

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)
Too Marvellous For Words tk 1	As below. (SM)
Too Marvellous For Words tk 2	As below. (SM)
Too Marvellous For Words tk 3	As below. (SM)
Too Marvellous For Words tk 4	Solo with ens 16 bars. (SM)
I'll Be Around tk1	Straight 6 bars. (S)
I'll Be Around tk 2	As above. (S)
The Sergeant On Furlough	Solo with ens 40 bars. (FM)
The Sergeant On Furlough alt.	As above. (FM)
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 tempi 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. ...". Postscript of Nov. 10, 2020: Note also "Too Marvellous ..." with four fine tenorsax soli (also two breakdowns without FP), and how he is able to play with nice variations, even under constraints.

RUSS MORGAN & HIS ORCHESTRA

NYC. March 8, 1944

Bigband personnel including Flip Phillips (ts).

Two titles were recorded for Decca 18598, no FP on 71839-A "Louise" but:

71840-A Good Night, Wherever You Are	Solo 10 bars. (SM)
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Postscript of Nov. 1, 2020: "Then in 1943, he took a chair in Russ Morgan's commercial band – not for musical challenge, but security" (ref. Dan Morgenstern and Bob Porter). The solo is very well constructed, a nice archeological treasure.

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 swingsession. "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)
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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

Chi. July 4,

1944
Personnel as below, probably Al Esposito for Harris.

Broadcast from The Panther Room, Hotel Sherman, four titles, no FP on "125th Street Prophet" and "It's A Crying Shame" but:

A Fellow On Furlough	Solo 8 bars. (S)
Flying Home	Soli 32 and 8 bars. (FM)

This seems to be the first existing recording by Woody Herman's 'First Herd', and thus of important historical value. FH offers his first Woody-version of "... Home", a tune he would play again and again in the years to come, often also together with his tenorsax companion and tenorsax-"... Home"-initiator Illinois Jacquet. Already he knows how to play it!

similar

Two titles, recorded from radio by Timme Rosenkranz, "Down Under" and "Unknown (based on the chords from "Topsy")". Both have tenorsax soli but not sounding like FP, most likely Pete Mondello ("Down ..." is recorded for Decca in 1942 with the same solo structure).

WOODY HERMAN & HIS ORCHESTRA

NYC. Aug. 2, 1944

Neal Hefti (tp, arr), Ray Wetzel, Pete Candoli, Conte Candoli (tp), Ralph Pfeffner, Bill Harris, 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", three FP solo found:

Is You Is Or Is You Ain't My Baby?	Break to solo 16 bars. (FM)
Flying Home	Soli 32 and 8 bars. (FM)
It Must Be Jelly	Solo 16 bars. (M)

NYC. Aug. 9, 1944

Same. Broadcast "Old Gold Show", not available.

NYC. Aug. 16, 1944

Same. CBS broadcast "Old Gold Show", three FP soli found:

G. I. Jive	12 bars 2/2 with (tb). (M)
Red Top	Solo with orch 36 bars. (FM)
Blues On Parade	Solo 12 bars. (F)

NYC. Aug. 21, 1944

Same. Broadcast from Cafe Rouge, Hotel Pennsylvania, five FP soli found:

Is You Is Or Is You Ain't My Baby?	Break to solo 16 bars. (FM)
Irresistible You	Solo with orch 8 bars. (S)
I've Got The World On A String	Solo 8 bars. (S)
I Ain't Got Nothin' But The Blues	Solo with orch 16 bars. (S)
Flying Home	Soli 64 and 8 bars. (FM)

NYC. Aug. 23, 1944

Same, except Dick Munson (tp) added (not replacing Billie Rogers who left already Jan. 1944 (ref. Tom Buhmann)), "Old Gold Show Rehearsal", four FP soli found (note that this version of "Blues On Parade" seems to appear also on other, later programs):

Red Top	Identical to Aug. 16. (FM)
Noah	Solo 8 bars. (SM)
Golden Wedding	Solo with orch 32 bars. (FM)

Blues On Parade Solo 12 bars. (FM)

NYC. Aug. 28, 1944

Same. Broadcast from Cafe Rouge, Hotel Pennsylvania, three FP solo found:

Sweet Lorraine Solo 16 bars. (S)

I Ain't Got Nothin' But The Blues Solo with orch 16 bars. (S)

Flying Home Solo 64 bars. (FM)

NYC. Aug. 30, 1944

Same. "Old Gold Show Rehearsal", four FP soli found:

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

Jones Beachhead Solo with orch 16 bars. (M)

Four Or Five Times Solo 10 bars. (M)

Blues On Parade Solo 24 bars. (FM)

Woody Herman should be a home for FP some important years of the forties, and already 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. Note also his beautiful playing in slow tempo, notable particularly on Aug. 21 but also a lovely version of "... Lorraine" the following week.

WOODY HERMAN & HIS ORCHESTRA

NYC. Sept. 5, 1944

Personnel as above.

Recording session for V-Disc, four titles, three have FP soli:

Red Top Solo with orch 48 bars. (FM)

Jones Beachhead Solo 16+8 bars (as-BS) on bridge. (M)

Jones Beachhead alt. As above. (M)

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. (S)

Another fine and longer version of "Red Top" here!

WOODY HERMAN & HIS ORCHESTRA

NYC. Sept. 6, 1944

Personnel as above.

Broadcast "Old Gold Show", three FP soli found (note that first half of "Perdido" is used as a closer):

Perdido Solo with orch 16 bars. (M)

I Can't Believe That YILWM Solo 2 bars. (S)

Who's That Up There? Solo 16 bars. (SM)

NYC. Sept. 10, 1944

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

Apple Honey Solo 32 bars. (FM)

Note: Solid Sender LP SOL 503 has an "Apple ..." referring to V-Disc 369 but with solo 64 bars. However this version is identical to the undated one on First Heard LP 2.

NYC. Sept. 13, 1944

Same. "Old Gold Show Rehearsal", no FP soli found, is he absent here?

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 FP soli found:

There Is No Greater Love Solo with orch 4 bars. (S)

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

NYC. Sept. 27, 1944

Same except Marjorie Hyams (vib) added. Note: "... Jump" is played by the smallband group "The Woodchoppers": Neal Hefti (tp), Bill Harris (tb), Woody

Herman (cl), Flip Phillips (ts), Marjorie Hyams (vib), Ralph Burns (p), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm).
 "Old Gold Show Rehearsal", two FP soli found:

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./Dec. 1944

Same. AFRS Downbeat 141, compilation from various sources, of FP soli, "Noah" and "Golden Wedding" are identical to Aug. 23, "Four Or Five Time" to Aug. 30, "Perdido" to Sept. 6, and "Apple Honey" to the First Heard FHR 2 version listed below as 'unknown loc. and date', but the following is unidentified:

Half Past Jumping Time Solo with orch 32 bars. (M)

Great tenorsax playing on another version of "... My Baby". And another hit with "Apple ..." in two versions with two choruses by FP!

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).

Note: Between the NYC. date above of Oct. 4 and the Hollywood date below of Oct. 17, the Herman band played one week in Cleveland, a few jobs in military bases in the west, plus transport, from New York to California. Thus FP's Signature sessions must have been in the very start of October, maybe even earlier.

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, four FP soli found:

Who's That Up There? Solo 16 bars. (SM)
 Let Me Love You Tonight Solo 4 bars. (SM)
 I've Got You Under My Skin Solo 16 bars. (M)
 Woodchopper's Ball Solo 24 bars. (FM)

Hollywood, Oct. 18, 1944

Personnel as above. The Woodchoppers: "1-2-3-4 Jump".
CBS broadcast from Hollywood Palladium, four FP soli found:

Who's That Up There?	Solo 16 bars. (SM)
1-2-3-4 Jump	Solo 16 bars. (FM)
I Can't Believe That You're ILWM	Solo 2 bars. (S)
Red Top	Solo with orch 48 bars. (FM)

Hollywood, Oct. 24, 1944

Personnel as above. The Woodchoppers: "1-2-3-4 Jump".
AFRS ONS 412 from Hollywood Palladium, three FP soli found:

Who's That Up There?	Solo 16 bars. (SM)
1-2-3-4 Jump	Solo 16 bars. (FM)
Apple Honey	Soli 64 and 8 bars. (FM)

Hollywood, Oct. 25, 1944

AFRS ONS 439 from Hollywood Palladium, one FP solo found so far (date also given as Nov. 21):

Skyscraper	Solo with ens 32 bars. (F)
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Hollywood, Oct. 26, 1944

AFRS ONS 418 from Hollywood Palladium, four FP soli found:

Who's That Up There?	Solo 16 bars. (SM)
I've Got You Under My Skin	Solo 16 bars. (M)
Up Up Up	Solo 16 bars. (M)
Red Top	Solo with orch 60 bars. (FM)

Hollywood, Oct. 31, 1944

Personnel as above. The Woodchoppers: "1-2-3-4 Jump".
AFRS ONS 426 from Hollywood Palladium, five FP soli found:

Who's That Up There?	Solo 16 bars. (SM)
1-2-3-4 Jump	Solo 32 bars. (FM)
It Must Be Jelly	Break to solo 12 bars. (M)
Sweet Lorraine	Solo 16 bars. (S)
Red Top	Solo with orch 36 bars. (FM)

Hollywood, Nov. 2, 1944

AFRS ONS 464 from Hollywood Palladium, two FP soli found:

Helen Of Troy	Solo with orch 8 bars. (FM)
Apple Honey (NC)	Solo 64 bars. (FM)

Lots of good stuff coming from Hollywood! Two more versions of "... Honey" are exciting, and also the "Red Top"s should be particularly noted. A fine slow version of "... Lorraine" demonstrates FP's lyrical qualities.

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)
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Fine and smooth and 'oriental' tenorsax playing here!

