The

TENORSAX

of

JAMES MOODY

Solographer: Jan Evensmo
Last update: March 26, 2020
Born: Savannah, Georgia, Feb. 26, 1925
Died: San Diego, Dec. 9, 2010

Introduction:

It took a long time before I recognized, even longer to appreciate James Moody and his music. His subtle and often introvert playing was simply too sophisticated for a young man who at that time went for more outward directed and groovy stuff. Later I discovered and understood that Moody was one of the greatest performers of all time on his instruments. Listening to his appearance with Johnny Griffin at Molde Jazz Festival, two metres from the stage, became one of my greatest live jazz events ever!

Early history:

He grew up in Reading, Pennsylvania, and in Newark, New Jersey, where at the age of 16 he took up the alto saxophone before changing to tenor saxophone. While serving in the air force (1943 – 46) he belonged to a military band and played in Dizzy Gillespie’s orchestra during a performance in Greensboro, North Carolina; after his discharge, joined Dizzy Gillespie on June 14, 1946, playing tenor saxophone. In late 1948 he travelled to Europe, where he toured France, Scandinavia and Switzerland, again took up the alto saxophone, and recorded a version of “I’m In The Mood For Love” (1949) that became a hit recording when it was issued in the USA by Prestige. After moving late in the summer of 1951 to New York, he formed a septet that played a style of jazz strongly influenced by rhythm-and-blues; he toured and recorded as the leader of this group for five years. He made a series of outstanding recordings for Argo (1956 – 63), formed a second group in which he played flute, and worked briefly with Gene Ammons and Sonny Stitt; from 1962 to 1969 he played in a small group with Gillespie (ref. The New Grove Dictionary of Jazz).
DIZZY GILLESPIE & HIS ORCHESTRA  NYC, June/July 1946

Dizzy Gillespie, Dave Burns, Talib Dawud, John Lynch, Elmon Wright (tp), Leon Comegys, Gordon Thomas, Alton “Slim” Moore” (tb), Howard Johnson, John Brown (as), Ray Abrams, James Moody (ts), Sol Moore (bar), Milt Jackson (vib), Thelonious Monk (p), Ray Brown (b), Kenny Clarke (dm).

Dates have been given as June 18 and July 6, probably several nights involved. Recorded live at The Spotlite Club, 52nd Street by Jerry Newman. Large number of items, the following have JM:

- **Second Balcony Jump**
  - Solo 3 choruses of 32 bars
  - ((tb) on 2nd bridge). (M)

- **Second Balcony Jump**
  - As above. (M)

- **How High The Moon**
  - Solo 18 bars. (F)

- **Our Delight**
  - Solo with orch 32 bars. (FM)

- **Things To Come**
  - Solo with orch 18 bars. (F)

- **Things To Come**
  - As above. (F)

- **Algo Bueno (Woody’n You)**
  - Solo with orch 32 bars. (FM)

- **Groovin’ High**
  - Solo with orch 64 bars. (FM)

- **Convulsions**
  - Solo with orch 18 bars. (F)

The sound quality of these recordings with the early Dizzy Gillespie orchestra is not at all good, and it is often quite difficult to evaluate the tenorsax performances. Dizzy’s orchestra is not a good vehicle for soloists other than himself, and JM’s qualities can really not be judged from these airshots, except that there are some very fast runs.

DIZZY GILLESPIE AND HIS ORCHESTRA  NYC, July 9, 1946

Dizzy Gillespie (tp, vo, ldr), Dave Burns, Talib Dawud, Kenny Dorham, John Lynch, Elmon Wright (tp), Leon Comegys, Gordon Thomas, Alton Moore (tb), Howard Johnson, Sonny Stitt (as), Warren Lucky, James Moody (ts), Leo Parker (bar), John Lewis (p), Milt Jackson (vib), Ray Brown (b), Kenny Clarke (dm).

Four titles were recorded for Musicraft, no tenorsax on "One Bass Hit II", "Things To Come" and "He Beeped When He Should Have Bopped", but:

- **5610-1 Ray’s Idea**
  - Solo with orch 24 bars. (FM)

An interesting, quite professional bebop solo, and JM is the most likely candidate.

THE BEBOP BOYS  NYC, Sept. 25, 1946

Dizzy Gillespie, Dave Burns (tp), John Brown (as), James Moody (ts), Milt Jackson (vib), Hank Jones (p), Ray Brown (b), Joe Harris (dm).

Four titles were recorded for Savoy:

- **S3354 For Hecklers Only**
  - Solo 16 bars. (FM)

- **S3355 Smokey Hollow Jump**
  - No solo. (FM)

- **S3356 Boppin’ The Blues**
  - Solo 12 bars. (FM)

- **S3357 Moody Speaks**
  - Solo 32 bars. (F)

Strangeley enough this session seems to be almost forgotten by jazz collectors, yet it is the first real opportunity to be familiar with one of the greatest tenorsax players of modern jazz. Three soli immediately place him in the ‘new star’ category. His style is much more intellectual than those of his contemporaries, such as Ammons, Gordon and Gray, and it took him many years to be established in the public at large. His "closed" sound is not particularly attractive on first encounters, yet he improvises with a fire and technique rarely equalled. My favourite is "Boppin’...", a blues chorus with an original opening and with flashing runs at the end. Stylistically he seems to belong more to the upcoming white school of tenorsax players, rather than to the various black schools. In "... Speaks" he ventures into the very fast domain, where he obviously seemed to thrive through his career, possessing a magnificent technique. "... Only" is perhaps less outstanding, but on the whole this is a very interesting session.

DIZZY GILLESPIE AND HIS ORCHESTRA  NYC, Nov. 12, 1946
Dizzy Gillespie, Dave Burns, Elmon Wright, Matthew McKay, John Lynch (tp), Al Moore, Taswell Baird, Gordon Thomas (tb), John Brown, Scoops Carry (as), James Moody, Bill Frazier (ts), Pee Wee Moore (bar), John Lewis (p), Ray Brown (b), Joe Harris (dm), Milt Jackson (vib), Kenny Hagood (vo-5788), John Lewis (arr-5789).

Two titles were recorded for Musicraft, no JM on "I Waited For You" but:

5789 Emanon Soli 8 and 8 bars. (M)

NYC. Jan. 22, 1947

Personnel similar to above.

Broadcast from the Apollo Theatre.

Lady Bird Soli 8 and 8 bars. (FM)

A colourful performance on "Emanon" showing JM's advanced technique.

DIZZY GILLESPIE & HIS ORCHESTRA NYC. mid 1947

Personnel probably as above with Helen Humes (vo) added.

Film soundtrack “Jivin’ In Bebop”, sixteen titles, five have JM:

- Oop Bop Sh'Bam Solo with orch 8 bars. (M)
- Convulsions Solo with orch 18 bars. (F)
- Shaw ‘Nuff Solo with orch 32 bars. (F)
- Dynamo A (Dizzy’s Atmosphere) Solo 16 bars. (FM)
- Ray’s Idea Solo with orch 16 bars. (FM)

JM solos in the background with orchestra, most prominent on “Dynamo …”.

DIZZY GILLESPIE AND HIS ORCHESTRA NYC. July 1947

Personnel similar to Aug. 22, 1947.

Broadcasts from the Down Beat Club, six titles, two have JM:

- Oop-Pop-A-Da Solo 32 bars. (M)
- Lady Bird Soli 8 and 6 bars. (M)

NYC. Aug. 1947

Same, seven titles, three have JM:

- Woody'n' You Solo with orch 16 bars. (M)
- Oo-Bop-Sh'Bam Break 4 bars to solo with orch 4 choruses of 32 bars. (M)
- Ray’s Idea Break 8 bars to solo with orch 56 bars. (FM)

The highlight is "... Bird" with a very nice first solo. "... -Da" is a blues with the first four of first chorus by orchestra, played rather roughly. The first extended JM solo is to be found on "Oo- ...", starting with a great break and proceeding to give us all the exciting elements of his playing, a very personal sound, intriguing harmonies, great technique and occasional surprising roughness. "... Idea" is more of the same excellent kind, while "... You" is rather anonymous.

