

The

TENORSAX

of

LESTER WILLIS YOUNG
“PRES” “PREZ”

PART 2

1943 - 1949

Born: Woodville, Mississippi, August 27, 1909
Died: New York City, March 15, 1959

Introduction:

Lester Young was one of Oslo Jazz Circle's greatest heroes. Although we were spellbound by his works with Teddy Wilson and Billie Holiday in the late 1930s, his music from later periods was always in demand, and there are many treasures in the 1940s, see solography below! In my Jazz Solography Series, Vol. 13 (1983), his music was presented, updated in this 2014 version.

History (continued):

In the spring of 1943 Lester worked with Al Sears' big band at the Renaissance Casino in New York, subsequently did a U.S.O. tour with Al Sears. Worked with Count Basie at the Apollo Theatre, New York (October 1943), with Dizzy Gillespie at The Onyx Club, New York, then rejoined Basie from December 1943 until September 1944 – he was inducted into the U.S. Army at Fort MacArthur early in October 1944. Whilst doing combat training at Camp McClellan, Alabama, he underwent surgery, soon after his return to duty he was court martialled and sentenced to a year's detention. He was taken ill at Camp Gordon, Georgia, in June 1945 and was subsequently released from the service. He moved back to California and did first regular playing at an October 1945 recording session. In 1946 he began his long association with Norman Granz's Jazz At The Philharmonic' shows, throughout the late 1940s and 1950s continued to lead own small groups (ref. John Chilton).

LESTER YOUNG SOLOGRAPHY

Continued from 1943.

Postscript of Oct. 6, 2018: Lester Young with Count Basie late 1943 – Sept. 1944 has always been a mess! And it is getting worse. After writing this solography many years ago, to my knowledge nobody has done any real effort to clean this period up. Sheridan's book on Count Basie lists numerous sessions still not available. Different AFRS ONS programs sometimes use the same material. AFRS Jubilee programs also seem to be constructed out of recording sessions with alternate takes. Finally the Sunenblick collection which recently came to my notice contains a lot of new stuff, although in a few cases some items seem to have been used before. Somebody should dedicate his remaining life to get all this in order (not me!). Any volunteers, any ideas?

COUNT BASIE AND HIS ORCHESTRA **NYC. Nov./Dec. 1943**

Ed Lewis, Joe Newman, Harry Edison, Snooky Young (tp), Dicky Wells, Robert Scott, Eli Robinson, Louis Taylor (tb), Earle Warren, Jimmy Powell (as), Buddy Tate, Lester Young (ts), Rudy Rutherford (cl, bar), Count Basie (p), Freddie Green (g), Rodney Richardson (b), Jo Jones (dm).

AFRS "G.I. Jive" transcripton, one title:

Jumpin' At The Woodside Identical to Dec. 6, 1943, alt. (FM)

NYC. before Dec. 6, 1943

Same personnel. Jimmie Rushing, Thelma Carpenter, Earl Warren (vo).

AFRS Jubilee No. 55. Date falsely given as Jan. and Feb./March 1944.

One O'Clock Jump (Theme fragment) No solo.

Jumpin' At The Woodside Break 2 bars to solo 2 choruses of 32 bars. (FM)

Jumpin' At The Woodside alt. Break 2 bars to solo 32 bars, to (p)/(dm) 12 bars, then solo continues 20 bars. (FM)

Baby Won't You Please Come Home No solo.

Do Nothin' Till You Hear From Me No solo.

Do Nothin' Till You Hear From Me alt. No solo.

Don't Believe Everything You Dream Solo 6 bars. (S)

I've Found A New Baby In orch appr. 20 bars to solo 32 bars. (F)

I Found A New Baby alt. As above. (F)

One O'Clock Jump (Theme fragment) No solo.

Andy's Blues Solo 36 bars. (FM)

My Ideal Solo 4 bars, last 2 with orch. (S).

Lester is back with the Count! The immediate attraction is "... Woodside", Lester's vehicle before and to be for the rest of his Basie period(s). Here he only takes two choruses, fine but to my taste never quite outstanding. Note that there is an alternate take, obviously recorded first, since it is a mess; Pres seems not to know the proceedings. There is more nerve in "... Baby", which has a corny arrangement, letting Pres float around before he is let loose with the real solo, also here with two different takes. The tempo is utterly fast, and therefore it is most amazing how fluently he plays, even comparable to the Teddy Wilson versions. Then, at last, the big surprise: "... You Dream"! A purely commercial song, and suddenly he is there, with the most beautiful 6 bars of slow ballad in the very best Billie Holiday tradition! To me, these few bars are worth more than a whole broadcast!!

COUNT BASIE AND HIS ORCHESTRA **NYC. Dec. 1943**

Personnel as previously, except Al Killian (tp), Ted Donnelly (tb) replace Young and Scott.

NBC "Chamber Music Society of Lower Basin Street" - AFRS BS 15.

Basie Boogie No solo.

Lady Be Good No solo.

DICKIE WELLS AND HIS ORCHESTRA **NYC. Dec. 21, 1943**

Bill Coleman (tp), Dicky Wells (tb), Lester Young (ts), Ellis Larkins (p), Freddie Green (g), Al Hall (b), Joe Jones (dm).

Four titles were recorded for Signature:

T19003	I Got Rhythm	Soli 8, 32 and 128 bars. (F)
T19004	I'm Fer It Too	Solo 24 bars. (FM)
T19004	I'm Fer It Too	As above. (FM)
T1919	Hello Babe	Solo 32 bars. (FM)
T1919-2	Hello Babe	As above. (FM)
T1920	Linger Awhile	Solo 48 bars to 16 bars in ens. (FM)

There is a time lapse of approximately two and a half years (with one exception) since the last recording session. This is a great pity, because it would have been very interesting to know how and when Lester lost his mellow sound, cultivated in 1940-42. Not that he now has a "lousy" sound, but it is coarser, similar to the change of voice in the transition from boy to man. His playing, however, seems not have lost anything! Even compared to the standard of 1936-42 (which we should not do!), it is fantastic. All sides are up-tempo and swinging magnificently upon a very successful almost Basie-an rhythm section. There are highlights all over, note for instance the energetic playing on "... Rhythm", particularly the last four choruses in a row are something not easily equalled. "Linger ..." has always been a favorite performance, and the two titles with alternate takes give ample opportunity for comparison. They are different in details but not in general quality. "... Too" is a blues, while "Hello ..." is a standard. A lovely session for swing and Lester fans!

LESTER YOUNG QUARTET **NYC. Dec. 28, 1943**

Lester Young (ts), Johnny Guarneri (p), Slam Stewart (b), Sid Catlett (dm).

Four titles were recorded for Keynote:

HL1-1	Just You, Just Me	Soli 64 and 8 bars. (M)
HL1-2	Just You, Just Me	As above. (M)
HL2-1	I Never Knew (NC)	Intro 4 bars to solo 96 bars. Acc. (dm) 8 bars before breakdown. (FM)
HL2-2	I Never Knew	Intro 4 bars to solo 96 bars. Acc. (dm) 24 bars to solo 8 bars. (F)
HL3-1	Afternoon Of A Basie-ite	Solo 60 bars. Chase 4/4 with (b) 24 bars, then solo 24 bars. (F)
HL3-2	Afternoon Of A Basie-ite	As above. (F)
HL4-1	Sometimes I'm Happy	As below. (SM)
HL4-2	Sometimes I'm Happy	Soli 32 and 8 bars. (M)

This session features Prez with a rather unusual rhythm section, no Basie, no Wilson. Nevertheless, it works nicely with Guarneri's easy style, not far from Basie in spirit, I dare say. Slam's bowing comes quite naturally, and Catlett's drumming, while unheard of in a Lester context, drives the quartet forcefully. Lester seems to thrive, and all items are memorable. The choices of original 78 rpm. issues are made sensibly, and it is frustrating to miss a first take of "... Happy"! This item is my favorite, having a happy relaxed Lester in an almost slow medium tempo. The main solo is beautiful, but the ending is the highlight of the day! I also have a weakness for "Just You ...", where you should note the beginning of the second chorus of take 2 and the ending of the same take. Take 1 of "... Knew" is a reject due to the chaotic transition from the first to the second chorus, but it still goes on for a while and has a magnificent third chorus. Take 2, being faster, is better as a whole, though. Altogether ten flashing blues choruses on "Afternoon ..." sum up a very successful quartet session. It raises a question: How would a similar setup have sounded in 1935? Better or merely different? Postscript: The first take of "... Happy" has appeared! To quote Don Morgenstern from the liner notes: "It is a lovely performance, even more relaxed than the famous original version. At 3:41 it runs too long for a 10-inch 78, 36 seconds longer than the issued take. The tempo is a mite slower, creating a dreamy mood. To Lester students, the most interesting discoveries will be that the famous tag by Prez on the original take, based on a quote from "My Sweetie Went Away", was a spontaneous invention; it is absent from the "new" take". I agree, the mood is different, Prez' solo seems to have a

sadness take 2 does not have. The concluding solo seems to have a resignation, it just runs out in emptiness; whether as an artistic detail or as a signal that a new take is needed, I shall not say. It was a beautiful surprise, anyway. Finally, to quote DM again: "Seldom has so much fine music resulted from a single afternoon's work by four musicians who'd just met in a recording studio and then went their separate ways, never to work again as a unit. A very special chemistry was present here".

COUNT BASIE AND HIS ORCHESTRA **NYC. Jan. 10, 1944**

Personnel as previous session minus Freddie Green (g). Lang-Worth transcriptions, recorded at Liederkrantz Hall.

Date of these recordings has earlier been falsely given as July/August 1944.

The order of the titles on the original transcriptions is not the actual recording sequence. I have given the items a number from 1 to 17. Items 1, 2-3, 3 and 4 are from LW AS 51. Items 5-2, 6, 7-5 and 8 are from LW AS 53. Items 9, 10, 11 and 12-2 are from LW AS 57. Items 13, 14-2, 15 and 16 are from LW AS 982. Items 7, 5, 2, 12, 17, 15, 16, 13, 11 and 14 are known to have been recorded in sequence, as evidenced by the original 16" safety glass-based acetates.

1	I've Found A New Baby	In orch appr. 20 bars to solo 32 bars. (F)
2-2	I've Had This Feeling Before	Solo with orch 16 bars. (S)
2-3	I've Had This Feeling Before	As above. (S)
3	I Couldn't Sleep A Wink Last Night	No solo.
4	Basie Boogie	No solo.
5-1	Don't Cry Baby	No solo.
5-2	Don't Cry Baby	No solo.
6	Do Nothin' Till You Hear From Me	No solo.
7-1	Don't Believe Everything You Dream	Solo 5 bars. (S)
7-3	Don't Believe Everything You Dream	Solo 7 bars. (S)
7-4	Don't Believe Everything You Dream	As 7-3. (S)
7-6	Don't Believe Everything You Dream	As 7-3. (S)
8	Rock-A-Bye Basie	No solo.
9	One O'Clock Jump	No solo.
10	Red Bank Boogie	No solo.
11	Swing Shift Swing	No solo.
12-1	Sent For You Yesterday	Very weak obbligato. (M)
12-2	Sent For You Yesterday	As above. (M)
13	Down For Double	No solo.
14-1	Rockin' The Blues	Solo 24 bars. (FM)
14-2	Rockin' The Blues	As above. (FM)
15	Wiggle Woogie	No solo.
16	9:20 Special	Soli 4 and 12 bars. (FM)
17	Shoo Shoo Baby	No solo.