WOODY HERMAN & HIS ORCHESTRA**Hollywood, Nov. 14, 1944**

Personnel as above, but Dave Tough possibly replscd.
AFRS ONS 550 from Hollywood Palladium, four FP soli found:

Who's That Up There?	Solo 16 bars. (SM)
Helen Of Troy	Solo with orch 8 bars. (M)
I Ain't Got Nothing But The Blues	Solo 16 bars. (S)

Apple Honey Soli 64 and 8 bars. (FM)

Houston, Texas, Nov. 16, 1944

Same. The Woodchoppers: "1-2-3-4 Jump".
AFRS ONS 627 from Hotel Rice, three FP soli found:

1-2-3-4 Jump Solo 48 bars.(FM)

Helen Of Troy Identical to Nov. 14. (M)

Apple Honey (NC) Solo 64 bars. (FM)

Hollywood, Nov. 1944

Same.

Soundtrack from Republic film feature "Earl Carroll's Vanities, but no FP (except 1 bar on "Who's That Up There?").

Hollywood, Nov. 21, 1944

Same. The Woodchoppers: "Skyscraper".
AFRS ONS 439 from Hollywood Palladium, three FP soli found:

Skyscraper In ens. Solo 24+8 bars (vib) on bridge. (FM)

Helen Of Troy Solo with orch 8 bars. (FM)

Red Top Solo with orch 48 bars. (FM)

Hollywood, Nov. 22, 1944

Same. The Woodchoppers: "1-2-3-4 Jump".
AFRS ONS 684 from Hollywood Palladium, four FP soli found:

1-2-3-4 Jump Solo 48 bars. (FM)

It Must Be Jelly Solo 16 bars. (M)

I Ain't Got Nothing But The Blues Solo 16 bars. (S)

Apple Honey Soli 64 and 8 bars. (FM)

unknown place, probably after mid-Nov. 1944

Same (Marjorie Hyams (vib) is present). One title on First Heard (E) FHR 2:

Apple Honey Solo 64 bars. (FM)

California is coming to a close! The band closed at Hollywood Palladium at the end of November, for then touring around in the state, returning to LA. for a recording session and then back to the East. The final programs do not really offer anything new, the same repertoire is used repeatedly, but nevertheless deepen our appreciation of this fine orchestra and its soloists, and particularly its major soloist, FP. Another four versions of "Apple ...", bringing now the total up to nine! Some readers may find this boring or uninteresting, but it only through studying the various versions that the secrets of improvisation are revealed. Dig also "... Nothing But The Blues".

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!

FLIP PHILLIPS mid 1940s?

Flip Phillips (ts), Billy Bauer (g), unknown (cl), (b), (dm). Acetate label writes "Flip - Turner jr. - Frohn - Niniec - Bauer".

One title, originating from FP himself, now private collection:

Some Of This And Some Of That Solo 16 bars. (M)

Nice solo with the tone slightly different from usual.

FLIP PHILLIPS

mid-late 1940s?

Flip Phillips (ts), unknown (cl), (as), (g). Acetate label writes "Flip (ts), Eddie (as), Joeie (cl), Chick (g)".

One title, originating from FP himself, possibly recorded in his home, now private collection:

Rumpus At Flips Soli 8 and 64 bars. (M)

Relaxed tenorsax playing in homely surroundings.

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 (1st (ts)-solo). (F)

Somebody Loves Me Solo 16 bars (1st (ts)-solo). (S)

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

Just You, Just Me Solo 32 bars (1st (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, two FP soli found:

Red Top Solo with orch 48 bars. (F)

Northwest Passage Solo with orch 32 bars. (F)

Even hotter broadcast than usual with an inspired FP.

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 great 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 ..." (three new versions, bringing the total up to twelve, some with 32, some with 64 bars), "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, three FP soli found:

Goosey Gander Solo 12 bars. (SM)
 I Wonder Solo 8 bars. (S)
 Apple Honey Solo 32 bars. (F)

Another hot broadcast! Unfortunately FP is recorded very much off mike on "... Honey", but the other two items, recorded a few weeks before on Columbia, are ok.

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?

Note: Woody Herman cancelled all jobs and gave the orchestra vacation from second week of May to end of June, because his men were totally exhausted after more than a year's continued activity.

**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.

Bridgeport, Conn., July 30, 1945

Same except Tony Aless (p) replaces Burns.
AFRS ONS 740 from Ritz Ballroom, three FP soli found:

Katusha	Solo 16 bars. (F)
Apple Honey	Solo 32 bars. Breaks. (F)
The Good Earth	Solo with orch 8 bars. (FM)

FP is back to Herman after a few months absence, and there are many programs to enjoy and research. The funny "Goosey ..." now seems to be a very popular tune, and "Apple ..." and "Northwest ..." continue to be part of Herman's and FP's portfolio. And don't forget the spirited "Katusha", sung by Woody with a brief tenorsax solo.

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

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 as below.

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

NYC. Aug. 6, 1945

Same. Broadcast from Cafe Rouge, Hotel Pennsylvania, three FP soli found:

Goosey Gander	Solo 12 bars. (SM)
On The Atchison, Topeka And Santa Fe	Solo with orch 8 bars. (M)
Apple Honey	Soli 64 and 8 bars. (F)

Mostly good old favourites, but we never tire of them!

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, Joh LaPorta (as), Flip Phillips, Pete Mondello (ts), Skippy DeSair (bar), probably Marjorie Hyams (vib-"... Passage"), 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 Guarneri (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 V-Disc at Liederkrantz Hall, no FP on "125th Street Prophet", "Lover Man" and "He's Funny That Way" 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)
 Secunda Solo 5 choruses of 12 bars. (M)

NYC. Aug. 23, 1945

Same. AFRS ONS (702?) 711 from Cafe Rouge, Hotel Pennsylvania, four FP soli found:

Black Orchid Solo with orch 16 bars. (M)
 The Good Earth Solo with orch 12 bars. (FM)
 Apple Honey Solo with orch 64 and 8 bars. (F)
 Northwest Passage Solo with orch 32 bars. (F)

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.

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)

More Columbia sessions, and the highlight is "... Mustache" with three particularly elegant tenorsax soli. Also a beautiful soft style solo on "... Hold You". Some broadcasts inbetween, and a two-chorus "Apple ..." should be noted. Finally, where one least expects it, the V-Disc "Secunda", a lovely tenorsax solo!

Note: Below are the first of 39 weekly "Wildroot" sponsored shows broadcast live on the ABC radio network. These were also transcribed by AFRS, which added extra titles to compensate for the deleted commercials and time-dated references. Most of the surviving programs are the AFRS versions.

WOODY HERMAN & HIS ORCHESTRA Cleveland, Ohio, Oct. 13, 1945

Personnel including Flip Phillips (ts). Note: Dave Tough (dm) was fired by Woody on Sept. 24 but is nevertheless present on the first two shows (Oct. 13 and Oct. 20).

ABC broadcast, "Wildroot Radio Show"s #1, four FP soli found (note: There is a version of "Apple Honey" here, but it is identical to the First Heard version mentioned earlier; note also the (vib)-solo, but Marjorie Hyams was no longer i the band, thus an example of added titles mentioned above):

On The Atchison, Topeka And Santa Fe Solo with orch 8 bars. (M)
 Gee, It's Good To Hold You Soli 8 and 2 bars. (S)
 'Till The End Of Time Solo 7 bars. (S)
 Wild Root Solo with orch 32 bars. (FM)

Milwaukee, WI. Oct. 20, 1945

Same. "Wildroot Radio Show #2, four FP soli found:

Love Me Solo 4 bars. Coda. (S)

Gotta Be This Or That Solo with orch 18 bars. (M)
 I Can't Believe That You're ILWM Solo 2 bars. (S)
 Caldonia Soli 8 and 20 bars. (F)

NYC. Oct. 27, 1945

Same. "Wildroot Radio Show #3, five FP soli found:

It Must Be Jelly Solo 16 bars. (M)
 On The Atchison, Topeka And Santa Fe Solo with orch 8 bars. (M)
 If I Loved You Solo 8 bars. (S)
 There Is No Greater Love Solo with orch 4 bars. (S)
 Wild Root Solo 32 bars. (FM)

Boston, Nov. 3, 1945

Same. "Wildroot Radio Show #4, four FP soli found:

Don't Worry 'Bout That Mule Straight 4 bars. (M)
 'Till The End Of Time Solo with orch 8 bars. (S)
 I've Got The World On A String Solo 8 bars. (S)
 If I Loved You Solo 8 bars. (S)
 Apple Honey Solo 32 bars. (F)

Newark, NJ. Nov. 10, 1945

Same. "Wildroot Radio Show #5, from Adams Theater, five FP soli found:

You've Got Me Crying Again Solo 8 bars. (S)
 Gotta Be This Or That Solo with orch 18 bars. (M)
 Sweet Lorraine Solo 8 bars. (S)
 On The Atchison, Topeka And Santa Fe Solo with orch 8 bars. (M)
 Your Father's Mustache Solo with orch 32 bars. (FM)

There is not much to add on uptempo, except for a very fast "Caldonia", but one should note several slow and quite commercial vocal items which nevertheless have some very nice but brief tenorsax soli. FP was also a master of ballads, and there are many interesting soli here for those caring to listen. Just take a look above, the most of them have 8 bars.

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, 1945

Same. "Wildroot Radio Show" #6, five FP soli found:

Katusha Solo 16 bars. (F)
 Gee, It's Good To Hold You Soli 8 and 2 bars. (S)
 It's Only A Paper Moon Solo with orch 10 bars. (M)
 Northwest Passage Solo with orch 32 bars. (F)
 I've Got The World On A String Solo 8 bars. (S)

NYC. Nov. 19, 1945

Same. Schaefer Star Review, unknown titles, not available.

NYC. Nov. 24, 1945

Same. "Wildroot Radio Show" #7, three FP soli found (note: "Blowin' Up ..." has no intro on the AFRS version of the show, but an aircheck indicates that on the

date of broadcast, this was a new untitled instrumental which listeners were to name):

It Must Be Jelly	Solo 16 bars. (M)
Caldonia	Soli 8 and 20 bars. (F)
Blowin' Up A Storm	Solo 24 bars. (FM)

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)

NYC. Nov. 27, 1945

Same. NBC broadcast from the 400 Club, six titles, not available.

With "... Root" and "...Storm" in the Columbia sessions 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. 1, 1945

Personnel as above.