DIZZY GILLESPIE AND HIS ORCHESTRA NYC. Aug. 22, 1947

Dizzy Gillespie (tp, vo), Dave Burns, Elmon Wright, Matthew McKay, Ray Orr (tp), Taswell Baird, William Shepherd (tb), John Brown, Howard Johnson (as), James Moody, Joe Gayles (ts), Cecil Payne (bar), Milt Jackson (vib), John Lewis (p, arr), John Collins (g), Ray Brown (b), Joe Harris (dm), Kenneth Hagood (vo-1543).

Four titles were recorded for Victor, no tenorsax on "Ow!", "Two Bass Hit", "Stay On It!", but:

1543-1 Oop-Pop-A-Da Solo with orch 24 bars. (M)

One of the most interesting JM soli with Dizzy!

DIZZY GILLESPIE & HIS ORCHESTRA NYC. Sept. 29, 1947

Dizzy Gillespie (tp, vo), Dave Burns, Matthew McKay, Ray Orr, Elmon Wright (tp), Taswell Baird, William Shepherd (tb), Howard Johnson, John Brown (as), James Moody, Joe Gayles (ts), Cecil Payne (bar), Milt Jackson (vib), John Lewis (p), Al McKibbon (b), Joe Harris (dm), Chano Pozo (cga), Lorenzo Salam (bgo), Kenny Hagood (vo).

Ten titles were recorded at concert in Carnegie Hall, three have JM:
Relaxin’ At Camarillo
Solo 24 bars. (M)
Oop-Pop-A-Da
Solo 10 choruses of 12 bars, partly with orch. (M)
Things To Come
Briefly with orch. (F)

Usually it is not easy to hear the details of JM’s playing with the highly active and strong sounding big band behind him, but on “Oop-…” it works pretty well. It seems he is starting out well but runs out of steam after awhile. His presence on “…Camarillo” is certain.

DIZZY GILLESPIE AND HIS ORCHESTRA
Ithaca, NY. Oct. 18, 1947
Personnel similar to Aug. 22, 1947 plus Ted Kelly (tb) replaces David, Al McKibbon (b) replaces Brown, Collins out, Chano Pozo (cga), Tadd Dameron, George Russell (arr).
Recorded at concert at Cornell University. Date also given as Nov. 8 and Nov. 18.
Eighteen titles, two have tenorsax:

Relaxin’ At Camarillo
Solo with orch 18 bars. (M)

Do Pa Pa Da
Solo with orch 11 choruses of 12 bars. (FM)

“Do Pa …” has the very best of bebop soli; alas JM did not get too much featuring in Dizzy’s band. In “…Camarillo”, the identity seems more uncertain, but I assume that this rather anonymous solo is played by JM.


HOWARD McGHEE
NYC. Dec. 3, 1947
Howard McGhee (tp), James Moody (ts), Hank Jones (p), Ray Brown (b), J. C. Heard (dm), Milt Jackson (vib).
Eight titles were recorded for Dial (another one without HMG and JM):

1121-A Dorothy
Break to solo 16 bars. Solo 2 bars. (M)
1122-A Night Mist
As below. (S)
1122-B Night Mist
In ensemble. (S)
1123-C Coolerini
Solo 16 bars. (FM)
1125-A Turnip Blood
Solo 16 bars. (FM)
1125-B Turnip Blood
As above. (FM)
1126-A Surrender
Solo 8 bars. (S)
1127-A Sleepwalker Boogie
Solo 24 bars. (M)
1128-A Stoptime Blues
Break to solo 36 bars. (F)
1129-A You
Solo 16 bars. (M)

A very fine Dial session featuring the underrated McGhee to great advantage. There is a friendly sharing of solo space, thus not too much opportunity for JM to stretch out, nevertheless he has several memorable soli. “Sleepwalker …”, a real surprise performance, is my favourite, as well as “Dorothy” with an impressive double-tempo opening of his solo. And the brief but lovely solo on "Surrender" should also be noted. In fact, don't miss anything from this session!!

Rejoins Dizzy Gillespie in 1948.

DIZZY GILLESPIE AND HIS ORCHESTRA
Pasadena, Ca., July 19, 1948
Dizzy Gillespie (tp, vo), Dave Burns, Elmon Wright, Willie Cook (tp), Jesse Tarrant, Bill Sheperd (tb), John Brown (as, vo), Ernie Henry (as), James Moody, Joe Garyks (ts), Cecil Payne (bar), James Foreman (p), Nelson Boyd (b), Teddy Stewart (dm), Chano Pozo (cga, vo).
Concert at the Civic Auditorium, some titles on AFRS Jubilee No. 302. Date possibly July 26.
Ten titles, two have tenorsax:

GIL-12 Emanon
Solo with orch 5 choruses of 12 bars. (FM)
Manteca
Solo with orch 20 bars. (FM)

Several long and interesting soli, note in particular "Emanon".
JAMES MOODY
NYC. Summer 1948
Dave Burns, Elmon Wright (tp), Ernie Henry (as), James Moody (ts), Cecil Payne (bar), James Foreman (p), Nelson Boyd (b), Teddy Stewart (dm).
Four titles were recorded for Blue Note:

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<tr>
<th>Title</th>
<th>Blue Note Number</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Fuller Bop Man</td>
<td>BN340</td>
<td>Solo 24 bars. (M)</td>
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<tr>
<td>The Fuller Bop Man alt.</td>
<td>BN340</td>
<td>As above. (M)</td>
</tr>
<tr>
<td>Workshop</td>
<td>BN341</td>
<td>Solo with ens. Solo 20 bars. (S)</td>
</tr>
<tr>
<td>Oh Henry</td>
<td>BN342</td>
<td>No solo.</td>
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<tr>
<td>Moodamorphosis</td>
<td>BN343</td>
<td>No solo.</td>
</tr>
</tbody>
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Moody's Blue Note recordings belong to the most important of modern jazz of the late forties. Beautiful rich arrangements sprinkled with soli, and it does not really matter that the leader himself only soloes on two titles. Now we really hear what this great musician hid during his stay in the Gillespie band, and which surfaced so dramatically during his visit to Europe one year later. Four fine blues choruses altogether on "... Man" but "Workshop" is the foremost JM vehicle, dig this one!!

DIZZY GILLESPIE AND HIS ORCHESTRA
Sept. 5, 1948
Same/similar. Duodisc acetate, unknown origin, date written on label.

Manteca
Solo 16 bars. (M)

A good, modern tenorsax solo, but I have a feeling this may not be JM after all.

DIZZY GILLESPIE AND HIS ORCHESTRA
NYC. Oct. 2, 1948
Personnel probably as July 19. Johnny Hartmann (vo).
Broadcast from the Royal Roost. Eight titles or more, so far one tenorsax item has been found:

Oop-Pop-A-Da
Solo 5 choruses of 12 bars. (FM)

NYC. Oct. 5, 1948
Personnel as above.
AFRS Jubilee No. 313 (Postscript of May 24, 2019: This program has now been moved to here from an unclear date). Five titles, two have tenorsax:

GIL-16C Taboo
Solo with orch 32 bars. (M)

GIL-17 Oop-Pop-A-Da
Solo 7 and 3 choruses of 12 bars. (FM)

NYC. Oct. 9, 1948
Same. Ten titles or more, so far three tenorsax items have been found:

Manteca
Solo with orch 24 bars. (M)

Lady Bird
Solo 8 and 8 bars. (FM)

Our Delight
Solo with orch 64 bars. (FM)

NYC. Oct. 16, 1948
Same. Ten titles or more.

NYC. Oct. 23, 1948
Same with Dinah Washington (vo) added. Fourteen titles or more.

unknown date

Broadcast from Royal Roost.

Ray's Idea
Solo with orch 96 bars. (F)

Note: I am not at all sure JM is present at the Roost recordings, the soli often do not contain the particular Moody tricks. Can you help with dates for the Gillespie tenorsax players?

JAMES MOODY
NYC. Oct. 25, 1948
Personnel as summer 1948, except Art Blakey (dm) replaces Stewart, Chano Pozo (cga, vo-347) added.
Four titles were recorded for Blue Note:

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<thead>
<tr>
<th>Title</th>
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<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tropicana</td>
<td>BN344</td>
<td>Solo 32 bars. (M)</td>
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</table>
BN345  Cu-Ba  No solo.
BN346  Moody's All Frantic  Intro. Solo 3 choruses of 32 bars. (F)
BN347  Tin Tin Deo  No solo.

