The

TENORSAX

of

ELI THOMPSON
“LUCKY”

Solographer: Jan Evensmo
Last update: Feb. 3, 2018
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 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!!

NYC. Nov. 28, 1943

Same.

Swingin’ At The Famous Door  Solo 16 bars (1st (ts).solo). (FM)

Postscript of Feb. 3, 2018: There is another one! Earlier believed to be 32 bars by Cobb, now it is obvious that the two tenorsaxes split the chorus nicely!

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 (1st 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 (1st 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 (2nd 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 "Franetic ..." 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 Cobb, 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 McKibbon (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:
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)

JAM SESSION
NYC. Dec. 12, 1944
Lucky Thompson (ts), Erroll Garner (p), George Wettling (dm), Inez Cavanaugh (vo). Note new date, earlier given as late 1944!
One title (presently unissued), Timme Rosenkrantz collection:

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!!!

COUNT BASIE & HIS ORCHESTRA
NYC. Dec. 1944
Personnel as Dec. 6, 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 Rosenkrantz' 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.

JAM SESSION
NYC. probably late 1944
Kirk Bradford (as), Don Byas, Lucky Thompson (ts), Ted Brannon (p), Al Hall (b).
Two titles (presently unissued), Timme Rosenkrantz collection:

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 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!!!

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

Lullaby In Rhythm Solo 4 choruses of 32 bars (1st (ts)-solo). Solo 8 bars. (FM)
Crazy Rhythm Soli 64 and 16 bars. (FM)
Let’s Go (I Got Rhythm) Solo 64 bars (first (ts)-solo). (FM)
What Is This Thing Called Love? With ens/solo appr. 60 bars to solo 64 bars. (M)

Postscript of Jan. 2018: Four quite recent discoveries, so exciting as can be seen from the personnel!! Note that LT is not mentioned in the CD information on “… Go”, but he is absolutely not anonymous, playing just as good as on the other items recorded by Timme from this period. “What …” has appeared since previous update and has a messy start with LT in front, and after some time he has to restart, with great success.

COUNT BASIE AND HIS ORCHESTRA NYC. Dec. 27, 1944
Personnel as Dec. 1944.
Broadcast from the Blue Room, Hotel Lincoln.
Three items known to exists, two have LT:

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

COUNT BASIE AND HIS ORCHESTRA 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.

COUNT BASIE AND HIS ORCHESTRA 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 Liederkranz 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).
Date may be Sept. 1945.
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.        Solo 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, no info.

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.

**TIMMIE ROGERS AND STOMP RUSSELL TRIO**

L.A. Sept. 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 (last two with LT soli according to Noel Cohen) 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!! Postscript of Jan. 2018:
“Daddy-O” and “Hep Paderewski From Basin Street” have now been available,
but the tenorman on these is definitely not Lucky Thompson! How to explain
this!!!?

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:
Slam Gaillard (harpsichord), 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. Oct. 11, 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 fingerling on "Harlem ...".

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,
"Irresistible ..." 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, 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. 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**

L.A. Nov. 12, 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**

L.A. 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 HENDE RSON:

| 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?

**BOB MOSLEY**

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

**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-1170-3**  
Wise Woman Blues  
No solo. (S)

**S-1171-2**  
Walking Blues  
Obbligato 12 bars. (S)

**S-1172-2**  
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-1174-2**  
My Lovin' Papa  
Solo 24 bars. (M)

**S-1175-1**  
Rich Man's Blues  
Solo 12 bars. (S)

**S-1176**  
All Or Nothing  
Solo 12 bars. (SM)

**S-1177**  
Buggin' Mama Blues  
No solo. (SM)

**S-1178-3**  
Mellow Mama Blues  
Solo 12 bars. (SM)

**S-1179-2**  
My Voot Is Really Vout  
Solo 12 bars. (SM)

**S-1180-1**  
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!!!

**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 "Pencillin Boogie", "Jumpin' In The Record Shop", "Minuet In Vout" and "Drie Six Cent" have no tenorsax soli.

