

The
TRUMPET
of
MORRIS
FREDERICK WEBSTER
“FREDDIE”

Born: Selma, Alabama, Sept. 3, 1917
 Died: Chicago, April 1, 1947

Introduction:

I have heard so much about the legendary Freddie Webster, and how he inspired Miles Davis, that I decided to find out what he represented. This was much more difficult than I expected ...

History:

Played in the old Central High School band in Cleveland. After high school he formed his own 14-piece band which toured Northern Ohio in 1938-39, including Tadd Dameron on piano. His first on the road was with Earl "Father" Hines and his bigband. In 1941 Webster went to New York where he met Dizzy Gillespie, Bud Powell, Benny Harris and others. Later that year rejoined Earl Hines which then included Charlie Parker on tenorsax, Dizzy, Ray Nance, Billy Eckstine and Sarah Vaughan, but this band never recorded. Webster was part of the jam sessions at Minton's and Monroe's. In 1942 played with Lucky Millinder's bigband. In April 1942 joined Jimmie Lunceford's orchestra. While travelling with Lunceford, Webster met Miles Davis in St. Louis, and they became close friends.. A few months later joined Benny Carter's orchestra. In 1944 returned to New York and recorded with Billy Eckstine. Played in Dizzy Gillespie's first bigband (1945). Early 1946 returned to Cleveland, playing with a local band led by Johnnie Powell. While with Powell, Webster continued to play some gigs around the country, including a short stint with JATP. In July 1946 he joined Tadd Dameron. In 1947 Webster was about to join the Count Basie orchestra. When Basie asked what his price was, Webster said: "After you've paid the rest of those guys, you and I split 50-50!". Webster never played with the Basie band. In April 1947 Webster went to Chicago to play with Sonny Stitt. He died at the age of 30 in Stitt's room at the Strode Hotel in Chicago. Officially he died of a heart attack, but Miles Davis wrote in his autobiography that Webster died of an overdose of heroin that was intended for Stitt. (ref. Joe Mosbrook, "Jazzed in Cleveland")

Quotes:

Leonard Feather: "One of the most soulful performers among modern jazz trumpeters".

Miles Davis: "Freddie Webster was the trumpeter I tried to imitate". "My real main man during those first days was Freddie Webster. He had a big, singing sound, a big warm, mellow sound. I used to try to play like him".

Benny Bailey: "Freddie had the most wonderful sound of any trumpet player I've ever heard. It was a sheer beauty which no one can ever know unless they heard him play in person".

Barry Ulanov: "Webster is a real find. He plays with a wonderful sense of structure giving all his choruses and half-choruses a discernible beginning, middle and ending. His favourite range is a low register projected with boldness and deepness. He doesn't restrict himself to low notes but makes long scoops from the middle and high registers to the bottom and then sails back up. He plays with an easy technique in perfect taste".

Message:

Does anybody know what "Freddie"'s first name was? Frederick?
 What is his birthdate?

Postscript of April 14, 2015: Solved (see above) due to Nikolaus Schweizer.

FREDDIE WEBSTER SOLOGRAPHY

EARL HINES & HIS ORCHESTRA NYC. March 7, 1938

Freddie Webster, George Dixon (tp), Ray Nance (tp, vo), Louis Taylor, Kenneth Stuart, Joe McLewis (tb), Leroy Harris (cl, as, vo), Budd Johnson, Willie Randall, Leon Washington (cl, ts), Earl Hines (p), Claude Roberts (g), Quinn Wilson (b, arr), Oliver Coleman (dm), Ida James (vo), Jimmy Mundy (arr).
Five titles were recorded for Vocalion, three may have FW:

22517-1	Solid Mama	Solo 8 bars (open). (M)
22517-2	Solid Mama	As above. (M)
22519-1	Goodnight, Sweet Dreams	Solo 10 bars (open). (M)
22519-2	Goodnight, Sweet Dreams	As above. (M)
22520-1	Tippin' At The Terrace	Brief fill in (open). (M)