The magnificent impression of the previous Blue Note session is repeated here, now with a fine Latin rhythm backing. "... Frantic" is maybe too fast but showing JM's unique technical capabilities. "Tropicana" has a lovely solo, but in fact it is the fine arrangements and whole atmosphere which makes these sessions so memorable.

**DIZZY GILLESPIE AND HIS ORCHESTRA**  
NYC. Nov. 5, 1948
Same/similar. Concert at Cornell University. The following titles (not checked: "Afro Cuban Drum Suite", "Lillette", "S'Posin", "Swedish Suite", "Groovin' High", "Symphony In Three Hearts", "Oop-Pop-A-Da", "Theme") have tenorsax:

- Duff Capers  Solo with orch 64 bars. (F)
- Manteca  Solo with orch 24 bars. (FM)

Can this really be JM? Excellent technique and many details pointing towards him, but also very rough playing, even in the upper register on "Manteca".

**SIX BIPS AND A BOP**  
NYC. Dec. 2, 1948
Dave Burns (tp), Bennie Green (tb), James Moody (ts), Bobby Tucker (p), Nelson Boyd (b), Jack Parker (dm), Babs Gonzales (vo).

Four titles were recorded for Manor:

- F1734  A Lesson In Bopology  Solo 24 bars. (F)
- F1735  Loop-Plu-E-Du  Solo 16 bars. (FM)
- F1736  Honeysuckle Bop  Solo 24 bars. (FM)
- F1737  A Choice Taste  Solo 24 bars. (M)

Although this session focuses on Babs' thrilling vocals, JM has some excellent soloing. In fact, he is so inspired that ideas beat execution narrowly at times, note for instance the opening on the fast "... Bopology". All items are very much noteworthy, my favourite is "Honeysuckle ..." which is a blues and not at all a rose!

JM is replaced by Budd Johnson on the Dizzy Gillespie recording session for Victor on Dec. 28, 1948. However, he joins Dizzy Gillespie on a European tour in Spring 1949.

 Leaves Dizzy Gillespie and stays on in Europe until 1951.

**JAMES MOODY**  
Lausanne, April 30, 1949
James Moody (ts), Art Simmons (p), Buddy Banks (b), Clarence Terry (dm). Added on 5020: Trummie Young ? (tp), Frankie Hooks (tb), Red Allen (as), Sandy Scott (ts), Al Edwards (vo).

Six titles (or more) were recorded for Vogue, five issued:

- 5020  Monday Blues  Solo 12 bars. (S)
- 3004  Just Moody  Soli 32 and 32 bars. (M)
- 3005  Stardust  Intro 4 bars to solo 48 bars to coda. (S)
- 3008  Curley Top Blues  Soli 24 and 24 bars. (S)
- 3009  Moody And Soul  Solo 32 bars (S) to 16 bars (M) to 8 bars to coda. (S)

 Zürich, May 1, 1949

Same personnel as 5020. Two titles:

- 3006/7  Hot House Pt I & II  Solo 64 bars. (M)
- 3019  Lover Man  Solo 64 bars to coda. (S)

JM's first European recording sessions take place in Switzerland. The recording quality is not the best, and on the average these performances cannot quite compare with the incredible Swedish ones of half a year later. His "Stardust" is somewhat suspect, and he is somewhat incoherent and not quite successful on "Curley Top ...". In the same slow tempo there are however exciting versions of "... Soul" (note the strange opening) and "... Man" (note the opening of the second chorus). "Hot House" seems to run for half engine, although there are some flashing runs, while "Just
“Moody” is more colourful and has near relations to the music of Wardell Gray. In total, if this had been JM's only sessions, he would have been considered a legendary character; as it is, this is interesting and valuable but not sensational modern tenor sax playing.

**MILES DAVIS / TADD DAMERON QUINTET  
Paris, May 8, 1949**

Miles Davis (tp), James Moody (ts), Tadd Dameron (p), Barney Spieler (b), Kenny Clarke (dm).

Recorded at the Jazz Festival at Salle Pleyel.

Four titles issued, “Don't Blame Me” does not include JM but:

- **Riff Tide**  
  Solo 3 choruses of 32 bars. (F)

- **Good Bait**  
  Straight 16+8 bars, (tp) on bridge, Solo 64 bars. (M)

- **Ladybird**  
  Solo 64 bars. (FM)

**Paris, May 8, 9, 12, 14, 15, 1949**

Same. The band played on the above mentioned dates. Eight titles are preserved (maybe there are more? Postscript of May 24, 2019: Yes, there are, see below), no JM on "Embraceable You" but:

- **Wah Hoo (Perdido)**  
  Solo 3 choruses of 32 bars. (FM)

- **The Squirrel**  
  Solo 36 bars. (FM)

- **All The Things You Are**  
  Soli 20 and 8 bars. (M)

- **Omnithology**  
  Solo 64 bars. (F)

- **Allen's Alley (Wee)**  
  Solo 3 choruses of 32 bars. (F)

- **Crazy Rhythm**  
  Solo 64 bars. (F)

- **All The Things You Are - version 2**  
  Soli 36 and 8 bars. (M)

- **Lover Man**  
  Soli 32 and 8 bars to long coda. (S)

A very interesting albeit uneven concert. JM's playing is also uneven, best seems to be “Perdido”. Note for a surprise the beginning of the second chorus. Postscript: A fine solo on the second “All...”, and a great discovery, “Lover Man” where JM goes straight into a beautiful chorus after applause, the Miles takes 8 bars before JM rounds it off.

**MAX ROACH QUINTET  
Paris, May 15, 1949**

Kenny Dorham (tp), James Moody (ts), Al Haig (p), Tommy Potter (b), Max Roach (dm).

Eight titles were recorded for French Vogue, six have JM:

- **3010A/B**  
  Prince Albert Pt I & II  
  Solo 2 choruses of 36 bars. (M)

- **3011A/B**  
  Baby Sis Pt I & II  
  Soli 64 and 4 bars. (FM)

- **3012A/B**  
  Tomorrow Pt I & II  
  Solo 16 bars. (S)

- **3013**  
  Maximum  
  Solo 64 bars. (F)

The recording balance is quite inferior on this session, and the music never is set free. With these musicians the results should have been extraordinary, but for some reason they seem dull, although JM certainly has good contributions on "All The Things You Are", "Idaho" and "Yesterdays", which are the real titles, and on the ultrafast "Maximum".

**JAMES MOODY  
Paris, July 7, 1949**

Nat Peck (tb-2728, 29), Don Byas (ts-2730, 31), James Moody (ts), Bernard Pfeiffer (p), Lucien Simoens (b), Ritchie Frost (dm).

Four titles were recorded for Blue Star:

- **2728-2**  
  Convolutions  
  Solo 32 bars. (FM)

- **2729-2**  
  Oh! Well  
  Part of intro 8 bars.  
  Solo 4 choruses of 12 bars. (FM)

- **2730-2**  
  Verso  
  Solo 24 bars (last (ts)-solo).  
  12 bars with (ts-DB) to close. (S)

- **2731-2**  
  Recto  
  As above. (S)

The slow titles are of course the most interesting due to the challenge posed by Don Byas, but JM has no problem taking it, and I shall not be the judge, listen for yourself!
"Verso" and "Recto" are two takes of the same blues, quite exciting. The two fast medium titles are somewhat frenetic, and JM seemed to thrive better when he came to Stockholm, but nevertheless they have much to offer, note for instance the fireful opening on "Convulsions"!

**ARNE DOMNERUS FAVOURITE GROUP**  
**Stockholm, Oct. 6, 1949**

Lennart Sundewall (tp, btp), Arne Domnerus (as), James Moody (ts), Per-Arne Croona (bar), Gösta Theselius (p), Yngve Akerberg (b), Sven Bolhem (dm).  
Two titles were recorded for Swedish Metronome:

19. Laura  
Solo 8 bars. (S)

20. Car Rider  
Solo 24 bars. Break in coda. (F)

"... dance home to your cozy corner, put the record on the turntable and listen and hum along with these beautiful tunes". The quote is from the liner notes of the Dragon issue of the famous Oct. 1949 recordings in Stockholm. I couldn't agree more wholeheartedly. It seems that JM's potential really exploded in the warmth and competence of the Swedish young bebop milieu, his style in fact is much more at home here than in the black environment he left behind. A beautiful solo on "Laura" is an excellent introduction to his two-week visit.

