

The
TENORSAX
of
JAMES ROBERT FORREST
“JIMMY”

Solographer: Jan Evensmo
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Born: St. Louis, Missouri, Jan. 24, 1920
Died: Grand Rapids, Michigan, Aug. 26, 1980

Introduction:

Jimmy Forrest was almost unknown to us in the “old days”, being sparsely featured with the bigbands in the forties. Only many years later, after being familiar with his late fifties and early sixties recording sessions did we realize how fine tenorsax player he really was, on the level with the very best ones.

Early history:

As a child he played in the orchestra led by his mother, Eva Dowd, a noted band leader in St. Louis, and while still in high school he worked with pianist Eddie Johnson, Fate Marable and the Jeter-Pillars orchestra. He left home in 1938 with Don Albert’s touring band, then joined Jay McShann’s bigband at the height of its fame, where he played alongside Charlie Parker (1940-42). In New York he commenced a fruitful association with Andy Kirk, remaining with his orchestra for six years (1942-48). He performed briefly with Duke Ellington before returning to St. Louis in 1950. The following year he achieved great success with his recording of “Night Train”, with which he remained linked for the rest of his career. JF later returned to New York and became a member of trumpeter Harry Edison’s group (1958-63). He recorded as a leader for Prestige (1960-62) and enjoyed a period of comparative prominence before touring with Count Basie (ref. “The New Grove Dictionary of Jazz”).

JIMMY FORREST SOLOGRAPHY

ANDY KIRK AND HIS ORCHESTRA **Arkansas, April 1, 1943**
 Personnel probably similar to ca. Nov. 1943.
 AFRS Spotlite Bands SB10 from El Dorado.

Riding Alone	Solo 8 bars. (F)
Taking A Chance On Love	No solo.
Ozark Boogie Woogie	No solo.
I've Heard That Song Before	Solo 8 bars. (FM)
Indiana	Solo 8 bars fade out. (F)

Brief soli which merit no particular comments.

ANDY KIRK AND HIS ORCHESTRA **Hollywood, ca. Nov. 1943**
 Personnel suggested by Lotz/Neuert to be as Dec. 3, 1943 and/or Cliff Haughton (tp), Ted Donnelly (tb).
 AFRS Jubilee No. 54.

KIR-4	Avalon	Soli 32 and 32 bars. (FM)
KIR-5	Hit That Jive Jack	No solo.
KIR-6	If That's The Way You Want It Baby	No solo.
KIR-7	Seven Come Eleven	Solo with orch 16 bars. (FM)
KIR-8	Wednesday Night Hop	Soli 64 and 8 bars. (FM)

This version of "Wednesday ..." is definitely different from KIR-18 below, not of the same quality, and I doubt it is the same man. "Seven ..." is rough and not very interesting. "Avalon" however is worth noticing, here we have two different performers, and the last one does not seem to be any of the two in the Feb. 1944 program.

ANDY KIRK AND HIS ORCHESTRA **NYC. Dec. 3, 1943**
 Harry Lawson, Art Capehart, Fats Navarro, Howard McGhee (tp), Joe Baird, Wayman Richardson, Bob Murray (tb), Ben Smith, Reuben Phillips (as), John Harrington, Jimmy Forrest, J. D. King (ts), Ed Lovington (bar), Johnny Young (p), Booker Collins (b), Ben Thigpen (dm), June Richmond (vo).
 Four titles were recorded for Decca, two have tenorsax:

71536	Fare Thee Well Honey	Obbligato 16 bars to solo 14 bars. (SM)
71537	Baby, Don't You Tell Me No Lie	Solo 16 bars. (SM)

Fine tenorsax playing with a modern approach; particularly "... Honey" is attractive, while "... Lie" is rougher.

ANDY KIRK & HIS ORCHESTRA **Wilmington, Delaware, late? 1943**
 Personnel unknown but including Howard McGhee (tp), John Harrington (cl), Jimmy Forrest (ts), June Richmond (vo).
 Recorded at Newcastle Army Base, produced by NBC Blue Network, sponsored by the Coca-Cola Company, rebroadcasted as Spotlight Bands No. ?

Wednesday Night Hop	Solo 16 bars. (FM)
My Heart Tells Me	Solo 4 bars. (S)
St. Louis Blues	Break to solo 24 bars. (M)
Ridin' Along	Solo 8 bars. (FM)

Hollywood, ca. Feb. 1944
 Personnel unknown but probably including Jimmy Forrest, J. D. King and another (ts).
 AFRS Jubilee No. 68.

Basin Street Blues	Solo 2 bars. (S)
St. Louis Blues	Possibly solo 12 bars. (M)

Little Joe From Chicago	Possibly solo 8 bars. (M)
New Orleans Jump	No solo.
Flying Home	Tenorsax trio 32 bars to 3 tenorsax soli, each of 32 bars, by three different performers. (FM)

The tenorsax soloing on these programs is not very noteworthy with the exception of "... Home"! Here it seems that not only two, but three men are swinging, a rare event!! The second solo is definitely the best one, but I dare not say which is played by JF.

ANDY KIRK AND HIS ORCHESTRA **Hollywood, ca. Feb. 1944**
Personnel same or similar to above. Timmie Rogers, Andy Kirk (vo), Howard McGhee (arr).
AFRS Jubilee No. 66 and 67.

KIR-9	47th Street Jive	Solo 12 bars. (M)
KIR-10	Get Up Mule	No solo.
KIR-11	Riding Along (Hallelujah Heaven)	Solo with orch 8 bars. (FM)
KIR-12	Knock Me A Kiss	No solo.
KIR-13	McGhee Special	Solo 32 bars. (FM)
KIR-14	One O'Clock Jump (NC)	Solo 12 bars. Solo 2 bars (NC). (FM)
KIR-15	Paradise Valley	Soli 8 and 8 bars. (FM)
KIR-16	Peepin' Through The Keyhole (NC)	Solo 16 bars (NC). (FM)
KIR-17	Speak Low	Solo 8 bars. (M)
KIR-18	Wednesday Night Hop	Soli 64 and 8 bars. (FM)

There are at least two tenorsax soloists on these programs, none easy to identify. The complete list of soli are given above, although only some are likely to be played by JF. "Paradise ..." features two tenorsax soloists. Note that "Wednesday ...", "... Special", "... Keyhole" and "... Jump" feature a modern, somewhat Dexter-like player with fine qualities, while many of the other items are rougher or bombastic and not very exciting.

ANDY KIRK AND HIS ORCHESTRA **unknown loc. and date**
Personnel unknown but probably including Jimmy Forrest (ts).
Unknown origin.