NYC. March 17, 1938

Same. Two titles, both may have FW:

22578-1	Jezebel	Straight 4 bars (mute). (SM)
22579-1	Jack Climbed A Beanstalk	Solo with orch 6 bars (open). (FM)

The recently available Mosaic album with Earl Hines gives FW's contributions as listed above (except that "Jezebel" is not noted). I am not in the position to verify this, there is so little base for comparison. Nothing sounds like Ray Nance, but George Dixon might be involved on some items. Only "... Mama" and "... Sweet Dreams ..." have solistic interest, presenting a good, obviously talented trumpeter, but nothing very original, really.

EARL HINES & HIS ORCHESTRA Chi. Aug. 3, 1938

Harry "Pee Wee" Jackson, Freddie Webster (tp), Ray Nance (tp, vo), George Dixon (tp, as), John Ewing, Joe McLewis, George Hunt (tb), Budd Johnson (as), Leroy Harris (as, vo), Julian Draper, Willie Randall (ts), Earl Hines (p), Hurley Ramey (g), Quinn Wilson (b), Oliver Coleman (dm), Katherine Perry (vo).
Broadcast from Grand Terrace Ballroom, eleven titles, at least one has FW:

St. Louis Blues	24 bars 4/4 with (tp/tp). Probably solo 12 bars. (FM)
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Since there is a trumpet chase on "St. Louis ..." with all trumpeters joining in, we have a FW contribution! It seems that he is playing the first 4 of each chorus, what do you think? The later chorus also seems to be played by him. However, there are other opinions, so this item has to be discussed further!

LUCKY MILLINDER & HIS ORCHESTRA NYC. Feb./March 1940

Probably Freddie Webster, unidentified, probably Bobby Moore (tp), two unidentified, George Stevenson (tb), probably George James (as), two unidentified (ts), Ernest Purce (bar), Bill Doggett (p), Trevor Bacon (g), unidentified (b), Shadow Wilson (dm). Information from Mark Cantor.
Movie "Paradise In Harlem", earlier believed to be from 1939, but contracts are signed late Jan. 1940, and New York Amsterdam notes film's completion, still under the original title "Othello In Harlem", on April 3, 1940. Release probably early August (ref. Mark Cantor).

The following titles have FW:

Unknown Title	Solo 8 bars. (FM)
I Gotta Put You Down	Solo 16+8 bars, (ts) on bridge. (FM)
Unknown Title	Possibly solo 36 bars behind heavy noise. (FM)

Great movie with lots of enjoyable music! Good trumpet playing, must be FW. Note also that probably Bobby Moore takes a brief solo on "... Down".

LOUIS JORDAN & HIS TYMPANY FIVE NYC. Jan. 24, 1941

Possibly Eddie Roane or Freddie Webster (tp), Louis Jordan (cl, as, bar, vo), Stafford Simon (cl, ts), Arnold Thomas (p), Henry Turner (b), Walter Martin (dm). Discos also give Courtney Williams (tp).

Four titles were recorded for Decca, three have trumpet:

68622-A	The Two Little Squirrels	24 bars 4/4 with (as) to 2 bars (as) and 6 bars (tp) (open). (FM)
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- 68623-A T-Bone Blues Obbligato 24 bars (mute). (SM)
 68624-A Pan Pan Solo 16 bars (open). (M)

Postscript of June 20, 2016: This session has earlier not being attributed to FW. However, after suggestion from Mario Schneeberger, Bo Scherman and I listened carefully and found several details indicating FW. Thus we put this forward for discussion. The trumpet soling is pretty good also!

LOUIS JORDAN & HIS TYMPANY FIVE NYC. April 2, 1941

Freddie Webster (tp), Louis Jordan (as, ts, vo), Stafford Simon (cl, ts), Arnold Thomas (p), Henry Turner (b), Walter Martin (dm), The Tympany Five (vo-group).