"Wildroot Radio Show" #8, six FP soli found:

'Till The End Of Time	Solo 8 bars. (S)
Gotta Be This Or That	Soli 10 and 4 bars. (M)
It's Only A Paper Moon	Solo with orch 8 bars. (M)
Your Father's Mustache	Solo 32 bars. (FM)
Sorrento	Solo with orch 18 bars. (S)
Blowin' Up A Storm	Solo 24 bars. (FM)

NYC. Dec. 8, 1945

Same. "Wildroot Radio Show" #9, three FP soli found:

No Can Do	Soli 8 and 4 bars. (M)
I've Got The World On A String	Solo 8 bars. (S)
Woodchopper's Ball	Solo 24 bars. (FM)

NYC. Dec. 8, 1945

Same. ABC broadcast from the 400 Club, five titles, not available.

NYC. Dec. 9, 1945

Same. CBS broadcast from the 400 Club, nine issued on AFRS ONS 837, not available.

NYC. Dec. 10, 1945

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

NYC. Dec. 15, 1945

Same. "Wildroot Radio Show" #10, five FP soli found:

As Long As I Live	Solo with orch 6 bars. (S)
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On The Atchison, Topeka And Santa Fe Solo with orch 8 bars. (M)
 Good Earth Solo/straight 16 bars. (FM)
 It's Only A Paper Moon Solo with orch 10 bars. (M)
 Blowin' Up A Storm Solo with orch 24 bars. (FM)

NYC. Dec. 15, 1945

Same. CBS broadcast from the 400 Club, not available.

NYC. Dec. 22, 1945

Same/similar. "Wildroot Radio Show" #11, three FP soli found:

Flying Home Solo with orch 32 bars. (FM)
 White Christmas Solo 8 bars to obligato 4 bars. (S)
 Jingle Bells Solo 16 bars. (FM)

NYC. Dec. 29, 1945

Same with Red Norvo (vib) added.

"Wildroot Radio Show" #12, three FP soli found:

No Can Do Soli 8 and 4 bars. (M)
 A Melody From The Sky Intro 4 bars to solo 32 bars
 to long coda. (S)
 Your Father's Mustache Solo 32 bars. (FM)

Cedar Grove, New Jersey, Dec. 31, 1945

Broadcast from Meadowbrook, one title, "Woodchopper's Ball", not available.
 Note that this is the broadcast date of pre-recorded program, date of recording not known.

NYC. Jan. 3, 1946

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

NYC. Jan. 5, 1946

Same. "Sergeant ..." is by the Woodchoppers.

"Wildroot Radio Show" #13, four FP soli found:

Sergeant On A Furlough Straight. Solo 16 bars. (F)
 Bells Of St. Mary's Solo with orch 8 bars. (S)
 Wildroot Solo 32 bars. (FM)
 Caldonia (NC) Soli 8 and 20 bars. (F)

Although there is not much to add, one should be impressed by FP's enthusiasm and authority and his ability to make variations on tunes he plays almost every day. Note also again the many brief soli in slow tempi on rather commercial tunes, they are soft and very nice. For a highlight above, take "... The Sky", a feature number for FP, introduced by Leonard Feather, spotlighting one band member every week

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!

WOODY HERMAN & HIS ORCHESTRA

NYC. Jan. 12, 1946

Personnel as above. "Sergeant ..." is by the Woodchoppers.

"Wildroot Radio Show" #14, five FP soli found:

Sergeant On A Furlough Straight. Solo 16 bars. (F)
 Love Me Coda 4 bars. (S)

Gee It's Good To Hold You	Soli 8 and 2 bars. (S)
I've Got The World On A String	Solo 8 bars. (S)
Apple Honey	Solo 32 bars. (F)

Nice variations on "... String" and "... Honey".

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)
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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 & HIS ORCHESTRA

NYC. Jan. 19, 1946

Personnel as above."Pappilloma" is by the Woodchoppers.

"Wildroot Radio Show" #15, three FP soli found:

Papilloma	Soli 8, 2 and 16 bars. (M)
Sorrento	Solo with orch 18 bars. (S)
Northwest Passage	Solo with orch 32 bars. (F)

Three nice alternatives; note in particular "Papilloma", recorded for Signature more than a year earlier.

NYC. Jan. 25, 1946

"Wildroot Radio Show #16", not available.

NYC. Feb. 1, 1946

Same. "Flip The Whip" is by the Woodchoppers.

"Wildroot Radio Show #17", partially available, two FP soli found:

Flip The Whip	In ens. Solo 4 bars. Coda. (F)
'Till The End Of Time	Solo 8 bars. (S)

A beautiful "... Time"!

WOODY HERMAN & HIS ORCHESTRA

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)
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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. Feb. 8, 1946

Personnel as above."Back Talk" is by the Woodchoppers.
 "Wildroot Radio Show" #18, three FP soli found:

Back Talk	Solo 16 bars. (FM)
Half Past Jumpin' Time	Solo 32 bars. (FM)
The Good Earth	Solo/straight 16 bars. (FM)

NYC. Feb. 15, 1946

Same, except Jo Stafford (vo) replaces Herman (vacation!).
 "Wildroot Radio Show #19", partially available, no Flip soli found.

Detroit, Feb. 22, 1946

Same (Herman back). "Gung Ho" is by the Woodchoppers.
 "Wildroot Radio Show #20" from Michigan Theater, six Flip soli found:

When I Take My Sugar To Tea	Solo 16 bars. (M)
Red Top	Soli with orch 8 and 8 bars. (F)
Apple Honey	Solo with orch 32 bars. (F)
Gung Ho	Solo with ens 8 bars. (F)
You've Got Me Crying Again	Solo 8 bars. (SM)
The Good Earth	Solo/straight 16 bars. (FM)

Toronto, March 1, 1946

Same. "Glommed" by the Woodchoppers.
 "Wildroot Radio Show #21", one title has been available:

Glommed	Solo 8 bars. (F)
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Columbus, Ohio, March 8, 1946

Same. "Wildroot Radio Show #22" from Neil House, three Flip soli found:

Rose Room	Solo 16 bars. (M)
Black Orchid	Solo with orch 16 bars. (FM)
Red Top	Solo 20 bars. (F)

Indianapolis, In., March 15, 1946

Same. "Wildroot Radio Show #23" from Morah Temple, not available.

NYC. March 22, 1946

Same. "Wildroot Radio Show #24", partially available, no Flip soli found yet.

Note two gorgeous, laidback, soft soli on "... Tea" and "... Room"!

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. Postscript of June 2021: Most likely these titles belong to the Wildroot Radio Shows (ref. Tom Buhmann), but attempts to ascertain this have not been attempted yet.

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/straight 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. March 29, 1946**

Personnel as above. "Gung Ho" by the Woodchoppers.
"Wildroot Radio Show #25, one Flip solo found:

Gung Ho	Solo with ens 8 bars.
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(F)

Providence, R.I., April 5, 1946

Same. "Wildroot Radio Show #26", not available.

Syracuse, NY., April 12, 1946

Same. "Heads Up" by the Woodchoppers. "Wildroot Radio Show #27", three Flip soli found ("... Earth" may be dubbed from an earlier show):

The Good Earth	Solo/straight 16 bars. (FM)
Heads Up	Solo with ens 16 bars. (F)
They Went That-A-Way	Solo 32 bars. (F)

Note a very nice solo on "They Went ...".

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)
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Only Ben W did soft things like this.

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. Postscript of June 2021: Most likely these titles belong to the Wildroot Radio Shows (ref. Tom Buhmann), but attempts to ascertain this have not been attempted yet.

WOODY HERMAN & HIS ORCHESTRA **Minneapolis, April 19, 1946**
Same. "Wildroot Radio Show #28", not available, however, the following item by the Woodchoppers is usually included in the track list:

Pappiloma Solo/straight 8, 2 and 16 bars. (M)

Same. "Wildroot Radio Show #29" from Hotel Sherman, not available. **Chi. April 26, 1946**

Same. "Wildroot Radio Show #30" from Hotel Sherman, not available. **Chi. May 3, 1946**

Same. "Wildroot Radio Show #31" from Hotel Sherman, not available, except for the following, which seems very similar to April 12: **Chi. May 10, 1946**

Heads Up Solo with ens 16 bars. (F)

WOODY HERMAN & HIS WOODCHOPPERS **Chi. 1946**

Woody Herman (cl), Flip Phillips (sweetwind, ts), Ralph Burns (p), Billy Bauer (g), Chubby Jackson (b), Don Lamond (dm).

Four titles were recorded at Pioneer Musical Instrument Company for Sweetwind Demonstration Record, four titles, "Mighty Like A Rose", "Sweet Wind Stomp", "Blue Flame" and "Folk Medley", not available.

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.

WOODY HERMAN & HIS ORCHESTRA **Chi. May 17, 1946**

Same. "Wildroot Radio Show #32", not available.

Same. "Wildroot Radio Show #33", not available, except for the following by the Woodchoppers: **Chi. May 24, 1946**

Fan It Solo 24 bars. (F)

Chi. May 31, 1946

Same. "Wildroot Radio Show #34", not available.

Detroit, June 7, 1946

Same. "Igor" is by the Woodchoppers, and probably from another show.

"Wildroot Radio Show #35" from Eastwood Gardens, four Flip-soli found:

Igor Solo 16 bars. (F)

The Good Earth Solo/straight 16 bars. (FM)

I Don't Know Why Solo 12 bars. (S)

Northwest Passage Solo with orch 8 bars. (F)

Detroit, June 13, 1946

Same. Broadcast from Eastwood Gardens, three Flip soli found:

The Good Earth Solo/straight 16 bars. (FM)

Non Alcoholic Solo 1 bars (NC). (FM)

Wildroot Solo with orch 32 bars. (FM)

Detroit, June 14, 1946

Same. "Wildroot Radio Show #36" from Eastwood Gardens, three Flip-soli found:

Prisoner Of Love Solo 16 bars. (S)

Sergeant On Furlough Solo with ens 24 bars. (F)

Wildroot Solo with orch 32 bars. (FM)

Troy, NY., June 21, 1946

Same. "Steps" is by the Woodchoppers. "Wildroot Radio Show #37" from Troy Armory, five Flip-soli found ("Crazy ..." and "... Again" from AFRS version only):

The Good Earth Solo/straight 16 bars. (FM)

Crazy Rhythm Solo with orch 16 bars. (F)

Steps Solo 8 bars. (SM)

You've Got Me Crying Again Solo 8 bars. (S)

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

Lincoln, NE., June 28, 1946

Same. "Wildroot Radio Show #38" from University of Nebraska, two Flip-soli found:

Ghost Of A Chance Solo 16 bars. (S)

Your Father's Mustache Solo with orch 32 bars. (FM)

Ft. Worth, TX., July 5, 1946

Same. "Wildroot Radio Show #39" from Casino Ballroom, two Flip-soli found:

Crazy Rhythm Solo with orch 16 bars. (FM)

Wildroot Solo with orch 32 bars. (FM)

It seems that the Woody Herman orchestra is on its way down, the material in general is less exciting than before. FP is influenced by this, and there are not many very exciting tenorsax soli from this period, preferably the ballads, like "Prisoner ..." and "Ghost ...", are most nice.

