

**The**  
**VOCAL**  
**of**  
**EDGAR JEFFERSON**  
**“EDDIE”**

Solographer: Jan Evensmo, assisted by Sid Gribetz  
Last update: April 11, 2021, June 28, 2021, March 11, 2022

Born: Pittsburgh, Pennsylvania, Aug. 3, 1918  
Died: Detroit, Michigan, May 9, 1979

*Introduction:*

We had no idea in the old days bout 'vocalese' but became familiar with King Pleasure, and only later we discovered that Eddie Jefferson was the man behind the whole concept. His records were hard-to-get then though, so sorry to say, we forgot him. Hopefully I can wake up some of the guys with this solography.

*History:*

For many years he worked principally as a tap dancer. In the late 1940s he created what came to be called (mideadingly) jazz vocalese by setting lyrics to the famous improvisation on "Body And Soul" by Coleman Hawkins; a decade later this type of piece became an element in the success of Lambert, Hendricks and Ross. From 1952, following King Pleasure's popular recording of Jefferson's "Moody's Mood For Love" (based on a saxophone solo by James Moody), Jefferson was able to record his own gritty-voiced vocalese. For two decades he sang with and managed Moody's bop group (1953-73). Later he worked with Roy Brooks (1974-75) and Richie Cole (1975-79), and had just begun to receive critical recognition for his work when he was murdered in Detroit (ref. New Grove Dictionary of Jazz).

*Message:*

I would like to thank master student Irene Monteverde from University of Pittsburgh for her enthusiasm and encouragement during my visit there in 2018, and Dr. Nelson E. Harrison for assistance in locating the basis for the Eddie Jefferson lyrics. Also, I feel the solography is not complete, as there obviously are items built upon famous instrumental soli which I have not been able to identify, so please offer your assistance.

## EDDIE JEFFERSON SOLOGRAPHY

**EDDIE JEFFERSON** **prob. New York, ca. 1949-50**  
 Unknown (ts), (p), (b), (dm), Eddie Jefferson (vo).  
 Two titles, unknown source:

HL355	Bless My Soul (Parker's Mood)	3:07. (S)
HL356	Beautiful Memories (I Cover The Waterfront)	2:52. (S)

This is probably Eddie Jefferson's first recording session, and what is more proper than using Bird's "Parker's Mood" and Pres' "I Cover The Waterfront" as basis for his charming lyrics and tongue twisting performance. One should note that he had done this kind of thing for a long time already. Quoting the liner notes of "The Jazz Singer": "I always thought that the great jazz solos told a story. As far back as 1939 I had the idea of trying to imagine what the musicians might be saying or thinking while they were improvising. The first I can remember was a 1939 Count Basie record called "Taxi War Dance". I set lyrics to the Lester Young and Herschel Evans solos (note: he remembers wrong here; Evans was dead by then, replaced by Buddy Tate). I sang it for friends but nothing ever came of it and I don't know what became of the lyrics. Not long after, I wrote words to Chu Berry's solo on Cab Calloway's record of "Ghost Of A Chance". But as a dancer during those days and I did those things strictly for kicks".

**EDDIE JEFFERSON** **Pittsburgh, Pa., July 11, 1952**  
 John Morris (tb), Nat Harper (ts), Walt Harper (p), Bobby Boswell (b), Cecil Brooks II (dm), Eddie Jefferson (vo).  
 Four titles were recorded for Hi-Lo:

6030	The Birdland Story	3:12. (M)
6031	I Got The Blues	2:27. (M)
6032	Body And Soul	2:48. (S/M)
6034	Honeysuckle Rose	2:27. (FM)

Quoting and interpreting Ira Gitler's liner notes on the Savoy album "The Bebop Boys": The first three are interpretations of EJ's favorite subject James Moody. He fits love lyrics to Moody's version of "Body And Soul" (Author: Not Coleman Hawkins' famous version but Moody's altosax version in Stockholm Oct. 12, 1949), speaking bout Moody on "... Story", and "... The Blues" is Moody's version of Lester Young's "Lester Leaps In". "... Rose" is not based on any instrumentalist's solo but finds EJ taking some liberties with the melody and then scatting with various quotes". This is one of EJ's greatest sessions, so just go ahead and enjoy yourself!