**JAMES MOODY AND HIS SWEDISH CROWNS**  
**Stockholm, Oct. 7, 1949**

Leppe Sundwall (btp), Arne Domnerus (as), James Moody (ts), Per Arne Croona (bar), Gösta Theselius (p), Yngve Akerberg (b), Anders Burman (dm).

Two titles were recorded for Swedish Metronome:

25-A. Out Of Nowhere  
Solo 14 and 24 bars. (M)

26-A. These Foolish Things  
Solo 16 and 16 bars to coda. (S)

A few jazz occasions stand above the "crowd", and this session is one of them. These two sides belong to the most important of the late forties. The cooperation between JM and Arne Domnerus produces some of the most memorable jazz music of the era. JM seems free from the straightjacket of the Dizzy Gillespie orchestra and turns out to be one of the most important tenor sax performers of the era, combining a dazzling technique with great emotion and originality in every bar. Great performances!!!

**same date**

James Moody, Rolf Blomquist, Lennart Kohlin (ts), Thore Swanerud (p), Yngve Akerberg (b), Jack Norén (dm).

Two titles were recorded for Swedish Metronome:

27/28. Three Bop Mice Pt I & II  
Solo 32 bars (2nd (ts)-solo).  
5 choruses of 32 bars  
4/4 tenorsax chase. (F)

Previously unissued, but an excellent example of the high standard of the Swedish bebop jazz scene; JM is "only" the foremost among equals, and particularly the extended chase is exciting.

**JAMES MOODY**  
**Stockholm, Oct. 12, 1949**

Leppe Sundwall (tp-30), Arne Domnerus (as-31, 32), Gösta Theselius (ts-31, 32, p-30), James Moody (as-31, 32, ts-29, 30, 33), Thore Swanerud (p-29, 31, 32, 33), Yngve Akerberg (b), Jack Norén (dm).

Five titles were recorded for Swedish Metronome:

29-A. I'm In The Mood For Bop  
Solo 24 bars. (FM)

30. The Flight Of The Bopple Bee  
Ens 24 bars to solo 48 bars. Solo 36 bars to ens 24 bars and coda. (F)

31. Body And Soul  
Altosax solo 32 bars (S) to 16 bars (M) to 8 bars to coda. (S)

32. Moody's Mood For Love  
Altosax soli 32 and 8 bars to coda. (S)

33. Lester Leaps In  
Ens 32 bars to solo 64 bars. Solo 8 bars to ens 8 bars. (M)

**same date**

James Moody (ts), Ulf Linde (vib), Thore Swanerud (p), Rolf Berg (g), Yngve Akerberg (b), Anders Burman (dm).

Three titles were recorded for Swedish Metronome:
JM's visit to Sweden continues as a procession of triumph, his creativity in this late autumn in a foreign country is just incredible. His works here are so strong that it is inexplicable that he had to struggle so much to achieve the status he deserved from his very first bars in 1946. His altosax versions of "Body And ..." and "... Love" are jazz treasures to be played in the next centuries, and no more need to be said here. But there are numerous up-tempo items on tenorsax, and they all have great soloing. Buy the Dragon LP 95 and skip a dinner!!!
El Sino  
Lady Bird  
Robbin's Nest  
The Squirrel (NC)  

Solo 64 bars. (M)  
Break to solo 64 bars. (M)  
Break to solo 32 bars. (M)  
Solo 2 bars (NC). (FM)  

Several good contributions from JM here, but we miss a chase with the Hawk! Note also that the drums are recorded much too strongly, makes the music difficult to enjoy.

JACK DIEVAL  
Paris, Feb. 10, 1950

Nat Peck (tb), James Moody (ts), Jack Dieval (p), Emmanuel Soudieux (b), Richie Frost (dm).

Two titles were recorded for Pacific:

RE-0044  
Be Bop Tune No. 1  
Solo 44 bars. (FM)

RE-0045  
Michele By Accident  
Solo 24 bars. (M)

Paris, Feb. 22, 1950

Same plus Annie Ross (vo-"Le Vent Vert").

Four titles were recorded for Pacific, no tenorsax on "Le Vent Vert" but:

RE-0059  
Emef  
Solo 32 bars. (M)

RE-0060  
Head Light  
Solo 4 choruses of 12 bars. (F)

RE-0061  
Big Chief Peckhem  
Solo 32 bars. (M)

JM makes these early bebop sessions in Europe quite noteworthy. He plays with great inventiveness and inspiration on all titles, whether the "avantgarde" blues as "Michele", standards like "Big Chief ...", which is a "Sweet Georgia Brown"-camouflage, and "Head ..." or "Be Bop" which follows Prez' "D. B. Blues" format. His technique is magnificent, note "Head..." as a good example. Although with quite mediocre sound, these sides deserve attention!

JOHN LEWIS' MUSIC / ERNIE ROYAL AND HIS ALL STARS  
Paris, April 13, 1950

Ernie Royal (tp), Ted Kelly (tb), Russell Procope (as), James Moody (ts), Henry Aspar (bar-667,68), Hubert Fol (bar-669,70), Raymond Fol (p), Pierre Michelot (b), Kenny Clarke (dm), John Lewis (cnd, arr).

Five titles were recorded for Swing, four issued (667,68 as Lewis, 669,70 as Royal):

667/68-1  
Period Suite  Pt 1 & 2  
Solo with ens 32 bars. (M)

669/70-1  
Perdido  Pt 1 & 2  
Solo 32 bars. (M)

Another fine Paris session with two fine JM soli!

ERNIE ROYAL AND HIS PRINCES  
Paris, April 15/16, 1950

Ernie Royal (tp), Ted Kelly (tb), James Moody (ts), Raymond Fol (p), Wendell Marshall (b), George "Butch" Ballard (dm).

Six titles were recorded for French Vogue, no JM on 3060 "'s Wonderful" but:

V3059  
Big And Little "E"  
Solo 32 bars. (M)

V3061  
That's It  
Soli 24, 4 and 4 bars. (F)

V3062  
Embraceable You  
Soli 8 and 8 bars. (S)

V3063  
A Date With Kate  
Solo 32 bars. (F)

V3064  
Mean To Me  
Solo 16 bars. (M)

A nice small band session with a handful of interesting JM soli in a variety of moods and tempi.

JACK DIEVAL  
Paris, May 26, 1950

Nat Peck (tb), James Moody (ts), Jack Dieval (p), Emmanuel Soudieux (b), Kenny Clarke (dm).

Five titles were recorded for Swing, four issued:

688-1  
Lou-Easy  
Solo 36 bars. (M)

689-1  
Ouch  
Solo 32 bars. (M)
No Solo 28 bars. (M)
Cherokee Solo 80 bars. 32 bars 4/4 with (dm). (F)

Also this Dieval session has some excellent contributions by JM. In medium tempo my favourite is “Ouch” with the solo starting with a breakneck 4 bars. Neither has he any problems with the very high tempo on “Cherokee”

KENNY CLARKE Paris, June 7, 1950
Nat Peck (tb), Hubert Fol (as), James Moody (ts), Gerald Wiggins (p), Pierre Michelot (b), Kenny Clarke (dm).

Two titles were recorded for Swing:

I’ll Get You Yet Solo 16 bars. (M)
Be A Good Girl Solo with ens 32 bars. 32 bars 4/4 with (p). (F)

Rather frantic this version of a camouflaged “Lady Be Good”, but the chase is quite interesting. “… Yet” is more ordinary.

JAMES MOODY BOPtet Paris, July 3, 1950
Red Allen (tp), Nat Peck (tb), Hubert Fol (as), James Moody (ts, vo-703), Claude Pellier (bar), Raymond Fol (p, cel), Buddy Banks (b), Buster Bennett (dm).

Four titles were recorded for Swing, altosax soli on 701 “Real Cool” and 702-2 “In The Anna” but:

Delooney Solo 64 bars. (M)
Voila Soli with ens 32 and 28 bars to fade out. (F)

This session is kind of experimental, with an “Indiana” in slow tempo as an interesting example. However, except for the first chorus of “Delooney”, and particularly the opening run, the second chorus is quite noisy and even screaming, and neither is “Voila” much interesting.

JAMES MOODY QUARTET Paris, Oct. 9, 1950
James Moody (ts), Ralph Schecroun (p), Pierre Michelot (b), Kenny Clarke (dm).