WOODY HERMAN & HIS ORCHESTRA Ocean Park, Ca., Aug. 18, 1946
Personnel as usual.

Broadcast from Casino Gardens (CD notes says Aug. 28), three Flip-soli found:

Ghost Of A Chance Solo with (vo-group). 16 bars. (S)

Non Alcoholic Solo 32 bars. (FM)

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

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.

same date

Columbia workshop, two Flip-soli found:

Summer Sequence	Solo/straight 18 bars. (M)
Caldonia	Soli 8 and 20 bars. (F)

WOODY HERMAN & HIS ORCHESTRA**Ocean Park, Ca., Sept. 1946**

Personnel as usual.

Broadcast from Casino Gardens, five Flip-soli found:

Northwest Passage	Solo with orch 32 bars. (F)
Apple Honey	Solo 32 bars. (F)
With Someone New (NC)	Soli 2 (NC) and 16 bars to coda. (S)
Steps	Solo 8 bars. (SM)
Wildroot	Solo 4 bars. (F)

The start of "... New" is missing, otherwise this is FP at his softest and most delicate.

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-A	Woodchopper's Holiday	As below. (FM)
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. Postscript of Nov. 2022: Note that a third take of "... Holiday" exists!

WOODY HERMAN & HIS ORCHESTRA**LA. Oct. 9, 1946**

Personnel same/similar to above. Mary Ann McCall (vo), The Blue Moods (vo-group).

Broadcast from Avodon Ballroom, one title:

Northwest Passage Solo with orch 32 bars. (F)

LA. Oct. 11, 1946

Same. Five Flip-soli found:

All The Time Solo 4 bars. (S)

Wrap Your Troubles In Dreams Solo 8 bars. (SM)

Lady McGowan's Dream Solo 4 bars. (S)

Ghost Of A Chance Solo with (vo-group) 16 bars. (S)

They Went That Way Solo 64 bars. (F)

A bit of a surprise to have a long tenorsax solo on "... That Way", last half with orchestra.

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 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.

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)

Typical jatp performance; the first four tenorsax 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 jatz, 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.

JAZZ AT THE PHILHARMONIC **Chi. May 21 – July 5, 1948**
 Roy Eldridge (tp), Tommy Turk (tb), Flip Phillips (ts), Mickey Crane (p), Al McKibbin (b), Dave Tough (dm), Helen Humes (vo).
 ABC broadcast "Jazz at College Inn", Hotel Sherman, private collection, no tenorsax on "Somebody Loves Me" and "Moonlight In Vermont" but:

Blue Lou	Soli 64 and 4 bars. (FM)
How High The Moon	Solo 4 choruses of 32 bars. Soli 8 and 8 bars. (FM)

FP is in excellent shape here, swings these great vehicles like the master he is!

JAZZ AT THE PHILHARMONIC **LA. Nov. 22, 1948**
 Howard McGhee (tp), Tommy Turk (tb), Sonny Criss (as), Flip Phillips (ts), Al Haig (p), Tommy Potter (b), Jeremiah Cranston "J. C." Heard (dm), Gene Norman (mc).
 AFRS "Just Jazz" transcription, recorded in Shrine Auditorium (James Accardi collection), two titles:

12:55	Perdido	Solo 4 choruses of 32 bars. (M)
9:02	Lover Come Back To Me (NC)	Solo 3 choruses of 64 bars. (F)

FP is in his very best shape here! "Perdido" is played slower than usual, and FP is more civilized also. On "Lover ..." the first chorus is close to straight and replaces an ordinary collective ensemble.

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)
2172-2	Tanga	Solo 64 bars. (FM)
2172-3	Tanga	Solo 64 bars to long coda. (FM)

2173-9 Flying Home 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)

“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 Znarg) 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 8th 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 jatp concert sessions, and the result is fine soloing on all items.

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. Postscript of May 2022: The activities of FP on Feb. 11 indicate that he hardly could have managed this session also. The matrix numbers here are also higher than those of the Aug. 28 session (ref. James Accardi).

Four titles were recorded for Clef:

288-4 Swingin' For Julie And Brownie Solo 16 bars. Coda. (M)

288-alt. Swingin' For Julie And Brownie As above. (M)

289 Blow, Flip, Blow With ens to solo with (vo)-comments 64 bars to ens. (FM)

290-4 Lazy River Solo 3 choruses of 18 bars to long coda. (S)

291 Flips Idea / Put That Back / Symphony Solo 36 bars. (F)

Lots of excellent FP here, particularly the delightful “... River” should be noted. Postscript of March 2021: The fourth title, “Blow ...” has appeared, with fine tenorsax playing; possibly the whole thing with vocal comments became too much for issuing.

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

Flip Phillips (ts) with Machito's rhythm section: Rene Hernandez (p), Ralph Miranda (cga), Ubaldo Nieto (timbales), Jose Mangual (bgo). Ella Fitzgerald (vo- "... Leap").

Two titles were recorded for "Adventures In Jazz", CBS Television Network (note: not at Bop City, info from James Accardi):

Bucabu	Solo/straight 9 choruses of 16 bars. (F)
One O'Clock Leap	Soli 12 and 12 bars. (FM)

Three minutes of rhythmic play on "Bucabu" but mostly of academic interest. Nothing much happens on "... Leap".

MACHITO / JATP

NYC. Feb. 11, 1949

Bigband personnel including Charlie Parker (as-"No Noise"), Flip Phillips (ts). Three titles were recorded in Carnegie Hall, "Flying Home" has not been available but:

No Noise	Solo 3 choruses of 32 bars. (M)
Tanga	Solo 3 choruses of 32 bars. (M)

The soloists are so well hidden in the orchestra, that they are almost impossible to hear in full but rather as fragments.

JAZZ AT THE PHILHARMONIC

Pittsburgh, PA. March 4, 1949

Tommy Turk (tb-except "... Home"), Sonny Criss (as-except "... Home"), Flip Phillips (ts), Hank Jones (p), Ray Brown (b), Shelly Manne (dm), Ella Fitzgerald (vo- "... Home", "Perdido").

Private recordings exist of the entire concert at Syria Mosque. Six titles:

Leap Here	Solo 6 choruses of 32 bars. (FM)
Znarg Blues	Solo 11 choruses of 12 bars. (F)
I Can't Get Started	Solo 32 bars. (S)
Flip's Idea	Solo 3 choruses of 36 bars. (F)
Flying Home	Solo 3 choruses of 32 bars to coda. (M)
Perdido	Solo 4 choruses of 32 bars. 8 bars 2/2 with (vo). (FM)

Postscript of Dec. 2022: Flip has many faces; one is the fine ballad playing, as on "... Started", another one is the willingness to give the mob what they want, as he does on this "... Home", awful but enlightening. As for the other items they are of good quality, just to be expected.

MACHITO & HIS AFRO-CUBAN ORCHESTRA

NYC. April 2, 1949

Bigband personnel including Flip Phillips (ts).

WMCA broadcast from Royal Roost, one title:

Tanga (NC)	Solo 64+8 bars (NC). (FM)
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NYC. April 23, 1949

Same. WMCA broadcast from Bop City, two titles (James Accardi collection):

Bucabu / Brook-A-Boo	Soli/straight 2 and 7 choruses of 16 bars. (F)
Tanga	Solo 4 choruses of 32 bars to long coda. (FM)

Good sound on these, and taking all the "Tanga"s together, it is impressive how FP seems to enjoy and improvise withing the latin concept!

ELLA FITZGERALD

ACC. BY RAY BROWN TRIO

NYC. April 23, 1949

Flip Phillips (ts), Hank Jones (p), Ray Brown (b), possibly Roy Haynes (dm), Ella Fitzgerald (vo).

WMCA broadcast from Bop City (same date as Machito above), one title:

Flying Home	Solo 64 bars to coda. (M)
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For some reason this solo sounds dry and never gets moving.

JAZZ AT THE PHILHARMONIC

NYC. June 1, 1949

Personnel including Flip Phillips (ts).

One title, “Perdido”, part of the Boris Rose collection, not available.

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 are 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 QUARTET**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!!

FLIP HILLIPS**1949**

Flip Phillips (ts), Mickey Carrano (Crane) (p), “Chick” (g), “Stretch” (dm).
Possibly rehearsal(s) for some recording session that never materialized, acetate originating from FP himself, now private collection, nine titles:

Ghost Of A Chance	Intro 4 bars. Coda. (S)
You Can Depend On Me	Soli 32, 48 and 48 bars. (M)
The Man I Love	Soli 16 and 8 bars. (M) to solo 64+8 bars. (M)
Sweet Georgia Brown	Soli 64 and 32 bars. (FM)
Baby Won't You Please CH	Soli 18 and 54 bars. (SM)
Ida	Soli 16 and 32 bars. (SM)
Unaccompanied	Solo 0:32. (FM)
Body And Soul (NC)	Solo 64+8 bars (NC). (S)
Lester Leaps In	Soli 1 and 3 ½ choruses of 32 bars. (FM)

Postscript of April 2021: This is a real treasure that just came to my attention!! Here we meet a FP as never before, playing in swingstyle with guitar backing, and he does not at all sound like he has done for years with Woody and JATP. If the year was not given, one might easily think the session took place closer to the swing era. The music is wonderful, FP seems to be in swing heaven, and this is half-an-hour of relaxed surprise. Except for “Ghost ...”, which is a feature for piano, all items here are highly exciting, with “You Can ...” and “Body ...” as highlights, the latter aborted when the third chorus starts.

