

The  
**TENORSAX**  
of  
**ELI THOMPSON**  
**“LUCKY”**

Solographer: Jan Evensmo  
Last update: Nov. 5, 2015

Born: Columbia, South Carolina, June 16, 1923  
 Died: Seattle, July 30, 2005

*Introduction:*

Lucky Thompson was an Oslo Jazz Circle favourite, and who could avoid be enchanted by his exquisite art and unique sound? He visited Oslo several times, and he was not an easy man to deal with, as some of our younger unexperienced musicians learned the hard way, but that is all past now. 'Lucky' was a complicated personality, but his music belongs to the very best jazz has ever offered.

*History:*

Studied with Bobby Byrne's father and with Francis Hellstein of Detroit Symphony, harmony and theory under John Phelps. First job with the "Baba State Collegians" led by Trenier Turns 1943, then moved to New York, six months with Lionel Hampton. Then became a member of Billy Eckstine's orchestra in 1944 and spent a year with Count Basie (1944-45). He then moved to Los Angeles, where he was in great demand as a studio musician. After returning to New York (1948) he led his own band at the Savoy (1951-53), and in 1954 made a major contribution to the session in which Miles Davis recorded "Walkin'". In 1956 he made a number of recordings as a leader in Paris, and then toured Europe and the USA with Stan Kenton. From 1957 to 1962 he lived in France, during this period he mastered the soprano saxophone and he worked steadily throughout Europe. After a period of comparative inactivity he lived again in France (1968-71). In 1973-74 he taught at Dartmouth College and then, disillusioned with the music business, he retired (ref. The New Grove Dictionary of Jazz).

*Message:*

Lucky Thompson was the first to give the sopranosax an important role in modern jazz. Since my focus from the beginning was on the tenorsax, I have treated his sopranosax contributions badly in the following solography. I apologize. Maybe I/we can make a Lucky Thompson sopranosax solography someday?

Also, I know there are more broadcast programs existing from the late fifties and early sixties in Europe, but for the time being I let this be uncompleted.

## LUCKY THOMPSON SOLOGRAPHY

### **LIONEL HAMPTON AND HIS ORCHESTRA** **NYC. Nov. 12, 1943**

Personnel uncertain but including Arnett Cobb, Lucky Thompson (ts).  
Broadcast from the Famous Door.

She's Funny That Way Solo 8 bars. (S)

Yes, it's true, there really is an LT solo during his brief stay in the Lionel Hampton orchestra! And a nice one too!!

Then briefly with Ray Parker, Sidney Catlett, Don Redman and Billy Eckstine 1944.

### **HOT LIPS PAGE AND HIS ORCHESTRA** **NYC. March 8, 1944**

Hot Lips Page (tp, vo), Lem Johnson, Lucky Thompson (ts), Ace Harris (p), John Simmons (b), Sid Catlett (dm).

Four titles were recorded for Commodore:

4730-1	My Gal Is Gone	Obbligato 12 (1 <sup>st</sup> chorus) and 8 bars. Solo 12 bars. (SM)
4730-2	My Gal Is Gone	As above. (SM)
4731-1	Rockin' At Ryans'	Solo 24 bars (last (ts)-solo). (FM)
4731-2	Rockin' At Ryans'	As above. (FM)
4732-1	You'd Be Frantic Too	Obbligato 12 bars (1 <sup>st</sup> chorus). Solo 12 bars. (S)
4732-2	You'd Be Frantic Too	As above. (S)
4733-1	The Blues Jumped The Rabbit	As below. (M)
4733-2	The Blues Jumped The Rabbit	Solo 12 bars (2 <sup>nd</sup> chorus). (M)

The first recording session of one of the most important tenorsax giants in jazz. Eli "Lucky" Thompson is not yet twenty years old when he breaks into the "establishment" with an artistic maturity twice his age. The most beautiful, silky tone in slow tempi, combined with a frightening technique used always with exquisite taste. "My Gal ..." and "Frantic ..." are just so beautiful and places LT immediately as a performer inferior to none, including Hawk, Don, Frog and Prez who cornered the tenorsax market that year. In "... Ryan's" and "... Rabbit" he chooses an expressive, rough tone but never without taste. The birth of a tenorsax star!!

### **LUCKY MILLINDER AND HIS ORCHESTRA** **NYC. May 26, 1944**

Freddy Webster, Joe Jordan, Curtis Murphy, Leroy Elton Hill (tp), Gene Simon, Alfred Cobbs, Joe Britton (tb), Preston Love, Bill Swindell (as), Elmer Williams, Lucky Thompson, Eddie Davis (ts), Ernest Leavy (bar), Ellis Larkins (p), Lawrence Lucie (g), Al McKibbin (b), Panama Francis (dm), Judy Carol (vo-72178,79), Wynonie Harris (vo-72177,80).

Four titles were recorded for Decca, one has LT:

72179 I Can't See For Lookin' Solo 8 bars. (S)

A beautiful solo in just the perfect tempo for a budding tenorsax genius!

The **COUNT BASIE** VDisc session previously thought to have been on Oct. 30, 1944 is now dated May 14, 1945 (ref. Sheridan).

### **HOT LIPS PAGE AND HIS ORCHESTRA** **NYC. Nov. 30, 1944**

Hot Lips Page (tp, vo), Vic Dickenson (tb), Lucky Thompson (ts), Hank Jones (p), Sam Allen (g), Carl Wilson (b), Jesse Price (dm).

Four titles were recorded for Continental:

53291	The Lady In Bed	Obbligato 24 bars. (S)
53292	Gee Baby Ain't I Good To You	Solo 8 bars. Coda. (S)
53293	Bid "D" Blues	Obbligato 12 bars. (S)
53294	It Ain't Like That	Solo 32 bars. (M)

Another row of shocking performances on the second Hot Lips Page session. Three items again show that the young LT masters the slow tempi like very few ever in tenorsax jazz history; even Ben Webster would have to share the victory in a slow battle against Lucky. Listen for instance to how he plays "Gee Baby ...", slow and emotional all the way but working from long, beautiful notes hanging in the air to quick, flashing runs in the second half. Or the lovely obbligato on "... Bed", defiant and knowing well that "I'm already the greatest"! A good, swinging "It Ain't ..." closes the session, LT is here to stay!!

LT joined Count Basie in Nov. 1944 as replacement for Illinois Jacquet.

**COUNT BASIE AND HIS ORCHESTRA** **NYC. Dec. 6, 1944**

Harry Edison, Al Killian, Al Stearns, Joe Newman (tp), Ted Donnelly, Eli Robinson, Louis Taylor, Dicky Wells (tb), Jimmy Powell, Earl Warren (as), Buddy Tate, Lucky Thompson (ts), Rudy Rutherford (bar), Count Basie (p), Freddie Green (g), Rodney Richardson (b), Shadow Wilson (dm), Jimmie Rushing, Thelma Carpenter (vo).

Four titles were recorded for Columbia, one has LT:

33953-1 Taps Miller Solo 8 bars. (FM)

**NYC. Dec. 1944**

Same, except Ed Lewis (tp) replaces Stearns.

Broadcast from the Blue Room, Hotel Lincoln. Four titles, no LT.

**NYC. Dec. 23, 1944**

Same personnel as Dec. 1944.

Broadcast from the Blue Room, Hotel Lincoln.

Five titles, two have LT:

Blue Room Jump Solo 5 choruses of 12 bars. (FM)

One O'Clock Jump Solo . ( )

LT joined the Count Basie orchestra as a replacement for Illinois Jacquet, and it seems that he acknowledges this fact by adopting a somewhat rougher style than previously encountered. His five blues choruses on "Blue Room ..." are typical LT sound and phrasing, still in a surprisingly extrovert style.

**JAM SESSION /**

**LUCKY THOMPSON ALL STARS** **NYC. Dec. 26, 1944**

Bobby Pratt (tb-"Test Pilot"), Lucky Thompson (ts), Stuff Smith (vln), Erroll Garner (p), George Wettling (dm).

Recorded in Timme Rosenkranz' apartment (issued on Selmer):

239/40 Test Pilot Parts I & II Solo 3 choruses of 32 bars. (FM)

Home-made recording of not the best sound quality but good music. After some talking, the music takes off and LT has a very satisfying solo. Note that there has been some editing on the final chorus on the Swingtime ST1005 issue, eight bars tenorsax plus a trombone solo are missing, to get it complete go to AB Fable ARCD2-008.

**same date**

Lucky Thompson (ts), Erroll Garner (p), George Wettling (dm), Inez Cavanaugh (vo).

One title (presently unissued):

All The Things You Are (11:22) Solo 3 choruses of 36 bars.  
Solo 36 bars to long coda. (SM)

This item is one of the most exciting and enjoyable I have heard in a long time. Only 20 years old, LT plays "... Things ..." with such a convincing professionalism that one can only marvel. His style, sound and selfconfidence are already fully developed, and we can only listen and enjoy!!!

**possibly same date**

Kirk Bradford (as), Don Byas, Lucky Thompson (ts), Ted Brannon (p), Al Hall (b).

Two titles (presently unissued):

Body And Soul (11:30) Solo 64 and 16 bars to coda. (S)

Cherokee (10:25) Solo ca. 36 bars. Solo 3 choruses  
of 64 bars. Solo 8 bars. (F)

And this!!! Having the young Lucky together with the 'middleaged' Don in a private jam session is really some occasion!! It seems that LT is the one controlling the the proceedings, opening and closing the utterly beautiful "Body ...", with Don soloing in the middle. An unforgettable tenorsax item!! LT also starts "Cherokee" but something goes wrong in the first chorus, making him quit halfway to let Don take over. However, when he comes back for three choruses in a sparkling uptempo, he shows definitely who he, himself, thinks should be the leader of the new generation of tenorsax players!!!

**same/similar?**

Hot Lips Page (tp), Kirk Bradford (as), Don Byas, Lucky Thompson (ts), Thelonious Monk (p), Al Hall (b), unknown (perc).  
Two titles, Timme Rosenkranz collection:

Lullaby In Rhythm	Solo 4 choruses of 32 bars (1 <sup>st</sup> (ts)-solo). Solo 8 bars. (FM)
Crazy Rhythm	Soli 64 and 16 bars. (FM)

Two recent discoveries, so exciting as can be seen from the personnel!!

**COUNT BASIE AND HIS ORCHESTRA** **NYC. Dec. 27, 1944**

Personnel as Dec. 1944.  
Broadcast from the Blue Room, Hotel Lincoln.  
Three items known to exist, two have LT:

Taps Miller	Soli 4, 12 and 4 bars. (FM)
Jumpin' At The Woodside	Solo. ( )

**NYC. Dec. 31, 1944**

Personnel as Dec. 1944.  
AFRS Coastguard program, three titles, two have LT:

I'm Confessin'	Soli 4 and 4 bars. (SM)
Avenue C	Solo 24 bars, first half with announcer. (FM)

A fine 32 bars alternating with orchestra on "Taps ...". LT is still acting the role of the bigband saxophone player, not much evidence of the sensitive, romantic artist already known from several sessions. But there is no doubt that he fills also this role very well.

LT is with Count Basie from November 1944 to October 1945. Nevertheless he is reported to be present on the Lucky Millinder AFRS Jubilee programs No. 113-116 from ca. Jan. 1945. However, he does not solo (113 has not been available).

**COUNT BASIE AND HIS ORCHESTRA** **NYC. Jan. 1, 1945**

Harry Edison, Al Killian, Ed Lewis, Joe Newman (tp), Ted Donnelly, Eli Robinson, Louis Taylor, William "Dicky" Wells (tb), Jimmy Powell, Earl Warren (as), George "Buddy" Tate, Eli "Lucky" Thompson (ts), Elman "Rudy" Rutherford (cl, bar), William "Count" Basie (p), Freddie Green (g), Rodney Richardson (b), Rossiere "Shadow" Wilson (dm), Jimmie Rushing (vo).  
Broadcast from Hotel Lincoln. Three titles known, no LT.

**NYC. Jan. 11, 1945**

Same, except Joe Marshall (dm), replaces Wilson.  
Six titles (possibly eight) were recorded for VDisc, two have LT:

VP1115	Taps Miller	Soli 4, 12 and 4 bars. (FM)
VP1280	On The Upbeat	Soli 4, 12 and 4 bars. (FM)

**NYC. Jan. 1945**

Personnel as Jan. 1.  
WOR-Mutual broadcast from The Blue Room, Hotel Lincoln. One title reported to have LT:

Swinging The Blues	Solo. ( )
--------------------	-----------

**NYC. Jan. 25, 1945**

Same plus Maxine Johnson (vo).  
AFRS ONS No. 551 (first part) from The Blue Room, Hotel Lincoln.

Paging Mr. Green	Solo with orch 32 bars. (M)
------------------	-----------------------------

**NYC. Jan. 31, 1945**

Same. CBS broadcast from The Blue Room, Hotel Lincoln.  
Seven titles, four reported to have LT:

Unknown title	Solo. ( )
I'm Fer It Too	Solo 24 bars. (FM)
Taps Miller	Solo. ( )
Avenue C	Solo 24 bars. (F)

**NYC. Feb. 2, 1945**

Same. AFRS ONS No. 551 (second part) from The Blue Room, Hotel Lincoln.  
Five titles, one has LT:

Together	Solo with orch 8 bars. (M)
----------	----------------------------

**NYC. Feb. 4, 1945**

Same. NBC "Fitch Bandwagon" program from The Blue Room, Hotel Lincoln.  
Five titles, one has LT:

Aces & Faces	Solo 16 bars. (M)
--------------	-------------------

**NYC. Feb. 12, 1945**

Same. AFRS ONS 592 from The Blue Room, Hotel Lincoln.  
Nine titles, two have LT:

I'm Confessin'	Soli 4 and 4 bars. (SM)
Blue Room Jump	Solo with orch 48 bars. (M)

**NYC. Feb. 13, 1945**

Same. Lang-Worth Transcriptions AS 141, 149 from the Liederkrantz Hall.  
Eight titles were recorded, one has LT:

4108-1	I'm Fer It Too	Solo with orch 12 bars. (FM)
--------	----------------	------------------------------

**Pittsburgh, Feb. 24, 1945**

Same. Coca Cola "Spotlight Bands" broadcast AFRS SB 607 from USAAF Base.  
Four titles, probably no LT.

**NYC. Feb. 26, 1945**

Same. Three titles were recorded for Columbia, one has LT:

34352-1	Avenue C	Solo with orch 24 bars. (FM)
34352-2	Avenue C	As above. (FM)
34352-3	Avenue C	As above. (FM)
34352-4	Avenue C	As above. (FM)

Lucky continues to play with Count Basie during most of 1945, and his style is the same, quite rough one. Some people have problems with hearing the difference between LT and Don Byas with the Basie band, this I find rather strange, LT's expression is much closer related to that of Ben Webster. Rough or not, he never plays but first class music. Note particularly "Avenue C" with four takes all quite different.

**FREDDIE GREEN AND HIS KANSAS CITY SEVEN NYC. May 7, 1945**

Buck Clayton (tp), Dicky Wells (tb), Lucky Thompson (ts), Sammy Benskin (p), Freddie Green (g), Al Hall (b), Shadow Wilson (dm), Sylvia Syms (vo-4907).  
Four titles were recorded for Duke, 114 "Get Lucky" / "I'll Never Be The Same" has never appeared but:

4907	I'm In The Mood For Love	Solo 16 bars. (S)
4909	Sugar Hips	Solo 16 bars. (M)

One of the rarest sessions, Duke 114 has never appeared to my knowledge, and Duke 113 is issued from a rather worn copy. Too bad because the music is very good, and LT plays up to his ordinary, unattainable (for most others) standard.

**COUNT BASIE AND HIS ORCHESTRA****NYC. May 14, 1945**

Buck Clayton, Harry Edison, Karl George, Al Killian, Ed Lewis (tp), Dicky Wells, Ted Donnelly, J. J. Johnson, Eli Robinson (tb), Earl Warren, Jimmy Powell (as), Buddy Tate, Lucky Thompson (ts), Rudy Rutherford (bar), Count Basie (p), Freddie Green (g), Rodney Richardson (b), Shadow Wilson (dm), Jimmie Rushing, Taps Miller (vo).

Seven titles were recorded for VDisc, three feature LT:

VP1356	High Tide	Solo 16 bars. (M)
VP1358	Tippin' On The Q. T.	Soli 4 and 4 bars. (M)
JBB296	B-Flat Blues	Solo with orch 24 bars. (FM)

**NYC. June 5, 1945**

Same plus Preston Love (as). Pearl Bailey, Maxine Johnson (vo).

WNEW "Tribute to Glenn Miller" broadcast.

Five titles, one reported to have LT:

B-Flat Blues	Solo. ( )
--------------	-----------

Note particularly the fine version of "High Tide" and a flashy last 4 bars on "... Q. T.".

**COUNT BASIE AND HIS ORCHESTRA**

**LA. July 2, 1945**

Harry Edison, Karl George, Ed Lewis, Eugene "Snooky" Young (tp), Ted Donnelly, J. J. Johnson, Eli Robinson, Dicky Wells (tb), George Dorsey, Preston Love (as), Buddy Tate, Lucky Thompson (ts), Rudy Rutherford (cl, bar), Count Basie (p), Freddie Green (g), Rodney Richardson (b), Shadow Wilson (dm), Jimmie Rushing (vo). Also Lena Horne, Timmie Rogers (vo).

AFRS Jubilee No. 140 from Starlight Grove.

Seven titles were recorded with Basie, two have LT:

B-Flat Blues	Solo 24 bars. (FM)
Jumpin' At The Woodside	Solo with orch 4 choruses of 32 bars to coda. (F)

**Hollywood, July 9, 1945**

Same. Also Ann Moore, The King Sisters (vo).

AFRS Jubilee No. 141, NBC.

Five titles were recorded with Basie, one has LT:

Andy's Blues	Solo 36 bars. (FM)
--------------	--------------------

A colourful solo on "Andy's ...".

**COUNT BASIE ALL-STARS**

**LA. July 15, 1945**

Harry Edison, Snooky Young (tp), Ted Donnelly, Dicky Wells (tb), Lucky Thompson (ts), Rudy Rutherford (bar), Count Basie (p), Freddie Green (g), Rodney Richardson (b), Shadow Wilson (dm), Jimmie Rushing (vo).

"Lamplighter" broadcast from The Streets of Paris club.

Four titles:

Royal Garden Blues	In ens. Solo 24 bars. (FM)
Body And Soul	Solo 64 bars to coda. (S)
Evenin'	In ens obbligato. (FM)
I Got Rhythm	Solo 96 bars. In ens. (FM)

An unusual, informal jam session which contains an LT masterpiece, "Body ...", in the great tradition, two beautiful choruses full of sparkling details in every bar. Dig this one! And three choruses on "... Rhythm" are also thrilling!!

**COUNT BASIE AND HIS ORCHESTRA**

**Hollywood, July 16, 1945**

Personnel as July 2. Martha Lewis (vo).

AFRS Jubilee No. 142, NBC. Six titles with Basie, two have LT:

Avenue C	Solo 24 bars. (F)
My, What A Fry!	Solo 64 bars. (F)

**Hollywood, July 23, 1945**

Same. June Richmond, Delta Rhythm Boys (vo).

AFRS Jubilee No. 143, NBC. Seven titles with Basie, one has LT:

High Tide Solo 16 bars. (M)

**Culver City, July, 1945**

Same. AFRS "Magic Carpet" transcriptions from Casa Manana. Four titles,

**Hollywood, Aug. 8, 1945**

Same. Bing Crosby, Delta Rhythm Boys, Lena Horne (vo).  
AFRS Jubilee Christmas Show, NBC. Nine titles, two have LT:

Jumping At Ten Solo 32 bars. (FM)

Jumpin' At The Woodside Solo 4 choruses of 32 bars. (F)

**Hollywood, Sept. 10, 1945**

Same. Ann Moore, Jimmy Rushing (vo).  
AFRS Jubilee No. 147, NBC. Four titles, three have LT:

Rambo Solo 32 bars. (FM)

Mean To Me Solo 8 bars. (M)

(Astructed) Andy's Blues Solo 36 bars. (F)

**Hollywood, Sept. 17, 1945**

Same. Ann Moore, Jimmy Rushing (vo).  
AFRS Jubilee No. 148, NBC. Five titles, two have LT:

I've Found A New Baby Solo 52 bars. (F)

Taps Miller Solo with orch 32 bars. (FM)

**Hollywood, Sept. 24, 1945**

Same. Jimmy Rushing, Delta Rhythm Boys (vo).  
AFRS Jubilee No. 149, NBC. Five titles, three have LT:

Rhythm Man Solo 16 bars. (F)

Jazz Me Blues Solo 20 bars. (M)

Please Don't Talk About Me When I'm Gone Solo 8 bars. (M)

**Hollywood, Oct. 1, 1945**

Same. Lena Horne (vo).  
AFRS Jubilee No. 150, NBC. Four titles were recorded, one has LT:

Tush Solo with orch 32 bars. (FM)

Many excellent soli with Basie in the summer and autumn 1945, it is really no need to comment upon each of them, although Jubilee 147 have some particularly interesting ones. However, it is quite evident that Lucky is ripe for greater challenges and needs more elbowroom to play his music, he is simply too brilliant to spend most of his time in Basie's reed section. So he leaves Basie and stays on the West Coast. Nevertheless, in retrospective he was one of Basie's most important tenorsaxophone players ever, and that says a lot!!

LT leaves Count Basie between Oct. 1 and the Columbia recording session Oct. 9, where he is replaced by Illinois Jacquet.

**SLIM GAILLARD AND HIS BOOGIEREENERS LA. ca. Oct. 1945**

Personnel probably as next Gaillard session but including Vic Dickenson (tb), possibly Teddy Edwards also (as). Could there possibly be only one session, since matrix numbers are adjacent?