**EDDIE JEFFERSON / IRV TAYLOR** **NYC. Feb. 20, 1953**  
 Seldon Powell (ts), Ed Swanston (p), Peck Morrison (b), Herbie Lovelle (dm), Irv Taylor, Eddie Jefferson (vo).  
 Four titles were recorded for Prestige:

427	Strictly Instrumental	2:35. (M)
428	Old Shoes	3:08. (M)
429	Stop Talkin', Start Walkin'	2:07. (M)
430	Be Kind To Me	2:38. (M)

A different and very swinging session because here EJ teams up with his old dance partner Irv Taylor. The results are gorgeous (also because of the excellent tenorsax accompaniment), taking a quote from Ira Gitler: "'Old Shoes" sounds like a put-on of the old National Shoes radio commercial. Eddie is the stud hitting on the chick as played in falsetto by Taylor". EJ has written all lyrics here, and all four items are highly enjoyable!

**JAMES MOODY** **Hackensack, NJ. Jan. 8, 1954**  
 Dave Burns (tp), William Shepard (tb), James Moody (as, ts), Numa Moore (bar), Sadik Hakim (p), John Latham (b), Joe Harris (dm), Eddie Jefferson (vo).  
 Four titles were recorded for Prestige, one has EJ:

551	Workshop	3:14. (SM)
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**Hackensack, NJ. Sept. 13, 1954**

Dave Burns (tp), William Shepard (tb), James Moody (as, ts), Numa Moore (bar), Jimmy Boyd (p), John Latham (b), Clarence Johnson (dm), Eddie Jefferson (vo).

Three titles were recorded for Prestige, but no EJ. Postscript of June 2021: There has been an unforgivable error in the previous version of the solography: There is no “Moody’s Mood For Love” here, only an instrumental “Moody’s Mood For Blues”. The comments below and later has been changed accordingly.

The very fruitful cooperation between EJ and Moody is starting now to continue for two decades. When EJ is not vocalising Moody’s soli from record, he sings with the band. One of the great EJ masterpieces are found here; “Workshop” built upon Moody’s recording of Oct. 19, 1948. Would like to mention Leonard Feather’s liner notes for a later session: “EJ names the late Leo Watson, best known as a member of a vocal and instrumental unit known as the Spirits of Rhythm, as his original vocal inspiration. Though his name is unknown to most jazz fans today, Watson was the first to bring a high degree of inspiration and ingenuity to the technique of singing extended solos in the manner of an instrument”. Postscript of June 2021: “Workshop” is a Walter “Gil” Fuller composition also known as “Blues For A Debutante”.

**KING PLEASURE ACC. BY**

**QUINCY JONES BAND**

**NYC. Dec. 7, 1954**

Personnel including King Pleasure, Jon Hendriks, Eddie Jefferson, The Three Riffs (vo), Quincy Jones (arr, dir).

Two titles were recorded for Prestige, “Don’t Get Scared” and “I’m Gone”, but no EJ.

**BABS GONZALES and EDDIE JEFFERSON**

**NYC. 1955**

William Shepherd (tb), Pee Wee Moore (bar), Ram Ramirez (org), John Latham (b), Clarence Johnston (dm), Babs Gonzales, Eddie Jefferson (vo).

Postscript of June 2021: Date cannot be as early as 1953, ref. contents of lyrics on “... The Blues”.

Two titles were recorded for Crazy 1002 (Crazy 1003 is from a different session without EJ). No EJ on “HairDressen Women” but:

Rockin’ And Rollin’ The Blues” 2:38. (M)

EJ is unison back-up singer to Babs on “Rockin’ And Rollin’ The Blues”. The 78 rpm. has Babs in larger letters than Eddie, as in heading above.

**JAMES MOODY**

**NYC. Jan. 28, 1955**

Dave Burns (tp), William Shepherd (tb), James Moody (as, ts), Numa “Pee Wee” Moore (bar), Jimmy Boyd (p), John Latham (b), Clarence Johnson (dm), Eddie Jefferson (vo).

Four titles were recorded for Prestige, one has EJ:

688 I Got The Blues 2:48. (FM)

**Hackensack, NJ. Aug. 23/24, 1955**

Same. Nine titles, one has EJ:

786 Disappointed 6:19. Vocal 64 bars. (SM)

EJ is one among many on “Disappointed”, and Ross Russell’s liner notes are nice: “The lyrics are intimate and colloquial, with a nice feel for the romantic situation gone amiss and the rhythms and vocabulary of everyday speech. When the lyrics are heard alongside Moody’s tenor sakophone and Moore’s Rabelaisian, pedal-playing baritone the reed influence on Jefferson’s style is manifest”. It’s a vocalese of Charlie Parker’s solo on “Lady Be Good”, JATP, Jan. 28, 1946. The highlight however is “... The Blues”, Pres’s old vehicle “Lester Leaps In”, sung with great inspiration. The four Prestige items commented here are EJ in a nutshell; if you don’t enjoy these, forget it!!

