel as June 20. Twelve titles were recorded for Prestige:

1676 The Broilers Solo 6 choruses of 12 bars. (FM)
1677 The Goose Hangs High Solo 8 choruses of 12 bars. (M)
1678 Simmerin’ Solo 4 choruses of 12 bars. (S)
1679 Heat ‘n’ Serve Soli 7 and 3 choruses of 12 bars. (M)
1680 My Old Flame Soli 32 and 16 bars to very long coda. (S)
1681 Stardust Soli 32 and 16 bars to very long coda. (S)
1682 High Fry Solo 11 choruses of 12 bars. (F)
1683 Skillet Solo 3 choruses of 12 bars. (S)
1684 Smoke This Solo 5 choruses of 12 bars. (FM)
1685 I Surrender Dear Soli 32 and 20 bars to long coda. (S)
1686 Jaws Solo 48 bars. 32 bars 8/8 to 32 bars 4/4 with (JR-t.s). (F)
1687 The Rev Solo/duet with (org) 5 choruses of 12 bars. Solo/duet 12 bars to coda. (S)

Two saxes are better than one! Anyway, this session is cookin’ a bit hotter than the previous one, more structure, not too much burden on ELD alone. There is a lot of groovy blues in various tempi. I have a fancy for the slow ones like “The Rev”, “Simmerin’” and “Skillet”, but in medium particularly “The Goose …” is also quite noteworthy. There are some exquisite ballads here with “Stardust” and “… Dear” as outstanding. And note finally “Jaws”, having a tenorsax battle with JR, dig this!!

ARNETT COBB  NYC. Jan. 9, 1959
Arnett Cobb, Eddie Davis (ts), Strethen Davis (org), George Duvivier (b), Arthur Edgehill (dm).
Six titles were recorded for Prestige:
1702 Dutch Kitchen Bounce Acc. (ts). Solo 48 bars. (SM)
1703 Go Red Go Duet intro 28 bars. Solo 16 bars to 80 bars of 4/4 with (ts) to duet 16 bars. (F)
1704 When I Grow Too Old Too Dream Duet with (ts) 32 bars. Solo 32 bars to duet 16 bars. (SM)
1705 The Eely One Solo 5 choruses of 12 bars. (SM)
1706 Go Power Solo 3 choruses of 32 bars to 3 choruses of 4/4 with (ts). (F)
1707 The Fluke Solo 32 bars. (M)

ELD is obviously second in command here, but he plays with his usual inexhaustable energy and inspiration. For highlights I suggest "When ... Dream" and "The Fluke".

VERY SAXY Hackensack, NJ. April 29, 1959
Arnett Cobb, Eddie "Lockjaw" Davis, Coleman Hawkins, Buddy Tate (ts), Shirley Scott (org), George Duvivier (b), Arthur Edgehill (dm).
Five titles were recorded for Prestige, issued as "Very Saxy":

1764 Light And Lovely Solo 5 choruses of 12 bars (4th (ts)-solo). (M)
1765 Very Saxy Solo 3 choruses of 32 bars (4th (ts)-solo). (F)
1766 Foot Pattin’ Solo 5 choruses of 12 bars (1st (ts)-solo). (M)
1767 Fourmost Intro 4 bars (first part). Solo 4 choruses of 12 bars (1st (ts)-solo). 7 choruses 4/4 (first part) to fade out. (FM)
1768 Lester Leaps In Solo 2 choruses of 32 bars (1st (ts)-solo). 3 choruses 4/4 (first part). (F)

ELD has no problem in defending his participation in this big tenorsax session, soloing competently on all items.

EDDIE “LOCKJAW” DAVIS QUINTET NYC. May 1, 1959
Steve Pulliam (tb), Eddie Davis (ts), Shirley Scott (org), George Duvivier (b), Arthur Edgehill (dm).
Six titles were recorded for Prestige, issued as “Jaws In Orbit”:

1769 Intermission Riff Intro 6 bars. Break to solo 7 choruses of 12 bars. Soli 12, 4, 4 and 4 bars to coda. (FM)
1770 Our Delight Break to solo 3 choruses of 32 bars. Solo 32 bars to coda. (FM)
1771 Bingo Domingo Solo 5 choruses of 16 bars. (M)
1772 Bahia Solo 5 choruses of 16 bars. Solo 16 bars. (M)
1773 Can’t Get Out Of This Mood Solo 64 bars. Long coda. (FM)
1774 Foxy Intro. Straight 1 chorus to solo 3 choruses of 32 bars. 2 choruses 4/4 with (org). (F)

A middle-roader session with much good music without the far reaching creations. Some listeners I know would rather have been without trombone and organ, concentrating upon tenorsax. Also sorely missing a ballad or something in slower tempi. But ELD is in good shape these days and plays quite satisfactorily on all items. Why not try the very fast “Foxy” with a long tenorsax/organ chase? Or “… Delight”?

AL SMITH VOCAL ACC. BY EDDIE DAVIS QUARTET Englewood Cliffs, N.J. Sept. 20, 1959
Eddie "Lockjaw" Davis (ts), Shirley Scott (org), Wendell Marshall (b), Arthur Edgehill (dm).
Six titles were recorded for Bluesville (two more, 1859 “Come On Pretty Baby” and 1860 “Pledging My Love” without ELD), issued as “Hear My Blues”:

1853 Night Time Is The Right Time Obbligato parts. Solo 24 bars. (SM)
1854 I’ll Be Alright Obbligato 16 bars. (S)
1855 I’ve Got The Right Kind of Lovin’ Solo 3 choruses of 12 bars. Obbligato 20 bars. (M)
1856 Never Let Me Go Break 2 bars to solo 16 bars. Obbligato 8 bars. (S)
1857 I’ve Got A Girl Solo 4 choruses of 12 bars. (M)
1858 Tears In My Eyes Solo 24 bars. (S)

I think you know exactly what you will get with this session! Groovy, good for dancing and/or dim lights, yes, a pleasant thirty minutes of the blues. Nevertheless, I believe they could have made more out of it, there is less tenorsax background than expected, Smith sings mostly along with rhythm only. When ELD appears, he does his things nicely as expected, particularly attractive in slow tempo, and for highlights choose “Tears …” and foremost “… Let Me Go”, you will like those!