Flying Home	Soli with orch 64 and 64 bars. (F)
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Probably two tenorsax men on this version of "... Home" splitting the solo 50-50. The tempo is a bit too fast, and while there are interesting elements, the total impression is rather ordinary. Help is needed for identification; I assume JF is one of the two players.

ANDY KIRK AND HIS ORCHESTRA **NYC. June 7, 1944**
Personnel similar to above. Broadcast from the Apollo Theater.
One title (known):

Paradise Valley	Soli 8 and 8 bars. (FM)
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Not without merits this forceful and quite modern playing.

ANDY KIRK & HIS ORCHESTRA **NYC. Dec. 19, 1944**
Bigband personnel including Jimmy Forrest (ts).
Previously unissued recording session for Decca, one title has appeared:

72646	Hippy-Dippy	Solo 12 bars. (F)
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Competent without being noteworthy.

ANDY KIRK AND HIS ORCHESTRA **Frederick, Maryland, Feb. 9, 1945**
Personnel unknown but including Jimmy Forrest and probably James D. King (ts).
AFRS SB No. 594.

Theme	No solo.
Avalon	Soli 32 and 32 bars. (F)
I'll See You In My Dreams	32 bars 4/4 with another tenorsax. (F)
When They Ask About You	No solo.
In The Apollo Groove	Soli 32 and 32 bars. (M)

All tenorsax soli are listed above, but those on "Avalon" and "... Groove", as well as the chase, have two different players. The playing is very good.

ANDY KIRK AND HIS ORCHESTRA **NYC. Feb. 21, 1945**
Same/similar. Broadcast from the Apollo Theatre.

Wake Up!	Solo 64 bars. (FM)
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This is a well performed solo and noteworthy.

ANDY KIRK AND HIS ORCHESTRA **Hollywood, ca. May 1945**
Personnel suggested by Lotz/Neuert to be similar to recording session of Nov. 27, 1945. However, Eddie "Lockjaw" Davis seems not to be present, James D. King is more likely.
AFRS Jubilee No. 133, 134 and 135.

KIR-19	Avalon	Soli 64 and 64 bars. (F)
KIR-20	Don't Take Your Love From Me	No solo.
KIR-21	47th Street Jive	No solo.
KIR-22	Hey Lawdy Mama	No solo.
KIR-23	Nick Nack	Solo 32 bars. (F)
KIR-24	9:20 Special	Soli with orch 32 and 16 bars. (FM)
KIR-25	One O'Clock Jump (NC)	No solo.
KIR-26	Roll'em	Solo 24 bars. (FM)
KIR-27	Seven Come Eleven	Solo with orch 16 bars. (F)
KIR-28	Together	Soli 32 and 32 bars (probably 1 st tenorsax solo). (F)

Although all tenorsax soli have been listed under JF, there are two tenorsax players. "Avalon", "Together" and "9:20 ..." feature both of them. The playing is rather rough in general but not without qualities.

ANDY KIRK AND HIS ORCHESTRA **NYC. Nov. 27, 1945**
Harry Lawson, John Lynch, Talib Daawood, Claude Dunson (tp), Milton Robinson, Wayman Richardson, Bob Murray (tb), Joe Evans, Reuben Phillips (cl, as), Jimmy Forrest, Eddie Davis (ts), John Taylor (bar), Hank Jones (p), Floyd Smith (elg), Lavern Baker (b), Ben Thigpen (dm), The Jubilaires (vo group).
Three titles were recorded for Decca, two issued, no tenorsax soli.

ANDY KIRK AND HIS ORCHESTRA **NYC. Jan. 3, 1946**
Personnel as Nov. 27, 1945, except Fats Navarro (tp) replaces Daawood, Henry Wells (tb) added, John Porter (bar) replaces Taylor, Al Hall (b), replaces Baker. Beverley White, Bea Booze, Billy Daniels (vo).
Four titles were recorded for Decca, two have JF:

73264	He's My Baby	Solo 12 bars (1 st (ts)-solo). (M)
73265	Alabama Bound	Duet with vocal 16 bars. (M)

NYC. May 23, 1946
Similar except unknown (tp) replaces Navarro. The Jubilaires (vo group).
Two titles were recorded for Decca, one has JF:

73591	I'm So Lonesome I Could Cry	Solo 4 bars. (S)
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NYC. Dec. 2, 1946
Same, except Fip Ricard, Clarence Trice (tp) replace Lawson and Dunson. Joe Williams (vo) added.

Four titles were recorded for Decca, one has tenorsax:

73751 Now You Tell Me Solo with orch 8 bars. (S)

Only a few brief soli, of which "... My Baby" should be particularly noted.

Played with Duke Ellington May/June 1949 to Feb./March 1950. One recording session with JF soloing:

DUKE ELLINGTON AND HIS ORCHESTRA **NYC. Sept. 1, 1949**
Harold Baker, Al Killian, Nelson Williams, Dave Burns (tp), Ray Nance (tp, vln, vo), Lawrence Brown, Quentin Jackson (tb), Tyree Glenn (tb, vib), Jimmy Hamilton (cl, ts), Johnny Hodges (as), Russell Procope (cl, as), Charlie Rouse, Jimmy Forrest (ts), Harry Carney (cl, bcl, bar), Duke Ellington (p), Wendell Marshall (b), Sonny Greer (dm), Lu Elliott (vo-41689).
Recording session for Columbia, one title:

41689-1 He's The Greatest Thing There Is Soli 8 and 12 bars. (M)

41689-X He's The Greatest Thing There Is As above. (M)

Gutsy soloing of high class, with such sparse featuring it is no wonder he soon left Duke for more challenging tasks ...

DUKE ELLINGTON AND HIS ORCHESTRA **Philadelphia, Sept. 2/3, 1949**
Same personnel. NBC broadcasts from the Click Restaurant. Titles below have also been listed as Aug. 31, but did Duke shuttle back and forth between NYC. and Philadelphia?
Several titles, some on AFRS JJ-83, two have JF:

4914b St. Louis Blues Solo 24 bars. (M)

4916e It Don't Mean A Thing Obligato parts. Solo 5 choruses of 32 bars, last with orch. (FM)

These titles are very noteworthy! After a good solo on "St. Louis ..." with a particularly prominent second chorus, JF takes an inspired and forceful venture on "... Thing", anticipating Paul Gonsalves' going-public tenorsax exhibitions by several years. The solo is great but in an un-Dukish concept, and it is easy to understand that their ways parted soon after.