Six titles were recorded for Decca, four have FW:

- 68905-A St. Vitus Dance Solo 16 bars (mute). (M)
 68906-A Saxa-Woogie Soli 4 and 4 bars (mute). (M)
 68908-A De Laff's On You Soli 16 and 24 bars (mute). (F)
 68909-A Boogie Woogie Came To Town Solo 16 bars (mute). (M)

Strangely enough this is one of FW's most prominent sessions! A good swing trumpeter with certain details showing that he is quite aware of the current modern developments. Nothing extraordinary, really, but study these items carefully!!

JAM SESSION NYC. April 30, 1941

Personnel given on the acetate label: Joe Guy, Hot Lips Page, Freddie Webster (tp), Ray Durant (p), Chapoten (b). However the session also has Herbie Fields (ts), unknown (dm). Note also that this item has been issued on Xanadu LP 107 with the following personnel listed: Joe Guy, Hot Lips Page, unknown (tp), unknown (p), (b), (dm).

Recorded at Monroe's by Jerry Newman:

- Sweet Georgia Brown Solo 64 bars. (FM)

I remember very well when the late John Bergh many years ago purchased this acetate from Bob Altshuler, and how thrilled he was to have found an item with the legendary Freddie Webster! Issued on LP without complete information, its important was not realized, and DM wrote in his liner notes that "... is followed by two choruses from Third Man, who appears to have had some refreshments, causing him to gliss and half-valve somewhat excessively". In fact, this solo is very interesting and quite original with a beautiful opening and tells a lot about FW's qualities. Quite right, not everything is in perfect taste, but I prefer to consider it as a consequence of a great trumpeter's unconstrained creativity in a late night hour. Anyway, the solo is something far from the ordinary, and with so little evidence of FW's art, go ahead and listen!!

same date?

Personnel probably as above but Thelonious Monk (p).

Acetate not available, but listening to the Xanadu 107 issue is convincing.

- My Melancholy Baby Solo 32 bars. (M)

"Quite Newtonian" writes DM, absolutely, with a big open tone, but listening and comparing with "Sweet ..." above, my conclusion is that this again must be FW!

EARL HINES & HIS ORCHESTRA Hollywood, Aug. 20, 1941

George Dixon (tp, as), Harry "Pee Wee" Jackson, Tommy Enoch, Freddie Webster (tp) Joe McLewis, George Hunt, John Ewing (tb), Leroy Harris, Scoops Carry (cl, as), William Randall, Budd Johnson, Franz Jackson (ts), Earl Hines (p, ldr), Hurley Ramey (g), Truck Parham (b), Rudolph Taylor (dm), Billy Eckstine, Madeline Greene, The Three Varieties (vo).

Six titles were recorded for Bluebird, one has FW:

- 61541-1 Windy City Jive Solo 8 bars (2nd (tp)-solo). (F)

Note that the early 16 bars trumpet passage is split into two parts.

LUCKY MILLINDER & HIS ORCHESTRA NYC. Nov. 6, 1941

Archie Johnson, Freddie Webster, Nelson Bryant (tp), George Stevenson, Edward Morant, Sandy Williams (tb), George James, Ted Barnett (as), Stafford "Pazzuza" Simon (ts), Ernest Purce (bar), Bill Doggett (p), Sterling Marlowe (g), Sister Rosetta Tharpe (vo, g), George Duvivier (b), Panama Francis (dm), Trevor Bacon (vo), Lucky Millinder (ldr).

Four titles were recorded for Decca, three have trumpet, 69908-A "Hey Huss!" solo with orch 12 bars (open). (M), is unlikely to be FW, but:

- 69909-A Let Me Off Uptown Solo 8 bars (open). (M)
 69911-A How About That Mess? Solo 10 bars (open). (M)

The deep-toned solo on "... Uptown" is quite original, and just how FW's trumpet is expected to sound from the numerous stories told. Same goes for the rather modern solo on "... Mess?". However, I do not find the soli that consistent and perfect as should be expected from a trumpeter that legendary.

