

The

TENORSAX

of

JAMES MOODY

Solographer: Jan Evensmo
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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 Mokde 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).

JAMES MOODY TENORSAX SOLOGRAPHY

Joined Dizzy Gillespie on June 14, 1946 after army service.

DIZZY GILLESPIE AND HIS ORCHESTRA **NYC. late June 1946**

Dizzy Gillespie (tp, vo, ldr), Dave Burns, Talib Dawuud, 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 night 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 2 nd 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 Dawuud, 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 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)

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.

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 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), 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 AND 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 McKibbin (b), Joe Harris (dm), Chano Pozo (cga), Lorenzo Salan (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 plkaying with the highly active and strong sounding bigband behind him, but on "Oop- ..." it works pretty well. It seems he is starting out all right 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 McKibbin (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.

James Moody is replaced by George Nicholas in the Dizzy Gillespie orchestra ca. Oct. 1947.

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 Gayles (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)

Two 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:

BN340 The Fuller Bop Man Solo 24 bars. (M)
 BN340 The Fuller Bop Man alt. As above. (M)
 BN341 Workshop Solo with ens. Solo 20 bars. (S)
 BN342 Oh Henry No solo.
 BN343 Moodamorphosis No solo.

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 solos 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

Same. 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 Soli 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 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.

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:

BN344	Tropicana	Solo 32 bars. (M)
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 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:

Rifftide	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?), 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)
Ornithology	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, then 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	Convulsions	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 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 (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 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 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 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÷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:

34	Indiana	Intro 8 bars to ens 32 bars to solo 32 bars. Solo 32 bars. (F)
35	Good Bait	Solo 32 bars. Solo 8 bars to ens 8 bars (M)
36	Dexterious	Soli 32 and 48 bars. (F)

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), Leppe Sundwall (b), Sven Bollhem (dm-items 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 he 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 Swanerud (p), Yngve Akerberg (b), Sven Bollhem (dm), Ulf Linde (vib-38).

Two titles were recorded for Swedish Metronome:

37-A	Over The Rainbow	Soli 32 and 8 bars to long coda. (S)
38-A	Blue And Moody	Solo 6 choruses of 12 bars. (M)

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 Mingeon (p), Pierre Michelot (b), Kenny Clarke (dm).

Broadcast from Deutsch Museum. Twelve titles, 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 chase with the Hawk"!

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)
690-1	No	Solo 28 bars. (M)
691-1	Cherokee	Solo 80 bars. 32 bars 4/4 with (dm). (F)

Also this Dieval session has some excellent cintributions 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:

692	I'll Get You Yet	Solo 16 bars. (M)
693-1	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), Claude Pellier (bar), Raymond Fol (p, cel), Buddy Banks (b), Buster Bennett (dm).

Four titles were recorded for Swing, two have tenorsax:

700-1	Delooney	Solo 64 bars. (M)
703	Voila	Soli with ens 32 and 28 bars to fade out. (F)

This session is kind of experimental, with an "Indiana" (no tenorsax) 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 of interest.

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:

704	Nath	Intro 8 bars to solo 64 bars. 24 bars 4/4 with (dm). Solo 8 bars. (FM)
704-alt.	Nath	As above. (FM)
705	I Can't Get Started	Solo 48 bars to coda. (S)
706	Riffin' And Raffin'	Solo 16+40 bars, (p) on first bridge. Solo 8 bars to coda. (FM)
707	St. Louis Blues	Soli 40 and 16 bars. (FM)
708	In A Rush	Soli 64 and 8 bars. (F)
709	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.

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 renowned 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:

- | | | |
|-------|-----------------------|---|
| V4055 | Aimez Comme Je T'Aime | Straight. (S). Solo 32 bars. (M).
Straight. (S). Coda. (S) |
| V4056 | Bedelia | Solo 16 bars. (S). Solo 32 bars. (M). Coda. (S) |
| V4057 | Les Feuilles Mortes | Straight. (S). Solo 32 bars. (M).
Straight. (S). 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!!

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 9163 "Until The Real Thing Comes Along" (S), 9165 "Moody's Theme" (S) and 9166 "My Ideal" but:

9164	Hey Jim	Solo with orch 12 bars. Solo 4 bars. Solo with orch 36 bars. (M)
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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" and 4813 "My Ideal" but:

4811	The Bite	Break to solo 48 bars. (M)
4814	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)
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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 9464 "James Moody Story", 9466 "Feeling Low" and 9467 "Wail Bait" while:

9465	And Now Moody Speaks	Solo 12 bars. Break to solo 12 bars. Solo with orch 24 bars. (M)
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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 549 "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	Keepin' Up With The Jonesy	Soli 22 and 12 bars. (M)

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 565 "Over The Rainbow" and 567 "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, altosax on 624 "Blues In The Closet" but:

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)
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. 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 impressive, 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 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.), altosax 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)
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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**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, 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, as, 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. So what? I felt tempted to put this session under "Additions & Corrections" but courage failed.