RED GARLAND TRIO WITH EDDIE "LOCKJAW" DAVIS  
NYC. Dec. 11, 1959
Eddie Davis (ts), Red Garland (p), Sam Jones (b), Art Taylor (dm).
Four titles were recorded for Moodsville (five more without ELD):

1944 When Your Lover Has Gone Soli 32 and 12 bars to long coda. (S)
1945 We’ll Be Together Again Soli 32 and 16 bars to long coda. (S)
1948 M-Squad Theme / Untitled Blues Soli 3 and 2 choruses of 12 bars to coda. (S)
1949 Softly Baby Soli 36 and 24 bars to coda. (S)

I dig these!! With a major piano player like Garland and his sensitive rhythm section, maybe anybody can play magnificently!? ELD certainly can; three beautiful, soft items, where his talent for slow, emotional ballads really comes through. The session should rank high among his record productions. Don’t miss it!! Postscript: The above was written before I had heard the “… Blues”. But what has happened?? From the very beginning everything goes wrong, after the first four bars another take should have been called. Maybe there were good reasons to finish the session and go home!? Maybe ELD already started celebrating a successful session??…

EDDIE "LOCKJAW" DAVIS  
NYC. Dec. 20, 1959
Personnel as May 1 with Ray Barretto (bgo), Luis Perez (cga) added, Pulliam out.
Eight titles were recorded for Prestige:

1959 Come Rain Come Shine Soli 64 and 8 bars to long coda. (M)
1960 Last Train From Overbrook Soli/straight 7 and 3 choruses of 12 bars. (M)
1961 Dobbin’ With Redd Foxx Soli/straight 7 and 2 choruses of 12 bars to coda. (M)
1962 That Old Black Magic Soli 3 and 2 choruses of 36 bars to coda. (F)
1963 Sometimes I’m Happy Soli/straight 3 and 1 choruses of 32 bars to long coda. (M)
1964 Dancero Soli 4 and 1 choruses of 32 bars to fade out. (M)
1965 Fast Spiral Soli/straight 5 and 2 choruses of 32 bars to coda. (F)
1966 When Your Lover Has Gone Soli 4 and 1 choruses of 32 bars to coda. (M)
If this had been ELD’s only session, he would have become legendary, but with so many others around, this one does not get high priority. The persistent presence of Latin rhythm instruments is really quite distracting. The tempi are also with two exceptions the same medium one. However, there are several good moments, try "... Foxx", "... Shine" and particularly "... Lover ...".

MILDRED ANDERSON

Hackensack, NJ. Jan. 20, 1960

Eddie Davis (ts), Shirley Scott (org), George Duvi
dier (b), Arthur Edgehill (dm), Mildred Anderson (vo).

Eight titles were recorded for Prestige/Bluesville, issued as “Person To Person”:

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1986</td>
<td>Good Kind Daddy</td>
<td>Obbligato 8 bars to solo 24 bars. (M)</td>
</tr>
<tr>
<td>1987</td>
<td>Person To Person</td>
<td>Obbligato 16 bars to coda. (S)</td>
</tr>
<tr>
<td>1988</td>
<td>Kidney Stew</td>
<td>Intro 4 bars. Solo 36 bars. (M)</td>
</tr>
<tr>
<td>1989</td>
<td>Connections</td>
<td>Obbligato 8 bars to coda. (M)</td>
</tr>
<tr>
<td>1990</td>
<td>I’m Free</td>
<td>Solo 5 choruses of 12 bars. (M)</td>
</tr>
<tr>
<td>1991</td>
<td>Please Don’t Go</td>
<td>Obbligato 16 bars to coda. (S)</td>
</tr>
<tr>
<td>1992</td>
<td>Hello Little Boy</td>
<td>Solo 5 choruses of 12 bars. (FM)</td>
</tr>
<tr>
<td>1993</td>
<td>I Didn’t Have A Chance</td>
<td>Solo 16 bars. Obbligato 16 bars to coda. (S)</td>
</tr>
</tbody>
</table>

Now, this is a very nice session! The presence of a very good female blues singer adds some fine variations to the recordings of the well known ELD quartet. He plays his usual groovy self, note "... Free" and "... Little Boy" in uptempo, yeah! His background playing in slow tempo is soft and warm and suggesting, evident in several items, particularly also with solo on “... Chance”. Noting also that Scott, my favourite organ artist, is on top here, the date is well worth of digging!

This must be the end of the Eddie “Lockjaw” Davis solography, for now, but not at all for quality reasons. He continues to play in an enormous number of sessions, last one in 1986.

Late history:

From 1960 to 1962 often led a quintet with Johnny Griffin, whose ‘tough’ style well matched his own. In October 1964 he rejoined Basie, with whom he remained until 1973, when he settled in Las Vegas, during this time occasionally performed in Europe, with Norman Granz and Ella Fitzgerald, among others. From 1974 he toured internationally as a leader and recorded regularly in the USA and Europe.

...ooo...