DUKE ELLINGTON AND HIS ORCHESTRA **Detroit, late Jan. 1950**
Harold Baker, Al Killian, Nelson Williams, Dave Burns (tp), Ray Nance (tp, vln, vo), Lawrence Brown, Quentin Jackson (tb), Tyree Glenn (tb, vib), Jimmy Hamilton (cl, ts), Russell Procope (cl, as), Johnny Hodges (as), Jimmy Forrest (ts), Harry Carney (bar, bcl), Duke Ellington (p), Wendell Marshall (b), Sonny Greer (dm), Kay Davis, Al Hibbler, Lu Elliott (vo).
WJR broadcast from Paradise Theatre. Eight titles, one has JF:

5002c How High The Moon Solo with orch 16 bars. (FM)

This is a rather inferior solo, in fact it seems he is taken off the stage after half a chorus. No wonder he left Duke soon after this.

Left Duke Ellington Feb. 1950. Worked with small groups in Chicago and St. Louis.

JIMMY FORREST **Chi. Nov. 27, 1951**
Jimmy Forrest (ts), Bunky Parker (p), Percy James (cga, bgo), Johnny Mixon (b), Oscar Oldham (dm).
Four titles were recorded for United:

1033-1 Bolo Blues Solo/straight 4 choruses of 12 bars. (S)

1034-6 Night Train Solo/straight 5 choruses of 12 bars. (S)

1035-2 Swingin' And Rockin' Soli/straight 6 and 3 choruses of 12 bars. (FM)

1036-9 Coach 13 Soli/straight 2 and 5 choruses of 12 bars. (M)

JF enters the 1950s with an all-blues session, and not only is the format blues, but jazz is not in the foreground here. This promising tenorsax performer has now ventured into the jukebox market, and although he is one of the most talented to visit there, the results are so-and-so from a jazz-point-of-view. Particularly the two

slow titles are sirupy and not very interesting apart from a solid, groovy sound. On the other two there is some real blowing, and "Swingin' ..." clearly demonstrates with a few effectively improvised choruses that JF has qualities readily available.

JIMMY FORREST**Chi. March 30, 1952**

Chauncey Locke (tp), Jimmy Forrest (ts), Charles Fox (p), Bob Reagen (cga, bgo), Johnny Mixon (b), Oscar Oldham (dm).

Seven titles were recorded for United:

1104-3	Big Dip	Solo/straight 3 choruses of 32 bars. (M)
1105-2	Blue Groove	Solo/straight 6 choruses of 12 bars. (SM)
1106-?	My Buddy	As below. (S)
1106-3	My Buddy	Solo 64 bars to coda. (S)
1106-4	My Buddy	As above. (S)
1107-5	Hey Mrs. Jones	Break to solo 12 bars. (M)
1108-3	Song Of The Wanderer	Soli 32 and 16 bars. (M)
1109-3	There Will Never Be Another You	Soli 64 and 8 bars to coda. (SM)
1110-1	Sophisticated Lady	Solo 32 bars to coda. (S)

A grabbag of jukebox items with tensorsax qualities turning up here and there, but it is obvious that JF is not playing for "us". His big sound is in itself an asset making all titles have something, but from a jazz view the ambitions are low. The most interesting items are "Blue Groove", where Bird is quoted, and the second and improvised chorus on "Big Dip". "My Buddy" and "... Lady" are slightly echoed and are quite schmaltzige performances, and also "There Will Never ..." is played in a suspiciously unserious way. "Song ..." is quite ordinary, and maybe one after all should settle for the rough break in "... Mrs. Jones", a mambo! Note that "My Buddy" is played in 3/4 time, and that the takes are so similar that it really takes some effort to note the differences, towards the end. So you understand, although there are pleasing details and sounds here and there, JF knows so much better.

JIMMY FORREST AND MILES DAVIS**St. Louis, Spring 1952**

Miles Davis (tp), Jimmy Forrest (ts, vo-"Ow"), Charlie Fox (p), Johnny Mixon (b), Oscar Oldham (dm), unknown (bgo-"Ow", "Lady Bird", "What's New"). Miles Davis is actually sitting in with JF's working band.

Recorded at the Barrelhouse Club.

All The Things You Are	Solo 5 choruses of 36 bars. (F)
Wahoo (Perdido)	Solo 3 choruses of 32 bars. 32 bars 4/4 with (tp). (M)
Our Delight	Solo 64 bars. 32 bars 4/4 with (tp). Solo 8 bars. (FM)
Ow (Lady Be Good)	Solo ca. 26 bars, first part missing. Coda. (SM)
Lady Bird	Solo 4 choruses of 32 bars. Solo 8 bars. (F)
What's New?	Solo 8 bars to 8 bars with (tp). Solo 36 bars. Duet with (tp) 8 bars to coda. (S)
Ray's Idea	Solo 5 choruses of 32 bars. (FM)
A Night In Tunisia	Solo 8 bars. Solo 4 choruses of 32 bars. (FM)
Wee Dot	Soli 17 and 11 choruses of 12 bars. (F)

Note: Jan Lohmann: "The Sound of Miles Davis" also lists an unissued version of "Wee Dot".

Here JF is playing for "us"! Note how little we really know of his music until he gets close to 40 years old! A few soli with Andy Kirk, still fewer with the Duke, and some jukebox performances are really all we have got over a period of seven years. This session represents in fact the first jazz small band session with JF! I

would guess it is mostly sought because of Miles' presence, but to me it highlights a great tenorsax performer. There is ample evidence of his qualities, and to go into details are not necessary. He plays modern tenorsax with determination and knowledge in all tempi, and although he from time to time reveals his r&b alter ego, his soli are consistently logical constructions of high quality. A lovely solo on "... New?" and driving, innovative and elegant blues choruses on "Wee Dot" should represent fine examples of what JF could do!!

JIMMY FORREST**Chi. Feb. 3, 1953**

Personnel as March 30, 1952 except Herschel Harris (b) replaces Mixon, ensemble (vo-1247,48).

Four titles were recorded for United:

1247-?	Mrs. Jones' Daughter	As below. (M)
1247-7	Mrs. Jones' Daughter	Break to solo 24 bars. (M)
1248-2	Dig Them Feet	Solo 32 bars. (SM)
1249-4	Mister Goodbeat	Solo 24 bars. (SM)
1250-4	Begin The Beguine	Solo 80 bars to coda. (SM)

Following the same pattern as the previous United sessions, there is not so much to add, these are predominantly commercial sides. But JF never ventures into bad taste, always his soloing has got something, like several passages of "... Beguine". For a highlight choose the two blues choruses on "... Goodbeat". Note that the breaks on "... Daughter" are different.

JIMMY FORREST**Possibly St. Louis, Sept. 7, 1953**

Bart Dabney (tb), Jimmy Forrest (ts), possibly Charles Fox (p), possibly Herschel Harris (b), unknown (dm).