GEORGE's DUKES AND DUCHESS L. A. 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.

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. WILBERT BARANCO QUINTET L. A. 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)

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

WILBERT BARANCO AND HIS ORCHESTRA L. A. Jan. 1946
Howard McGhee, Karl George, Snoopy 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**  
L.A. 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**  
L.A. 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**  
L.A. 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.

**LOUIS ARMSTRONG**  
L.A. 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**  
L.A. 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**  
  Obbligato 16 bars. Solo 8 bars.  
  Obbligato 6 bars to coda. (S)

- **Snowbound**  
  Obbligato 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 obbligato 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.

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.

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 McDoylnolds, 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)

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.

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  L.A. 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  L.A. March/April 1946
Lucky Thompson (ts), unknown (p), (g), (b), (dm), (vo).
Four titles were recorded for 4-Star:

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  Obbligato 24 bars.
Brief coda. (SM)  
Baby, Then I Don’t Want Love  Intro 4 bars. Solo 8 bars. (SM)  
Cat And Tjhe Fiddle  Solo 16+8 bars, (p) on bridge. Brief coda. (SM)  

Nice discovery this record, a typical LT solo on the rough side appears on "...Spoon", and there is some very good background on "... Back Door". Postscript of Jan. 2018: The remaining two items have appeared on YouTube, excellent LT.

**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 obligato 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**  
LA. May 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.

**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 FOURTET L.A. 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 L.A. June 23, 1946
Teddy Buckner (tp), Lucky Thompson (ts), Eddie Beal (p), Red Callender (b), Zutty Singleton (dm), Joe Turner (vo).
Lamplighter broadcast. Date may be Feb. 17.

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**

L.A. 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) (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!!!

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

L.A. Aug./Sept. 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!

**LUCKY THOMPSON QUARTET**

L.A. 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.

THE BASIN STREET BOYS WITH
EDDIE BEAL FOURTET  L.A. 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  L.A. 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  L.A. 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  L.A. 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  L.A. 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  L.A. 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), Elvell 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  
- Linda  
- It's The Same Old Dream  
- Just You, Just Me  
- One O'Clock Jump

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

LT is not present on the IKE CARPENTER session, L.A. April 20, 1947. The great tenorsax solo on “Day Dream” is played by Corey 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.

**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  
- 511-1 From Dixieland To Bop  
- 511-1 From Dixieland To Bop  
- 512-1 Boulevard Bounce  
- 512-1 Boulevard Bounce  
- 513-1 Boppin’ The Blues

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  
- Blue Rhythm Jam  
- Blue Rhythm Bebop  
- Blue Rhythm Bebop alt.

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 FOURTETTE 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.

FRANCES WAYNE WITH NEAL HEFTI AND HIS ORCHESTRA LA. July 3, 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 soloes on "I Never Loved Anyone" and "You Don't Know What Love Is" (possibly LT?).

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 solosing sounds like LT!

LUCKY THOMPSON QUARTET Nice, France, Feb. 28, 1948
Lucky Thompson (ts), Fats Sadi (vib), Victor Geets (b), Geo Steene (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.

CHICK COREA ALL STARS

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)

NYC. March 5, 1949

Same.

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

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 Shihab (as), Lucky Thompson (ts), Pritchard Chessman (bar), Clifton Smalls (p), Peck Morrison (b), Panamia 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 Swanson (p), Peck Morrison (b), Al Walker (dm), Thelma (Love) Thompson (vo-111).

Four titles were recorded for Triumph:
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.

WINI BROWN  NY. 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  NY. 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  NY. 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

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

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

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 / HERB LANCE ACC. 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).

Four titles were recorded for Columbia, two as HERB LANCE, Co 39218/291, not available, two as IDA JAMES, no LT 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.

**EDDIE WILCOX**

NYC. June 5, 1951

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, ldr), Aaron Bell (b), Osie Johnson (dm), Sunny Gale (vo).