FLIP PHILLIPS QUARTET**NYC. March 1950**

Flip Phillips (ts), Hank Jones (p), Ray Brown (b), Buddy Rich (dm).

Six titles were recorded for Clef:

360-5	Lover	Soli 16 and 64 bars. In ens. (FM)
361-1	Don't Take Your Love From Me	Intro 4 bars to solo 48 bars to Coda 4 bars. (S)
362-2	Flip's Boogie	Solo 5 choruses of 12 bars. Duet with (p) 3 choruses. (M)
363-1	Flippin' The Blues	Soli 8, 8 and 24 bars. Coda. (S)
364-5	Lover Come Back To Me	Solo 2 choruses of 64 bars. Straight 8, 8 and 8 bars. Coda. (F)
365-5	The Blue Room	Soli 32 and 8 bars. (M)

A fine and varied session with FP in excellent shape, determined to show that he still is one of the greatest tenorsax swingers on the planet. The “... Boogie” is nice for a change, and good uptempo on “Lover” and particularly second chorus of “Lover ...” (might we argue that the drummer makes rather much out of it for himself?). “... Room” is the only item sounding somewhat uninspired, while “... The Blues” shows FP in the groove. And of course, and possibly the highlight, a beautiful ballad feature number “... Your Love ...”!

MACHITO**NYC. June 13, 1950**

Bigband personnel including Flip Phillips (ts).

AFRS ONS 2149, seven titles, not available.

FLIP PHILLIPS**NYC. July 1, 1950**

Harry Edison (tp), Bill Harris (tb), Flip Phillips (ts), Hank Jones (p), Billy Bauer (g), Ray Brown (b), Buddy Rich (dm).

Three titles were recorded for Clef:

439-4	Bebe	Solo with ens 64 bars. Coda 8 bars. (F)
440-4	Dream A Little Dream Of Me	Soli 8 and 32 bars. (M)
441-2	Bright Blues	Solo 5 choruses of 12 bars. (FM)

Only three titles could signal problems, but the session seems nevertheless acceptable though not among the most exciting. Unnecessary use of riffs. "Bright ..." is definitely the most interesting item.

REHEARSAL**as below?**

Personnel as below with Ella Fitzgerald (vo) added.

My source says this a rehearsal (private collection) for the concert below, and no reason to question that, but what is Ella doing there?:

Fast Blues Solo 4 choruses of 12 bars. (F)

The artists play each four choruses in the following sequence; piano, FP, trombone, Pres, trumpet and vocal. Much good soloing but what are they rehearsing for?

JAZZ AT THE PHILHARMONIC**NYC. Sept. 16, 1950**

Harry Edison (tp), Bill Harris (tb), Flip Phillips, Lester Young (ts), Hank Jones (p), Ray Brown (b), Buddy Rich (dm).

Four titles were recorded live at Carnegie Hall, no FP on "Ghost Of A Chance" but:

8:13 Norgran Blues Solo 8 choruses of 12 bars. (FM)

10:36 Lady Be Good Solo 5 choruses of 32 bars. (FM)

9:04 Indiana Solo 5 choruses of 32 bars to coda. (F)

I wonder if this odd jatp-concert was tailored to fit a 10" Lp, with two titles on each side, and when the producer saw that "Ghost ..." was becoming too long, he pushed FP off the cliff (I hear no splice, do you?)!! The other three titles are in the usually mould not with the best of sound quality, and perhaps with more-than-usual ensemble backing igniting the public, thus letting the soli end in noise. When this is said, the session certainly has some rough and vulgar uptempo FP!

MACHITO & HIS ORCHESTRA**NYC. Dec. 21, 1950**

Mario Bauza, Frank Davilla, Harry Edison, Al Stewart, Bob Woodlen (tp), no? (tb), unknown (cl), Gene Johnson, Fred Skerritt, Charlie Parker (as), Jose Madera Sr., Flip Phillips (ts), Sol Rubin (ts, bar), Leslie Johnakins (bar), Rene Hernandez (p), Bobby Rodriguez (b), Buddy Rich (dm), Jose Mangual (bgo), Machito (maracas), Rafael Miranda, Chino Pozo (cga), Ubaldo Nieto (timbales), Chico O'Farrill (arr, cond).

Six titles were recorded for Clef, issued as "Afro-Cuban Jazz Suite", two have FP:

559-4 Mambo Solo/straight. (S)

561-3 Jazz Solo with orch 64 bars.
32 bars 4/4 with (as-CP). (F)

Give "Jazz" a try, it is an exciting blend of different music cultures, and FP takes a kong solo to go directly into a chase with Bird, worth the whole suite!!

CHICO O'FARRILL & HIS ORCHESTRA**NYC. Jan. 21, 1951**

Bigband personnel including Flip Phillips (ts), Chico O'Farrill (arr, cond).

Nine titles were recorded for Clef, issued as "The Second Afro-Cuban Jazz Suite", one has FP:

470-3 Pt 4: Jazz Solo 46 bars. (F)

Strong and important solo here!

FLIP PHILLIPS / BILL HARRIS**NYC. March 3, 1951**

Probable personnel: Bill Harris (tb), Flip Phillips (ts), Lou Levy (p), Max Bennett (b), Tiny Kahn (dm).

Two titles were recorded at Birdland, no FP on "Everything Happens To Me" but:

Lover Come Back To Me Duet with (tb) 64 bars to solo
3 choruses of 64 bars. 64 bars
4/4 with (dm/tb). (F)

A strong and very noteworthy version of "Lover ..."!

FLIP PHILLIPS**NYC. March 8, 1951**

Bill Harris (tb), Flip Phillips (ts), Dick Hyman (p), Gene Ramey (b), Jo Jones (dm).

Five titles were recorded for Clef, four issued (539 unissued but exists):

535-4 Cheek To Cheek Soli 24 and 72 bars. 32 bars 4/4 with

		(dm). Duet with (tb) 24 bars. (F)
536-4	Funky Blues	Solo 12 bars to 12 bars 4/4 with (tb). (S)
537-5	I've Got My Love To Get Me Warm	Solo 40 bars. (M)
538-11	Indiana	Solo 64 bars. (F)
539	Sojoro	Solo 12 bars. (M)

Both FP and Harris step on it here, and the results are very good. Note an elegant "... Warm".

FLIP PHILLIPS / BILL HARRIS **NYC. April 28, 1951**
Personnel as March 3.

Four titles were WJZ broadcasted from Birdland, recorded by Boris Rose from his apartment, "The Way You Look Tonight" has not been available but:

Perdido	Solo 5 choruses of 32 bars. Solo 8 bars. (FM)
Lazy River	Soli 18 and 18 bars to long coda. (S)
Lover Come Back To Me	Solo 3 choruses of 64 bars. (F)

NYC. May 26, 1951

Same. Three titles, "Perdido" and "Lover Come Back To Me" have not been available but:

Blue Room	Duet with (tb) 32 bars. Solo 56 bars. Coda. (M)
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"Lazy ..." has the most beautiful FP you can imagine! His solo on "Perdido" is also very well conceived, and note how much more civilized he plays here in contrast with his JATP works. "Blue ..." however is rather tame and of no particular interest. Postscript of Sept. 20, 2023: More has appeared, see above! The April 28 (not 23) is really magnificent!!

CHICO O'FARRILL & HIS LATIN ORCHESTRA **NYC. June 26, 1951**
Bigband personnel including Flip Phillips (ts), Chico O'Farrill (arr, cond).
Eight titles were recorded for Clef, issued as "Afro Cuban", but no tenorsax soli.

CHICO O'FARRILL & HIS ORCHESTRA **NYC. Aug. 7, 1951**
Large band including Al Porcino, Roy Eldridge (tp), Eddie Bert, Bill Harris, Ollie Wilson, Bart Varsalona (tb), Lenny Hambro, Charlie Kennedy (as), Flip Phillips (ts), Pete Mondello (ts, bar), Ralph Burns (p), Billy Bauer (g), Ray Brown (b), Jo Jones (dm), Chico O'Farrill (arr, cond).
Four titles were recorded for Clef, issued as "Chico O'Farrill Jazz", three have FP:

594-3	Bright One	Solo 32 bars. (FM)
595-3	Flamingo	Solo with orch 4 bars. (S)
596-3	Last One	Solo with orch 8 bars. (M)

But this is a real jazz orchestra / session! It is not that important for FP, but "Bright ..." has a fine tenorsax solo to be noted.

FLIP PHILLIPS **LA. Aug. 9, 1951**
Bill Harris (tb), Flip Phillips (ts), Lou Levy (p), Jimmy Woode (b, vo-618), Joe McDonald (dm).
Seven titles were recorded for Clef, six issued (616 unissued but exists):

614-3	Broadway	Solo 32 bars. 32 bars 4/4 with (tb). (F)
615-6	Sojoro	Solo 12 bars. (M)
616	Good Work	Solo 14 bars. (M)
617-2	Apple Honey	Soli 32 and 8 bars. (F)
618-2	Wrap Your Troubles In Dreams	Solo 16 bars. (M)
619-2	Long Island Boogie	Solo 24 bars. In ens. (FM)
620-1	Stardust	Solo 16 bars. (S)

As the Clef sessions develop in time, there seems to be a slight downward tendency in quality, possibly with too little careful planning. Why choose "Apple ...", so overlapped with Herman? Or a vocal on "... Dreams" where a full tenorsax

chorus would have been a better idea? Or letting FP start “Stardust” with the verse but giving the full chorus to trombone. Nothing wrong really, but more excitement could have been created.

CHICO O’FARRILL & HIS ORCHESTRA **NYC. Sept. 7, 1951**
Bigband personnel including Flip Phillips (ts), unknown? (vo). Chico O’Farrill (arr, cond).
Four titles were recorded for Clef/Norgran, but no tenorsax soli.

NYC. Nov. 24, 1951
Same/similar. Eight titles, seven issued, but no tenorsax soli.