Two titles were recorded for United:

1377-3	Flight 3-D	Solo/straight 3 choruses of 12 bars. (S)
1377-4	Flight 3-D	As above. (S)
1378-2	Calling Dr. Jazz	Solo 64 bars. (FM)

Not much to add but good soloing on "... Jazz" and a lovely groovy sound on the slow commercial blues "Flight 3-D", of which the two takes are quite similar.

JIMMY FORREST**ca. 1954**

Jimmy Forrest (ts) accompanied by small band.

Two titles were recorded for Dot:

8596	Night Train Mambo	Soli 4 and 16 bars. (SM)
8597	Londonderry Air	Solo 48 bars to coda. (S)

The "... Mambo" is just an attempt to capitalize on the "Night Train" success and has slight interest. "... Air" is however a slow feature for JF who solos all through, quite nice this one.

PAULINE, JIMMY FORREST & CHICK FOSTER**LA. unknown date**

Jimmy Forrest (ts), unknown (p), (b), (dm), Pauline, Chick Foster (vo).

One title was recorded for DeLuxe, not available.

HORACE HENDERSON AND HIS ORCHESTRA**Chi. July 10, 1954**

Gail Brockman, Hobart Dotson (tp), Porter Kilbert, Goon Gardner (as, ts), Eddy Williams (ts, vo), Moses Gant, Jimmy Forrest (ts), Pat Patrick (bar), Horace Henderson (p, arr), Eddie Calhoun (b, vo), George Reed (dm, vo), Jean Cunningham (vo).

Recorded at the Trianon Ballroom.

Seven titles, two have JF (CD-liner notes mentions JF on "Cobb's Idea", but I have listed this item under EW):

Four Brothers	Soli 16 and 2 bars. (FM)
Moonlight In Vermont	Soli 12 and 8 bars. (S)

Chi. July 17, 1954

Same. Eight titles, two may have JF:

What's It To You Jack?	Possibly solo with orch 32 bars. (M)
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Knock Me A Kiss Solo 8 bars. (SM)

Chi. July 24, 1954

Same. Eight titles, four have JF:

Cobb's Idea	Solo 64 bars. (FM)
T In The Red Book	Solo with orch 3 choruses of 32 bars. Solo 8 bars. (FM)
The Glory Of Love	Solo 16 bars. (M)
Unison Trumpets	Solo 32 bars. (M)

The Horace Henderson broadcasts are valuable discoveries, but they do not make jaxx tensorsax history, even with four performers led by JF. On the first two he is sparsely featured; his presence suggested on "... Jack?" is doubtful, sounding highpitched like an altosax. Contrary to the liner notes I do not think JF is present on the first "Cobb's Idea". Better versions of "Four Brothers" exists, and only on the slow "... Kiss" and first and foremost the beautiful "... Vermont" do we get some exciting tensorsax. However, the last broadcast offers some quite notable items; JF takes impressing soli on "... Glory Of Love" and almost three blues choruses on "Unison ...". And finally "... The Red Book", a colourful performance with elements of Dexter, Stitt and Foster pointing to the late fifties, when JF seems to have his most creative period.

**JIMMY (NIGHT) TRAIN FORREST
HIS CHORUS & ORCHESTRA**

ca. 1956

Bigband personnel including Jimmy Forrest (ts).
Two titles were recorded for Triumph 45-607:

Night Flight	Solo/straight 12 bars. (S)
Cocktails For Two	Solo/straight 8 bars. (SM)

Commercial items, quite disappointing, of slight value.

CAT ANDERSON

NYC. Aug. 23, 1958

Cat Anderson (tp, arr), Ray Copeland, Reunald Jones, Ernie Royal, Clark Terry (tp), Henderson Chambers, Jimmy Cleveland, Frank Rehak (tb), Earl Warren (as), Jimmy Forrest (ts), Ernie Wilkins (ts, arr), Sahib Shihab (bar), Jimmy Jones (p), George Duvivier (b), Panama Francis (dm).

Nine titles were recorded for Mercury, six have JF:

17680	You're The Cream In My Office	Solo with orch 14 bars. (SM)
17681	Don't Get Around Much Anymore	Solo with orch 16 bars. (SM)
17682	Cat's In The Alley	Solo 24 bars. (SM)
17684	Blue Jean Beguine	Solo 8 bars. (SM)
17686	Little Man	Solo 24 bars. (M)
17687	June Bug	Solo with orch 32 bars. (SM)

JF has been around for fifteen years, but right now he gets his real breakthrough! During a period of ca. five years he takes part in a series of recording sessions all demonstrating his great and largely unrecognized qualities as a great swinger. His bigband background as well as being heavily into the r&b in the early fifties give him great experience and confidence, and one can only regret he did not find his true self until so late. This is an exciting session in general with a lot of excitement, although the tempo is more or less the same slow medium all the way through. With regard to JF, note in particular his groovy blues on "Little Man" and "... Alley"!

PRESTIGE BLUES SWINGERS

Hackensack, NJ. Aug. 29, 1958

Art Farmer, Idrees Sulieman (tp), Buster Cooper (tb), Jerome Richardson (fl, as), Jimmy Forrest (ts), Pepper Adams (bar), Ray Bryant (p), Tiny Grimes (g), Wendell Marshall (b), Osie Johnson (dm), Jerry Valentine (arr).

Six titles were recorded for Prestige, issued as "Outskirts Of Town", no JF on "Blue Flute" and "Jelly Jelly" but:

I'm Gonna Move To The Outskirts	Solo 2 choruses of 12 bars. (S)
Blues A-Swingin'	Solo 2 choruses of 12 bars. (M)
Sent For You Yesterdays	Solo 4 choruses of 12 bars. (M)

I Wanna Blow, Blow, Blow Solo 3 choruses of 16 bars. (M)

In this hybrid session of modernists with an emphasis on swing and blues, JF takes four lovely soli; all very well worth noticing, but go primarily for "Sent ..." and "... Blow" and be a JF fan!!