Eight titles were recorded for Derby, 791 have not been available, no LT on the other six ("Shuffle Express" has a tenorsax solo but not by LT).

same/similar

Same with BETTY McLaurin (vo) added, issued under her name, four titles but no LT. However I doubt LT's presence.

**HOT LIPS JOHNSON AND HIS ORCHESTRA**

NYC. June 7, 1951

Frank Galbreath (tp), Bernie Peacock (as), Lucky Thompson (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.

**JOHNNIE RAY WITH THE FOUR LADS**

NYC. Oct. 15, 1951

Lucky Thompson (ts), Mundell Lowe (g), Stan Freeman (p, cel), Eddie Safranski (b), Ed Shaughnessy (dm), Johnnie Ray (vo), The Four Lads (vo-group).

Four titles were recorded for Columbia, not available, one reported to have LT:

47103   Coffee And Cigarettes   Intro 4 bars. (S)

This recent discovery (March 1, 2016) can be heard on Spotify, definitely 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 Isacs (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.

**THERLONIOUS MONK**

NYC. May 30, 2052

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:
<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Bars</th>
<th>Orchestra</th>
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<tr>
<td>434-1</td>
<td>Skippy</td>
<td>Solo 32</td>
<td>FM</td>
</tr>
<tr>
<td>434-2</td>
<td>Skippy</td>
<td>As above.</td>
<td>FM</td>
</tr>
<tr>
<td>435-1</td>
<td>Hornin' In</td>
<td>Solo 16</td>
<td>M</td>
</tr>
<tr>
<td>435-3</td>
<td>Hornin' In</td>
<td>As above.</td>
<td>M</td>
</tr>
<tr>
<td>436-0</td>
<td>Sixteen</td>
<td>Solo 32</td>
<td>M</td>
</tr>
<tr>
<td>436-1</td>
<td>Sixteen</td>
<td>As above.</td>
<td>M</td>
</tr>
<tr>
<td>437-0</td>
<td>Carolina Moon</td>
<td>Solo 16</td>
<td>M</td>
</tr>
<tr>
<td>438-0</td>
<td>Let's Cool One</td>
<td>Solo 16</td>
<td>M</td>
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</table>

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. Aug. 1, 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:

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<th>Page</th>
<th>Title</th>
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<tbody>
<tr>
<td>83200</td>
<td>Solitude</td>
<td>Obbligato 16 and 10 bars</td>
<td>S</td>
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</table>

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), Tyrone Glenn, Claude Jones, Frank Rehak (tb), Benny Carter (tp, as), Eddie Barefield (as), Art Drellinger, Lucky Thompson (ts), Willard Brown (bar), Billy Taylor (p), Rene Hall (g), unknown (b), Chris Columbus (dm).
Four titles, "Love Is Cynthia", "Sunday Afternoon", "Walking By The River" and "If I Didn’t Love You So” 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:

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<th>Page</th>
<th>Title</th>
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<tr>
<td>85039</td>
<td>Flamingo</td>
<td>Solo 40</td>
<td>S</td>
</tr>
<tr>
<td>85040</td>
<td>Mambo In Blues</td>
<td>No solo.</td>
<td>SM</td>
</tr>
<tr>
<td>85041</td>
<td>The Scene Is Clean</td>
<td>Break 8</td>
<td>FM</td>
</tr>
<tr>
<td></td>
<td></td>
<td>bars to</td>
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<td></td>
<td></td>
<td>solo 3 ½</td>
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<td></td>
<td></td>
<td>choruses of 32 bars</td>
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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:

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Bars</th>
<th>Orchestra</th>
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<tbody>
<tr>
<td>89531</td>
<td>The Night Hawk</td>
<td>Solo with orch 32 bars</td>
<td>(S)</td>
</tr>
<tr>
<td>89532</td>
<td>Little Boy, Blow</td>
<td>Solo with orch 64 bars</td>
<td>(M)</td>
</tr>
<tr>
<td>89533</td>
<td>Moonlight In Vermont</td>
<td>Solo with orch 44 bars to coda.</td>
<td>(S)</td>
</tr>
<tr>
<td>89534</td>
<td>Bunny</td>
<td>Solo 28 bars</td>
<td>(SM)</td>
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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), Joe Mangue (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:
248 Cat Meets Chick Solo 16 bars. (M)
249 Mamblues No solo.
250 The Man I Love Solo 64 bars. (M)
251 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 2½ 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), James 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):

<table>
<thead>
<tr>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sun Dance</td>
<td>Solo with ens 22 bars. (SM)</td>
</tr>
<tr>
<td>Django</td>
<td>Solo with ens 32 bars. (SM)</td>
</tr>
<tr>
<td>Little David's Fugue</td>
<td>Prominent in improvised ensemble. Solo with ens 48 bars (M)</td>
</tr>
</tbody>
</table>

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":

<table>
<thead>
<tr>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shoe Shine Boy -1</td>
<td>Soli 64, 4, 4, 4 and 2 bars. (FM)</td>
</tr>
<tr>
<td>Shoe Shine Boy - 2</td>
<td>Soli 64, 4, 4, 4 and 2 bars. (F)</td>
</tr>
<tr>
<td>Lover Man</td>
<td>Soli 32 and 16 bars to coda. (S)</td>
</tr>
<tr>
<td>Georgia Mae</td>
<td>Solo 64 bars. (F)</td>
</tr>
<tr>
<td>Lincoln Heights</td>
<td>Solo 64 bars. (M)</td>
</tr>
<tr>
<td>Embraceable You</td>
<td>Solo 24 bars. (S)</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hear Ye! Hear Ye!</td>
<td>Solo 32 bars. (FM)</td>
</tr>
<tr>
<td>You Don't Know What Love Is</td>
<td>Solo 16 bars. (S)</td>
</tr>
<tr>
<td>Little Beaver</td>
<td>Solo 4 choruses of 12 bars. (M)</td>
</tr>
</tbody>
</table>

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.

MODERN JAZZ SOCIETY

NYC. Nov. 18, 1955

J. J. Johnson (tb), Lucky Thompson (ts), Gunther Schuller (trh), Tony Scott (cl), James Politis (fl), Loren Glickman (basoon), Janet Putnam (harp), Milt Jackson (vib), John Lewis (p, ldr), Percy Heath (b), Connie Kay (dm, tymp).

Rehearsal for Modern Jazz Society Concert, thirteen titles, three reported to have LT:

<table>
<thead>
<tr>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Where Or When</td>
<td>Solo. ( )</td>
</tr>
<tr>
<td>Midsommer</td>
<td>Solo. ( )</td>
</tr>
<tr>
<td>Turnpike</td>
<td>Solo. ( )</td>
</tr>
</tbody>
</table>

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:
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 coplaying 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. 5.

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)
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)

Soul In ¾
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, preferably "... 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
(S) (Body And Soul)

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)

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

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!!

**JOE CASTRO JAM SESSION**

*Somerville, NJ. Feb. 2, 1956*

Sonny Truitt (tb), Zoot Sims, Lucky Thompson (ts), Joe Castro (p), Oscar Pettiford (b), Ron Jefferson (dm).

Eight titles were recorded at Duke Farms, four have LT (three first issued):

- Tricotism  
  Solo. ( )
- Lester Leaps In  
  Solo. ( )
- Rifttide  
  Solo. ( )
- Blues In A-Flat  
  Solo. ( )

**DIZZY GILLESPIE & HIS ORCHESTRA**

*NYC. Feb. 14, 1956*

Dizzy Gillespie (tp, ldr), Ermet Perry, Ernie Royal, Idrees Sulieman (tp), Billy Byers, Jimmy Cleveland, Frank Rehak (tb), Jerome Richardson (fl, as), Sahib Shihab (as), Lucky Thompson, Ernie Wilkins (ts), Danny Bank (bar), Wade Legge (p), Nelson Boyd (b), Charles Persip (dm).