FLIP PHILLIPS **LA. Feb. 1952**
Allen Smith (tp), Chuck Etter (tb), Flip Phillips (ts), Jerome Richardson (bar), Richard Wyands (p), Vernon Alley (b), Earl Watkins (dm).
Four titles were recorded for Clef:

711-5	Goodbye	Soli/straight. (S)
712-3	Salute To Pres	Solo 4 choruses of 12 bars. Break 4 bars to solo 3 choruses to coda. (M)
713-3	Swedish Pastry	Solo with ens 4 choruses of 12 bars. (M)
714-1	Undecided	Solo 64 bars. Coda 8 bars. (FM)

The highlight is, no wonder, the tribute to Lester Young, and FP of course knows exactly how to do it properly. “... Pastry” and “Undecided” are more ordinary, while “Goodbye”, although not much of a solo item, has much beauty to offer.

MACHITO **NYC. March 19, 1952**
Bigband personnel including Flip Phillips (ts).
One title, “St. Louis Blues”, was recorded for ?, but no tenorsax solo.

FLIP PHILLIPS **NYC. March 21, 1952**
Al Porcino (tp), Bill Harris (tb), Charlie Kennedy (as), Flip Phillips (ts), Cecil Payne (bar), Mickey Crane (p), Freddie Green (g), Clyde Lombardi (b), Max Roach (dm).
Four titles were recorded for Clef:

749-3	Someone To Watch Over Me	Solo 48 bars to long coda. (S)
750-3	I’m Putting All My Eggs In One Basket	Soli with ens 8 bars and 3 choruses of 32 bars. (M)
751-2	Singin’ In The Rain	Intro 8 bars to solo 3 choruses of 32 bars. Coda. (M)
752-2	Gina	Soli with ens 20 and 44 bars. (M)

What is the idea of hiring three persons to a backup-band for FP? Three good musicians without any sensible purpose, FP does not need it. In fact this is one of his best Clef sessions! “Gina” is a blues with ensemble taking the first four bars of the solo chorus. “... Eggs” is perhaps not that exciting, but we get a beautiful ballad in “Someone ...”, and “... The Rain” is a great surprise, a wonderful piece of tenorsax playing, the soft FP at his very best!

CHICO O’FARRILL & HIS ORCHESTRA **NYC. March 24, 1952**
Bigband personnel including Flip Phillips, Eddie Wasserman (ts).
Four titles were recorded for Clef, two have tenorsax:

737-3	Heat Wave	Unlikely solo 12 bars. (M)
739-3	Guess What?	Break to solo 32 bars. (F)

Fine tenorsax solo by FP on “... What?”. Since “... Wave” sounds different, it is likely to be played by EW.

CHARLIE PARKER BIG BAND **NYC. March 25, 1952**
Bigband personnel including Charlie Parker (as), Flip Phillips (ts).
Four titles were recorded for Mercury/Clef, “Night And Day”, “Almost Like Being In Love”, “I Can’t Get Started” and “What Is This Thing Called Love”, but no tenorsax soli.

JAZZ AT THE PHILHARMONIC **Paris, April 6, 1952**
Collective personnel: Roy Eldridge (tp), Flip Phillips, Lester Young (ts), Hank Jones (p), Irving Ashby (g), Ray Brown (b), Jo Jones, Max Roach (dm).
Broadcast from concert in Salle Pleyel, no FP on “I Cover The Waterfront”, while “Undecided” and “Blues” have not been available.

BILLIE HOLIDAY**LA. ca. May 1952**

Collective personnel: Charlie Shavers (tp), Flip Phillips (ts), Oscar Peterson (p), Barney Kessel (g), Ray Brown (b), Alvin Stoller (dm), Billie Holiday (vo).
Eight titles were recorded for Clef, four have FP:

764-3	East Of The Sun	Obbligato 36 and 16 bars. (SM)
765-1	Blue Moon	Solo 16+8 bars, (tp) on bridge. (SM)
767-5	You Turned The Tables On Me	Obbligato 32 and 16 bars. (S)
770-3	I Only Have Eyes For You	Obbligato 36 bars to solo 16 bars. Obbligato 16 bars. (M)

LA. ca. May 1952

Same with possibly J. C. Heard (dm) replacing Stoller.
Six titles, three have FP:

784-1	Everything I Have Is Yours	Obbligato 32 bars to solo 8 bars to obbligato 20 bars. (S)
787-3	Tenderly	Obbligato 8 and 8 bars. (S)
789-3	Remember	Obbligato 16 and 12 bars. (M)

This session takes place early in the fifties, and Billie is still a great singer, making these two sessions highly memorable. With regard to FP, his soft background playing, most in slow tempo, is so beautiful, that even the Pres might have nodded approvingly! Dig these!!

NICK ESPOSITO**San Francisco, June 9, 1952**

Bennie Green (tb), Flip Phillips (ts), Oscar Peterson (p), Nick Esposito (g), Ray Brown (b), J. C. Heard (dm).
Four titles were recorded for Clef, no tenorsax solo on 772-5 "Empty Ballroom Blues", but:

773-8	Cherry	Solo 6 bars. (M)
774-2	San Francisco Blues	Solo 12 bars. (M)
775-5	Love Is Just Around The Corner	Solo 8 bars. (M)

There is interesting guitar playing on this session, but FP has an unimportant role.

FLIP PHILLIPS**LA. June 10, 1952**

Charlie Shavers (tp), Flip Phillips (ts), Oscar Peterson (p), Barney Kessel (g), Ray Brown (b), Alvin Stoller (dm).
Four titles were recorded for Clef:

776-6	If I Had You	Solo 48 bars to coda. (S)
777-13	Cottontail	Solo with ens 64 bars. (F)
778-2	Blues For The Midgets	Solo 20 bars. (M)
779-2	What Is This Thing Called Love?	Duet with (tp) 32 bars. Solo 4 choruses of 32 bars to coda 4 bars. (FM)

A very solid long solo on "... Love?", yeah, while "Cottontail" is more ordinary, also first chorus not good recorded. Fine blues on "... Midgets", almost two choruses. The highlight however is "... Had You", a magnificent performance without trumpet but with a great guitar solo as introduction, then a beautiful tenorsax solo, the tempo slower than usual, can it be done better?

NORMAN GRANZ JAM SESSION**Hollywood, June 17, 1952**

Charlie Shavers (tp), Johnny Hodges, Benny Carter, Charlie Parker (as), Flip Phillips, Ben Webster (ts), Oscar Peterson (p), Barney Kessel (g), Ray Brown (b), J. C. Heard (dm).

Four titles were recorded for Clef:

802-2	Jam Blues	Solo 8 choruses of 12 bars. (FM)
803-3	What Is This Thing Called Love?	Solo 4 choruses of 32 bars. Soli 4, 4, 4 and 4 bars. (FM)
804-2	Ballad Medley: What's New?	Solo 32 bars. (S)
805-2	Funky Blues	Solo 24 bars. (S)

How could a personnel like this avoid creating exciting music? It don't. For one hour, everybody blow in the very best of the JATP tradition. Fine variation in music material and tempi, so just pick your choice. I pick "Funky ...".

JOHNNY HODGES**San Francisco, July 17, 1952**

Emmett Berry (tp), Lawrence Brown (tb), Johnny Hodges (as), Flip Phillips (ts), Leroy Lovett (p), Red Callender (b), J. C. Heard (dm), Al Hibbler (vo).
Four titles were recorded for Norgran, but no FP.

JAZZ AT THE PHILHARMONIC**NYC. Sept. 13, 1952**

Roy Eldridge, Charlie Shavers (tp), Benny Carter (as), Flip Phillips, Lester Young (ts), Oscar Peterson, Hank Jones (p), Barney Kessel (g), Ray Brown (b), Buddy Rich, Gene Krupa (dm).

Five titles were recorded in concert at Carnegie Hall:

The Trumpet Battle	Straight duet with (ts-LY) 32 bars. (F)
Jam Session Blues	Solo 8 choruses of 12 bars. (FM)
Ballad Medley: Sweet Lorraine	Solo 32 bars. (S)
Perdido	Solo 4 choruses of 32 bars to coda. (M)
Cottontail	Solo 32 bars. (F)

FP has a very strong blues solo on "Jam ...", and his "... Lorraine" is just beautiful! Then, don't let you be fooled by any info that "... Battle" is without tenorsaxes, because they are present both of them in a charming written-out chorus. "Cottontail" must be some kind of extra number, because everybody appear with one chorus each, ending with a drum duet. "Perdido" however is a fine feature number for FP; after a brief ensemble intro, he takes the stage and until the end.

JAZZ AT THE PHILHARMONIC**Frankfurt, Nov. 20, 1952**

Roy Eldridge (tp), Flip Phillips, Lester Young (ts), Hank Jones (p), Irving Ashby (g), Ray Brown (b), Max Roach (dm).

Four titles were recorded in concert:

How High The Moon	Solo 4 choruses of 32 bars. (FM)
Undecided	Solo 6 choruses of 32 bars. 64 bars 4/4 with (tp/ts-LY). (F)
Ballad Medley: Deep Purple	Solo 36 bars. (S)
Dre's Blues	Solo 19 choruses of 12 bars. (F)

The receipt for "... The Moon" is simple; first two relaxed 'solitary' choruses, and then two 'heated-up' ones, backed by the ensemble, to give the public what it wants. Nevertheless FP does not let himself being dragged into heat if he does not want to, and this solo is as a whole moderate and good. His ballad medleys are always beautiful. Finally two very fast items; on "Dre's ..." he takes time to get started, but then seems to be able to go on forever (what did they really need the ensemble backing for?), but then submits to honking.

FRED ASTAIRE**LA. Dec. 1952**

Charlie Shavers (tp), Flip Phillips (ts), Oscar Peterson (p, cel), Barney Kessel (g), Ray Brown (b), Alvin Stoller (dm), Fred Astaire (vo-except "... Dancer", tapdancing).