Note: 2-1, 7-2 and 7-5 are short-takes that last only a few bars, no Prez. 7-1 has an incomplete start, while 7-3 has an incomplete end.

The first Lang-Worth recording session has some of the most important Prez items of the year. It is to be expected that this listener marvels at "... Dream", mentioned in the last entry and here appearing in four lovely, slow versions! In addition, we encounter a similar, commercial song, "... Before", also with lovely tenorsax playing. For a faster tempo, the four swinging blues choruses on "Rockin' ..." are worth your time, as is "9:20 ...". This "... Baby" is not too dissimilar to the Dec. 1943 broadcast version.

KANSAS CITY SEVEN **NYC. March 22, 1944**

Buck Clayton (tp), Dicky Wells (tb), Lester Young (ts), "Prince Charming", alias Count Basie (p), Freddie Green (g), Rodney Richardson (b), Jo Jones (dm).

Omit (tp) and (tb) on 23.

Four titles were recorded for Keynote:

HL21-1	After Theatre Jump	Soli 64, 4 and 4 bars. (M)
HL21-2	After Theatre Jump	Solo 64 bars. (M)
HL22-1	Six Cats And A Prince	As below. (FM)
HL22-2	Six Cats And A Prince	Solo 64 bars. In ens 16+8 bars, solo on bridge. (FM)
HL22-3	Six Cats And A Prince	As above. (FM)
HL23-1	Lester Leaps Again	Solo 72 bars. Chase 4/4 with (p) 36 bars to solo 12 bars. Solo 12 bars. (FM)
HL24-1	Destination K.C.	Solo 64 bars. In coda. (F)
HL24-2	Destination K.C.	Soli 64 and 8 bars. In coda. (F)

This is the Count Basie approach to jazz music at its very best! The rhythm section has a very important part in the success of this session, playing like a well-oiled machine but in a far from mechanical way. Lester sets his pace from the very start, my favorite item is "After ...", and the way he builds his solo is unforgettable, particularly the beginning. The two takes of "... Prince" are rather different in quality, the "rare" take being clearly inferior in performance and inspiration, while the two takes of "Destination ..." are more even, both flying high in fast tempo. Note Lester's opening on take 2! "... Leaps In" is played like a straightforward fast medium blues with great success. Lester seems happy here, but note how far his sound is from the smooth and happy one of 1941. Postscript: I choose to quote Dan Morgenstern on "Six Cats ...", take 1: "To this listener, his take one solo work is best of all three. There's a special glow to the first take". And on "After ...", take 1: "Lester's two choruses are completely different from those on take 2, and not just due to the tempo (author: which isn't very different). Note how Wells, using his home-made buzz mute, starts his solo of Lester's concluding lick".

KANSAS CITY SIX

NYC. March 28, 1944

Bill Coleman (tp), Dicky Wells (tb), Lester Young (ts), Joe Bushkin (p), John Simmons (b), Jo Jones (dm).

Four titles were recorded for Commodore:

4746-No.1-3	Three Little Words	Solo 32 bars to 16+8 bars in ens, (tb) on bridge. (FM)
4746-No.2	Three Little Words	As above. (M)
4746-No.3	Three Little Words	As above. (M)
4746-No.4-2	Three Little Words	Solo 32 bars. In ens 8 bars. (FM)
4747-No.1-1	Jo-Jo	Solo 24 bars. (FM)
4747-No.2-3	Jo-Jo	As above. (FM)
4747-No.3-2	Jo-Jo	As above. (FM)
4747-No.4-4	Jo-Jo	As above. (FM)
4748-No.1-1	I Got Rhythm	Intro 4 bars to solo 64 bars. In ens 8 bars. (F)
4748-No.2-2	I Got Rhythm	As above. (F)
4748-No.3	I Got Rhythm	As above. (F)
4749-No.1-2	Four O'Clock Drag	Solo 12 bars. (S)
4749-No.3-1	Four O'Clock Drag	As above. (S)

Note: 4749-No. 2 (-2/1) is a composite and does not contain additional Lester.

My evaluation of this session has changed over the years. When I first heard it and compared it to the Commodore session of Sept. 8, 1938, the performance seemed heavy and not too inspired. Prez was an old burned-out man, and so where several of the other participants! However, when some alternate takes appeared some years ago, the session seemed to have more variation than originally perceived. And after the whole session was issued, my enthusiasm grows with each repeated listening. There is a lot of fine Lester (and much more) on this date. Listen closely to "... Words" above all. Obviously the planning is very loose, the solo sequence varies,

and it seems impossible to decide on what tempo to use! However, Lester plays so differently on the four takes that we have to marvel. For particular highlights, compare the openings of the four 32 bars soli. I find Nos. 1 and 2 lovely and above the others, but there are interesting details all over. "Jo-Jo" also with four versions which are all good except for a somewhat rusty no. 2. Then note the funny start on No. 3 of "I Got Rhythm" and relax with two wonderful blues choruses on "... Drag". Isn't this a fine session after all??

COUNT BASIE AND HIS ORCHESTRA **NYC. April 2, 1944**
 Personnel as Dec. 1943.
 Fats Waller Memorial Concert, Carnegie Hall.

Ain't Misbehavin'	Solo 16 bars. (M)
I'm Gonna Sit Right Down and Write ...	No solo.

A lovely solo of the very best 1944 vintage.

COUNT BASIE AND HIS ORCHESTRA **NYC. April 6, 1944**
 Personnel as Dec. 1943.
 The second part of a half-hour WABC Station CBS broadcast from The Blue Room, Hotel Lincoln. Opening night!

Swing Shift Swing	No solo.
I've Had This Feeling Before	With orch 8 bars to solo 8 bars. (S)
Blue Room Jump (Andy's Blues)	Solo 24 bars. (FM)
One O'Clock Jump	No solo.

Again one of these unforgettable ballads, "... Before". Being a dance and not a recording session, Lester warms up very audibly for eight bars, and then plays warmly and inimitably for another eight. "... Jump" is a fast medium blues, quite ordinary.

COUNT BASIE AND HIS ORCHESTRA **NYC. April 7, 1944**
 Personnel as Dec. 1943.
 AFRS ONS No. 198. Broadcast from The Blue Room, Hotel Lincoln. Probably rebroadcast May 10, date also given as April/May. Mastering date April 10.

One O'Clock Jump (Theme fragment)	No solo.
Diggin' For Dex	Soli 8 and 8 bars. (FM)
My Ideal	Solo 4 bars, last 2 bars with orch. (S)
Blue Lou	No solo.
Ain't It The Truth?	Solo 28 bars. (FM)
Take Me Back Baby	No solo.
And So Little Time	No solo.
A Journey To A Star	Solo 4 bars. (S)
Jumpin' At The Woodside	Break 2 bars to solo 5 choruses of 32 bars. (F)
One O'Clock Jump (Theme fragment)	No solo.

Lots of Lester here, pick your choice. If you go for "... Woodside", then this is your best opportunity, because five choruses are the maximum limit! "... Dex" and "... Truth" are good fast medium swingers, but not outstanding. "My Idea" could have developed into something, but is too brief, with orchestra too noisy. My particular favorite is the nice, sensitive bars on "... Star".

Postscript of Oct. 2018: Note the appearance of several LY soli from Hotel Lincoln April 10 – May 30, 1944 (Sunenblick collection). Several very interesting and different tenorsax performances, from 3 to 5 choruses!

COUNT BASIE AND HIS ORCHESTRA **NYC. April 10, 1944**
 Personnel as Dec. 1943.
 WOR-Mutual broadcast from The Blue Room, Hotel Lincoln.

One O'Clock Jump (Theme)	No solo.
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My, What A Fry	Solo with orch 64 bars. (F)
Absent-Minded (NC)	No solo.
One O'Clock Jump	Solo 48 bars. (M)

same date

Additional titles appear in the Sunenblick collection:

Tush	Solo with orch 32 bars. (M)
Jazz Me Blues	Solo 20 bars. (M)
In So Little Time	No solo.
I Found A New Baby	Solo 48 bars. (F)

NYC. April 14, 1944

Same personnel and place.

Bangs	No solo.
Irresistible You	
Ain't But The One	No solo.
Don't Cry Baby (NC)	No solo.
I've Found A New Baby	In orch appr. 20 bars, then solo 32 bars. (F)

NYC. April 14, 1944

Same personnel and place.

CBS "Kate Smith Show" broadcast.

King Porter Stomp	No solo.
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Good but not outstanding soli, most satisfying seems to be "... Baby".

COUNT BASIE AND HIS ORCHESTRA**NYC. April 17, 1944**

Personnel as Dec. 1943.

Broadcast from The Blue Room, Hotel Lincoln.

AFRS ONS No. 213.

One O'Clock Jump	No solo.
Avenue C	Solo 24 bars. (F)
Tess' Torch Song	No solo.
I'm Gonna Sit Right Down And Write ...	No solo.
Jumpin' At The Woodside	Identical to April 7!
Rock-A-Bye Basie	No solo.
And So Little Time	No solo.
Dance Of The Gremlins	Soli 4 and 20 bars. (FM)
When They Ask About You	No solo.
Blue Lou (NC)	Identical to April 7!

Two soli of the faster kind to be enjoyed from this program, only.

same date

The Mutual broadcast from the Sunenblick collection contains eight titles only partly corresponding to the above:

Jazz Me Blues	Solo 20 bars. (FM)
Harvard Blues	No solo.
My What A Fry!	Solo 64 bars. (FM)
9:20 Special	Solo with orch 32 bars. (FM)
I'm Gonna Sit Right Down And Write ...	No solo.
Rock-a-Bye Basie	No solo.

So Little Time

No solo.

EARLE WARREN AND HIS ORCHESTRA **NYC. April 18, 1944**

Personnel as Count Basie and his orchestra, except Clyde Hart (p) replaces Basie. Earle Warren (vo-5440, 5442).

Four titles were recorded for Savoy:

S5440-1	Empty Hearted	Solo 2 bars. (SM)
S5440-2	Empty Hearted (false start)	No solo.
S5440-3	Empty Hearted	As take 1. (SM)
S5440-4	Empty Hearted	As take 1. (SM)
S5441-1	Circus In Rhythm	Solo 16 bars. (FM)
S5441-2	Circus In Rhythm	As above. (FM)
S5441-3	Circus In Rhythm	As above. (FM)
S5442-1	Poor Little Plaything (false start)	No solo.
S5442-2	Poor Little Plaything	Solo 8 bars. (SM)
S5442-3	Poor Little Plaything	As above. (SM)
S5443-1	Tush	Solo with orch 32 bars. (FM)
S5443-2	Tush	As above. (FM)

Jazz is a strange subject. On this big band session there are two obvious jazz items and two vocal fill-ins of seemingly no value. You think!! Because Lester is getting his chance with 8 bars on "Poor ... Plaything", resulting in ballad playing of the kind that only he knows. So beautiful, so inventive, so different, so perfect!! Two of the most memorable soli, not only of the year 1944. We may perceive some deterioration of abilities in faster tempi, but in slow medium he is as good as in 1937! Now you go to "Circus ..." and "Tush" and find some good big band playing with fine variations from take to take. At last, if somebody told you there was no Prez on "Empty ...", he is most certainly wrong!