Three titles were recorded for Verve, no LT on 2773-4 "Doodlin'" but:

- 2774-4 Sometimes I'm Happy  
  Solo 16 bars. (M)
- 2775-3 Jessica’s Day  
  Solo 8 bars. (SM)

Postscript of March 1, 2016: Must have missed this session with two brief but beautiful TL soli.

**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 24.

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 jam session 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!!

LUCKY THOMPSON QUINTET Brussels, March 19, 1956
Eddie Busnello (as), Lucky Thompson (ts), Johnny Hot (p), Jean Warland (b), Johnny Demeulder (dm).
Seven titles were recorded at “La Cave de L’Escholier-ten-Noods”, “Thin Ice”, “You Go To My Head”, “Taking Care Of Business”, “Cherokee”, “Fina And Dandy”, “A Foggy Day”, “Sophisticated Lady”, not available.

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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Version</th>
</tr>
</thead>
<tbody>
<tr>
<td>You Are My Dream</td>
<td>Solo 64 bars. (FM)</td>
</tr>
<tr>
<td>Lucky Strikes</td>
<td>Solo 32 bars to solo 32 bars. Straight 32 bars to coda. (FM)</td>
</tr>
<tr>
<td>My Love Supreme</td>
<td>Solo 32 bars to long coda. (S)</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Version</th>
</tr>
</thead>
<tbody>
<tr>
<td>5747 Once Upon A Time</td>
<td>Solo 32 bars. (M)</td>
</tr>
<tr>
<td>5748 A Distant Sound</td>
<td>Solo 32 bars. (M)</td>
</tr>
<tr>
<td>5749 A Sunkissed Rose</td>
<td>Solo 48 bars to very long coda. (S)</td>
</tr>
<tr>
<td>5750 Portrait Of Django</td>
<td>Solo 32 bars to very long coda. (S)</td>
</tr>
<tr>
<td>5751 Theme For A Brown Rose</td>
<td>Solo 32 and 8 bars. (M)</td>
</tr>
<tr>
<td>5752 Still Waters</td>
<td>Break 6 bars to solo 32 bars. (M)</td>
</tr>
</tbody>
</table>

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), Benoît Quersin (b), Roger Paraboschi (dm).
Four titles were recorded for French Columbia:

<table>
<thead>
<tr>
<th>Title</th>
<th>Version</th>
</tr>
</thead>
<tbody>
<tr>
<td>5373 Passing Time</td>
<td>Solo 64 bars. (FM)</td>
</tr>
<tr>
<td>5374 Nothing But The Soul</td>
<td>Solo 3 choruses of 12 bars. (M)</td>
</tr>
<tr>
<td>5375 Why Weep</td>
<td>Break to solo 8 choruses of 12 bars. (F)</td>
</tr>
<tr>
<td>5376 To A Morning Sunrise</td>
<td>Solo 64 bars to long coda. (S)</td>
</tr>
</tbody>
</table>

I feel much more could have been made out of this two-tenor sax 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 DAVEPOCHONET 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):

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fascinating Blues</td>
<td>4 choruses of 12 bars. (FM)</td>
</tr>
<tr>
<td>Let's Try Again</td>
<td>4 choruses of 12 bars. (SM)</td>
</tr>
<tr>
<td>Stewin' Up A Wig</td>
<td>2½ choruses of 32 bars. (F)</td>
</tr>
<tr>
<td>Lullaby Of The Leaves</td>
<td>64 bars to long coda. (S)</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>5774 Quick As A Flash</td>
<td>4 choruses of 12 bars. (FM)</td>
</tr>
<tr>
<td>5775 The Parisian Knight</td>
<td>32 bars. (FM)</td>
</tr>
<tr>
<td>5776 Street Scene</td>
<td>32 bars. (SM)</td>
</tr>
<tr>
<td>5777 Angel Eyes</td>
<td>48 bars. (S)</td>
</tr>
<tr>
<td>5778 To You Dear One</td>
<td>48 bars. (S)</td>
</tr>
<tr>
<td>5779 But Not Tonight</td>
<td>32 bars. (SM)</td>
</tr>
</tbody>
</table>