Two titles were recorded for King (note four additional titles are with trio only: Slim Gaillard (harpichord), Fletcher Smith (p), Tiny "Bam" Brown (b); the titles are 5010 "Sighin' The Boogie", 5011 "Queen Boogie", 5012 "Vout Boogie", 5013 "Nightmare Boogie"):

5008 Vout Oreene No solo.

5009 Please Wait For Me No solo.

**SLIM GAILLARD AND HIS BOOGIEREENERS LA. ca. Oct. 9-20, 1945**

Karl George, Howard McGhee (tp), Lucky Thompson, Teddy Edwards, William Moore (ts), Slim Gaillard (p, g, vo), Fletcher Smith (p), Tiny "Bam" Brown (b), Leo Watson (dm, vo). Four titles were recorded for King (four additional titles 5018-5021 with trio only are probably recorded at the same session):



5014	Slim's Boogie	Solo 24 bars. (M)
5014	Slim's Boogie alt.	As above? ( )
5015	Harlem Hunch	Solo 16 bars. (M)
5016	Tutti Frutti	No solo.
5017	Travellin' Blues	Obbligato 8 bars (last obbligato part). (S)

Two surging blues choruses with a lot of double time on "Slim ...", and a silky opening followed by some quick fingering on "Harlem ...".

**TIMMIE ROGERS AND STOMP RUSSELL TRIO** **LA. 1945**

Timmie Rogers (vo), Lucky Thompson (ts), Al "Stomp" Russell (p), unknown (g), unknown (b), Johnny Otis (dm).

Six titles were recorded for Excelsior, 137 "Concerto For Tipple" / I Got A Gal 65 And I'm Just 23" and 138 "Daddy-O" / Hep Paderewski From Basin Street" have not been available but:

Fla-Ga-La-Pa	Solo 16 bars. (S)
Drop Another Nickel In The Juke Box	Part of intro. Solo 16 bars. (FM)

Particularly "Fla ..." is notable here, a lovely tempo too!!

**LUCKY THOMPSON's ALL STARS** **LA. Sept./Oct. 1945**

Karl George (tp), J. J. Johnson (tb), Rudy Rutherford (cl), Lucky Thompson (ts), Bill Doggett (p), Freddie Green (g), Rodney Richardson (b), Shadow Wilson (dm), Thelma Love (vo-"... Heart", "No Good ...").

Six titles were recorded for Excelsior, 144 "Short Day" / "You're In My Heart" has not been available:

Why Not	Solo 32 bars. (FM)
No Good Man Blues	Solo 12 bars. (SM)
Irresistible You	Soli 30 and 22 bars. (S)
Phace	Solo 16 bars. (M)

Interesting session, arrangements sound almost like a bigband and with several good trombone soli by J.J.J. And LT on the very top, as always. However, "Irrestistible ..." has the band out of tune and sounds somewhat enigmatic to me.

**RUSSELL JACQUET AND HIS ORCHESTRA** **LA. Oct. 9-20, 1945**

Russell Jacquet (tp, vo), Snooky Young, Harry Edison, Gerald Wilson, Paul Jones (tp), Eli Robinson, Ted Donnelly, J. J. Johnson (tb), Rudy Rutherford, Willie Smith, Preston Love (as), Illinois Jacquet, Lucky Thompson (ts), Bill Doggett (p), Freddie Green (g), Billy Hadnott (b), Al Wichard (dm).

Two titles, "Blues" and "Mean And Evil Old World" were recorded for Modern Music, but no LT.

**ESTELLE EDSON WITH OSCAR PETTIFORD & ALL STARS** **LA. Oct./Nov. 1945**

Karl George (tp), Jewell Grant (as), Lucky Thompson (ts), Leon Beck (bar), Wilbert Baranco (p), Charlie Norris (g), Oscar Pettiford (b), Roy Porter (dm).

Four titles were recorded for Black & White:

BW163	Be-Baba-Le-Ba	Solo 24 bars. (M)
BW164	Rhythm In A Riff	Solo 32 bars. (M)
BW165	I Changed The Lock On The Door	No solo.
BW166	Don't Drive This Jive Away	Solo 12 bars. (M)

Excellent solo in a fine swinging mood on "... This Jive ...".

**WILLIE SMITH SIX** **LA. Nov. 5, 1945?**

Howard McGhee (tp), Willie Smith (as), Lucky Thompson (ts), Arnold Ross (p), Eddie Safranski (b), Lee Young (dm).

Four titles were recorded for Sunset:

127-5	I Found A New Baby	No solo.
127-14	I Found A New Baby	Solo 34 bars. (F)

127-15	I Found A New Baby	As above. (F)
132-7	Windjammer	Soli 8 and 8 bars. (FM)
133-3	Skylark	Solo 8 bars. (S)
134/35	Experiment Perilous I & II	Solo 4 choruses of 32 bars. (F)

Note: 127-5 features Vido Musso (ts) instead of LT.

LT's most important item is "Experiment ...", an uncamouflaged version of "Lover Come Back To Me". He plays rougher than usual, and the solo does not perhaps belong to his most beautiful, but his ability to step and stay on it for two strong choruses is impressive. "Skylark" is a rare example of LT playing in a bombastic manner, not at all pleasant, and "Windjammer" have only a few brief, not very significant soli. "... Baby" however is more in the style of "Experiment ...", quite rough, almost ugly, not too well recorded but fascinating.

#### **LUCKY THOMPSON's ALL STARS**

**LA. Nov. 28, 1945**

Karl George (tp), Jewell Grant (as), Lucky Thompson (ts), Gene Porter (cl, bar), Wilbert Baranco (p), unknown (g), possibly Charlie Mingus (b), Lee Young (dm), Rabon Tarrant (vo-1146,1150), Duke Henderson (vo-all others).

Eight titles were recorded for Apollo, issued as **RABON TARRANT** and **DUKE HENDERSON**:

S-1145	Don't Keep Me Waiting	Obbligato 12 bars. (SM)
S-1146	I'll Be True	Possibly solo 16 bars. (S)
S-1147	Mama Bear Blues	Solo 12 bars. (SM)
S-1148	S. H. Blues	Intro 4 bars. Obbligato 12 bars. (S)
S-1149	Not Worth A Dime	Solo 8 bars. (S)
S-1150	Hey, Hey, Hey Baby	Solo 24 bars. (M)
S-1151	Fool-Hearted Woman	Obbligato 12 bars. (S)
S-1152	H. D. (Hot Dog) Blues	Obbligato 12 bars. Ens coda. (S)

Fine session with excellent contributions by LT. Note that "... Dime" also is a blues with LT taking the last part of the first chorus. Postscript: These items worry me; there is no doubt that LT takes the two fine blues choruses on "... Baby". However there is something wrong with the tone on "... True", an otherwise very nice solo, and I feel quite reluctant to identify LT here. Could it possibly be Gene Porter, present on this session?

#### **BOYD RAEBURN AND HIS ORCHESTRA**

**Hollywood, Dec. 10-17, 1945**

Personnel similar to Jewell session of Feb. 5, 1946, plus Dizzy Gillespie (tp-"... Tunisia").

AFRS Jubilee No. 163.

RAE-5	Tonsilectomy	Solo with orch 32 bars. (M)
RAE-3	Picnic In The Wintertime	No solo.
GIL-10	A Night In Tunisia	Solo 16 bars. (M)
RAE-4	Rip Van Winkle	No solo.
RAE-6	Yerxa	Solo 8 bars. (S)
RAE-1	The Eagle Flies	Soli with orch 12 and 34 bars. (FM)

#### **DINAH WASHINGTON WITH**

#### **LUCKY THOMPSON's ALL STARS**

**LA. Dec. 10-13, 1945**

Karl George (tp), Jewell Grant (as), Gene Porter (cl, as, bar), Lucky Thompson (ts), Wilbert Baranco (p), Milt Jackson (vib), Charlie Mingus (b), Lee Young (dm).

Twelve titles were recorded for Apollo:

S-1170	Wise Woman Blues	No solo. (S)
S-1171	Walking Blues	Obbligato 12 bars. (S)
S-1172	No Voot No Boot	Intro 4 bars to obbligato 12 bars. Solo 12 bars. (M)
S-1173	Chewing Mama Blues	Solo 12 bars. (S)

S-1174	My Lovin' Papa	Solo 24 bars. (M)
S-1175	Rich Man's Blues	Solo 12 bars. (S)
S-1176	All Or Nothing	Solo 12 bars. (SM)
S-1177	Bagging Mama Blues	No solo. (SM)
S-1178	Mellow Mama Blues	Solo 12 bars. (SM)
S-1179	My Voot Is Really Vout	Solo 12 bars. (SM)
S-1180	Blues For A Day	Intro 4 bars. Solo 12 bars. (S)
S-1181	Pacific Coast Blues	Obbligato 12 bars. (S)

This is a magnificent LT session, an abundance of perfect performances, truly worthy of a true genius. One may perhaps have wished for a more varied repertoire, with few exceptions all items are in the slower tempi, and "nothing but the blues". However, after accepting this fact, there is certainly nothing to complain about. With the similarity of the items, it is difficult and unnecessary to look for particular highlights, everything is just perfect!! You should, however, note the exuberant second chorus on "... Lovin' Papa", incredible!!!

**BOB MOSLEY****LA. Nov./Dec. 1945**

Karl George (tp), Marshall Royal (cl, as), Lucky Thompson (ts), Bob Mosley (p), Gene Phillips (g), Charlie Mingus (b), Lee Young (dm), Marion Abernathy (vo).

Four titles were recorded for Bel-Tone:

BTJ34-3	Voot Rhythm	Solo 24 bars. (FM)
BTJ35-1	Stormy Mood	Solo 12 bars. (S)
BTJ36-2	Baggin' The Boogie	Solo 12 bars. (M)
BTJ37-5	Bee Boogie Boo	Solo 24 bars. (FM)

"Same procedure as last night"; absolute top quality! The reissues have a crisp, excellent sound adding to the pleasure. For a highlight choose "... Boogie"!

**JUDY CAROL AND THE BASIN STREET BOYS WITH EDDIE BEAL TRIO****LA. late 1945**

Lucky Thompson (ts), Eddie Beal (p), Charlie Drayton (b), Stan Levey (dm), Judy Carol, The Basin Street Boys (vo).

Four titles were recorded for Exclusive:

1019	I Want To Love And Be Loved	Obbligato parts. (S)
1020	Changes	Obbligato parts. Solo 12 bars. (SM)
1021	Jumping At The Jubilee	Solo 16+8 bars with ens vocal, (g) on bridge. (FM)
1022	"Nothing Ever Happens To Me	No solo.

Contrary to what a jazz purist might believe, the BSB sessions are quite nice popular music, and with LT in top shape as in "Changes", they are well worth a try!

On the SLIM GAILLARD Atomic date, LA. Dec. 1945, the personnel has conventionally been given as Howard McGhee (tp), Marshall Royal (cl), Lucky Thompson (ts) present, However, this is a quartet session with Dodo Marmarosa (p), Slim Gaillard (g, vo), Bam Brown (b, vo), Oscar Bradley (dm), thus "Pencilin Boogie", "Jumpin' In The Record Shop", "Minuet In Vout" and "Drie Six Cent" have no tenorsax soli.

**GEORGE'S DUKES AND DUCHESS****LA. probably Dec. 1945**

Karl George (tp), unknown (as), Lucky Thompson (ts), unknown (p), (b), (dm), Marion Abernathy (vo).

Five titles were recorded for Melodisc:

25578	Slowing Down The Blues	Solo 12 bars. (S)
25583	The Hour Of Parting	Solo 10 bars. (S)
25590	Abernathy's Boogie	Solo 12 bars. (M)
25593	Cherokee	Intro 8 bars. Solo 2 choruses of 64 bars, last 16 with ens. (F)

27336      Abernathy's Voo-It-Voo-It      No solo.

Note: While Melodisc 1001 "... Voo-It" has 27336 on the label, it has 27559B in the wax.

**LA. probably Dec. 1945**

Big band, personnel unknown but including Karl George (tp), Lucky Thompson (ts), Marion Abernathy (vo).

Three titles were recorded for Melodisc:

28019      I'm Gonna See My Baby      Solo 8 bars. (S)

28024      You Can't Take That Away From Me      No solo.

28032      Frantic Blues      Solo 12 bars. (M)

The quality of LT's playing is just incredible. Whenever he plays, the results are magnificent. The only purpose of a solography is to pinpoint items which have something very special, and almost all of them have! Let me therefore just mention the lovely opening on the slow "... See My Baby" and, first and foremost, the fireworks of "Cherokee"! There is one encounter I really wish took place and had been recorded, "Lucky Thompson meets Don Byas" in 1945-46. Nobody could challenge these two stars in uptempo, what would have been the outcome of a duel??

**JOHNNY CRINER VOCAL ACC. BY  
WILBERT BARANCO QUINTET**

**LA. 1946**

Karl George (tp), Lucky Thompson (ts), Wilbert Baranco (p), Dave Barbour (g), Phil Stephens (b).

Four titles were recorded for G&G, 1025 "Down Home Blues" / "Bring What Daddy Needs" has not been available but:

Railroad Man      Solo 36 bars. (M)

I Got My Money Blues      Obbligato 8 bars. (S)

Note: Johnny Criner on Gem 16 has been available but seems to be from a different session. "Sugar Mama Blues" has an altosax solo, while "I've Been Drinking" has a tenorsax solo 12 bars. (S), but rather amateurish and certainly not by LT.

An exquisite session and a sensitive rhythm section without drums. The vocal is not that remarkable, but LT's solo on "Railroad ..." certainly is, wow!!! Also some fine obbligato playing on "... My Money ...".

**WILBERT BARANCO AND HIS ORCHESTRA**

**LA. Jan. 1946**

Howard McGhee, Karl George, Snooky Young, John Burk (tp), Vic Dickenson, George Washington, Ralph Bledsoe, Henry Coker (tb), Willie Smith, Marvin Johnson (as), Lucky Thompson, Fred Simon (ts), Gene Porter (bar), Wilbert Baranco (p, vo), Buddy Harper (g), Charlie Mingus (b), Earl Watkins (dm).

Four titles were recorded for Black & White, no LT on "Weeping Willie", "Everytime I Think Of You" and "Baranco's Boogie" but:

BW183-2      Night And Day      Solo 8 bars. (M)

Usual high quality.

**DODO MARMAROSA**

**LA. Jan. 11, 1946**

Lucky Thompson (ts), Dodo Marmarosa (p), Ray Brown (b), Jackie Mills (dm).

Two titles were recorded for Atomic (another two with (p), (b), (dm) only):

How High The Moon      In ens. Soli 64 and 32 bars. (F)

I Surrender Dear      Solo 30 bars to long coda. (M)

Colourful quartet recordings led by one of my great piano favourites. LT plays magnificently on both sides, and particularly the up-tempo "... Moon" is unforgettable three minutes.

**SLIM GAILLARD AND HIS ORCHESTRA**

**LA. Jan. 1946**

Howard McGhee (tp), Marshall Royal (cl), Lucky Thompson (ts), Dodo Marmarosa (p), Slim Gaillard (g, vo), Bam Brown (b, vo), Zutty Singleton (dm).

Four titles were recorded for Bel-Tone:

58-3      Chicken Rhythm      Solo 16 bars. (M)

59-1      Santa Monica Jump      Solo 32 bars. (F)

- 60-1 Mean Pretty Mama Solo 12 bars. (S)  
 61-2 School Kids' Hop Solo 16 bars. (FM)

Excellent soloing in a variety of tempi. Note particularly the lovely blues chorus introducing "... Mama" and the fast "... Jump". The session as such is rather uneven, although Gaillard's vocals always are events of smile and laughter.

**DIZZY GILLESPIE****LA. Jan. 24, 1946**

Dizzy Gillespie (tp, vo), Charlie Parker (as), Lucky Thompson (ts), Milt Jackson (vib), Al Haig (p), Ray Brown (b), Stan Levey (dm).

Broadcast from Billy Berg's.

Salt Peanuts

No solo.

**LOUIS ARMSTRONG****LA. Jan. 26, 1946**

Collective personnel: Louis Armstrong (tp, vo), Mutt Carey (tp), Kid Ory (tb), Barney Bigard (cl), Lucky Thompson (ts), Charlie Beal (p), Bud Scott (g, vo), Red Callender (b), Zutty Singleton (dm).

Recorded in connection with "New Orleans", many titles not in the final movie version. The following (there may be more) have LT:

- 120 Dippermouth Blues In ens. (FM)  
 130-1 Shimme-Sha-Wobble In ens. (FM)  
 131-2 Ballin' The Jack Break. In ens. (FM)  
 149-2 King Porter Stomp In ens. Solo 16 bars. (FM)  
 182-5 Mahogany Hall Stomp In ens. Solo 12 bars. (FM)

One of the very few occasions where I find LT misplaced, otherwise he is extremely adaptive. His ensemble playing seems to belong to another world than that of his fellow musicians, on "Mahogany ..." where he succeeds Kid Ory the contrast is great, and his solo on "King Porter ..." can best be characterized as peculiar. Just therefore this oddity session has interest to scholars!

**DAVID ALLYN****LA. early 1946**

Lucky Thompson (ts), G. Style (p), Frank Davenport (cel), Al Hendrickson (g), Butch Stone (b), Alvin Stoller (dm), David Allyn (vo).

Three titles recorded for Atomic (a fourth without LT):

- Chinero Solo 8 bars. (S)  
 Sweet And Lovely Obligato 16 bars. Solo 8 bars.  
 Obligato 6 bars to coda. (S)  
 Snowbound Obligato 32 bars. Coda. (S)

States the IAJRC CD: "David Allyn, one of the most tasteful and sensitive of ballad singers ...", yes I couldn't agree more wholeheartedly! And LT plays magnificently in the slowest of tempi on all items. In fact, "Snowbound" has an obligato maybe better than ever recorded before, a unique item even by LT standards!! This session is really something special!!!

**CHARLIE MINGUS****LA. ca. late Jan. 1946**

Karl George, John Plonsky (tp), Henry Coker (tb), Jewell Grant, Willie Smith (as), Lucky Thompson (ts), Gene Porter (cl, bar), Wilbert Baranco (p), Buddy Harper (g), Charlie Mingus (b), Lee Young (dm), Claude Trenier (vo).

Four titles were recorded for Excelsior, no LT on "Ain't Jivin' Blues" and "Baby Take A Chance With Me" but:

- Shuffle Bass Boogie Solo 12 bars. (M)  
 Weird Nightmare Solo 16 bars. (S)

A lovely blues chorus on "Shuffle Bass ..." with a delicious, soft opening, and tricky playing on "Weird ...", sandwiched in a vocal performance.

**BOYD RAEBURN AND HIS ORCHESTRA****LA. Feb. 5, 1946**

Carl Green, Ray Linn, Dale Pierce, Nelson Shalladay (tp), Hal Smith, Ollie Wilson, Britt Woodman (tb), Harry Klee, Willie Schwartz, Ralph Lee, Guy McReynolds, Hy Mandel, Boyd Raeburn (reeds) with Lucky Thompson (ts), Dodo Marmarosa (p), Dave Barbour (g), Harry Babasin (b), Jackie Mills (dm).

Four titles were recorded for Jewell, one has LT:

## Boyd Meets Stravinsky

Solo 24 bars. (F)

The tempo is extremely high, still LT manages to play a good solo.

**DIZZY GILLESPIE (TEMPO) JAZZMEN** **Glendale, Ca. Feb. 4, 1946**

Dizzy Gillespie (tp), Charlie Parker (as), Lucky Thompson (ts), George Handy (p), Arvin Garrison (g), Ray Brown (b), Stan Levey (dm).

One title was recorded for Dial:

D1000 Diggin' Diz Solo 16 bars. (FM)

LT is introduced to the world of bebop through a rather chaotic session producing one title only and not a very remarkable one. The tenorsax solo is competently played, of course, but does not make history.

**DIZZY GILLESPIE (TEMPO) JAZZMEN** **Glendale, Ca. Feb. 6/7, 1946**

Dizzy Gillespie (tp), Lucky Thompson (ts), Milt Jackson (vib), Al Haig (p), Ray Brown (b), Stan Levey (dm), The Three Angels (vo), (band vocal-1004).

Five titles were recorded for Dial:

D1001-E Confirmation Solo 16 bars. (M)

D1002-E Diggin' For Diz Solo 16 bars. (FM)

D1003-A Dynamo A Part of intro 8 bars. Solo 32 bars. (F)

D1003-B Dynamo B As above. (F)

D1004-B When I Grow Too Old Too (sic) In ens. Solo 12 bars. (M)

D1005-A 'Round About Midnight In ens. Solo 8 bars. (S)

D1005-B 'Round About Midnight As above. (S)

Note: The reported D1004-E seems to be incorrect.

LT was employed by Dizzy as a substitute for Charlie Parker and fits in reasonably well. One may say that LT's romantic style does not quite match the hard bebop lines, on the other hand he has more than the necessary understanding of the complexities of this music and technique in abundance to execute it. It seems that he is best in fast tempo, "Dynamo" (or "Dizzy Atmosphere"), here he really seems to emulate the new music.

**BOYD RAEBURN AND HIS ORCHESTRA** **Hollywood, ca. Feb. 1946**

Personnel similar to Jewell session of Feb. 5, 1946 but Al Hendrickson (g) replaces Barbour. David Allyn (vo).

AFRS Jubilee No. 169.

RAE-9 One O'Clock Jump (Theme) No solo.

RAE-7 Boyd Meets Stravinsky Solo 24 bars. (F)

RAE-10 Temptation No solo.

RAE-11 There's No You No solo.

RAE-8 Memphis In June No solo.

RAE-12 Two Spoons In An Igloo Solo 16 bars. (FM)

Two fine LT soli on this interesting program.