**JAMES MOODY**

**Chi. Feb. 7, 1956**

Johnny Coles (tp), William Shepherd (tb), James Moody (fl, as, ts), Numa “Pee Wee” Moore (bar), Jimmy Boyd (p, peck-horn), John Latham (b), Clarence Johnson (dm), Eddie Jefferson (vo).

Twelve titles were recorded for Argo, three have EJ:

8051 Birdland Story 2:29. (M)

8052 Parker’s Mood 3:23. (S)

8055 I Cover The Waterfront 2:44. (S)

Argo grabs EJ from Prestige (postscript: wrong: Argo grabs James Moody from Prestige, and EJ comes along as part of Moody’s band), and kicks of with a colourful “Birdland ...”! “... The Waterfront” and “Parker’s Mood” we know from his very first session, nice to hear them again with a greater backing group!

**EDDIE JEFFERSON WITH  
JAMES MOODY & HIS ORCHESTRA****Chi. Dec. 14, 1956**

Johnny Coles (tp), Donald Cole (tb), James Moody (fl, ts), Tate Houston (bar), Jimmy Boyd (p), Johnny Latham (b), Clarence Johnston (dm), Eddie Jefferson (vo).  
Four titles were recorded for Checker/Argo, two have EJ:

8356	I'm In The Mood For Love	3:06. (S)
8357	Billie's Bounce	3:15. (FM)

Here is the first recorded version of "... Love" (not for Prestige as written earlier), built upon his Stockholm version of Oct. 12, 1949. Incidentally it is not written by EJ as believed, but by his old partner Irv Taylor. Does not matter one dime; a lovely piece of music, as much a hit as you can have in the world of jazz, not surprising that "... Love" became EJ's trademark, a concept he had to sing again and again, like Hawkins and his "Body And Soul".

**EDDIE JEFFERSON****NYC. Jan. 19, 1959**

Frank Galbreath, John McFarland (tb), Matthew Gee (tb), Sahib Shihab (as), Musa Kaleem (ts), Bill Graham (bar), John Acea (p), John Morrison (b), Osie Johnson (dm), Eddie Jefferson (vo).

Three titles were for Herb Abramson's Festival label, later acquired by Inner City:

Sherry	2:58. (M)
Now's The Time	2:54. (M)
Body And Soul	3:27. (S)

Here we get the first EJ version of the famous Coleman Hawkins version from 1939 of "Body ...", just go ahead and dig it! "Sherry" is according to Leonard Feather's liner notes, lyrics set to a Ray Charles piano solo from his "at Newport" album, and "... Time" is of course Charlie Parker's Savoy version from 1945.

**EDDIE JEFFERSON****NYC. Feb. 5, 1959**

Johnny Coles, Howard McGhee (tp), Tom McIntosh (tb), James Moody (ts), Musa Kaleem (bar), Gene Kee (p), John Latham (b), Clarence Johnston (dm).

Six titles were for Herb Abramson's Festival label, later acquired by Inner City:

It's Only A Paper Moon	2:58. (M)
T. D.'s Boogie Woogie	3:21. (M)
Workshop	2:50. (S)
Memphis	2:45. (S)
Honeysuckle Rose	2:12. (F)
Baby Girl (These Foolish Things)	3:08. (S)

Pres is with us again here, creating a basis for "... Paper Moon" and particularly "Baby ..." built upon Pres' solo on a Savoy session, while "... Boogie Woogie" goes all the way back to Clarence "Pinetop" Smith. The highlights chosen are "Workshop" (note the coda!) and "Memphis" in very groovy slow tempi, the latter's tragic background vividly described in the liner notes.

**EDDIE JEFFERSON****NYC. probably 1959**

Tommy Tucker (p), Eddie Jefferson (vo).

Date given as July 10, 1964, but more probably 1959 (ref. Sid Gribetz).

One title, also from Herb Abramson's Festival recordings:

Silly Little Cynthia	1:58. (S)
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"Silly ..."s origin is unknown, and it is rather brief though fading out, but with only piano accompanying it is something out of the ordinary, thus worth two minutes of your time.

**EDDIE JEFFERSON****NYC. probably 1959**

Louisiana Red (g), unknown (p), Eddie Jefferson (vo).

Date given as Oct. 29, 1965, but more probably 1959.

One title, also from Herb Abramson's Festival recordings:

Red's New Dream	4:43. (S)
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Another mysterious item but groovy blues and a different side of EJ!