LUCKY MILLINDER & HIS ORCHESTRA NYC. Dec. 7, 1941
 Similar. Broadcast from Apollo Theatre, three titles may have FW:

- Let Me Off Uptown Solo 8 bars. (M)
 Deep In The Heart Of Texas Solo 16 bars (mute). (FM)
 Sweet Georgia Brown Solo 64 bars (open) (1st (tp)-solo). (F)

Now, this is interesting! "Deep ..." has an original and modern oriented solo, definitely something special. "Sweet ..." has a long, very fast solo, relatively straight with exciting twists inbetween, again a quite original performance. Dig this broadcast carefully, as a guide to the enigmatic Freddie Webster!! Postscript: Another "... Uptown", likely to be played by FW.

LUCKY MILLINDER & HIS ORCHESTRA NYC. Feb. 18, 1942
 Personnel as Nov. 6, 1941 except Clyde Hart (p) replaces Doggett.
 Four titles, two have trumpet, most likely by FW:

- 70345-A I Want A Tall Skinny Papa Solo 4 bars (open). (M)
 70347-A Savoy Solo with orch 12 bars. (M)

Same feeling as on the Nov. 6, 1941 session.

JIMMIE LUNCEFORD & HIS ORCHESTRA NYC. April 14, 1942
 Personnel possibly as or similar to June 26, 1942, FW may already be present.
 Three titles were recorded for Decca, one may possibly have FW (ref. Mario Schneeberger):

- 70654-A It Had To Be You Solo with orch 8 bars. (M)

LA. June 26, 1942

Jimmie Lunceford (dir), Freddie Webster, Paul Webster, Bob Mitchell, Harry Jackson (tp), Fernando Arbello, Russell Bowles (tb), Trummy Young (tb, vo), Willie Smith (cl, as, vo), Benny Waters (as), Dan Grissom (as, vo), Joe Thomas (cl, ts), Earl Carruthers (cl, bar), Edwin Wilcox (p, cel), Al Norris (g), Truck Parham (b), Jimmy Crawford (dm).

Four titles were recorded for Decca, three issued, may have FW:

- 3063-A Strictly Instrumental Solo 8 bars. (M)

LA. July 14, 1942

Similar. Two titles were recorded for Decca, but no FW.

Southgate, Ca., June/July 1942

Same/similar. Broadcast from Trianon Ballroom,. One title has FW:

- Jersey Bounce Solo 16 bars (1st (tp)-solo). (M)

1942

Same/similar.

- When The Swallows ... Solo 8 bars. (SM)

"Jersey ..." seems very much how FW is supposed to sound and is possibly his only improvised solo with Lunceford. Postscript of June 20, 2016: "Strictly ..." and "... You" from the Decca sessions have also elements of FW's style. Note also that there may additional broadcast items, "... Swallows ..." is one fine discovery.

SAMMY PRICE NYC. July 25, 1942
 Freddie Webster (tp), Don Stovall (as), unknown (ts), Sammy Price (p), unknown (b), (dm).

Two titles were recorded for Decca:

- 71195-A Teed-Up Solo 16 bars (mute). (M)
 71196-A Frantic Solo 12 bars (mute). (M)

Rather anonymous trumpet playing, can this really be the famous FW? Has somebody looked at the recording session the next day and assumed FW also was participating here?

SONNY BOY WILLIAMS

NYC. July 26, 1942

Personnel may include Freddie Webster (tp), unknown (as), (ts).