HARRY EDISON **NYC. Sept. 18, 1958**
 Harry Edison (tp), Jimmy Forrest (ts), Jimmy Jones (p), Freddie Green (g), Joe Benjamin (b), Charlie Persip (dm, vib).
 Thirteen titles were recorded for Verve:

22467-4	Pussy Willow	Solo 5 choruses of 12 bars. (SM)
22468-1	The Very Thought Of You	Solo 32 bars. (SM)
22469-2	Nasty	Solo 11 choruses of 12 bars. (F)
22470-2	The Strollers	Solo 6 choruses of 12 bars. (SM)
22471-1	Sunday	Break to solo 64 bars. 32 bars 4 /4 with (tp) and (dm). (M)
22472-2	Our Love Is Here To Stay	Break to solo 64 bars. (SM)
22473-5	Fair Ground	Solo 9 choruses of 12 bars. (F)
22474-2	Ill Wind	Solo 32 bars. (S)
22475-6	Impressario	Solo 6 choruses of 12 bars. (SM)
22476-4	Short Coat	Solo 8 bars. Break to solo choruses of 32 bars. (M)
22477-2	Baby, Won't You Please Come Home	Solo 18 bars. (S)
22478	How Am I To Know?	Solo 8 bars. Break to solo 4 bars. Solo 8 bars. (M)
22479	Blues In The Closet	Solo 7 choruses of 12 bars. (M)

This is a fantastic mainstream session, memorable in quantity as well as quality! With due respect to JF's contributions in the previous fifteen years, this date finally kicks him into orbit, introducing him as one of the greatest tenorsax swingers!! The success base is the magnificent guitar of FG, and I have never heard JJ play his piano swinging like this. Neither has Harry, the leader, put his things together as successfully as here, and the drummer is good. So JF lets loose, takes all his experience from the bigband work with Andy Kirk, Duke Ellington and Horace Henderson, blending it with his r&b ventures of the early fifties, to present a coherent and very personal groovy swing tenorsax of everlasting value. Each and every of the thirteen items here are containing excellent and utterly inspired playing. One extreme is the fast blues, performed on "Nasty" and "Fair Ground", and the other the very slow "... Come Home" and particularly "Ill Wind" with as much Websterish air as you need. And inbetween there are the most delicious swingers in medium and slow medium tempo; I have put exclamation marks everywhere in my working notes; "Impressario", "... Very Thought ...", "... Strollers", opening bridge of "Short Coat"; JF has the unique ability to play soft, swinging and gutsy at the same time. In fact, this is a night's delight, dig JF finally achieving immortality!!!

HARRY EDISON **NYC. Oct. 16, 1958**
 Personnel as Sept. 18 plus Buck Clayton (tp), Eddie Costa (vib-22507).
 Five titles were recorded for Verve:

22505	Memories For The Count	Solo 3 choruses of 12 bars. (SM)
alt.	Memories For The Count	Solo 4 choruses of 12 bars. (SM)
22506	Come With Me	Solo 7 choruses of 12 bars. (F)
alt.	Come With Me	Solo 6 choruses of 12 bars. (F)
22507	Critics Delight	Soli 8 and 32 bars. (SM)
22508	Medley: Charmaine	Solo 32 bars. (S)
22509	Oh, How I Hate To Get Up	Solo 5 choruses of 12 bars. (SM)

Another fascinating session with Buck Clayton as an extra attraction. Maybe it does not quite reach the heights of the previous one, and the drummer makes some efforts to destroy "Memories ...", but on the average this swings. JF is also slightly

unconcentrated now and then, but nevertheless offer a lot of excellent soloing. My particular favourite is the fast "Come With ...", two excellent versions!

HARRY EDISON **NYC. Nov. 12, 1958**
 Harry Edison (tp), Jimmy Forrest (ts), Jimmy Jones (p), Joe Benjamin (b), Charlie Persip (dm).
 Four titles were recorded for Roulette, no JF on "Centerpiece" and "If I Had You" but:

13295	Pussy Willow	Soli 8 and 32 bars. (M)
13296	Indiana	Solo 32 bars. (F)

NYC. Nov. 14, 1958

Personnel as above, except Kenny Drew (p) replaces Jones.
 Four titles, no JF on "Paradise", "It Happened In Monterey" (not present) and "Harriet" but:

13297	Sweetenings	Solo 8 bars. (M)
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The Roulette sessions are quite disappointing compared to the Verve sessions, JF gets very little blowing space. His soli on "Pussy ..." and "Indiana" are good, though.

BENNIE GREEN **NYC. prob. Jan. 1959**
 Bennie Green (tb), Jimmy Forrest (ts), Sonny Clark (p), George Tucker (b), Paul Gusman (dm).
 Nine titles were recorded for Enrica/Mount Vernon Music, "Big George" has not been available (postscript of Oct. 23, 2015: It seems that "Big George" is only listed on the label of Mount Vernon LP 121, but not on the LP, and it does not appear on any of the issues listed in standard discographies; it must be assumed to be an error or an unissued title) but:

Been Walkin'	Solo 24 bars. (SM)
Blue Mambo	Solo 36 bars. (FM)
Love At Last	Acc. (tb). (S)
Penthouse Blues	Solo 48 bars. (FM)
Hop, Skip and Jump	Solo 32 bars. (M)
A Bun Dance	In ens. Solo 64 bars. In ens. (M)
Pennies From Heaven	Solo 16 bars. (M)
Change Up Blues	Soli 24 and 60 bars. (F)

An excellent session and although Green is the leader, the soloing is evenly shared between all participants. JF plays in a slightly more modern style compared to the Edison sessions above, but of very high quality on all items. Dig "Blue Mambo" and "Change Up ..." for particular highlights!

HAROLD BAKER / ANDY GIBSON **NYC. Oct. 14, 1959**
 Harold Baker (tp, arr), Vic Dickenson (tb), Jimmy Forrest (ts), Jimmy Greene (p), Frank Skeete (b), Oliver Jackson (dm).
 Three titles were recorded for RCA Camden:

6386	I Got Nothing But You	Solo 64 bars. (M)
6387	Give The Lady What She Wants Most	Soli 8 and 64 bars. (M)
6388	Bedroom Eyes	Solo 24 bars. (S)

An excellent mainstream session with a rare opportunity to hear the fine trumpeter Harold Baker stretch out. And JF thrives like a fish in the water. In the bluesy "... But You" a la Silver he plays that groovy, note for instance the bridge of the second chorus! "Bedroom ..." is a real blues in slow tempo, and JF's two choruses are most memorable, yeah! "Give The Lady ..." is a rather peculiar song, but also here JF is doing it very nicely.