Seven titles were recorded for Pathe:

Nath Intro 8 bars to solo 64 bars. 24 bars 4/4 with (dm) to solo 8 bars. (FM)
Nath As above. (FM)
I Can't Get Started Solo 48 bars to coda. (S)
Riffin’ And Raffin' Solo 16+40 bars. (p) on first bridge. Solo 8 bars to coda. (FM)
St. Louis Blues Soli 40 and 16 bars. (FM)
In A Rush Soli 64 and 8 bars. (F)
Embraceable You Solo 48 bars to coda. (S)

Two magnificent ballad performances, of which “... Started” is slightly more magnificent than “... You”, with numerous intriguing details typical for JM’s music from this period. “... Rush” in fast tempo is more ordinary.

JM records with own group on (as) in Stockholm, Jan. 23/24, 1951, six titles for Metronome, issued on Prestige.

JAMES MOODY Stockholm, Jan. 24, 1951
Sixten Eriksson (tp-198,99), James Moody (ts), Lars Gullin (bar), Rolf Larsson (p), Gunnar Almstedt (b), Jack Noren (dm-198,99), Anders Burman (dm-200,01).

Four titles were recorded for Metronome:

Love Walked In Soli 64 and 16 bars. (FM)
Andrew Got Married (Moody's Got Rhythm) (Good Deal) Solo 8 bars. Solo 64 bars to 32 bars 4/4 with (dm), (p) on second bridge, to solo 56 bars to ens 8 bars. (F)
Moody's Bounce (Hey Jim) Solo 24 bars. 36 bars 4/4 with (bar). (M)
Two Feathers (Two Fathers) Solo 32 bars, 48 bars 4/4 with (bar). (M)

To quote Ira Gitler 1966: "JM has had a long career in jazz, both as a sideman and leader, but ironically, it was a stay in Europe from 1949 to the fall of 1951, that gave him wider recognition in the U.S." True, and mainly because of the wholely dedicated, professional and inspired Swedish jazz milieu. There is a seriousness about JM's Swedish recordings which is lightyears away not only from the numerous "honkers & screamers" but from many otherwise well renown American recordings by the most prominent performers of the day. Here the spirit of the strong and emotional Lars Gullin is an inspiration to all, and JM plays magnificently. Note of course of the ts/bar exchanges, but his soloing in general is an extreme pleasure. His quote of Bird's "Now's The Time" on "... Bounce" is a pleasant surprise. And for a gorgeous example of his up-tempo capabilities, play "Andrew ...", preferably several times!! I will repeat it again and again, JM is probably the most underrated of modern jazz tenorsaxophone artists.

JAMES MOODY WITH STRINGS Stockholm, Jan. 25, 1951
James Moody (ts), Rolf Larsson (p), Gunnar Almstedt (b), Anders Burman (dm) plus (harp) and (strings).
Two titles were recorded for Metronome:

210-A Cherokee Solo 96+16 bars, strings on second bridge. Solo 32 bars to coda. (F)
211-A Pennies From Heaven Solo 32, 8, 12 and 8 bars to long coda. (SM)

Listen to these two titles with strings, know that they were recorded by JM in Sweden in 1951, and U. S. be ashamed!! Why couldn't such a great artist have had a similar opportunity and recognition in his home country!? I was surprised by "Cherokee" being chosen as a strings vehicle, but it works out well. Nevertheless "Pennies ..." is my favourite here, sweet but so full of real music, listen for yourself!!

JAZZ AT THE BEAUX ARTS Brussels, April 1, 1951
Roy Eldridge, Emile Peiffer (tp), Don Byas, James Moody (ts), Roger Asselberghs (bar), Johnny Hot (p), Paul Karthy (g), Paul Dubois (b), Kenny Clarke (dm).
Broadcast from Palais des Beaux Arts. Five titles, not available.

JAMES MOODY, HIS STRINGS AND RHYTHM Paris, July 13, 1951
James Moody (as, ts), unknown (fl), (oboe), (cl), (frh), (harp), Raymond Fol (p), Pierre Michelot (b), Pierre Lamarchand (dm), Pepito Riebe (bgo).
Eight titles were recorded for Vogue, altosax on "Chantez Pour Toi", "Si Jolie", "September Serenade", "Une Boucle Blonde" and "Jackie My Little Cat", but:

V4056 Bedelia Solo 16 bars. (S). Solo 32 bars. (M). Coda. (S)

A beautiful "forgotten" session! The string and woodwinds arrangements are better than most I have heard of its kind in U. S. sessions, and JM plays with an inspiration it is very easy to understand. Choosing altosax for some titles, tenorsax for others, he creates some of the most beautiful jazz ever made in the early 1950s. Usually there is a slow introduction and conclusion, mostly straight, or free rhythm, and in between there is a magnificent chorus in medium tempo. "... Mortes" is one of the most memorable versions of "Autumn Leaves" ever made, and the other items are comparable. It is as if JM has carried the romantic feeling from Sweden with him to Paris, a feeling never quite to be retained when moving back to the harder U. S. environment. You must listen to JM here!!

JM record on (as) with own group JAMES MOODY QUINTET, Paris, July 27, 1951, eight titles for Vogue.

JAMES MOODY NYC. Sept.-Oct. 1951
John Grims (tp), Bob Range (tb), James Moody (as, ts), Cecil Payne (bar), John Acea (p), Larry Goins (b), Chink Williams (dm).
Four titles were recorded for EmArcy, fine altosax only on 4605 "Serenade In Blue" and 4606 "Margie" but:

4607 Moody's Home Soli 64 and 40 bars to coda. (F)
4608 Wiggle Wag Duet with (bar) 32 bars to solo 40 bars to coda. (M)

This is a different tenorsax-JM, feeling his way close to the r&b tradition. Rather frenetic and even some honking on "... Home"; this is interesting only inasmuch as it shows that even the greatest of artists sometimes produce queer art.

**BABS GONZALES**

NYC. April 1952

Personnel may include James Moody (ts).

Two titles were recorded for King, “Still Wailin’” and “Shuckin’ And Jivin’”, but no trace of JM’s tenorsax.

**JAMES MOODY**

NYC. May 21, 1952

Dave Burns (tp), Donald Cole (tb), James Moody (as, ts), Numa "Pee Wee" Moore (bar), Sadik Hakim (Argonne Thornton) (p), unknown (b), Teddy Stewart (dm), Babs Gonzales (vo-9164).

Four titles were recorded for Mercury, beautiful altosax on "Until The Real Thing Comes Along" (S), "Moody’s Theme" (S) and "My Ideal" but:

9164 Hey Jim Solo with orch 12 bars. Solo 4 bars. Solo with orch 36 bars. (M)

Charming record with Babs’ vocal prominent, and JM plays his tenorsax very nicely.

**JAMES MOODY**

NYC. June 6, 1952

Same except unknown (tb) replaces Cole.

Three titles were recorded for Mercury, beautiful altosax on 4812 "Poor Butterfly" but:

4811 The Bite Break to solo 48 bars. (M)
4813 St. Louis Blues Soli 12, 8 and 32 bars, last 12 with ens. (FM)

"The Bite" shows that JM is back to normal, an excellent solo! Also "St. Louis ..." works pretty well, although it was a strange choice.

**JAMES MOODY**

NYC. Jan. 7, 1953

Dave Burns (tp), James Moody (ts), Sadik Hakim (p) and others.

Broadcast.

Pennies From Heaven Solo 32 bars. Solo 24 bars, last 16 with ens. Solo 8 bars to coda. (SM)

A performance with some interesting details but not among the most noteworthy.

**JAMES MOODY**

NYC. June 15, 1953

Personnel as May 21, 1952 plus Bennie Green (tb).

Four titles were recorded for Mercury, beautiful altosax on "James Moody Story", "Feeling Low" and "Wail Bait" while:

9465 And Now Moody Speaks Solo 12 bars. Break to solo 12 bars. Solo with orch 24 bars. (M)

Excellent tenorsax soli here!

**JAMES MOODY**

Hackensack, NJ. Jan. 8, 1954

Dave Burns (tp), William Shepard (tb), James Moody (as, ts), Numa Moore (bar), Sadik Hakim (p), John Latham (b), Joe Harris (dm), Eddie Jefferson (vo-"Workshop").