**RAY LINN AND HIS JAZZ OCTET** **Same**

Ray Linn (tp), Harry Klee (fl), Willie Schwartz (cl), Lucky Thompson (ts), Dodo Marmarosa (p), Al Hendrickson (g), Harry Babasin (b), Jackie Mills (dm).

AFRS Jubilee No. 169.

LIN-1 Caravan No solo.

A nice feature number for flute but unfortunately no LT.

**WILBERT BARANCO AND HIS ORCHESTRA** **LA. ca. March 1946**

Possibly Hobart Dotson, Snooky Young, Karl George, unknown (tp), Melba Liston, Britt Woodman, George Washington, R. Bledsoe or Henry Coker (tb), Buddy Collette, Jackie Kelson (as), Fred Simon, Lucky Thompson (ts), Gene Porter (bar), Wilbert Baranco (p, arr), Buddy Harper (g), Charlie Mingus (b), Earl Watkins (dm).

AFRS Jubilee No. 175.

BAR-1	Baranco Boogie	Solo 24 bars. (FM)
BAR-2	Bugle Call Rag	Solo with orch 18 bars. (F)
BAR-3	Everytime I Think Of You	No solo.
BAR-4	Night And Day	Solo 8 bars. (M)
BAR-5	One O'Clock Jump	No solo.
MOO-5	Coming And Going	No solo.

A lovely "Night ...", good "... Boogie" and more ordinary "Bugle ...".

**CHARLIE PARKER SEPTET** **Hollywood, March 28, 1946**

Miles Davis (tp), Charlie Parker (as), Lucky Thompson (ts), Dodo Marmarosa (p), Arvin Garrison (g-1011,12,13), Vic McMillan (b), Roy Porter (dm).

Four titles were recorded for Dial:

D1010-1	Moose The Mooche	Solo 16 bars. In ens. (FM)
D1010-2	Moose The Mooche	As above. (FM)
D1010-3	Moose The Mooche	As above. (FM)
D1011-1	Yardbird Suite	Solo 16 bars. (FM)
D1011-4	Yardbird Suite	Soli 8 and 16 bars. (FM)
D1012-1	Ornithology	Solo 32 bars. In ens. (FM)
D1012-3	Ornithology (Bird Lore)	As above. (FM)
D1012-4	Ornithology	As above. (FM)
D1013-4	A Night In Tunisia	Solo 16 bars. (M)
D1013-5	A Night In Tunisia	As above. (M)

This Dial session is one of my favourite ones; despite the heavy drumming the music is graceful, nice tunes with Bird in excellent shape, having still his open, light, happy sound which was to disappear the year after. LT fits nicely and plays his bebop with inspiration and inventiveness. Although I have the feeling that this is not really "his music", he performs with concentration on all titles. Whether to prefer his dramatic playing on "... Tunisia", the soft "... Suite" or possibly the two remaining titles seem to be a matter of taste only.

**BEN CARTER AND HIS COMBO** **LA. March/April 1946**

Lucky Thompson (ts), unknown (p), (g), (b), (dm), (vo).

Four titles were recorded for 4-Star, "Baby Then I Don't Want Love" and "Cat And The Fiddle" n 1104 have not been available but:

336-2	Knife, Fork And Spoon	Solo 16+8 bars, (p) on bridge. Coda with vocal 8 bars. (M)
337-3	Get Away From My Back Door	Obligato 24 bars. Brief coda. (SM)

Nice discovery this one, a typical LT solo on the rough side appears on "... Spoon", and there is some very good background on "... Back Door".

**HERB JEFFRIES / BOB HAYWARD WITH  
BUDDY BAKER AND HIS ORCHESTRA** **LA. ca. April 1946**

Personnel unknown but including Lucky Thompson (ts), unknown (woodwinds), (strings), (harp), Herb Jeffries, Bob Hayward (vo).

Four titles were recorded for Exclusive, "Gloria" and "Memories Of Love" with Hayward on Excl 218 and "Body And Soul" and "What's The Score?" with Jeffries on Excl 217, not available.

LT is not present on the CHARLIE MINGUS session, LA. April 20 (not May 6), for 4-Star, five titles, "Honey Take A Chance With Me", "This Subdues My Passion", "Pipe Dream", "Make Believe" and "Bedspread".

**BOB PARRISH** **LA. April 26, 1946**

Lucky Thompson (ts), unknown (org), Lady Will Carr (p), Irving Ashby (g), Red Callender (b), Bob Parrish (vo).

Two titles were recorded for 4-Star, LT not present on "Full Moon And Empty Arms" but:

## How Deep Is The Ocean

Weak obbligato 48 bars. (S)

LT is badly recorded on this item, but he is there in the background, if you care to listen closely ...

**JIMMY MUNDY AND HIS ORCHESTRA** **Hollywood, ca. May 1946**

Possible personnel: Ray Linn, Clyde Hurley, Walter Williams, Red Mack (tp), Juan Tizol, Britt Woodman, Henry Coker, Vernon Brown (tb), Willie Smith, Les Robinson (as), Lucky Thompson, Babe Russin (ts), Dick Clark (bar), Milt Raskin or Eddie Beal (p), Irving Ashby (g), Art Shapiro (b), Ray Hagan (dm), Jimmy Mundy (ldr, arr), Helen Humes, Herb Jeffries (vo), The King Sisters, The Starlighters (vo-group).

AFRS Jubilee No. 181 (MUN-11-14), No. 182 (MUN-10,13,15, JEF-6, KIN-9,10), No. 187 (MUN-16-20, HUM-7,8), No. 196 (MUN-21-26, STA-2,3), No. 197 (MUN-16,27, JEF-10,11).

MUN-10	Everything But You	No solo.
MUN-11	Fiesta In Brass	Solo 24 bars. (FM)
MUN-12	Hello, Goodbye, Forget It	Solo 8 bars. (SM)
MUN-13	One O'Clock Jump (Theme) (NC)	No solo.
MUN-14	Skymaster (Rhythm Man)	Solo 16 bars. (FM)
MUN-15	Stop And Fetch It	Solo with orch 32 bars. (M)
MUN-16	Airmail Special	No solo.
MUN-17	Fiesta In Blue	No solo.
MUN-18	Fiesta In Brass	Solo 24 bars. (FM)
MUN-19	One O'Clock Jump (Theme) (NC)	
MUN-20	Queer Street	Soli with orch 2 and 4 bars. (M)
MUN-21	Bumble Boogie	No solo.
MUN-22	Fiesta In Blue	No solo.
MUN-23	One O'Clock Jump (Theme) (NC)	No solo.
MUN-24	Rhythm Was All I Had	No solo.
MUN-25	Skymaster (Rhythm Man)	Solo 16 bars. (F)
MUN-26	Solo Flight	No solo.
MUN-27	Stop And Fetch It	Solo with orch 32 bars. (SM)
HUM-7	Every Now And Then	
HUM-8	St. Louis Blues	
JEF-6	I Left A Good Deal In Mobile	No solo.
JEF-10	I Left My Heart In Mississippi	No solo.
JEF-11	I'm Just A Lucky So And So	Solo 8 bars. (S)
KIN-9	By The River Sainte Marie	No solo.
KIN-10	When The Swallows Come Back To Capistiano	No solo.
STA-2	Banana Boat	No solo.
STA-3	When Johnny Comes Marching Home	No solo.

"... Fetch It", soft and rough at the same time, for other items the roughness is most prominent. Note however the lovely "... So And So" with Herb Jeffries.

**THE BASIN STREET BOYS WITH  
EDDIE BEAL FOURS****LA. ca. June 1946**

Lucky Thompson (ts), Eddie Beal (p), Al Norris (g), Charlie Drayton (b), Stan Levey (dm), The Basin Street Boys (vo).

Four titles were recorded for Exclusive:

1043-4	Vootnay On The Votnay	Solo 16 bars. (M)
1044-5	I Sold My Heart To The Junkman	Solo 8 bars. (S)



- 1045 I Need A Knife Fork Spoon Solo 16 bars. (M)  
 1046 This Is The End Of A Dream No solo.

The highlight is "... The Junkman", three minutes of enchantment with a beautiful tenorsax solo sandwiched in, dig this!

**LAMPLIGHTER's ALL STAR JAZZ** **LA. June 23, 1946**

Teddy Buckner (tp), Lucky Thompson (ts), Eddie Beal (p), Red Callender (b), Zutty Singleton (dm), Joe Turner (vo).

Lamplighter broadcast.

- Lovin' Man Duet with (tp) 24 bars to solo 36 bars. (FM)

A good, quite rough solo.

**BOYD RAEBURN AND HIS ORCHESTRA** **Hollywood, July 29, 1946**

Personnel including Lucky Thompson (ts).

AFRS ONS No. 1087 from the Club Marocco.

- Tonsilectomy Solo with orch 32 bars. (M)  
 I Don't Know Why No solo.  
 I Can't Believe That You're ILWM No solo.  
 How Deep Is The Ocean? Solo 8 bars. (S)  
 Blue Echoes Solo with orch 8 bars. (M)  
 Memphis In June No solo.  
 Boyd Meets Stravinsky Solo 24 bars. (F)  
 I Only I Have Eyes For You No solo.  
 Blue Prelude Solo with orch and  
 announcer 16 bars. (S)

Particularly the two slow items are real gems, only LT could play with such intensity! Well, maybe not the only one, but the man is just incredible.

**EARLE SPENCER AND HIS ORCHESTRA** **LA. ca. Aug. 1946**

Al Killian, Ray Linn, Frank Beach, Paul Lopez (tp), Ray Heath, Tommy Pederson, Hal Smith, possibly Earle Spencer (tb), Les Robinson, Wilbur Schwartz (cl, as), Ralph Lee, Lucky Thompson ? (ts), Hy Mandel (bar), Tommy Todd (p), Jack Marshall (g), Morty Corb or Red Callender (b), Jackie Mills (dm), Bill Gillette (arr).

Five titles were recorded for Black & White, no LT. However, "Bolero In Boogie" has a Solo with orch 16 bars. (SM), played by Ralph Lee, an underrated tenorsax player with a style very close to Lucky. It is easy to get fooled!

The later Black & White recording sessions by EARLE SPENCER may have LT present but no soli. LT has been reported to be present on AFRS Jubilee No. 238 and 239, but I believe this is false, probably the tenorsax soli are by Ralph Lee. AFRS Jubilee No. 257 has not been available.

**JUNIOR JAZZ AT THE AUDITORIUM** **Hollywood, ca. Aug. 1946**

Howard McGhee (tp-"Lover", "Ornithology"), Les Robinson (as-"Allen's Alley", "Lover"), Jack McVea (ts-"Hot House", "Allen's Alley"), Lucky Thompson (ts), Jimmy Bunn (p), Irving Ashby (g-"Lover"), Red Callender (b), Jackie Mills (dm-"Allen's Alley", "Lover").

Four titles were recorded at The Auditorium for B&W (Jazz off the Air Vol. 1):

- Ornithology (Oodie-Coo-Bop) I&II Solo 3 choruses of 32 bars. (FM)  
 Hot House (Boppin' Bop) Solo 64 bars. (M)  
 Allen's Alley Solo 3 choruses of 32 bars. (F)  
 Lover (Big Noise) Straight 64 bars to solo two  
 choruses of 64 bars. In ens. (F)

This session is just incredible!! Upon a fine rhythm section with the bass as the strong voice, LT gushes forth tenorsax music of a quality most performers can only dream of. All items are magnificent with lengthy soli. Even LT supersedes himself on this date!!!

**LUCKY THOMPSON QUARTET****LA. Sept. 13, 1946**

Lucky Thompson (ts), Dodo Marmarosa (p), Red Callender (b), Jackie Mills (dm).  
Six titles were recorded for Downbeat:

Dodo's Bounce	Straight 32 bars. Solo 16 bars. Straight 8 bars. (M)
Dodo's Lament	Straight 32 bars. Straight 8 bars to long coda. (S)
Slam's Mishap	Straight 8 bars. Solo 34 bars. (FM)
Scuffle That Ruff	Straight 8 bars. Solo 48 bars. (FM)
Smooth Sailing	Straight 24 bars. Solo 48 bars. Straight 12 bars. (F)
Commercial Eyes	Solo 24 bars. (FM)

In a sense, this is Dodo's session, his strong personality seems to control even the most independent personality of Lucky T, making him almost like a fill-in to a trio session! This is particularly evident in the two slowest sides. In the faster one he manages to break loose in some magnificent playing (as always). For a favorite item I suggest "... Ruff".

**HERB JEFFRIES VOCAL ACCOMPANIED BY****BUDDY BAKER's ORCHESTRA****LA. Sept. 21, 1946**

Personnel includes Hoyt Bohannon (tb), Les Robinson (as), Lucky Thompson (ts), rhythm and strings.

Three titles were recorded for Exclusive, no LT on "These Foolish Things" and "All Of Me" but:

1054-4	Solitude	Solo 8 bars. (S)
--------	----------	------------------

**LA. late Sept. 1946**

Similar personnel. Three titles were recorded for Exclusive, "I Don't Want To Cry Anymore", "Flamingo", "Basin Street Blues", but no LT.

Only one LT solo on the Exclusive recordings, but a very beautiful "Solitude".

**RICKEY JORDAN****LA. Oct. 1946**

John Buckner (tp), Les Robinson (as), Lucky Thompson (ts), Arv Garrison (g), Vivien Garry (b), Roy Hall (dm), Rickey Jordan (vo).

One title recorded for Exclusive (three more with the Vivien Garry Trio):

1076-4	A.B.C. Blues	Obbligato 6 bars. (M)
--------	--------------	-----------------------

Brief but fine enough!

**BUDDY BAKER AND HIS ORCHESTRA****LA. Oct. 1946**

Personnel includes Clyde Hurley (tp), Slim Davis, Hoyt Bohannon (tb), Les Robinson (as), Lucky Thompson (ts), Milt Raskin (p), Arv Garrison (g), Emma Lou Welch (vo-1080), Vivian Garry (vo-1081).

Four titles were recorded for Exclusive, no LT on "Be Fair With Me", "I'm Stuck With A Sticker" and "Baker's Dozen", but:

1082-1	Sleepytime Down South	Solo 8 bars. (M)
--------	-----------------------	------------------

A lovely piece of music!

**IVIE ANDERSON****LA. Oct. 1946**

Personnel given as: Karl George (tp), Willie Smith (as), Lucky Thompson (ts), Irving Ashby (g), Lee Young (dm), Ivie Anderson (vo). However, the band is in fact much larger!

Four titles were recorded for Black & White, no LT on "Twice Too Many" and "Big Butter And Egg Man" but:

BW481-4	Tall, Dark And Handsome	Solo 16 bars. (SM)
BW482	Empty Bed Blues	Solo with orch 8 bars. (SM)

Just beautiful on "... Handsome", while "Empty Bed ..." is untypical and not particularly interesting.

In LA. Oct. 1946, LT recorded C2075-1 "Introspection" with **RALPH BURNS AND HIS ORCHESTRA** and C2076-7 "The Bloos" with **GEORGE HANDY AND HIS ORCHESTRA**. (The Burns personnel is a subset of the Handy personnel; a large orchestra with strings added), but the tenorsax soli are by Herbie Steward.

**LYLE GRIFFIN ORCHESTRA**

**LA. Nov. 4, 1946**

Personnel including Al Killian (tp), Lyle Griffin (tb, vo), Hal McKusick (as), Lucky Thompson (ts), Dodo Marmarosa (p), Harry Babasin (b), Cee Pee Johnson (tom-tom), David Allyn (vo), Tommy Talbert (arr-"Deep ..."), Frank Davenport (arr-"... Happen").

Four titles were recorded for Atomic, one on Atomic 271 has not been available but:

Flight Of The Vout Bug	Break to solo 24 bars. (F)
Deep In The Blues	No solo.
It Shouldn't Happen To A Dream	Solo 8 bars. (S)
Big Chief Alberquerque	

"... The Vout Bug" is an extraordinary piece of music; a real concerto. I guess nine out of ten collectors will call it corny, but it is really in my opinion a magnificent construction with sections that swing like mad! LT has an excellent solo.

**MISS DANNA WITH  
LYLE GRIFFIN's ORCHESTRA**

**LA? 1946?**

Personnel may be similar to the previous Lyle Griffin session and includes Lucky Thompson (ts), "Miss Danna" (vo).

Two titles were recorded for Maestro, no LT on "Big City Blues" but:

Why Should I Remember?	Solo 8 bars. (S)
------------------------	------------------

Another perfect solo!

**JIMMY MUNDY AND HIS ORCHESTRA**

**LA. 1946**

Personnel including Ray Linn, Harry Parr Jones (tp), Lucky Thompson (ts), Eddie Beal (p), Irving Ashby (g), Jimmy Young (vo), and others.

Four titles were recorded for Aladdin, no LT on "Bumble Boogie" and "I Gotta Put You Down Pt 2" but:

One O'Clock Boogie	Solo with orch 10 bars. (M)
I Gotta Put You Down Pt 1	Solo 12 bars. (S)

LT and the slow blues on "I Gotta ...", who could execute it with more cool emotion, if you understand what I mean! On the other hand, "One ..." is an unusually rough solo.

**THE BASIN STREET BOYS WITH  
EDDIE BEAL FOURS**

**LA. ca. late 1946**

Personnel as ca. June 1946.

Two titles were recorded for Exclusive, no LT on 1092 "I'm Gonna Write A Letter To My Baby" but:

1093 Josephine	Solo 16 bars. (M)
----------------	-------------------

A great solo!

**THE BASIN STREET BOYS WITH  
LUCKY THOMPSON ORCHESTRA**

**LA. ca. late 1946**

Karl George (tp), Lucky Thompson (ts), probably Eddie Beal quartet as before, Basin Street Boys (vo).

Four titles were recorded for Exclusive, no LT on 1112 "I'll Get Along Somehow" and 1114 "Exactly Like You", but:

1111-2 Ain't Got No Loot	Solo 16 bars. (SM)
1113-2 For You	Solo 16 bars to coda with vocal accompaniment. (S)

One has to bow deeply!!

**RICKEY JORDAN**

**LA. ca. late 1946**

Lucky Thompson (ts), unknown (p), (b), (dm), Rickey Jordan (vo). Date may be Oct. 1946.

Two titles were recorded for Exclusive, no LT on "Stormy Weather" but:

1120 Drop Dead Solo 12 bars. (M)

A fine blues chorus with a tricky opening and fast finish.

**THE BASIN STREET BOYS LA. late 1946**

Personnel probably similar to previous Basin Street Boys session.

Four titles were recorded for Exclusive, but none of them; 1125 "Summertime Gal", 1126 "Satchelmouth Baby", 1127 "You're Mine", 1128 "Near To You", have LT.

**IKE CARPENTER AND HIS ORCHESTRA LA. Jan. 18, 1947**

Probable personnel: Conrad Gozzo, Shorty Rogers, Gerald Wilson, John Best (tp), Dave Wells (tb), Herb Moise, Dick Norris (as), Lucky Thompson (ts), Gordon Reeder (ts, bar), Ike Carpenter (p), John Kitzmiller (b), Bob Hummell (dm), Paul Villepique (arr).

Four titles were recorded for Modern, all have LT:

510-3 Jeep's Blues Solo 8 bars. (S)

511-4 Yesterdays Solo with orch 14 bars. (SM)

512-4 Rhapsody In Blue Acc. (p) 4 and 2 bars. (S)

513-3 Things Ain't What They Used To Be Solo 12 bars. (S)

A fine orchestra with first class arrangements, a real surprise, and "Yesterdays" is a masterpiece!

**IKE CARPENTER LA. early 1947**

Personnel similar to Jan. 18.

Demo recording session, later (Dec. 1950) leased to Discovery records.

Seven titles, two have LT:

Take The A Train Solo 32 bars. (M)

Chelsea Bridge Solo 4 bars. (S)

**LOUIS ARMSTRONG AND HIS ORCHESTRA NYC. Feb. 8, 1947**

Personnel probably as March 12, 1947, but Sid Catlett (dm), Billie Holiday, Leslie Scott, Velma Middleton (vo).

Concert in Carnegie Hall. Ten titles but no LT.

**LOUIS ARMSTRONG AND HIS ORCHESTRA NYC. March 12, 1947**

Louis Armstrong (tp, vo), Ed Mullens, William Scott, Thomas Grider, Robert Butler (tp), "Big Chief" Russell Moore, James Whitney, Waddet Williams, Alton "Slim" Moore (tb), Arthur Dennis, Amos Gordon (as), Lucky Thompson, Joe Garland (ts), John Sparrow (bar), Earl Mason (p), Elmer Warner (g), Arvell Shaw (b), James Harris (dm).

Five titles were recorded for Victor, but no LT.

**BENNY CARTER AND HIS ORCHESTRA Pasadena, Ca. Spring 1947**

Personnel reported to include Benny Carter (tp, as), Al Grey and/or Henry Coker (tb), Dexter Gordon, Lucky Thompson (ts), Sonny White (p), Jimmy Cannady (g), Tom Moultrie (b), Percy Brice (dm). The Pied Pipers (vo).

AFRS Jubilee No. 246. No LT on this program, for details see Dexter Gordon.

**Same/Similar**

Personnel similar to above, Dexter Gordon's presence not confirmed.

AFRS Jubilee No. 248.

Fish Fry No solo.

Linda No solo.

It's The Same Old Dream No solo.

Just You, Just Me Solo 64 bars. (FM)

One O'Clock Jump No solo.

Just incredible tenorsax playing on "Just You ...".

LT is not present on the IKE CARPENTER session, LA. April 20, 1947. The great tenorsax solo on "Day Dream" is played by Corcy Corcoran!

