The

TENORSAX

of

JAMES MOODY
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)

- **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)

Strangely 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 performers 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 soloes 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, Bill 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
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 bigband 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.
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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>BN340 The Fuller Bop Man</td>
<td>Solo 24 bars. (M)</td>
</tr>
<tr>
<td>BN340 The Fuller Bop Man alt.</td>
<td>As above. (M)</td>
</tr>
<tr>
<td>BN341 Workshop</td>
<td>Solo with ens. Solo 20 bars. (S)</td>
</tr>
<tr>
<td>BN342 Oh Henry</td>
<td>No solo.</td>
</tr>
<tr>
<td>BN343 Moodamorphosis</td>
<td>No solo.</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>GIL-16C Taboo</td>
<td>Solo with orch 32 bars. (M)</td>
</tr>
<tr>
<td>GIL-17 Oop-Pop-A-Da</td>
<td>Soli 7 and 3 choruses of 12 bars. (FM)</td>
</tr>
</tbody>
</table>

**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 Soli 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.

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:
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: Trummi 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 tenorsax 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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Performance Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rifftide</td>
<td>Solo 3 choruses of 32 bars. (F)</td>
</tr>
<tr>
<td>Good Bait</td>
<td>Straight 16+8 bars, (tp) on bridge. Solo 64 bars. (M)</td>
</tr>
<tr>
<td>Ladybird</td>
<td>Solo 64 bars. (FM)</td>
</tr>
</tbody>
</table>

**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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Performance Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wah Hoo (Perdido)</td>
<td>Solo 3 choruses of 32 bars. (FM)</td>
</tr>
<tr>
<td>The Squirrel</td>
<td>Solo 36 bars. (FM)</td>
</tr>
<tr>
<td>All The Things You Are</td>
<td>Soli 20 and 8 bars. (M)</td>
</tr>
<tr>
<td>Ornithology</td>
<td>Solo 64 bars. (F)</td>
</tr>
<tr>
<td>Allen's Alley (Wee)</td>
<td>Solo 3 choruses of 32 bars. (F)</td>
</tr>
<tr>
<td>Crazy Rhythm</td>
<td>Solo 64 bars. (F)</td>
</tr>
<tr>
<td>All The Things You Are - version 2</td>
<td>Soli 36 and 8 bars. (M)</td>
</tr>
<tr>
<td>Lover Man</td>
<td>Soli 32 and 8 bars to long coda. (S)</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Performance Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>3010A/B Prince Albert Pt I &amp; II</td>
<td>Solo 2 choruses of 36 bars. (M)</td>
</tr>
<tr>
<td>3011A/B Baby Sis Pt I &amp; II</td>
<td>Soli 64 and 4 bars. (FM)</td>
</tr>
<tr>
<td>3012A/B Tomorrow Pt I &amp; II</td>
<td>Solo 16 bars. (S)</td>
</tr>
<tr>
<td>3013 Maximum</td>
<td>Solo 64 bars. (F)</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Performance Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>2728-2 Convolusions</td>
<td>Solo 32 bars. (FM)</td>
</tr>
<tr>
<td>2729-2 Oh! Well</td>
<td>Part of intro 8 bars. Solo 4 choruses of 12 bars. (FM)</td>
</tr>
<tr>
<td>2730-2 Verso</td>
<td>Solo 24 bars (last (ts)-solo). 12 bars with (ts-DB) to close. (S)</td>
</tr>
</tbody>
</table>
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 Dommerus (as), James Moody (ts), Per-Arne Croona (bar), Gösta Theselius (p), Yngve Akerberg (b), Sven Bollhem (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 (tp), Arne Dommerus (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 Soli 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 Dommerus 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 tenorsax 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), Arne Dommerus (as), Gösta Theselius (ts), Thore Swanerud (p), 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 Swannerud (p), Rolf Berg (g), Yngve Akerberg (b), Anders Burman (dm).