JIMMY FORREST AND HIS ORCHESTRA **Chi. Dec. 10, 1959**
 Jimmy Forrest (ts), Harold Mabern (p), Grant Green (g), Gene Ramey (b), Elvin Jones (dm).
 Eight titles were recorded for Delmark, no tenorsax present on "But Beautiful" but:

Caravan	Straight 32 + 16 bars, solo 16 bars on bridge. Solo 2 choruses of 64 bars. Straight 32 + 16 bars, solo 16 bars on bridge. (FM)
All The Gin Is Gone	Straight 1 chorus to solo 2 ½ choruses of 32 bars. 4 choruses 4/4 with (dm) to straight 32 bars. (F)
All The Gin Is Gone (alt.)	Straight 1 chorus to solo 3 choruses of 32 bars. Straight 32 bars. (F)
Sunkenfool	Solo 5 choruses of 12 bars. Soli 4 and 4 bars. (F)
Sunkenfool (alt.)	As above but solo 8 choruses. (F)
These Foolish Things	Solo 3 choruses of 32 bars to long coda. (S)
These Foolish Things (alt.)	Solo 2 choruses of 32 bars to long coda. (S)
Myra	Straight 2 choruses of 12 bars to solo 4 choruses. 3 choruses 4/4 with (dm). Straight 2 choruses. (M)
Dog It	Solo 4 choruses of 12 bars. (M)
Laura	Solo 4 choruses of 32 bars. Solo 32 bars to coda. (M)

Chi. Dec. 12, 1959

As above except Green out. Three titles:

You Go To My Head	Solo 2 choruses of 40 bars. Solo 24 bars to coda. (S)
You Go To My Head (alt.)	Solo 2 choruses of 40 bars to coda. (S)
Black Forrest	Straight 2 choruses to solo 9 choruses of 12 bars. 4 choruses 4/4 with (dm) to straight 2 choruses to close. (FM)
Black Forrest (alt.)	Straight 2 choruses to solo 3 choruses of 12 bars. 1 chorus 4/4 with (dm) to straight 2 choruses to close. (F)
What's New?	Solo 48 bars to coda. (S)
What's New? (alt.)	Solo 32 bars to coda. (S)

The two JF sessions for Delmark just before the turn of the decade represent a certain change from earlier ones, whether those firmly rooted in the blues, or those with Edison and Freddie Green. The tendency however was already there at the Bennie Green session earlier this year. His tenorsax style has become slightly more modern, also strengthened by the present rhythm section. This is most notable in upper tempo items like "Caravan" and "... Gin ...". On medium blues items like "Myra", "Dog It" and "Black Forrest", his blues background comes clearly through though. And the ballads are beautiful, although a bit too sweet for my taste as in "... New?", but items like "Laura", "... Things" and "... My Head" are most beautiful, also showing JF's characteristic vibrato, reminding me of John Hardee, but yet very personal. As a summing up, one might concede that JF (still) seems to be somewhat unclear about his direction (40 years old, far from Andy Kirk!), and that the sessions are inhomogenous. Nevertheless, the two CDs on Delmark offer a lot of fine tenorsax playing from an artist deserving much greater recognition.

HARRY "SWEETS" EDISON**NYC. Feb. 12, 1960**

Harry Edison (tp), Jimmy Forrest (ts), Tommy Flanagan (p), Tommy Potter (b), Elvin Jones (dm).

Twelve titles were recorded for Roulette, issued as "Patented By Edison", but although one can hear a tenorsax in the ensemble on eight titles, there is not a single solo!

JO JONES SEXTET**NYC. April 19, 1960**

Harry Edison (tp), Bennie Green (tb), Jimmy Forrest (ts), Tommy Flanagan (p), Tommy Potter (b), Jo Jones (dm).

Twelve titles were recorded for Everest, issued as "Vamp 'Till Ready", nine have JF:

Vamp 'Till Ready	Solo 32 bars. (FM)
Thou Swell	Solo/straight 32 bars. Solo 64 bars. Straight 32 bars to coda. (F)
Show Time	Solo 16 bars. (M)
Liza	Solo 8 bars. (F)
But Not For Me	Soli 64 and 32 bars. (M)
Royal Garden Blues	Solo 24 bars. (F)
Mozelle's Alley	Solo 12 bars. (M)
Sox Trot	Solo/straight 8, 16 and 8 bars. (M)
In The Forrest	Solo 24 bars. (FM)

Many fine tenorsax contributions here! The most important items are "But Not ..." and "Vamp ...". Also "... Time" and "... Alley" with briefer soli are very nice while "Thou ..." is a bit too fast.

BETTY ROCHE **Englewood Cliffs, NJ. June 3, 1960**
 Jimmy Forrest (ts), Brother Jack McDuff (org), Bill Jennings (g), Wendell Marshall (b), Roy Haynes (dm).
 Nine titles were recorded for Prestige, six have JF:

2284	When I Fall In Love	Obbligato 34 bars. (S)
2286	A Foggy Day	Solo 36 bars. (M)
2288	Come Rain Or Come Shine	Obbligato 48 bars. (S)
2289	Blue Moon	Obbligato 32 bars to solo 8 bars. Obbligato 34 bars to fade out. (M)
2291	Until The Real Thing Comes Along	Obbligato 54 bars. Coda. (S)
2292	Billie's Bounce	Solo 24 bars. (M)

Fine vocal session with some excellent tenorsax contributions! Particularly the solo on "... Day" and the background on "... In Love" are highly memorable tenorsax treasures!!

JACK McDUFF QUARTET **NYC. July 12, 1960**
 Jimmy Forrest (ts), Lem Winchester (vib), Jack McDuff (org), Bill Elliott (dm).
 Six titles were recorded for Prestige, issued as "Tough 'Duff":

2361	Smooth Sailing	Solo 4 choruses of 12 bars. (SM)
2362	Autumn Leaves	Soli 64 and 48 bars to coda. (M)
2363	Yeah Baby	Solo 6 choruses of 12 bars. Solo 4 and 4 bars. (SM)
2364	Tippin' In	Solo 32 bars. (M)
2365	Mean To Me	Solo 32 bars. Coda break. (M)
2366	Tough 'Duff	Solo 3 choruses of 12 bars. (SM)

The last 1 ½ years of the 50s represented a real breakthrough for JF, already an old man entering his forties as this volume begins. He continues for a few years with several brilliant albums, showing that he now is one of the very best mainstream performers around. On this organ-based session with pleasant tempi, his very strong and groovy tenorsax playing are most fascinating on all items! My favourites are "Autumn ..." and the blues on "... Baby", but don't miss his surprises on "Smooth ..." or "... In" or "Tough ...", the latter associates to Zoot Sims in his most memorable moments!