JOHNNY GUARNIERI's SWING MEN **NYC. April 18, 1944**

Billy Butterfield (tp), Hank d'Amico (cl), Lester Young (ts), Johnny Guarnieri (p), Dexter Hall (g), Billy Taylor (b), Cozy Cole (dm).

Four titles were recorded for Savoy:

S5446-1	These Foolish Things	Solo 16 bars. (S)
S5447-1	Exercise In Swing	Solo 32 bars. (F)
S5447-2	Exercise In Swing	As above. (F)
S5447-3	Exercise In Swing	As above. (FM)
S5447-4	Exercise In Swing	As above. (FM)
S5448-1	Salute To Fats	Solo 12 bars. (S)
S5448-2	Salute To Fats	As above. (S)
S5448-3	Salute To Fats	As above. (S)
S5448-4	Salute To Fats (NC)	Solo 5 bars (breakdown). (S)
S5448-5	Salute To Fats	As take 1. (S)
S5449-1	Basie English	Solo 32 bars. (FM)
S5449-2	Basie English	As above. (FM)

Note: "Take numbers correspond to the order in which they were recorded and do not bear any relationship to take numbers that have appeared in discographies to date". (Bob Porter - Savoy SJL 2202).

Taking a Lester point of view, we are not quite happy, because there are too many musicians sharing the allotted three minutes. With all due respect, one is apt to wait impatiently for the tenorsax contributions. Nothing wrong with those, but only one half chorus for tenorsax on "... Things" out of one and a half is somewhat frustrating, lovely as the record starts. The most important item on the session seems to be "... Fats" with five takes. Lester is to blame for the breakdown in take 4, he starts out fine but has reed trouble. Apart from this, four lovely and completely

different blues choruses are not easily equalled. "Exercise ..." is tried fast to begin with, but tempo is later reduced. Lester seems to thrive, note for instance the second eight of -2 and the pick-up phrase of -4. The I-got-rhythm-structured "... English" successfully concludes a good session with more than good Lester.

COUNT BASIE & HIS ORCHESTRA **NYC. April 19, 1944**

Personnel as usual.

Broadcast from Hotel Lincoln, Sunenblick collection, nine titles:

One O'Clock Jump	No solo.
Swing Shift	No solo.
A Journey To A Star	Solo 4 bars. (S)
Back Door Romp	No solo.
No Love, No Nothing	No solo.
Wiggle Woogie	No solo.
Take Me Back Baby	No solo.
I'm In Love With Someone	No solo.
Swinging The Blues	Solo 36 bars. (F)

Note the lovely four bars on "... Star"! The Basie book in 1944 contained several rather boring ballads with no soloing. Why couldn't Pres have taken care of these? Only a few bars are enough!!

COUNT BASIE AND HIS ORCHESTRA **NYC. April 21, 1944**

Personnel as Dec. 1943.

CBS broadcast from The Blue Room, Hotel Lincoln.

Kansas City Stride	Solo 3 choruses of 32 bars. (FM)
One O'Clock Jump	No solo.

A solo of unusual duration, three choruses totalling two minutes make it noteworthy, musical qualities notwithstanding. However, there are many interesting details, note for instance the opening of the second chorus and the second eight of the third one.

COUNT BASIE AND HIS ORCHESTRA **NYC. April 24, 1944**

Personnel as Dec. 1943.

AFRS ONS No. 228. Broadcast from The Blue Room, Hotel Lincoln.

Hey Rube!	No solo.
I Dream Of You	No solo.
I'm Gonna Sit Right Down and Write ...	Identical to April 7.
The Basie Blues	No solo.
Irresistible You	No solo.
Ain't Misbehavin'	Solo 16 bars. (M)
I'm In Love With Someone	No solo.
Jumpin' At The Woodside	Break 2 bars to solo 5 choruses of 32 bars. (FM)
9:20 Special	Solo 12 bars, last 4 with announcer. Soli 4 and 4 bars. (FM)

Another extended version of "... Woodside", easily identifiable by the last bridge which has an original phrase. In "... Special" Lester seems to feel "safe" when the announcer starts to speak, and as usual on such occasions plays his very best. But the highlight of the day is the unlikely combination of Prez and "... Misbehavin'", and just because that song does not seem fit, there is some unbelievable acrobatics to get out of a difficult situation!

COUNT BASIE AND HIS ORCHESTRA **NYC. April 24, 1944**

Personnel as Dec. 1943.

WOR-Mutual broadcast from The Blue Room, Hotel Lincoln.

One O'Clock Jump	No solo.
I've Found A New Baby	In orch appr. 20 bars to solo 32 bars. (F)
Tess' Torch Song (NC)	No solo.
Jazz Me Blues	Solo 20 bars. (M)
I Couldn't Sleep A Wink Last Night (NC)	No solo.
Blue Lou	No solo.
My Melancholy Baby (NC)	No solo.
Avenue C	Solo 24 bars. (FM)
One O'Clock Jump	No solo.

Another set of versions of well-known tunes from the Basie book, good soloing, nothing particular to mention.

COUNT BASIE & HIS ORCHESTRA **NYC. April 25, 1944**

Personnel as usual.

Broadcast from Hotel Lincoln, Sunenblick collection, ten titles:

One O'Clock Jump	No solo.
Hey Rube!	No solo.
I Dream Of You	No solo.
I'm Gonna Sit Right Down ...	No solo.
Basie Blues	No solo.
Irresistible You	No solo.
Ain't Misbehavin'	Solo 16 bars. (M)
I'm In Love With Someone	No solo.
Jumpin' At The Woodside	Solo 5 choruses of 32 bars. (F)
One O'Clock Jump	No solo.

COUNT BASIE AND HIS ORCHESTRA **NYC. April 28, 1944**

Personnel as Dec. 1943.

CBS "Kate Smith Show" broadcast, AFRS KSS 62, not available.

One O'Clock Jump
Rose Room

NYC. April/May 1944

Personnel as Dec. 1943.

WOR-Mutual broadcast from The Blue Room, Hotel Lincoln.

One O'Clock Jump	No solo.
Dinah	Solo 16 bars. (FM)
And So Little Time	No solo.
Blue Room Jump	Solo 60 bars. (F)
One O'Clock Jump	No solo.

NYC. April/May 1944

Same.

Tush	Solo with orch 32 bars. (FM)
This I Love About All	No solo.

Here one should in particular note the last chorus of the five on "Blue Room ...", superb!

LESTER YOUNG QUINTET **NYC. May 1, 1944**

Lester Young (ts), Count Basie (p), Freddie Green (g), Rodney Richardson (b), Shadow Wilson (dm).

Four titles were recorded for Savoy:

S5454-1	Blue Lester (Lester's Blues)	Soli 32 and 32 bars. (SM)
S5455-1	Ghost Of A Chance	Solo 48 bars. (S)
S5455-2	Ghost Of A Chance	As above. (S)
S5456-1	Indiana	Soli 32 and 32 bars. (M)
S5456-2	Indiana	As above. (M)
S5457-1	Jump Lester Jump (Lester's Savoy Jump)	Intro 4 bars to solo 48 bars. Solo 72 bars. (FM)

This time one cannot blame Savoy for not featuring Lester! "Ghost ..." is Prez from first to last bar, one and a half chorus, and two lovely, incredibly different takes in an unusually slow tempo. Only safety reasons must lie behind the existence of two takes, they are both perfect. Equally everlasting is "Blue Lester", which is not a blues but a standard structured 32 bars tune resembling Billie's "Travelin' All Alone". Being extraordinarily relaxed and sensitive, it stands forth as one of the main Lester items of the period. "Indiana" is not the very best Lester vehicle, and no great depths are fathomed. However, note the colorful and swinging start of the last, really improvised chorus of -1. At last, "Jump ..." is the plain fast medium blues, ten choruses in all, OK, but most of it we have heard before.

COUNT BASIE & HIS ORCHESTRA **NYC. May 1, 1944**

Personnel as usual.

Broadcast from Hotel Lincoln, Sunenblick collection, nine titles:

One O'Clock Jump	No solo.
Swing Shift	No solo.
There'll Be Some Changes Made	Solo 10 bars. (FM)
Time Alone Will Tell	No solo.
Out The Window	Soli 8, 4 and 4 bars. (F)
Since You Went Away	No solo.
I Dream Of You	No solo.
Jumpin' At The Woodside	Solo 5 choruses of 32 bars. (FM)
One O'Clock Jump	No solo.

NYC. May 2, 1944

Same. Nine titles:

One O'Clock Jump	No solo.
Ain't Misbehavin'	Solo 16 bars. (M)
Do Nothing Till You Hear From Me	No solo.
Dinah	Solo 18 bars. (FM)
Time Alone Will Tell	No solo.
Basie Boogie	No solo.
Don't Cry Baby	No solo.
King Porter Stomp	No solo.
One O'Clock Jump	No solo.

COUNT BASIE AND HIS ORCHESTRA **NYC. May 5, 1944**

Personnel as Dec. 1943.

AFRS Down Beat 103 and 145 (items 2-7), 150 and 185 (items 8-9).

One O'Clock Jump (Theme fragment)	No solo.
I've Found A New Baby	In orch appr. 20 bars, to solo 32 bars. (F)
Avenue C	Solo with orch 24 bars. (F)

Do Nothing Till You Hear From Me	No solo.
Basie Boogie	No solo.
Harvard Blues	No solo.
My Ideal	Solo 4 bars, last 2 with orch. (S)
Exactly Like You	No solo.
Beaver Junction	No solo.
One O'Clock Jump (Theme fragment)	No solo.

Another very colorful version of "... Baby" in a very difficult tempo, nevertheless mastered properly. "... Woodside" is this time somewhat messy, Prez obviously believes he only is supposed to take one chorus and misses first half of the second one. "Avenue C" has orchestra very loud and overwhelming. Then "My Ideal" with only four bars, and only two of them are easy to hear. Still, this is unforgettable Lester in a ballad mood. Why on ... couldn't he have got one chorus or at least an obbligato to Thelma Carpenter?

COUNT BASIE & HIS ORCHESTRA **NYC. May 9, 1944**

Personnel as usual.

Broadcast from Hotel Lincoln, Sunenblick collection, nine titles:

One O'Clock Jump	No solo.
Hey Rube!	No solo.
The Same Little Words	No solo.
Let's Jump	Solo 32 bars. (M)
Too Much In Love	No solo.
There'll Be Some Changes Made	Solo 6 bars. (FM)
Time Alone Will Tell	No solo.
Avenue C	Solo 36 bars. (FM)
One O'Clock Jump	No solo.

COUNT BASIE AND HIS ORCHESTRA **NYC. May 13, 1944**

Personnel as Dec. 1943.

