

The  
**TENORSAX**  
of  
**JOSEPH EDWARD  
FILLIPPELLI  
“FLIP PHILLIPS”**

Born: Brooklyn, NY. March 26, 1915  
Died: Fort Lauderdale, Florida, Aug. 17, 2001

*Introduction:*

Oh yes, Oslo Jazz Circle was very familiar with Flip Phillips. He visited us three times with Jazz At The Philharmonic; Feb. 1953, Feb. 1954 and Feb. 1956 (all before my time, too young), and in 1987 he recorded for Gemini Records together with our own Bjarne Nerem. His music was highly appreciated.

*History:*

After playing clarinet in a restaurant band in Brooklyn (1934-39) and with Frankie Newton (1940-41) he replaced Vido Musso as tenor saxophonist in Woody Herman's First Herd (1944). While with Herman (1944-46) and later, on tours with Jazz At The Philharmonic (1946-57), he acquired a reputation for his energetic improvisations (notably on Perdido); despite his rather tasteless, honking tone, these performances were popular with the audiences, but unfortunately tended to overshadow his sumptuous ballad playing (as on Sweet and Lovely) and the many swinging, melodic solos he recorded as the leader of small groups. After touring Europe with Benny Goodman (late 1959) Phillips settled in Pompano Beach, Florida, where he played part-time and managed an apartment building. He appeared at the Colorado Jazz Party (1970) and with Herman at the Newport Jazz Festival (1972), and resumed full-time playing in 1975. His later recordings exhibit the control, imagination, and warmth of his playing (ref. New Grove Dictionary of Jazz").

## FLIP PHILLIPS SOLOGRAPHY

### RED NORVO

#### & HIS OVERSEAS SPOTLIGHT BAND

NYC. Oct. 28, 1943

Dale Pierce (tp), Dick Taylor (tb), Aaron Sachs (cl, as), Flip Phillips (ts), Red Norvo (vib), Ralph Burns (p), Clyde Lombardi (b), Johnny Blowers (dm), Helen Ward, Carol Bruce (vo).

Twelve titles were recorded for V-Disc, eight have FP:

	1-2-3-4 Jump	Soli 32, 8 and 8 bars. (F)
	In A Mellow Tone	Solo 14 bars. (M)
	Flying Home	Solo 16 bars. (F)
5 alt:	Too Marvellous For Words	As below? ( )
	Too Marvellous For Words	Solo with ens 16 bars. (SM)
	I'll Be Around tk1	Solo 6 bars. (S)
	I'll Be Around tk 2	As above? ( )
	The Sergeant On Furlough	Solo 40 bars. (FM)
	The Sergeant On Furlough alt.	As above? ( )
	N. R. C. Jump	Solo 16 bars. (FM)
	Lagwood Walk	Solo 16 bars. (SM)

Flip Phillips was already an 'old man' on his first recording session, 28 years! It is therefore no surprise this his personal style is fully developed. Red Norvo offers a variety of temp here, and FP matches them all. Not everything is that exciting here; FP is just a sideman, but for highlights go for the laidback "... Walk" and "N.R.C. ...".

### EARL HINES SEXTET

NYC. April 26, 1944

Ray Nance (tp, vln), Johnny Hodges (as), Flip Phillips (ts), Earl Hines (p), Al Casey (g), Oscar Pettiford (b), Sid Catlett (dm), Betty Roche (vo-1006,07,08,10).

Six titles were recorded for Apollo, no FP on 1006 "Blues On My Weary Mind" and 1010 "I'll Get By" but:

1007	I Love My Lovin' Lover	Obbligato 12 bars. (SM)
1008	Trouble Trouble	Solo 12 bars. (S)
1009	Design For Jivin'	Solo 32 bars. (M)
1011	Life With Fatha	Solo 32 bars. (M)

Things start to move on this starstudded swing session. "Design ..." and "Life ..." offer fine and relaxed tenorsax soli in a pleasant medium tempo. Even more exciting is the soft and emotional blues chorus on "... Trouble", and there is some good background on "... Lover".

### CHUBBY JACKSON SEXTET

Chi. July 1, 1944

Neal Hefti (tp), Flip Phillips (ts), Ralph Burns (p), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm).

Four titles were recorded for King:

K5004	I Gotcha Covered	Solo 32 bars. (FM)
K5005	Popsie	Solo 32 bars. (FM)
K5006	Bass Face	Solo 32 bars. (FM)
K5007	Don't Get Too Wild, Child	Solo 32 bars. (FM)

Although this session has a more modern touch, the rhythm is pure swing, and FP has good solo opportunities on all items. Tempo variation would have been a good idea, but when this is said, each and every one of these four items are highly noteworthy, as a whole and for the fine tenorsax soli.

### WOODY HERMAN & HIS ORCHESTRA

NYC. Aug. 2, 1944

Neal Hefti (tp, arr), Bill Robbins, Ray Wetzel, Pete Candoli, Conte Candoli (tp), Ralph Pfeffner, Bill Harrid, Ed Keifer (tb), Woody Herman (cl, as, vo), Sam Marowitz, Bill Shine (as), Pete Mondello, Flip Phillips (ts), Skippy DeSair (bar),

Ralph Burns (p, arr), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm), Frances Wayne, Allan Jones (vo).

“Old Gold Show Rehearsal”, checked Hindsight HSR-134, one FP solo found:

It Must Be Jelly Solo 16 bars. (M)

**NYC. Aug. 9, 1944**

Same. Broadcast “Old Gold Show”, not checked.

**NYC. Aug. 16, 1944**

Same. CBS broadcast “Old Gold Show”, one FP item found:

G. I. Jive 12 bars 2/2 with (tb). (M)

**NYC. Aug. 21, 1944**

Same. Broadcast from Cafe Rouge, Hotel Pennsylvania, not checked.

**NYC. Aug. 23, 1944**

Same, except Dick Munson (tp) replaces Robbins.

“Old Gold Show Rehearsal”, two FP soli found:

Red Top Solo with orch 36 bars. (FM)

Blues On Parade Solo 12 bars. (FM)

**NYC. Aug. 28, 1944**

Same. Broadcast from Cafe Rouge, Hotel Pennsylvania, checked First Heard FH2, one FP solo found:

Flying Home Solo 64 bars. (FM)

**NYC. Aug. 30, 1944**

Same. “Old Gold Show Rehearsal”, two FP soli found:

Jones Beachhead Solo with orch 16 bars. (M)

Four Or Five Times Solo 10 bars. (M)

Woody Herman should be a home for FP some important years of the forties, and on the Aug. 2 date he shows why he was such an important asset for the band. It is hard swinging here, and the tenorsax takes the challenge and plays some really hot bigband music on “... Jelly”. He follows up later, particularly “Red Top” is exciting, while “... Home” is too rough for my taste.

#### **WOODY HERMAN & HIS ORCHESTRA**

**NYC. Sept. 5, 1944**

Personnel as above.

Recording session for V-Disc, checked HEP 34 and Solid Sender 503, four titles, three have FP soli:

Red Top Solo with orch 48 bars. (FM)

Jones Beachhead Solo with orch 16 bars. (M)

Jones Beachhead alt. As above? ( )

I Can't Put My Arms Around A Memory Solo 8 bars. (S)

I Can't Put My Arms Around A Memory alt. As above? ( )

**NYC. Sept. 6, 1944**

Same. Broadcast “Old Gold Show”, not checked.

**NYC. Sept. 10, 1944**

Same. Recording session for V-Disc, three titles, one FP solo:

Apple Honey Solo 64 bars. (FM)

**NYC. Sept. 13, 1944**

Same. “Old Gold Show Rehearsal”, two titles but no FP.

