

The  
**TENORSAX**  
of  
**HERBERT HAYMER**  
**“HERBIE”**

Born: Jersey City, New Jersey, July 24, 1915  
Died: Santa Monica, California, April 11, 1949

*Introduction:*

Herbie Haymer? Never heard of him! The sad fact of his status in Oslo Jazz Circle back then. Nobody collected Jimmy Dorsey, Red Norvo, and West Coast stuff was hard to get. We certainly missed something!

*History:*

Began on altosax at the age of 15. Changed to tenorsax five years later and worked with Carl Sears-Johnny Watson band at Yoeng's Chinese restaurant in New York. Briefly with Rudy Vallee and Charlie Barnet, then with Red Norvo from spring 1936 until joining Jimmy Dorsey in February 1938. Left in March 1941, worked with Woody Herman for almost a year, then with Kay Kyser until summer of 1943, then brief spell with Benny Goodman. Joined Dave Hudkin's Band in Los Angeles in autumn of 1943 – continued to work occasionally with that band for several years. Brief spell in U. S. Navy in 1944, after release was mainly active as a studio musician in Hollywood, but also worked with Red Nichols (1945), Benny Goodman (1947), etc. Played in various orchestras led by Axel Stordahl, Paul Weston, etc., etc. Was killed in a car crash whilst driving home from a Frank Sinatra recording session (ref. John Chilton).

## HERBIE HAYMER SOLOGRAPHY

### MILLS CAVALCADE ORCHESTRA NYC. June 11, 1935

Florence Dieman, Elvira Rohl (tp), George Brunies (tb, dir), Norman Conley, Althea Conley (tb), Jules Harrison, Marie Carpenter (as), Evelyn Pennak, Herbie Haymer (ts), Henrietta Borchard, Rudy Berson, Sid Sidney (vln), Gladys Mosier (p), Jessie Moore (b), Frank Carlson (dm).

Four titles were recorded for Columbia, two issued:

17587-1	Lovely Liza Lee	Break. (FM)
17589-1	Rhythm Lullaby	Solo with orch 8 bars. (M)

Our first encounter with the tenor saxophone of Herbie Haymer is promising though brief, nice though not particularly personal nor remarkable.

### RED NORVO SEXTET NYC. Oct. 20, 1935

Stew Pletcher (tp), Donald McCook (cl), Herbie Haymer (ts), Red Norvo (xyl), Pete Peterson (b), Bob White (dm), Red McKenzie (vo-“Ho Hum”, “I Can’t Believe That YILWM”, “I Got Rhythm”).

Broadcast “The Band Goes To Town”, six titles, no tenorsax solo on “Ho Hum”, “I Can’t ...” and “Lighter Than A Feather” but:

Double Trouble	Intro 6 bars. Solo 16 bars. (F)
I Surrender Dear	Solo/straight 32 bars. (SM)
I Got Rhythm	Solo 34 bars. Duet with (xyl) 16 and 10 bars. (F)

This is where the Herbie Haymer solography really begins! Red Norvo was one of the most swinging white fellows of the middle thirties, giving HH a fine background. “Double ...” has a good solo, but let us focus on two extremes; “... Dear” and “... Rhythm”. HH introduces the former with a majestic tenorsax solo, and the studio recording of Sept. 1934 comes to mind, with Jack Jenney and Charlie Barnet sharing the intro. I have written somewhere that why bother with improvisation, when you can play straight with so much beauty? This is such a case. On “... Rhythm”, he shows his well devoped technique in high tempo. His staccato concept may perhaps seem a bit corny today, but it is done with flying colours, and his coplaying with Norvo later shows he can be flexible he wants to. HH seems to be one of the most promising white tenorsax players of the day!

### FRANK FROEBA & HIS SWING BAND NYC. Dec. 24, 1935

Jack Purvis (tp, vo), Slat Long (cl), Herbie Haymer (ts), Frank Froeba (p), Clayton Duerr (g), Carrol Walrond (b), Eddie Dougherty (dm).

Three titles were recorded for Columbia:

18443-1	Church Mouse On A Spree	Solo 16 bars. (F)
18444-1	The Music Goes ‘Round And Around	Solo 16 bars. (FM)
18445-1	There’ll Be A Great Day In The Morning	Solo 32 bars. (FM)

This session is reason good enough for a tenorsax solography! Better white small band music cannot be found in the good old thirties; a hard and dynamic rhythm section produces amazing results!. Overlooking a few less perfect phrases, these soli have such inspiration and drive, that I cannot understand why Herbie Haymer did not have a stronger name. I dare say he could cook with the greatest black contemporary swingers.

### RED NORVO & HIS ORCHESTRA NYC. Jan. 6, 1936

Stew Pletcher (tp), Eddie Sauter (mel), Donald McCook (cl), Herbie Haymer (ts), Dave Barbour (g), Pete Peterson (b), Bob White (dm), Red Norvo (xyl).

Two titles were recorded for Decca, but no tenorsax.

NYC. Jan. 8, 1936

Same with Mae “Betty Boop” Questal (vo-60316,17).

Four titles, three have tenorsax:

60315A	Decca Stomp	Solo 16+8 bars, (cl) on bridge. (FM)
60316A	The Music Goes ‘Round AA	Duet with (tp) 16+8 bars, (cl/dm) on bridge. (M)
60318A	The Wedding Of Jack And Jill	Solo 16 bars. (FM)

NYC. Feb. 26, 1936

Same except Maurice Purtill (dm) replaces White. Stew Pletcher (vo).

Six titles:

60589A	You Started Me Dreaming	Solo 8 bars. (SM)
60590A	Misty Islands Of The Highlands	Prominent in ens. (M)
60591A	What's The Name Of That Song?	Solo/straight 16 bars. (SM)
60592A	Let Yourself Go	Solo 16 bars. In ens. (F)
60593A	Life Begins When You're In Love	Intro. Solo 16 bars. In ens. (F)
60594A	If You Love Me	Solo 16 bars. (M)

We certainly now has got a tenorsax player who must have got his inspiration and influence from black performers. HH must be familiar with Chu Berry's music, just play the slowest tune "... Dreaming"! And who else but HH could play hot tenorsax like HH does on "... In Love"? Several other interesting tenorsax soli here, just go ahead!

**LOUIS "KING" GARCIA & HIS SWINGBAND** **NYC. Feb. 28, 1936**

Louis Garcia (tp), Morey Samuel (tb), Joe Marsala (cl), Herbie Haymer (ts), Adrian Rollini (p), Carmen Mastren (g), Sid Weiss (b), Dan Darey (dm, vo).

Five titles were recorded for Bluebird:

99724-1	It's Great To Be In Love Again	In ens. Solo 8 bars. (M)
99725-1	Christopher Columbus	In ens. Solo 8 bars. (FM)
99726-1	Swing Mr. Charlie	In ens. Solo 8 bars. (M)
99727-1	There Is No Greater Love	In ens. Solo 8 bars. (M)
99728-1	Love Is Like A Cigarette	In ens. Solo 8 bars. (M)

If you never have heard of King Garcia, you are up for a pleasant surprise. This is a smallband session of the most charming quality, characteristic of the best of the vintage thirties. Five nice and swinging quintuplets and while pretty brief, very pleasant and quite personal tenorsax soli!