WOR-Mutual broadcast from The Blue Room, Hotel Lincoln.

Hey Rube!	No solo.
Tush	Solo with orch 32 bars. (FM)
This Is A Lovely Way To Spend An Evening	No solo.
Rock-A-Bye Basie	No solo.
Harvard Blues	Solo 24 bars. (S)
Jazz Me Blues	Solo 20 bars. (FM)
I Couldn't Sleep A Wink Last Night	No solo.
I Never Knew I Could Love Anybody	Obbligato (vo-JR) with orch 12 and 24 bars. (M)
One O'Clock Jump (Theme)	Briefly in orch. (M)

NYC. May 14, 1944

Personnel as Dec. 1943.

WOR-Mutual broadcast from The Blue Room, Hotel Lincoln.

Every Tub	Intro 8 bars to solo 24 bars. Coda 8 bars. (F)
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These broadcasts have Prez in a variety of moods, but there cannot be any doubt about which item is the most hypnotizing 40 years later. His performance on the utterly slow "Harvard Blues", where you expect Buddy Tate to enter the stage, makes your jaw drop. Lester did play the slow blues perfectly to his last day! But there are other surprises ... He remembers his good old days with Glenn Hardmann and plays an inventive chrous on "Jazz Me Blues", and he wails behind Rushing on "... Anybody".

COUNT BASIE AND HIS ORCHESTRA**NYC. May 15, 1944**

Personnel as Dec. 1943.

AFRS ONS 242. From The Blue Room, Hotel Lincoln.

Theme	No solo.
Hey Rube!	No solo.
Some Little Word	No solo.
Let's Jump	Solo 32 bars. (M)
Too Much In Love	No solo.
There'll Be Some Changes Made	Solo 8 bars. (FM)
Time Alone Will Tell	No solo.
Avenue C	Solo with orch 24 bars. (FM)
One O'Clock Jump (NC)	No solo.

A very original solo on "... Jump", well maybe more original than really outstanding? Note, however, the opening and the middle of the last eight!! "Avenue C" I feel is ordinary except for the conclusion, while "... Made" is a surprise, a rather misplaced solo which nevertheless is very attractive.

COUNT BASIE & HIS ORCHESTRA**NYC. May 15, 1944**

Personnel as usual.

Broadcast from Hotel Lincoln, Sunenblick collection, nine titles:

One O'Clock Jump	No solo.
Swing Shift	No solo.
Since You Went Away	No solo.
Amor	No solo.
Tess' Torch Song	No solo.
Kansas City Stride	Solo 64 bars. (M)
Too Much In Love	No solo.
Jumpin' At The Woodside	Solo 3 choruses of 32 bars. (F)
One O'Clock Jump	No solo.

NYC. May 16, 1944

Same. Nine titles:

One O'Clock Jump	No solo.
I'm Gonna Sit Right Down AWMAL	No solo.
Beaver Junction	No solo.
I Dream Of You	No solo.
Let's Jump	Solo 32 bars. (M)
A Fellow On The Furlough	No solo.
I'm In Love With Someone	No solo.
Avenue C	Solo 24 bars. (FM)
One O'Clock Jump	No solo.

COUNT BASIE AND HIS ORCHESTRA**NYC. May 17, 1944**

Personnel as Dec. 1943 plus Freddie Bryant (vo-"This I Love ...").

WOR-Mutual broadcast from The Blue Room, Hotel Lincoln.

"The Blue Room" and "I Never Knew" also listed as May 30.

I Never Knew	Solo 26 bars. (F)
This I Love Above All	No solo.
Let's Mop It	Soli 4 and 4 bars. (M)
I Want A Little Girl	No solo.

Dance Of The Gremlins	Soli 4 and 20 bars. (M)
How Blue The Night?	No solo.
Too Much In Love	No solo.
Blue Room Jump	Solo 48 bars. (FM)
One O'Clock Jump (Theme fragment)	No solo.

Prez soars high in "I Never Knew". And he surprises by appearing on the otherwise insignificant "... Mop It". Add finally several good up-tempo numbers, and you have some important and enjoyable 44-Prez.

COUNT BASIE AND HIS ORCHESTRA **NYC. May 20, 1944**
 Personnel as Dec. 1943.
 CBS broadcast from The Blue Room, Hotel Lincoln.

Call Me Darling	Solo 8 bars. (S)
Ain't It The Truth	Solo 28 bars. (M)

Stuff like "... Darling" never avoids making me look for superlatives, no matter how commercial the tune and vocal are. A good solo on "... Truth" is almost pale in comparison.

COUNT BASIE AND HIS ORCHESTRA **NYC. May 22, 1944**
 Personnel as Dec. 1943.
 AFRS One Night Stand No. 269. CBS broadcast from The Blue Room, Hotel Lincoln.

It's Sand, Man	No solo.
I Dream Of You	No solo.
Circus In Rhythm	Solo with orch 16 bars. (FM)
Time Alone Will Tell	No solo.
I'm In Love With Someone	No solo.
Swing Shift	No solo.
Gee Baby, Ain't I Good To You?	No solo.
Jumpin' At The Woodside	Break 2 bars to solo 4 choruses of 32 bars. (FM)
Theme (One O'Clock Jump)	No solo.

Possibly same date

Gee Baby, Ain't I Good To You	Solo . ()
One O'Clock Jump	No solo.

COUNT BASIE & HIS ORCHESTRA **NYC. May 23, 1944**
 Personnel as usual.
 Broadcast from Hotel Lincoln, Sunenblick collection, ten titles:

One O'Clock Jump	No solo.
It's Sand Man	No solo.
Time Waits For No One	Solo 2 bars. (S)
Don't Cry Baby	No solo.
Circus In Rhythm	Solo with orch 16 bars. (FM)
Time Alone Will Tell	No solo.
Swing Shift	No solo.
Gee Baby, Ain't I Good To You	No solo.
Jumpin' At The Woodside	Solo 4 choruses of 32 bars. (FM)
One O'Clock Jump	No solo.

Another good example of Pres being well hidden in a ballad! "... "Time Waits ..." demonstrates the vocalist does not know the arrangement, but who cares since two lovely tenorsax bars appear at the end!!

COUNT BASIE AND HIS ORCHESTRA **NYC. May 24, 1944**
 Personnel as Dec. 1943.
 WOR-Mutual broadcast from The Blue Room, Hotel Lincoln.

Let's Jump (NC)	No solo.
Too Much In Love	No solo.
One O'Clock Jump	No solo.

COUNT BASIE AND HIS ORCHESTRA **NYC. May 25, 1944**
 Personnel as Dec. 1943.
 Lang-Worth transcriptions, recorded at Liederkrantz Hall.
 First four items from LW AS 83, last four items from LW AS 1041.
 Date of these recordings has earlier been given as July/August 1944.

This I Love Above All	No solo.
Let's Jump	Solo 32 bars. (M)
I'm Gonna Sit Right Down And Write ...	No solo.
Time Alone Will Tell	No solo.
Circus In Rhythm	Solo with orch 16 bars. (FM)
Tush	Solo with orch 32 bars. (FM)
Ain't It The Truth	Solo 28 bars. (FM)
I Dream Of You	No solo.

Four fine performances! Compare "Circus ..." and "Tush" to their Savoy counterparts, you will be pleased by the differences.

COUNT BASIE AND HIS ORCHESTRA **NYC. May 27, 1944**
 Personnel as Dec. 1943.
 WOR-Mutual broadcast from The Blue Room, Hotel Lincoln.

The Jumpin' Jive (Andy's Blues)	Solo 4 choruses of 12 bars. (FM)
Broadway	Solo 64 bars. (FM)
My Ideal	Very weak obbligato (vo-TC). Solo 4 bars. (S)
Circus In Rhythm	Solo 16 bars. (M)
A Journey To A Star (NC)	No solo.
Tuesday At Ten	Solo 18+8 bars, bass on bridge. (M)
Harvard Blues	No solo.
Rock-A-Bye Basie	No solo.
Down For Double	No solo.

Of course "Broadway" is our primary item, the original Okeh recording and its alternate are among the greatest treasures. It is impossible even to get close to that level of performance, but when this has been said, it is fair to state that this is a very good solo, worthy of notice. Also "My Ideal" has some nice, slow Prez, while "Circus ..." and "Tuesday ..." are closer to the main road. Postscript: Note a very good solo on a camouflaged "Andy's ...", omitted from earlier solology!

COUNT BASIE AND HIS ORCHESTRA **NYC. May 27, 1944**
 Personnel as Dec. 1943.
 Recorded for VDisc at Liederkrantz Hall.

VP711	Kansas City Stride	Solo with orch 32 bars. (M)
VP712	Beaver Junction	No solo.
VP731	Circus In Rhythm	Solo with orch 16 bars. (M)
VP732	Aunt Hager's Country Home	No solo.

VP733	Gee Baby, Ain't I Good To You	No solo.
J509	Basie Strides Again	Solo with orch 24 bars. (F)
	Call Me Darling	Solo 8 bars. (S)
	Playhouse No. 2 Stomp	No solo.

The good sound of a studio recording is a welcome change from the numerous airshots, but the music is the same. Note that this "Circus ..." has a slightly slower tempo than the Savoy ones. The best of the three items is, by far, "... Stride", a very coherent and inspired medium piece. Note that there is only one version of "... Stride", the so-called alternate is identical.

COUNT BASIE AND HIS ORCHESTRA **NYC. May 29, 1944**
 Personnel as Dec. 1943.
 WOR-Mutual broadcast from The Blue Room, Hotel Lincoln.

One O'Clock Jump (Theme fragment)	No solo.
Blue Lou	No solo.
Call Me Darling	Solo 8 bars. (S)
Jazz Me Blues	Solo 20 bars. (M)
Harvard Blues (NC)	No solo.
My, What A Fry!	Solo 66 bars. (FM)
Time On My Hands	No solo.
Avalon	Solo 32 bars. (F)
One O'Clock Jump	No solo.

Two choruses on the fast medium "... Fry" and a somewhat sluggish "Jazz Me ..." do not impress as much as the lovely eight bars on "Call Me ...". However, the first part of "Avalon" features unusually skillful and inspired playing in a fast tempo, to be noted!

COUNT BASIE & HIS ORCHESTRA **NYC. May 30, 1944**
 Personnel as usual.
 Note the strong similarity but not quite exactness to program below on same date!
 Must be the same one!
 Broadcast from Hotel Lincoln, Sunenblick collection, ten titles:

One O'Clock Jump	No solo.
Beaver Junction	No solo.
I'm In Love With Someone	No solo.
Kansas City Stride	Solo 32 bars. (M)
Tess' Torch Song	No solo.
There'll Be Some Changes Made	Solo 4 bars. (FM)
Let's Jump	Solo 32 bars. (M)
Time Alone Will Tell	No solo.
Jumpin' At The Woodside	Solo 3 choruses of 32 bars. (FM)
One O'Clock Jump	No solo.

COUNT BASIE AND HIS ORCHESTRA **NYC. May 30, 1944**
 Personnel as Dec. 1943.
 CBS broadcast from The Blue Room, Hotel Lincoln (see May 17).