**NYC. Sept. 20, 1944**

Same, except Charles Frankhauser, Carl Warwick (tp) replace Dick Munson and Conte Candoli, while John LaPorta (as) replaces Shine.

“Old Gold Show Rehearsal”, two titles, one has FP:

Basie's Basement Solo with orch 12 bars. (M)

**Sept. 27, 1944**

Same except Marjorie Hyams (vib) added. Woodchoppers: “... Jump”.

“Old Gold Show Rehearsal”, two titles, both have FP:

1-2-3-4 Jump Solo 16 bars. (FM)

Is You Is Or Is You Ain't My Baby Break to solo 16 bars. (FM)

**NYC. Aug./Sept. 1944**

Same. AFRS Downbeat 141, possibly from "Old Gold Shows".

Great tenorsax playing particularly on "... My Baby"!

**FLIP PHILLIPS FLIPTET**

**NYC. Oct. 2, 1944**

Neal Hefti (tp), Bill Harris (tb), Aaron Sachs (cl), Flip Phillips (ts), Marjorie Hyams (vib), Ralph Burns (p), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm).

Four titles were recorded for Signature:

S1 Skyscraper In ens. Solo 40 bars. (F)

S2 Papilloma Soli 8, 2 and 16 bars. (M)

S3 A Melody From The Sky Soli with ens 32 and 8 bars. (S)

S4 1-2-3-4 Jump Solo 32 bars. (FM)

The first recording session under FP's own name, consisting of musicians from the Woody Herman orchestra. The opportunity is spent well. "Papilloma" is a very fascinating minor riff tune, and note how the tenorsax is sliding in on the first solo. I remember this title as one of those that opened my eyes to FP in the old days. He also plays beautifully ballad on "... The Sky", and equally impressing on the two faster items. We can now certainly hold that FP is an established tenorsax on the highest level.

**WOODY HERMAN & HIS ORCHESTRA**

**NYC. Oct. 4, 1944**

Personnel as above. "Old Gold Show Rehearsal" (final), one title:

Apple Honey Soli 32 and 8 bars. (F)

One of numerous versions of "... Honey", and the more the better!

**FLIP PHILLIPS**

**NYC. Oct. 9, 1944**

Neal Hefti (tp-except 8), Bill Shine (cl-except 8), Flip Phillips (ts), Ralph Burns (p), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm).

Four titles were recorded for Signature, three issued:

RHT5 Bob's Belief Solo 32 bars. (M)

RHT6 Sweet And Lovely Solo 48 and 24 bars, (p) on bridge. (S)

RHT8 Lover Come Back To Me Soli/straight 64, 16 and 64 bars. (M)

"Sweet ..." turned out to be one of FP's favourite vehicles, and this first one is a gorgeous performance, the first chorus with rhythm only, later with ensemble background. "... Belief" has a good solo in medium tempo. However, I don't believe he gets so much out of "Lover ..." as expected, never ventures far from the melodi.

**WOODY HERMAN & HIS ORCHESTRA**

**Hollywood, Oct. 17, 1944**

Personnel as above.

AFRS ONS 396 from Hollywood Palladium, not checked.

**Hollywood, Oct. 18, 1944**

CBS broadcast from Hollywood Palladium, not checked.

**Hollywood, Oct. 24, 1944**

AFRS ONS 412 from Hollywood Palladium, one FP solo has been found:

One-Two-Three-Four Jump Solo 16 bars. (FM)

**Hollywood, Oct. 25, 1944**

AFRS ONS 439 from Hollywood Palladium, checked Swing House 19, one FP solo found (date also given as Nov. 21):

Skyscraper Solo with ens 32 bars. (F)

**Hollywood, Oct. 31, 1944**

AFRS ONS 426 from Hollywood Palladium, not checked.

**Hollywood, Nov. 2, 1944**

AFRS ONS 464 from Hollywood Palladium, not checked.

**BOBBY SHERWOOD & HIS ORCHESTRA** **LA. Nov. 13, 1944**

Bigband personnel including Flip Phillips (ts).

Four titles were recorded for Capitol, three issued, one has FP:

468 Caravan Soli 12 and 12 bars. (F)

Fine and smooth and 'oriental' tenorsax playing here!

**WOODY HERMAN & HIS ORCHESTRA** **LA. Dec. 11/12, 1944**

Neal Hefti, Charlie Frankhauser, Ray Wetzel, Pete Candoli, Carl Warwick (tp), Bill Harris, Ralph Pfeffner, Ed Kiefer (tb), Woody Herman (cl, as, vo-3695,96, ldr), Sam Marowitz, John LaPorta (as), Flip Phillips, Pete Mondello (ts), Skippy DeSair (bar), Marjorie Hyams (vib), Ralph Burns (p, arr), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm), Frances Wayne (vo-3690,91).

Six titles were recorded for Coral/Decca, four issued, two have FP:

3690-alt. 1 As Long As I Live As below. (S)

3690-alt. 2 As Long As I Live As below. (S)

3690-A As Long As I Live Solo 6 bars. (S)

3696-alt. 1 I Ain't Got Nothin' But The Blues As below. (S)

3696-B I Ain't Got Nothin' But The Blues Solo 8 bars. (S)

3696-alt. 2 I Ain't Got Nothin' But The Blues As above. (S)

"As Long ..." is of no interest, but "... The Blues" has three nice tenorsax soli!

**CHUBBY JACKSON's SEPTET** **NYC. Jan. 10, 1945**

Howard McGhee (tp), Bill Harris (tb), Flip Phillips (ts), Ralph Burns (p), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm).

Two titles were recorded for Keynote:

76 Northwest Passage Solo 32 bars. (F)

77 Cryin' Sands Solo 8 bars. (S)

Too bad they only had time for two titles, because these early Keynote recordings are highly noteworthy in their tempo extremes. FP plays with great sensitivity on the slow "... Sands" and is driven by a violent bass to a solid swinging solo in "... Passage".

**WOODY HERMAN & THE V-DISC ALL STARS** **NYC. Jan. 24, 1945**

Collective personnel: Charlie Shavers, Ray Wetzel (tp), Bill Harris (tb), Woody Herman (as, vo), Herbie Fields (as), Don Byas, Georgie Auld, Flip Phillips, Ben Webster (ts), Marjorie Hyams (vib), Ralph Burns (p), Billy Bauer (g), Chubby Jackson (b), Johnny Blowers (dm),

Four titles were recorded for V-Disc at the Vanderbilt Theatre" (FP is not present on "John Hardy's Wife"):

J. P. Vanderbilt IV /  
Northwest Passage Solo 32 bars (1<sup>st</sup> (ts)-solo). (F)Somebody Loves Me Solo 16 bars (1<sup>st</sup> (ts)-solo). (S)

Billy Bauer's Tune Solo with orch 16 bars. (S)

Just You, Just Me Solo 32 bars (1<sup>st</sup> (ts)-solo). (FM)

This is something different, Woody Herman with selected guests! Take first "Somebody ...", with FP playing a beautiful solo, and then handing it over to Ben Webster, wow!! Then "Just You ...", same thing in higher tempo. And then finally "... Vanderbilt ...", where FP is also is first, there preceding Georgie Auld.

**WOODY HERMAN & HIS ORCHESTRA** **NYC. mid-Feb. 1945**

Personnel same/similar to below.

Five titles were recorded for V-Disc, three issued, two have FP:

Golden Wedding Solo 32 bars. (FM)

I've Got The World On A String Solo 8 bars. (S)

**Cedar Grove, NJ. Feb. 18, 1945**

Same. CBS broadcast from Meadowbrook, not checked.