JIMMY FORREST **NYC. Aug. 9, 1960**
 Jimmy Forrest (ts), Larry Young (org), Thornel Schwartz (g), Jimmy Smith (dm), unknown (cga).
 Six titles were recorded for New Jazz / Prestige, issued as "Forrest Fire!":

2381	When Your Lover Has Gone	Soli/straight 3 and 1 choruses of 32 bars to long coda. (M)
2382	Dexter's Deck	Soli/straight 12, 1 and 2 choruses of 12 bars to coda. (FM)

2383	Bag's Groove	Soli/straight 9 and 1 choruses of 12 bars to coda. (SM)
2384	Help!	Soli/straight 2, 3 and 1 choruses of 12 bars. (FM)
2385	Jim's Jams	Soli/straight 5 and 1 choruses of 12 bars to coda. (S)
2386	Remember	Straight 32 bars to solo 32 bars. Straight/solo 36 bars to coda. (SM)

JF is in such great shape these days that any session will be of substantial interest, also this one. However, it would have been benefitted from another horn instead of him needing to take the full load. The presence of a conga not mentioned in the discos is quite disturbing, and there are frictions between the guitar and the organ. When all this has been said, there are fine tenorsax playing on all items, note particularly the slow blues on "... Jams", the fast blues on "... Deck" and not to forget the very strong playing on "... Lover ..."!

SOUL BATTLE **Englewood Cliffs, NJ. Sept. 9, 1960**
King Curtis, Jimmy Forrest, Oliver Nelson (ts), Gene Casey (p), George Duvivier (b), Roy Haynes (dm).
Six titles were recorded for Prestige, issued as "Soul Battle":

2455	Blues At The Five Spot	Solo 4 choruses of 12 bars. (M)
2456	Blues For M. F.	Solo 3 choruses of 12 bars. (SM)
2457	Anacruses	Solo 64 bars. (F)
2458	Soul Street	Solo 5 choruses of 12 bars. (SM)
2459	In Passing	Solo 48 bars. (M)
2460	Perdido	Solo 3 choruses of 32 bars. 2 choruses 4/4 with (ts-KC/ON). (FM)

An exciting three-tenorsax-session! JF gets tough competition here, particularly from KC, something he is not used to from the other sessions around this time, but he performs very satisfactory all over, in a variety of tempi.

BENNIE GREEN **NYC. Sept. 27, 1960**
Bennie Green (tb), Jimmy Forrest (ts), Sonny Clark (p), George Tucker (b), Al Dreares (dm), Joseph Gorgas (cga-"Cool ...").
Six titles were recorded for Time:

Sometimes I'm Happy	Soli 8, 32 and 8 bars. (M)
It's Time	Solo 3 choruses of 12 bars. (SM)
In My Solitude	Solo with ens 32 bars. (SM)
Sonny's Crip	Solo 44 bars. (M)
Cool Struttin'	Solo 64 bars. (M)
And That I Am So In Love	Break to solo 32 bars. (FM)

A session with lots of excellent tenorsax playing as well as trombone and piano with several beautiful Clark originals, and if it were not for the hopeless introduction of a conga rhythm "support", this could have been really top! But look and listen aside from this, and you will find JF in his very best shape, note in particular the brilliant "... Crib"!! And listen to the blues on "... Time"!! "... Happy" and "... Love" are perhaps not that exciting, and "... Solitude" is treated rather peculiar in an almost medium tempo. But go for "Cool ...", oh yeah, you get some of the best mainstream tenorsax playing of the early sixties!!!

BENNIE GREEN **NYC. Dec. 1960**
Bennie Green (tb), Jimmy Forrest (ts), Skip Hall (org), Wyatt Ruther (b), Art Taylor (dm), Tommy Lopez (cga).
Three titles were recorded for Bethlehem, two have JF:

Summertime	Solo 48 bars. (M)
Indiana	Solo 64 bars to 32 bars 4/4 with (tb). (FM)

same date

Personnel as above except Lem Davis (as) added, Mal Waldron (p) replaces Hall.
Five titles:

Lowland-ism	Solo 2 choruses of 12 bars. (S)
Groove One	Solo 3 choruses of 12 bars. (M)
Dibblin' And Dabblin'	Break to solo 3 choruses of 12 bars. (FM)
Catwalk	Solo 32 bars. (SM)
Dee Dee	Solo 32 bars. (SM)

A fine trombone session similar to the previous one, and also here JF takes many fine tenorsax soli. Too much hardware spoils some of the pleasure of "Indiana", and "Dibblin' ..." is somewhat forced. However, the remaining items have lots of groovy playing, try them all, at least don't miss "Lowland ...", a fine tune, and "Catwalk"!

JOE WILLIAMS**LA. Feb. 1961**

Harry Edison (tp), Jimmy Forrest (ts), Frank Strazzeri or Sir Charles Thompson (p), Tommy Potter (b), Clarence Johnston (dm), Joe Williams (vo).

Twelve titles were recorded live at The Cloister, issued on Roulette as "Together", five have JF:

I Don't Know Why	Solo/obligato 4 bars. (S)
Remember	Solo/obligato 4 bars. (M)
Together	Solo 16 bars. (M)
Lover Come Back To Me	Solo 32 bars. (M)
By The River Sainte Marie	Obligato 6 bars. (M)

If you ever have been in doubt about JF's greatness, listen to his soli on "Lover ..." and particularly "Together", they are magnificent!! And is there anybody with more Prez-feeling these days, you tell me who!!

JACK McDUFF**NYC. Feb. 3, 1961**

Jimmy Forrest (ts), Grant Green (g), Jack McDuff (org), Ben Dixon (dm).

Six titles were recorded for Prestige, issued as "The Honeydripper":

2859	Blues And Tonic	Solo 3 choruses of 12 bars. (SM)
2860	Whap!	Solo 4 choruses of 12 bars to 2 choruses 4/4 with (org). (FM)
2861	The Honeydripper	Soli 4 and 1 choruses of 12 bars. (SM)
2862	I Want A Little Girl	Intro 4 bars. Solo with ens 32 bars. (S)
2863	Mr. Lucky	Solo with (org) 32 bars. (SM)
2864	Dink's Blues	Solo 4 choruses of 12 bars. (SM)

Another McDuff session with fine JF; except for a rather misconcepted "... Little Girl" he is in a fine groove, note in particular "Dink's ..." and "... Tonic", vow!! And even "... Honeydripper" becomes very exciting!!

JOHNNY HODGES**LA. Feb. 21, 1961**

Ray Nance (tp), Lawrence Brown (tb), Johnny Hodges (as), Jimmy Forrest (ts), Emil Richards (vib), Russ Freeman (p), Leroy Vinnegar (b), Mel Lewis (dm).

Ten titles were recorded for Verve, eight issued on Mosaic, six state to have JF present, but there is absolutely nothing of tenorsax interest to be heard!

JIMMY FORREST**NYC. April 18, 1961**

Jimmy Forrest (ts), Joe Zawinul (p), Tommy Potter (b), Clarence Johnston (dm).