**BUDDY BAKER AND HIS ORCHESTRA** **LA. 1947**

Personnel includes Lucky Thompson (ts).  
Two titles were recorded for Exclusive 1003 "Twinkle Twinkle Little Star" / "Stairway To The Stars", not available.

**FRANCES WAYNE WITH NEAL HEFTI AND HIS ORCHESTRA** **LA. 1947**

Probably personnel: Jimmy Zito, Clyde Hurley, Skin Davis (tp), Hoyt Bohannon (tb), Les Robinson (as), Stan Getz, Lucky Thompson (ts), Red Norvo (vib), Jimmy Rowles (p), unknown (g), Joe Mondragon (b), Don Lamond (dm) + strings.  
Four titles were recorded for Exclusive but no LT. Note however that Stan Getz solos on "I Never Loved Anyone" and "You Don't Know What Love Is".

**LUCKY THOMPSON AND HIS LUCKY SEVEN** **LA. April 22, 1947**

Neal Hefti (tp), Benny Carter (as), Lucky Thompson (ts), Bob Lawson (bar), Dodo Marmarosa (p), Barney Kessel (g-511,513), Red Callender (b), Lee Young (dm).  
Four titles were recorded for Victor:

510-1	Just One More Chance	Feature number for tenorsax, all record through. (S)
511-1	From Dixieland To Bop	In ens. Solo 64 bars. (FM)
511-	From Dixieland To Bop	As above? ( )
511-	From Dixieland To Bop	As above? ( )
512-1	Boulevard Bounce	Intro. (M)
512-	Boulevard Bounce	As above. (M)
512-	Boulevard Bounce	As above. (M)
513-1	Boppin' The Blues	Solo 60 bars. (F)

An interesting session with fine variations in choice of material. There is an obvious highlight, "Just One ...", with LT playing beautifully in a ballad mood, a remarkable performance even for him. I consider it one of his most important records from the late forties. This should not overshadow his other soli, and particularly his five blues choruses on "Boppin' ..." make your hair raise!

**MILLS BLUE RHYTHM BAND** **LA. May 20, 1947**

Charlie Shavers, Chuck Peterson, Frank Beach (tp), Si Zentner, Charles Maxon, Sidney Harris (tp), Clint Neagley, Eddie Rosa (as), Stan Getz (as, ts), Lucky Thompson (ts), Butch Stone (bar), Jimmy Rowles (p), Tony Rizzi (g), Arnold Fishkin (b), Don Lamond (dm), Van Alexander (dir, arr).  
Four titles were recorded for Royale, no LT on "Blue Rhythm Swing", but:

Blue Rhythm Blues	Solo 12 bars. (S)
Blue Rhythm Jam	Solo 32 bars. (FM)
Blue Rhythm Bebop	Solo 16 bars. (M)
Blue Rhythm Bebop alt.	As above. (M)

An interesting "revival" of the famous MBRB, but with no intentions of sounding like the thirties. LT plays particularly well on "... Jam".

**ERNIE ANDREWS WITH EDDIE BEAL AND HIS FOURSETTE** **LA. June 17, 1947**

Lucky Thompson (ts), Eddie Beal (p), Barney Kessel (g), Irving Ashby (g), Red Callender (b), Edward Hall (dm), Ernie Andrews (vo).  
Three titles were recorded for Columbia (a fourth title without LT), two have LT:

2384	You Better Be Satisfied	Solo 8 bars. (S)
2385-1	Hickory Dickory Dock	Solo 16 bars. (M)

Again excellent soli, albeit in strange vocal surroundings.

**LUCKY THOMPSON ORCHESTRA** **LA? Oct. 4?, 1947**

Bigband personnel including Lucky Thompson (ts), unknown (tp), (vo).  
Acetate "6000 Sunset Radio Center", dated 4-10-47.

Blow, Good-Bye, Forget It	Solo with vocal ens 16 bars. Solo 16 bars. (M)
Ugly's Got The Mug On You	Solo 16 bars. (M)

This is a very interesting item. It does not sound like an aircheck, rather like tests from a recording session. A fine bebop trumpeter on "Blow ..." supplements LT in excellent shape.

**PHIL MOORE** **LA. ca. Autumn 1947**  
 Snooky Young, Ray Linn, Gerald Wilson (tp), Henry Coker, Murray McEachern, Ben Benson (tb), Harry Klee (fl), Harry Schumann (frh), Marshall Royal (cl, as), Lucky Thompson (ts), Calvin Jackson (p), Al Hendrickson (g), Red Callender and/or Art Shapiro (b), Lee Young (dm), plus strings.  
 Eight titles were recorded for Discovery/Verve but no LT.

**RAY VASQUEZ AND HIS BE-BOPPERS** **LA. 1947-49**  
 Probably Ray Vasquez (as), Lucky Thompson (ts), unknown (p), (b), (dm).  
 Four titles were recorded for Rex:

Snake Don	Solo 8 bars. (M)
Clutching Hand	Solo 32 bars. (M)
Jinnies Packard	Solo 24 bars. (FM)
Home Run	Solo 24 bars. (M)

No doubt that LT is the tenorsax performer here. He plays excellent soli on all items, and particularly the last chorus on "... Run" with flashing runs is a gem!  
 Postscript: Recent information gives Walter Benton as the tenorsax player. However, WB was born Sept. 9, 1930 and seems quite young for this to be true, and also the soloing sounds like LT!

**LUCKY THOMPSON QUARTET** **Nice, France, 1948**  
 Lucky Thompson (ts), unknown (vib), (b), (dm).  
 One title was recorded at Premier Festival International de Jazz de Nice:

Body And Soul	Intro to solo 64 bars to very long coda. (S)
---------------	--

This was a very pleasant discovery! I had no idea LT was visiting Europe in that year!

**BARON MINGUS AND HIS SYMPHONIC AIRS** **LA. Jan. 1949**  
 Personnel said to include Lucky Thompson (ts) but this is rather doubtful.  
 Four titles were recorded for Fentone, "He's Gone" and "Story Of Love" issued on Fen 2002 but no LT.

**WPIX JAM SESSION** **NYC. Jan. 17, 1949**  
 Collective personnel: Miles Davis (tp), Kai Winding (tb), Buddy DeFranco (cl), Lucky Thompson (ts), Charlie Ventura (ts, bar), Al Haig, Teddy Wilson (p), Oscar Pettiford (b), Shelly Manne (dm), Mildred Bailey (vo). LT solos on:

The Squirrel	Solo 24 bars. (M)
How High The Moon	Solo 64 bars. (F)

While "... Squirrel" seems rather ordinary, LT gets going in up-tempo "... Moon", though.

**CHARLIE PARKER ALL STARS** **NYC. Feb. 26, 1949**  
 Kenny Dorham (tp), Charlie Parker (as), Lucky Thompson (ts), Milt Jackson (vib), Al Haig (p), Tommy Potter (b), Max Roach (dm).  
 Broadcast from the Royal Roost. Symphony Sid (Sid Torin) (msc).

Half Nelson	Solo 32 bars. (FM)
Night In Tunisia	No solo. (FM)
Scrapple From The Apple	Solo 64 bars. (F)

Same. **NYC. March 5, 1949**

Cheryl	Solo 36 bars. (FM)
Anthropology	Solo 3 choruses of 32 bars. (F)

**NYC. March 5, 1949**

Same.

Barbados	Solo 36 bars. (FM)
Anthropology	Solo 32 bars. (F)

**NYC. March 12, 1949**

Same.

Cheryl	Solo 24 bars. (FM)
Chasin' The Bird	Solo 64 bars. (FM)

Compared to the Dial recordings with LT almost three years earlier, his playing here seems much more developed and inspired, and particularly the fast titles are impressive. In fact he is the most important musician on these airshots, and note particularly how he flies high on "... Apple" and the extended version of "Anthropology".

**DANNY BOY COBBS WITH****LUCKY THOMPSON ORCHESTRA****NYC. June 16, 1950**

Ray Copeland (tp), Red Kelly (tb), Sahib Shahib (as), Lucky Thompson (ts), Pritchard Chessman (bar), Clifton Smalls (p), Peck Morrison (b), Panama Francis (dm), Danny Cobbs (vo).

Four titles were recorded for Savoy/Acorn; "Danny Boy", "Rockaway Blues", "Please Don't Leave Me Baby", "Sorry Woman Blues", but no LT.

**LUCKY THOMPSON AND HIS ORCHESTRA****NYC. Sept. 15, 1949**

Ray Copeland (tp), Henderson Chambers (tb), Lucky Thompson, Pritchard Chessman (ts), Sahib Shihab (bar), Billy Taylor (p), Peck Morrison (b), Al Walker (dm), Thelma Love (Thompson) (vo).

Four titles were recorded for Chess/Noel, Noel N1001 "Buck De Hoodle" / "You Must Be Out Of Your Mind" has not been available but:

CR1902	Slow Drag	Solo 12 bars. (S)
CR1903	Nothin' From Nothin'	Solo with orch 32 bars. (M)

The last session, at the turn of the decade; and it is important because it shows LT in the very first phase of transition towards a new style. But more on this in the next volume!

**LUCKY THOMPSON AND HIS ORCHESTRA****NYC. 1950**

Ray Copeland (tp), Ted Kelly (tb), Lucky Thompson, Pritchard Chessman (ts), Sahib Shihab (bar), Edwin Swanston (p), Peck Morrison (b), Al Walker (dm), Thelma (Love) Thompson (vo-111).

Four titles were recorded for Triumph:

T111	Stay In There	Solo 16 bars. (M)
T112	Over The Rainbow	Solo 48 bars to coda. (S)
T113	Paradise Valley	Solo 16 bars. (S)
T114	Coolin' With Collins	Solo 60 bars. (M)

A most exciting session, LT enters a new decade with a new style!! The basis for his famous recordings with Pettiford in the late fifties is made here. There is a new sound in his horn, even more beautiful than in 'the old days'. It seems to be a way of growing up, like Zoot Sims did, achieving a sound in his later days having all the sadness and happiness of the world compressed into his music. There is no doubt that LT is one of the foremost performers on his instrument in this period. All the items on this session should be considered historical, although I bet they have been largely overlooked. They are quite different; I have a particular weakness for the groovy "... Collins" and also "Stay ...", but the slow features are also something special, and you never heard "... The Rainbow" like this!

LT joined Fletcher Henderson's "Bop City" orchestra in Summer 1950 but no recordings. He stayed on to participate in Henderson's last orchestra in December, which was in fact only a sextet.

**BETTY McLAURIN****NYC. June 1950**

Personnel given as Fats Ford, Chiefie Salam, Taft Jordan (tp), Elmer Crumbley, Clarence Johnson (tb), Jackie Fields, Dave McRae (as), Freddie Mitchell, Lucky

Thompson (ts), Eddie Wilcox (p), Aaron Bell (b), James J. Johnson (dm). However I doubt LT's presence.

Seven (more?) titles were recorded for Derby on one or several sessions but no LT.

**EDDIE WILCOX**

**NYC. June 5, 1950**

Fats Ford, Chiefie Salam, Taft Jordan (tp), Elmer Crumbley, Clarence Johnson (tb), Jackie Fields, Dave McRae (as), Freddy Mitchell, Lucky Thompson (ts), Eddie Wilcox (p), Aaron Bell (b), Osie Johnson (dm), Sunny Gale (vo).

Eight titles were recorded for Derby 766, 787, 791, 796, only "Shuffle Express" has been available but no LT.

**WINI BROWN**

**NYC. Dec. 1, 1950**

Dick Vance (tp), Eddie Barefield, Andrew Brown (as), Lucky Thompson ? (ts), Sammy Benskin (p), Al Hall (b), Jimmy Crawford (dm).

Two titles were recorded for Columbia, no tenorsax on "Was It Really Like That?", while there is straight tenorsax intro 2 bars on "We're Supposed To Be Through" with no resemblance to LT.

**CHARLIE SINGLETON**

**NYC. Dec. 6, 1950**

Ray Copeland (tp), Charlie Singleton (as), Lucky Thompson ? (ts), Eddie Barefield (bar), Herbie Nichols (p), Peck Morrison (b), Sticks Evans (dm), Freddie Jackson (vo).

Two titles were recorded for Decca, "Alligator Meat" and "Elephant Rock" but no LT.

**FLETCHER HENDERSON AND HIS ORCHESTRA**

**NYC. Dec. 9, 1950**

Dick Vance (tp, vo), Eddie Barefield (cl), Lucky Thompson (ts), Fletcher Henderson (p), John Brown (b), Jimmy Crawford (dm).

Broadcast from Cafe Society Downtown, not all titles have been available, info taken from "Hendersonia".

Christopher Columbus (Theme) No solo.

Soft Winds Solo 24 bars. ( )

This Is Jazz Soli 32 and 8 bars. (M)

Christopher Columbus (Theme) Solo 8 bars. ( )

**NYC. Dec. 14, 1950**

Same.

Christopher Columbus (Theme) No solo.

Royal Garden Blues Brief break. Soli 24 and 4 bars. (FM)

In A Little Spanish Town Solo 16 bars. (FM)

Don'Cha Go 'Way Mad Solo 8 bars. (SM)

Rose Room Solo 14 bars. (M)

Byas-A-Drink Solo 16 bars. (M)

Star Dust Solo 16 bars. (S)

Christopher Columbus (Theme) No solo.

**NYC. Dec. 16, 1950**

Same.

Christopher Columbus (Theme) No solo.

Soft Winds Solo 24 bars. ( )

Chartreuse Intro. Solo 24 bars. ( )

I Found A New Baby Solo 34 bars. ( )

**NYC. Dec. 18, 1950**

Same.

Christopher Columbus (Theme) No solo.

Royal Garden Blues Breaks. Soli 24 and 4 bars. (FM)

In A Little Spanish Town Solo 32 bars. (FM)



Rockin' In Rhythm	Solo 16 bars. (FM)
Bugle Blues	Soli 24 and 16 bars. (F)
Perdido	Soli 64 and 8 bars. (F)
Christopher Columbus (Theme)	No solo.

**NYC. Dec. 20, 1950**

Same.

Christopher Columbus (Theme)	No solo.
C Jam Blues	Solo 36 bars. (FM)
Star Dust	Solo 16 bars. (S)
Minerva	Solo 16 bars. (FM)
Three Buckets Of Jive	Solo 24 bars, last 4 with announcer. (M)

**NYC. Dec. 21, 1950**

Same.

Christopher Columbus	No solo.
I've Found A New Baby	Solo 34 bars. (FM)
Anything You Want	Solo 8 bars. (FM)
Chartreuse	Solo 24 bars. (M)
Sometimes I'm Happy	Solo 6 bars. (SM)
Rose Room	Solo 14 bars. (M)
Star Dust	No solo.
Soft Winds	Solo 60 bars. (M)
Christopher Columbus (Theme)	Solo 2 bars (NC). ( )

**NYC. Dec. 28, 1950**

Same except Norman Lester (p) replaces Henderson (which had a disabling stroke on Dec. 22).

Christopher Columbus (Theme)	No solo.
I've Found A New Baby	Solo 34 bars. ( )
Three Buckets Of Jive	Solo 24 bars. ( )
Chartreuse	Solo 24 bars. ( )
Just Meddlin'	Soli 4, 12 and 4 bars. ( )
Rose Room	Solo 14 bars. ( )
Perdido	Soli 64 and 8 bars. ( )
Christopher Columbus (Theme)	No solo.

A sad fate for a great bigband leader and arranger to terminate his career with a casual sextet with no clear musical purpose. These broadcasts are nice but without ambition, and the soloists are ordinary, of course with the exception of LT. Nevertheless, also he seems to have a routine approach to this job; he pours forth nice soli but most without the extraordinary strength and inspiration which was so typical in the late forties. I guess he felt no challenge with this group. However, there are exceptions, and for a great highlight, note his five choruses on "Soft Winds" from Dec. 21!

**IDA JAMES ACCOMPANIED BY  
DICK VANCE AND HIS ORCHESTRA**

**NYC. Jan. 31, 1951**

Personnel given as: Dick Vance (tp), George Dorsey (as), Lucky Thompson (ts), Andy Brown (bar), Sam Benskin (p), Al Hall (b), Jimmy Crawford (dm).

Two titles were recorded for Columbia, no tenorsax on "Shake Your Can" but:

45202	The Chair Song	Unlikely solo 12 bars. (SM)
-------	----------------	-----------------------------

This tenorsax solo does not sound like LT to me, and I wonder if the personnel given in discos may not be a pure speculation. The solo is not at all bad, and there is a faint resemblance of style.

**COUNT BASIE AND HIS ORCHESTRA** **NYC. April 10, 1951**

Personnel including Lucky Thompson (ts) as a temporary replacement.  
Four titles were recorded for Columbia: "Howzit", "Nails", "Little Pony" and "Beaver Junction", but all tenorsax soli are by Wardell Gray.

**HOT LIPS JOHNSON AND HIS ORCHESTRA** **NYC. June 7, 1951**

Frank Galbreath (tp), Bernie Peacock (as), Lucky Thompson (ts), Hot Lips Johnson (ts, vo), Numa Moore (bar), Howard Biggs (p), Aaron Bell (b), Ed Shaughnessy (dm), Melvin Moore (vo), The Winky Dinks (vo-group).  
Four titles were recorded for Decca but no LT.

**GENE REDD AND HIS ORCHESTRA** **NYC. Nov. 14, 1951**

Gene Redd (tp, vib), Reuben Phillips (as), Lucky Thompson (ts), Pete Clark (bar), Clifton Smalls (p, org), Ike Isaacs (b), Jimmy Cobb (dm), Annisteen Allen (vo-186,187), Valerie Carr (voice-1087). The **ANNISTEEN ALLEN** titles are issued under her name.

Six titles were recorded for Federal:

1086	In The Redd	No solo. (M)
1087	I Dreamed The Blues	No solo. (S)
186	The Bittersweet	Obbligato 6 bars. (S)
187	The Bluest Blues	Solo 12 bars. (SM)
188	Play Vibes Play	Solo 32 bars. (FM)
189	I Surrender Dear	No solo. (S)

An interesting session built around Redd's vibes, playing in the Hampton tradition but with several modern and experimental aspects. LT plays a minor role but has an excellent solo on the driving minor "... Vibes ...". In "... Bluest ..." he tries to play a groovy r&b; the result is not musically significant but interesting from an academic point of view.

**THELONIOUS MONK** **NYC. May 30, 1952**

Kenny Dorham (tp), Lou Donaldson (as), Lucky Thompson (ts), Thelonious Monk (p), Nelson Boyd (b), Max Roach (dm).  
Five titles were recorded for Blue Note:

434-1	Skippy	Solo 32 bars. (FM)
434-2	Skippy	As above. (FM)
435-1	Hornin' In	Solo 16 bars. (M)
435-3	Hornin' In	As above. (M)
436-0	Sixteen	Solo 32 bars. (M)
436-1	Sixteen	As above. (M)
437-0	Carolina Moon	Solo 16 bars. (M)
438-0	Let's Cool One	Solo 16 bars. (M)

Monk's music is extremely interesting and exciting, but I doubt that LT is much attracted to it. He is capable enough harmonically, but rhythmically and emotionally on another planet. His soloing here seems somewhat disconnected from the rest of the group, and although nothing is wrong, it is easily forgotten.

**JIMMY SCOTT ACCOMPANIED BY LUCKY THOMPSON AND HIS ORCHESTRA** **NYC. July 1952**

Gil Askey (tp), John Saunders (tb), Curby Alexander (as), Lucky Thompson (ts), Clarence Williams (bar), Edwin Swanson (p), Peck Morrison (b), Herbie Lovelle (dm), Jimmy Scott (vo).

Four titles were recorded for Coral, no LT on 83197 "Why Was I Born?", 83198 "You Never Miss The Water" and 83199? "The Bluest Blues" but:

83200	Solitude	Obbligato 16 and 10 bars. (S)
-------	----------	-------------------------------

Jimmy Scott is one of jazz' most important vocal personalities, sadly underrecorded for the most of his life, but having a successful and well deserved comeback in the late eighties. It is therefore a pleasure to hear him with LT's orchestra, and even if two items are vocals 'only', "Solitude" more than makes up for that with beautiful background playing.

**BENNY CARTER AND HIS ORCHESTRA** **NYC. Oct. 2, 1952**

Doc Cheatham, Taft Jordan, Dick Vance (tp), Tyree Glenn, Claude Jones, Frank Rehak (tb), Benny Carter (tp, as), Eddie Barefield (as), Art Drelinger, Lucky Thompson (ts), Willard Brown (bar), Billy Taylor (p), Rene Hall (g), unknown (b), Chris Columbus (dm).

Three titles, "Love Is Cynthia", "Sunday Afternoon" and "Georgia On My Mind" were recorded for Victor, but no LT soli.

**LUCKY THOMPSON AND HIS LUCKY SEVEN** **NYC. Aug. 14, 1953**

Harold Johnson (tp), John Saunders (tb), Jimmy Powell (as), Lucky Thompson (ts), Clarence Williams (bar), Earl Knight (p), Beverly Peer (b), Percy Brice (dm).

Four titles were recorded for Decca, three issued:

85039	Flamingo	Solo 40 bars to coda. (S)
85040	Mambo In Blues	No solo. (SM)
85041	The Scene Is Clean	Break 8 bars to solo 3 ½ choruses of 32 bars. (FM)

A semi-bigband with elaborate arrangements making it sound larger. LT is featured soloist with good results.

**LUCKY THOMPSON AND HIS LUCKY SEVEN** **NYC. March 2, 1954**

Gil Askey (tp), George Matthews (tb), Curby Alexander (as), Lucky Thompson (ts), Clarence Williams (bar), Al Williams (p), Beverly Peer (b), Percy Brice (dm).