**WOODY HERMAN & HIS ORCHESTRA** **NYC. Feb. 19, 1945**

Sonny Berman, Charlie Frankhauser, Ray Wetzel, Pete Candoli, Carl Warwick (tp), Bill Harris, Ralph Pfeffner, Ed Kiefer (tb), Woody Herman (cl. as, vo, ldr), Sam Marowitz, Joh LaPorta (as), Flip Phillips, Pete Mondello (ts), Skippy DeSair (bar), Marjorie Hyams (vib), Ralph Burns (p, arr), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm).

Four titles were recorded for Columbia, two have FP:

34289-1	Apple Honey	Solo 32 bars. Breaks. (F)
34289-2	Apple Honey	As above. (F)
34289-5	Apple Honey	As above. (F)
34290-1	I Wonder	Solo 8 bars. (S)

**NYC. Feb. 26, 1945**

Same with Frances Wayne (vo) added. Four titles, one has FP:

34357-1	Caldonia	Soli 8 and 20 bars. (F)
34357-2	Caldonia	As above. (F)
34357-3	Caldonia	As above. (F)
34357-4	Caldonia	As above. (F)

**NYC. March 1, 1945**

Same. Five titles, four have FP:

34369-1	Goosey Gander	Solo 12 bars. (SM)
34369-2	Goosey Gander	As above. (SM)
34369-3	Goosey Gander	As above. (SM)
34370-1	I Don't Care If Never Dream Again	Solo 8 bars. (S)
34371-1	Northwest Passage	Solo with orch 32 bars. (F)
34371-2	Northwest Passage	As above. (F)
34371-3	Northwest Passage	As above. (F)
34371-4	Northwest Passage	As above. (F)
34373-1	I've Got The World On A String	Solo 8 bars. (S)

With Columbia records comes a new era for the Woody Herman orchestra, as well as Flip Phillips. Mosaic records made a fantastic job of issuing this fantastic music with alternate takes, and after Loren Schoenberg's great liner notes, not so much more needs to be said; assuming that the readers of this of course has bought the box. Mention first as to not forget, the three beautiful slow tenorsax pieces, particularly "I Wonder" shows FP's magnificent ballad capabilities. But of course, to meet again those fantastic bigband numbers we played again and again on 78 rpm. back then, is just incredible. The ultrahot "Apple ...", "Caldonia" and "Northwest ...", and the cool "Goosey ...", we all knew them by heart. FP is one of the band's great soloists, always in top shape, and it does not really matter that the variations from take to take are not great, some details are enough, if you care to listen carefully, as on "Caldonia"!

**WOODY HERMAN & HIS ORCHESTRA**

**Chi. March 27, 1945**

Bigband personnel including Flip Phillips (ts).

CBS broadcast from "College Inn", Hotel Sherman, last FP/Herman session for four months, not checked.

**BILL HARRIS & HIS SEPTET**

**Chi. April 5, 1945**

Pete Candoli (tp), Bill Harris (tb), Flip Phillips (ts), Ralph Burns (p), Billy Bauer (g), Chubby Jackson (b), Alvin Burroughs (dm).

Four titles were recorded for Keynote:

321-1	Cross Country	Solo 32 bars. (F)
322-1	Characteristically, B. H.	Solo 32 bars. (FM)
323-1	Mean To Me	Intro 4 bars. Solo 8 bars. (S)
324-1	She's Funny That Way	Solo 24 bars. (S)

The second Chubby Jackson Keynote session for FP (yes, he is the driving force also here) has two excellent, swinging tenorsax soli in uptempo, as well as two lovely examples of what he could do in slow tempo; "She's Funny ..." is not much

improvisation but nevertheless so personal, so beautiful. But why couldn't he be allowed to finish the chorus?

**SARAH VAUGHAN VOCAL WITH  
DIZZY GILLESPIE & HIS SEPTET**

**NYC. May 25, 1945**

Dizzy Gillespie (tp), Charlie Parker (as), Flip Phillips (ts), Nat Jaffe (p-3325,27), Tadd Dameron (p-3326), Bill De Arango (g), Curly Russell (b), Max Roach (dm). Three titles were recorded for Continental, no tenorsax solo on 3326 "I'd Rather Have A Memory" but:

3325	What More Can A Woman Do?	Solo 4 bars. (S)
3327	Mean To Me	Obbligato 32 bars to solo 16 bars. (M)

FP is prominent and bebopping on "Mean ...", but don't bypass the few but beautiful bars on "What More ...".

**FLIP PHILLIPS**

**NYC. June 1945**

Flip Phillips (ts), Ralph Burns (p), Billy Bauer (g), Chubby Jackson (b), Shelly Manne (dm).

Three titles were recorded for Signature:

100	Stompin' At The Savoy	Solo/straight 32 bars. Solo 64 bars. (FM)
101	Why Shouldn't I?	Solo 48 bars. Coda. (S)
102	Swingin' For Popsie	Solo 6 choruses of 12 bars. (FM)
102-alt.	Swingin' For Popsie	Solo 7 choruses of 12 bars. (FM)

Another fine Signature session, note the great rhythm section! FP is jumping on the "... Popsie" blues, two different takes, and swinging the "... Savoy". The highlight though must be the beautiful ballad "Why ... I?".

**RED NORVO & HIS SEXTET**

**NYC. June 6, 1945**

Dizzy Gillespie (tp), Charlie Parker (as), Flip Phillips (ts), Red Norvo (vib), Teddy Wilson (p), Slam Stewart (b), Specs Powell (dm-8,9), J. C. Heard (dm-10,11).

Four titles were recorded for Comet, sold to Dial:

8-A	Hallelujah	As below. (F)
8-B	Hallelujah	As below. (F)
8-F	Hallelujah	Solo 32 bars. (F)
9-B	Get Happy	As below. (FM)
9-D	Get Happy	Break 4 bars to solo 32 bars. (FM)
10-A	Slam Slam Blues	As below. (S)
10-B	Slam Slam Blues	Solo with ens 12 bars to coda. (S)
11-AA	Congo Blues (NC)	No solo. (F)
11-BB	Congo Blues (NC)	No solo. (F)
11-A	Congo Blues	As below. (F)
11-B	Congo Blues	As below. (F)
11-C	Congo Blues	Solo 24 bars. (F)

A famous session combining the best of swing and bebop! FP is invited in, which of course tells something about his reputation. It is simply quite unnecessary to make any additional comments.

**BUCK CLAYTON QUINTET**

**NYC. June 7, 1945**

Buck Clayton (tp), Flip Phillips (ts), Teddy Wilson (p), Slam Stewart (b), Danny Alvin (dm).

Four titles were recorded for Melrose:

105	Diga Diga Doo	Duet with (tp) 32 bars. Solo 32 bars. (FM)
106	Love Me Or Leave Me	Duet with (tp) 32 bars. Solo 8 bars. Duet 8 bars. (S)
107	We're In The Money	Duet with (tp) 32 bars. Solo 32, 4, 4 and 4 bars. (FM)
108	Melrose Blues	Duet with (tp) 12 bars. Solo



12 bars. Duet 12 bars. (S)

A proper swing session, better they did not make it in postwar jazz, with the greatest of companions for our Flip, two of which he recorded with the day before. He responds with two excellent tenorsax soli in fast tempo, and even almost better; a gorgeous slow blues (also named "B. C. Blues") and a soft and delightful "Love Me ...". His copleying with Buck is highly memorable, and this is one of the FP sessions to play and remember!!

**RED NORVO & HIS ORCHESTRA** **NYC. June 9, 1945**

Shorty Rogers (tp), Eddie Bert (tb), Aaron Sachs (cl), Flip Phillips (ts), Red Norvo (vib, xyl), Teddy Wilson (p), Remo Palmieri (g), Slam Stewart (b), Specs Powell (dm).