Large number of titles were recorded for Mercury, issued later as "The Astaire Story" (3 LP-box), the following have FP:

Isn't This A Lovely Day?	Solo 16 bars. (S)
Puttin' On The Ritz	Solo 4 bars. (FM)
'S Wonderful	Solo 16 bars. (M)
Cheek To Cheek	Soli 16 and 2 bars. (SM)
Dancing In The Dark	Solo 32 bars. (M)
I Won't Dance	Obbligato 16 bars. (M)
I'm Putting All My Eggs In One B	Solo 16 bars. (M)
A Fine Romance	Obbligato 32 and 12 bars. (SM)
You're Easy To Dance With	Solo 32 bars. (M)
A Needle In The Haystack	Solo 16+8 bars, (tp) on bridge. (M)
A Foggy Day	Obbligato 16 bars. (S)

Lady Be Good	Solo 32 bars. (M)
I'm Building Up To An Awful Letdown	Obbligato 32 bars. Solo 16 bars. (SM)
Jam Session For A Dancer	Solo 7 choruses of 12 bars. (F)

Possibly you may not believe it, but this is a very nice session with excellent contributions by all participants! FP is at his best particularly soft playing in the slow items, so just go ahead!!!

FLIP PHILLIPS **NYC. Dec. 14, 1952**
 Flip Phillips (ts), Hank Jones (p, org-976), Buddy Rich (dm).
 Seven titles were recorded for Clef:

970-13	Carioca	Straight. Solo 64 bars. (F)
971-1	Three Little Words	Solo 3 choruses of 32 bars. 32 bars 4/4 with (dm). Coda. (FM)
972-1	Sleepy Head	Solo 48 bars to coda. (S)
973-7	Bugle Call Rag	Intro. (S). Soli 20, 8 and 8 bars. Solo 4 choruses of 12 bars. 24 bars 4/4 with (dm). Solo 16 bars. (F). Coda. (S)
974-5	Take The A Train	Straight 32 bars to solo 64 bars. Solo 8 bars. (FM)
975-1	I Didn't Know What Time It Was	Soli 8, 20, 8 and 8 bars to straight 12 bars to coda. (SM)
976-1	Trio Boogie	Soli 24 and 36 bars. (SM)

The transparent trio format works to great success here, and the session is one of the greatest Clef ones. The material is vastly varied, and you may as well start with "Carioca", and if you wonder why they chose that one, you will soon understand! A lovely relaxed "... Words" reminds me of Pres' trio recordings, and the beautiful "Sleepy ..." should also be mentioned. "... A Train" is probably the least interesting, if I may say so, but then take the "Trio ...", rather unusual with organ backing. And if this is not enough, "... What Time ...", and dig the opening!! Flip is the greatest!!

FLIP PHILLIPS TRIO **NYC. Jan. 19, 1953**
 Charlie Shavers (tp-"... Rag"), Flip Phillips (ts), Hank Jones (p), Buddy Rich (dm).
 Broadcast from The Bandbox, four titles:

3:20	Three Little Words	Straight 1 to solo 3 choruses of 32 bars. 24 bars 4/4 with (dm) to straight. (FM)
3:07	Carioca	Straight. Solo 80 bars. (F)
3:00	Sweet Lorraine	Solo 48 bars to coda. (S)
5:34	Bugle Call Rag	Soli 20, 8, 8, 8 and 36 bars. (F)

As always, FP knows how to play ballads, this time a nice "... Lorraine". Good playing also on "... Words". The remaining two items are quite fast and more ordinary, although note the trumpet guest playing on "... Rag"!

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! Postscript of October 2023: Here we go again!!

JATP **Stockholm, Feb. 1953**
 Collective personnel: Charlie Shavers (tp), Willie Smith (as), Lester Young, Flip Phillips (ts), Oscar Peterson (p), Barney Kessel (g), Ray Brown (b), J. C. Heard (dm).
 One title found:

Ballad Medley: What's New?	Solo 32 bars. (S)
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This is nice! Note that this session is missing from the Willie Smith and Lester Young solographies!!!!

NORMAN GRANZ JAM SESSION**NYC. Sept. 2, 1953**

Collective personnel: Dizzy Gillespie, Roy Eldridge (tp), Johnny Hodges (as), Ben Webster, Illinois Jacquet, Flip Phillips (ts), Lionel Hampton (vib), Oscar Peterson (p), Ray Brown (b), Buddy Rich (dm).

Six titles were recorded for Clef:

1280-3	Jam Blues	Solo 9 choruses of 12 bars. (M)
1281-3	Blue Lou	Solo 3 choruses of 32 bars. (F)
1282-3	Just You, Just Me	Solo 3 choruses of 32 bars. (M)
1283-3	Ballad Medley: I've Got The World OAS	Solo 32 bars to coda. (S)
1284-3	Jammin' For Clef	Solo 5 choruses of 32 bars. (F)
1285-2	Rose Room	Solo 64 bars. (SM)

This must be close to the top summit of famous personnel, and of course we expect very much from it! Of course we get a lot, but there is a feeling of routine and passivity here, the studio instead of concert hall makes quite a difference (although on "... Clef" he seems to believe that he is on concert ...), and a traditional rhythm guitar is sorely missed, and the hard drumming is not really quite successful here. When this is said, note that you have close to two hours of great mainstream music here!! FP is on all the way with a delicate "... World ..." as a highlight. "Jam ..." also features FP to great advantage. "Just You ..." surprises with a rather modest tempo, and FP introduces the proceedings. Close with a delicate solo on "... Room"!

JAZZ AT THE PHILHARMONIC**Hartford, Conn., Sept. 11, 1953**

Charlie Shavers, Roy Eldridge (tp), Bill Harris (tb), Benny Carter, Willie Smith (as), Flip Phillips, Ben Webster (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Gene Krupa (dm).

Date falsely given as May.

One title was recorded in concert in Bushnell Memorial Auditorium:

Cottontail	Solo 8 bars. Several choruses of 32 bars: Straight, 8/8 and 4/4 with (ts-BW). (F)
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A lively item from the opening date of the tour, obviously selected for CD-issue due to its fireworks-qualities. It is something out of the ordinary, sounding rather unrehearsed, and FP and BW seem to have a great time together.

JAZZ AT THE PHILHARMONIC**NYC. Sept. 19, 1953**

Collective personnel: Roy Eldridge, Charlie Shavers (tp), Bill Harris (tb), Benny Carter, Willie Smith (as), Lester Young, Ben Webster, Flip Phillips (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), J. C. Heard, Gene Krupa (dm).

Five titles were recorded at concert in Carnegie Hall:

Cool Blues	Solo 11 choruses of 12 bars. (M)
Ballad Medley: Makin' Whopee	Solo 32 bars to coda. (S)
The Challenges / Cottontail	Solo 8 bars. With (ts-BW) 32 bars. Solo 6 choruses of 32 bars. (F)
One O'Clock Jump	Solo 4 choruses of 12 bars. (M)
Flying Home	Solo 6 choruses of 32 bars to coda. (FM)

Several interesting tenorsax soli here! The highlight must be "... Wopee", one of FP's very best ballad performances!

JAZZ AT THE PHILHARMONIC**unknown place, late Sept. 1953**

Personnel as Sept. 19 except Lester Young and J. C. Heard omitted, Oscar Peterson (p, org).

One title:

Concert Blues	Solo 8 choruses of 12 bars. (M)
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Strong blues solo with soft opening but later with all the guys riffing behind him.

JAZZ AT THE PHILHARMONIC**Tokyo, Nov. 4, 7 & 8, 1953**

Personnel as Sept. 19 except Lester Young and Gene Krupa omitted, Ella Fitzgerald (vo-"Perdido").

Many titles were recorded at concerts in Nichigeki Theatre, of issued material (there is a lot of unissued material from several concerts), FP is on four:

Cottontail	Solo 8 bars. Solo 7 choruses of 32 bars. (F)
Tokyo Blues	Solo 11 choruses of 12 bars. (FM)
Ballad Medley: Sweet And Lovely	Solo 32 bars to coda. (S)
Perdido	Solo 4 choruses of 32 bars to coda. (FM)

Solid rhythm section on "Cottontail" makes this a highlight, fascinating with BW first recreating his old hit, and the FP really going for it! Beautiful ballad playing on "... Lovely" should also be particularly noted.

FLIP PHILLIPS QUINTET

LA. Sept. 13, 1954

Flip Phillips (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Buddy Rich (dm).

Eight titles were recorded for Clef, issued as "Rock With Flip":

1939-2	Almost Like Being In Love	Straight 1 to solo 3 choruses of 32 bars to coda. (FM)
1940-3	Singin' The Blues	Solo 56 bars to coda. (S)
1941-1	All Of Me	Intro 8 bars. Solo 8 choruses of 32 bars. Soli 4, 4, 4 and 8 bars. (FM)
1942-5	I'll Never Be The Same	Soli 32, 2, 2 and 10 bars. (S)
1943-2	Lemon Aid 21	Solo 4 choruses of 32 bars. (M)
1944-1	Birth Of The Blues	Soli 32, 16 and 32 bars to coda. (S)
1945-2	I've Got The World On A String	Soli 32 and 18 bars to coda. (S)
1946-1	The Lady's In Love With You	Straight 32 bars to solo 32 bars. Break to solo 6 choruses to coda. (F)

A fine variety of titles in different tempi with strong drumming laying the basis for the fast ones, particularly "All Of Me" should be noted. On the other hand, there is a lot of soft and emotional slow items, all nice, but "Singin' ..." seems to be my favourite.

JATP

Hartford, Conn., Sept. 17, 1954

Collective personnel: Dizzy Gillespie, Roy Eldridge (tp), Bill Harris (tb), Flip Phillips, Ben Webster (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Louie Bellson (dm).

Three titles were recorded at Bushnell Memorial Auditorium:

Jazz Concert Blues	Solo 12 choruses of 12 bars.(FM)
The Challenge	Solo 5 choruses of 32 bars. (F)
Ballad Medley: I'll Never Be The Same	Solo 32 bars to coda. (S)

Fine playing here without being particularly outstanding.

NORMAN GRANZ JAM SESSION

Hollywood, Oct. 30, 1954

Dizzy Gillespie, Roy Eldridge (tp), Bill Harris (tb), Buddy DeFranco (cl), Flip Phillips (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Louie Bellson (dm).

Three titles were recorded for Clef:

2032/33	Stompin' At The Savoy	With ensemble 1 intro chorus to solo 5 choruses of 32 bars. (M)
2034	Lullaby In Rhythm	Solo 5 choruses of 32 bars. (F)
2035	Funky Blues No. 2	Solo 5 choruses of 12 bars. (S)

It looks like a brief session but in fact there is eighty minutes of fine mainstream music here. FP plays the slow blues, a rarity, but he can do everything. He is entrusted to open "... Savoy", somewhat peculiar construct, but continues with great elegance. "Lullaby ..." however is given a too fast, and the results accordingly more ordinary.