Four titles were recorded for Decca:

89531	The Night Hawk	Solo with orch 32 bars. Solo 8 bars to 8 bars and coda with orch. (S)
89532	Little Boy, Blow	Solo with orch 64 bars. (M)
89533	Moonlight In Vermont	Solo with orch 44 bars to coda. (S)
89534	Bunny	Solo 28 bars. (SM)

On this session, "Bunny" has a majestic solo, while "... Hawk" is a rather ordinary moody piece. "... Blow" is good but not outstanding, and "Moonlight ..." would have been slightly boring, if it were not for the magnificent runs in the second half.

**MILES DAVIS ALL STAR SEXTET** **Hackensack, NJ. April 29, 1954**

Miles Davis (tp), J. J. Johnson (tb), Lucky Thompson (ts), Horace Silver (p), Percy Heath (b), Kenny Clarke (dm).

Two titles were recorded for Prestige:

568	Blue'n Boogie	Solo with ens 12 choruses of 12 bars. (F)
569	Walkin'	Solo 10 choruses of 12 bars. (M)

A legendary session, one of those which made us look to Miles Davis in awe, something special never heard before! Although we "only" get two different versions of the blues, the occasion is still extremely exciting after 40 years, with everybody making jazz history. LT is in many ways far from Miles' musical world, but this is more like a jam session, and he plays his own music in a convincing way. Both numbers are quite noteworthy, but the fascinating "Walkin'" is the one you are likely to play repeatedly, where the choruses are built one by one logically to a climax.

**DIZZY GILLESPIE AND HIS ORCHESTRA** **NYC. May 24, 1954**

Dizzy Gillespie, Quincy Jones, Ernie Royal, Jimmy Nottingham (tp), Leon Comegys, J. J. Johnson, George Matthews (tb), Hilton Jefferson, George Dorsey (as), Hank Mobley, Lucky Thompson (ts), Danny Bank (bar), Wade Legge (p), Lou Hackney, Robert Rodriguez (b), Charlie Persip (dm), Jose Manguel (bgo), Ubaldo (timb), Candido Camero, Ramon Santamaria (cga), Chico O'Farrill (arr).

Five titles were recorded for Verve, one has LT:

1713-4	Jungle	Solo with orch 36 bars. (FM)
--------	--------	------------------------------

Three excellent blues choruses driven by one of the best modern bigbands ever!

**CATS VERSUS CHICKS****NYC. June 2, 1954**

Cats: Clark Terry (tp), Urbie Green (tb), Lucky Thompson (ts), Horace Silver (p), Tal Farlow (g), Percy Heath (b), Kenny Clarke (dm). Chicks: Norma Carson (tp), Corky Hetch (harp), Terry Pollard (vib), Mary Osborne (g), Bonnie Wetzel (b), Elaine Leighton (dm).

Four titles were recorded for MGM:

Cat Meets Chick	Solo 16 bars. (M)
Mamblues	No solo.
The Man I Love	Solo 64 bars. (M)
Anything You Can Do	No solo.

The idea of having two different sexes play the same tunes in a sort of "battle" is rather corny, but the music resulting from it has its merits. LT however seems to choose a modest role with two no-solo-items and one ordinary solo on "Cat ...". The exception is an inspired chorus in double tempo on "... Love", note this one!

**DIZZY GILLESPIE AND HIS ORCHESTRA****NYC. Sept. 15, 1954**

Personnel as May 24 except latin rhythm out.

Four titles were recorded for Verve, two have LT:

1980-3	Cool Eyes	Solo with orch 32 bars. (M)
1982-4	Pile Driver	Break to solo 24 bars. (FM)

Good soli, particularly "Pile ..." is inspired.

**JACK TEAGARDEN AND HIS ORCHESTRA****NYC. Oct. 1954**

Ruby Braff (tp), Jack Teagarden (tb, vo), Sol Yaged (cl), Lucky Thompson (ts), Ken Kersey (p), Sidney Gross (g), Milt Hinton (b), Denzil Best (dm).

Seven titles were recorded for Urania:

The Christmas Song	No solo.
St. James Infirmary	In ens. Solo 8 bars. (S)
Blue And Esoteric	Solo 12 bars. (SM). Solo with ens 36 bars. In ens. (FM)
After You've Gone	Part of intro 4 bars. In ens. Solo 40 bars. (FM)
Stars Fell On Alabama	Acc. (tp) 8 bars. Solo 8 bars. Obbligato 8 bars. (S)
A 100 Years From Today	Obbligato parts. Solo 10 bars. (S)
Lover	Solo 64 bars. In ens. (F)

I am completely enchanted by this beautiful aggregation of beautiful people! Big T and Lucky T fit like hand in glove, and the highlights come continuously, with the master trumpeter Braff monitoring the session. The tenorsax parts are just unforgettable, all of them, but maybe some particular attention should be given to "... Esoteric" and "... Infirmary".

**LUCKY THOMPSON****NYC. Oct. 1954**

Jimmy Hamilton (cl), Lucky Thompson (ts), Billy Taylor (p), Sidney Gross (g), Oscar Pettiford (b), Osie Johnson (dm).

Five titles were recorded for Urania:

Tune For Tex	Solo 64 bars. (F)
Where Or When	Solo 2 ½ choruses of 40 bars, except (p) on first bridge, to coda. (S)
Kamman's A-Comin'	Soli 2, 16, 32 and 2 bars. (M)
Ever So Easy	Solo 6 choruses of 12 bars. 7 choruses 4/4 with (dm) to 4 choruses 4/4 with (b). (FM)
Mr. E-Z	Solo 64 bars. (M)

An elegant session, almost to the point of chamber music, and the fine rhythm section may be called "intellectual" in its close cooperation and gentle soloing. However, it is also close to boring at times, and one catches oneself in waiting for Lucky. He plays his usual excellent self, but there are more exciting sessions. "Where ..." is a beautiful but almost bloodless ballad, and among the other items, the fast medium blues "Ever ..." is the most prominent item with an unusual long 4/4 section of various combinations.

**JIMMY HAMILTON JAZZ ENSEMBLE** **NYC. Oct. 1954**

Ernie Royal (tp), Jimmy Hamilton (cl, arr), Lucky Thompson (ts), Earl Knight (p), Sidney Gross (g), Oscar Pettiford (b), Osie Johnson (dm).

Four titles were recorded for Urania:

Mood Indigo	In ens. (S)
Salute To Charlie Parker	Break 4 bars to solo 32 bars. (FM)
Easy To Love	Soli 8 and 8 bars. (M)
Prelude To A Mood	Solo 24 bars. (M)

I am not particularly fond of this session, the arrangements are not quite to my taste, and LT's contributions are quite ordinary, for him to be that is. For a highlight choose "Salute ...".

**KING PLEASURE ACC. BY**

**QUINCY JONES BAND**

**NYC. Dec. 7, 1954**

J. J. Johnson, Kai Winding (tb), Lucky Thompson (ts), Danny Bank (bar), Jimmy Jones (p), Paul Chambers (b), Joe Harris (dm), King Pleasure, Jon Hendricks, Eddie Jefferson, Three Riffs (vo), Quincy Jones (arr).

Four titles were recorded for Prestige, three have LT:

659	Don't Get Scared	Solo 12 bars. (M)
661	You're Crying	Soli with orch 16 and 16 bars. (S)
662	Funk Junction	Part of intro. Solo 8 bars to coda fade-out. (SM)

LT has good contributions on this session, particularly when playing quite straight on the non-vocal "... Crying", and he enters the late fifties as one of the major jazz tenorsaxophone players.

**MODERN JAZZ SOCIETY**

**NYC. March 14, 1955**

Gunther Schuller (frh, arr), J. J. Johnson (tb), Jim Politis (fl), Manny Ziegler (bassoon), Aaron Sachs (cl), Lucky Thompson (ts), John Lewis (p, comp, arr), Percy Heath (b), Connie Kay (dm), Janet Putnam (harp).

Three titles were recorded for Norgran (three more with Stan Getz (ts) replacing Thompson):

5002	Sun Dance	Solo with ens 22 bars. (SM)
5003	Django	Solo with ens 32 bars. (SM)
5004	Little David's Fugue	Prominent in improvised ensemble. Solo with ens 48 bars (M)

LT enters the late fifties with a unique crossover session organized by John Lewis and Gunther Schuller. The music may have been controversial then, now it is just beautiful and swings softly and merrily behind the classic oriented arrangements. From harp to clarinet and trombone, everything is enchanting, and LT shows his greatness on all three items, but my favourite is "Django", an unforgettable Lewis composition arranged by Schuller, creating a true tenorsax masterpiece!!

**JO JONES BAND**

**NYC. Aug. 11, 1955**

Emmett Berry (tp), Bennie Green (tb), Lucky Thompson (ts), Count Basie (p-"Shoe Shine Boy"), Nat Pierce (p-other items), Freddie Green (g), Walter Page (b), Jo Jones (dm).

Five titles were recorded for Vanguard, issued as "Jo Jones Special":

Shoe Shine Boy -1	Soli 64, 4, 4, 4 and 2 bars. (FM)
Shoe Shine Boy - 2	Soli 64, 4, 4, 4, 4 and 2 bars. (F)
Lover Man	Soli 32 and 16 bars to coda. (S)
Georgia Mae	Solo 64 bars. (F)

Lincoln Heights	Solo 64 bars. (M)
Embraceable You	Solo 24 bars. (S)

A remarkable mainstream session, enjoyable as a whole with fine contributions by all participants. LT plays magnificently on "Lover Man" and "Embraceable ...", but also the higher tempi feature him to advantage. The "recreation" of the famous "Shoe Shine" is exciting, and LT plays particularly convincingly on take 2, substantially faster than take 1.

**JIMMY CLEVELAND****NYC. Aug. 12, 1955**

Ernie Royal (tp), Jimmy Cleveland (tb), Lucky Thompson (ts), Cecil Payne (bar), John Williams (p), Barry Galbraith (g), Paul Chambers (b), Max Roach (dm), Quincy Jones (arr).

Three titles were recorded for EmArcy:

11997	Hear Ye! Hear Ye!	Solo 32 bars. (FM)
11998	You Don't Know What Love Is	Solo 16 bars. (S)
11999	Little Beaver	Solo 4 choruses of 12 bars. (M)

A third kind of session, this time a swinging modern/mainstream one. Two fine tenorsax soli in medium tempi, particularly the blues on "Little ...", but the memorable item is "... Love Is", utterly beautiful, also with a trombone out of this world.

**JIMMY CLEVELAND****NYC. Nov. 19, 1955**

Ernie Royal (tp), Jimmy Cleveland (tb), Lucky Thompson (ts), Cecil Payne (bar), Hank Jones (p), Barry Galbraith (g), Oscar Pettiford (b), Osie Johnson (dm).

Five titles were recorded for EmArcy, no LT on "My One And Only Love", "Our Love Is Here To Stay" and "Vixen" but:

12313	Count 'Em	Solo 24 bars. (SM)
12314	Bone Brother	Solo 30 bars. (M)

A fine follow up session to the one three months earlier with two good tenorsax soli.

**MILT JACKSON SEXTET****NYC. Jan. 17, 1956**

Lucky Thompson (ts), Milt Jackson (vib), John Lewis (p), Skeeter Best (g), Oscar Pettiford (b), Kenny Clarke (dm).

Three titles were recorded for Atlantic:

1828	Hello	Duet with (vib) 16+8 bars, (vib) on bridge. Solo 8 bars to duet 8 bars. (S)
1829	Bright Blues	Straight with (vib) 32 bars. Solo 48 bars. Straight with (vib) 32 bars. (M)
1830	How High The Moon	Solo 64 bars. (FM)

This session starts perhaps the most important month in LT's musical life! Three magnificent encounters with Milt Jackson, leading up to the unique cooperation with Oscar Pettiford. These three titles are most delightful; "... Moon" starts out with vibes in a very slow tempo, but then LT swings merrily in uptempo. But even more memorable is the exquisite blues playing on "Bright ..." and the utterly beautiful, slow, close copleying with Milt on "Hello"!!

**MILT JACKSON QUINTET****NYC. Jan. 19, 1956**

Lucky Thompson (ts), Milt Jackson (vib), Wade Legge (p), Wendell Marshall (b), Kenny Clarke (dm). Date also given as Jan. 5.

Six titles were recorded for Savoy:

69116	Come Rain Or Come Shine	Acc. (vib) 16 bars. Solo 32 bars. Acc. (vib) 16 and 8 bars to coda. (SM)
69117	They Can't Take That Away From Me	Soli 8 and 36 bars. Straight 16 and 8 bars to coda. (SM)
69118	Wild Man	Solo 6 choruses of 12 bars. (FM)
69119	Soulful	Solo 5 choruses of 12 bars. (M)

- 69120 Fred's Mood Straight 2 choruses of 12 bars.  
Solo 6 choruses. 4 choruses 4/4 with (vib/dm).  
Straight 2 choruses to coda sequence. (FM)
- 69121 Flamingo Solo 32 bars to long coda with (vib). (S)

Savoy takes over the Milt Jackson group, and the result is almost as good, although Lewis/Pettiford of the previous session is an unbeatable combination. There are three examples of medium blues, note particularly the chase on "... Mood", where LT suddenly erupts with extraordinarily fast phrasing, and "Soulful" in which he seems to have some starting problems. "They Can't ..." has a very good solo, although it seems the cooperation with the piano falters somewhat. My favourite is not surprisingly the slow "Flamingo", played simply with great beauty.

#### MILT JACKSON QUINTET

NYC. Jan. 20, 1956

Personnel as above except Hank Jones (p) replaces Legge. No (vib) on 69127. Date also given as Jan. 23.

Twelve titles were recorded for Savoy, no LT present on 69123 "Can't Help Lovin' That Man", 69129 "In A Sentimental Mood" and 69131 "Azure Te" (note: 69129-131 are presented as Medley) but:

- 69122 Lover Straight. Solo 2 choruses of 64 bars.  
Straight. (F)
- 69124 The Lady Is A Tramp Straight. Solo 2 choruses of 48 bars.  
80 bars 4/4 with (vib/dm). Straight. (FM)
- 69125 Angel Face Soli 8, 16 and 8 bars. (S)
- 69126 Sometimes I'm Happy Straight. Solo 64 bars. Straight. (M)
- 69127 What's New? Soli 32 and 8 bars to long coda. (S)
- 69128 Now's The Time Straight. Solo 6 choruses of 12 bars. (SM)
- 69130 Mood Indigo Solo 32 bars. (S)
- 69132 Minor Conception Straight. Solo 3 choruses of 32 bars.  
2 choruses 8/8 with (vib) to 1 chorus 8/8  
with (vib/dm). Straight. (FM)
- 69133 Soul In  $\frac{3}{4}$  Straight. Solo 4 choruses of 12 bars. (SM)

Beautiful music, beautiful tenorsax playing!! Ballads like "Angel ...", "... New?" and "... Indigo" have a sound out of this earth, no other tenorsax player with exception of Zoot Sims ever had such a sound in the horn, and the contents of the soli are most fitting. All items have their merits, whether the blues on "... The Time" and "Soul ...", the latter a blues waltz, or the upper tempi standards, preferrably "... Tramp". A great session!!

#### LUCKY THOMPSON TRIO

NYC. Jan. 27, 1956

Lucky Thompson (ts), Clifton "Skeeter" Best (g), Oscar Pettiford (b).

Eight titles were recorded for ABC-Paramount:

- Dancing Sunbeam Straight intro and 32 bars. Solo 64  
bars. Straight 16 bars to coda. (M)
- Tricotism Breaks. Soli 64 and 24 bars to  
straight 8 bars and breaks/coda. (M)
- Bo-Bi My Boy Straight 2 choruses of 12 bars to solo  
6 choruses to straight 2 choruses. (M)
- A Lady's Vanity  
(Body And Soul) Soli 64 and 8 bars. (S)
- OP Meets LT Straight 8 bars. Solo 3 choruses of  
32 bars. Straight 8 bars. (M)
- Little Tenderfoot Straight 1 chorus of 32 bars to solo  
3 choruses to close. (FM)
- The Plain And Simple Truth Intro 8 bars to straight 2 choruses  
of 12 bars to solo 6 choruses  
Solo 2 choruses to straight 1 chorus  
and coda 8 bars. (M)
- Mister Man Straight 2 choruses of 12 bars to solo  
4 choruses. Solo 2 choruses

to straight 1 chorus. (FM)

These trio performances may be considered the zenith of LT's recorded performances!!! Strong words considering the numerous magnificent contributions made through the preceding 12 years, and of course it is a matter of taste; these chamber music items represent something new for LT, for jazz, for us. With only guitar and bass swinging merrily behind, LT creates the most wonderful music. His sound was always unique, now it has a glow making it the most beautiful tenorsax sound in jazz history (together with that of Zoot Sims in slow tempo decades later). His version of a slightly camouflaged "Body And Soul" is just perfect and incredibly beautiful! There are a lot of tricky compositions here, even the blues on "... My Boy", "... Simple Truth" and particularly "Mister ..." are something different. This session is your tenorsax must!!!!

**LUCKY THOMPSON AND HIS ORCHESTRA** **NYC. Jan. 30, 1956**  
Jimmy Cleveland (tb), Lucky Thompson (ts), Hank Jones (p), Oscar Pettiford (b),  
Osie Johnson (dm).

Four titles were recorded for ABC-Paramount:

Deep Passion	Solo 64 bars. Coda. (S)
Tom-Kattin'	Break to solo 64 bars. (FM)
Translation	Solo 32 bars. (M)
Old Reliable	Break to solo 36 bars. (M)

**NYC. Feb. 1956**

As above except Don Abney (p) replaces Jones, Cleveland and Pettiford out on "Once ...".

Four titles:

N. R. 1	Solo 4 choruses of 12 bars. (M)
N. R. 2	Solo 48 bars. (FM)
Good Luck	Solo 4 choruses of 12 bars. (M)
Once There Was	Solo 54 bars. Coda. (S)

Fine follow-ups of the previous ABC-trio session, and also here there are two items with a trio format; piano and extremely subdued drums if any, "... Passion" and "Once ...", these will belong to your most treasured LT possessions, believe me, unbelievable!! The remaining items are more "ordinary" quintet performances with good soloing by all, three blues and three standards, fine tenorsax playing all over! And now LT is ready for going abroad for the first time!!!

**LUCKY THOMPSON QUARTET/QUINTET** **Paris, Feb. 21/22, 1956**  
Emmett Berry (tp-except "Thin Ice", "Sophisticated Lady"), Lucky Thompson (ts, arr), Henri Renaud (p-except "Thin Ice"), Benoit Quersin (b), Gerard "Dave" Pochonet (dm).

Six titles were recorded for Ducretet-Thompson:

Thin Ice (take 1)	As below but solo 8 choruses. (F)
Thin Ice (take 2)	Straight 48 bars to solo 6 choruses of 32 bars to straight 48 bars. (F)
Medley: Sophisticated Lady	Solo 32 bars. (S)
These Foolish Things	Acc. tp 8 bars to coda. (S)
Takin' Care Of Business (take 1)	As below. (FM)
Takin' Care Of Business (take 2)	Solo 6 choruses of 12 bars. (FM)
One Cool Night (take 1)	As below. (FM)
One Cool Night (take 2)	In ens 32 bars to break and solo 64 bars. In ens 8 bars to coda. (FM)

LT is in Europe, or France to be precise! His first visit lasted appr. four months only, but it seems he recorded almost continuously, leaving behind some of the best tenorsax playing of the middle/late fifties. The first session is a light swinging one with an old friend from the Basie band on trumpet. The atmosphere is not as serious and determined as on the Pettiford sessions "back home" just before departure, but the general results are very good. A soft "Sophisticated ..." and the minor blues on "... Delight" are my favourites.



**MODERN JAZZ GROUP****Paris, March 5, 1956**

Fred Gerard, Roger Guerin (tp), Benny Vasseur (tb), Teddy Hameline (as), Jean-Louis Chautemps, Lucky Thompson (ts), William Boucaya (bar), Henri Renaud (p, comp), Benoit Quersin (b), Roger Paraboschi (dm).

Three titles on Club Francais du Disque:

Souscription	Soli 32 and 32 bars. (M)
Marcel Le Fourreur	Soli 42 and 16 bars. (M)
G And B	Solo 32 bars. (M)

**Paris, March 7, 1956**

Same/similar. Two titles:

Influence	Soli 32 and 14 bars. (M)
Meet Quincy Jones	Break to solo with orch 32 bars. Solo with orch 32 bars. (M)

**same date**

Lucky Thompson (ts), Henri Renaud (p), Benoit Quersin (b), Christian Garros (dm).

Four titles:

The Man I Love	Soli 32 and 16 bars to long coda. (S)
There's No You	Soli 32 and 16 bars to long coda. (S)
Gone With The Wind	Soli 64 and 32 bars to coda. (M)
Tight Squeeze	Straight 2 choruses of 12 bars to solo 4 choruses. Straight 2 choruses. (FM)

There is nothing wrong with this quartet, four very nice performances! Note in slow tempo "... Love" and the exquisite conclusion of the first chorus, and also the very beautiful "... No You" with breath almost like Ben Webster!! The two other titles are easy swinging, and note also an excellent piano player. The titles with the larger ensemble are something different, LT seems to struggle with them, occasionally playing surprisingly staccato, possibly he is not familiar enough with the compositions, and while he plays competently, there is much more interesting material from this period.

**LUCKY THOMPSON WITH****GERARD POCHONET & SON ORCHESTRE****Paris, March 12, 1956**

Lucky Thompson (ts), Michel Hausser (vib), Martial Solal (p), Jean-Pierre Sasson (g), Pierre Michelot (b), Gerard Pochonet (dm). Date also given as March 12.