**JAMES MOODY****Chi. Dec. 29, 1959**

James Moody (fl, ts), unknown (p-9938,39), John Gray (g), Eldee Young (b), Clarence Johnston (dm), Eddie Jefferson (vo).

Ten titles were recorded for Argo, two have EJ:

9938	Last Train From Overbrook	2:36. (M)
9939	Summertime	2:32. (M)

Fine cooperation between Moody' flute and EJ on "... Overbrook". The highlight is nevertheless the good old "Summertime", here performed in a faster tempo than usual. It sounds like being based upon some actual solo, but can anybody tell me which one?

**EDDIE JEFFERSON****NYC. March 2, 1960**

Howard McGhee (tp), Tom McIntosh (tb), James Moody (ts), Bill Graham (bar), Gene Kee (p), unknown (b), (dm), Eddie Jefferson (vo).

Three titles were for Herb Abramson's Festival label, later acquired by InnerCity:

Moody's Mood For Love	3:04. (S)
N.J.R. (I'm Gone)	3:21. (M)
I've Got The Blues (Lester Leaps In)	2:42. (FM)

Solid background for EJ's singing and three fine items.

**JAMES MOODY****NYC. March 4, 1960**

Personnel possibly as below.

WADO broadcast "The Symphony Sid Show" from Birdland, James Accardi collection, one title has EJ:

Oh! Lady Be Good	2:16. (M)
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**NYC. June 25, 1960**

Personnel possibly as below.

WADO broadcast "The Symphony Sid Show" from Birdland, James Accardi collection, two titles have EJ:

Oh! Lady Be Good	2:16. (M)
Moody's Mood For Love	3:02. (S)

**NYC. Aug. 20, 1960**

Johnny Coles (tp), Julian Priester (tb), James Moody (fl, as, ts), unknown (bar), (p), (b), (dm), Eddie Jefferson (vo), Sid Torin (mc).

WADO broadcast "The Symphony Sid Show" from Birdland, James Accardi collection, three titles have EJ:

N.J.R. (I'm Gone)	2:47. (M)
Moody's Mood For Love	3:04. (S)
Sherry	2:20. (M)

Postscripts of April 11 & June 28, 2021 new discoveries: EJ probably had to perform "... Love" every night, in the same way as the public knew and liked it, so nothing new here. Other titles we have also heard before. However, to hear the "... Lady ..." based upon a Charlie Parker solo, that is something very different!!

**JAMES MOODY****San Francisco, 1961**

Howard McGhee (tp), Bernard McKinney (tb), James Moody (fl-"Moody Flooty", as, ts), Musa Kaleem (bar), Sonny Donaldson (p), Steve Davis (b), Arnold Enlow (dm), Eddie Jefferson (vo).

Ten titles were recorded live at the "Jazz Workshop" for Argo, issued as "Cookin' The Blues", two have EJ:

10958	Disappointed	2:16. (M)
10963	Sister Sadie	2:51. (FM)

This "Disappointed" is a brief, fully vocalized version with impressive technique, dig this one! Note also that EJ now ventures into compositions by Horace Silver, here "... Sadie", so popular around this time.

**EDDIE JEFFERSON****NYC. Jan. 15, 1961**

Howard McGhee (tp), James Moody (ts), Musa Kaleem (bar), Gene Kee (p), John Latham (b), Osie Johnson (dm), Eddie Jefferson (vo), Babs Gonzales, Ned Gavelly, Honi Gordon (background vo).

Four titles were for Herb Abramson's Festival label, later acquired by Inner City:

So What	3:27. (M)
Sister Sadie	2:35. (M)
A Crazy Romance (The Preacher)	2:31. (M)
Night Train	2:32. (M)

Here EJ aims to be up-to-date with base in Miles Davis, Horace Silver and Jimmy Forrest, and with a supporting background choir. Lots of fine scat here.

**EDDIE JEFFERSON** **NYC. Dec. 18, 1961**

Joe Newman, Ernie Royal (tp), Jimmy Cleveland (tb), James Moody (fl, as), Johnny Griffin (ts), Arthur Clarke (bar), Wynton Kelly (p), Barry Galbraith (g), Sam Jones (b), Osie Johnson (dm), Eddie Jefferson (vo).

Three titles were recorded for Riverside, issued as "Letter From Home":

Take The A Train	3:08. (M)
Night In Tunisia	3:20. (M)
Back In Town / I Cover The Waterfront	3:06. (S)

Interesting with some new and old-fashioned titles like "... A Train" and "... Tunisia", sung with great inspiration! But maybe "... Waterfront" is the highlight, introduced by Moody's alto sax and with EJ's own lyrics.