Six titles recorded at concert in Town Hall, no FP on 4968 "The Man I Love" and 4971 "Ghost Of A Chance":

4966	One, Two, Three, Jump	Soli 16 and 8 bars. (FM)
4967	In A Mellow Tone	Solo 64 bars. (M)
4969	Seven Come Eleven	Solo 4 choruses of 32 bars. (F)
4970	One Note Jive	Solo 64 bars. (FM)

As written below, an excellent rhythm section carries this session, giving the horn men a firm basis. The leader himself is obviously highly inspired, and FP is particularly noteworthy on "... Tone" and "... Jive". The sound quality of "Seven ..." is unfortunately much below par.

**FLIP PHILLIPS / TEDDY WILSON QUINTET** **NYC. June 9, 1945**

Flip Phillips (ts), Teddy Wilson (p), Remo Palmieri (g), Slam Stewart (b), Specs Powell (dm).

Two titles were recorded live in Town Hall:

I Can't Believe That You're ILWM	Solo 64 bars. 32 bars 4/4 with (dm) to solo 64 bars. (FM)
Sweet and Lovely	Solo 64 bars to long coda. (S)

These are two great items, a perfect swing background for a very inspired FP on "I Can't ...", and "Sweet ..." was one of his favourite ballads, so these are some of my FP highlights from this early era.

**WOODY HERMAN & HIS ORCHESTRA** **NYC. July 21, 1945**

Personnel including Flip Phillips (ts).

AFRS ONS 678 from Cafe Rouge, Hotel Pennsylvania, not checked.

**NYC. July 23, 1945**

Same. AFRS ONS 692, not checked.

**NYC. July 28, 1945**

Same. Broadcast, not checked.

**Bridgeport, Conn., July 30, 1945?**

Same/similar. AFRS ONS 740, not checked.

**FRANCES WAYNE ORCHESTRA** **NYC. Aug. 1945**  
**UNDER THE DIRECTION OF RALPH BURNS**

Neal Hefti (tp, arr), Sonny Berman (tp), Trummy Young (tb), Sam Marowitz, John LaPorta (as), Flip Phillips, Pete Mondello (ts), Skippy DeSair (bar), Ralph Burns (p, arr), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm), Frances Wayne (vo).

Four titles were recorded for Musicraft, 5300 "He's Funny That Way" and 5302-3 "In Love With Love" with no FP, while 5301 "I Only Have Eyes For You" and 5303-5 "In The Valley" have not been available.

Note: Two more titles were recorded for Musicraft, 5554 "All By Myself" and 5555 "If You Were There" but issued as "under the direction of Walter Gross". They have likely nothing to do with Burns, and there are no soli.

**WOODY HERMAN & HIS ORCHESTRA** **NYC. Aug. 2, 1945**

Personnel including Flip Phillips (ts).

AFRS ONS 702 from Cafe Rouge, Hotel Pennsylvania, not checked.

**WOODY HERMAN & HIS ORCHESTRA** **NYC. Aug. 8&10, 1945**

Sonny Berman, Conte Candoli, Pete Candoli, Ray Linn (tp), Neal Hefti (tp, arr), Bill Harris, Ralph Pfeffner, Ed Kiefer (tb), Woody Herman (cl, as, vo, ldr), Sam Marowitz, John LaPorta (as), Flip Phillips, Pete Mondello (ts), Skippy DeSair (bar), Tony Aless (p), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm), Frances Wayne (vo), Ralph Burns (arr).

Four titles were recorded for Columbia but no FP.

**J. C. HEARD QUINTET**

**NYC. Aug. 17, 1945**

Buck Clayton (tp), Flip Phillips (ts), Johnny Guarnieri (p), Milt Hinton (b), J. C. Heard (dm).

Four titles were recorded for Keynote:

105-3	Why Do I Love You?	Intro 8 bars to duet with (tp) 32 bars. Solo 40 bars to coda. (FM)
105-4	Why Do I Love You?	As above. (FM)
106-4	All My Life	Duet with (tp) 16+8 bars, (p) on bridge. Solo 16+8 bars, (tp) on bridge. (SM)
107-1	Groovin' With J. C.	Solo 16 bars. (M)
108	What's The Use?	Duet with (tp) 32 bars. Solo 32 bars. Coda 4 bars. (M)

Not as hard swinging as the previous Flip/Buck cooperation but nevertheless having excellent postwar swing music. All items are highly noteworthy, but the highlight must be the lovely laidback "... Life", FP (and Buck) at their very best!

**WOODY HERMAN & HIS ORCHESTRA**

**NYC. Aug. 20, 1945**

Same. Three titles were recorded for Columbia, one has FP:

35104-1	The Good Earth	Solo with orch 12 bars. (FM)
35104-2	The Good Earth	As above. (FM)
35104-3	The Good Earth	As above. (FM)
35104-5	The Good Earth	As above. (FM)

**NYC. Aug. 22, 1945**

Same. Seven titles were recorded for VDisc at Liederkranz Hall, no FP on "125<sup>th</sup> Street Prophet" and "Lover Man", while "He's Funny That Way" and "Secunda", probably from this session, have not been available, but:

Your Father's Mustache	Soli 32 and 8 bars. (FM)
Don't Worry 'Bout That Mule	Break. (M)
Meshugah	Solo with orch 64 bars. (FM)

**NYC. Aug. 23, 1945**

Same. AFRS ONS 702 from Cafe Rouge, Hotel Pennsylvania, not checked.

**NYC. Sept. 5, 1945**

Same except Buddy Rich (dm) replaces Tough temporarily, Irv Lewis (tp), Red Norvo (vib) added.

Two titles were recorded for Columbia:

35167-1	Gee It's Good To Hold You	Soli 8 and 2 bars. (S)
35168-1	Your Father's Mustache	Solo 32 bars. (FM)
35168-3	Your Father's Mustache	As above. (FM)
35168-4	Your Father's Mustache	As above. (FM)

**NYC. Sept. 8, 1945**

Same except Norvo omitted. Dave Tough (dm), last time with the band.

Two titles were recorded for Columbia:

35182-2	You've Got Me Crying Again	Solo 8 bars. (SM)
35182-test	Wild Root	As below. (F)
35183-2	Wild Root	Solo with orch 32 bars. (FM)

Here the highlight is "... Mustache" with three particularly elegant tenorsax soli. Also a beautiful soft style solo on "... Hold You".

**WOODY HERMAN & HIS ORCHESTRA**

**Oct./Nov. 1945**

Personnels including Flip Phillips (ts). "Wildroot Radio Show"s #1-5, not available.

**WOODY HERMAN & HIS ORCHESTRA**

**NYC. Nov. 16, 1945**

Sonny Berman, Pete Candoli, Irv Lewis, Shorty Rogers (tp), Neal Hefti (tp, arr), Bill Harris, Ralph Pfeffner, Ed Kiefer (tb), Woody Herman (cl, as, vo, ldr), Sam Marowitz, Joh LaPorta (as), Flip Phillips, Mickey Folus (ts), Sam Rubinwitch (bar), Tony Aless (p), Billy Bauer (g), Chubby Jackson (b), Don Lamond (dm), Frances Wayne (vo), Ralph Burns (arr).  
One title was recorded for Columbia:

35183-1	Wild Root	Solo with orch 32 bars. (FM)
35183-4	Wild Root	As above. (FM)
35183-6	Wild Root	As above. (FM)

**NYC. Nov. 17 & 24, 1945**

Same. "Wildroot Radio Show" #6-7, not available.