**RED NORVO OCTET** **NYC. March 8, 1936**

Stew Pletcher (tp), Slats Long (cl), Herbie Haymer (ts), Red Norvo (xyl), unidentified rhythm section.

Paul Whiteman Radio Show, two titles:

Clarinet Marmalade	Solo 16 bars. In ens. (F)
I Never Knew	Solo 16 bars. (F)

Particularly "... Marmalade" has a very good tenorsax solo, "... Knew" a bit more constrained.

**RED NORVO & HIS SWING SEXTETTE** **NYC. March 16, 1936**

Stew Pletcher (tp), Donald McCook (cl), Herbie Haymer (ts), Howard Smith (p), Dave Barbour (g), Pete Peterson (b), Bob White (dm), Red Norvo (xyl).

Personnel including Herbie Haymer (ts).

Two titles were recorded for Decca:

60898A	I Got Rhythm	Solo 16 bars. (F)
60899A	Lady Be Good	Solo 20 bars. (M)

Two excellent tenorsax soli, my favourite is ... Rhythm", should have had several choruses!

**STEW PLETCHER & HIS ORCHESTRA** **NYC. March 27, 1936**

Stew Pletcher (tp, vo, dir), Donald McCook (cl), Herbie Haymer (ts), Roger Ramirez (p), Dave Barbour (g), Pete Peterson (b), Maurice Purtill (dm), Red Norvo (xyl).

Six titles were recorded for Bluebird:

101132-1	The Touch Of Your Lips	Solo 10 bars. In ens. (M)
101133-1	Will I Ever Know?	Straight 8 bars. (M)
101134-1	I Don't Want To Make History	Solo 16 bars. In ens. (M)
101135-1	I Hope Gabriel Likes My Music	Solo 20 bars. (FM)
101136-1	You	Solo 16 bars. (FM)
101137-1	You Never Looked So Beautiful	In ens. (M)

This is of course Red Norvo's group under a more suitable name for hiding the use of Bluebird instead of Decca, giving excellent results. Particularly strong and convincing tenorsax playing on "... Gabriel ...", but don't forget "You", or "... Lips", or the others!

**FRANK FROEBA & HIS ORCHESTRA** **NYC. April 17, 1936**

Bunny Berigan (tp), Joe Marsala (cl), Herbie Haymer (ts), Frank Froeba (p), Clayton Duerr (g), Artie Bernstein (b), Maurice Purtill (dm), Tempo King (vo).

Four titles were recorded for Columbia, two issued:

19059-1	Just To Be In Caroline	Solo 8 bars. (M)
19060-1	'Tain't Nobody's Biz'ness What I Do	Solo 16 bars. (F)

The second Froeba session is comparable to the first one, with regard both to the enthusiastic hard swinging atmosphere, the soloing in general, and the fine tenorsax contributions by HH. Note the surprising trills in the bar 3 of "... Caroline", swing deluxe!

**DICK ROBERTSON** **NYC. May 25/26, 1936**

Personnel including Herbie Haymer (ts).

Seven titles were recorded for Champion, 40111, 40116 and 40118 not available, no HH on 40117.

**RED NORVO & HIS ORCHESTRA** **NYC. Aug. 26, 1936**

Red Norvo (xyl, dir), Bill Hyland, Stew Pletcher, Eddie Meyers (tp), Leo Moran (tb), Slats Long (cl, as), Frank Simeone (as), Herbie Haymer (ts), Joe Liss (p), Dave Barbour (g), Pete Peterson (b), Maurice Purtill (dm), Eddie Sauter (arr), Mildred Bailey (vo).

Four titles were recorded for Brunswick:

19749-1	It All Begins And Ends With You	Solo 8 bars. (SM)
19750-1	A Porter's Love Song To A Chambermaid Breaks.	Solo 6 bars. (M)
19751-1	I Know That You Know	Solo with orch 16 bars. (F)
19752-1	Picture Me Without You	Soli 8 and 2 bars. (M)

**NYC. Oct. 19, 1936**

Similar. Five titles, one has HH:

20093-1	Now That Summer Has Gone	Break. Solo 8 bars. (M)
20093-2	Now That Summer Has Gone	As above. (M)

**Chi. Jan. 8, 1937**

Similar. Four titles, three have HH:

1733-2	A Thousand Dreams Of You	Break. (M)
1735-2	Slummin' On Park Avenue	Solo 4 bars. (FM)
1736-2	I've Got My Love To Keep Me Warm	Solo 4 bars. (M)

Red Norvo augments his band and gets himself a vocalist (and wife). Do we already smell the same development as with Chick Webb and Ella? Less space for jazz soli, more vocals, more commercial tunes. HH still gets his chances, but the soli are briefer. The only swinger, "... Know", has him too far in the background.

**MILDRED BAILEY & HER ORCHESTRA** **Chi. Jan. 19, 1937**

Roy Eldridge (tp), Scoops Carry (as), Herbie Haymer (ts), Teddy Cole (p), John Collins (g), Truck Parham (b), Zutty Singleton (dm), Mildred Bailey (vo).

Four titles were recorded for Vocalion, no HH on 1753-1 "Where Are You?" (SM) but:

1751-2	My Last Affair	Solo 8 bars. (S)
1752-1	Trust In Me	Solo 8 bars. (SM)
1754-2	You're Laughing At Me	Solo 16 bars. (M)

HH meets Afro-Americans in studio!! I hinted that he must have had good knowledge of that other segment of jazz. And vice versa, HH most probable was a recognized jazz musician by the other side; anyway, he was invited to this delightful multi-colour session. His soloing is high class, the highlight is the soft "Trust ...". Or perhaps "... At Me", a well conceived and swinging solo, and only his vibrato betrays his background. A great vintage tenorsax player!

**RED NORVO & HIS ORCHESTRA** **Chi. Feb. 9, 1937**

Bigband personnel including Herbie Haymer (ts), Mildred Bailey (vo).

Broadcast from the "Blackhawk Restaurant", five titles, two have HH:

1:17	Indiana	Solo 64 bars. (FM)
2:52	Love Me Or Leave Me	Solo 16+8 bars, (tp) on bridge. (FM)

HH gets a solo feature! "Indiana" is announced and all his; after a brief orchestra intro, he goes directly into two choruses and ends immediately afterwards. Nice playing and noteworthy for its length, but "Love Me ..." is hotter and even more exciting, so dig this!