**EDDIE JEFFERSON WITH JOHNNY GRIFFIN QUINTET** **NYC. Jan. 12, 1962**

Johnny Griffin (ts), Junior Mance (p), Barry Galbraith (g), Sam Jones (b), Louis Hayes (dm), Eddie Jefferson (vo).

Four titles were recorded for Riverside, issued as "Letter From Home":

Parker's Mood	3:25. (S)
Soft And Furry	2:49. (SM)
Billie's Bounce take 3	2:44. (M)
Billie's Bounce take 4	2:46. (M)
Keep Walkin' take 1	2:50. (M)
Keep Walkin' take 4	2:57. (M)

Another "... Mood", familiar but nevertheless interesting with a new version, also with piano and guitar. EJ and Griffin present "Soft ..." together, and on this one there is nice tenorsax solo. We are familiar with "... Walkin'" from a 1953 session, but alternate takes, also on "... Bounce" are not that interesting since the solo-based lyrics represent solid constraints on improvisation. Its predecessor was certainly improvised though, Charlie Parker on Savoy records.

**EDDIE JEFFERSON** **NYC. Feb. 8, 1962**

Clark Terry (tp, flh), Ernie Royal (tp), Jimmy Cleveland (tb), James Moody (fl, as), Johnny Griffin (ts), Arthur Clarke (bar), Joe Zawinul (p), Barry Galbraith (g), Sam Jones (b), Osie Johnson (dm), Eddie Jefferson (vo).

Three titles were recorded for Riverside, issued as "Letter From Home":

Things Are Getting Better	3:12. (M)
Letter From Home	3:02. (M)
Body And Soul	3:12. (S)

Another and excellent Moody-based "... Soul" and a fine "Letters ..." by Junior Mance. "Things ..." has EJ's own lyrics.

**EDDIE JEFFERSON** **Memphis, Feb. 6, 1964**

Eddie Jefferson (vo) with unknown accompaniment.

Two titles, "I Don't Want You Anymore" and "Uh! Oh! I'm In Love Again", were recorded for Stax. Podscript of June 2021: This is not our EJ, but another person with that name.

**EDDIE JEFFERSON** **NYC. Sept. 27, 1968**

Dave Burns (tp), James Moody (fl, ts), Barry Harris (p), Steve Davis (b), Bill English (dm).

Nine titles were recorded for Prestige, issued as "Body And Soul":

See If You Can Git To That	2:50. (M)
Psychedelic Sally	2:52. (SM)
Oh Gee	6:39. (M)
Mercy, Mercy, Mercy	3:02. (S)
Now's The Time	4:34. (M)
Fikthy McNasty	3:33. (M)
Body And Soul	4:32. (S)
There I Go, There I Go Again	2:21. (S)
So What	4:30. (M)

This version of "Body ..." is also based upon Coleman Hawkins, and he is also prominent in the lyrics. We recognize also the creations of Horace Silver "... Sally", "... McNasty", Charlie Parker ("Now's The Time", EJ is close to Bird's solo from the Savoy recording here, like the previous version), Miles Davis ("So What") and Joe Zawinul ("Mercy ..."). The popular "I'm In The Mood For Love", here called "There I Go ...", is rerecorded without bringing anything new. Note also "See If You ...", words and music by EJ himself.

#### **JAMES MOODY**

**NYC. Feb. 14, 1969**

James Moody (as, ts), Barry Harris (p), Bob Cranshaw (b), Alan Dawson (dm), Eddie Jefferson (vo).

Eight titles were recorded for Prestige, seven issued as "Don't Look Away Now", one has EJ:

Hey Herb! Where's Alpert?	Vocal 32 and 8 bars. 3:36. (SM)
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Well, well, there are more interesting EJ items, this is a curiosity only.

#### **EDDIE JEFFERSON**

**NYC. Aug. 12, 1969**

Bill Hardman (tp), Charles McPherson (as), Barry Harris (p), Gene Taylor (b), Bill English (dm), Eddie Jefferson (vo).

Eight titles were recorded for Prestige, issued as "Come Along With Me":

Come Along With Me	4:11. (FM)
Son Of The Preacher Man	2:17. (M)
The Preacher	5:46. (FM)
Yardbird Suite	7:06. (M)
Dexter Digs In	3:47. (M)
Please Leave Me Alone	4:58. (M)
Baby Girl	3:33. (S)
When You're Smiling	5:11. (FM)

Another Prestige LP under EJ's own name, following very much the same concept with a variety of inspiration sources, like Charlie Parker and Horace Silver. My highlights are "Dexter ..." and "Baby ...", the latter as mentioned before, supposed to be built upon Pres' "These Foolish Things".