**NYC. Nov. 26, 1945**

Same. Two titles were recorded for Columbia:

35458-1	Everybody Knew But Me	Solo 8 bars. (S)
35459-1	Blowin' Up A Storm	Solo 24 bars. (FM)
35459-2	Blowin' Up A Storm	As above. (FM)
35459-3	Blowin' Up A Storm	As above. (FM)

With "... Root" and "...Storm" we get another two great uptempo titles, also here with FP playing in a relaxed manner, and the takes have the necessary differences to be really exciting. Note also the soft FP on "... But Me".

**FLIP PHILLIPS BOPTET**

**NYC. late Nov. 1945**

Sam Marowitz (as), Flip Phillips, Mickey Folus, Pete Mondelle (ts), Sam Rubinwitch (bar), Tony Aless (p), Billy Bauer (g), Chubby Jackson (b), Shelly Manne (dm).

Two titles were recorded for Signature:

162	Without Woody	Solo 64 bars. Coda. (F)
163	More Than You Know	Soli 16, 4 and 16 bars to long coda. (S)

Good tenorsax playing here, but why did he need the full Herman sax section as a backup band? "More ..." is arranged with that in mind, but it would have been much better to have a quartet and proper chorus all way through.

**WOODY HERMAN & HIS ORCHESTRA**

**NYC. Dec. 1945**

Same. "Wildroot Radio Show" #8-12, not available.

**NYC. Dec. 8-9, 15, 1945**

Same. Broadcasts from the "400 Club Restaurant", not available.

**NYC. Dec. 10, 1945**

Same. Two titles were recorded for Columbia, but no FP.

**NYC. Jan. 3, 1946**

Same except unknown (fl), Red Norvo (vib) added, Arnold Fishkin (b) replaces Jackson temporarily. Two titles, but no FP.

*Note: From now on, in 1946, there will be no references to the numerous non-studio recordings of Woody Herman & His Orchestra, other than eventual interesting details and tenorsax soli turning up.*

**SONNY BERMAN**

**NYC. Winter 1946**

Sonny Berman (tp), Bill Harris (tb), Woody Herman (cl, vo), Flip Phillips (ts), Red Norvo (vib), Tony Aless (p), Billy Bauer (g), Chubby Jackson (b), Don Lamond (dm).

Six titles, issued as "Woodchopper's Holiday 1946":

Flip The Whip	In ens. (F)
Back Talk	Solo with ens 16 bars. (FM)
Sergeant On A Furlough	Solo with ens 8 bars. (F)
I Got A Rhythm	In ens. (FM)
Gloomed	Solo 8 bars. (F)
Gung Ho	Solo with ens 16 bars. (F)

In my opinion the Woodchoppers was an overarranged attempt to play some bebop ensembles with few, brief and rarely very interesting soli. So also here; FP can be heard, and to advantage on "Back ..." and "Gloomed", but there is so much more interesting stuff around.

**BENNY CARTER** **NYC. Jan. 7, 1946**  
Emmett Berry, Shorty Rogers, Joe Newman (tp), Neal Hefti (tp, arr), Trummy Young, Alton Moore, Sandy Williams, Dicky Wells (tb), Benny Carter (tp, as, arr), Tony Scott (cl, as), Russell Procope (as), Flip Phillips, Don Byas (ts), Willard Brown (as, bar), Sonny White (p), Al Casey (g), John Simmons (b), J. C. Heard (dm), James Cannady (arr).

Three titles were recorded for DeLuxe, one has FP:

169 Who's Sorry Now? Solo with orch 32 bars. (M)

Flips gets one, Don gets two vehicles on this exciting date, both with great success!

**METRONOME ALL STARS** **NYC. Jan. 15/16, 1946**  
Personnel for "Look Out": Harry Edison, Cootie Williams, Rex Sewart, Pete Candoli, Neal Hefti, Sonny Berman (tp), Tommy Dorsey, Will Bradley, Bill Harris, J. C. Higginbotham (tb), Buddy DeFranco (cl), Johnny Hodges, Herbie Fields (as), Flip Phillips, Georgie Auld (ts), Harry Carney (bar), Teddy Wilson (p), Tiny Grimes, Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm), Sy Olivers (cnd). Two titles were recorded for Victor, no FP on 5027-2 "Metronome All Out" but:

5026-1 Look Out Solo 12 bars. (M)

FP is preceding GA here on this swinging ... "Out", but the tenorsax soli are not particularly impressive.

**ESQUIRE THIRD ANNUAL JAZZ CONCERT /**  
**WOODY HERMAN & HIS ORCHESTRA** **NYC. Jan. 16, 1946**

Personnel including Flip Phillips (ts).

Seven titles recorded at the Ritz Theater, three have FP:

Caldonia Soli 8 and 20 bars. (F)

Blowin' Up A Storm Solo with orch 24 bars. (M)

C Jam Blues Solo 16 bars. (FM)

Almost one year has passed since the studio recording of "Caldonia", but nothing indicates the guys are tired of playing it!

**WOODY HERMAN** **NYC. Feb. 6, 1946**  
Same except Marky Markowitz, Conrad Gozzo (tp) replace Lewis and Hefti. The Blue Flames (ens-vo).

Two titles were recorded for Columbia, one has FP:

35741-4 You Haven't Changed At All Brief obbligato parts. (SM)

**NYC. Feb. 7, 1946**

Same. Four titles, three have FP:

35182-3 You've Got Me Cryin' Again Solo 8 bars. (SM)

35822-3 A Jug Of Wine Solo 14 bars. (M)

35824-1 Panacae Obbligato (vo-WH) 12 bars. (S)

35824-2 Panacae As above. (S)

35824-3 Panacae As above. (S)

35824-4 Panacae As above. (S)

Note particularly an elegant tenorsax solo on "... Wine".

**WOODY HERMAN & HIS ORCHESTRA** **NYC. March 25, 1946**  
Sonny Berman, Marky Markowitz, Conrad Gozzo, Pete Candoli, (tp), Shorty Rogers (tp, arr), Neal Hefti (tp, arr), Bill Harris, Ralph Pfeffner, Ed Kiefer (tb), Woody Herman (cl, as, vo, ldr), Sam Marowitz, John LaPorta (as), Flip Phillips, Mickey Folus (ts), Sam Rubinwitch (bar), Red Norvo (vib), Tony Aless (p), Billy Bauer (g), Chubby Jackson (b), Don Lamond (dm), Ralph Burns, Neal Hefti, Dave Matthews, Igor Stravinsky (arr). Woodchoppers: "Heads Up" and "One-Two-Three-Four Jump".

Concert in Carnegie Hall, twenty three titles, ten have FP:

Sweet And Lovely Soli 32 and 32 bars to long coda. (S)

Blowin' Up A Storm	Solo with orch 24 bars. (M)
The Good Earth	Solo with orch 16 bars. (FM)
Your Father's Mustache	Solo 32 bars. (FM)
Red Top	Solo with orch 4 choruses of 12 bars. (F)
Heads Up	Solo with orch 16 bars. (FM)
One-Two-Three-Four Jump	Straight in ens. (F)
Summer Sequence	Straight in orch. (M)
Wild Root	Solo with orch 64 bars. (FM)
With Someone New	Soli with orch 50 and 8 bars to long coda. (S)

One might of course say that all this has been heard before. However, that would be quite unfair, because just start from the beginning and you find a slow "... Lovely", never recorded by Columbia, more beautiful than ever! "... Storm", "... Mustache" and particularly "... Root" are played with usual professionalism and swinging enthusiasm. "Red Top" is a new one, a fast blues. Finally a great surprise, the encore of the concert, and the very highlight, "... Someone ...", quoting Mosaic's liner notes: "This is another priceless recording that had to wait over 50 years to be heard again. It was worth it – this music is timeless".