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", four have tenorsax:

9009	What's New?	Solo with orch 48 bars to long coda. (S)
9011	Don't Worry 'Bout Me	Solo with orch 32 bars to coda. (S)

- 9013 Yvonne Solo with orch 32 bars to coda. (S)
 9014 Last Train From Overbrook Straight 24 bars to solo 24 bars.
 Straight to coda. (SM)

JM is obviously back with a very nice session after more than one year of sick leave. He splits his performances mainly between flute and tenorsax (one exception), and strong arrangements and orchestra seems to inspire him to some fine tenorsax soli in slow tempo.

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 Kaliem (bar), Gene Kee (p), John Latham (b), Clarence Johnston (dm).
 Eight titles were recorded for Argo, 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 a gain!! 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).
 Three titles were recorded for Inner City, but no tenorsax soli.

JAMES MOODY**NYC. March 4, 1960**

Personnel possibly as below.

WADO broadcast "The Symphony Sid Show" from Birdland, James Accardi collection, six titles ("Now's The Time" has not been available), but no tenorsax.

NYC. June 25, 1960

Personnel possibly as below.

WADO broadcast "The Symphony Sid Show" from Birdland, James Accardi collection, six titles, three have tenorsax:

- Out Of Nowhere Solo 2 ½ choruses of 32 bars. (FM)
 I'll Be True Solo 10 choruses of 12 bars. (M)
 Little Buck (Theme) (NC) Straight. Solo 24 bars. (F)

NYC. Aug. 20, 1960

Johnny Coles (tp), Julian Priester (tb), James Moody (fl, as, ts), unknown (bar), (p), (b), (dm), Eddie Jefferson (vo), Sid Torin (mc).

WADO broadcast "The Symphony Sid Show" from Birdland, James Accardi collection, six titles, one has tenorsax:

Little Buck (Theme) Straight. Solo 36 bars. (F)

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

Three different personnels including James Moody (fl, as, ts), plus "woodwinds" 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 xx bars. (S)

Dorian Mood Solo xx bars. (M)

JM is back on stage again, and these sessions have a lot of nice playing on all three instruments. Note in particular "... My Life" with strings, 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 the 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 (minimal soloing by others), he plays 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 (background vo).

Four titles were recorded for Inner City, no JM on "Sister Sadie", while "A Crazy Romance / The Preacher" and "Night Train" have not been available, but:

So What Solo 14 bars. (M)

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, five have tenorsax:

14440 Cup Bearers Solo 108 bars. (FM)

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

14443 Ally Parts Solo 4 choruses of 36 bars. (F)

14444 Pleyel D'Jamie Solo 48 bars. (F)

14445 Spastic Solo 64 bars. (F)

Excellent tenorsax playing on this session (note also the fine piano)! The highlights are particularly a groovy "Sassy ..." (note here that JM obviously now has been influenced by John Coltrane), and a strong and very impressive uptempo "Ally ...".

**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, but no JM tenorsax.

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

Tubby Hayes (ts, vib-“Afternoon ...”, “Lady “E””), James “Jimmy Gloomy”
Moody (fl-“... Paris”, ts), Roland Kirk (ts, 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 for one who hadn’t played his horn for a month, is amazingly relaxed throughout his 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 “... 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)
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A fill-in of no particular interest.

MILT JACKSON**NYC. July 5, 1962**

Bigband personnels 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)
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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 Toward 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 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 vars. (M)

This is Dizzy's session with a lot of fine trumpet playing, but with 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, only one has tenorsax:

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

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 ...").

Eight titles were recorded live at the Monterey Jazz Festival, issued on Douglas Music CD as "Dizzy For President", (fl) on "Manha De Carnaval" 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 "... Atmosphere" seems to have potential as 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 ultra fast “Street ...” and “... Run” (I gave up counting bars!) are incredible. In fact, JM was an artist with such incredible qualities that it simply was too much to digest for the general public, which was likely to prefer 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 Plaint”, 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 impressive 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 2:10. (F)

“Trinidad ...”s , again two of those uptempo soli JM occasionally offers, highly impressive!

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 tenorsax solo.

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

...000...