#### **CHARLIE PARKER MEMORIAL CONCERT**

**Chi. Aug. 30, 1970**

Art Hoyle (tp, flh), Lee Konitz (as, ts), John Young (p), Rufus Reid (b), Philly Joe Jones (dm), Eddie Jefferson (vo).

Three titles were recorded at North Park Hotel:

Now's The Time	5:21. (M)
Parker's Mood	3:13. (S)
Disappointed / Lady Be Good	3:35. (M)

Sometimes I feel a bit sorry for EJ who had to sing and act the same hits over and over again. Nothing wrong really, in fact high quality performances, but we have heard everything before.



**JAMES MOODY****NYC. ca. 1971**

James Moody (fl, ts), Mike Longo (p), Sam Jones (b), Freddie Waits (dm), Eddie Jefferson (vo).

Two titles were recorded for Perception:

Parker's Mood	4:04. (S)
Pennies From Heaven	2:24. (S/M)

This is the last recording session with Moody. Fine versions of old vehicles.

**ROY BROOKS****NYC. Nov. 22, 1973**

Olu Dara (tp, e-flat horn), Cecil Bridgewater (tp, flhr), Soinny Fortune (fl, as), John Stubblefield (fl, ts, bcl), Hamiet Bluiett (cl, bar), Joe Bonner (p), Hilton Ruiz (el-p), Reggie Workman (b), Roy Brooks (dm, perc), Richard Landrum, Lawrance Williams (perc), Eddie Jefferson (vo).

Two titles were recorded for Im-Hotep (others without EJ) at Small's Paradise, issued as "Ethnic Expressions":

The Smart Set	5:54. (SM)
Eboness	5:33. (SM)

Also something different but perhaps not so very exciting compared to so much earlier stuff.

**EDDIE JEFFERSON****NYC. March 5, 1974**

Joe Newman (tp), Billy Mitchell (fl, ts, bcl), Mickey Tucker (p, el-p, org), Sam Jones (b), Eddie Gladden (dm), Mildred Weston, Conrad Buckman, Eddie Jefferson (vo).

Eight titles were recorded for Muse, issued as "Things Are Getting Better" and for 32 Jazz as "Vocal Ease":

Bitches Brew	8:52. (S)
Things Are Getting Better	3:30. (M)
Freedom Jazz Dance	4:06. (M)
A Night In Tunisia	3:17. (M)
Trane's Blues	4:51. (M)
I Just Got Back In Town	4:33. (S)
Billie's Bounce	4:10. (M)
Thank You	4:16. (FM)

For some readers I guess "... Brew" must be the highlight, and it certainly is something different, as was Miles Davis' original. "I Just ..." is built upon "I Cover The Waterfront", and "... Bounce" is again Bird's solo, while I cannot identify the origin of "... Tunisia". My highlight is "Thank You - For Letting Me Be Myself Again", where EJ gives tribute to many great musicians.

**EDDIE JEFFERSON****Paris? unknown date**

Eddie Jefferson (vo) accompanied by unknown (saxes), (p), (b), (dm).

One title on L'Escargot(F)ESC398, not available:

Benny Is My Name

**EDDIE JEFFERSON****Hilversum, Holland, May 21, 1974**

Louis van Dijk (p), Jacques Schols (b), John Engels (dm), Eddie Jefferson (vo).

Two titles issued as "North Sea Jazz Sessions - World Vol. 4" on Jazz World JWD102.204, not available:

Now's The Time  
So What

**ROY BROOKS****NYC. May 26, 1974**

Marcus Belgrave (tp), Sonny Fortune (as), Sonny Red (ts), Micky Tucker (p), Reggie Workman (b), Roy Brooks (dm, perc), Eddie Jefferson (vo).

Two titles were recorded live in Town Hall, not available:

So What

## Moody's Mood For Love

**RASHIED ALI QUINTET****NYC. 1976**

Marvin Blackman (ts), Marsha Frazier (p), Benny Wilson (b), Rashied Ali (dm), Eddie Jefferson (vo).

Ten titles were recorded live in Ali's Alley, not available.

**EDDIE JEFFERSON****NYC. March 17, 1976**

Waymon Reed (tp, flhn), Richie Cole (as), Mickey Tucker (keyboards), Rick Laird (b), Eddie Gladden (dm), Harold White (perc), Eddie Jefferson (vo), Betsy Fesmire (vo-"Keep ...").