Four titles were recorded for Prestige, no tenorsax on "A Hundred Years From Today" (but beautiful altosax) and "Workshop" (feature number for Eddie Jefferson) but:

548 N. J. R. (I’m Gone) Soli with ens 12, 36 and 12 bars to fade out. (M)
550-X Keepin' Up With The Jonesy Soli 22 and 12 bars. (M)
550-Y Keepin' Up With The Jonesy Not available.

JM’s band is rather anonymous, but he always plays nicely himself. These titles are however also anonymous with exception of the beautiful altosax solo on "... Hundred Years ...".

**JAMES MOODY**

Hackensack, NJ. April 12, 1954

Personnel as above except Jimmy Boyd (p) replaces Hakim, Iona Wade (vo-564).
Four titles were recorded for Prestige, no tenorsax on "Over The Rainbow" and "Mambo With Moody" (but good altosax) but:

564 That Man O'Mine Solo 10 bars. (M)
566 Jack Raggs Solo 4 bars. Solo with ens 6 choruses of 12 bars. Solo 4 bars. Coda. (F)

Good, colourful blues on "Jack Raggs" to be noted.

JAMES MOODY  Hackensack, NJ. Sept. 13, 1954
Personnel as April 12 except Clarence Johnson (dm) replaces Harris.
Three titles were recorded for Prestige:

623-1 It Might As Well Be Spring Solo 56 bars to long coda. (S)
623-2 It Might As Well Be Spring As above but altosax!! (S)
624 Blues In The Closet Solo 36 bars. (M)
625 Moody's Mood For Blues Altosax solo 24 bars to tenorsax solo 36 bars! (S)

Certainly the best of JM's 1954 Prestige sessions! Two magnificent versions of "... Spring", one instrument for each, and who dares to pick his choice? On "Moody's..." he switches rapidly from altosax to tenorsax, a fine piece of music. And the "... Closet" is JM playing the blues in his own inimical style. Go for this session!

JAMES MOODY  NYC. Jan. 28, 1955
Dave Burns (tp), William Shepherd (tb), James Moody (as, ts), Numa "Pee Wee" Moore (bar), Jimmy Boyd (p), John Latham (b), Clarence Johnson (dm), Eddie Jefferson (vo-688).
Four titles were recorded for Prestige, no tenorsax (but beautiful altosax) on 687 "Nobody Knows The Trouble", but:

688 I Got The Blues Solo 16 bars. (FM)
689 Blue Walk Solo with ens 12 bars. Solo 4 choruses of 12 bars. (M)
690 Faster James With ens 12 bars. Solo with ens 11 choruses of 12 bars to coda. (F)

JM continues to record for Prestige, and he is still in good shape. Possibly some of his unique style has disappeared, his sound is not so easily recognizable, but his professionalism is still very much there, and the soli have high quality. The fast "... James" is impressing, but "... Walk" is the most enjoyable item.

JAMES MOODY  Hackensack, NJ. Aug. 23/24, 1955
Nine titles were recorded for Prestige, altosax solo "only" on 790 "Little John", a beautiful item, but:

785 There Will Never Be Another You Solo 64 bars. (FM)
786 Disappointed Solo 32 bars. (SM)
787 Hard To Get Intro 4 bars to solo 48 + 4 bars and long coda. (S)
788 Little Ricky Solo 3 choruses of 32 bars to 1 chorus with ens. (F)
789 Big Ben Solo 8 bars + 3 choruses of 12 bars. Coda. (SM)
791 Show Eyes Intro 2 bars. Solo 64 bars. (M)
792 And You Called My Name Soli 8, 64 and 8 bars. (FM)
793 Jammin' With James Solo 7 choruses of 12 bars. 5 and 3 choruses 4/4 with (tp). Coda. (M)

More colourful this session and a lot of fine soli in a variety of tempi. I have a particular fascination for the swinging "Show ...", the soft "Disappointed" and the fast "... Ricky".

JAMES MOODY  Hackensack, NJ. Dec. 12, 1955
Personnel as Jan. 28.
Seven titles were recorded for Prestige (no 78 rpm.), altsax only on 833 “The Donkey Serenade” and 836 “A Sinner Kissed An Angel”, lots of altosax also on 837, but:

- 831 The Golden Touch Soli 28, 4, and 4 bars. (M)
- 832 The Nearness Of You Solo 2 choruses of 36 bars to coda. (S)
- 834 Moody’s Blue Again Solo 24 bars. (SM)
- 835 The Strut Break to solo 64 bars. Coda. (M)
- 837 Wail Moody Wail Solo 8 bars. Break to solo 4 choruses of 32 bars. Soli 32 and 32 bars. (M)

The last session of the great Moody-epoch, culminating with the fine Prestige recording sessions 1954-1955. Personally I feel the large personnel and arrangements are unnecessary, these items are best when JM is playing without much interruption. He is in excellent shape, and all items have much to offer, as the fine blues on “… Again”, but two are most outstanding. One is the beautiful solo feature and ballad “… Nearness …”; in spite of an enormous fluff in the second A of the second chorus really necessating another take, this is lovely!! And secondly “Wail …” a sort of unstructured jam session with JM as the highlight, soloing magnificently on both instruments.

JAMES MOODY possibilities. Feb./March 1956 Personnel unknown but including James Moody (as), not (ts) as in discos. Two titles were recorded for Cadet, one issued, “Moody’s Mood For Cha Cha”, altosax soli only.

JAMES MOODY Chi. Nov. 1956 Johnny Coles (tp), William Shepherd (tb), James Moody (fl, as, ts), Numa “Pee Wee” Moore (bar), Jimmy Boyd (p, peck-horn), John Latham (b), Clarence Johnson (dm), Eddie Jefferson (vo). Twelve titles were recorded for Argo, eleven issued as “Flute ‘N’ The Blues”, three have tenorsax (“Flute ‘N’ Blues” and “Boo’s Tune” have (fl), “Richard’s Blues” has (as)):

- 8050 Breakin’ The Blues With ens 44 bars to solo 44 bars. Solo 8 bars to 12 bars with ens to coda. (M)
- 8053 If Dreams Come True Soli 32, 8 and 8 bars to coda. (F)
- 8058 Body And Soul Solo 64 bars. (FM)

Good tenorsax playing on “… Blues” and “… True”, but it seems JM has lost some of the uniqueness and personality so fascinating in the early fifties, possibly because of personal struggles. But by all means, “… Soul” has much of the “old” JM and shows that he still knows how to play his things!

JAMES MOODY Chi. Dec. 14, 1956 Johnny Coles (tp), Donald Cole (tb), James Moody (fl, ts), Tate Houston (bar), Jimmy Boyd (p), Johnny Latham (b), Clarence Johnston (dm), Eddie Jefferson (vo). Four titles were recorded for Argo, but (fl) soli only.

JAMES MOODY Chi. Jan. 13, 1957 Johnny Coles (tp), James Moody (fl, ts), Jimmy Boyd (p), peckhorn), Benny Golson (p), John Latham (b), Clarence Johnston (dm). Six titles were recorded for Argo, four issued, but (fl) and (as) soli only.

JAMES MOODY QUARTET Paris, 1958? Unknown (tp-“Don’t Blame Me”), James Moody (ts), Henri Renaud (p), Pierre Michelot (b), Kenny Clarke (dm). Note that discos give this as Paris, 1958, but JM was in U.S. then as far as I know. Two titles issued on Europa Jazz, sounds like 78s (but duration 3:40 and 4:00?) or acetates:

- You Go To My Head Solo 56 bars to long coda. (S)
- Don’t Blame Me Solo 32 bars to long coda. (S)

JM plays beautifully here, no doubt about it, although he has a terrible fluff on “… Head”. An intro seems to be missing. What do you think about this? Feedback appreciated.

JAMES MOODY Chi. Sept. 13, 14 & 16, 1958
Fip Richard, Earl Turner, Sonny Cohn (tp), John Avant (tb), Ethel Merker (frh), Bill Adkins, Lenny Druss (as), James Moody (fl, as, ts), Vito Price, Sandy Mosse, Eddie Johnson (ts), Pat Patrick (bar), Floyd Morris/Junior Mance (p), John Gray (g), Johnny Pate (b, tu), Red Holt (dm).

Ten titles were recorded for Argo, issued as “Last Train From Overbrook”, eight have (fl) and (as) soli but:

9009  What’s New?           Solo with orch 48 bars to long coda. (S)
9014  Last Train From Overbrook Straight 24 bars to solo 24 bars. Straight to coda. (SM)

I wrote: “Very nice performance and JM is obviously back after more than one year of sick leave, but it is difficult to judge his tenorsax qualities in general from this one item”. However, there seems to be tenorsax also on the album title.

