

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:

CR 345	You Talk A Little Trash	Solo 16 bars. (M)
CR 346	Floogie Boo	Solo 16 bars. (FM)
CR 347	I Don't Know	Solo 8 bars. (M)
CR 348	Gotta Do Some War Work	Solo 8 bars. (M)
CR 349	My Old Flame	Solo 8 bars. (S)
CR 352	Honeysuckle Rose	Solo 16 bars. (M)

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:

CR 356	Things Ain't What They Used To Be	Intro 4 bars. (S)
--------	-----------------------------------	-------------------

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 soli 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:

S5814	He May Be Your Man	Solo 12 bars. (S)
S5815	We're Sisters Under The Skin	Solo 8 bars. (S)
S5816	The Night Before Judgement Day	Solo 32 bars. (FM)

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:

hu411-B	Jam On Toast	Solo 32 bars. (M)
hu412	It Ain't Good For Me	Obbligato 6 bars. (S)

hu413 M. F. T. Boogie Solo 24 bars. (M)

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 Obligato 12 bars. (F)

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 obligato. (S)

Beautiful music, reminding a little of Charlie Ventura!

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 1946

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. "Sheila" 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)
L4054	But Beautiful	Soli 32 and 8 bars to coda. (S)
L4055-X	Leapin' On Lenox	Intro 4 bars to straight 2 and solo 5 choruses of 12 bars. (SM)
L4055-Y	Leapin' On Lenox (Real Gone Guy Part 2)	As above. (SM)

same

Same/similar. Two titles:

L4156	Minton's Madhouse	Intro 12 bars to straight 1 chorus and solo 2 ½ chorus of 32 bars. Straight 8 bars to close. (M)
L4157	Ravin' At The Haven	Solo 6 choruses of 12 bars. (SM)

Same

Probably from sessions above:

Huckle Bug	Solo 3 choruses of 32 bars, except (p) on 3 rd 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 tenorsax 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	<u>Not</u> 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 tempo 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:

C301	Happy Birthday	Break to solo/straight with orch 72 bars. (M)
C302	Black Pepper	Solo with orch 48 bars to coda. (SM)
C303	Jumpin' With Maxie-Waxie	Intro to solo with orch 6 choruses of 12 bars to coda. (SM)
C304	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:

36-114	In The Dozens	Solo 24 bars. (M)
36-115	Sure Like To Run	Duet with (ts-SE) 24 bars. (M)
36-116	She's My Gal	Obbligato 32 bars. Solo 8 bars. Obbligato 30 bars. (M)
36-117	Notoriety Woman	Solo 24 bars. (M)

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:

1330	Cole Slaw	Solo with orch 32 bars. (M)
1331	Do It Now	In intro. Solo with orch 24 bars. In ensemble. (FM)
1332	Easy Walkin'	Solo with orch 20 bars. (SM)

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:

K5765	Jealous Head	Intro 4 bars. Obbligato 16 bars. Solo 16 bars. (SM)
-------	--------------	---

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:

K5761	Ashes On My Pillow	Obbligato 24 bars. (SM)
K5763	Wineola	Solo 12 bars. (SM)
K5766	Eddie's Bounce	Solo 32 bars. (M)

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 **same date**
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 VINSON**Cincinnati, Aug. 30, 1949**

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**NYC. ca. 1949**

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**NYC. Feb. 7, 1950**

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.

GENE PARRISH**LA. July 26, 1951**

Eddie Preston (tp), Eddie "Lockjaw" Davis (ts), Maurice Simon (reeds), H. McDade jr. (p), Earl Phillips (g), O. Bryant (b), Albert Bartee (dm).
Four titles were recorded for Victor, two issued Vi 20/47-4240, not available.

SLIM GAILLARD**NYC. Sept. 29, 1951**

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

Lady Bird 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 tenorsax 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	Solo 16 bars. (M)
222	Flowing River	Acc. (tb). (S)
223	Whirl-A-Licks	24 bars 4/4 with (tb). Solo 48 bars. 48 bars 4/4 with (tb) to duet 24 bars. (F)
224	Pennies From Heaven	No solo. (M)
226	Tenor Sax Shuffle	Solo 12 bars (2 nd (ts)-solo). 1 chorus 4/4 to 3 choruses 2/2 with (ts-GN), latter starts. (M)
227	Sugar Syrup	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:

Intermission Riff	Intro 4 bars. Solo with ens 7 choruses of 12 bars. Coda 4 bars. (FM)
How High The Moon	Solo 8 bars. Solo 3 choruses of 32 bars. Solo 8 bars. (FM)
Perdido	Solo 4 choruses of 32 bars. (FM)
Body And Soul	Solo 8 bars. (S). Solo 8 bars. (FM)
High Jump	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	Solo 8 choruses of 32 bars. 3 choruses 4/4 with (tb/ts/dm) (tb 4, dm 4, ts 4, dm 4). (F)
Perdido	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 Fowlkes (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.