Eight titles were recorded for Muse, issued as "Still On The Planet", on CD as "GodfatherOf Vocalese":

I Got The Blues	5:36. (M)
Sherry	3:23. (M)
Ornithology	8:20. (FM)
Keep Walkin'	5:42. (M)
Zip! Carnivorous!	6:24. (M)
Workshop (Blues For A Debutante)	3:02. (S)
Pinetop's Boogie Woogie	3:21. (M)
Chameleon	4:36. (FM)
Chameleon alt.	5:09. (FM)

A longterm relationship between EJ and the fine altosax player Richie Cole starts here, to end only with the former's tragic death three years later. Although the keyboard accompaniment point towards newer roads in jazz, EJ stick mostly to old favourites; you will remember "... The Blues" as Pres' "Lester Leaps In", while "Ornithology"'s origin is unidentified. Intense and exciting singing on the very slow "Workshop", and with "... Boogie Woogie" we get an unexpected nice taste of the thirties, earlier than usual for EJ!

**EDDIE JEFFERSON****NYC. March 26/27, 1976**

Richie Cole (as), Eric Kloss (ts), Mickey Tucker (el-p), Rick Laird (b), Eddie Gladden (dm), Eddie Jefferson (vo).

Eight titles were recorded live at the Tin Palace nightclub on the Bowery (not in studio), later issued by Muse as "The Live-liest", not available.

**RICHIE COLE SEXTET****NYC. Oct. 13, 1976**

Richie Cole (as), Mickey Tucker (el-p), Vic Juris (g), Rick Laird (b, el-b), Eddie Gladden (dm), Ray Mintilla (perc), Eddie Jefferson (vo).

Two titles were recorded for Muse (more without EJ), issued as "New York Afternoon":

Waltz For A Rainy Be-Bop Afternoon	4:05. (M)
It's The Same Thing Everywhere	3:12. (FM)

Particularly the "Waltz ..." is nice.

**EDDIE JEFFERSON****NYC. Oct. 9, 1977**

Charles Sullivan (tp), Slide Hampton (tb), Richie Cole (as), Junior Cook (ts), Hamiet Bluiett (bar), Harold Mabern (p), George Duvivier (b), Billy Hart (dm), Eddie Jefferson (vo).

Nine titles were recorded for Inner City, issued as "The Main Man":

Jeannine	3:55. (FM)
Night Train	3:21. (M)
Moody's Mood For Love	3:17. (S)
Body And Soul	3:06. (M)
Confirmation	3:27. (FM)
Benny's From Heaven	3:55. (S/M)
Summertime	4:10. (FM)
Freedom Jazz Dance	3:23. (FM)

Exactly Like You

4:12. (FM)

The last recording session under EJ's own name, and the solid brass gives it a special kick. Many items are quite familiar, but there are surprises like "Exactly ...", and "Summetime" and "...Soul" in an unusual high tempo.

**RICHIE COLE****Englewood Cliffs, NJ. Dec. 1977**

Richie Cole (as), Harold Mabern (p), Vic Juris (g), Rick Laird, Steve Gilmore (b), Eddie Gladden (dm), Ray Mintalla (perc), Eddie Jefferson (vo).

Two titles were recorded for Muse (others without EJ), issued as "Alto Madness":

The Common Touch 2:27. (M)

Moody's Mood '78 3:06. Coda only. (S)

Surprising version of "... Mood ...", but "... Touch" has a fine vocal. Postscript of June 2021: "The Common Touch" is a Dave Burns composition, recorded by Stanley Turrentine / Shirley Scott as title track of 1968 Blue Note album. The lyrics are not "vocalese" but just a nice narrative.

**RICHIE COLE / EDDIE JEFFERSON****Brussels, Aug. 18, 1978**

Personnel including Richie Cole (as), Eddie Jefferson (vo).

Concert (Johns Bergh collection), five titles:

8:26 Cherokee Duet with (as) 64 bars to coda. (F)

3:28 A Night In Tunisia Feature for (vo). (M)

11:25 Medley: Parker's Mood Vocal 12 bars. (S)

Now's The Time Vocal 6 and 2 choruses of 12 bars. (M)

Body And Soul Vocal 64 bars to long coda. (S)

2:48 So What? Vocal 3 and 1 choruses of 32 bars. (F)

3:24 Moody's Mood For Love Vocal as usual. (S)

Postscript of March 11, 2022: This is really a great program which gives you EJ's hits in one great mouthful! Eddie Cole has a minor role here. All items are interesting; my favourite is "... Tunisia".

**RICHIE COLE****Englewood Cliffs, NJ. Sept. 6, 1978**

Richie Cole (as), Harold Mabern (p), Vic Juris (g), Rick Laird (b, el-b), Eddie Gladden (dm), Eddie Jefferson (vo).