**RED NORVO & HIS BLACKHAWK ORCHESTRA Chi. March 22, 1937**

Personnel similar to above, including Herbie Haymer (ts).  
Four titles were recorded for Brunswick:

1853-1	Remember	Solo with orch 8 bars. (SM)
1854-2	Liza	Solo 16+10 bars, (cl) on bridge. (FM)
1855-1	I Would Do Anything For You	Solo with orch 8 bars. (M)
1856-1	Jiving The Jeep	Solo with orch 16 bars. (F)

Some uptempo here should be noted..

**MILDRED BAILEY Chi. March 23, 1937**

Bill Hyland, Stew Pletcher, Eddie Sauter (tp), Alex Mastren (tb), Hank d'Amico (cl, as), Frank Simeone (as), Herbie Haymer (ts), Joe Liss (p), Dave Barbour (g), Pete Peterson (b), Maurice Purtill (dm), Red Norvo (xyl).  
Four titles were recorded for Vocalion, one has HH:

1858-1	There's A Lull In My Life	Solo 16 bars. (SM)
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This one should be noted, simple but elegant.

**RED NORVO & HIS ORCHESTRA NYC. July 9, 1937**

Red Norvo (xyl, dir), Louis Mucci, George Wendt, Stew Pletcher (tp), Al Mastren (tb), Charles Lamphere, Hank d'Amico (cl, as), Len Goldstein (as), Herbie Haymer (ts), Bill Miller (p), Red McGarvey (g), Pete Peterson (b), Maurice Purtill (dm), Mildred Bailey (vo).

Four titles were recorded for Brunswick, two have HH:

21374-2	Everyone's Wrong But Me	Solo 8 bars. (SM)
21376-2	The Morning After	Solo 8 bars. (SM)

**LA. Sept. 22, 1937**

Same. Four titles, two have HH:

1442-B	Clap Hands, Here Comes C	Solo 16+8 bars, (p) on bridge. (FM)
1443-A	Russian Lullaby	Soli 8 and 16 bars. (M)

With swinging tenorsax soli on "... Charlie" and "... Lullaby", the so promising HH is stepping into darkness! No, it is not that bad, but his time as an upcoming star has come to an end, almost. The Red Norvo orchestra had much emphasis on the leader's xylophone and the (fine) vocal of MB, but still there was much jazz in the band. It could definitely be worse...

**MILDRED BAILEY LA. Sept. 27, 1937**

Personnel including Herbie Haymer (ts).  
Four titles were recorded for Vocalion, but no HH.

**JIMMY DORSEY & HIS ORCHESTRA NYC. March 15&16, 1938**

Jimmy Dorsey (cl, as, dir), Ralph Muzillo, Shorty Sherock (tp), Bobby Byrne, Don Mattison, Sonny Lee (tb), Milt Yaner, Sam Rubinowich (as), Charles Frazier, Herbie Haymer (ts), Freddy Slack (p), Roc Hillman (g), Jack Ryan (b), Ray McKinley (dm), June Richmond, Bob Eberle (vo).

Eight titles were recorded for Decca, two have HH:

63429	Two Bouquets	Solo 6 bars. (M)
63434	Don't Be That Way	Solo with orch 16 bars. (M)

**NYC. March 29, 1938**

Same. Three titles, two have HH:

63497	Stop! And Reconsider	Solo 8 bars. (M)
63498	I Cried For You	Solo 8 bars. (M)

- NYC. April 22, 1938  
Same. Five titles were recorded for Decca, but no HH.
- NYC. April 29, 1938  
Same. Four titles, one has HH:
- |         |             |                   |
|---------|-------------|-------------------|
| 63689-A | John Silver | Solo 16 bars. (M) |
| 63689-B | John Silver | As above. (M)     |
- NYC. May 6, 1938  
Same. Three titles, one issued:
- |       |                          |                             |
|-------|--------------------------|-----------------------------|
| 63720 | I Hadn't Anyone Till You | Solo with orch 8 bars. (SM) |
|-------|--------------------------|-----------------------------|
- NYC. May 16, 1938  
Same. Six titles, one has HH:
- |       |                   |                            |
|-------|-------------------|----------------------------|
| 63792 | Arkansas Traveler | Solo with orch 8 bars. (M) |
|-------|-------------------|----------------------------|
- NYC. July 27, 1938  
Same. Four titles but no HH.
- NYC. July 29, 1938  
Same. Four titles, two have HH:
- |       |                    |                    |
|-------|--------------------|--------------------|
| 64367 | The Yam            | Solo 6 bars. (M)   |
| 64368 | Garden Of The Moon | Solo 10 bars. (SM) |
- Chi. Aug. 22, 1938  
Same. Radio program "American Rhythm Masters", one has HH:
- |  |                                |                   |
|--|--------------------------------|-------------------|
|  | Parade Of The Milk Bottle Caps | Solo 16 bars. (M) |
|--|--------------------------------|-------------------|
- NYC. Nov. 21, 1938  
Same. Four titles, but no HH.
- NYC. Jan. 18, 1939  
Personnel: Dorsey Brothers Combined Orchestra, including Herbie Haymer (ts).  
NBC Radio Show "Raley-Kool", one title, "Honeysuckle Rose", not available.
- NYC. Feb. 10, 1939  
Same as Jimmy Dorsey. Helen O'Connell (vo) added. Six titles, one has HH:
- |       |                            |                  |
|-------|----------------------------|------------------|
| 65005 | Romance Runs In The Family | Solo 8 bars. (M) |
|-------|----------------------------|------------------|
- NYC. Feb. 21, 1939  
Same. Four titles, one has HH:
- |       |                |                                  |
|-------|----------------|----------------------------------|
| 65053 | It's All Yours | Soli with orch 8 and 4 bars. (M) |
|-------|----------------|----------------------------------|
- NYC. March 3, 1939  
Same. Three titles, one has HH:
- |       |                     |                             |
|-------|---------------------|-----------------------------|
| 65200 | You're So Desirable | Solo with orch 8 bars. (SM) |
|-------|---------------------|-----------------------------|
- NYC. May 26, 1939  
Same/similar. Six titles, two have HH:
- |       |                                 |                             |
|-------|---------------------------------|-----------------------------|
| 65660 | A Home In The Clouds            | Solo 8 bars. (SM)           |
| 65662 | Shoot The Meat Balls To Me, ... | Solo with orch 16 bars. (M) |
- Cedar Grove, NJ. June 1939  
Same. NBC broadcast from Meadowbrook, two titles, not available.

HH joins Jimmy Dorsey and stays with this orchestra for the full three years. The reason must have been to have a stable job and income, enough to feed you and have a roof above our head at night! It certainly cannot have been for artistic opportunities! Judging from the numerous Decca recording sessions (a terribly record company in my humble opinion), the band could swing, had a talented leader, and had soloists if it had wanted to use them, which it had not. To sum up after one year or so: HH is featured on less than one-fourth of the ca. 60 items from this period, and mostly very short soli. The number of commercial pop-vocal tunes however is high. To hide in such a band for three important golden jazz years is one of the reasons HH is so little known, even by tenorsax lovers who should know otherwise. For those of you who want to sample his music, archive.org has it all. To use the word 'highlight' is to stretch it, but try "Stop! ...", "Arkansas ...",

“Romance ...”, “A Home ...” and “... The Meat Balls”, and you will find very interesting tenorsax playing.