Six titles were recorded for French Swing:

5672	Tenderly	Soli 32 and 8 bars to long coda. (S)
5673	I Can't Give You Anything But Love	Straight 1 chorus of 32 bars to solo 1 chorus. Solo 1 chorus to coda. (FM)
5674	East Of The Sun	Solo 1 chorus of 36 bars to solo 1 chorus. Solo 20 bars to coda. (M)
5675	I Cover The Waterfront	Solo 48 bars to very long coda. (S)
5676	My Funny Valentine	Solo 56 bars to very long coda. (S)
5677	Lullaby In Rhythm	Straight 16+8 bars, (p) on bridge to solo 32 bars. Solo 64 bars. (FM)

**Paris, March 14, 1956**

Same, except Benoit Quersin (b) replaces Michelot.

Note: Why is the lowest matrix numbers allocated to what is supposed to be the last session?

Six titles were recorded for French Swing:

5658	You Go To My Head	Soli 24 and 16 bars to coda. (S)
5659	Undecided	Straight 1 to solo 2 choruses of 32 bars. Solo 1 chorus to coda. (FM)
5660	Don't Blame Me	Soli 32 and 16 bars to long coda. (S)
5661	Our Love Is Here To Stay	Soli 3 and 1 choruses of 32 bars to long coda. (FM)

5662	But Not For Me	Straight 1 chorus of 32 bars to solo 1 chorus. Solo 1 chorus to coda. (F)
5663	Indian Summer	Soli 2 and 1 choruses of 32 bars to long coda. (M)

LT meets European swing with 78 rpm. like performances, 2 ½ to 4 ½ minutes long! This music is quite far away from the trio recordings in the U.S. just some few weeks earlier, and while LT is his true self with his beautiful tone, this is another type of music, particularly evident in upper tempi. Note in particular the hard swinging "But Not ..." in an unusual fast tempo, swinging like the best of vintage Scandinavian swing!! "Our Love ..." is another tough example, almost fast, really jamsession action here! One of Europe's best piano players contributes to the success of the session (although I have heard better recording qualities). But let us not forget the many beautiful ballads here, combining extreme sensitivity with a technique not shared by many contemporaries. "You Go To ..." is my favourite, but there are another four; try the utterly slow "... Valentine" or the lovely "... Blame Me" or ... or ... ; before you finish the session with a delicate "Indian ..." in medium tempo, and listen particularly to the second chorus!! Two memorable LT sessions, just to my Norwegian taste!!

#### JEAN PIERRE SASSON QUARTET

Paris, March 27, 1956

Lucky Thompson (ts), Jean-Pierre Sasson (g), Paul Rovere (b), Gerard Pochonet (dm).

Three titles were recorded for French Columbia:

You Are My Dream	Straight with (g) 32 bars to solo 64 bars. Solo 48 bars to straight 16 bars and coda. (FM)
Lucky Strikes	Straight with (g) 32 bars to solo 32 bars. Straight 32 bars to coda. (FM)
My Love Supreme	Solo 32 bars to long coda. (S)

One of my favourite LT sessions! To hear him swing "... Strikes" and "... Dream" with excellent, soft guitar backing is just one big pleasure!! And a magnificent ballad in "My Love ...", this should have been an LP, not an EP!!!

#### LUCKY THOMPSON

Paris, March 29, 1956

Fernand Verstraete (tp), Andre Paquinet (tb), Jo Hrasko (as), Lucky Thompson (ts), Marcel Hrasko (bar), Martial Solal (p), Jean-Pierre Sasson (g), Benoit Quersin (b), Gerard Pochonet (dm).

Six titles were recorded for French Swing:

5747	Once Upon A Time	Solo 32 bars. (M)
5748	A Distant Sound	Solo 32 bars. (M)
5749	A Sunkissed Rose	Solo 48 bars to very long coda. (S)
5750	Portrait Of Django	Solo 32 bars to very long coda. (S)
5751	Theme For A Brown Rose	Soli 32 and 8 bars. (M)
5752	Still Waters	Break 6 bars to solo 32 bars. (M)

The beautiful, slow version of "... Sunkissed" and "... Django" are the two items you will like to play from this session, having LT in his most soft and emotional state. The others only have tenorsax inbetween piano and orchestral arrangements of good quality, and while ok enoughy, there are more exciting examples; but try "... Sound", as well as the peculiar "... Brown ...", an ABA with A=12, B=8.

#### LUCKY THOMPSON

Paris April 5, 1956

Lucky Thompson (ts), Guy Lafitte (ts-5373-75), Martial Solal (p), Benoit Quersin (b), Roger Paraboschi (dm).

Four titles were recorded for French Columbia:

5373	Passing Time	Solo 64 bars. (FM)
5374	Nothing But The Soul	Solo 3 choruses of 12 bars. (M)
5375	Why Weep	Break to solo 8 choruses of 12 bars. (F)
5376	To A Morning Sunrise	Solo 64 bars to long coda. (S)

I feel much more could have been made out of this two-tenorsax session, and GL is one of my favourite white tenorsax players, but apart from the "expected" good

playing, nothing very special happens, although there is some angry blues on "Soul". The session highlight is the beautiful ballad of "Sunrise", five minutes which LT grabs for himself with great results.

**LUCKY THOMPSON WITH  
DAVE POCHONET ALL STARS**

**Paris, April 16, 1956**

Charles Verstraete (tb), Lucky Thompson (ts), Michel de Villers (bar), Martial Solal (p), Jean-Pierre Sasson (g), Benoit Quersin (b), Gerard "Dave" Pochonet (dm).

Four titles were recorded for Club Francais du Disque (F):

Fascinating Blues	Solo 4 choruses of 12 bars. (FM)
Let's Try Again	Solo 4 choruses of 12 bars. (SM)
Stewin' Up A Wig	Solo 2 ½ choruses of 32 bars. (F)
Lullaby Of The Leaves	Solo 64 bars to long coda. (S)

LT is only one among other soloists on this fine session, but they are so good that it does not really matter! Anyway, this is as usual high class tenorsax, all soli worth playing. But "of course", the ballads with LT is something special, and "Leaves" is another of his unforgettable ones!

**LUCKY THOMPSON**

**Paris, April 17, 1956**

Christian Bellest (tp), Charles Verstraete (tb), Jo Hrasko (as), Lucky Thompson (ts), Marcel Hrasko (bar), Martial Solal (p), Jean-Pierre Sasson (g), Benoit Quersin (b), Gerard Pochonet (dm).

Six titles were recorded for French Swing:

5774	Quick As A Flash	Solo 4 choruses of 12 bars. (FM)
5775	The Parisian Knight	Solo 32 bars. (FM)
5776	Street Scene	Solo 32 bars. (SM)
5777	Angel Eyes	Solo 48 bars. (S)
5778	To You Dear One	Solo 48 bars. (S)
5779	But Not Tonight	Solo 32 bars. (SM)

A follow up of the March 29 session with another bunch of "78 rpm. items", and again the slow items "Angel ..." and "... Dear One" catch your attention first, although they are quite heavily orchestrated. However, there is gold in upper tempi too, as the second chorus of "... Flash". Note that LT has got some reed trouble on this session, most notable on "... Knight".

**LUCKY THOMPSON &  
GERARD POCHONET QUARTET**

**Paris, April 18, 1956**

Charles Verstraete (tb-1,2,3,5), Lucky Thompson (ts), Martial Solal (p-1-4), Benoit Quersin (b), Gerard Pochonet (dm).

Six titles were recorded for French Club Des Amateurs Du Disque, issued as "Lucky Thompson Plays For The Club":

CN1-LN	Rainbow Inn	Soli 8 and 48 bars. (FM)
CN2-E	The World Awakes	Solo 4 choruses of 12 bars. (M)
CN3-O	Take Care Beware	Solo 4 choruses of 12 bars. (M)
CN4-C	My Heart Speaks	Soli 50 and 10 bars to coda. (S)
CN5-B	Seeing Is Believing	Solo 7 choruses of 12 bars. (FM)
CN6-B	Yard Bird's Pet	Solo 240 bars. (F)

Having been looking for this LP for years and almost lost hope, my study visit to Rutgers produced a copy, yeah!!! Recorded in the same month as so many beautiful LT sessions, it does not give us anything new, just more!! Six exciting tenorsax items, of which the beautiful, slow "My Heart ..." is the highlight. "... Pet" is a tribute to Bird, a very interesting uptempo piece whose structure I cannot quite identify (Postscript of March 2, 2015: Better ears than mine have concluded with "Cherokee"! ). And several medium and uptempo items, mostly blues, all featuring a happy and inspired LT. Hopefully the session will be made available to everybody in the near future!!

**LUCKY THOMPSON AND HIS ORCHESTRA**

**Paris, April 20, 1956**

Lucky Thompson (ts), Martial Solal (p), Benoit Quersin (b), Christian Garros (dm).

Three titles were recorded for French Columbia:

Velvet Rain	Straight 32 bars to solo 32 bars. Straight 16 bars. (M)
You Move, You Lose	Straight 1 chorus to solo 2 choruses of 32 bars. Straight 1 chorus to coda. (F)
One Last Goodbye	Soli 64 and 8 bars to coda. (S)

LT seems concentrated and have good contributions here, particularly the sensitive, very slow "... Goodbye" belongs to his great ballad performances, and the tricky, elegant "... You Lose" in uptempo should also be noted.

**LUCKY THOMPSON &  
GERARD POCHONET QUARTET**

**Paris, April 25, 1956**

Charles Verstraete (tb-7,9,10), Lucky Thompson (ts), Michel de Villers (bar-8,11,12), Martial Solal (p), Benoit Quersin (b), Gerard Pochonet (dm).  
Six titles were recorded for French Club Des Amateurs Du Disque:

CN7-C	Fine And Lucky	Solo 4 choruses of 32 bars. (F)
CN8-C	Ow!	Solo 64 bars. (FM)
CN9-C	What Is This Thing Called Love?	Solo 8 bars. Break to solo 64 bars. Solo 8 bars. (FM)
CN10-B	Time On My Hands	Soli 32 and 32 bars to long coda. (M)
CN11-AB	Everything Happens To Me	Soli 32 and 8 bars to long coda. (S)
CN12-D	Fine And Dandy	Solo 4 choruses of 32 bars. (F)

The rest of the rare LP, recorded one week after the first half; same thing with some additional nice baritone sax. Although no blues here, there is no lack of exciting music, try the lovely ballad "Everything ...", or "Time ..." in a swinging medium!

**LUCKY THOMPSON  
& DAVE POCHONET'S ALL STARS**

**Paris, May 11, 1956**

Fernand Verstraete (tp), Charles Verstraete (tb), Jo Hrasko (cl, as), Lucky Thompson (ts), Michel de Villers (as, bar), Marcel Hrasko (bar), Henri Renaud (p), Jean-Pierre Sasson (g), Benoit Quersin (b), Gerard Pochonet (dm).  
Five titles were recorded for Club Francais du Disque:

Home Free	Solo 32 bars. (M)
Easy Going	Break 6 bars to solo 64 bars. (FM)
Bluebeard Blues	Solo 4 choruses of 12 bars except first 4 bars of third chorus. (M)
I Should Care	Soli 32 and 18 bars to very long coda. (S)
One For The Boys And For Us	Solo 5 choruses of 12 bars. (SM)

The last session before LT returns to the U. S. offers another of his most memorable ballads, "... Care", also with a fine trumpet solo, a really must! Like at the previous Pochonet session LT is almost just one soloist among many, and this is the best of French jazz! Listen to the excellent altosax solo introducing "... For Us", could easily have been LT switching instrument. On "Home Free" his own composition like also "... For Us" and "Easy ...", he takes only one chorus, but dig his first four bars!

**DINAH WASHINGTON VOCAL ACC. BY  
QUINCY JONES' ORCHESTRA**

**NYC. 1956**

Personnel unknown but including Don Elliott (tp), Jimmy Cleveland (tb), Anthony Ortega (as), Lucky Thompson (ts).  
Four titles were recorded for Mercury, one has LT:

13515	Tears To Burn	Solo with orch 8 bars. (S)
-------	---------------	----------------------------

Mercury CD liner notes do not mention Lucky, but he is definitely playing on "Tears ...", not remarkable though.

**STAN KENTON AND HIS ORCHESTRA**

**NYC. May 22-24, 1956**

Ed Leddy, Vinnie Tano, Sam Noto, Lee Katzman, Phil Gilbert, Al Mattaliano (tp), Carl Fontana, Bob Fitzpatrick, Kent Larsen (tb), Don Kelly (b-tb), Irving Rosenthal, Julius Watkins (frh), Jay Mc Allister (tu), Lennie Niehaus, (as), Bill Perkins, Lucky

Thompson (ts), Billy Root (bar), Stan Kenton (p, arr), Ralph Blaze (g), Curtis Counce (b), Mel Lewis (dm), Sol Gubin and George Gaber (tymp), Willie Rodriguez (bgo), Tommy Lopez (cga), George Laguna (timb), Roger Mozian (claves), Mario Alvarez (maracas).

Eight titles were recorded for Capitol, seven issued, two have LT:

21131	Fuego Cubana	Solo with orch 16 bars. (SM)
21132	Quien Sabe?	Solo with orch 16 bars. (FM)

The general merits of the Stan Kenton orchestra shall not be discussed here, but this session demonstrates very heavy and dramatic Wagner-inspired music. LT sits in on two out of seven titles, "Quien ..." is rather ordinary, while "Fuego ..." has a very nice tenorsax solo.

### OSCAR PETTIFORD

NYC. June 11, 1956

Ernie Royal, Art Farmer (tp), Jimmy Cleveland (tb), Julius Watkins, Dave Amram (frh), Gigi Gryce (as, arr), Lucky Thompson (ts, arr), Jerome Richardson (fl, ts), Danny Bank (bar), Tommy Flanagan (p), Oscar Pettiford (b), Osie Johnson (b), Osie Johnson (dm), Janet Putnam (harp).

Five titles were recorded for ABC-Paramount, no LT on "Nica's Tempo", "Sunrise-Sunset", "Perdido" and "Two French Fries" but:

Deep Passion	Soli 16, 8 and 16 bars. (S)
--------------	-----------------------------

NYC. June 12, 1956

Personnel as above except David Kurtzer (bar), White Mitchell (b) replace Bank and Pettiford, who switches to (cel). One title:

Smoke Signal	Solo 16 bars. (F)
--------------	-------------------

NYC. June 19, 1956

Personell as June 12 except Mitchell out and Oscar Pettiford (b, cel).

Four titles, no LT on "Speculation" and "The Gentle Art Of Love" but:

The Pendulum At Falcon's Lair	Solo 16 bars. (FM)
Not So Sleepy	Solo 24 bars. (SM)

Brilliant arrangements and excellent performances. Of LT's contributions, "... Passion" is by far the most interesting; although mainly straight, he again shows his emotional power. "... Sleepy" is more ordinary, "Smoke ..." good in uptempo, while "... Lair" is not up to usual standard.

### LIONEL HAMPTON CONCERT ALL STARS

NYC. Aug. 1956

Ray Copeland (tp), Jimmy Cleveland (tb), Lucky Thompson (ts), Lionel Hampton (vib, marimba, p), Oscar Dennard (p), Oscar Pettiford (b), Gus Johnson (dm).

Ten titles were recorded for Jazztone:

Lionel's Choo Choo	Break to solo 24 bars. (F)
Romeo's Gone Now	Two breaks. Solo 4 choruses of 12 bars. (SM)
Dark Eyes	Solo 32 bars. (FM)
Deep Purple	Solo 32 bars. (SM)
Ghost Of A Chance	Solo 32 bars. (S)
Over The Rainbow	Solo 32 bars. (S)
When You're Smiling	Solo 32 bars. (M)
Raindeer	Soli 64, 8, 8, 4 and 4 bars. (FM)
Undecided	Faintly acc. (vib) 32 bars. Solo 16 bars. (M)
What's Your Hurry?	Break to solo 36 bars. (F)

Note: The CD issue has edited out most of LT's contribution on "... Gone Now" as well as the chase on "Raindeer"!

This session would have been a very great pleasure, if it didn't sound like it was recorded in an empty bucket! LT however has many very important contributions, soloing on every item, particularly "Ghost ..." and "Raindeer" should be noted!

**QUINCY JONES AND HIS ALL STARS****NYC. Sept. 14, 1956**

Art Farmer (tp), Jimmy Cleveland (tb), Gene Quill (as), Lucky Thompson, Zoot Sims (ts), Jack Nimitz (bar), "Brother Soul" Milt Jackson (vib), Hank Jones (p), Charlie Mingus (b), Charlie Persip (dm), Quincy Jones (arr, cnd), Father John Crawley (hand clapping).

Two titles were recorded for ABC-Paramount, no LT on 5532 "Evening In Paris" but:

5533 Sermonette Solo 32 bars. (M)

**NYC. Sept. 19, 1956**

Art Farmer (tp), Jimmy Cleveland (tb), Herbie Mann (fl, ts), Phil Woods (as), Lucky Thompson (ts), Jack Nimitz (bar), Billy Taylor (p), Charlie Mingus (b), Charlie Persip (dm), Quincy Jones (arr, cnd).

Two titles, no LT on "A Sleeping Bee" but:

Boo's Blues Solo 24 bars. (SM)

**NYC. Sept. 29, 1956**

Art Farmer, Ernie Royal, Bernie Glow, Joe Wilder (tp), Jimmy Cleveland, Urbie Green, Frank Rehak (tb), Phil Woods (as), Jerome Richardson (fl, as, ts), Lucky Thompson, Bunny Bardach (ts), Jack Nimitz (bar), Hank Jones (p), Paul Chambers (b), Charlie Persip (dm), Quincy Jones (arr, cnd).

Two titles, no LT on 5342 "Stockholm Sweetnin'" but:

5343 Walkin' Solo 5 choruses of 12 bars. (SM)

Fine session under QJ' deft hand. LT is particularly remarkable on "Sermonette", while "Boo's ..." is more ordinary. "Walkin'" is an interesting follow-up to the famous 1954 session, but briefer and not quite as exciting.

**DINAH WASHINGTON VOCAL ACC. BY QUINCY JONES & HIS ORCHESTRA****NYC. Nov. 21, 1956**

Bigband including Lucky Thompson (ts).

Two titles were recorded for Mercury/EmArcy, but no LT.

**NYC. Dec. 4-6, 1956**

Similar. Twelve titles, four have LT:

14388 Caravan Obligato parts. (M)

14392 You're Crying Obligato parts. (S)

14396 Never Let Me Go Solo 8 bars. (S)

14397 Bargain Day Obligato parts. (SM)

Beautiful vocal sessions but of slight instrumental interest; only one LT solo of "ordinary" quality.

**JOHNNY HARTMANN VOCAL ACC. BY ERNIE WILKINS' ORCHESTRA****NYC. Nov. 1956**

Ernie Royal, Howard McGhee (tp), Frank Rehak (tb), Anthony Ortega (as), Jerome Richardson (fl, ts), Lucky Thompson (ts), Danny Bank (bar), Hank Jones (p), Milt Hinton (b), Osie Johnson (dm), Ernie Wilkins (arr).

Four titles were recorded for Bethlehem, two have LT:

tk2 Blue Skies Solo 12 bars. (M)

tk13 Blues Skies (alt.) As above. (M)

tk2 All Of Me Weak obligato 8 bars. (M)

tk3 All Of Me (alt.) As above. (M)

Competent soli but not particularly noteworthy except being different.

**JO JONES QUARTET****NYC. Nov. 24 or 26, 1956**

Lucky Thompson (ts), Dick Katz (p), Tommy Potter (b), Jo Jones (dm).

Four titles, private recordings from Cafe Bohemia, no tenorsax on "Indiana" but:

Lover Man Solo 48 bars to coda. (S)

Fine And Dandy Straight 1 chorus of 32 bars to solo 2 choruses. 1 chorus 4/4 with (dm) to straight 1 chorus. (F)

## Bandstand Beat

Solo/straight 32 bars, last 8 behind  
announcer to solo 2 bars (NC). (M)

While "Lover ..." is beautiful but not sensational, "... Dandy" is rather un-concentrated with Jones slamming too much..

**SAMMY DAVIS VOCAL ACC. BY****NYC. Dec. 7, 1956**

Bigband personnel including Sam Taylor, Lucky Thompson (ts).

Three titles were recorded for Decca (a fourth one, "Signed, Sealed And Delivered" is not on Decca DL8486 as listed in discos), but no LT.

**LOUIS ARMSTRONG****NYC. Dec. 11-14, 1956**

Louis Armstrong (tp, vo), Trummy Young (tb), Edmond Hall (cl), George Dorsey, Hilton Jefferson (as), Lucky Thompson (ts), Dave McRae (bar), Billy Kyle (p), Everett Barksdale (g), Squire Gersh (b), Barrett Deems (dm), Sy Oliver (arr).

Nineteen titles were recorded for Decca (no 78 rpm.), only two have LT:

101150	I Can't Give You Anything But Love	Solo 2 bars. (SM)
101171	Memories Of You	Solo 8 bars. (SM)

Wonderful Louis but not exactly a tenorsax session! A simple solo on "... You", the brief break on "... Love" is more interesting.

**CHRIS CONNOR VOCAL ACC. BY****NYC. Dec. 19, 1956**

Al Cohn, Lucky Thompson (ts), Eddie Costa (vib), Ralph Sharon (p), Oscar Pettiford (b), Osie Johnson (dm), Chino Pozo (bgo), Mongo Santamaria (cga), Ralph Sharon (arr).

Four titles were recorded for Atlantic, no LT on 2281 "It's A Most Unusual Day" but:

2278	My Shining Hour	Obbligato 16 bars. (FM)
2279	Just Squeeze Me	Obbligato 16 bars. (SM)
2280	I'm Shooting High	Solo 10 bars. (M)

Fine vocal session but little use of LT's competence. Some background on "... Me", disturbed by the irrelevant bongos, is the best you can find.