Two titles were recorded for Muse (others without EJ), issued as "Keeper Of The Flame", one has been available:

Harold's House Of Jazz 4:51. (FM)

New York Afternoon

"... House ..." is one of the most exciting items from this period, with a lot of singing, also scatting. Postscript of June 2021: "Harold's ..." relates to the "Harold's Rogue & Jar", a comfortable Washington DC jazz club.

**FRANK WRIGHT****NYC. Oct. 1978**

Kamal Abdul-Alim (tp), Frank Wrought (ts, bcl), Georges Arvanitas (p), Reggie Workman (b), Philly Joe Jones (dm), Khalil Abdullah (perc), Eddie Jefferson (vo).

Six titles were recorded for Chiaroscuro, two have EJ, not available:

No End To The Sun

A Long Way From Home

**RICHIE COLE****Half Moon Bay, Ca., Oct. 1, 1978**

Richie Cole (as), Smith Dobson (p), Bob Maize (b), Jeep Duquesne (dm), Eddie Jefferson (vo).

Two titles were recorded live at Douglas Beach House (others without EJ), issued as "Richie Cole Live", not available:

Summertime

Lester Leaps In

**DEXTER GORDON****NYC. Jan. 26, 1979**

Woody Shaw (tp), Curtis Fuller (tb), Dexter Gordon (ts), George Cables (p), Ron Carter (b), Philly Joe Jones (dm), Eddie Jefferson (vo).

Three titles were recorded for Columbia, two issued as "Sophisticated Giant":

Diggin' In	4:48. (FM)
It's Only A Paper Moon	5:08. (F)

EJ is into his last year; he has not really lost any of his qualities, and if he had, he would not have been asked to join this star-studded session. Here he sings with great energy "Dexter Digs In" from an old Savoy recording session, partly with the tenorsax giant playing behind him. "... Paper Moon" is taken in an unusual high tempo, also a fine example of this great singer's personal style.

**RICHIE COLE** **L.A. April 25, 1979**

Richie Cole (as), Dick Hindman (p), Bruce Forman (g), Marshall Hawkins (b), Les DeMerle (dm), Michael Spiro, Jeep Duquesne (perc), Eddie Jefferson, Manhattan Transfer (vo).

Four titles were recorded for Muse (others without EJ), issued as "Pure Madness":

Hi-Fly	6:54. (F)
Relaxin' At Camarillo	4:39. (F)
Waitin' For Waits	3:55. (M)
Hooray For Hollywood	1:16. (S)

Only some scattin' together with the MT-vocal group on "Hi-Fly" in the last minute of "Hi-Fly", and "Hooray ...", the reprise, is brief and of no interest. The highlights are fine scattin' on "... Waits" and also on the famous Charlie Parker vehicle "... Camarillo", a convenient way to end a career, which after all absolutely may be called successful. New generations can dig Eddie Jefferson as much as they want on internet!!

**EDDIE JEFFERSON / RICHIE COLE** **Chi. May 6, 1979**

Richie Cole (as), John Campbell (p), Kelly Sill (b), Joel Spencer (dm), Eddie Jefferson (vo).

Fourteen titles were recorded on video at Joe Segal's Jazz Showcase, almost fifty minutes:

Jeannine	7:30. (FM)
A Night In Tunisia	2:41. (FM)
Trane's Blues	3:18. (F)
I Cover The Waterfront	4:16. (S)
So What?	3:01. (F)
I Got The Blues	3:06. (FM)
When You're Smiling	3:05. (F)
My Baby Has Gone Away	3:33. (S)
Body And Soul	3:26. (S)
Ornithology	2:33. (FM)
Bennie's From Heaven	2:13. (M)
Moody's Mood For Love	3:02. (S)
Summertime	2:30. (F)
Freedom Jazz Dance	4:39. (F)

If one is superstitious, this session seems to be sent from heaven (or hell) to give EJ his last chance. The video is produced just now because the singer is starting to get his real recognition, certainly late, but nevertheless well deserved. The result is a continuous highlight of almost one hour, EJ as the main person, singing with maximum inspiration, energy and personality. All his most famous songs like "... Love", "My Baby ... alias "Parker's Mood" and "... Soul" are present in the repertoire but sounding new and fresh. This date is in fact so exciting that I have to include it among the most fascinating jazz films ever. It is available on YouTube, just go ahead!

Two days after the video recording session, Eddie Jefferson was shot and killed outside Baker's Keyboard Lounge, Detroit.

... 000 ...