**BABS GONZALES   NYC. 1959**

James Moody (?fl, as?), Kenny Burrell (g), Peck Morrison (b), Roy Haynes (dm), Babs Gonzales (recitation).

Ten titles were recorded for Jaro, but there is no tenorsax present. However, there is an altosax to be heard, but he does not sound like JM to me.

**EDDIE JEFFERSON   NYC. Feb. 5, 1959**

Johnny Coles, Howard McGhee (tp), Tom McIntosh (tb), James Moody (ts), Musa Kaleem (bar), Gene Kee (p), John Latham (b), Clarence Johnston (dm).

Seven titles were recorded for Inner City but no JM.

**JAMES MOODY   Chi. Aug. 1959**

Johnny Coles (tp), Tom McIntosh (tb), James Moody (fl, as, ts), Musa Kaleem (bar), Gene Kee (p), John Latham (b), Clarence Johnston (dm).

Eight titles were recorded for Argo, issued as “James Moody”, three have tenorsax:

9668  Out Of Nowhere     Break 2 bars to solo 2½ choruses of 32 bars. Solo 4 bars. (M)
9673  Cookie             Solo with ens 48 bars. (FM)
9674  R. B. Q.     Solo 3 choruses of 12 bars. (SM)

This is mostly a flute session, but good tenorsax playing, most notably on ”... Nowhere”.

**JAMES MOODY   Chi. Dec. 29, 1959**

James Moody (fl, ts), unknown (p-9938,39), John Gray (g), Eldee Young (b), Clarence Johnston (dm), Eddie Jefferson (vo-9938,39), Tom McIntosh (arr, cnd).

Ten titles were recorded for Argo, issued as “Hey! It’s James Moody”, four have tenorsax (lots of fine flute though!):

9932  Please Say Yes     Solo 4 choruses of 40 bars. (M)
9933  Stella By Starlight  Solo 5 choruses of 32 bars. (FM)
9936  Woody’n You     Intro to straight 1 chorus of 32 bars to solo 4 choruses and 12 bars. (F)
9937  Don’t Blame Me     Solo 64 bars to coda. (S)

JM’s tenorsax is with us again!! He still seems to prefer the flute, something he picked up after his comeback in autumn 1958, but here he shows much of the fine tenorsax concepts so enchanting from the early fifties. A soft but crispy rhythm trio without piano seems to fit him well, and in “Stella ...”, “Please ...” and “... You” he fills the items with fine medium and up playing, sometimes reminding me of Zoot Sims. My favourite however is the delightful “... Blame Me”, this is JM at his best with his old personal sound, giving much promise for the next decade!!

**EDDIE JEFFERSON   NYC. March 2, 1960**

Howard McGhee (tp), Tom McIntosh (tb), James Moody (ts), Bill Graham (bar), Gene Kee (p), unknown (b, dm), Eddie Jefferson (vo).

Four titles were recorded for Inner City, but no tenorsax soli.

**JAMES MOODY   NYC. July 5&6, 1960 & Feb. 16, 1961**

Three different large personnels including James Moody (fl, as, ts), Tommy Flanagan, Hank Jones (p), Torrie Zito (p, arr, cnd), plus (woodwinds) and/or (strings).
Eleven titles were recorded for Argo, issued as “Moody With Strings”, six have tenorsax:

- **Love For Sale**
  - Straight 64 bars to solo 64 bars.
  - Straight to coda. (F)

- **All My Life**
  - Soli 32 and 16 bars. (S)

- **I’m Old Fashioned**
  - Solo 2 choruses of 36 bars.
  - Solo 24 bars. (FM)

- **Fools Rush In**
  - Straight 32 bars to solo 32 bars.
  - Solo 24 bars. (M)

- **I Remember Clifford**
  - Intro 4 bars to solo 32 bars.
  - Solo 16 bars to coda. (S)

- **Dorian Mood**
  - Solo 48 bars. (M)

JM is back on stage again, and these sessions have a lot of nice playing on all three instruments. Although the setting seems quite commercial on paper, the arrangements are tasteful and fine vehicles for an inspired JM, note also excellent flute work. The full record can be played with pleasure but note in particular “… My Life” with strings, very beautiful!

**JAMES MOODY**
San Francisco, 1961

Howard McGhee (tp), Bernard McKinney (tb), James Moody (fl-“Moody Flooty”, as, ts), Musa Kaleem (bar), Sonny Donaldson (p), Steve Davis (b), Arnold Enlow (dm), Eddie Jefferson (vo-10958,63).

Ten titles were recorded live at the “Jazz Workshop” for Argo, issued as “Cookin’ The Blues”, four have tenorsax (but lots of magnificent altosax playing!!):

- **10956 Little Buck**
  - Intro 12 bars. Solo 7 choruses of 12 bars. (F)

- **10960 One For Nat**
  - Soli 3 and 18 choruses of 12 bars. (FM)

- **10961 Bunny Boo**
  - Solo 14 choruses of 12 bars. (M)

- **10963 Sister Sadie**
  - Solo 32 bars. (FM)

This is very best JM session of the early sixties, at least the one I dig the most. In an inspired live setting with an excellent backup group (little soloing by others), he plays most altosax and tenorsax to the height of his enormous creative powers. The three items “… Buck”, “… Nat” and my favourite “… Boo” belong to his treasury chest, this session is really cooking the blues!!

**EDDIE JEFFERSON**
NYC. Jan. 15, 1961

Howard McGhee (tp), James Moody (ts), Musa Kaleem (bar), Gene Kee (p), John Latham (b), Ose Johnson (dm), Eddie Jefferson (vo), Babs Gavely, Honi Gordon (background vo).

Four titles were recorded for Inner City, one has JM:

- **So What**
  - Solo 14 bars. (M)

Of no particular importance.

**JAMES MOODY**

Paul Serrano (tp), John Avant (tb), James Moody (fl, as, ts), Kenny Barron (p), Emest Outlaw (b), Marshall Thompson (dm).

Eight titles were recorded for Argo, issued as “Another Bag”, lots of excellent flute and altosax, two have tenorsax:

- **14441 Sassy Lady**
  - Solo 3 choruses of 16 bars. (SM)

- **14445 Spastic**
  - Solo 64 bars. (F)

A groovy “Sassy …” with excellent tenorsax playing and note that JM obviously now has been influenced by John Coltrane, not that evident on the fast “Spastic”: Fine piano playing also on this session.

**OSCAR PETERSON TRIO WITH THE ALL STAR BAND**
NYC. June 14/15, 1962

Bigband personnel including James Moody (fl, ts).

Six titles were recorded for Verve, not available, tenorsol soli unlikely.

**TUBBY HAYES & THE ALL STARS**
NYC. June 23, 1962

Tubby Hayes (ts, vib-“Afternoon …”, “Lady “E””), James “Jimmy Gloomy” Moody (fl-“… In Paris, ts), Roland Kirk (ts, and other instruments), Walter Bishop jr. (p), Sam Jones (p), Louis Hayes (dm).

Five titles were recorded for Smash/Fontana, issued as “Return Visit!”, 25194 “Lady “E”” has (fl) only but:
25190  Stitt’s Tune  Solo 16 choruses of 12 bars. (F)
25191  I See With My Third “I”  Solo 2 choruses of 52 bars. (FM)
25192  Medley: “If I Had You”  Solo 32 bars. (S)
25193  Afternoon In Paris  Solo 32 bars. (M)

Now, this is an exciting group with combinations never heard before! A fine blowing session with excellent contributions by all. Tubby himself writes the liner notes and says about “… Tune” and JM that “and ‘and for one who hadn’t played his horn for a month, is amazingly relaxed throughout his long solo’. He is also impressing on ‘I See …’, a Kirk original they had not heard before; an AABA with 12 bars A’s, and on “… In Paris”. Finally a beautiful chorus on “If I …”, opening the medley. Again it must be pointed out that JM’s style has changed profoundly but not for better or worse, only different!