The Jumpin' Jive	No solo.
I'm In Love With Someone	No solo.
Kansas City Stride	Solo 32 bars. (M)
Tess' Torch Song	No solo.
There'll Be Some Changes Made	Solo 4 bars. (FM)

Let's Jump	Solo 32 bars. (M)
Time Alone Will Tell	No solo.
Jumpin' At The Woodside	Break 2 bars to solo 3 choruses of 32 bars. (FM)
One O'Clock Jump	No solo.

This "... Woodside" version is one of the best. Four beautiful bars are only to annoy us on "... Changes", but on "Kansas ..." Prez really kicks off with one of his best soli from this period. Also "Let's Jump" is a piece away from the main track, bars 1-3, 8-9 and particularly 23-24 are full of enchanting details!

COUNT BASIE AND HIS ORCHESTRA **NYC. May 30, 1944**
 Personnel as Dec. 1943.
 Recorded at The Blue Room, Hotel Lincoln.
 National Guard Transcriptions.

There'll Be Some Changes Made	No solo.
Jumpin' For Maria (Green)	No solo.
Blue Lou	No solo.
Avenue C	Solo 24 bars. (F)
Gee Baby, Ain't I Good To You?	No solo.
Blue Skies	No solo.
Jazz Me Blues	Solo 20 bars. (FM)
I Never Knew That I Could Love A	Faint obligato parts. (M)

May 30 seems to be a busy day for the Count, but what was really recorded? These three sources should be examined!

May 30 was also the last day for the programs in the Sunenblick collection. I have not commented upon the additional thirty items, but every time I compare two versions of the same tune, I am struck by how different Pres plays, although I should know better, his creativity had no limits. For me that means that new light is cast upon old items, and give them deeper significance. As a good example: I must admit that "... Woodside" never has been among my favourite items, but comparing a dozen versions or so, details come forward, and Pres and his music come closer.

COUNT BASIE AND HIS ORCHESTRA **NYC. possibly May 1944**
 Personnel probably as Dec. 1943.
 AFRS transcriptions, miscellaneous:

Yank Swing Session No. 122. AFRS BML/P-481.

Let's Jump	Solo 32 bars. (M)
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AFRS BML/P-481.

Andy's Blues	Solo 36 bars. (FM)
One O'Clock Jump	No solo.

AFRS BML/P-482. Yank Swing Session No. 123.

Jumpin' At The Woodside	Break 2 bars to solo 4 choruses of 32 bars. (FM)
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These odd items speak for themselves, all are appearing in numerous other versions from this era and with the necessary differences.

COUNT BASIE AND HIS ORCHESTRA **NYC. May 1944**
 Personnel as Dec. 1943.
 Unidentified broadcast from The Blue Room, Hotel Lincoln.

Blue Room Jump/Andy's Blues	Solo 48 bars. (FM)
A Fellow On A Furlough	No solo.
I'm Gonna Sit Right Down And Write ...	No solo.

Beaver Junction/The Jumpin' Jive	No solo.
And Now I'm In Love	No solo.
Tess' Torch Song	No solo.
Avenue C	Solo 24 bars. (F)
Together	No solo.

A light and swinging "Avenue C" and a "Blue Room ..." where you should note in particular the start of the second and fourth choruses.

JAMMIN' THE BLUES

LA. August ?, 1944

Harry Edison (tp), Dicky Wells (tb-1/2), Lester Young (ts), Illinois Jacquet (ts-1/2/3), Marlowe Morris (p), Barney Kessel (g), Red Callender (b-except 3), John Simmons (b-3), Sid Catlett (dm-except 3), Jo Jones (dm-3), Marie Bryant (vo-2/5). Film-short "Jammin' The Blues". Only items 3, 4 and 5 were actually used in the film.

1	Blues For Marvin	Solo 24 bars. In ens 36 bars. (FM)
2	One Hour (If I Could Be With You)	Intro 4 bars to solo 18 bars. In ens at the end. (M)
3	Jammin' The Blues	Solo 36 bars. (F)
3 alt.	Jammin' The Blues	Solo 48 bars. (FM)
4	Midnight Symphony	Solo 12 bars. Acc. (tp) 12 bars. (S)
5	On The Sunny Side Of The Street	Solo 16 bars. Some weak obbligato. (SM)
6	Sweet Georgia Brown	Solo 32 bars. Acc. dm. In ens 32 bars. (FM)

Those who have seen this film will never forget it. Bob Porter states it, and I can only agree: ""The Midnight Symphony" was the opener in the film, Lester playing the blues while the camera slowly descends to the top of his ever-present pork-pie hat, is one of the greatest moments in film". I shudder in horror in memory of the many film-shorts of the thirties, degrading jazz to something mindless and soulless, but this is something different, not yet surpassed, I believe. The music in general is very inspired, and Lester in particular is in top shape. Besides "... Symphony", his playing on "... Street" is utterly moving. A plus for Marie Bryant, who sings very nicely and seems to inspire her accompanists. Also the faster tunes are played much better than just competently. Note the surprisingly understated opening of "Sweet ..."! At last, the title theme: Two quite different versions, both in duration and tempo, but not in quality, which is top. Suddenly it hits me: Is this the last great session with Lester? Soon after this, another era starts.

COUNT BASIE AND HIS ORCHESTRA

LA. Sept. 11, 1944

Personnel as Dec. 1943 minus Joe Newman.
AFRS Jubilee No. 96 (=112) with alternates.

One O'Clock Jump (Theme fragment)	No solo.
Avenue C	Solo with orch 24 bars. (F)
Avenue C alt.	As above. (F)
More Than You Know	No solo.
Basie Boogie	No solo.
Basie Boogie alt.	No solo.
Harvard Blues	No solo.
Harvard Blues alt.	No solo.
I'll Be Seeing You	No solo.
Jumpin' At The Woodside	Break 2 bars to solo 4 choruses of 32 bars. (F)
Jumpin' At The Woodside alt.	As above. (F)

One O'Clock Jump (Theme fragment)	No solo.
Let's Jump	Identical to Sept. 18? (M)

This "... Woodside" version is easily recognized by the original phrase of bar 9 in the first chorus. "Avenue C" has Prez so far in the background that he is almost inaudible. Postscript of Oct. 2018: The alternate of "... Woodside" can be identified by the repeated notes first four bars in the third chorus. Postscript of Oct. 6, 2018. "... Jump" has appeared and believed to be from this program, but it seems to be the same as Sept. 18 below.

COUNT BASIE AND HIS ORCHESTRA **Hollywood, Sept. 18, 1944**
 Personnel as Sept. 11. King Sisters (vo-group-"... Jo-Jo").
 AFRS Jubilee No. 97 with alternates.

One O'Clock Jump	No solo.
Let's Jump	Solo 32 bars. (M)
Gee Baby, Ain't I Good To You?	No solo.
Gee Baby, Ain't I Good To You? alt.	No solo.
Snoqualmie Jo-Jo	No solo.
My, What A Fry!	No solo.
My What A Fry! alt.	No solo.
One O'Clock Jump	No solo.
Swing Shift	No solo.
Beaver Junction	No solo.
Beaver Junction alt.	No solo.
Jumpin' At The Woodside	Identical to Sept. 11. (F)

Is this the end, then? Depending on your viewpoint, of course, as implied by my comments several times before. It is the end of the second act in the great dramatic play called "Lester Young". A great pleasure it is, therefore, to say that his "sortie" solo from the Count is quite remarkable. Compare this version of "Let's Jump" to the one of May 30, and you understand (if not before!) Prez' still enormous potential for improvising. Bars 8-11 are unforgettable!!

LY joined the US Army in late September 1944.

LESTER YOUNG AND HIS BAND **LA. ca. Dec. 20, 1945**
 Vic Dickenson (tb-except "These ..."), Lester Young (ts), Dodo Marmarosa (p), Red Callender (b), Henry Tucker Green (dm).
 Date also given as Oct. 1945.

D. B. Blues	Solo 44 bars. Solo with (tb) acc. 24 bars. (M)
Lester Blows Again	Solo 64 bars. Solo with (tb) acc. 32 bars. (F)
These Foolish Things	Solo 48 bars. (S)
Jumpin' At Messner's	Solo 64 bars. Duet with (tb) 32 bars. (F)

Lester Young is back in action after one year in hell. There is no doubt that whatever happiness he felt before, it is gone now. The difference between his open, optimistic sound on the Carlisle recordings and his coarser, resigned one here is evident and sad. You get the same feeling comparing Charlie Parker's sound on Dial's "Yardbird Suite" with the one five years later. All this does not mean that his playing is inferior! Listen to "... Things", a masterpiece of tenorsax, moving and full of interesting details. It makes a much deeper impression than the Savoy version one and a half year earlier. Note the wonderful and famous opening, he sort of transforms "... Things" into quite another but equally beautiful melody. Then "... Blues", an interesting piece for its structure, which is AABA, but the A parts are blues 12 bars and the B part standard 8 bars. Nice playing backed by an efficient highhat makes this a good item. The remaining two are much more ordinary, kind of charmless, fast-moving affairs. They lack the uplift of the good old days and prophesize unhappy days to come.

HELEN HUMES AND HER ALL STARS **LA. ca. Dec. 22, 1945**

Snooky Young (tp), Willie Smith (as), Maxwell Davis, Lester Young (ts), Jimmy Bunn (p), Dave Barbour (g), Jimmy (Junior) Rudd (b), Henry Tucker Green (dm), Helen Humes (vo).

Six titles recorded for Philo/Aladdin:

Please Let Me Forget	No solo.
He Don't Love Me Anymore	Obbligato 16 bars. (SM)
Pleasin' Man Blues	Solo 12 bars. (SM)
See See Rider	No solo.
It's Better To Give Than To Receive	No solo.
Riffin' Without Helen	Solo 48 bars. (FM)

Only three Lester items out of six but quite satisfactory ones. A fine "Pleasin' ..." with an extraordinary and strong vibrato entrance giving a surprising effect, plus some nice obbligato playing on "... Anymore". And a recently discovered non-vocal item, a fast medium blues with four good Prez choruses.

LESTER YOUNG AND HIS BAND **LA. ca. Jan. 18, 1946**

Howard McGhee (tp), Vic Dickenson (tb), Willie Smith (as), Lester Young (ts), Wesley Jones (p), Curtis Counce (b), Johnny Otis (dm). On "After ..." omit (tp), (tb), (as).

Four titles recorded for Philo/Aladdin:

It's Only A Paper Moon	Soli with ensemble 96 and 16 bars. (M)
After You've Gone	Intro 4 bars to solo 5 choruses of 40 bars. (F)
Lover Come Back To Me	Intro 4 bars to solo 128 bars with ensemble. (FM)
Jammin' With Lester	Solo 24 bars. (M)

This is a modern session with very faint resemblance to the swing era. Lester plays with a rather coarse, not too beautiful sound, and great things never happen. However, he manages the faster tempi surprisingly well. "After ..." seems destined for disaster, but is completed with reasonable success. "Lover ..." is probably the best item, but note a gigantic fluff in the eleventh bar. "... Lester", which is a medium blues, and "... Moon" are quite ordinary. The other horn men might have stayed at home, the arrangements are not well suited to Lester and the performance is substandard.