Four titles were recorded for Decca, no trumpet soli on 71221-A "Savoy Is Jumpin'" but:

71222-A	Reverse The Charges	Solo 16 bars. (SM)
71223-A	Rubber Bounce	Intro 4 bars. Solo 8 bars. (SM)
71224-A	Honey It Must Be Love	Solo 8 bars. (M)

This must be one of the most important Freddie Webster sessions, an easygoing informal smallband one. The trumpet soli are clearly modern, only Dizzy did things like this to my knowledge, at this early time!

Postscript of Nov. 2019: The following story comes from Phil Schaap:

LUCKY MILLINDER

NYC. Aug. 1942

Personnel may include Freddie Webster (tp), replacing Dizzy Gillespie who played at the July 29, 1942 recording session for Decca. One title (remake):

71245-A	When The Lights Go On Again.	A few straight bars. (S)
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The story goes like this: "Panama Francis stated that Decca was dissatisfied with the version recorded on July 29 and had the band clandestinely return to the studios in August 1942 with Webster, replacing Dizzy Gillespie. Francis and Bill Doggett identified the trumpet playing as by Freddie Webster". Although the music involved has only academic value, and my ears are too old to have any say, I thought the story nevertheless should be included here. Take it or leave it!

JIMMIE LUNCEFORD & HIS ORCHESTRA **Hollywood, May/June 1943**

Bigband personnel including Freddie Webster (tp).

AFRS Jubilee No. 29 & 33, one title:

Yesterdays	Concerto 5:25. (SM/S)
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This is a quite incredible event! There is so little evidence of FW's reputed greatness, that one may think his artistry was somewhat exaggerated. However, one does not become the featured soloist on a concerto performance like this without recognized capabilities. Most probably there is not much improvisation here, but his majestic sound comes so clearly through, and there is no doubt that this is an important jazz trumpet history event. If this had been FW's only preserved trumpet solo, he might have been even more legendary!!

JIMMIE LUNCEFORD & HIS ORCHESTRA

unknown date

Bigband personnel including Freddie Webster (tp), Joe Thomas (ts).

Medley "Body And Soul" / "Stardust":

Stardust	Solo 32 bars. (SM)
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Postscript of May 22, 2017: Found this interesting item not long ago on a forgotten cassette! Through 6 ¾ minutes we get a beautiful tenorsax solo and very fine orchestra, and then FW appears with a superb trumpet solo. The style is exactly the same as in "Yesterdays" above, so there is no doubt the performer is our man. Great discovery, really!

PHIL MOORE

& THE ALL STAR ORCHESTRA

Hollywood, ca. July 1943

Personnel as given in Lotz/Neuert: AFRS Jubilee: Freddie Webster (tp), Phil Moore (p, arr), Jerry Wilson (p-"Stardust", arr- "Jerry's Jump", others unidentified.

AFRS Jubilee No. 40, four titles, "Jerry's Jump", "Stardust", "Rock Jubilee", "Theme", not available. Is this "Stardust" in fact the one presented as Jimmie Lunceford above??

BENNY CARTER & HIS ORCHESTRA

San Francisco, Oct. 25, 1943

Freddie Webster, Teddy Buckner, Jake Porter, Claude Dunson (tp), Alton Moore, J. J. Johnson, Shorty Haughton (tb), Benny Carter (as, arr), Porter Kilbert (as), Gene Porter, Bumps Myers (ts), Willard Brown (as, bar), Teddy Brannon (p), Ulysses Livingston (g), Curley Russell (b), Oscar Bradley (dm) Savannah Churchill (vo), Frank Comstock (arr).

Four titles were recorded for Capitol, no FW soli on 93 "Poincana", 94 "Just A Baby's Prayer At Twilight" (S) and 96 "Love For Sale" (M), although some prominent lead, but:

95-A Hurry Hurry Obbligato 2 bars. (S)
95-alt. Hurry Hurry As above. (S)

BENNY CARTER & HIS ORCHESTRA **1943-1945**
Bigband personnel including Freddie Webster and others (tp).
Various airshots, no information, however:

1943

Personnel given on Alamac LP QSR 2449: Freddie Webster, Snooky Young, Gerald Wilson, Jake Porter or Claude Dunson (tp), Alton Moore, J. J. Johnson, Shorty Haughton (tb), Benny Carter (tp, as, arr), Gene Porter, Bumps Myers (ts), Willard Brown (bar), Sonny White or Teddy Brannon (p), Ulysses Livingston (g), Curly Russell (b), Oscar Bradley or Max Roach (dm).
AFRS Library P-40. One title has FW:

On The Alamo Solo with orch 16 bars. (M)

One of the most interesting FW soli around!