**WOODY HERMAN & HIS ORCHESTRA** **NYC. April 14/15, 1946**

Same except Jimmy Rowles (p) replaces Aless, Lynne Stevens (vo) added.  
Five titles were recorded for Columbia, one has FP:

36075-1 Linger In My Arms ALL, Baby Soli 6 and 2 bars. Coda. (S)

Only Ben W did soft things like this.

**WOODY HERMAN  
& HIS WOODCHOPPERS** **Chi. May 13/16/20/22, 1946**

Sonny Berman (tp), Shorty Rogers (tp-4542-44, arr), Bill Harris (tb), Woody Herman (cl, as, vo-4544), Flip Phillips (ts), Red Norvo (vib), Jimmy Rowles (p), Billy Bauer (g, arr), Chubby Jackson (b), Don Lamond (dm), Ralph Burns (arr).  
Eight titles were recorded for Columbia, no FP on 4543-1 "Four Men On A Horse" and 4548-1 "I Surrender Dear" but:

4541-1	Igor	Solo 16 bars. (FM)
4541-4	Igor	As above. (FM)
4541-5	Igor	As above. (FM)
4542-1	Steps	Solo 8 bars. (SM)
4542-3	Steps	As above. (SM)
4544-1	Fan It	Solo 24 bars. (F)
4544-2	Fan It	As above. (F)
4544-3	Fan It	As above. (F)
4544-4	Fan It	As above. (F)
4545-1	Nero's Conception	Solo 16 bars to long coda. (S)
4546-1	Lost Week-End	Soli 8 and 24 bars. (F)
4546-3	Lost Week-End	As above. (F)
4546-4	Lost Week-End	As above. (F)
4547-2	Pam	Duet with (p) 8 bars to duet with (tp) 8 bars. (S)
45473	Pam	As above. (S)

It is only fair to admit that I don't like the Woodchoppers concept very much, it seems artificial and reminds me too much of John Kirby's group's corny arrangements and quite brief soli. When this is said in various tempi here, it is only fair to evaluate the soli as such, and then the situation is much better. Taking FP, he has a lot of fine contributions with the slow "... Conception" as a highlight.

**SONNY BERMAN**

**NYC. Spring 1946**

Sonny Berman (tp), Bill Harris (tb), Woody Herman (cl, vo), Flip Phillips (ts), Red Norvo (vib), Jimmy Rowles (p), Billy Bauer (g), Chubby Jackson (b), Don Lamond (dm).

Four titles, issued as “Woodchopper’s Holiday 1946”:

Heads Up	Solo with ens 16 bars. (F)
Papaloma	Straight 8 bars. Break. Solo 16 bars. (M)
Igor	Solo with ens 16 bars. (F)
Fan It	Solo 24 bars. (F)

Nothing here that has not been treated better on the studio sessions.

**THE WOODY HERMAN ORCHESTRA  
CONDUCTED BY IGOR STRAVINSKY**

**LA. Aug. 19, 1946**

Personnel as usual.

Two titles, “Ebony Concerto Pt 1 & 2” were recorded for Columbia, but no FP.

**WOODY HERMAN & HIS ORCHESTRA**

**LA. Sept. 17-20, 1946**

Sonny Berman, Shorty Rogers (tp, arr), Cappy Lewis, Conrad Gozzo, Pete Candoli, (tp), Bill Harris, Ralph Pfeffner, Ed Kiefer, Neil Reid (tb), Woody Herman (cl, as, vo, ldr), Sam Marowitz, John LaPorta (as), Flip Phillips, Mickey Folus (ts), Sam Rubinwitch (fl, bar), Red Norvo (vib), Jimmy Rowles (p), Chuck Wayne (g), Joe Mondragon (b), Don Lamond (dm), Ralph Burns, Neal Hefti (arr).

Sixteen titles were recorded for Columbia, fourteen issued, six have FP:

2036-1	Stars Fell On Alabama	Solo 4 bars. (S)
2039-1	Lady McGowan’s Dream Pt 2	Solo 4 bars. (S)
2046-1	Summer Sequence Pt 3	Solo/straight 20 bars. (M)
2051-1	With Someone New	Soli 32 and 8 bars and long coda. (S)
2052-1	Wrap Your Troubles In Dreams	Solo 8 bars. (SM)
2053-1	Back Talk	Solo with orch 32 bars. (FM)
2053-2	Back Talk	As above. (FM)
2053-4	Back Talk	As above. (FM)

Another slow masterpiece here; FP plays “... Someone ...” with superior elegance, or to quote LS: FP sounds like Ben Webster and very much like himself with relaxed phrasing and an expansive aura”. “Wrap ...” could have been something similar but he gets only 8 bars here. Also a new and exciting uptempo title in “Back ...”; FP takes it professionally but the three takes are quite similar.

**SONNY BERMAN / BILL HARRIS / RALPH BURNS LA. Sept. 21, 1946**

Sonny Berman (tp), Bill Harris (tb), Flip Phillips (ts), Serge Chaloff (b), Ralph Burns (p, arr-1032), Chuck Wayne (g), Artie Bernstein (b), Don Lamond (dm), Shorty Rogers (arr-1031).

Three titles were recorded for Dial (two more without FP), no tenorsax solo on 1032-D “Nocturne” / “Moonburns” but:

1031-F	Curbstone Scuffle	Solo 16 bars. (F)
1031-G	Curbstone Scuffle	As above. (F)
1033-C	Woodchopper’s Holiday	Solo 16 bars. (FM)
1033-D	Woodchopper’s Holiday	As above. (FM)

Excellent session, and nothing wrong with FP\*s contributions, but they are quite brief in length.

**JAZZ AT THE PHILHARMONIC**

**Pittsburgh, March 5, 1947**

Buck Clayton (tp), Trummy Young (tb), Willie Smith (as), Coleman Hawkins (ts-“... Moon”), Flip Phillips (ts), Kenny Kersey (p), Benny Fonville (b), Buddy Rich (dm).

Two titles were recorded at Syria Mosque:

How High The Moon	Solo 64 bars. (FM)
Bell Boy Blues	Solo 10 choruses of 12 bars. (FM)

In spite of a rough atmosphere FP’s solo on “... The Moon” is quite decent and swinging properly, while “Bell ...” is purposely made more vulgar.

**WOODY HERMAN & HIS WOODCHOPPERS** **LA. Oct. 12, 1946**

Sonny Berman (tp, arr), Bill Harris (tb), Woody Herman (cl), Flip Phillips (ts), Red Norvo (vib), Jimmy Rowles (p), Chuck Wayne (g), Joe Mondragon (b), Don Lamond (dm).

Two titles were recorded for Columbia, one has FP:

2076-1	Someday, Sweetheart	Solo with ens 16 bars. (M)
2076-4	Someday, Sweetheart	As above. (M)

This is the Woodchoppers at their best, sounding like an ordinary smallband session should, with FP taking to fine soli.

**WOODY HERMAN & HIS ORCHESTRA** **Chi. Dec. 10&12, 1946**

Al Porcino, Cappy Lewis, Conrad Gozzo, Chuck Peterson, Bob Peck (tp), Bill Harris, Ralph Pfeffner, Ed Kiefer (tb), Woody Herman (cl, as, vo, ldr), Sam Marowitz, John LaPorta (as), Flip Phillips, Mickey Folus (ts), Sam Rubinwitch (fl, bar), Jimmy Rowles (p), Chuck Wayne (g), Joe Mondragon (b), Don Lamond (dm), The Blue Moods (vo-group), Ralph Burns, Neal Hefti, Jiggs Noble (arr).