JAZZ AT THE PHILHARMONIC **LA. Jan. 28, 1946**

Dizzy Gillespie (tp), Al Killian (tp-"Sweet ..."), Willie Smith (as), Charlie Parker (as-"Sweet ..."), Charlie Ventura, Lester Young (ts), Mel Powell (p), Billy Hadnot (b), Lee Young (dm).

Four titles ecoreded at the Philharmonic Auditorium, "Lover Come Back To Me" is unissued but:

Crazy Rhythm	Soli 96 and 8 bars. (F)
The Man I Love	Solo 64 bars. (S)
Sweet Georgia Brown	Solo 96 bars. (F)

The time has come for one of the greatest innovations in jazz presentation, JATP. The concerts presented under the banner of JATP have, during the last 35 years, brought us everything from the very best of jazz to bottomless shitful exhibitionism. This one belongs to the first category. There is no unhappiness here in anyone, Prez included. His contribution on the slow "... Love" is among the very best of the decade. Starting with some moving background to Dizzy's presentation of the melody, he continues with two beautiful, inspired choruses. The ensemble riffs in the second chorus are misplaced, otherwise this is top. His inspiration continues into the fast tunes. "... Brown" is to be ranked before "Crazy ...", due partly to the easy, feathery opening of that item, while the other is marred by misunderstanding, it seems that a piano solo was scheduled. The phrasing is mainly to much advantage, not everything is equally exciting, but the fast tempo does not seem to worry him.

JAZZ AT THE PHILHARMONIC**LA. Jan. 28, 1946**

Al Killian, Howard McGhee (tp), Charlie Parker, Willie Smith (as), Lester Young (ts), Arnold Ross (p), Billy Hadnott (b), Lee Young (dm).

Recorded at the Philharmonic Auditorium. Same concert as above.

Blues For Normann	Solo 9 choruses of 12 bars. (FM)
I Can't Get Started	Solo 64 bars. (S)
Lady Be Good	Solo 64 bars. (M)
After You've Gone	Solo 3 choruses of 40 bars. (F)

It seems that Lester enjoyed himself in the early days of JATP. He plays with inspiration, even if the creativeness cannot be compared to his great days. It is unavoidable that the slow items always are ranked first, because in this tempo the melancholic, quiet beauty of his soli more than compensates for the lack of tricky and forceful melodic constructions. "... Started" is quite typical, one does not listen for artistry but for soul. And soul is what we get, like no one else ever gave it to us. "After ..." is the best of the remaining items, in spite of the fast tempo. After a somewhat sluggish start, he steps on the gas in the two last choruses, really exciting! "Blues ..." has nine blues choruses in almost fast tempo, played actively and with success. Only "Lady ..." makes us feel somewhat unhappy. The tempo is unusual, almost down to slow medium but still does not seem to work properly. And on this tune, above all, the memory of the past is haunting us...

LESTER YOUNG ACCOMPANIED BY**Hollywood, ca. March 20, 1946**

Nat King Cole (p), Oscar Moore (g), Johnny Miller (b), Buddy Rich (dm).

AFRS Jubilee 184. Two titles on VDisc:

These Foolish Things	Solo 16+40 bars to coda, (p) on first bridge. (S)
Lester Leaps In	Soli 64 and 64 bars. (FM)

Good but not outstanding playing. This "These ..." does not have the beauty of the Aladdin recording. In "... In" the opening seems rusty, but things get more lively towards the end, not too exciting but reasonably inspired. What is more important than his sax here is his voice!

THE LESTER YOUNG TRIO**LA. prob. March/April 1946**

Lester Young (ts), "Aye Guy" alias Nat King Cole (p), Buddy Rich (dm-except 353).

Eight titles were recorded for Mercury:

C-348-1	Back To The Land	Soli 36 and 12 bars. (SM)
C-349-1?	I Cover The Waterfront	Soli 32, 16 and 4 bars. (S)
C-349-2	I Cover The Waterfront	Soli 32, 8 and 8 bars. (S)
C-350-2	Somebody Loves Me	Soli 64 and 32 bars. Coda 2 bars. (M)
C-351-1	I've Found A New Baby	Part of intro 4 and 4 bars. Solo 64 bars. Acc. (dm) 32 bars. Solo 32 bars. Coda 4 bars. (F)
C-352	The Man I Love	Solo 32 bars. Solo 16+8 bars, (p) on bridge. (S)
C-353	Peg O'My Heart	Soli 32 and 16 bars. (S)
C-354	I Want To Be Happy	Soli 8 and 64 bars. Acc. (dm/p). Solo 64 bars. (F)
C-355	Mean To Me	Solo 32 bars. Solo 16+8 bars, (p) on bridge. (SM)

A very transparent session with only piano and drum backing and difficult to evaluate. The atmosphere is similar to that of the session on July 15, 1942, and smelled in 1946, it is flattering. There cannot be but one opinion of NKC's masterly piano, possibly several opinions of BR's drumming, but together they form an interesting trio. It is much too easy to rank the items by tempo, praising all the slow and slow medium ones. They are indeed beautiful, impossible to refute that fact. The closing of "Peg ...", the variations (also in solo layout) on "... Waterfront", the four blues choruses on "Back ...", the ever green "... Love", and "Mean ...", which ends like in the late thirties, are excellent examples of Lester in fine shape. Therefore, it is important to note that the faster items seem to function very well

here. Particularly "I Want ..." is a gasser, the opening of the long soli, and also the end of the first one with kicking stride piano, is really something to make you open ears and eyes. "... Baby" and "... Me" have much in common with "I Want ...", they are informal and swinging improvisations. I believe it is correct to say that this is a very special session to which you have to establish your own relationship.

JAZZ AT THE PHILHARMONIC**LA. April 22, 1946**

Buck Clayton (tp), Charlie Parker (as-"... Blues"/"I Got ..."), Willie Smith (as), Coleman Hawkins, Lester Young (ts), Ken Kersey (p), Irving Ashby (g), Billy Hadnott (b), Buddy Rich (dm).

Recorded at the Embassy Theatre.

J. A. T. P. Blues	Solo 6 choruses of 12 bars. (FM)
I Got Rhythm	Solo 3 choruses of 32 bars. (FM)
I Surrender Dear	Solo 32 bars. (S)
I've Found A New Baby	In ens to solo 64 bars. (F)

Again one marvels at how much good music the JATP really presented. Some years ago, when interest in the golden age of the thirties was very strong and when swing and mainstream of the late forties and fifties was considered decadent, JATP was not considered good taste. The matter of taste is still debatable, but the soloing often is superb. Lester has a very nice day here! "... Dear", magnificent ballad playing, only marred by a somewhat hollow recording sound. In "... Blues" he has to fight his way in front of Buck and plays forcefully for six choruses, particularly the third and fourth bring forth applause from the audience. "... Baby" has a chaotic opening ensemble, possibly the reason for the delayed appearance of this item, although Prez plays with much inspiration. At last "I Got Rhythm", a very fine version, one of the very best of this kind, three flowing choruses with lovely honking in the third chorus. Probably this session should be considered Lester's best JATP performance.

same

Personnel as above plus Ray Linn (tp), Corcy Corcoran, Babe Russin (ts).

Bugle Call Rag	Solo 36 bars. (F)
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First chorus of three is fine, but from then mostly routine.

JAZZ AT THE PHILHARMONIC**LA. unknown date**

Personnel not completely verified. Joe Guy (tp), Tommy Turk (tb), Willie Smith (as), Milt Raskin (p), Red Callender (b), Dave Coleman (dm), Billie Holiday (vo) are certain. However, Jepsen says: probably Buck Clayton (tp), Lester Young (ts), probably Coleman Hawkins (ts), probably Irving Ashby (g).

Recorded at the Embassy Theatre. Date has been given as April 22, 1946, but Billie Holiday was not in California at that time.

Body And Soul	No solo.
He's Funny That Way	Possibly part of coda. (S)
The Man I Love	Probably obligato. (S)
All Of Me	No solo.
Gee Baby, Ain't I Good To You	No solo.
Billie's Blues	Possibly obligato. (S)

This is difficult! I feel that Lester's presence on this concert cannot be denied by listening to the moving "... Man I Love". But apart from this single item, I am in doubt. Two more items seem likely, but tenorsax is very faintly recorded. There is at least two tenorsaxes, but I consider Illinois Jacquet as a next to certain candidate instead of Hawkins. It cannot be but IJ on "All Of Me"! Postscript: FBM disagrees and does not think LY is present on this session.

JUBILEE ALL STARS**Hollywood, ca. April 22/23, 1946**

Buck Clayton (tp), Coleman Hawkins, Lester Young (ts), Ken Kersey (p), Irving Ashby (g), Billy Hadnott (b), Shadow Wilson (dm), Helen Humes (vo-"... Woman").

AFRS Jubilee 190 and 192. Note: Although there are two Jubilee programs with this personnel, it seems likely that there is only one concert.

One O'Clock Jump (Theme)	No solo.
I Got Rhythm	Solo 96 bars. In ens. (F)

Lady Be Good	In ens 32 bars. Solo 32 bars. In ens 32 bars. (FM)
Sweet Georgia Brown	In ens 32 bars. Solo 96 bars. In ens 64 bars. (F)
Unlucky Woman	Obbligato in ens 48 bars. (S)
One O'Clock Jump (Theme)	No solo.

This is a good swinging session with competent contributions by all participants. Nothing of great importance as far as Lester is concerned, but he attacks with vigour and creates some variations on well known basic material. I prefer "Sweet ..." slightly to the others, note for instance the original start of the third chorus! Note also the ensembles on this session, they are of the "very man for himself" kind, therefore giving additional improvising. "Unlucky ..." does not contain the lovely obbligato we might have had but only messy ensemble, badly recorded and of slight or no interest.

LESTER YOUNG QUARTET **Hollywood, ca. April 22/23, 1946**
Lester Young (ts), Ken Kersey (p), Billy Hadnott (b), Shadow Wilson (dm).
AFRS Jubilee 190. Same concert as above.

D. B. Blues	Solo 3 choruses of 44 bars. (M)
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A very fine version of the intriguing "D. B. ...", not too far from the Aladdin version but enough to be noted.

JAZZ AT THE PHILHARMONIC **NYC. May 27, 1946**
Buck Clayton (tp), Coleman Hawkins, Lester Young (ts), Illinois Jacquet (ts-first three items), Kenny Kersey (p), Curly Russell (b), J. C. Heard (dm).
CBS broadcast from Carnegie Hall.
"Slow Drag" previously thought to derive from the April 22 concert.

Carnegie Blues	Solo 8 choruses of 12 bars. (FM)
Lady Be Good	Solo 3 choruses of 32 bars. (F)
Sweet Georgia Brown	Solo 3 choruses of 32 bars. (F)
I Can't Get Started	Solo 32 bars. In ensemble 8 bars. (S)
Slow Drag	In ens 24 bars. Solo 36 bars. In ens 12 bars. (S)

Three sparkling choruses on "Sweet Georgia ..." and "Lady ...". In spite of Heard's misunderstanding of Prez' drumbacking needs, these soli rank among the very best in fast tempo in postwar performances. And listen to "Slow Drag"; the "in ensemble" is no ordinary dull stuff, but interactive improvisation together with Buck and Bean. Note the opening phrase (start of side 2 of 78 rpm.)! "... Started" is maybe the highlight of the day, a lovely chorus!! The recent discovery of "Carnegie ..." is an additional attraction with a lot of interesting details, still the least important of the five items; thus confirming the high quality of Prez' playing here.