**MILT JACKSON SEXTET****NYC. Jan. 5, 1957**

Joe Newman (tp), Lucky Thompson (ts), Milt Jackson (vib), Horace Silver (p), Oscar Pettiford (b), Connie Kay (dm).

Four titles were recorded for Atlantic:

2435	Ignunt Oil	Solo 32 bars. (M)
2436	Blues At Twilight	Solo 12 bars. (S)
2437	Sermonette	Solo 32 bars. (M)
2438	The Spirit-Feel	Solo 4 choruses of 12 bars. (FM)

Although LT plays competently as always, I have the feeling his sound has become more closed than before, almost with some resignation. And the session as such cannot be compared with the delicate, lovely Atlantic/Savoy sessions before his trip to Paris.

**RALPH SHARON SEXTET****NYC. Jan. 9-11, Feb. 5&7, 1957**

Lucky Thompson (ts), Eddie Costa (vib), Ralph Sharon (p), Joe Puma (g), Oscar Pettiford (b), Osie Johnson (dm).

Twelve titles were recorded for Rama, issued as "Jazz Around The World":

Tipperary Fairy	Break to solo 48 bars. (F)
Strictly Occidental	Solo 16 bars. (SM)
Ask An Alaskan	Solo 16 bars. (M)
Blue In Peru	Solo 12 bars. (SM)
Prettily Italy	Solo 16 bars. (SM)
Piccadilly Static	Solo 32 bars. (F)
Sorta Spanish	Solo 34 bars. (M)
Parisienne Eyeful	Solo 12 bars. (M)

Stateside Panic	Solo 16 bars. (M)
Hassle In Havana	Solo 16 bars. (FM)
Gibraltar Rock	Solo 8 bars. (SM)
Just A Japanese Side-Man	Solo 18 bars. (FM)

This is a nice swinging session with original material all written by Sharon and an excellent rhythm section. The twelve items are of 78 rpm. format with soli evenly distributed to all participants. LT gets his share, soloing on all items, and while his contributions are rather brief, he emits that sore feeling also associated with his earlier works with Pettiford. There are no particular highlights, every item has its own merits, a well planned session with "simple" but elaborate quality music, topped by an international tenorsax star still in his prime.

**LOUIS ARMSTRONG ACC. BY**

**SY OLIVER'S ORCHESTRA AND CHOIR**

**NYC. Jan. 29, 1957**

Louis Armstrong (tp, vo), George Dorsey, Phil Urso (cl, as), Lucky Thompson (ts), Dave McRae (bar), Billy Kyle (p), Everett Barksdale (g), Joe Benjamin (b), Rudy Taylor (dm), unknown female (harp), six (vln) and (vocal choir), Sy Oliver (arr, cond).

Seven titles were recorded for Decca, but no LT.

**NYC. Jan. 30, 1957**

Same except George Barnes (g), Sid Block (b) replace Barksdale and Benjamin. Five titles, but no LT.

**SAM PRICE**

**Paris, July 6, 1957**

Lucky Thompson (ts), Sammy Price (p, vo), Jean-Pierre Sasson (g), Pierre Michelot (b), Gerard "Dave" Pochonet (dm).

Eight titles were recorded for French Polydor:

I Want A Little Girl	Intro 4 bars. Solo 32 bars. Obbligato 8 bars to coda. (SM)
Paris Blues	Acc (g) 12 bars. Solo 24 bars. Straight 24 bars to coda. (S)
Up Above My Head	Solo 32 bars. (FM)
Minor Blues	Soli 36 and 24 bars to coda. (SM)
Sweet Georgia Brown	Straight 32 bars. Solo 64 bars to duet with (p) 32 bars. In ens 32 bars to coda. (FM)
How Long Blues	Duet with (p) 16 and 16 bars. Obbligato 16 bars to coda. (S)
Lucky T	Solo 44 bars. (M)
Embassy Boogie	Straight obbligato parts. Solo with (g) acc. 36 bars. (M)

This is one of the most peculiar sessions I've ever heard!! LT and Sam Price live in separate musical universes, and bringing them together in a studio must necessarily produce strange results. To say that this is a good session would be quite misleading, but on the other hand, jazz shall be exciting, and this is certainly the case here. Swing is definitely present, but the piano accompaniment does not always follow LT's much different ideas; on the other hand LT cannot play his usual music but tries to adapt to the swing. His best performance is "Minor ...", the blues in slow medium tempo, very personal and inspired. A funny solo on "... My Head", and "How Long ...", should also be noted. And he really struggles to put "Sweet Georgia ..." together, while "Lucky T", an AABA with blues A, also gets going. In all, this is something different, less typical LT you'll never find, nevertheless he is easily identifiable. You really must try this session!!!

**MARTIAL SOLAL ET SON ORCHESTRE**

**Paris, July 13, 1957**

Bigband personnel reported to be including Lucky Thompson (ts).

Three titles were recorded for French Swing, "Blouse Bleue", "Fantasque" and "Alhambra", but no LT to be heard.

**JUNE RICHMOND VOCAL ACC. BY**

**QUINCY JONES' ORCHESTRA**

**Paris, July 15, 1957**

Personnel including Roger Guerin (tp), Billy Byers (tb), unknown (fl), Jo Hrasko (cl, as), Lucky Thompson, Marcel Hrasko (ts), Henry Renaud (p), Guy Pedersen



(b), Kenny Clarke (dm), (strings), Quincy Jones (arr, cnd). June Richmond (vo) dubbed in NYC. Sept. 16, 1957.

Four titles were recorded for French Barclay, no LT on 34 "I've Got The Right To Sing The Blues" but:

- |    |                               |                               |
|----|-------------------------------|-------------------------------|
| 35 | Sleep                         | "Obbligato" 8 and 8 bars. (M) |
| 36 | Everybody's Doin' It Now      | Solo 4 bars. (M)              |
| 37 | Between The Devil And The DBS | "Obbligato" 8 bars. (SM)      |

Rather awkward to call the the background "obbligato" since the vocal is added on later. LT's presence is unmistakable but short and faint contributions not particularly exciting.

### **EDDIE BARCLAY ET SON ORCHESTRE**

**Paris, 1957**

LT has been associated with five recording sessions for Barclay, including May 23, June 24, Oct. 8, Dec. 18, but this is probably not correct, he appears only on the following session:

**Paris, July 16, 1957**

Personnel probably similar to: Roger Guerin, Fred Gerard, Maurice Thomas, Henri Vanecke (tp), Charles Huss, Andre Paquinet, Benny Vasseur (tb), Gabriel Vilain (btb), Raymond Guiot (fl), Mickey Nicholas, Jo Hrasko (as), Marcel Hrasko, Lucky Thompson (ts), William Boucaya (bar), Stephane Grappelli (vln), Michel Hausser (vbs), Art Simmons (p), Pierre Cavalli (g), Jean Bouchety (b), Kenny Clarke (dm), (strings), (vocal-group), Quincy Jones (arr, cnd).

Two titles were recorded for Barclay:

- |       |                           |                                    |
|-------|---------------------------|------------------------------------|
| 36685 | Ne M'laissez Pas Comme Ca | Solo 8 bars. (SM)                  |
| 36686 | Place Blanche             | Soli with orch 6 and 12 bars. (SM) |

Not exactly a pure jazz session, containing strings and soft music, but LT is there alright. Particularly his last solo on "Place ..." is quite noteworthy.

### **LUCKY THOMPSON**

#### **& MAURICE VANDER TRIO**

**Paris, Sept. 5, 1957**

Lucky Thompson (ts), Maurice Vander (p), Pierre Michelot (b), Christian Garros (dm).

TV-program, two titles, not available:

Everything Happens To Me (3:16)

Strike Up The Band (3:18)

### **LUCKY THOMPSON**

**Paris, Sept. 12, 1957**

Lucky Thompson (ts), Martial Solal (p), Pierre Michelot (b), Kenny Clarke (dm).

TV-program, one title, not available:

I'll Remember April (4:11)

### **JAM SESSION /FINALE**

**same date**

Lucky Thompson, Bobby Jaspar (ts), Martial Solal (p), Sacha Distel (g), Pierre Michelot (b), Kenny Clarke (dm).

Same TV-program, one title, not available:

Blues (Now's The Time?) (7:22)

### **KENNY CLARKE**

**Paris, Sept. 23, 1957**

Ack Van Rooyen, Bernard Hulin (tp), Nat Peck, Billy Byers (tb), Lucky Thompson, Pierre Gossez (ts), Armand Migiani (bar), Maurice Vandair (p), Pierre Michelot (b, arr), Kenny Clarke (dm).

Four titles were recorded for French Columbia, issued as "Kenny Clarke plays Pierre Michelot", no LT on "Jackie The Cat" but:

- |                     |  |
|---------------------|--|
| Love Me Or Leave Me | Solo 32 bars to 32 bars<br>4/4 with (dm). (FM) |
| Fun For Four        | Solo 24 bars. (F)                              |
| Fantasy For Bass    | Solo with orch 64 bars. (M)                    |

This is in fact a bigband session with the emphasis on drums, and LT has not that important role, although he solos on three items. No problems, but some of the magic of the previous Paris visit seems to be gone.

**KENNY CLARKE QUARTET** **Paris, Sept. 26, 1957**

Lucky Thompson (ts), Martial Solal (p), Pierre Michelot (b), Kenny Clarke (dm).  
Four titles were recorded for French Columbia, issued on EP as "Relax ...":

Now's The Time	Solo 3 choruses of 12 bars. (M)
The Squirrel	Solo 3 choruses of 12 bars. (FM)
Stompin' At The Savoy	Solo 32 bars. (FM)
Four	Solo 32 bars. (FM)

This is much more exciting than the previous Clarke session, a fine quartet! Four brief, too brief, 78rpm.-like items on an EP, lots of straight tenorsax melody presentation too, not noted above, and with improvisation of very good quality. Note for instance the surprising "thinking pause" before the solo on "Four"!

**LUCKY THOMPSON** **Oslo, Oct. 30, 1957**

Lucky Thompson (ts), Einar Iversen, Arvid Amundsen (p), Frank Cook (b), Pete Brown (dm).

Private recordings from Kunstnerkroa, total appr. 55 minutes. Eight titles: "I Got Rhythm" 9:20 (F), "Body And Soul" 6:10 (S), "Blues" 8:50 (F), "Now's The Time" 8:45 (M), "Yesterdays" 5:15 (S), "Strike Up The Band" 5:40 (F), "Theme" 3:00 (M), "A Foggy Day" 8:50 (M).

For once I will make an exception to the usual solography format and not go into details of the different items. This is a typical Norwegian jazz party, extremely noisy with yelling and screaming from the audience in the small restaurant, and the music is without much planning if any. Rarely do we get an LT solo with concentration and in good sound, to listen through this tape was more like an effort than a pleasure. Of course there are some good LT moments, but I cannot imagine the session ever being issued, and the Norwegian Jazz Archives is not making copies for anybody! If you really must, come to Oslo, and we will organize listening for you!

**EDDIE BARCLAY ET SON ORCHESTRE** **Paris, 1958**

LT has been listed as appearing on the Barclay recording sessions of Jan. 11, June 5, Oct. 8, Oct. 25 and Nov. 15, but there is no trace of him anywhere.

**LUCKY THOMPSON QUARTET** **France, Dec. 1958**

Lucky Thompson (fl!, ts?), unknown (rhythm).

Noal Cohen mentions in Jazz Research July 23, 2014 an unissued session where LT plays flute! Extremely interesting, hopefully this session will be available to us!!

**LUCKY THOMPSON** **Paris, Jan. 14&15, 1959**

Lucky Thompson (sop, ts), Michel Hausser (vib), Martial Solal (p), Gilbert Gassin (b), Gerard Pochonet (dm).

Eight titles were recorded for French Symphonium, "How About You?", "Midnight Sun" and "Have You Met Miss Jones?" have sopranosax soli "only" but:

Pennies from Heaven	Straight 32 bars. Solo 64 bars. Solo 16 bars to straight 20 bars and coda. (FM)
Solitude	Soli 32 and 8 bars to very long coda. (S)
We'll Be Together Again	Soli 32 and 16 bars to very long coda. (S)
Tea For Two	Straight 32 bars to solo 32 bars. Solo 32 bars to straight 36 bars to coda. (FM)
Brother Bob	Solo 3 choruses of 12 bars. (SM)

**same date**

Lucky Thompson (sop, ts), Gana M'Bow (cga).  
Two titles, (sop) only on "O. W." but:

Soul Food (3:17)	Duet with (cga). (M)
------------------	----------------------

More than one year has passed since LT's last recording session, and there are dramatic changes in his music!! First of all he has taken up the sopranosax as a second instrument, and with his talent playing it like nobody before. This could be a good thing, if it was not for his tenorsax style to have changed profoundly. On "Pennies ..." and "Tea ..." we meet another LT, harder, obviously influenced by contemporary jazz trends, the result not particularly successful in my modest opinion. His duets with conga shows more of his willingness to experiment with new forms, and "Soul ..." is absolutely a noteworthy piece of music, and enjoyable

too, if you are not too tied up with the “old” LT. However, you find him in “Solitude”, “... Again” and “Brother ...”, beautiful tenorsax playing in slow tempo of the kind “we” treasure so much!! Note also the exciting piano playing on this session!!

**LUCKY THOMPSON WITH  
THE JACK SELS TRIO**

**Köln/Cologne, Feb. 7, 1959**

Lucky Thompson (sop, ts), Sadi (vib), Benoit Quersin (b), Gana M'Bow (bgo).  
Two titles were recorded for German Manhattan, sopranosax only on “The World Awakes” but:

Cool Night	Straight 2 choruses of 12 bars to solo 3 choruses. Straight 1 chorus to coda. (FM)
------------	---

Quite nice “old-fashioned” playing on “Cool ...” without being particularly remarkable. “... Awakes” on sopranosax is more challenging.

**LUCKY THOMPSON WITH  
THE JACK SELS SEXTET**

**Cologne, Feb. 7, 1959**

Ado Broodboom (tp), Jack Sels, Lucky Thompson (ts), Jean Fanis (p), Sadi (vib), Benoit Quersin (b), Rudy Frankel (dm).

Two titles were recorded for German Manhattan:

Ginger	Unlikely solo 32 bars. (FM)
Minor Works	Solo 24 bars. (SM)

However, this is rather confusing; the only tenorsax solo on “Ginger” does not at all sound like LT! “Minor ...” is more like it, but even here his style is not immediately recognizable as before.

**LUCKY THOMPSON**

**Brussels, Belgium, March 7, 1957**

Lucky Thompson (ts), Jacques Dieval (p), Jacques B. Hess (b), Jacques David (dm).

One title listed in Tom Lord, not available:

Lover Man

**Paris, March 25, 1959**

Same. One title, not available:

Don't Blame Me

**OSCAR PETTIFORD**

**Baden-Baden, Germany, July 15, 1959**

Dusko Gojkovic (tp), Lucky Thompson (ts), Hans Hammerschmid (p), Oscar Pettiford (b), Hartwig Bartz (dm).

Two titles were recorded for German radio (one more: “But Not For Me” without LT, two more: “Sophisticated Lady” and “Summertime” with Lucky Thompson (sop), without (tp) plus Monica Zetterlund (vo-“Summertime”)):

Treffpunkt Blues	Soli 24, 4 and 4 bars. (F)
Stuffy	Solo 32 bars. (M)

LT's change of style is even more evident here, compared to the Paris recordings same year. It seems that he is leaving the romantic period which earned him so many faithful admirers and is carefully converging to the more contemporary trends. He is not at all playing badly or indicating an artistic decline, LT is just in the process of changing artistic focus; we find his old tricks of trade in a new context. I am not sure I am so happy about it, after all LT has already reached perfection, yes that's the word, so why change? But of course, silly of me, tell that to Lucky himself, or to Prez a few years earlier for that matter .... Let us follow LT with open mind into the sixties to see where he is going.

**LUCKY THOMPSON DUO**

**Switzerland, 1959**

Lucky Thompson (ts), Peter Trunk (b).  
SWF jazz session live, one title:

Now's The Time	Straight 2 choruses to solo 6 choruses of 12 bars. Acc. (b). Solo 2 choruses to straight 2 choruses. (M)
----------------	--

This is the “old” LT, a very pleasant, soft performance!

**BUD POWELL****Paris, Jan. 9, 1960**

Lucky Thompson (ts), Bud Powell (p), Jimmy Gourley (g), Pierre Michelot (b), Kenny Clarke (dm). Date earlier given as Dec. 1959.

TV-show live from the Blue Note. Three titles, no LT present on “Get Happy” and “John’s Abbey” but:

Anthropology

Solo 3 choruses of 32 bars.  
64 bars 4/4 with (dm) to fade out. (F)

Yes, this is a different LT, harder, faster, where is he going??

**same date**

Lucky Thompson (ts), Alice McLeod (p), Jimmy Gourley (g), Al King (b), Don Brown (dm).

TV-show live from the Blue Note, one title (another, “Lover Man” has (sop)):

Strike Up The Band

Straight 1 to solo 2 choruses of  
32 bars. 48 bars 4/4 with  
(dm) to straight 16 bars. (F)

As commented above.

**LUCKY THOMPSON & HIS OCTET****Paris, Feb. 13, 1960**

Lennie Johnson (tp), Jimmy Cleveland (tb), Jo Hrasko (as), Lucky Thompson (sop, ts), Marcel Hrasko (ts, bar), Sahib Shihab (bar), George Buddy Catlett (b), Kenny Clarke (dm).

“TV-life – Modern Jazz at the Blue Note, Lucky Thompson’s Special Show”, several titles, not available.

**LUCKY THOMPSON & HIS ORCHESTRA****Paris, May 28, 1960**

Christian Bellest (tp), Nat Peck (tb), Jo Hrasko (as), Lucky Thompson (sop, ts), William Boucaya (as, bar), Martial Solal (p), Pierre Michelot (b), Kenny Clarke (dm).

TV-program from Club Saint Germain, several titles, not available.

**LUCKY THOMPSON TRIO****Paris, Oct. 14, 1960**

Lucky Thompson (sop, ts), Peter Trunk (b), Daniel Humair (dm).

Three titles were recorded for French Vogue at concert in “Theatre des Champs Elysees”, (sop) only on “The World Awakes” and “Lover Man” but:

Strike Up The Band

Straight 1 to solo 5 choruses  
of 32 bars. 5 choruses 8/8 with (dm)  
to straight 1 chorus to long coda. (F)

This was a strong start of a new decade!! An extreme tempo pushed forward by an energetic modern drummer seems to inspire LT, and this is a most memorable item, although I am not confident traditional LT followers are quite happy about it, this is a new era.

**FOUR BROTHERS****Hamburg, Nov. 25, 1960**

Collective personnel: Lucky Thompson, Barney Wilen (sop, ts), Bent Jaedig (ts), Helmut Brandt (bar), Roland Kovac (p), Larry Atwell (g), Jürgen Ehlers (b), Rudy Pronk (dm). Accompaniment details on LT’s items: (b) only on “Why Weep”, rhythm quartet only on “One ...”, full group on “... Train”, “The Mysterioso Mr. X” and “Einsames Mädchen Am Meer”.

Sixteen titles were recorded at concert in Funkhaus, five have LT, (sop) only on “The Mysterioso Mr. X” and “Einsames Mädchen Am Meer” but:

Why Weep

Intro 8 bars to straight 2 and solo  
4 choruses of 12 bars. 4 choruses 4/4 with  
(dm) to straight 2 choruses to coda. (F)

One Last Goodbye

Long intro to solo 64 bars  
to long coda. (S)

Take The A Train

Solo 32 bars (3<sup>rd</sup> (ts)-solo).  
Soli 4 and 4 bars. (FM)

This concert appeared recently on CD (written June 22, 2015) and has great music, although it could have been so much greater. Mostly only one or two of the reeds play on each tune, and we sorely miss some really hot blowing items suitable for these great saxes. Only “... A Train” has some of this but brief, only one chorus for each, and LT is not even very successful here. But there are two great LT tenorsax items, “Why Weep” and “... Goodbye”, his own compositions, both brilliant, on each side of the tempo scale, worth the whole CD. And better sopranosax than on “... Meer” cannot be found in modern jazz history!

**LUCKY THOMPSON QUARTET****Paris, Spring 1961**

Lucky Thompson (sop, ts), Martial Solal (p), Peter Trunk (b), Kenny Clarke (dm).

Eight titles were recorded for Candid, issued as "Lord, Lord, Am I Ever Gonna Know?", (sop) "only" on "Love And Respect", "Beautiful Tuesday" and "Our Shared Blessings" ((sop) also on "Choose Your Own"):

Lord, Lord, Am I Ever Gonna Know?	Straight 24 bars to solo 48 bars. Straight to fade out. (SM)
Say That To Say This	Straight 32 bars to solo 40 bars. 24 bars 4/4 with (dm). Straight 36 bars to coda. (F)
Choose Your Own	Tenorsax solo ca. 2:30. (M)
Warm Inside	Soli 50 and 8 bars to coda. (S)
Scratching the Surface	Straight 34 bars to solo 48 bars. Straight 32 bars to coda. (F)

As mentioned in the previous tenorsax volume, LT changed his style profoundly from 1959. Not that we cannot occasionally hear his warm, romantic sound of his prime time, but he seems to fully orient himself towards newer concepts of jazz. His introduction of the sopranosax into modern jazz (yes, it seems LT was the first one), represents another side to this change. If one is looking for "old days", one is bound to be disappointed with LT's contemporary music. Therefore, accept that a "new artist" is born, with new ideas, and stop comparing or complaining. Certainly, if an unknown name had been introduced with this session, he would immediately have been recognized as an extraordinary and exciting talent! Play in particular the lovely, wistful "... Inside", and the unaccompanied "Choose ...", and be hypnotized! Note also the contributions of Solal, another genius in the forefront of modern jazz. Thus, with an open mind you will find that LT still are among the most important contemporary tenorsax performers!