**JIMMY DORSEY & HIS ORCHESTRA**

**NYC. June 6, 1939**

Jimmy Dorsey (cl, as, dir), Ralph Muzillo, Shorty Sherock, Cy Baker (tp), Bobby Byrne, Don Mattison, Sonny Lee (tb), Milt Yaner, Sam Rubinowich (as), Charles Frazier, Herbie Haymer (ts), Freddy Slack (p), Roc Hillman (g), Jack Ryan (b), Buddy Schutz (dm), Helen O’Connell, Bob Eberle (vo).

Five titles were recorded for Decca, one has HH:

65742 An Old Fashioned Tune Is Always New Solo 16 bars. (M)

**NYC. June 16, 1939**

Same. Four titles, one has HH:

65835 Whisper While We Dance Straight 8 bars. (M)

**NYC. June 23, 1939**

Same. Five titles, three have HH:

65876 In The Middle Of A Dream Solo 4 bars. (SM)

65878 Rendezvous Time In Patee Solo 8 bars. (SM)

65879 Is It Possible? Solo 8 bars. (M)

**Cedar Grove, NJ. July 7, 1939**

Same. NBC broadcast from Outdoor Gardens, Meadowbrook, one has HH:

Bugle Call Rag Solo 64 bars. (F)

**NYC. July 14, 1939**

Same/similar. Four titles, three have HH:

65966 A Man And His Dream Solo 8 bars. (SM)

65968 Dixieland Detour Solo 8 bars. (M)

65969 Go Fly A Kite Solo 8 bars. (M)

**NYC. Aug. 14, 1939**

Same. Four titles, three have HH:

66082 One Sweet Letter From You Solo 8 bars. (S)

66084 It’s Funny To Everyone But Me Solo 4 bars. (SM)

64085 Take A Tip From The Whipoorwill Solo 4 bars. (M)

**NYC. Aug. 15-25, 1939**

Same. Thesaurus Transcriptions, one HH item found so far:

Carolina In The Morning Solo 16 bars. (M)

**NYC. Sept. 5, 1939**

Same. Five titles, three have HH:

66266 Are You Havin’ Any Fun? Solo 8 bars. (M)

66267 If I Had You Solo 8 bars. (M)

66269 Comes Love Solo 6 bars. (M)

**Cedar Grove, NJ. Oct. 5, 1939**

Same. Broadcast from Meadowbrook, ten titles, five have HH:

Comes Love Solo 6 bars. (M)

Dixieland Detour Solo 8 bars. (M)

It’s Funny To Everybody But Me Solo 4 bars. (SM)

Go Fly A Kite Solo 6 bars. (M)

Pagan Love Song Solo 32 bars. (F)

**NYC. Oct. 20, 1939**

Same/similar. Six titles, one has HH:

66788 You’re The Greatest Discovery Solo 4 bars. (M)



**Cedar Grove, NJ. Oct. 28, 1939**

Same. Broadcast from Meadowbrook, not available.

**NYC. Nov. 3, 1939**

Same except Joe Lippman (p) replaces Slack. Five titles, but no HH.

**NYC. Nov. 27, 1939**

Same. Five titles, two have HH:

66912	Rigamarole	Solo 16 bars. (M)
66914	Cherokee	Solo 16 bars. (M)

**NYC. Dec. 4, 1939**

Same. World Transcriptions, twelve titles, five have HH:

Major And Minor Stomp	Soli 4 and 12 bars. (FM)
Dixieland Detour	Solo 8 bars. (M)
One Sweet Letter From You	Solo 8 bars. (SM)
Cherokee	Solo 16 bars. (M)
At Least You Could Say Hello	Solo 6 bars. (SM)

**NYC. Dec. 5, 1939**

Same. One title, but no HH.

**NYC. April 1940**

Same. World Transcriptions, twelve titles, two have HH:

Blue Lou	Solo 4 bars. (M)
John Silver	Solo with orch 16 bars. (M)

**NYC. April 9, 1940**

Same. Six titles, five issued, but no HH.

**NYC. April 18, 1940**

Same. Four titles, one has HH:

67583	Little Curly Hair In A High Chair	Solo 8 bars. (SM)
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**NYC. late April 1940**

Same. World Transcriptions, four titles, one has HH:

Julia	Soli 8 and 8 bars. (M)
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Summing up another close to one year, there is not much change. HH gets his solo opportunities with Decca, and slightly more often, around one-third of the items. Rarely are they very long, mostly eight bars, but many of those are quite nice and very personal; good examples are "Rendezvous ...", "A Man ...", "Dixieland ..." and "If I Had You". There are also a few going up to full 16 bars (!), note "... Old-Fashioned Tune ..." and "Cherokee". There are also several World Transcription programs, and they seem to be a notch sharper and more swinging, so don't forget those! The broadcasts give also some opportunities, and "Bugle ..." and "Pagan ..." should be studied carefully; HH goes for full speed here, his technique is remarkable!

**JIMMY DORSEY & HIS ORCHESTRA**

**NYC. April 30, 1940**

Jimmy Dorsey (cl, as, dir), Nate Kazebier, Jimmy Campbell, Shorty Solomon (tp), Nat Lobovsky, Don Mattison, Sonny Lee (tb), Milt Yaner, Sam Rubinowich (as), Charles Frazier, Herbie Haymer (ts), Freddy Slack (p), Guy Smith (g), Jack Ryan (b), Buddy Schutz (dm), Helen O'Connell, Bob Eberle (vo).

Six titles were recorded for Decca, but no HH.

**NYC. May 10, 1940**

Same. Five titles, but no HH.

**Cedar Grove, NJ. May 1940**

Same. Broadcast from Meadowbrook, not available.

**NYC. May 17, 1940**

Same/similar. World Transcriptions, eight titles, one has HH:

The Nearness Of You	Solo 8 bars. (SM)
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**NYC. June 3, 1940**

Same. Four titles, but no HH.