LA. 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	Solo feature 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 Ramey (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:

Jingle Bells Solo with orch 32 bars. (M)

Paradise Squat Solo 16 choruses of 12 bars,
partly with orch, to coda. (M)

NYC. Jan. 3, 1953

Same personnel (Lester Young present).

NBC broadcast from Birdland.

Nine titles, three reported to have ELD, two available:

Bread

Basie's Loaded Solo with orch 36 bars. (FM)

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

NYC. Jan. 6, 1953

Same personnel (with Lester Young).

Broadcast from Birdland. Eight titles, two have ELD:

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

Basie's Loaded Solo with orch 36 bars. (FM)

NYC. Jan. 7, 1953

As above. Seven titles, one has ELD:

Paradise Squat Solo 19 choruses of 12 bars,
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)

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, two issued, no ELD on "Never To Cry Again" but:

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

Nice background playing here!

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

NYC. April 13, 1953

Same. Five titles, two have ELD:

Bread	Solo 3 choruses of 32 bars, partly with orch, to coda. (FM)
Peace Pipe	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	Solo 7 choruses of 12 bars. (F)
Bloozy Woozy	Solo 2 choruses of 12 bars. (F)
Meddle My Minor	Soli 2 and 32 bars. (FM)
Windy	Solo 16 bars. (M)
Ballad Medley: You Are Too Beautiful	Solo 32 bars. (S)
Who's Rhythm?	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	Straight 32 bars to solo 48 bars to long coda. (M)
R1229	Heartaches	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 solos 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	
K9612	You Go To My Head	Solo 40 bars to long coda. (S)
K9613	What Is This Thing Called Love?	Solo/straight 64 bars. 24 bars 4/4 with (dm) to straight 8 bars. (FM)
K9614	Holler	Straight 2 to solo 3 choruses of 12 bars. Straight 12 bars to coda. (M)

K9615	Tickle Toe	Straight 1 to solo 3 choruses of 32 bars. (FM)
K9616	Punch	Intro 4 bars to straight 2 to solo 3 choruses of 12 bars. Solo 12 bars to coda. (M)
K9617	A Smooth Ride (Fireball)	Straight 12 to solo 24 bars. Solo 4 bars to coda. (S)

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	Soli 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)

ELD enters the late fifties with a large number of King 78 rpms spread over several recording sessions, and one might fear that they would be heavily commercialized and intended for the juke box rather than the jazz market. However, from the available evidence of titles available, the fear vaporizes, in fact the tenorsax playing is much the same as we know it; confident, elaborate, tricky, emotional, not always that creative but always that inspired and personal! It serves no purpose to go into details, you will probably like me have a preference for the ballads of which there are many nice ones to choose from. But be somewhat careful, almost all space is taken by the tenorsax, and although each and every title is nice standing alone, the complete session, one by one title, may be a little too much.

EDDIE DAVIS**Cincinnati, Aug. 16, 1955**

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	

More of the same really. For a highlight try "Together".

EDDIE DAVIS**NYC. Feb. 2&3, 1956**

Personnel as Feb. 18, 1955.

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	Soli/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

Eddie Davis (ts), Shirley Scott (org), Charlie Rice (dm).