Three titles were recorded for Swedish Metronome:

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Performance Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>Indiana</td>
<td>Intro 8 bars to ens 32 bars to solo 32 bars. Solo 32 bars. (F)</td>
</tr>
<tr>
<td>35</td>
<td>Good Bait</td>
<td>Solo 32 bars. Solo 8 bars to ens 8 bars (M)</td>
</tr>
<tr>
<td>36</td>
<td>Dexterious</td>
<td>Soli 32 and 48 bars. (F)</td>
</tr>
</tbody>
</table>

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!!!

**JAMES MOODY & GÖSTA TÖRNER'S JAM SESSION BAND**

Stockholm, Oct. 17, 1949

Gösta Törner, Arnold Johansson (tp), Arne Domnerus (as), James Moody, Lennart Köhlin (ts), Gösta Theselius (p), Leppé Sundwall (b), Sven Bollhem (dm-item 1, 2), Jack Norén (dm-item 3).

Broadcast from La Visite dance restaurant (there are additional titles without JM).

- Indiana: Straight 32 bars to solo 64 bars. Solo 16 bars. (F)
- Anthropology: Straight 1 chorus to solo 6 choruses of 32 bars. (F)
- Tea For Two (NC): Straight 32 bars to solo 64 bars (with announcer comments). (FM)

This is the reason for JM's visit to Stockholm, a two-week engagement at La Visite dance restaurant. The performances here are all in the upper tempi, thus not giving him any opportunity to excel in the slower moods which produced such memorable results in the recording studio. The most interesting item is the ultrafast "Anthropology". JM with his well-developed technique has no problems, and the Swedes prefer to sit back and listen. He also plays excellently on "Indiana" and particularly "... Two".

**JAMES MOODY AND HIS COOL CATS**

Stockholm, Oct. 18, 1949

James Moody (ts), Thore Swannerud (p), Yngve Akerberg (b), Sven Bollhem (dm), Ulf Linde (vib-38).

Two titles were recorded for Swedish Metronome:

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Performance Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>37-A</td>
<td>Over The Rainbow</td>
<td>Soli 32 and 8 bars to long coda. (S)</td>
</tr>
<tr>
<td>38-A</td>
<td>Blue And Moody</td>
<td>Solo 6 choruses of 12 bars. (M)</td>
</tr>
</tbody>
</table>

The final session from JM's first visit to Sweden (he made many more!) with two fine titles close to his very best. His way of entering "... Rainbow" is quite surprising, and while he does not quite manage to recreate the tension of Oct. 7 and 12, this is a lovely item. Finally, he plays "... Moody". Again, to state it clearly, JM was one of the major tenorsax artists of the late forties and has been so ever since. Underrated, yes, maybe because of his "cool" style usually attributed to the white school, but nevertheless a musician whose importance grows with every encounter.

**COLEMAN HAWKINS / KENNY CLARKE**

Lausanne, Dec. 3, 1949

Nat Peck (tb), Hubert Fol (as), Coleman Hawkins, James Moody (ts), Jean-Paul Mangeon (p), Pierre Michelot (b), Kenny Clarke (dm).

Recorded by Swiss Radio. Twelve titles (some of them have only CH (ts) with rhythm, or with some ensemble backing added), two have JM:

- Robbins' Nest: Solo 32 bars. (SM)
- Assy Panassy: Solo 64 bars. (FM)

Very fine soloing by JM on this date, in fact he might be the best tenorsax player here, and no wonder CH does not solo on JM's titles and vice versa...
COLEMAN HAWKINS ALL STARS  
Munich, Jan. 19, 1950
Nat Peck (tb), Hubert Fol (as), Coleman Hawkins, James Moody (ts), Jean-Paul Mengeon (p), Pierre Michelot (b), Kenny Clarke (dm).
Fifteen titles broadcasted from Deutsches Museum, five have JM:

- Allen's Alley (Wee) Solo 64 bars. (F)
- El Sino Solo 64 bars. (M)
- Lady Bird Break to solo 64 bars. (M)
- Robbin's Nest Break to solo 32 bars. (M)
- The Squirrel (NC) Solo 2 bars (NC). (FM)

Several good contributions from JM here, but we miss a chance 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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>688-1 Lou-Easy</td>
<td>Solo 36 bars.</td>
<td>(M)</td>
</tr>
<tr>
<td>689-1 Ouch</td>
<td>Solo 32 bars.</td>
<td>(M)</td>
</tr>
<tr>
<td>690-1 No</td>
<td>Solo 28 bars.</td>
<td>(M)</td>
</tr>
<tr>
<td>691-1 Cherokee</td>
<td>Solo 80 bars.</td>
<td>32 bars 4/4 with (dm).</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>692 I’ll Get You Yet</td>
<td>Solo 16 bars.</td>
<td>(M)</td>
</tr>
<tr>
<td>693-1 Be A Good Girl</td>
<td>Solo with ens 32 bars. 32 bars 4/4 with (p).</td>
<td>(F)</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>700-1 Delooney</td>
<td>Solo 64 bars.</td>
<td>(M)</td>
</tr>
<tr>
<td>703 Voila</td>
<td>Soli with ens 32 and 28 bars to fade out.</td>
<td>(F)</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>704 Nath</td>
<td>Intro 8 bars to solo 64 bars. 24 bars 4/4 with (dm) to solo 8 bars.</td>
<td>(FM)</td>
</tr>
<tr>
<td>704-alt. Nath</td>
<td>As above.</td>
<td>(FM)</td>
</tr>
<tr>
<td>705 I Can’t Get Started</td>
<td>Solo 48 bars to coda.</td>
<td>(S)</td>
</tr>
<tr>
<td>706 Riffin’ And Raffin’</td>
<td>Solo 16+40 bars. (p) on first bridge. Solo 8 bars to coda.</td>
<td>(FM)</td>
</tr>
<tr>
<td>707 St. Louis Blues</td>
<td>Soli 40 and 16 bars.</td>
<td>(FM)</td>
</tr>
<tr>
<td>708 In A Rush</td>
<td>Soli 64 and 8 bars.</td>
<td>(F)</td>
</tr>
<tr>
<td>709 Embraceable You</td>
<td>Solo 48 bars to coda.</td>
<td>(S)</td>
</tr>
</tbody>
</table>

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:

198-A Love Walked In  Soli 64 and 16 bars. (FM)
199-A Andrew Got Married (Moody's Got Rhythm) (Good Deal)  Solo 8 bars. Solo 64 bars to 32+16 bars 4/4 with (dm), (p) on second bridge, to solo 56 bars to ens 8 bars. (F)
200 Moody's Bounce (Hey Jim)  Solo 24 bars. 36 bars 4/4 with (bar). (M)
201-A 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 wholly 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 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  Soli 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), (strings), (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 inbetween 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 Gons (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
Personnel as Jan. 28. Eddie Jefferson (vo-786). 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
16

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 altsax 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 necessitating 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

poss. Chi. 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”, altsax 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 Johnston (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 Duss (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.

**BABBS 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 Kaleim (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 2 ½ 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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Bars</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love For Sale</td>
<td>Straight 64 bars to solo 64 bars. Straight to coda. (F)</td>
<td></td>
</tr>
<tr>
<td>All My Life</td>
<td>Soli 32 and 16 bars. (S)</td>
<td></td>
</tr>
<tr>
<td>I’m Old Fashioned</td>
<td>Solo 2 choruses of 36 bars. Solo 24 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>Fools Rush In</td>
<td>Straight 32 bars to solo 32 bars. Solo 24 bars. (M)</td>
<td></td>
</tr>
<tr>
<td>I Remember Clifford</td>
<td>Intro 4 bars to solo 32 bars. Solo 16 bars to coda. (S)</td>
<td></td>
</tr>
<tr>
<td>Dorian Mood</td>
<td>Solo 48 bars. (M)</td>
<td></td>
</tr>
</tbody>
</table>