- Same. Broadcasts from Cafe Rouge, not available. **NYC. June/July 1940**
- Same. Five titles, one has HH: **NYC. July 17, 1940**
- 67935 Dolomite Solo 8 bars. (M)
- Same. Four titles, but no HH. **NYC. Sept. 1940**
- Same/similar. World Transcriptions, eight titles, two have HH: **NYC. Sept. 1940**
- Dolomite Solo 8 bars. (M)
- Moonlight On The River Solo 8 bars. (F)
- Same. Four titles, but no HH. **NYC. Oct. 1, 1940**
- Same. Broadcasts from Meadowbrook, not available. **Cedar Grove, NJ. Nov. 1940**
- Same. Five titles, but no HH. **NYC. Dec. 9/10, 1940**
- Same. Five titles, one has HH: **NYC. Feb. 3, 1941**
- 68654 Turn Right Solo 32 bars. (FM)
- Same. Five titles, one has HH: **NYC. March 3, 1941**
- 68765 La Rosita Solo 14 bars. (M)
- HH's solo exposure on Decca is now down to one-tenth, and no surprise he quits! Note however the fine "Dolomite" and "La Rosita", and believe it or not, a full chorus on "Turn Right", the only example! One can only regret that this fine tenorsax player did not get what he deserved!
- WOODY HERMAN & HIS ORCHESTRA** **NYC. April 4, 1941**  
 Woody Herman (cl, as, vo, dir), Steady Nelson, John Owens, Cappy Lewis (tp), Neal Reid, Jerry Rosa, Vic Hamann (tb), Eddie Scalzi, Sam Rubinowich (as), Saxie Mansfield, Herbie Haymer (ts), Tommy Linehan (p), Hy White (g), Walter Yoder (b), Frank Carlson (dm).  
 Five titles were recorded for Decca, four have HH:
- 68927 You Call It Madness Solo 8 bars. (S)
- 68929 Intermezzo Straight 8 bars. (S)
- 68930 Time Changes Everything Solo 10 bars. (FM)
- 68931 My Mom Solo 8 bars. (SM)
- Same. Five titles, three have HH: **NYC. April 11, 1941**
- 68983 G'bye Now Solo 4 bars. (SM)
- 68985 You'll Never Know Straight 8 bars. (S)
- 68986 Night Watchman Solo 12 bars. (SM)
- Same/similar. Six titles, three have HH: **NYC. June 5, 1941**
- 69312 Hey Doc Solo 8 bars. (SM)
- 69314 Prisoner Of Love Straight 8 bars. (S)
- 69315 There Goes That Song Again Solo 8 bars. (S)

Was the change from Dorsey to Herman a success? Well, HH solos on more than half of the items in this first period, but the band is as commercial as one can get it and thousand miles from what it would become later. The band leader also loves to delve in his own singing, ough! So from ashes to ashes ...

**WOODY HERMAN & HIS ORCHESTRA** **LA. Aug. 21, 1941**

Woody Herman (cl, as, vo, dir), Steady Nelson, Ray Linn, Cappy Lewis (tp), Neal Reid, Jerry Rosa, Vic Hamann (tb), Jimmy Horvath, Sam Rubinowich (as), Saxie Mansfield, Herbie Haymer (ts), Tommy Linehan (p), Hy White (g), Walter Yoder (b), Frank Carlson (dm).

Six titles were recorded for Decca, one has HH:

2676 Woodsheddin' With Woody Solo 8 bars. (F)

**LA. Aug. 28, 1941**

Same. Two titles, but no HH.

**LA. Sept. 5, 1941**

Same. Four titles, three issued, two have HH:

2736 Three Ways To Smoke A Pipe Solo 16 bars. (SM)

2737 Ten Day Furlough Solo 32 bars. (FM)

**LA. Sept. 10, 1941**

Same. Four titles, one has HH:

2749 Hot Chestnuts Solo 32 bars. (F)

Although we get much more of Woody's vocal than of HH's tenorsax, it seems that the latter has more freedom in his soloing now than with Dorsey. All four of these soli are quite original, try in particular "... Chestnuts".

**WOODY HERMAN & HIS ORCHESTRA** **Chi. Nov. 13, 1941**

Woody Herman (cl, as, vo, dir), George Seaberg, Ray Linn, Cappy Lewis, Billy Rogers (tp), Neal Reid, Jerry Rosa, Vic Hamann (tb), Jimmy Horvath, Sam Rubinowich (as), Saxie Mansfield, Herbie Haymer (ts), Tommy Linehan (p), Hy White (g), Walter Yoder (b), Frank Carlson (dm).

Four titles were recorded for Decca, two have HH:

93766 Las Chapaneas Solo with orch 24 bars. (FM)

93768 I Guess I'll Be On My Way Solo 4 bars. (SM)

**NYC. Dec. 18, 1941**

Same. Five titles, but no HH.

**NYC. Jan. 28, 1942**

Same. Four titles, one has HH:

70248 String Of Pearls Solo with orch 12 bars. (M)

**NYC. April 2, 1942**

Same except Edmund Constanza (as) replaces Horvath.  
Seven titles, one has tenorsax:

70616 We'll Meet Again Solo with orch 8 bars. (M)

**NYC. April 23, 1942**

Same. Four titles, but no HH.

Few opportunities but good results. No doubt HH has good technique and uses it to advantage. "... Pearls" is an interesting goodbye to yet another orchestra, and luckily, to Decca recording company. West Coast, here we come!!

**KAY KYSER & HIS ORCHESTRA** **1942/43**

Bigband personnel including Herbie Haymer (ts).

Large number of sessions, research only started, five HH soli found, with two reported:

**May 4, 1942**

Broadcast?

Pushin' Sand Solo 8 bars. (M)

**July 31, 1942**

Broadcast?

Praise The Lord Solo. ( )

**Dec. 1942**

Film "Stage Door Canteen":

Rookie And His Rhythm Solo. ( )

**Feb. 10, 1943**

Broadcast "College of Musical Knowledge":

A Touch Of Texas

Solo 8 bars. (FM)

**July 13, 1943**

AFRS BML P13:

The Fuddy Duddy Watchmaker

Solo with orch 16 bars. (M)

**unknown dates**

Unknown origin:

Pushin' Sand

Solo 8 bars. (M)

Pushin' Sand

Solo 8 bars. (M)

Nothing particularly new and exciting so far, except that the various "... Sand"s are quite different, so highly improvising here!

**BENNY GOODMAN & HIS ORCHESTRA****June 26 – Sept. 27, 1943**

Bigband personnel including Herbie Haymer (ts).

Several broadcast sessions (no studio sessions) from Hotel Astor, the following, so far, have HH:

**Aug. 5, 1943**

NBC broadcast, not listed in Connor, one title:

At The Darktown Strutter's Ball

Solo with orch 18 bars. (M)

**Ithaca, NY. Sept. 25, 1943**

Coca Cola Spotlight Bands, one title:

I Found A New Baby

Solo 16+8 bars, (as) on bridge. (F)

Yes, there are HH soli with Goodman, two found so far, probably more with access to unreleased material. Particularly "... Baby" is exciting.

**RED NICHOLS & HIS FIVE PENNIES****LA. Dec. 1944**

Red Nichols (cnt), Johnny Schmidt (cl), Herbie Haymer (ts), Earl Sturgis or Dave Coleman (p), Gene Englund (b), Ted Tillman or Buddy Combine (dm), Wynn Fair (vo).

McGregor Transcriptions, ten titles, four have been available:

Tin Roof Blues

Solo 12 bars. (S)

The Naughty Waltz

Solo 18 bars. (M)

Pennies From Heaven

Solo 32 bars. (M)

Things Ain't What They Used To Be

Solo 8 bars. (SM)

HH is now well established on the West Coast, and his first recording sessions involve Red Nichols. This one has highly amazing tenorsax playing, a very slow and soft "Tin Roof ..." and a "Pennies ..." in a swinging groove as the highlights.