Five titles were recorded for Columbia, two have FP:

4690-1	Woodchopper's Ball	Solo 24 bars. (FM)
4690-2	Woodchopper's Ball	As above. (FM)
4694-1	Non-Alcoholic	Break to solo 32 bars. (FM)

The end of an extremely fruitful cooperation; FP has been one of Woody's Herman's most prominent soloists for more than two years, and now it is time for both to go on; the latter with a new group of fantastic reed players, better than ever before, and the former to use his name, professionalism and versatility to join the upcoming and violently successful JATP. Good old "... Ball" is fine way to say goodbye, though the two takes are rather similar.

*Note: Last session with Woody Herman is Dec. 12, 1946.*

**JAZZ AT THE PHILHARMONIC** **NYC. May 24, 1947**

Roy Eldridge (tp), Pete Brown, Willie Smith (as), Flip Phillips (ts), Les Paul (g), Hank Jones (p), Benny Fonville (b), Alvin Stoller (dm).

One title recorded in Carnegie Hall:

Blues	Solo 11 choruses of 12 bars. (F)
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Typical jatp performance; the first four tenors x choruses proceed pretty smoothly, but then comes the expected simulated excitement for another seven choruses, Great fun but ...

**WNEW SATURDAY NIGHT SWING SESSION** **NYC. May 31, 1947**

Roy Eldridge (tp), Flip Phillips (ts), Rocky Coluccio (p), Al Casey (g), Eddie Safranski (b), Specs Powell (dm).

WNEW broadcast, live audience, three titles:

Flip And Jazz	Solo 4 choruses of 32 bars. (M)
How High The Moon (NC)	Solo 32 bars. In ens. (M)
Lover (NC)	Solo 16 and 128 bars. (F)

FP is hot a la jatp on "... Jazz", keeps between limits on "Lover" but surprisingly takes only one chorus on "... Moon".

**CHUBBY JACKSON & HIS KNIGHTS /****LENNIE TRISTANO ALL STARS /****BILL HARRIS & HIS ALL STARS****NYC. Aug. 22, 1947**

Bill Harris (tb), Flip Phillips (ts), Lennie Tristano (p-items 1-3), Argonne Thornton (p-items 4-5), Billy Bauer (g), Chubby Jackson (b), Denzil Best (dm).

Live at "The Pied Piper", five titles:

A Knight In The Village	Solo 5 choruses of 32 bars. (F)
What Is This Thing Called Love?	Solo 6 choruses of 32 bars. (FM)
Just You, Just Me	Solo 4 choruses of 32 bars. (M)
Medley: Sweet Lorraine	Solo 32 bars to coda. (S)
Flip Meets Bill	Solo 5 choruses of 32 bars. (FM)

This sounds very much like it should have been an excerpt from a jatp concert, the music, the audience, FP himself, playing long and extrovert soli on four items, but of course always of good quality. Note also a nice "... Lorraine" but the sound quality is inferior here.

**FLIP PHILLIPS / HOWARD MCGHEE BOPTET NYC. Sept./Oct. 1947**

Howard McGhee (tp-except 231), Flip Phillips (ts), Hank Jones (p), Ray Brown (b), J. C. Heard (dm).

Date also given as LA. Jan. 1949.

Four titles were recorded for Mercury/Clef:

229	Cake	Solo 24 bars. (M)
229-alt.	Cake	As above. (M)
230	Znarg Blues	Duet with (tp) 12 bars to solo 6 choruses of 12 bars. (FM)
231	My Old Flame	Solo 48 bars. (S)
231-alt.	My Old Flame	As above. (S)
232	Cool	Solo 24 bars. (M)
232-alt.	Cool	As above. (M)

Pleasant, swinging smallband session, starting a series of recordings for Mercury/Clef, three blues in similar tempo, with good tenorsax soli on all with fine variations between the takes. Nevertheless, it is "... Flame"s that are the highlights, beautiful!

**JAZZ AT THE PHILHARMONIC NYC. Sept. 27, 1947**

Howard McGhee (tp), Bill Harris (tb), Illinois Jacquet, Flip Phillips (ts), Hank Jones (p), Ray Brown (b), Jo Jones (dm).

Four titles were recorded at Carnegie Hall:

Perdido	Solo 4 choruses of 32 bars. (M)
Mordido	Solo 16 choruses of 12 bars. (FM)
Endido	Solo 7 choruses of 32 bars. (FM)
I Surrender Dear	Solo 32 bars to long coda. (S)

Quoting the Illinois Jacquet solography from many years ago: "Note Flip on this date, he deserves his own solography really, being one of the greatest white postwar tenorsax players". Here they meet and make jazz history; not only because the music quality is not that overwhelming, but because the strength of jazz concert tenorsax is firmly established. For both of them the receipt is clear; make some fun for the audience, be vulgar, pretend that you are overagitated and want to scream your bowels out, but never let it forget that you are a good musician and artist. FP does this clearly, the first choruses always contain some elegant phrasing before the show must go on. It is so easy to be determined to dislike this early jatp, but I suggest you to relax, take in what you hear, imagine you were there, being one of 'them', and accept what you find. I know that I can enjoy one tenorsax chorus here more than whole sessions of self-digging so-called contemporary jazz. One thing strikes me: Wasn't the 4/4 tenorsax chases really discovered by now, or didn't Norman Granz like them? This session would have been one perfect time to introduce them.

**CHARLIE PARKER WITH NEAL HEFTI's ORCHESTRA NYC. Dec. 1947**

Bigband personnel including Charlie Parker (as), Flip Phillips (ts).

Two titles, "Repetition" / "Rhumbacito", were recorded for Mercury, but no FP.

**METRONOME ALL STARS NYC. Dec. 21, 1947**

Personnel for "Leap Here": Dizzy Gillespie (tp), Buddy DeFranco (cl), Bill Harris (tb), Flip Phillips (ts), Nat King Cole (p), Billy Bauer (g), Eddie Safranski (b), Buddy Rich (dm), Pete Rugolo (arr). For "... Riff": Stan Kenton & his Orchestra added.

Two titles were recorded for Capitol:

2933-3	Leap Here	Solo 16 bars. (FM)
2933-4	Leap Here	As above. (FM)
2934-4	Metronome Riff	Solo with orch 16 bars. (M)

Two quite different tenorsax soli on "Leap ..." are the most important here.

**MACHITO & HIS AFRO CUBAN ORCHESTRA NYC. Dec. 20, 1948**



Bigband personnel including guest soloists Charlie Parker (as), Flip Phillips (ts).  
Four titles were recorded for Mercury, two have FP:

2154-9	No Noise Pt 2	Solo 3 choruses of 32 bars. (M)
2156	Bucabu	Soli/straight 2 and 7 choruses of 16 bars. (F)

**NYC. Jan. 1949**

Same. Four titles, three have FP:

2170-2	Caravan	Solo/straight 96 bars.(SM)
2172	Tanga	Solo 64 bars to long coda. (FM)
2173-9	Perdido	Solo 3 ½ choruses of 32 bars. (FM)

Let aside the fact that this author generally has problem with the Latin concept, it takes on his nerves; FP executes his role with great professionalism. Try in particular “Tanga” and the two non-Latin tunes, quite nice.

**JAM SESSION**

**NYC. Jan. 15, 1949**

Conte Candoli (tp), Bennie Green (tb), Charlie Parker (as), Flip Phillips, Charlie Ventura (ts), Al Haig (p), Dillon “Curley” Russell, Tommy Potter (b), Joe Harris, Shelly Manne, Ed Shaughnessy (dm).

