

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) |
|--------------------------------------|--------------------|

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) |
|-------|------------------|--------------------|

|       |                           |                    |
|-------|---------------------------|--------------------|
| 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 "125<sup>th</sup> 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) |
|------------|----------------------------|

**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) |
|-----|---------|--------------------------|

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 Pheffner, 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 (1<sup>st</sup> (ts)-solo). (F)

Somebody Loves Me

Solo 16 bars (1<sup>st</sup> (ts)-solo). (S)

Billy Bauer's Tune

Solo with orch 16 bars. (S)

Just You, Just Me

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

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

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

Personnel same/similar to below.

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

Golden Wedding

Solo 32 bars. (FM)

I've Got The World On A String

Solo 8 bars. (S)

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

Same. CBS broadcast from Meadowbrook, 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?



- 107 We're In The Money Duet with (tp) 32 bars.  
Soli 32, 4, 4 and 4 bars. (FM)
- 108 Melrose Blues Duet with (tp) 12 bars. Solo  
12 bars. Duet 12 bars. (S)

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

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

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

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

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

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

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

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

Two titles were recorded live in Town Hall:

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

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

**WOODY HERMAN & HIS ORCHESTRA Atlantic City, NJ. July 2, 1945**

Personnel including Flip Phillips (ts).

Broadcast from Steel Pier, eight titles, not available.

**NYC. July 13, 1945**

Same. Broadcast from Cafe Rouge, Hotel Pennsylvania, eight titles, has not been available for listening.

**NYC. July 21, 1945**

Same. AFRS ONS 678 from Cafe Rouge, Hotel Pennsylvania, two FP soli found:

- Goosey Gander Solo 12 bars. (SM)
- Northwest Passage Solo with orch 32 bars. (F)

**NYC. July 23, 1945**

Same. ONS 692 from Cafe Rouge, Hotel Pennsylvania, three FP soli found:

- Katusha Solo 16 bars. (F)
- Goosey Gander Solo 12 bars. (SM)
- Apple Honey (NC) Solo 64 bars. (F)

**NYC. July 28, 1945**

Same. CBS broadcast from Cafe Rouge, Hotel Pennsylvania, four FP soli found:

- Don't Worry 'Bout That Mule Break 4 bars. (M)
- Goosey Gander Solo 12 bars. (SM)
- There's No You Solo 8 bars. (SM)
- Northwest Passage Solo with orch 32 bars. (F)

**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 Guarnieri (p), Milt Hinton (b), J. C. Heard (dm).

Four titles were recorded for Keynote:

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

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

**WOODY HERMAN & HIS ORCHESTRA****NYC. Aug. 20, 1945**

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

|         |                |                              |
|---------|----------------|------------------------------|
| 35104-1 | The Good Earth | Solo with orch 12 bars. (FM) |
|---------|----------------|------------------------------|

|         |                |                |
|---------|----------------|----------------|
| 35104-2 | The Good Earth | As above. (FM) |
| 35104-3 | The Good Earth | As above. (FM) |
| 35104-5 | The Good Earth | As above. (FM) |

**NYC. Aug. 22, 1945**

Same. Seven titles were recorded for V-Disc at Liederkrantz Hall, no FP on "125<sup>th</sup> 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 in 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)   |
| 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 obbligato 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<br>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 Stewart, 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 Oliver (cnd). Two titles were recorded for Victor, no FP on 5027-2 "Metronome All Out" but:

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

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

**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) |
|---------|----------------------------|-----------------------------|

**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) |
|---------|------------------|

**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. (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) |
|---------|-----------------------------|------------------------------|

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) |
|-----------|-------------------------------------|

**Chi. April 26, 1946**

Same. "Wildroot Radio Show #29" from Hotel Sherman, not available.

**Chi. May 3, 1946**

Same. "Wildroot Radio Show #30" from Hotel Sherman, not available.

**Chi. May 10, 1946**

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

|          |                            |
|----------|----------------------------|
| 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 s 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.

**Chi. May 24, 1946**

Same. "Wildroot Radio Show #33", not available, except for the following by the Woodchoppers:

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-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.

**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 PHILHAMONIC 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 L.A. Jan. 1949.

Four titles were recorded for Mercury/Clef:

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

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

**JAZZ AT THE PHILHARMONIC**

**NYC. Sept. 27, 1947**

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

Four titles were recorded at Carnegie Hall:

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

Quoting the Illinois Jacquet solography from many years ago: "Note Flip on this date, he deserves his own solography really, being one of the greatest white postwar tenorsax players". Here they meet and make jazz history; not only because the music

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

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

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

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

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

Personnel for "Leap Here": Dizzy Gillespie (tp), Buddy DeFranco (cl), Bill Harris (tb), Flip Phillips (ts), Nat King Cole (p), Billy Bauer (g), Eddie Safranski (b), Buddy Rich (dm), Pete Rugolo (arr). For "... Riff": Stan Kenton &amp; 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.<br>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 8<sup>th</sup> national tour, the following items have FP:

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

**same**

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

Same concert, three titles:

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

FP is more restrained here than on many other 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**

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

Private recordings exist of the entire concert at Syria Mosque.

**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) |
|------------|---------------------------|

**NYC. April 23, 1949**

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

|                      |   |
|----------------------|---|
| Bucabu / Brook-A-Boo | Soli/straight 2 and<br>7 choruses of 16 bars. (F) |
| Tanga                | Solo 4 choruses of 32 bars<br>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) |
|-------------|---------------------------|

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<br>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) |
|-------|----------|-------------------|

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 PHILLIPS****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)<br>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<br>Coda 4 bars. (S)                |
| 362-2 | Flip's Boogie                | Solo 5 choruses of 12 bars.<br>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.<br>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.<br>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 long 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<br>3 choruses of 64 bars. 64 bars<br>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<br>(dm). Duet with (tb) 24 bars. (F) |
| 536-4  | Funky Blues                     | Solo 12 bars to 12 bars<br>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 23, 1951**

Personnel as March 3.

Two titles were recorded at Birdland:

|  |         |                             |
|--|---------|-----------------------------|
|  | Perdido | Solo 5 choruses of 32 bars. |
|--|---------|-----------------------------|

Solo 8 bars. (FM)

Lazy River Soli 18 and 18 bars to long coda. (S)

**NYC. May 26, 1951**

Same. One title:

Blue Room Duet with (tb) 32 bars. Solo  
56 bars. Coda. (M)

“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.

**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 overplayed 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.<br>Solo 4 choruses of 32 bars<br>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.<br>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.<br>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.<br>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.<br>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<br>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.<br>Solo 8 bars. (FM)        |
| 975-1 | I Didn't Know What Time It Was | Soli 8, 20, 8 and 8 bars to<br>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.<br>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!

...ooo...