**BOBBY SHERWOOD & HIS ORCHESTRA****LA. Dec. 4, 1944**

Bigband personnel including Herbie Haymer (ts).

Four titles were recorded for Capitol, two issued; "Makin' Whopee" and "In The Dark", not available.

**RED NICHOLS & HIS FIVE PENNIES****LA. early Jan. 1945**

Personnel including Herbie Haymer (ts).

McGregor Transcriptions, eleven titles, five have been available, no HH on "Java Junction", "Get Happy" and "At Sundown" but:

The Bunny Jumps

Solo 16 bars. (M)

Blue Jay

Solo 16 bars. (M)

As above, very pleasant.

Postscript of March 2023: HH did not go on tour with Bobby Sherwood (ref. Dieter Salemann), so the broadcasts listed in the previous solography version must have used another (good) tenorsax player!

**ANITA O'DAY****LA. Jan. 18, 1945**

Personnel including Herbie Haymer (ts), Anita O'Day (vo).

Four titles were recorded for Capitol, one has HH:

552-1 How Come? Solo with ens 8 bars. (M)

Perhaps nothing great, but HH so often surprises with unusual twists, like here.

**RED NICHOLS & HIS FIVE PENNIES** **LA. late Jan. 1945**

Personnel including Herbie Haymer (ts).  
McGregor Transcriptions, twelve titles, four have been available, no HH on "Sweet And Low" but:

Campton Races	Solo 20 bars. (FM)
Midnight Blues	Solo 12 bars. (S)
Royal Garden Blues	Solo 12 bars. (FM)

HH obviously enjoys himself on the Red Nichols session, because his playing is relaxed and more than usually inventive, as on "Midnight ..." here.

**BOBBY SHERWOOD & HIS ORCHESTRA** **NYC. Feb. 8, 1945**

Bigband personnel including Herbie Haymer (ts).  
Nine titles were recorded for Lang-Worth Transcriptions, four have HH:

After Hours	Solo/straight 8 bars. (SM)
King Cotton	Solo with orch 16 bars. (FM)
Snuff Stuff	Solo with orch 24 bars. (FM)
Song Of The Wanderer	Soli 20 and 8 bars. (FM)

I find this session quite disappointing, HH is not featured much, and only "Snuff ..." seems to deserve some attention.

**BOBBY SHERWOOD & HIS ORCHESTRA** **Newark, NJ. Feb. 11-18, 1945**

Bigband personnel including Herbie Haymer (ts).  
Broadcasts from Terrace Room, two titles from Feb. 17 have HH:

Floatin'	16 bars 4/4 with orch. (M)
The Elk's Parade	Solo 24 bars. (F)

Another "... Parade" but of less quality, is this really HH?

**RED NICHOLS & HIS FIVE PENNIES** **LA. late Feb. 1945**

Personnel including Herbie Haymer (ts).  
McGregor Transcriptions, eight titles, one has been available:

Parade Of The Wooden Soldiers	Solo 16 bars. (FM)
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**THE ANGELS OF JUMP** **LA. May 31, 1945**

Peanuts Holland (tp), Herbie Haymer (ts), Arnold Ross (p), Teddy Bunn (g), Charlie Drayton (b), Rollie Culver (dm).  
Three titles were recorded for Gem, one issued (the remaining two titles went to Keynote but never issued):

Sunday	Solo 32 bars. (M)
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A very nice and swinging item, highly noteworthy, fine soloing by everybody, and HH takes a lovely swinging tenorsax solo, really out of the ordinary.

**HERBIE HAYMER QUINTET** **LA. June 9, 1945**

Charlie Shavers (tp), Herbie Haymer (ts), Nat King Cole (p), John Simmons (b), Buddy Rich (dm).  
Five titles were recorded for Sunset:

110-0	Black Market Stuff tk 1	Solo 16 bars. (M)
110-1	Black Market Stuff tk 2	As above. (M)
110-2	Black Market Stuff tk 3	As above. (M)
110-3	Black Market Stuff tk 4	Solo 32 bars. (M)
111-1	Laguna Leap tk 1	Soli 32 and 4 bars. (F)
111-2	Laguna Leap tk 2	As above. (F)
111-3	Laguna Leap tk 3	Soli 32, 4 and 4 bars. (F)
112-1	I'll Never Be The Same tk 1	Solo 16 bars. (S)

112-2	I'll Never Be The Same tk 2	As above. (S)
113-1	Swingin' On Central tk 1	Solo 36 bars. (FM)
113-2	Swingin' On Central tk 2	As above. (FM)
142/143	Kicks / Honeysuckle Rose	Soli 32 and 32 bars to coda. (FM)

HH became session leader only two times in his short life, and this is the first one. Quoting Alun Morgan's liner notes: "For some years HH had lived in Hollywood, playing on all manner of dates, yet his ability to create fine jazz solos had never diminished. It will be obvious from one hearing of this record that HH was an ardent admirer of Chu Berry; without a doubt this album contains HH's best solo work". Yes, there certainly is something with his vibrating tone that points in that direction, although most white vintage tenorsax players had such. Sometimes I personally seem to hear some relations to the phrasing of Dick Wilson. He certainly can play his horn! Nevertheless I question the wiseness of choosing anonymous stuff like on these items, perfect for the great NKC who can do anything, but lacking the charm of the thirties. Most interesting of these is the blues on "... Central", although only on "... The Same" do I get the right feeling for his playing on this session, soft, pleasant, and personal, even if Chu pops up here!

**RED NICHOLS & HIS FIVE PENNIES** **LA. June 28, 1945**

Red Nichols (cnt), Heinie Beau (cl), Herbie Haymer (ts), Paul Leu (p), Thurman Teague (b), Rollie Culver (dm).

Four titles were recorded for Capitol, two have been available, no HH on "Love's The Sweetest Thing" but:

You're My Everything Solo 16 bars. (M)

**RED NICHOLS & HIS FIVE PENNIES** **LA. Aug. 1945**

Red Nichols (cnt), Heinie Beau (cl), Herbie Haymer (ts), Peter DeSantis (p), Thurman Teague (b), Rollie Culver (dm).

McGregor Transcriptions, four titles, one has been available:

When My Sugar Walks Down The Street Solo 16 bars. (M)

**LAMPLIGHTER JAZZ SESSION** **LA. Aug. 27, 1945**

Bruce Hudson (tp), Pete Bealman (tb), Barney Bigard (cl), Herbie Haymer (ts), Teddy Ripea (p), Bobby Stone (b), Zutty Singleton (dm).

Lamplighter broadcast, one title:

B. B. Blues In ens. Solo 36 bars. (M)

A stompy solo with some nice harmonic twists.

**RED CALLENDER SEXTET** **LA. Sept. 12, 1945**

Harry Edison (tp), Herbie Haymer (as, ts), Arnold Ross (p), Les Paul (g), Red Callender (b), Shadow Wilson (dm).