Eight titles were recorded for Prestige, issued as "Out Of The Forrest":

2981	This Can't Be Love	Solo/straight 3 choruses of 32 bars. Straight 32 bars to long coda. (FM)
2982	Yesterdays	Free intro to solo 64 bars to long coda. (S)
2983	I Cried For You	Solo 3 choruses of 40 bars. Solo 40 bars to coda. (M)
2984	I Got A Right To Cry	Solo 64 bars to coda. (S)
2985	By The River Sainte Marie	Soli/straight 64 and 48 bars to coda. (SM)

2986	Bolo Blues	Solo/straight 5 choruses of 12 bars. (S)
2987	That's All	Soli 32 and 16 bars to coda. (S)
2988	Crash Program	Soli/straight 10 and 6 choruses of 12 bars. (F)

Lots of great tenorsax playing here in the very best mainstream tradition! "I Cried ...", "... St. Marie" and "... Be Love" are lovely swingers, while there are four items in a very slow, groovy, dramatic mood, note in particular "... To Cry". However, "Yesterdays" seems to go a bit too far into schmalz and exaggerated quasi-emotions, what do you think? Finally note "Crash ...", rarely do we get JF in this uptempo, and it is a pleasure to note that he has no problems whatsoever with it!!

JIMMY FORREST **NYC. Sept. 1, 1961**
 Jimmy Forrest (ts), Hugh Lawson (p), Calvin Newborn (g), Tommy Potter (b),
 Clarence Johnston (dm).
 Seven titles were recorded for Prestige, issued as "Sit Down And Relax":

3189	Tin Tin Deo	Straight 1 chorus to solo 2 choruses of 56 bars. Solo 56 bars to long coda. (FM)
3190	Rocks In My Bed	Duet with (g) 24 bars to solo 36 bars. Duet 12 bars to coda. (S)
3191	Tuxedo Junction	Straight 1 chorus to solo 3 choruses of 32 bars. Straight 40 bars to coda. (M)
3192	The Moon Was Yellow	Solo/straight 4 choruses of 32 bars to fade out. (M)
3193	Moonglow	Straight 32 bars to solo 32 bars. Solo 32 bars to straight 32 bars. (SM)
3194	Organ Grinder's Swing	Straight 32 bars to solo 24 bars. Solo 12 bars to straight 16 bars. (SM)
3195	That's All	Straight 32 bars to solo 24 bars to straight 8 bars and very long coda. (S)

What a pleasure to get rid of the conga and have an excellent guitarist and a most underrated piano player instead! JF makes one of his best sessions in the sixties, not so much slow tempo this time, the emphasis is on relaxed swing, as on "... Junction", and in particular "... Deo" and "... Yellow", vow!! Also listen to how he plays with the "Organ ..." and in "Moonglow"! A relaxed "Rocks ..." and another fine version of "... All", what more can you ask for?

JIMMY FORREST **NYC. Oct. 19, 1961**
 Jimmy Forrest (ts), Hugh Lawson (p), Tommy Potter (b), Clarence Johnston
 (dm), Ray Barretto (cga).
 Nine titles were recorded for Prestige, issued as "Most Much":

3247	I Love You	Straight 32 bars to solo 64 bars. Solo 16 bars to straight 16 bars. (M)
3248	Sonny Boy	Solo/straight 3 choruses of 32 bars. (SM)
3249	Soft Winds	Straight 32 bars to solo 5 choruses of 12 bars. Solo 12 bars to straight 32 bars. (M)
3250	My Buddy	Solo 64 bars to long coda. (SM)
3251	Robbins' Nest	Long intro to straight 32 bars and solo 64 bars. Solo/straight 64 bars to coda. (SM)
3252	Most Much	Straight 2 choruses to solo 4 choruses of 12 bars. Solo 2 to straight 2 choruses and fade out. (SM)
3253	Matilda	Straight 1 chorus to solo 4 choruses of 32 bars to 8 bars. Straight 16 bars. (F)
3254	Annie Laurie	Straight 40 bars to solo 64 bars. Solo 32 bars to straight 32 bars and fade out. (SM)
3255	Autumn Leaves	Solo 48 bars to long coda. (S)

Lots of fine tenorsax playing also on this session, but again, how can the inclusion of the conga be defended, it has so much destructive power, as on "Matilda". Also a bit too much echo on the session. However, "Autumn ..." is very interesting, strong and emotional, but just a bit too much of drama. I like "My Buddy" better, performed in ¾ time, lovely! And the strong "... Much"!

Pleasures to be found also on “I Love ...”, “Soft ...” and in particular “... Nest”, dig the long, free intro and everything!!

JIMMY FORREST WITH

OLIVER NELSON’S ORCHESTRA

NYC. June 1, 1962

Ernie Royal (tp), Jimmy Cleveland (tb), George Barrow, Seldon Powell, Jimmy Forrest (ts), Chris Woods (p), Mundell Lowe (g), Richard Davis (b), Ed Shaughnessy (dm), Oliver Nelson (ts?, arr, ldr).

Three titles were recorded for New Jazz / Prestige, no JF on 3529 “Experiments In Terror” but:

3527	Soft Summer Breeze	Solo with orch 4 choruses of 32 bars. Coda. (M)
3528	Just A-Sittin’ And AR’	Solo/straight 3 choruses of 32 bars, (g)/orch on 1 st and 3 rd bridge, to coda (SM)

Maybe a bit disappointing this session. JF is not present on “... Terror”, the tenorsax heard there is definitely ON himself. “Just ...” is rather ordinary. However, “Soft ...” is a feature number for JF, presenting him at his very best.

JOE WILLIAMS

NYC. June 1962

Harry Edison (tp), Jimmy Forrest (ts), Sir Charles Thompson (p), Joe Benjamin (b), Charlie Persip (dm), Pee Wee Marquette (mc), Joe Williams (vo).

Ten titles were recorded live at Birdland, issued on Roulette, four have JF:

Five O’Clock In The Morning	Obbligato 12 bars. (S)
By The River Sainte Marie	Obbligato 8 and 8 bars. (M)
Have You Met Miss Jones?	Obbligato 4, 4 and 4 bars. (M)
Roll ‘Em Pete	Solo 3 choruses of 12 bars. (F)

same/similar

Same except Hugh Lawson (p), Ike Isaacs (b), Clarence Johnston (dm) replace Thompson, Benjamin and Persip. Four titles, but no tenorsax soli.

Boring sessions and waste of a good tenorsax player. The only solo on “... Pete” is rather rough, and JF can better than this. However, the background playing on “... Morning” is well worth noticing before JF slips out of the limelight for some years.

JF’s next recording session is in 1970, and the solography takes a break now.

Late history:

Touring with Count Basie (1972-77). He left Basie to form a partnership with Al Grey, with whom he worked until his death.

... ooo ...