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, 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!!):

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Bars</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>10956</td>
<td>Little Buck</td>
<td>Intro 12 bars. Solo 7 choruses of 12 bars. (F)</td>
<td></td>
</tr>
<tr>
<td>10960</td>
<td>One For Nat</td>
<td>Soli 3 and 18 choruses of 12 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>10961</td>
<td>Bunny Boo</td>
<td>Solo 14 choruses of 12 bars. (M)</td>
<td></td>
</tr>
<tr>
<td>10963</td>
<td>Sister Sadie</td>
<td>Solo 32 bars. (FM)</td>
<td></td>
</tr>
</tbody>
</table>

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), Osie Johnson (dm), Eddie Jefferson (vo), Babs Gonzales, Ned Gavely, Honi Gordon (backround vo).
Four titles were recorded for Inner City, one has JM:

<table>
<thead>
<tr>
<th>Title</th>
<th>Bars</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>So What</td>
<td>Solo 14 bars. (M)</td>
<td></td>
</tr>
</tbody>
</table>

Of no particular importance.

JAMES MOODY  
**Chi. Jan. 30, 1962**
Paul Serrano (tp), John Avant (tb), James Moody (fl, as, ts), Kenny Barron (p), Ernest 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, tenorsax solo unlikely.

**TUBBY HAYES & THE ALL STARS**
**NYC. June 23, 1962**
Five titles were recorded for Smash/Fontana, issued as “Return Visit!”, 25194 “Lady “E”” has (fl) only but:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo Bars</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>25190  Stitt’s Tune</td>
<td>16 choruses of 12 bars. (F)</td>
<td></td>
</tr>
<tr>
<td>25191  I See With My Third “I”</td>
<td>2 choruses of 52 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>25192  Medley: “If I Had You”</td>
<td>Solo 32 bars. (S)</td>
<td></td>
</tr>
<tr>
<td>25193  Afternoon In Paris</td>
<td>Solo 32 bars. (M)</td>
<td></td>
</tr>
</tbody>
</table>

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 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 poited 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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo Bars</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>504  I’m Old Fashioned</td>
<td>20 bars. (M)</td>
<td></td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo Bars</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Later Than You Think</td>
<td>Possibly solo 28 bars. (SM)</td>
<td></td>
</tr>
</tbody>
</table>

Quite good soloing but I am not sure if this really is JM.

**DIZZY GILLESPIE & THE BIG BAND**
**L.A. 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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo Bars</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>22934  Be-Bop</td>
<td>Solo 4 choruses of 32 bars. (F)</td>
<td></td>
</tr>
<tr>
<td>22935  Good Bait</td>
<td>Straight only. (M)</td>
<td></td>
</tr>
<tr>
<td>22955  Dizzy Atmosphere</td>
<td>Solo 4 choruses of 32 bars. (F)</td>
<td></td>
</tr>
<tr>
<td>22956  Cup Bearers</td>
<td>Duet with (tp) to solo 52 bars. (F)</td>
<td></td>
</tr>
<tr>
<td>22957  The Day After</td>
<td>Acc. (tp). (S)</td>
<td></td>
</tr>
</tbody>
</table>
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 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)
- 12527 Great Day Soli with orch. (FM)

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 altosax, 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, Ca., Sept. 22, 1963**

Personnel including James Moody (fl, as, ts).

Eight titles were recorded live at the Monterey Jazz Festival, issued on Douglas Music CD as “Dizzy For President", not available.

**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 an 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 Volpee (vo, “… Red”).

Seven titles were recorded for Scepter, issued as “Running The Gamut”, (fl) on “Emprean Shore” and “Wayward Plain” but:

- **Buster’s Last Stand**: Solo 32 bars. Duet with (tp), 80 bars. Solo 48 bars. (FM)
- **Painting The Town Red**: Intro. Obligato 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...