JAZZ AT THE PHILHARMONIC **NYC. June 3, 1946**
Buck Clayton (tp), unknown (tb), Coleman Hawkins, Illinois Jacquet, Lester Young (ts), Kenny Kersey (p), John Collins (g), probably Curly Russell (b), J. C. Heard (dm), Billie Holiday (vo-except "Tea ...").
CBS broadcast from Carnegie Hall, first set?

Tea For Two	Duet with (tp) 32 bars. Solo 3 choruses of 32 bars. In ens 32 bars. (FM)
I Cried For You	Obbligato in ens. (M)
Billie's Blues/Fine And Mellow	Obbligato in ens. (S)
He's Funny That Way	Intro in ens 8 bars. Obbligato in ens. (S)

same date
Joe Guy (tp), Georgie Auld (as), Illinois Jacquet, Lester Young (ts), Kenny Kersey (p), probably Tiny Grimes (g), Al McKibbin (b), J. C. Heard (dm), Billie Holiday (vo).
Recorded at Carnegie Hall, second set?

The Man I Love	Probably obbligato parts. (S)
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Gee, Baby, Ain't I Good To You	Possibly obligato parts. (S)
All Of Me	Possibly obligato parts. (M)
Billie's Blues	Possibly obligato parts. (S)

same date

Lester Young (ts), Kenny Kersey (p), Al McKibbon (b), Buddy Rich (dm).

Honeysuckle Rose	Solo 3 choruses of 32 bars to coda. (FM)
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"Tea ..." goes happy and easy for a chorus or so, but seems more tense at the end. The obligato items are unfortunately badly recorded. Now and then we hear vaguely some very beautiful phrases, but it is impossible to connect them into melodic lines the way we had them on 78 rpm. in the old days. Most interesting is the last chorus of "Billie's Blues" and the intro on "... Way".

same date

Lester Young (ts), Kenny Kersey (p), Rodney Richardson (b), Harold "Doc" West (dm).

Recorded at Carnegie Hall.

D. B. Blues	Solo 2 choruses of 44 bars. (SM)
Saxobebop	Solo 4 choruses of 32 bars. (FM)
Lester Blows Again	Break 4 bars to solo 3 choruses of 32 bars. (FM)

A magnificent solo on "D. B. ...", note for some lovely details the first A and the B of the second chorus. Many fine details on "Saxobebop", and while "... Blows Again" is very badly recorded, and the needle skips on the acetate, some careful listening gives you pleasure!

JAZZ AT THE PHILHARMONIC**NYC. June 17, 1946**

Buck Clayton (tp), Trummy Young (tb), Lester Young (ts), Kenny Kersey (p), John Collins (g), Rodney Richardson or Curly Russell (b), Harold 'Doc' West or more probably J. C. Heard (dm).

CBS broadcast from Carnegie Hall.

Blues (Pres) (NC)	Solo 8 choruses of 12 bars. (M)
Just You, Just Me (NC)	Solo 3 choruses of 32 bars. (M)
I Got Rhythm	Solo 3 choruses of 32 bars. (F)

Particularly "Blues" with eight choruses in a pleasant tempo is notable.

LESTER YOUNG AND HIS BAND**LA. Aug. 1946**

Lester Young (ts), Joe Albany (p), Irving Ashby (g), Red Callender (b), Forest 'Chico' Hamilton (dm).

Four titles were recorded for Aladdin:

You're Driving Me Crazy	Solo 32 bars. Solo 16+8 bars, (b) on bridge. (SM)
New Lester Leaps In	Solo 64 bars. Acc. (b) 8 bars to solo 24 bars. (FM)
Lester's Be-Bop Boogie	Soli 24 and 36 bars. (M)
She's Funny That Way	Solo 48 bars to coda. (S)

This is the best Aladdin session and a good one in general. A competent rhythm section, an inventive piano soloist and absence of other horn men seem to give Lester the necessary concentration. In "... Crazy" he goes straight into improvising with good results. "... Leaps ..." is to me the most ordinary item, while "... Boogie" always has been a favorite of mine, the five blues choruses have both wit and intelligence. At last, of course "... Funny ...", a lovely ballad, in this tempo Prez still is the master.

LESTER YOUNG AND HIS BAND**Chi. Oct. 1946**

Shorty McConnell (tp), Lester Young (ts), Argonne Thornton (p), Fred Lacey (g), Rodney Richardson (b), Lyndell Marshall (dm).

Six titles were recorded for Aladdin:

46	Sunday	Soli 64 and 32 bars, last 8 with (tp). (FM)
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47	S. M. Blues	Solo 48 bars. Duet with (tp) 12 bars. (M)
48	Jumpin' With Symphony Sid	Soli 48 and 36 bars. (M)
49	No Eyes Blues	Solo 64 bars. 48 bars 4/4 with (dm). With ens 8 bars to coda. (F)
50	Sax-O-Re-Bop	Soli 24 and 12 bars to coda. (SM)
51	On The Sunny Side Of The Street	Solo 48 bars to coda. (S)

On this date Lester seems most happy when he plays the blues. Note the opening phrases of the third and fourth choruses on "S. M. ...", or the second chorus on "... Sid", or "Sax-O-Re-Bop" in general. "... Street" is a great surprise, not to be forgotten for the blues, the tempo is quite unusual, and Lester is most inspired. The two remaining items, "No Eyes ...", which is not a blues but a variation on "I Got Rhythm", and "Sunday" are ordinary.

LESTER YOUNG AND HIS SEXTET **Chi. Feb. 18, 1947**

Shorty McConnell (tp-122,123), Lester Young (ts), Argonne Thornton (p), Fred Lacey (g), Tex Briscoe (b), Roy Haynes (dm).

Date earlier given as Dec. 28-30, 1947.

Four titles were recorded for Aladdin:

121-1	Easy Does It	Solo 96 bars. (M)
121-2	Easy Does It (alt.)	As above. (M)
122-1	Movin' With Lester	Soli 8 and 32 bars. 64 bars 4/4 with (dm). (F)
123	One O'Clock Jump	Soli 36 and 12 bars to 12 bars in ens. (FM)
124-3	Jumpin' At The Woodside	Soli 96 and 32 bars, (dm) on last bridge. (F)

NYC. April 2, 1947

Shorty McConnell (tp÷141), Lester Young (ts), Argonne Thornton (p), Fred Lacey (g), Rodney Richardson (b), Lyndell Marshall (dm).

Four titles were recorded for Aladdin, 140-2 "Avalon" unissued but:

141-1	Confessin'	Solo 32 bars. (S)
142-1	Lester Smooths It Out	Soli 24 and 12 bars. (M)
143-1	Just Cooling	Solo 64 bars. Solo 40+8+4 bars, (tp) in between and at the end. (F)

Most of the soloing on these dates leave me rather cold. Restless in up tempo, a rather tired sound in slower, seldom do we find the qualities we appreciate so much. There are exceptions, "Confessin'" is pretty nice, there are some good blues choruses on "Easy ...", and "... Woodside", which is really "Every Tub", is so much routine that it is bound to work within limits. It seems that Lester is on a wrong track now, leading him into a modern, brutal world where he does not belong.

LESTER YOUNG AND HIS SEXTET **NYC. Nov. 8, 1947**

Maurice "Shorty" McConnell (tp), Lester Young (ts), Argonne Dense Thornton (p), Sammy Benskin (p-"I Cried For You"), Fred Lacey (g), Rodney Richardson (b), Roy Haynes (dm), Sara Vaughan (vo-"I Cried For You").

Recorded at Town Hall. The sixth of Fred Robbins' series of weekly "One Night Stand" concerts.

Lester Leaps In	Theme 32 bars to solo 96 bars to ens 16+8 bars, solo 8 bars on bridge. (FM)
Just You, Just Me	Solo 4 choruses of 32 bars. Solo 32 bars to ens 16+8 bars, (p) on bridge. (FM)
Jumpin' With Symphony Sid	Soli 7 and 2 choruses of 12 bars. (FM)
Sunday	Solo 4 choruses of 32 bars. 48 bars of 4/4 with (dm) and (tp). (FM)
Lester's Be Bop Boogie	Soli 24 and 36 bars. (M)
These Foolish Things	Solo 64 bars to coda. (S)
Moving With Lester (announced as Honeysuckle Rose)	Soli 8 and 96 bars. 2 choruses 4/4 with (dm). (F)

I Cried For You

Weak obbligato. Solo 40 bars. (M)

The Aladdin group seems more free in concert mode, and while I never feel comfortable with this rhythm section working for Prez, there are many very interesting items. As FBM states: "Lester swings tremendously on "... Symphony Sid", and his imagination seems inexhaustible", and his quote from the Marseillaise should be noted. "Just You ..." has many merits, and the beginning of the last 8 of the fourth chorus is thrilling. There are many interesting details on most items, but "of course" "... Foolish Things" is the most fascinating item. It is not a real beauty; Prez is searching and sometimes far out, but in this tempo he always creates music. "I Cried ..." is somewhat disappointing; he starts out very well but is too reticent and seems to run out of inspiration. As a whole, this concert represents some of the better Prez of the last quarter of the decade.

LESTER YOUNG AND HIS BAND**NYC. Dec. 29, 1947**

Lester Young (ts), Gene DiNovi (p), Chuck Wayne (g), Curley Russell (b), Tiny Kahn (dm).

Date earlier given as 1948.

Four titles were recorded for Aladdin:

1020	Tea For Two	Soli 64 and 32 bars to 16 bars in ens. (FM)
1021	East Of Suez (The Sun)	Solo 32 bars to long coda. (S)
1022	The Sheik Of Araby	Soli 64 and 32 bars to long coda. (FM)
1023	Something To Remember You By	Solo 64 bars to coda. (SM)

Is this another end to yet another era, or is it the beginning of a new one? Sadness is the key word on this date. It starts miserably with a "Tea ..." so far from sugar and lemon as ever can be, a typical reject from all points of view. Lester is evidently out of control emotionally and technically. "East ...", a ballad, even this is not managed properly. Loud, piercing phrases try to create some action in the general sadness, but the result is more pathetic than moving. "... Araby" has nothing to offer. The end, there we perceive some hope. "... By" is far from being a good performance, but it has some will to escape from hopelessness. Luckily we know that from time to time there were many occasions of beauty in Lester's last decade.

LESTER YOUNG**NYC. Nov. 27, 1948**

Jessie Drakes (tp), Ted Kelly (tb), Lester Young (ts), Freddie Jefferson (p), Dennis "Tex" Briscoe (b), Roy Haynes (dm).

Broadcast from the Royal Roost. Master of ceremonies: Symphony Sid.