Three titles were recorded for Sunset:

114-5 These Foolish Things (as)-Duet with (tp) 16 bars.  
(as)-Solo 8 bars. (S)

115-7 Sweets (as)-Solo 32 bars. (F)

117-4 Get Happy Solo 32 bars. (F)

This session is somewhat disappointing. "Get ...", the only tenorsax item, does not hang properly together, and it is difficult to understand why he suddenly should change to altosax on the noisy "Sweets". He uses this instrument with taste on "... Things" though, without making anything remarkable.

**JIMMY MUNDY & HIS ORCHESTRA** **Hollywood, Sept. 14, 1945**

Personnel including Herbie Haymer (ts), The Ginger Snaps (vo-group).

Four titles were recorded for Victor, but no HH.

**JOHNNY MERCER VOCAL WITH PAUL WESTON & HIS ORCHESTRA** **LA. Sept. 27, 1945**

Bigband personnel including Herbie Haymer (ts), Paul Weston (dir).

One title, "If I Knew Then", was recorded for Capitol, but no HH.

**RED NICHOLS & HIS FIVE PENNIES** **LA. late Oct. 1945**

Personnel including Herbie Haymer (ts).

McGregor Transcriptions, eight titles, not available.

**BOBBY SHERWOOD & HIS ORCHESTRA** **LA. Oct. 30, 1945**

Bigband personnel including Herbie Haymer (ts).

Five titles were recorded for Capitol, four issued, two have been available:

794	Snap Your Fingers	Solo 4 bars. (SM)
795	Cottontail	Solo with orch 64 bars. (F)

Didn't expect to find a very fast "Cottontail" here with high quality tenorsax playing! Although the personnel listings change often, and Dave Cavanaugh also is on-and-off with this band, I believe I recognize HH here.

**JOHNNY MERCER VOCAL WITH  
PAUL WESTON & HIS ORCHESTRA** **LA. Nov. 21, 1945**  
Bigband personnel including Herbie Haymer (ts), Paul Weston (dir).  
One title was recorded for Capitol:

823-1	By The River St. Marie	Solo 16 bars. (M)
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**BOBBY SHERWOOD & HIS ORCHESTRA** **NYC. Nov. 26, 1945**  
Bigband personnel including Herbie Haymer (ts).  
Victor Parade Spotlite Bands, seven titles, two have HH:

Autumn Serenade	Solo/straight 8 bars. (SM)
The Elk's Parade	Solo 24 bars. (F)

**LYLE GRIFFIN & HIS  
STRICTLY FOR KICKS MUSIC** **LA. 1945 or more prob. 1946**  
Bob Clark (tp), Lyle Griffin (tb, vo), Larry Patton (as, bar), Herbie Haymer (ts),  
Dick Styles (p), Jack Cascales (b), Hugh Allison (dm), unknown (vib), Dale  
Mullens (vo-"Remember ...").  
Four titles were recorded for Atomic, no HH on "Wolf Song" but:

248	Remember I Knew You When	Solo 8 bars. (S)
249	What's Da Matter?	Solo 16 bars. (M)
	Strictly For Kicks	Solo 16 bars. (M)

Postscript of March 22, 2023: Rather commercial sides with lots of vocal, but HH has some interesting contributions in his typical style.

**PEGGY LEE** **LA. mid 1940s**  
Collective personnel: Unknown (tp), Heinie Beau (cl), Herbie Haymer (ts), Buddy  
Cole (p), Dave Barbour (g), Phil Stevens (b), Ted Romersa (dm), Peggy Lee (vo).  
Probably several sessions; quite many items omit (tp) and (ts).  
Seventeen titles were recorded for McGregor Transcriptions, "Between The Devil  
And The Deep Blue Sea", "I Get The Blues When It Rains" and "You Turned The  
Tables On Me" have not been available, no or insignificant HH on ten of the  
remaining fourteen but:

Sugar	Obbligato parts. Solo 8 bars. (SM)
Don't Blame Me	Solo 8 bars. (S)
September In The Rain	Duet with (g) 16 bars. (S)
I've Had My Moments	Solo 8 bars. (S)

This is very nice vocal sessions, with a true rhythm backing suitable for soloists.  
Four nice contributions by HH, sorry there were not more.

**RED NICHOLS & HIS FIVE PENNIES** **LA. Feb. 22, 1946**  
Personnel including Herbie Haymer (ts).  
McGregor Transcriptions, eight titles, one has been available:

Battle Hymn Of The Republic	Solo 16 bars. (M)
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**WINGY MANONE** **LA. March 15, 1946**  
Personnel including Wingy Manone (tp, vo), Herbie Haymer, Dick Clark (ts).  
Four titles were recorded for Four Star, one has tenorsax:

347	Cement Mixer	In ens. Obbligato 24 bars. (M)
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**JO STAFFORD VOCAL ACC. BY  
PAUL WESTON & HIS ORCHESTRA** **Hollywood, March 28, 1946**  
Ray Linn (tp), Herbie Haymer (ts), Heinie Beau, Fred Stulce, Harry Schumann  
(reeds), Nat King Cole (p), Dave Barbour (g), Artie Shapiro (b), Nick Fatool (dm),  
Paul Weston (dir).  
Four titles were recorded for Capitol:

1054-3	Baby, Won't You Please Come Home	Solo 8 bars. (S)
1055-2	Cindy	Solo 16 bars. (F)
1056-2	Ridin' On The Gravy Train	Solo 12 bars. (SM)
1057-3	I'll Be With You In Blossom Time	Solo 8 bars. (SM)

Any session with Nat King Cole on piano is worth noticing, and this one is also a jazz oriented one with much soloing alternating with the fine vocal. HH is heard on all four titles, all with their merits, but his opening of "... Time" thrills me the most.

**HERBIE HAYMER's ORCHESTRA** **LA. March 30, 1946**  
Clyde Hurley (tp), Heinie Beau (cl), Herbie Haymer (ts), Tommy Todd (p), Dave Barbour (g), Phil Stevens (b), Nick Fatool (dm).  
Three titles were recorded for Keynote:

HL138	I Saw Stars	Solo 16 bars. (M)
HL139	Sweet And Lovely	Intro 4 bars to solo 16 bars. (S)
HL140	China Boy	Solo 32 bars. (F)

There is more feeling in HH's last recording session under his own name. Three different aspects of his artistry is given here; an easy swinging "... Stars", a "... Lovely" ballad (in which he should have taken a full chorus), and an uptempo "... Boy"; together they present a tenorsax player with many qualities.

**RED NICHOLS & HIS FIVE PENNIES** **LA. May 22, 1946**  
Personnel including Herbie Haymer (ts).  
McGregor Transcriptions, nine titles, Only "C Jam Blues" has been available, but no HH.