SABBY LEWIS & HIS ORCHESTRA **NYC. March 29, 1944**
Bigband personnel including Freddie Webster (tp), Jerry Heffron (ts, arr), Sabby Lewis (p), Evelyn White (vo-“... You”), Tadd Dameron (arr).
Two titles were recorded at "Club Zanzibar":

Embraceable You Intro. With orch. (S)

Boston Bounce Solo 16 bars. (M)

“Embraceable ...” is not really interesting, if it were not for FW’s participation. However, on “Boston ...” he plays a real solo, very interesting!!

BILLIE HOLIDAY VOCAL WITH
EDDIE HEYWOOD & HIS ORCHESTRA **NYC. April 8, 1944**
Freddie Webster (tp), Vic Dickenson (tb), Lem Davis (as), Eddie Heywood (p), Teddy Walters (g), John Simmons (b), Sidney Catlett (dm).
Two titles were recorded for Commodore (more titles and takes without FW):

4754-1 He’s Funny That Way No solo. (SM)

4755-1 Lover Come Back To Me No solo. (M)

I cannot see the reason for having an extended personnel on the opening take and then removing it for the following takes. There is absolutely nothing of solistic interest with regard to FW, nor the other horns, here.

BILLY ECKSTINE & HIS ORCHESTRA **NYC. April 13, 1944**
Bigband personnel including Dizzy Gillespie, Freddie Webster, Al Killian, Shorty McConnell (tp).
Three titles were recorded for DeLuxe, but no FW.

LUCKY MILLINDER & HIS ORCHESTRA **NYC. May 26, 1944**
Freddie Webster, Ludwig "Joe" Jordan, Curtis Murphy, Leroy Elton Hill (tp), Gene Simon, Alfred Cobbs, Joe Britton (tb), Preston Love, Bill Swindell (as), Elmer "Skippy" Williams, Eddie "Lockjaw" Davis, Lucky Thompson (ts), Ernest Leavey (bar), Ellis Larkins (p), Lawrence "Larry" Lucie (g), Al McKibbon (b), Panama Francis (dm), Judy Carroll, Wynonie Harris (vo), Lucky Millinder (ldr).
Four titles were recorded for Decca, two (may) have FW:

72177 Hurry Hurry Solo 4 bars. (SM)

72178 Darlin’ Straight 8 bars. (S)

The brief solo on “Hurry ...” sounds very promising, beautiful tone! The straight solo on “Darlin’” seems to have the same performer.

Hollywood, 1944/45

Similar. Various AFRS Jubilee Programs, no FW found so far.

WARREN EVANS VOCAL ACC. BY
SAMMY PRICE & HIS ORCHESTRA **NYC. March 9, 1945**
Freddie Webster (tp), George James (as?, ts), Sammy Price (p), John Brown (b), Harold “Doc” Doc West (dm).
Four titles were recorded for Decca:

72763 Don’t Be Late Obbligato parts. (S)

72764 In The Wee Small Hours Obbligato parts.
Straight 10 bars to coda. (S)

- 72765 Just Call On Me Oblligato parts. (S)
 72766 Mad About You Oblligato parts. Break 2 bars. (S)

A very commercial session with slight or no jazz contents. Since FW is assumed to be so important, I have noted "obligato parts" on all items, but in fact there is only a few straight bars here and there. Only the break on "... You" and particularly the concluding bars on "... Hours" may have some slight, academic interest.