Theme (Jumpin With Symphony Sid)	Solo 12 bars, then appr. 16 bars edited, with announcer. (M)
Lester Leaps In	Solo 5 choruses of 32 bars to 1 chorus with ens. (F)
I Don't Stand A Ghost Of A Chance	Solo 2 choruses of 32 bars to coda. (S)
Just You, Just Me	Solo 3 choruses of 32 bars. 1 chorus 4/4 with (dm). (FM)
Sweet Georgia Brown	Solo 4 choruses of 32 bars. Two choruses 4/4 with (dm) to 1 chorus 4/4 with (tp) and (tb) to close. (F)

same date

Kai Winding (tb), Allen Eager, Lester Young (ts), Freddie Jefferson, Hank Jones (p), Ray Brown (b), Roy Haynes (dm), Ella Fitzgerald (vo).

How High The Moon	Solo 3 choruses of 32 bars. (F)
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same date

Lester Young (ts), Freddie Jefferson (p), Dennis Briscoe (b), Roy Haynes (dm).

Jumpin' With Symphony Sid	Straight 24 bars with announcer. (M)
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NYC. Dec. 4, 1948

Personnel as Nov. 27 (sextet).

WMGM broadcast from the Royal Roost.

Bebop Boogie	Soli 24 and 36 bars. (M)
Confessin'	Solo 48 bars to coda. (S)
I Cover The Waterfront	Solo 3 choruses of 32 bars. 64 bars 4/4 with (dm) to close. (FM)
How High The Moon	Soli 64 and 8 bars. (FM)
Sunday	Solo 4 choruses of 32 bars. 2 choruses of 4/4 with (dm) to 1 chorus with (tp) and (tb) to close. (F)
Theme (JWSS)	Solo almost 3 choruses of 12 bars. (M)

These are the first of several broadcasts from the Royal Roost in the late forties. They are difficult to evaluate on an objective (approximately!) basis. Personally, I never feel quite at home with Prez' work with the "modernists". The whole sextet setup with rather ordinary horn men and Haynes' very active modern drumming does not work, for me that is. Therefore the evaluations tend to be by tempo only, the slower, the better! I find "... Chance" and "Confessin'" very pleasant ballads. I believe it is correct to say that Lester, relatively, is in good shape here, and that the programs have some quite acceptable music.

CBS ADVENTURES IN JAZZ **NYC. Jan. 28, 1949**

Will Bradley (tb-1,4), Lester Young (ts), Mike Caluccio (p), Mary Osborne (g), Chubby Jackson (b), Specs Powell (dm), Babs Gonzales (vo-"Lover").
CBS-TV broadcast.

Robbins Nest (NC)	In ens. (SM)
Lester Leaps In	Solo 3 choruses of 32 bars. (F)
A Ghost Of A Chance	Solo 32 bars. (S)
Lover (NC)	In ens 64 bars. Solo 64 bars. (F)

The highlight of Prez 1949 vintage! Particularly a lovely version of "... Chance" is to be remembered, and the "naughty" opening is just what only this genius could do in his best moments. The fast titles work pretty well due to Specs' active and swinging drums, much better suited to Prez' music than that of Roy Haynes on the Royal Roost recordings. "... Leaps In" has never been my favourite, but here I believe Prez renders a fine version. Also "Love" has a good solo. I would like to see this program!!

LESTER YOUNG **NYC. March 19, 1949**

Jessie Drakes (tp), Jerry Elliott (tb), Lester Young (ts), Junior Mance(p), Ted Briscoe (b), Roy Haynes (dm).
Broadcast from the Royal Roost.

Bebop Boogie	Soli 20 and 36 bars. (FM)
These Foolish Things	Solo 48 bars, last 16 with ens to coda. (S)
D. B. Blues	Solo 2 choruses of 44 bars. (F)
Just You, Just Me	Soli 8 and 64 bars. 4/4 with (dm) 32 bars. (F)

NYC. March 26, 1949

Same.

Lester Leaps In	Soli 8 and 64 bars. Duet with (tp) 64 bars (solo on bridges). (F)
She's Funny That Way	Solo 48 bars, last 16 with ens to coda. (S)
Lavender Blue	In ens to solo 64 bars. (FM)
Tea For Two	In ens 32 bars to solo 64 bars. 32 bars 4/4 with (dm) to ens 32 bars. (F)

NYC. April 9, 1949

Same.

Sunday	Solo 96 bars. 4/4 with (dm) 32 bars. Solo 4 bars. (F)
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Lavender Blue	In ens to solo 64 bars. 32 bars 4/4 with (dm) to ens. (FM)
Ghost Of A Chance	Solo 48 bars to coda with ens. (S)
Mean To Me	Solo 96 bars. 24 bars 4/4 with (dm) to ens 8 bars. (FM)

Again, the tempi really decide the evaluations. I find "These Foolish Things" and "... That Way" quite nice ballads, but the fast ensembles are not to my taste. And why did they do "Tea For Two" in such a horrible tempo? I never feel Prez' greatness in these up-tempi, his fingers move pretty fast, but the results simply lack charm. "Ghost ..." is also a very beautiful ballad, not to forget, while "Mean To Me" is a song which always fails to compete with the old days. Note, however, the opening of the third chorus.

LESTER YOUNG**NYC. June 28, 1949**

Jessie Drakes (tp), Jerry Elliott (tb), Lester Young (ts), Junior Mance (p), Leroy Jackson (b), Roy Haynes (dm).

Four titles were recorded for Savoy:

S5240-1	Crazy Over J-Z	Intro 4 bars to solo 4 choruses of 12 bars, last 2 with ens. Break 4 bars to solo 24 bars. Break 2 bars. (FM)
S5240-2	Crazy Over J-Z	As take 1, but solo has 5 instead of 4 choruses. (FM)
S5240-3	Crazy Over J-Z	As take 2. (FM)
S5241-1	Ding Dong	Intro 4 bars. Solo 3 choruses of 32 bars. 4/4 with (dm) 24 bars to ens 8 bars. (F)
S5241-2	Ding Dong	As above. (F)
S5241-3	Ding Dong	As above. (F)
S5242-1	Blues 'N' Bells	Solo 4 choruses of 12 bars, last with ens. Solo 2 choruses with ens. (M)
S5242-2	Blues 'N' Bells	As take 1, but last solo has 3 choruses. (M)
S5242-3	Blues 'N' Bells	As take 2. (M)
S5243-1	June Bug	Solo 6 choruses of 12 bars. In ens 24 bars. (FM)

This group seems to do better in a recording studio than on the Royal Roost, but maybe I am fooled by the better sound, maybe it is because the group has had more time to practice, maybe because it has chosen its most interesting repertoire for the 78s? While I still do not consider these performances to be among the greatest treasures, one fact is indisputable: The takes are surprisingly different! Lester seems still to be in full possession of his improvisational capabilities, even if the contents of his soli not always are what you wish for. There seems to be no favorite item, so I suggest you study the "crazy" changes in "Crazy ...", pretty smart they are!

BILLIE HOLIDAY WITH**BUSTER HARDING'S ORCHESTRA****NYC. Aug. 17, 1949**

Emmett Berry, Jimmy Nottingham, Buck Clayton (tp), Dicky Wells, George Matthews (tb), Rudy Powell, George Dorsey (as), Lester Young, Joe Thomas (ts), Sol Moore (bar), Horace Henderson (p), Mundell Lowe (g), George Duvivier (b), Shadow Wilson (dm), Billie Holiday (vo), Buster Harding (cond, arr).

Two titles were recorded for Decca:

75147-X	'Tain't Nobody's Business If I Do	No solo.
75147-Y	'Tain't Nobody's Business If I Do	No solo.
75148	Baby Get Lost	No solo.

JAZZ AT THE PHILHARMONIC**NYC. Sept. 18, 1949**

Roy Eldridge (tp), Tommy Turk (tb), Charlie Parker (as), Flip Phillips, Lester Young (ts), Hank Jones (p), Ray Brown (b), Buddy Rich (dm), Ella Fitzgerald (vo-"Flyin' Home", "How High The Moon").

Recorded at Carnegie Hall.

The Opener	Solo 9 choruses of 12 bars. (FM)
Lester Leaps In	In ens 32 bars to solo 5 choruses of 32 bars. (F)
Embraceable You	Solo 32 bars. (S)
The Closer	Solo 14 choruses of 12 bars. (F)
Flyin' Home	No solo.
How High The Moon	Solo 28 bars. (FM)
Perdido	No solo.

To me it seems that Prez, contrary to common "knowledge", thrives on the JATP stage and plays his very best. If you feel it is not good enough, it must be because of his general artistic condition, because the public seems to stimulate him. For instance, "...Leaps In" is played with a lot of force and drive, and note many interesting details like the beginning of the fifth chorus. "The Opener" and "The Closer" are blues in an upper speed range, and Prez does not seem to have problems with playing what he wants to play, although one may perhaps wish he had even more ambition with his talents in mind ... "... Moon" is a negative exception; there is some misunderstanding with Roy on whose chorus it is, and Prez consequently starts 4 bars too late to produce a lacklustre solo. At last, it is profound pleasure to present a performance like "Embraceable You" with Prez in what I consider the most flattering tempo of his later years, the slow one, and his solo is a jewel! His sensitive soul seems to fly away from whatever earthly chains holding it, to recreate the feeling of true greatness from so many early records. Although I am not willing to agree, I can understand those who feel, by listening to a performance like "... You", that Lester Young only continued to grow as an artist as long as he lived.

LESTER YOUNG QUARTET

NYC. ca. Sept. 18, 1949

Lester Young (ts), Hank Jones (p), Ray Brown (b), Buddy Rich (dm).

Date previously given as March 1950, also possibly Sept. 17.

Five titles were recorded for Clef:

366-2	Too Marvelous For Words	Solo 2 choruses of 32 bars. Soli 4, 4 and 8 bars to coda. (M)
366-3	Too Marvelous For Words	As above but 3 choruses. (M)
367-1	'Deed I Do	Solo 3 choruses of 32 bars, first straight. Solo 16 bars to coda. (M)
368-4	Encore	Intro 4 bars to solo 4 choruses of 12 bars. 24 bars 4/4 with (dm). Solo 5 choruses to coda. (FM)
369-2	Polka Dots And Moonbeams	Solo 48 bars to coda. (S)
370-2	Up And At'em	Part of intro 2 and 2 bars. Solo 5 choruses of 12 bars. Soli 12, 8, 8, 8 and 32 bars to coda. (M)

This session was previously believed to belong to the fifties, however, Frank B-M lets it conclude the forties. I am not happy about the results of his research, I would have liked the JATP session to have "the last word", because I am not very fond of this one. Prez seems to be rather tired and uninspired in the beginning, and only in the latter half does he come to some life. However, I feel his musical choices often are not very wise, particularly in the upper register he has a compressed, almost ugly sound, and nevertheless he seems to enjoy experimenting in this range. His musical taste, which used to be better developed than anybody's in the thirties, is now deteriorated by his tragic illness, and personally I find it difficult to be enthusiastic about Prez' music from now on. His old self is most manifest in the slow tempi, and "Polka Dots ..." is the most enjoyable item here, a lovely start, but not comparable to his best ballads. To sum up: We enter the fifties with a certain anxiety and look back with wistfulness.

To be continued in 1950.

...ooo...