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”:

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

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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Velvet Rain</td>
<td>32 bars to solo 32 bars.</td>
</tr>
</tbody>
</table>
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) |

CN7-AB                       Solo 4 choruses of 32 bars. (F)
CN8-C                       Solo 64 bars. (FM)
CN9-C                       Solo 8 bars. Break to solo 64 bars. Solo 8 bars. (FM)
CN10-B                      Soli 32 and 32 bars to long coda. (M)
CN11-AB                     Soli 32 and 8 bars to long coda. (S)
CN12-D                      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 baritonesax. 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!

STAN KENTON & HIS ORCHESTRA
Paris, May 1, 1956
Bigband personnel including Lucky Thompson (ts).
Large number of titles were recorded at Alhambra Teatre, one has LT, unissued, not available:

Intermission Riff   Solo. ( )

STAN KENTON AND HIS ORCHESTRA
NYC. May 22-24, 1956
Ed Lixey, Vinnie Tano, Sam Noto, Lee Katzman, Phil Gilbert, Al Mattaliano (tp), Carl Fontana, Bob Fitzpatrick, Kent Larsen (tb), Don Kelly (b-bb), 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:
Fuego Cubana  
Solo with orch 16 bars. (SM)

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.

DINAH WASHINGTON VOCAL ACC. BY QUINCY JONES’ ORCHESTRA  
NYC. June 25, 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:

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.

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)

Reindeer  
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:

5534  
**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.

**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 obbligato 8 bars. (M)

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

Competent soli but not particularly noteworthy except being different.

**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**  
Obbligato parts. (M)

14392  
**You're Crying**  
Obbligato parts. (S)

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

14397  
**Bargain Day**  
Obbligato parts. (SM)

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

**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
unconcentrated 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 WITH
THE SY OLIVER ORCHESTRA  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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>101150 I Can't Give You Anything But Love</td>
<td>Solo 2 bars. (SM)</td>
</tr>
<tr>
<td>101171 Memories Of You</td>
<td>Solo 8 bars. (SM)</td>
</tr>
</tbody>
</table>

Wonderful Louis but not exactly a tensorsax 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
Petitford (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:

<table>
<thead>
<tr>
<th>Title</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>2278 My Shining Hour</td>
<td>Obbligato 16 bars. (FM)</td>
</tr>
<tr>
<td>2279 Just Squeeze Me</td>
<td>Obbligato 16 bars. (SM)</td>
</tr>
<tr>
<td>2280 I’m Shooting High</td>
<td>Solo 10 bars. (M)</td>
</tr>
</tbody>
</table>

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 Petitford (b), Connie Kay (dm).
Four titles were recorded for Atlantic:

<table>
<thead>
<tr>
<th>Title</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>2435 Ignunt Oil</td>
<td>Solo 32 bars. (M)</td>
</tr>
<tr>
<td>2436 Blues At Twilight</td>
<td>Solo 12 bars. (S)</td>
</tr>
<tr>
<td>2437 Sermonette</td>
<td>Solo 32 bars. (M)</td>
</tr>
<tr>
<td>2438 The Spirit-Feel</td>
<td>Solo 4 choruses of 12 bars. (FM)</td>
</tr>
</tbody>
</table>

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
Petitford (b), Osie Johnson (dm).
Twelve titles were recorded for Rama, issued as “Jazz Around The World”:

<table>
<thead>
<tr>
<th>Title</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tipperary Fairy</td>
<td>Break to solo 48 bars. (F)</td>
</tr>
<tr>
<td>Strictly Occidental</td>
<td>Solo 16 bars. (SM)</td>
</tr>
<tr>
<td>Ask An Alaskan</td>
<td>Solo 16 bars. (M)</td>
</tr>
<tr>
<td>Blue In Peru</td>
<td>Solo 12 bars. (SM)</td>
</tr>
</tbody>
</table>
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 (bth), Raymond Guiot (fl), Mickey Nicholas, Jo Hrasko (as), Marcel Hrasko, Lucky Thompson (ts), William Boucaya (bar), Stephane Grappelli (vln), Michel Hauser (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 Ça  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:

3:16  Everything Happens To Me  Solo 48 bars to long coda. (S)
3:18  Strike Up The Band  Straight 1 to solo 2 choruses of 32 bars, 32 bars 4/4 wth (dm) to solo 36 bars to coda. (FM)

A beautiful ballad plus a swinging “… Band”, what more can we ask for!?

**LUCKY THOMPSON**  
Paris, Sept. 12, 1957

Quartet – item 1: Lucky Thompson (ts), Martial Solal (p), Pierre Michelot (b), Kenny Clarke (dm). Sextet – item 2: Add Bobby Jaspar (ts), Sacha Distel (g).

TV-program “3 Styles, 3 Epoques” from le salon de la radio de la television et du disque (studio A), two titles:

4:11  I’ll Remember April  Solo 4 choruses of 48 bars to 32 bars 4/4 with (dm) to straight 16 bars to coda. (F)
7:22  Now’s The Time  Solo 6 choruses of 12 bars. (FM)

The blues is very well played on “… The Time” with everybody getting the chance to solo. Even then, my favourite item is the fast “… April”, although there is some misunderstanding in the beginning of the fourth chorus with the bass interfering.

**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
  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).

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)
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, 1959
Lucky Thompson (ts), Jacques Dieval (p), Jacques B. Hess (b), Jacques David
(dm).
One title:

Lover Man  Solo 32 bars to long coda. (S)

Broadcast, one title:

5:05  Body And Soul  Solo 64 bars to long coda. (S)

Paris, March 12, 1959

Same. Two titles:

Don’t Blame Me  Solo 64 bars to long coda. (S)

3:05  Now’s The Time  Straight 24 bars to solo 36 bars.
            Solo 12 bars to straight 24 bars. (M)

Postscript of March 9, 2016: These three ballad items are real treasures, some of the
most beautiful Lucky you can imagine!! The tempi are very slow, and as an added
pleasure, the magnificent piano background should be highly noted. Particularly the
long “… Blame Me” should be noted for perfect cooperation! “… Time” is briefe
and not that interesting.

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”)):

<table>
<thead>
<tr>
<th>Title</th>
<th>Soli 24, 4 and 4 bars. (F)</th>
<th>Solo 32 bars. (M)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Treffpunkt Blues</td>
<td></td>
<td></td>
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<tr>
<td>Stuffy</td>
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</tbody>
</table>

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**

Personnel: Trio: Lucky Thompson (ts-item 2), George “Buddy” Catlett (b), Kenny Clarke (dm). Band: Lucky Thompson (sop-item 4,5, ts-item 1,3,6-10), add: Lennie Johnson (tp), Jimmy Cleveland (tb), Jo Hrasko (as), Marcel Hrasko (ts, bar), Sahib Shihab (bar), Thelma Thompson (vo-item 3,7).

“TV-life – Modern Jazz at the Blue Note, Lucky Thompson’s Special Show”, ten titles:

<table>
<thead>
<tr>
<th></th>
<th>Fanfare</th>
<th>No solo. (M)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Thin Ice</td>
<td>Solo 3 choruses of 32 bars to 2 choruses 8/8 and 4/4 with (dm). Solo 32 bars to coda. (F)</td>
</tr>
<tr>
<td>3</td>
<td>Deep Passion</td>
<td>Solo with orch 8 bars. (S)</td>
</tr>
<tr>
<td>4</td>
<td>The World Awakens</td>
<td>(sop)-Solo. (M)</td>
</tr>
<tr>
<td>5</td>
<td>Yesterdays</td>
<td>(sop)-Solo. (S)</td>
</tr>
<tr>
<td>6</td>
<td>Home Free</td>
<td>Solo 32 bars. (M)</td>
</tr>
<tr>
<td>7</td>
<td>Bitter Sweet</td>
<td>Obbligato 6 bars. (S)</td>
</tr>
<tr>
<td>8</td>
<td>Take Care Of Business</td>
<td>Solo 4 choruses of 12 bars. (M)</td>
</tr>
<tr>
<td>9</td>
<td>Yardbird Steps</td>
<td>Solo 2 choruses of 64 bars,</td>
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</tbody>
</table>
last chorus with orch. (F)

Particularly the two ultrafast items “Thin …” and “… Steps” should be noted, highly impressing!

**LUCKY THOMPSON & HIS ORCHESTRA**

*Paris, May 28, 1960*

Trio – item 2: Lucky Thompson (ts), Pierre Michelot (b), Kenny Clarke (dm).
Quartet – item 5: add Martial Solal (p).
Quintet – item 7: add Nat Peck (tb). Full band- items 1,3,4,6,8: Add Christian Bellest (tp), Jo Hrasko (as), William Boucaya (bar) with Lucky Thompson (sop-item 6), Thelma Thompson (vo-3,6).

**TV program from Club Saint Germain, eight titles:**

1. **Checkout Time**
   - Solo 36 bars. (M)
2. **You Move, You Lose**
   - Straight 24 bars. Solo 4 choruses of 12 bars. 4 choruses 4/4 with (dm) to straight 24 bars to coda. (F)
3. **While You’re Gone**
   - Obbligato 6 bars. (S)
4. **Nothin’ But The Soul**
   - Solo 24 bars. (M)
5. **Our Last Goodbye**
   - Soli 32 and 8 bars to coda. (S)
6. **Yesterday’s Bottles**
   - (sop)-Solo. (S)
7. **Glamour Game**
   - 48 bars 4/4 with (dm). (M)
8. **Down The Stretch**
   - Solo 34 bars (NC). (F)

The highlights are two extremes; “You Move …” in a very fast tempo and the lovely ballad “… Goodbye” in the extreme slow tempo.

**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 Mädchens Am Meer”.

Sixteen titles were recorded at concert in Funkhaus, five have LT, (sop) only on “The Mysterioso Mr. X” and “Einsames Mädchens 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 (3rd (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).
- **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.

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!

**LUCKY THOMPSON**

*Lucky Thompson (sop, ts), Jacques Dieval (p), Jacques Hess (b), Franco Manzecchi (dm).* Broadcast, three titles:

- **Move** In ens to solo 64 bars. 64 bars 8/8 and 4/4 with (tb). (F)
- **Unknown Blues** Solo 24 bars. (SM)
- **Unidentified Bebop Tune** Solo 8 bars. Solo 32 bars to 32 bars 4/4 with (tb). (FM)

Lively broadcast, note particularly the chases between LT and trombone.

**HARRY ARNOLD & HIS ORCHESTRA**

*Bigband personnel with Lucky Thompson (sop, ts) guesting.* Two titles were recorded for Columbia, (sop) only on 2015 “Frosty Summer” but:

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

Good soloing close to the style of the late fifties.

**LUCKY THOMPSON**

*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**

*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) to
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 Dreapes (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 (vib), 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 other two 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 impressing 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. 1966
Lucky Thompson (sop, ts), Tommy Flanagan (p, cel), Willie Ruff (b), Walter Perkins (dm).
Nine titles were recorded for Rivoli, issued as “Kinfolks Corner”: “Anthropology”, “Star Eyes”, “You Stepped Out Of A Dream” and “Open Haus”. Nine titles were recorded for Rivoli, issued as “Kinfolks Corner”: “Anthropology”, “Star Eyes”, “You Stepped Out Of A Dream” and “Open Haus”.

- **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”.
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 uses 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 up-tempo 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), 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 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.
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…