WMCA broadcast from the Royal Roost (erroneously dated in discographies as from Jan. 1, 1949 – correct info from James Accardi and Leif Bo Petersen’s forthcoming study on the Royal Roost), one title:

How High The Moon (NC)	Solo 32 bars. (FM)
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“Here comes the great Perdido himself, Flip Phillips”! Such is the announcement for FP following Bird’s solo. They both play their best, but space is limited to one chorus per artist.

**FLIP PHILLIPS**

**NYC. Jan. 15, 1949**

Flip Phillips (ts), Al Haig (p), Curley Russell (b), Shelly Manne (dm).

FP was on the bill at Royal Roost for two weeks (opened Jan. 7, closed Jan. 18). Boris Rose recorded the Jan. 15 set, but it remains unissued, probably still exists. The three titles were “Perdido”, “Snog (probably Znaj Blues)” and “Lover”.

**JAZZ AT THE PHILHARMONIC**

**NYC. Feb. 11, 1949**

Fats Navarro (tp), Tommy Turk (tb), Sonny Criss, Charlie Parker (as), Flip Phillips (ts), Hank Jones (p), Ray Brown (b), Shelly Manne (dm).

Concert at Carnegie Hall, the opening night of 8<sup>th</sup> national tour, the following items have FP:

11:21	Leap Here	Solo 4 choruses of 32 bars. (FM)
11:16	Indiana (Ice Freezes Red)	Solo 4 choruses of 32 bars. (FM)
15:27	Lover Come Back To Me	Straight 1 to solo 2 choruses of 64 bars. (F)

**same**

Same except Charlie Parker omitted, Ella Fitzgerald (vo-“Perdido”).

Same concert, three titles:

3:54	Unidentified (NC)	Solo 64 bars. (FM)
13:34	Perdido	Solo 4 choruses of 32 bars. (FM)
7:12	How High The Moon	Solo 4 choruses of 32 bars. (FM)

FP is more restrained here than on many other jazz concert sessions, and the result is fine soloing on all items.

**JAZZ AT THE PHILHARMONIC**

**Pittsburgh, PA. March 4, 1949**

Fats Navarro (tp), Tommy Turk (tb), Sonny Criss (as), Coleman Hawkins, Flip Phillips (ts), Hank Jones (p), Ray Brown (b), Shelly Manne (dm), Ella Fitzgerald (voc).

Private recordings exist of the entire concert at Syria Mosque.

**FLIP PHILLIPS & HIS ORCHESTRA**

**NYC. Feb. 11, 1949**

John d'Agostino, Buddy Morrow, Tommy Turk, Kai Winding (tb), Sonny Criss (as), Flip Phillips (ts), Mickey Crane (p), Ray Brown (b), Shelly Manne (dm).

Date also given as Sept. 26, 1949.

Four titles were recorded for Clef, three issued:

288-4	Swingin' For Julie And Brownie	Solo 16 bars. Coda. (M)
288-alt.	Swingin' For Julie And Brownie	As above. (M)
290-4	Lazy River	Solo 3 choruses of 18 bars to long coda. (S)
291	Flips Idea / Put That Back	Solo 36 bars. (F)

Lots of excellent FP here, particularly the delightful "... River" should be noted.

**MACHITO** **NYC. Feb. 11, 1949**

Flip Phillips (ts) with Machito's rhythm section: Rene Hernandez (p), Raph Miranda (cga), Ubaldo Nieto (timbales), Jose Mangual (bgo).

One title was recorded at Bop City:

Bucabu	Solo/straight 9 choruses of 16 bars. (F)
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Three minutes of rhythmic play but mostly of academic interest.

**FLIP PHILLIPS** **NYC. Aug. 29, 1949**

Billy Butterfield (tp), Bennie Green (tb), Pete Mondello (as), Flip Phillips (ts), Mickey Crane (p), Sam Bruno (b), Max Roach (dm).

Two titles were recorded for Clef:

280-6	This Can't Be Love	Soli 8 bars and 3 choruses of 32 bars. (M)
281-2	Cookie	Solo 6 choruses of 12 bars to coda. (FM)

FP really go for it here, long and excellent soli! Note the shuffle rhythm behind him on the highlight "... Love"!

**JAZZ AT THE PHILHARMONIC** **NYC. Sept. 18, 1949**

Roy Eldridge (tp), Tommy Turk (tb), Charlie Parker (as), Flip Phillips, Lester Young (ts), Hank Jones (p), Ray Brown (b), Buddy Rich (dm).

Four titles were recorded at Carnegie Hall:

The Opener	Solo 9 choruses of 12 bars. (FM)
Lester Leaps In	Solo 5 choruses of 32 bars to coda. (F)
Embraceable You	Solo 32 bars to coda. (S)
The Closer	Solo 9 choruses of 12 bars. (F)

Another one of the great jatp concerts, and this time Flip is up against Pres. Somebody once wrote that FP probably struggled to find his place between Hawk and Pres, which he in my opinion managed perfectly, creating his own things, easily identifiable. There is no hierarchy here, FP is one of the greatest swingers at this time of the late forties. The uptempo items proceed like described before; the simulated exhibitionism cannot camouflage the inherent qualities of the great artists, including FP, thus there is always interesting details to find, although the noisy uptempo blues "The Opener" and "The Closer" do not exactly invite to quality. Anyway, listen to his wonderful conclusion of "Embraceable ...", great tenorsax ballad playing!!

**same date**

Same with Ella Fitzgerald (vo) added. Four titles, no FP on "Ow!" but:

Flying Home	Solo 64 bars. (M)
Perdido	Solo 4 choruses of 32 bars. (FM)
How High The Moon	Solo 32 bars to ens & acc. (dm). (FM)

Ella takes the charge here and after doing a long scat on "...Home" (terrible in my opinion but irrelevant here), FP concludes the performance with a solo that mostly is quite decent but having a bit of honking and a few deep down sounds to satisfy the public. Competent playing also on "... The Moon", but we have heard so much better stuff elsewhere. The highlight is "Perdido" with FP finishing off the item, and seeing through all the public noise, this is good jazz.

**TOMMY TURK ORCHESTRA** **NYC. Sept. 18, 1949**

Leonard Hawkins (tp), Tommy Turk, Frank Rosolino (tb), Flip Phillips (ts), Cecil Payne (bar), Mickey Crane (p), Ray Brown (b), Buddy Rich (dm).

Four titles were recorded for Clef, one has FP:

318-2	The Beat	Solo 24 bars. (M)
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FP gets only one chance here, but uses it well, a fine solo.

**FLIP PHILLIPS**

**NYC. Dec. 5, 1949**

Flip Phillips (ts), Mickey Crane (p), Ray Brown (b), Jo Jones (dm).

Four titles were recorded for Clef:

325-3	Drowsy	Solo/straight 32 bars to solo 32 bars to solo/straight 16 bars. (SM)
326-12	Vortex	Solo/straight 32 bars to solo 3 choruses of 32 bars. (FM)
327-1	Milano	Straight 32 bars to solo 64 bars to 32 bars 4/4 with (p) to straight 32 bars. (M)
328-1	But Beautiful	Intro 4 bars to solo 48 bars to coda. (S)

Fine quartet session! The tempi vary properly, and it is a matter of taste which of these four items to enjoy the most. Personally I have a weakness for the laidback "Drowsy", the uptempo swinging "Vortex" with some flashing runs, the grooving "Milano" with a fine chase with piano, and by all means the beautiful "But ...". Oops, I mentioned them all; ok no bother, let it be, Flip Phillips was one of the really great tenorsax players!!

This Flip Phillips solography has to take a (brief) break somewhere (sometime?), and this is a convenient place. However, from an artistic point of view, no need to stop, because FP continues on a very high level for many years more!

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