OSCAR PETERSON TRIO
WITH THE ALL STAR BAND  NYC. June 24, 1962
Bigband personnel including James Moody (fl, as, ts).
Three titles were recorded for Verve, one has tenorsax:

504  I’m Old Fashioned  Solo 20 bars. (M)
A fill-in of no particular interest.

MILT JACKSON  NYC. July 5, 1962
Bigband personnel including James Moody (fl, as, ts), Jimmy Heath (ts).
Seven titles were recorded for Riverside, one has tenorsax:

Later Than You Think  Possibly solo 28 bars. (SM)
Quite good soloing but I am not sure if this really is JM.

DIZZY GILLESPIE & THE BIG BAND  LA. Sept. 1962
Bigband personnel including James Moody (ts), Lalo Schifrin (p, comp, arr).
Six titles were recorded for Limelight, issued as “The New Continent”, but no JM can be heard.

QUINCY JONES & HIS ORCHESTRA  NYC. April 9-11, 1963
Bigband personnel including James Moody and many others (ts).
Eleven titles were recorded for Mercury, issued as “Quincy Jones Plays Hip Hits”, but most if not all tenorsax soli are played by Zoot Sims.

DIZZY GILLESPIE QUINTET  NYC. April 23-25, 1963
Dizzy Gillespie (tp), James Moody (fl, as, ts), Kenny Barron (p), Chris White (b), Rudy Collins (dm).
Ten titles were recorded for Philips, seven have tenorsax:

22934  Be-Bop  Solo 4 choruses of 32 bars. (F)
22935  Good Bait  Straight only. (M)
22955  Dizzy Atmosphere  Solo 4 choruses of 32 bars. (F)
22956  Cup Bearers  Duet with (tp) to solo 52 bars. (F)
22957  The Day After  Acc. (tp). (S)
22959  November Afternoon  Duet/ens and solo 40 bars. (F)
22960  Early Morning Blues  Straight. Acc. (tp). (SM)

Very strong tenorsax playing on this session in fast tempi, particularly “Be-bop” and “… Atmosphere” are very exciting. Note however some substantial reed trouble.

JAMES MOODY  NYC. June 17&18, 1963
Bigband personnel including James Moody (fl, as, ts), Thad Jones, Johnny Coles (tp), Hubert Laws (fl), Hank Jones or Bernie Leighton (p), Jim Hall (g), Richard Davis (b), Mel Lewis (dm), Tom McIntosh (arr).
Seven titles were recorded for Argo, issued as “Great Day”, (as) only on 12523 “The Search”, (fl) only on 12524 “Blues Impromptu”, 12525 “Opalesque” and 12528 “One Never Knows”, but three have tenorsax:

12522  Malice Towards None  Soli with orch. (S/M)
12526  Let’s Try  Soli with orch. (M)
Heavily arranged session with great qualities! JM appears with his three instruments, weaving in and out of the beautiful background. Exact details are not necessary, just play, particularly “Malice …”, and listen!

**DIZZY GILLESPIE QUINTET**

Chi. Sept. 11-14, 1963

Dizzy Gillespie (tp), James Moody (fl, as, ts), Kenny Barron (p), Chris White (b), Rudy Collins (dm).

Twelve titles were recorded for Philips, eleven issued, issued as “Dizzy Goes Hollywood”, (as) on “Main Theme from “Exodus””, “Love Theme From “Lolita””, “Theme From “Lawrence Of Arabia””, “The Days Of Wine And Roses” and “Walk On The Wild Side”, (fl) on “Main Theme from “Picnic” and “Carioca” but:

30625 Theme From “Caesar And Cleopatra” Solo 32 bars. (M)
30628 Theme From “Mondo Cane” / “More” Straight. (FM)
30629 Never On A Sunday Straight. (M)
30631 Theme From “B At Tiffany” / “Moon River” Solo 20 bars. (M)

This is Dizzy’s session with a lot of fine trumpet playing, but JM in a more modest role. Of the tenorsax items, only “… Cleopatra” should attract some attention.

**JAMES MOODY**

NYC. Sept. 16, 1963

James Moody (fl, as, ts), Kenny Barron (p, org), George Eskridge (g), Chris White (b), Rudy Collins (dm).

Eight titles were recorded for Argo, issued as “Comin’ On Strong”, lots of excellent flute and alto sax, but only one has tenorsax:

12706 Sonnymoon For Two Solo 6 choruses of 12 bars. Straight 24 bars to long coda. (M)

We remember this title so well with Sonny Rollins a few years later, but JM creates his own highly personal version, and also quite different from his style a decade earlier.

**DIZZY GILLESPIE**

Monterey, C a., Sept. 22, 1963

Dizzy Gillespie (tp, vo), James Moody (fl, as, ts), Hidehiko Matsumoto (ts-“Salt ...”), Kenny Barron (p), Chris White (b), Rudy Collins (dm), Jon Hendricks (vo-“Salt Peanuts”).

Eight titles were recorded live at the Monterey Jazz Festival, issued on Douglas Music CD as “Dizzy For President”, (fl) on “Manha De Caranval” and “Desafinado”, (as) on “I’m In The Mood For Love”, “Gee Baby ...” and “No More Blues”, no JM on “Salt Peanuts / Vote Dizzy” but:

Dizzy Atmosphere Solo 4 choruses of 32 bars. (F)
The Cup Bearers Solo 1:55. (F)

Particularly “… Atmoshere” seems to have a good tenorsax solo, but technical problems spoil it.

**DIZZY GILLESPIE QUINTET**

NYC. April 21-23, 1964

Dizzy Gillespie (tp), James Moody (fl, ts), Kenny Barron (p), Chris White (b), Rudy Collins (dm), Mal Waldron (arr).

Eleven titles were recorded for Philips, issued as “The Cool World”, (fl) on “Coney Island”, some (ts) background on several items but:

32133 Duke’s Fantasy Straight. (F)
32134 Street Music Solo 1:36. (F)
32136 Enter, Priest Solo 32 bars. (M)
32139 Coolie Solo 16 bars. (M)
32140 Duke On The Run Solo 1:16. (F)

Although Dizzy still takes the most, JM has some brilliant contributions here! Particularly the two ultrafast “Street …” and “… Run” (I gave up counting bars!) are incredible. In fact, JM was and artist with such incredibly qualities that it simply was too much to digest for the general jazz public, which was likely to go for more easy-to-understand artists, like I did myself back then!

**JAMES MOODY**

NYC. Aug. 1&4, 1964

Thad Jones (tp), James Moody (fl, ts), Patti Brown (p, org-“If You Grin”), Reggie Workman (b), Al “Tootie” Heath (dm), Marie Vlopee (vo-“… Red”).
Seven titles were recorded for Scepter, issued as “Running The Gamut”, (fl) on “Emprean Shore” and “Wayward Plant” but:

- **Buster’s Last Stand**: Solo 32 bars. Duet with (tp) 80 bars. Solo 48 bars. (FM)
- **Painting The Town Red**: Intro. Obbligato parts. Solo 16 bars. (S)
- **Capers**: Solo 4 choruses of 32 bars. Solo 32 bars to duet with (tp) 32 bars. 32 bars 4/4 with (dm). (F)
- **If You Grin**: With ens/(org). (SM)
- **Figurine**: Soli 64 and 8 bars. (F)

In contrast to the previous session with Thad Jones, this is a blowing session with excellent solo contributions not only by JM. Nevertheless he is very strong and impressing here, showing that he has entered a new era of maturity with the early sixties. My favourite item is the fast “Capers”, dig this one!

**DIZZY GILLESPIE**  
Chi. Nov. 4-6, 1964

Collective personnel: Dizzy Gillespie (tp, vo), James Moody (fl, ts, vo), Kenny Barron (p, b), Chris White (g, b, vo), Kansas Fields (perc), Ann Henry (vo).

Nine titles were recorded for Limelight, issued as “Jambo Caribe”, two have tenorsax:

- 34074 Trinidad, Hello Solo 48 bars. (F)
- 34078 Trinidad, Goodbye Solo. ( )

“… Hello”, again one of those uptempo soli JM occasionally offers, highly impressing!

**QUINCY JONES & HIS ORCHESTRA**  
NYC. Dec. 20, 1964

Bigband personnel including James Moody, Roland Kirk, Benny Golson, Lucky Thompson (ts).

Three titles were recorded for Mercury/Limelight, but no JM on tenorsax (altosax solo on “Almost”).

This seems to be a convenient point in time to stop this James Moody solography, but it might be continued later, with your help.

…ooo…