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)
K8834	Sheila	Solo/straight 68 and 8 bars to coda. (M)
K8835	Ebb Tide	No solo. (S)

NYC. Feb. 5 or 7, 1957

Same. Four titles, three have been available:

K8836	Say What	Soli 48 and 12 bars to coda. (M)
K8837	From This Moment On	
K8838	It Ain't Necessarily So	Soli 24 and 8 bars to coda. (SM)

K8839 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:

K8968 All God's Chillun Got Rhythm Solo 4 choruses of 32 bars.
Solo 32 bars to coda. (F)

K8969 This Can't Be Love Straight 32 bars to solo 64 bars.
Solo 8 bars to straight 8 bars. (FM)

K8970 Mean To Me Solo 3 choruses of 32 bars.
Solo 16 bars to coda. (M)

K8971 Out Of Nowhere Solo 3 choruses of 32 bars.
Solo 32 bars to coda. (FM)

K8972 All Of You Straight 32 bars to solo 32 bars.
Solo 16 bars to coda. (M)

K8973 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:

12468 Flight Of The Foo Birds Break to solo with orch
32 bars. (FM)

12469 Double-O Solo with orch 3 choruses of
32 bars to coda 16 bars. (F)

12471 Whirly-Bird Break to solo 3 choruses
of 32 bars. (F)

NYC. Oct. 22, 1957

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

12476-10 The Late Late Show Soli 4 and 4 bars. (SM)

12479-4 The Late Late Show Solo 14 bars. (M)

12482-6 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:

Whirly-Bird Break to solo 5 choruses of 32 bars. (FM)

You Are Too Beautiful

Paris, Nov. 12, 1957

Same personnel and place. One title has ELD:

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

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:

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

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:

Whirly-Bird

NYC. Dec. 31, 1957

Same personnel. NBC "New Year's Eve Dance Party" broadcast from Birdland.

Eight titles, one is reported to have ELD:

Whirly-Bird

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 jazzy 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. (FM)
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:

1524	The Chef	Soli 5 and 2 choruses of 12 bars. (FM)
1525	Have Horn, Will Blow	Soli 7 and 2 choruses of 12 bars. (F)

1526	In The Kitchen	Solo 4 choruses of 12 bars. (S)
1527	But Beautiful	Solo 32 bars. Solo with flute acc. 20 bars to long coda. (S)
1527	But Beautiful (alt.)	As above. (S)
1528	Three Deuces	Break to solo 64 bars. 32 bars 8/8 to 16 bars 4/4 with (ts-JR). (F)

“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”:

1549	Dood I Did	Solo 32 bars. (M)
1550	Lost Weekend	Soli 2 and 3 choruses of 12 bars. (S)
1551	Grimes’ Times	Solo 8 choruses of 12 bars. (FM)
1552	Air Mail Special	Solo 3 choruses of 32 bars. Soli 4, 4 and 4 bars. (F)
1553	Callin’ The Blues	Solo 7 choruses of 12 bars. (M)
1554	Blue Tiny	Solo 3 choruses of 12 bars. (S)

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:

1582	Tangerine	Solo/straight 3 choruses of 32 bars. Straight 32 bars to coda. (M)
1583	Pots and Pans	Solo 9 choruses of 12 bars. Soli 4 and 4 bars to coda. (F)
1584	Old Devil Moon	Solo/straight 80 and 40 bars to coda. (M)
1585	I’ll Never Be The Same	Intro 4 bars to solo 32 bars. Solo 16 bars to very long coda. (S)
1586	I Let A Song Go Out OMH	Solo 3 choruses of 32 bars. Solo/straight 24 bars to coda. (M)
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. Solo 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-ts). (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 (4 th (ts)-solo). (M)
1765	Very Saxy	Solo 3 choruses of 32 bars (4 th (ts)-solo). (F)
1766	Foot Pattin'	Solo 5 choruses of 12 bars (1 st (ts)-solo). (M)
1767	Fourmost	Intro 4 bars (first part). Solo 4 choruses of 12 bars (1 st (ts)-solo). 7 choruses 4/4 (first part) to fade out. (FM)
1768	Lester Leaps In	Solo 2 choruses of 32 bars (1 st (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, NJ. 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 Duvivier (b), Arthur Edgehill (dm), Mildred Anderson (vo).

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

1986	Good Kind Daddy	Obbligato 8 bars to solo 24 bars. (M)
1987	Person To Person	Obbligato 16 bars to coda. (S)
1988	Kidney Stew	Intro 4 bars. Solo 36 bars. (M)

1989	Connections	Obbligato 8 bars to coda. (S)
1990	I'm Free	Solo 5 choruses of 12 bars. (M)
1991	Please Don't Go	Obbligato 16 bars to coda. (S)
1992	Hello Little Boy	Solo 5 choruses of 12 bars. (FM)
1993	I Didn't Have A Chance	Solo 16 bars. Obbligato 16 bars to coda. (S)

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.

...000...