**BOBBY SHERWOOD & HIS ORCHESTRA** **LA. June 18, 1946**  
Bigband personnel including Herbie Haymer (ts).  
Six titles were recorded for Capitol, five issued, one has HH:

1152	Floatin'	Solo with orch 16 bars. (M)
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Seems to be HH's tone here. Note there is another "Floatin'" on the net with (SM)-tempo, rather different, can this also be HH?

**JOHNNY MERCER VOCAL WITH PAUL WESTON & HIS ORCHESTRA** **LA. June 1946**  
Bigband personnel including Herbie Haymer (ts), Paul Weston (dir).  
Ten titles were recorded for Capitol, only one has HH:

1154-1	By The River St. Marie	Solo 16 bars. (FM)
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**LA. Sept./Oct. 1946**

Same/similar. Ten titles, four have HH:

1828	Sweet Georgia Brown	Solo with orch 16 bars. (M)
1830	Sweet Lorraine	Intro 2 bars. Solo 16 bars. (SM)
1832	Margie	Solo 8 bars. (FM)
1837	Someday Sweetheart	Solo 8 bars. (FM)

**LA. Nov. 6, 1946**

Same/similar. One title:

1517	Huggin' And A Chalkin'	Solo 10 bars. (SM)
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HH gets some solo opportunities with Johnny Mercer. Note a new version of "... St. Marie" with a quite different solo.

**ARTIE SHAW** **LA. Nov. 9, 1946**  
Bigband personnel including Herbie Haymer and others (ts).  
Three titles were recorded for Musicraft, but no tenorsax soli.

**DAVE BARBOUR & HIS ORCHESTRA** **LA. Dec. 18, 1946**  
Personnel including Herbie Haymer (ts).  
Two titles were recorded for Capitol, one has HH:

1569	Forever Nicki	Solo 4 bars. (SM)
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**JOHNNY MERCER VOCAL WITH**



**PAUL WESTON & HIS ORCHESTRA** **LA. Jan. 10, 1947**

Bigband personnel including Herbie Haymer (ts).  
One title, "Tuscaloosa Bus", was recorded for Capitol, but no HH.

**LA. Jan. 24, 1947**

Same. One title:

1608 Possum Song Soli 4 and 4 bars. (FM)

**HARRY JAMES & HIS ORCHES** **Hollywood, Feb. 10, 1947**

Bigband personnel including Herbie Haymer, Babe Russin (ts).  
Four titles were recorded for Columbia, two have tenorsax:

2231 As Long As I Am Dreaming Solo with orch 6 bars. (SM)

2233 What Am I Gonna Do About You Solo with orch 4 bars. (SM)

**Hollywood, Feb. 17, 1947**

Two titles, "Stella ..." has a second tenorsax solo 4 bars by BR, 2235 "I Can't Get Up The Nerve TKY" has solo 4 bars (S) by BR, but:

2234 Stella By Starlight Solo 6 bars. (SM)

Nice briefs by two great tenorsax players, not much, but they are recognizable.

**BOBBY SHERWOOD & HIS ORCHESTRA** **Hollywood, March 17, 1947**

Bigband personnel including Herbie Haymer (ts).  
Four titles were recorded for Capitol, at least one has HH:

1769 We Know It All The Time Solo 4 bars. (S)

A very nice, beautiful solo, well worth noticing!!

**BENNY GOODMAN & HIS ORCHESTRA** **May 5 – July 2, 1947**

Bigband personnel including Herbie Haymer (ts).  
Several sessions, not available.

**WOODY HERMAN & HIS ORCHESTRA** **Hollywood, May 27, Aug. 15 & Aug. 26, 1947**

Personnels including Herbie Haymer (ts).  
Nine titles were recorded for Columbia, seven issued, "My Blue Heaven" not available, no tenorsax on the remaining six.

**JOHNNY MERCER VOCAL WITH PAUL WESTON & HIS ORCHESTRA** **LA. May – Dec. 1947**

Bigband personnels including Herbie Haymer (ts).  
Several recording sessions for Capitol, each with 1-3 titles, for simplicity the HH soli are presented below only with dates:

July 1 Don't Take Your Meanness Solo 14 bars. (M)

July 9 Why Should I Cry Over You? Solo 6 bars. (M)

Oct. 24 That's The Way He Does It Solo 8 bars. (M)

Nov. 7 Never Make Eyes Solo 4 bars. (M)

Nov. 14 I Don't Care If It Rains Solo 8 bars. (M)

Dec. 11 Hooray For Love Solo 4 bars. (M)

Dec. 17 The Peanut Vendor Soli 4 and 4 bars. (M)

Dec. 29 Down Among The Sheltering Palms Solo 6 bars. (SM)

HH gets some solo opportunities in the numerous titles by Johnny Mercer also in 1947, but as you can see, they are mostly very brief. Nevertheless, it is easy to understand that he gets them because, as we know by now, he is a very competent tenorsax player making the most out of opportunities. The highlight is "... Your Meanness", but it is really worth to spend some limited time streaming all of these.

**PEGGY LEE VOCAL WITH DAVE BARBOUR & HIS ORCHESTRA** **LA. Nov. 12, 1947**

Personnel including Herbie Haymer (ts).  
Four titles were recorded for Capitol, but no HH.

**MILLS BLUE RHYTHM BAND** **LA. Nov. 15, 1947**

Ray Linn, Jimmy Zito (tp), Juan Tizol (vtb), Eddie Rosa (cl, as), Willie Smith (as), Herbie Haymer (ts), Butch Stone (bar), Walter Welscher (p), Barney Kessel (g), Arnold Fishkin (b), Irv Cottler (dm), Charles Garble (vib).

Four titles were recorded for Royale:

Blue Rhythm Ramble	Solo 8 bars. (M)
Blue Rhythm Bounce	Solo 8 bars. (M)
Blue Rhythm Serenade	Solo 8 bars. (M)
Blue Rhythm Chant	Solo 16 bars. (SM)

Soli are evenly spaced out here, and HH gets his share. Brief but nice results, note particularly the very personal and lyrical "... Chant".

**PEGGY LEE VOCAL WITH  
DAVE BARBOUR & HIS ORCHESTRA** **LA. Nov. 20, 1947**  
Personnel including Herbie Haymer (ts).  
Four titles were recorded for Capitol, but no HH.

**FRANK SINATRA** **Hollywood, Dec. 19, 1948**  
Bigband personnel with strings including Herbie Haymer (ts).  
Three titles were recorded for Columbia but no tenorsax.

Same. Two titles but no tenorsax. **Hollywood, Feb. 28, 1949**

Same. Two titles, one has tenorsax: **Hollywood, March 3, 1949**

3636-1 Night After Night Solo with strings 10 bars. (S)

Same. Two titles, one has tenorsax: **Hollywood, April 10, 1949**

3692-1 The Hucklebuck Solo 10 bars. (SM)

I wish HH could have had a better departure. He is pretty weak here, not much left of the old swinger, only the run at the end of "... Hucklebuck" shows he is awake.

Herbie Haymer's last recording session was with Frank Sinatra the day before he was killed in a traffic accident.

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