**HARRY ARNOLD & HIS ORCHESTRA****Stockholm, Aug. 1, 1961**

Bigband personnel with Lucky Thompson (sop, ts) guesting.

Two titles were recorded for Columbia, (sop) only on 2015 "Frosty Summer" but:

2014	On Easy Street	Soli with orch 48 and 8 bars. (FM)
------	----------------	------------------------------------

Good soloing close to the style of the late fifties.

**LUCKY THOMPSON****Stockholm, 1961**

Lucky Thompson (sop, ts), possibly George Riedel (b), Egil Johansen (dm).

Five titles were recorded at "Skansen", "Have You Met Miss Jones", "Lover Man" and "The World Awakens" have (sop) but:

Everything Happens To Me	Solo 64 bars to long coda. (S)
Cherokee	Straight 1 to solo 4 choruses of 64 bars to 1 ¾ choruses of 4/4 with (dm) to solo 16 bars to coda. (F)

Very pleasant to hear LT's tenorsax on a proper ballad like "Everything ...", not so usual these days. On "Cherokee" he shows his incredible technique, playing so fast that it is almost too much for the listener, almost.

**LUCKY THOMPSON QUARTET****Paris? ca. 1961**

Lucky Thompson (ts), Martial Solal (p), Peter Trunk (b), Kenny Clarke (dm).

Film from YouTube, 3:55:

I'll Remember April	Solo 3 choruses of 48 bars to solo 48 bars (except 8 bars (dm)) to 32 bars 4/4 with (dm) solo 16 bars to coda. (F)
---------------------	--

Nice to see LT playing, and in this item he takes almost everything himself, inspired and typical playing.

**LUCKY THOMPSON****Rome, Feb. 25, 1962**

Lucky Thompson (sop, ts), P. Cerri (g), unknown (p), (b), (dm).

Three titles, (sop) on "The World Awakens" and "Lover Man", but:

Cherokee	Straight 1 to solo 2 choruses of 64 bars to 64 bars 8/8 with (dm) to 48 bars messy to solo 16 bars to long coda. (F)
----------	--

LT plays a shorter solo than usual here.

**LUCKY THOMPSON**

**Oslo, March 1962**

Lucky Thompson (sop), Einar Iversen (p), Erik Amundsen (b), Ole Jacob Hansen (dm).

Broadcast from NRK (NJA), four titles, "Mean To Me", "You Go To My Head", "The World Awakes" and "Have You Met Miss Jones?", but (sop) only.

**Molde, Aug. 4, 1962**

Same personnel but Lucky Thompson (sop, ts).

Broadcast from Molde Cinema, Molde Jazz Festival, five titles, (sop) only on "Speak Low" and "I Got It Bad" but:

Blues 7:30	Straight 2 to solo 19 choruses of 12 bars. 3 choruses 4/4 with (dm) to straight 2 choruses. (F)
Lester Leaps In (NC) 2:50	Straight 1 to solo 4 choruses of 32 bars. (FM)
Lady Bird 8:50	Straight 1 to solo 3 choruses of 32 bars. 2 choruses 4/4 with (dm) to straight 32 to solo 20 bars to coda. (FM)

This seems to be the only recordings from LT's first visits to Norway after 1957. Available only in Norwegian Jazz Archives, they present him in an excellent and creative mood, some of the best I have heard from this period! The way he treats the very, very uptempo "Blues" is just incredible, showing that he was one of the greatest tenorsax players at this point of time, living in the shadow of the 'newcomers'. "Lady Bird" has much of the same, very exciting, but the chase seems rather unprepared. The "Lester ..." is not complete, but LT's solo is fully intact, and also this one is excellent.

Returned to the US in 1962 after a five year absence.

**LUCKY THOMPSON QUARTET Englewood Cliffs, NJ. March 8, 1963**

Lucky Thompson (sop, ts), Hank Jones (p), Wendell Marshall (b), Dave Bailey (dm).

Nine titles were recorded for Moodsville/Prestige, issued as "Lucky Thompson plays Jerome Kern and no more", (sop) only on 3763 "Lovely To Look At", 3764 "Dearly Beloved", 3765 "Look For The Silver Lining" and 3766 "Why Was I Born" but:

3759	They Didn't Believe Me	Straight 32 bars to solo 32 bars. Solo/straight 32 bars to long coda. (SM)
3760	Long Ago And Far Away	Straight 32 bars to solo 32 bars. Solo/straight 36 bars to coda. (M)
3761	Who?	Straight 32 bars to solo 64 bars. 32 bars 4/4 with (dm) to straight 36 bars to coda. (F)
3762	Why Do I Love You?	Straight 32 bars to solo 32 bars. Straight 16 bars. (M)
3767	No More	Straight 34 bars to solo 16 bars. Straight 10 bars to coda. (S)

The first recording session after returning from Europe contains conventional material, the works of Jerome Kern, fine and well known standards. The setup is also rather similar for all items; a semi-straight introduction with a solo following, then letting Hank take a piano solo of his usual quality, and then back to tenorsax again. Most titles are around 3-4 minutes long, but two of the most important items here transcend 5 minutes, "... Believe Me" and the very slow "No More", lovely!

**LUCKY THOMPSON**

**NYC. Feb. 28, 1964**

Dave Burns (tp), Benny Powell (tb), Danny Turner (as), Lucky Thompson (sop, ts), Cecil Payne (bar), Hank Jones (p), Richard Davis (b), Al Dreares (dm).

Four titles were recorded on a "Jazz on Broadway" concert at The Little Theatre (plus two "Theme"s with no soli), (sop) only on "The World Awakes" and "Minuet In Blues" but:

'Twas Yesterday	Soli 48 and 8 bars to long coda. (S)
Firebug	Solo 14 choruses of 12 bars. (F)

Two fine recent discoveries, a most beautiful slow "... Yesterday" and a series of fast blues choruses on "Firebug".

**LUCKY THOMPSON QUARTET**

**NYC. Sept. 15, 1964**

Lucky Thompson (sop, ts), Hank Jones (p), Richard Davis (b), Connie Kay (dm). Eight titles were recorded for Prestige, issued as "Lucky Strikes", (sop) "only" on "In A Sentimental Mood", "Mumba-Neua", "Prey-Loot" and "Mid-Nite Oil", but:

Invitation	Straight/solo 2 choruses of 56 bars. Solo 26 bars to fade out. (M)
Reminiscent	Straight 32 bars. Solo 32 bars. Straight 16 bars with (p) to coda. (M)
I Forgot To Remember	Solo 36 bars to duet with (p) 16 bars. Solo 12 bars to coda with (p). (S)
Fly With The Wind	Straight/solo 32 bars. Solo 64 bars to 32 bars 8/8 and 32 bars 4/4 with (dm) to 32 bars to coda. (F)

Listening to LT's utterly personal style in the middle sixties with a creativity not at all reduced, I tend to believe that his change of style alienated him from his faithful disciples adoring his records of the forties and fifties, and yet he did not fit into the free jazz concepts which were to dominate the jazz scene from now on. Nevertheless, LT's new musical world is utterly fascinating and full of beauty, listen to the lovely "... Remember" and you are bound to be spellbound! And for another highlight take the inviting "Invitation", LT still knows how to swing!

**JOHN DANKWORTH, HIS ORCHESTRA & GUESTS NYC. Oct. 9, 1964**

British bigband personnel with featured guests, mostly American: Clark Terry (tp), Bob Brookmeyer (vtb), Phil Woods (as), Lucky Thompson, Ronnie Scott, Danny Moss, Zoot Sims (ts), Ronnie Ross (bar), Chuck Israels (b), David Snell (harp), most soli overdubbed later, John Dankworth (ldr, comp).

Thirteen titles were recorded for British Fontana, comprising and issued as "The Zodiac Variations" one title has LT:

Gemini	Soli with orch 64 and 64 bars. (F)
--------	------------------------------------

Complex music in this Zodiac suite consisting of thirteen pieces and should be evaluated as such, the individual soli do not matter that much. LT executes his task with usual perfection.

**QUINCY JONES & HIS ORCHESTRA**

**NYC. Dec. 20, 1964**

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

Three titles were recorded for Mercury/Limelight, but no LT.

**LUCKY THOMPSON**

**NYC. Feb. 16, 1965**

Lucky Thompson (sop, ts), Tommy Flanagan (p), Jack Melady (harp), George Tucker (b), Walter Perkins (dm).

Six titles were recorded for Prestige, issued as "Lucky Thompson plays Happy Days Are Here Again", (sop) only on "Safari", "You Don't Know What Love Is" and "As Time Goes By" but:

Happy Days Are Here Again	Straight 1 to solo 2 choruses of 56 bars. 2 choruses 8/8 with (dm) to solo/straight 32 bars and close. (F)
Cry Me A River	Solo/straight 64 bars. Solo 64 bars. Solo/straight 32 and 12 bars to fade out. (FM)
People	Soli/straight 44 and 44 bars. (M)

"Happy Days ..." has probably never been played like this! Two choruses in extreme uptempo, also with an exciting chase with the drummer. Fine contributions also on the two other items, backed by an excellent rhythm section.

**LUCKY THOMPSON QUARTET**

**NYC. Feb. 19, 1965**

Lucky Thompson (sop, ts), Paul Neves (p), George Tucker (b), Oliver Jackson (dm).

Four titles were recorded at The Half Note, (sop) only on "The World Awakes" and "What's New?" but:

Lady Bird	Straight 1 to solo 8 choruses of 32 bars. 3 choruses 4/4 with (dm) to straight 1 chorus to coda. (FM)
-----------	---

## Strike Up The Band

Straight 1 to solo 6 choruses of  
32 bars to 7 choruses 4/4 with (dm)  
to solo 8 choruses, the last two  
with announcer to fadeout. (F)

Strong and noteworthy tenorsax playing on "Lady Bird", but the highlight is "Strike Up ...", known from the Paris recording five years earlier. On this version LT plays continually for nine minutes in uptempo, an impressive performance, and not only for the physical effort, because the quality of his playing is so high. He is more technical than ever before, but if possibly may have lost some of his old followers, this is a 'new' tenorsax players with more talents than most of his contemporaries!

**BENNY CARTER****NYC. 1965**

Nat Adderley (cnt), Jimmy Cleveland (tb), Lucky Thompson (ts), Junior Mance (p), Aaron Bell (b), Herbie Lovelle (dm), Benny Carter (comp, arr).

One title, "Ain't I" was recorded for Reprise but no LT solo.

**LIONEL HAMPTON ALL STARS**      **Englewood Cliffs, NJ. April 15, 1965**

Personnel including Lucky Thompson (sop).

Three titles were recorded for "Who's Who In Jazz", no LT on "Star Dust", while "Midnight Blues" and "As Long as We're Here" have not been available.

**ART BLAKEY****NYC. May 12/13, 1965**

Lucky Thompson (sop), John Hicks (p), Victor Sproles (b), Art Blakey (dm).

Date given in Tom Lord as April 21, on CD "Soul Finger" as above.

Two titles, one, "Spot Session", issued on Limelight.

**LUCKY THOMPSON****NYC. 1965**

Lucky Thompson (sop, ts), Tommy Flanagan (p, cel), Willie Ruff (b), Walter Perkins (dm).

Nine titles were recorded for Rivoli, issued as "Lucky Is Back!", (sop) only on "Evil Eva", "Slow Dough", "Willow Weep For Me" and "My Old Flame" but:

Love	Intro. (S) Straight 68 bars to solo 68 bars. Straight 68 bars. Solo ca. 36 bars to fade out. (F)
Passionately Yours	Soli 40 and 8 bars to coda. (S)
I'll Be Around	Soli/straight 32 and 10 bars to coda. (S)
Caressable	Soli/straight 36 and 36 bars to long coda. (M)
On Tippy Top	Straight 48 bars to break 4 bars and solo 72 bars. Straight 24 bars to coda. (FM)

A brilliant session, possibly the most important one from this period in LT's magnificent career. "Passionately ..." is his own composition, played with such emotion and a Websterish use of air, and "... Around" is similarly a lovely ballad. Accompanied by a most successful rhythm section and Flanagan's sensitive piano, these nine titles are most memorable. Better 'modern' LT cannot be found!!

**LUCKY THOMPSON****NYC. 1966**

Lucky Thompson (sop), Tommy Flanagan (p), Willie Ruff (b), Oliver Jackson (dm).

Four titles were recorded for Rivoli, issued as "Kinfolks Corner": "Anthropology", "Star Eyes", "You Stepped Out Of A Dream" and "Open Haus".

**same date**

Lucky Thompson (ts), Frank Anderson (org), Wally Richardson (g), Willie Ruff (b), Oliver Jackson (dm).

Three titles:

Poor Butterfly	Straight 32 bars to solo 32 bars. Solo 8 bars to long coda. (M)
Who Can I Turn To?	Soli 32 and 8 bars to long coda. (S)
Kinfolks Corner	Soli 12, 36 and 24 bars. (S)

This is a nice session to conclude the Lucky Thompson solography, for now. First a most lovely version of "... Butterfly" to continue with two slow titles heavily filled



with organ, most suitable in this context. "... Turn To" a fine ballad, and the Lucky's own bluesy "... Corner". A magnificent artist!!!

**LUCKY THOMPSON** **Kongsberg, Norway, July 5, 1968**

Lucky Thompson (ts), Roy Hellvin (p), Arild Andersen (b), Svein Christiansen (dm).

One title was recorded at the Kongsberg Jazz Festival:

Cherokee 10:20	Solo 6 choruses of 64 bars. Straight 32 bars to long coda. (F)
----------------	---

I found this one very recently in the Norwegian Jazz Archives, and it just had to go in here! If this magnificent, dynamic, long, incredible tenorsax solo is typical for LT's playing of the late sixties and later, his solography should be complete until the end!!!

Postscript of Nov. 4, 2015: The following is an attempt to do just that!!

**LUCKY THOMPSON** **Copenhagen, Aug. 1968**

Lucky Thompson (sop, ts), Kenny Drew (p), Red Mitchell (b), Al Heath (dm).

Two titles, (sop) on "The World Awakens" but:

Strike Up The Band	Straight 1 to solo 4 choruses of 32 bars. 2 choruses + 16 bars 8/8 with (dm) to solo 16 bars to coda. (F)
--------------------	---

Excellent playing in very fast tempo, and the rhythm section is the best of any of the European sessions.

**LUCKY THOMPSON** **Lausanne, Switzerland, Sept. 11, 1968**

Lucky Thompson (sop, ts?), Buddy Tate (ts), Milt Buckner (org), Wallace Bishop (dm).

Three titles were recorded live at "Johnnie's", "Satin Doll", "Yesterday" and "One O'Clock Jump", but no tenorsax.

**LUCKY THOMPSON** **Rome, Feb. 28, 1969**

Lucky Thompson (sop, ts), George Arvanitas (p), J. Sanson (b), Charles Saudrais (dm).

Broadcast, six titles, (sop) on "The World Awakens", "Street Of Dreams" and "Have You Met Miss Jones?" but:

Cherokee	Straight 1 to solo 4 choruses of 64 bars. 2 ¾ choruses of 8/8 with (dm) to straight 16 bars to coda. (F)
Soulville (NC)	Straight 2 to solo 11 choruses of 12 bars. (M)
You Move, You Lose	Straight 2 to solo 23 choruses of 12 bars. Solo 30 choruses to straight 2 to coda. (F)

Good sound on this program, but it also seems to indicate that LT's sound is not as pretty as it used to be. He is in a frightening playing mood on this one hour long program, using the soprano for the first three titles, then changing to the tenorsax. Another "Cherokee" in uptempo without any surprises, this is something he knows by heart now. More relaxed on "Soulville" but the concluding "You ..." is something quite special, a blues that is played in an incredibly fast tempo, and he does not seem to get enough of it. After the first long solo, he rests while piano and drums take their turn, and then he pours out another series of choruses. Utterly fascinating, but at the same time; too much for the ordinary listener like me, unable to grasp all the details that probably are in there.

**LUCKY THOMPSON** **Villingen, Germany, March 13, 1969**

Lucky Thompson (sop, ts), Fats Sadi (vib, bgo, cga), Ingfried Hoffman (org), Rene Thomas (g), Eberhard Weber (b), Stu Martin (dm).

Seven titles were recorded for MPS, issued as "A Lucky Songbook In Europe", three have tenorsax:

Sauvabelin	Straight to solo 3 choruses of 24 bars. Solo 7 choruses to fade out. (F)
I Came From Sunday	Solo 64 bars to coda. (S)
Centre Ville	Straight to solo 2 choruses of 24 bars. Solo 2 choruses to fade out. (M)

It is quite evident that LT has lost none of his artistic power. He also wrote these three titles. Nobody can play in utterly slow tempo as he could, "... Sunday" is a lovely piece of music, comparable to many of his previous ballad performances. "Sauvabelin" and "... Ville" are quite similar except for the tempo, and no problems here. However, the idea of using fade outs on his terminal soli is not something I like.

**THE SAVANNAH JUNKMEN                      Ludwigsburg, Germany, April 24, 1969**

Lucky Thompson (sop, ts), Christoph Stahel (p), Ernst Grell (g), Dieter Stucki (b), Dieter Haner (dm).

Two titles, (sop) on "Lucky's Blues", one reported to have tenorsax, not available:

Perdido

**LUCKY THOMPSON    Mezieres, France, Sept. 12, 1969**

Lucky Thompson (sop, ts), Geo Voumard (p), Bob Jaquillard (b), Stuff Combe (dm).

Five titles, not available.

**LUCKY THOMPSON    Warsaw, Poland, Oct. 16, 1969**

Lucky Thompson (sop), Adam Makowicz (p), Janusz Kozlowski (b), Jørn Elniff (dm).

One title, "Body And Soul".

**RTV ZAGREB BIG BAND    Zagreb, Yugoslavia, April 25, 1970**

Lucky Thompson (sop).

One title, "Sea Esther".

**LUCKY THOMPSON    Barcelona, Spain, May 1&2, 1970**

Lucky Thompson (sop, ts), Tete Montoliu (p), Eric Peter (b), Peer Wyboris (dm).

Ten titles were recorded, issued as "Soul's Nite Out" and "Body And Soul", four have tenorsax:

I Got It Bad	Soli 32 and 16 bars to very long coda. (S)
Soul Carnival	Straight 1 to solo 3 choruses of 24 bars. Solo 2 choruses to fade out. (F)
Blue 'n' Boogie	Straight 2 to solo 7 choruses of 12 bars. Solo 4 to straight 2 choruses to coda. (F)
Soul's Nite Out	Straight 16 bars to 4 choruses of 12 bars. Straight 16 bars to fade out. (M)

Another session with LT in excellent shape, and how could he avoid this being accompanied by the brilliant Spanish piano player Tete Montoliu? His masters the very high tempi masterly; how could such a giant be so self destructive and enter oblivion so early? After one digs these, then a true masterpiece in slow tempo, "I Got ...", rarely is the tenor saxophone played with such beauty!! With this item, his choice of sopranosax for "Body And Soul" shall be forgiven, and by the way, it is also highly memorable!! As a general remark, a very fine session and possibly the best of LT's last ones.

**LUCKY THOMPSON    NYC. 1972**

Lucky Thompson (sop, ts), Cedar Walton (p, el-p, cel), Larry Ridley (b), Billy Higgins (dm).

Seven titles were recorded for Groove Merchant, issued as "Goodbye Yesterday" and "Illuminations", five have tenorsax:

Home Come'n	Straight 1 to solo 2 choruses of 44 bars. Solo 1 chorus. Straight 24 bars to coda. (F)
Lazy Day	Solo 48 bars to coda. (S)
Soul Lullaby	Intro 8 bars to solo 92 bars. Solo 56 bars to fade out. (M)
Fillet Of Soul	Straight 1 to solo 2 choruses of 32 bars. Solo 2 choruses to fade out. (M)
Back To The World	Solo 16 bars. Solo 3 ½ choruses of 32 bars to fade out. (F)

In his last recording sessions LT cooperates with the fine pianist Cedar Walton, and this session also has great music. All items were written by LT himself. Another

beautiful ballad and solo feature, “Lazy ...”, appears, just on the verge of being played to slow. “Soul ...” and “... Soul” swing easily, the former in waltz mode. Possibly one should concentrate upon the two fast items here, “Home ...” and “... World”, this pyrotechnics is certainly no evidence of decline!

**LUCKY THOMPSON****Chi. Oct. 13, 1972**

Lucky Thompson (sop), Cedar Walton (el-p), Sam Jones (b), Louis Hayes (dm).  
Three titles were recorded at concert in “County Jail”.

**LUCKY THOMPSON****NYC. 1973**

Lucky Thompson (sop, ts), Cedar Walton (el-p), Sam Jones (b), Louis Hayes (dm).  
Seven titles were recorded for Groove Merchant, issued as “I Offer You” and “Illuminations”, three have tenorsax:

Monsoon	Straight 1 chorus of 36 bars. Solo almost 4 choruses to fade out. (F)
Yesterday’s Child	Solo 40 bars to coda. (S)
Cherokee	Intro 8 bars to solo 64 bars. Solo 2 ½ choruses to fade out. (F)

New times appear with electric piano, and it seems that LT prefers only bass and drums when he takes his fast soli on “Monsoon” and “Cherokee”. Again it is necessary to point out that he plays with technique not at all reduced by the years gone by, but why he chooses to let his soli fade out is a mystery. The ballad “... Child” should be remembered as a last goodbye to us. More than thirty years will elapse until ‘Lucky’ Thompson finally finds peace, without any playing, while numerous tenorsax players with half of his talent in the meantime could travel around the world and receive ovations. Such a tragedy, how come?

No further recording sessions.

...ooo...