GEORGIE AULD & HIS ORCHESTRA NYC. **March 23 or 28, 1945**
 Bigband personnel including Dizzy Gillespie, Freddie Webster, Manny Fox (tp).
 Three titles were recorded for Guild/Musicraft, but no FW.

FRANK SOCOLOW's QUINTET NYC. **May 2, 1945**
 Freddie Webster (tp), Frank Socolow (ts), Bud Powell (p), Leonard Gaskin (b),
 Irv Kluger (dm).
 Four titles were recorded for Duke, "Blue Fantasy" is unissued and probably lost
 but:

- The Man I Love Solo 16 bars (open). (S)
 Reverse The Changes Straight 6 bars (open). Solo 16 bars
 (open). Solo 4 bars (mute). (M)
 September In The Rain Solo 32 bars (open). (M)

This is one of FW's most important sessions! Here he is in a true modern small band concept for the first and only time, with highly competent fellow musicians. His beautiful solo on "The Man ..." tells a lot about the man, we understand clearly by this item alone how he was legendary by his big, open, strong sound, although his playing is contrary the prevailing modern 'tradition'. This is even more evident on "September ...", possibly his most important solo. Some fine and original trumpet playing also on "... Changes". If one wants to understand what FW really stands for, this is the session to play!!

MISS RHAPSODY NYC. **May 15, 1945**
 Freddie Webster (tp), Walter Thomas (as, ts), Eddie "Lockjaw" Davis (ts), June Cole (p), Harold Underhill (g), Billy Taylor (b), Cozy Cole (dm), Miss Rhapsody (vo).
 Four titles were recorded for Savoy, no FW on 5815 "We're Sisters Under The Skin" and 5816 "The Night Before Judgement Day" but:

- 5814 He May Be Your Man Oblligato 8 bars. (S)
 5817 I Fell For You Solo 16 bars (mute). (SM)

A sensitive muted solo on "... For You" is a typical FW performance.

SARAH VAUGHAN / TADD DAMERON NYC. **May 7, 1946**
 Freddie Webster (tp), Leroy Harris (as), Leo Parker (bar), Hank Ross (bcl), Bud Powell (p), Ted Sturgis (b), Kenny Clarke (dm), nine (strings), Tadd Dameron (dir), Sarah Vaughan (vo).
 Four titles were recorded for Musicraft, no FW on 5488 "My Kinda Love" but:

- 5485 If You Could See Me Now Straight (open). (S)
 5486 I Can Make You Love Me Intro straight 4 bars (open). (S)
 5487 You're Not The Kind Solo 16 bars (open). (SM)

No doubt that FW had a unique, strong and colourful sound in his horn, but we really know so little about his improvisational capabilities. "... The Kind" is possibly his last recorded solo (postscript of Dec. 15, 2015: No it isn't!!), and I am really not impressed, it could even be considered overstepping the limits of good taste, being close to schmaltzy.

JOHNNY POWELL & HIS ORCHESTRA Cleveland, **early 1947**
 Freddie Webster, Wolwood Lipton, Carl Fields (tp), Wade Marcus, William "Shep" Shepherd (tb), Willie C. "Face" Smith (as, arr), Woodie Holt (as), Walter Gross, William Draper (ts), Charles Mines (bar), Willard Black (p), Richard Mitchell (b), Bobby Smith (dm), Gene Jordan (vo). Date also given as early 1946, what is correct?
 Four titles, "Cedar Avenue Blues" and "Perdido" recorded for local label Paramount, two issued, no FW (most probably) on "Cedar Avenue Blues" (vo-Gene Jordan) but:

- Perdido / Ready For Freddie Solo with orch 32 bars. (M)

This trumpet solo is definitely played by FW, particularly the bridge has some typical details, but otherwise it is embalmed by orchestra and does not sound very special.

No further recording sessions

...ooo...