JATP

Stockholm, Feb. 2, 1955

Dizzy Gillespie, Roy Eldridge (tp), Bill Harris (tb), Flip Phillips (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Louie Bellson (dm).

Concert in Konserthuset, three titles have FP:

Little David	Solo 7 choruses of 12 bars. (M)
Ballad Medley: I'll Never Be The Same	Solo 32 bars to coda. (S)

Birks Solo 7 choruses of 32 bars. (FM)

Note particularly "Birks", one of his best soli around this time!

RALPH BURNS **NYC. Feb. 4, 1955**

Bigband personnel including Flip Phillips, Al Cohn (ts).
Eight titles were recorded for Norgran, issued as "Perpetual Motion" but no FP.

JATP **Berlin, Feb. 10, 1955**

Collective personnel as Feb. 2. Ella Fitzgerald (vo).
Concert in Sportpalast, four titles have FP:

Jam Session No. 1	Solo 10 choruses of 12 bars. (M)
Ballad Medley: I Don't Know Why	Solo 32 bars to long coda. (S)
Jam Session No. 2	Solo 7 choruses of 32 bars. (F)
Perdido (NC)	Solo 28+12 bars (NC). (FM)

Nothing more than the usual routines here, we have heard everything before, but it is fun anyway!

JATP **NYC. Sept. 17, 1955**

Collective personnel: Dizzy Gillespie, Roy Eldridge (tp), Bill Harris (tb), Sonny Stitt (as), Flip Phillips, Ben Webster, Lester Young (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Louie Bellson (dm).
Concert in Carnegie Hall, no FP on "Ballad Medley No. 1", "Birks Works", "Ow" and "Willow Weep For Me" but:

Blues No. 1	Solo 10 choruses of 12 bars. (FM)
I Found A New Baby	Solo 3 choruses of 32 bars. (F)
Lester Leaps In	Solo 8 choruses of 32 bars. (F)
Blues No. 2	Solo 12 bars. (S)
Ballad Medley No. 2: I'll Never Be TS	Solo 32 bars. (S)
I Got Rhythm	Solo 5 choruses of 32 bars. (F)

This concert is rather disappointing with a mediocre sound, and a noisy audience inspiring FP to do the same. He is always good at ballads, but in uptempo, only "... Rhythm" should be recommended for more than passing listening.

JATP **Chi. Oct. 2, 1955**

Collective personnel: Dizzy Gillespie, Roy Eldridge (tp), Flip Phillips, Illinois Jacquet, Lester Young (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Buddy Rich (dm).

Concert in Carnegie Hall, four titles, FP not present on "The Modern Set", but:

The Blues	Solo 12 choruses of 12 bars. (M)
Ballad Medley: All Of Me	Solo 32 bars to coda. (S)
The Swing Set	Solo 3 choruses of 32 bars. (F)

Here we have one of the best jatp concerts in the middle fifties. FP opens the twenty minutes long "The Blues" and takes a mostly soft and laidback solo, one of his most notable at this time! His participation in the medley offers also one of the most delightful results. Adding the "... Set", which in fact is "Bei Mir Bist Du Schön", having magnificent tenorsax soli by both, this is a session to dig!!

GENE KRUPA MEETS BUDDY RICH **LA. Nov. 1, 1955**

Dizzy Gillespie, Roy Eldridge (tp), Flip Phillips, Illinois Jacquet (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Buddy Rich, Gene Krupa (dm).

Five titles were recorded for Clef:

2527-3	Gene's Blues	Solo 6 choruses of 12 bars. (FM)
2528-3	Buddy's Blues	Solo 10 choruses of 12 bars. (F)
2529-1	Bernie's Tune	Duet with (ts-IJ). Solo 32 bars. 64 bars 4/4 with (ts). Duet. (F)
2530-1	I Never Knew	Solo 32 bars. (SM)
2531-2	Sweethearts On Parade	Solo 32 bars. (M)

Pretty uneven session. Certainly "Buddy's Blues" is the most important item, it has the drive we enjoy so much. Also, "... Tune" has a remarkable cooperation

with a top-inspired Illinois. Otherwise one has the feeling that more could have been done here, but nothing wrong with FP's playing.

JAZZ AT THE PHILHARMONIC**Hamburg, Feb. 29, 1956**

Dizzy Gillespie, Roy Eldridge (tp), Flip Phillips, Illinois Jacquet (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Gene Krupa (dm), Ella Fitzgerald (vo-
"... Good").

Two concerts. Six titles have IJ:

Lady Be Good	Solo 64 bars. 2 choruses 8/8 4/4 and 2/2 with (ts-IJ). (FM)
These Foolish Things	Solo 48 bars to long coda. (S)
Jam At The JATP no. 1	Solo 7 choruses of 32 bars. (FM)
The Modern Set no. 1	Solo 5 choruses of 32 bars. (F)
Jam At The JATP no. 2	Solo 6 choruses of 32 bars. (FM)
The Modern Set no. 2	As above. (F)

Valuable concerts discovery! However, the sound quality is not the best, too much drums, making listening pleasure not quite up to par, and piano is much too strong on FP's "Jam ...". Otherwise the music is exactly as expected. The highlights seem to be the "... Set"s.

JATP**LA. Aug. 15, 1956**

Roy Eldridge, Harry Edison (tp), Illinois Jacquet, Flip Phillips (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Buddy Rich (dm).

Three titles were recorded in concert at The Hollywood Bowl:

Jumpin' At The Woodside	Solo 5 choruses of 32 bars. (F)
Ballad Medley: I've Got The WOAS	Solo 48 bars to coda. (S)
Honeysuckle Rose	Solo 4 choruses of 32 bars. (M)

Note a good solo on "... Rose"! A nice extended ballad too!

JATP**Seattle, 1956**

Personnel for "Swing Set" Septet: Roy Eldridge (tp), Flip Phillips, Illinois Jacquet (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Jo Jones (dm).

Five titles, three have FP:

Up Tempo Blues	Solo 13 choruses of 12 bars. (FM)
These Foolish Things	Solo 32 bars to long coda. (S)
Noisy Norman Blues	Solo 3 choruses of 32 bars. (F)

"Up Tempo ..." is of the vulgar kind, FP taking the second solo, and you know what it sounds like before listening. A nice ballad though on "... Things". "Noisy ..." is however a surprise, having an extremely fast tempo, and it is not a blues but ordinary standard, with moderate soloing by all, FP first.

BUDDY RICH QUARTET**Miami Beach, Fl., May/June 1957**

Flip Phillips (ts), Ronnie Ball (p), Peter Ind (b), Buddy Rich (dm).

Five titles were recorded for Verve in The Dream Bar – Johnina Hotel:

22377	Lover Come Back To Me	Straight 1 to solo 3 choruses of 64 bars. 64 bars 4/4 with (dm). (F)
22378	Topsy	Straight 1 to solo 5 choruses of 32 bars. 3 choruses 4/4 with (dm). (FM)
22379	Undecided	Straight 1 to solo 7 choruses of 32 bars. 64 bars 4/4 with (dm). Solo 3 choruses. (FM)
22380	Broadway	Straight 1 to solo 5 choruses of 32 bars. 56 bars 4/4 with (dm). (FM)
22381	Jumpin' At The Woodside	Solo 8 choruses of 32 bars. 5 choruses 4/4 with (dm). Solo 64 bars. (F)

Incredible. Phantastic. Magnificent. This club date makes in fact much of the jatp stuff to be quite ordinary (although of course it isn't)! There is such a drive in FP's playing here, that one simply looks for reasons. Buddy Rich's hot sticks could be one, but our man seems to have it all inside him, pouring out mainstream

tenorsax of the very highest quality. Everything is strong uptempo here, and the choruses roll by, one after another, with so much surprises, exciting details everywhere. Dare not recommend one particular item; all five are musts for any fan of jazz tenor saxophone, but you may start on "Topsy"!! And back to Rich; he does not solo here but concentrates on playing 4/4s with tenorsax on all items, some unforgettable events in themselves. What a date!!

JATP**LA. Oct. 9, 1957**

Collective personnel: Sonny Stitt (as), Lester Young, Illinois Jacquet, Flip Phillips (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Jo Jones (dm).
Concert in Shrine Auditorium, three titles:

The Slow Blues	Solo 24 bars. (S)
Merry-Go-Round	Solo 6 choruses of 32 bars. (F)
Medley: Can't We Be Friends?	Solo 32 bars to coda. (SM)

A jatp concert without trumpets! But who needs them!? This sax group should be able to keep your attention. Particularly the very slow "... Slow ..." with rhythm instruments starting off and FP first in reed line is magnificent!

NAT "KING" COLE WITH THE JATP**LA. Oct. 15, 1957**

Collective personnel: Nat King Cole (p,vo), Roy Eldridge (tp), Flip Phillips, Stan Getz, Illinois Jacquet, Coleman Hawkins (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Jo Jones (dm).

Seven titles were recorded at NBC TV-show, three have FP:

It's Only A Paper Moon	Solo 16 bars. (M)
C Jam Blues	Solo 36 bars. (FM)
With You On My Mind	Obbligato with (ts-IJ). (S)

Lovely experience to see this show, Nat King Cole and all these great artists, including our dear FP! The soloing will necessarily be brief and superficial, does not really matter, but "C Jam ..." should be noted, and "... My Mind" with Illinois joining Flip behind NKC.

ELLA FITZGERALD / JATP**LA. Oct. 25, 1957**

Collective personnel: Roy Eldridge (tp), J. J. Johnson (tb), Sonny Stitt (as), Flip Phillips, Stan Getz, Illinois Jacquet, Coleman Hawkins (ts), Oscar Peterson (p), Herb Ellis (g), Ray Brown (b), Connie Kay (dm), Ella Fitzgerald (vo).

Two titles were recorded at Shrine Auditorium, but no FP.

Since there is an intermission of almost two years of Flip Phillips sessions until he joins Benny Goodman in autumn 1959, the solography takes a rest now.

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