

The
TENORSAX
of
PAUL GONSALVES

Born: Boston, Massachusetts, July 12, 1920
Died: London, May 14, 1974

Introduction:

How could we avoid digging the music of the great tenor saxophone artist Paul Gonsalves after listening to his performance in Newport 1956? And after that we learned that he was even better playing ballads?

History:

After returning from US Army service in 1946 he joined Count Basie's band, where in three years he acquired a reputation as a leading saxophonist in the big-band style. He then played briefly in Dizzy Gillespie's bop-oriented big band of 1949-50 before joining the Duke Ellington Orchestra, where he filled the chair formerly held by Ben Webster. An electrifying 27-chorus improvisation on "Diminuendo and Crescendo in Blue" at the Newport Jazz Festival in 1956 marked his breakthrough to public fame and the beginning of a comeback for Ellington's band. Gonsalves remained with Ellington for the rest of his career, frequently taking prominent roles in Ellington's suites; he also recorded prolifically as a soloist with other groups, and as the leader of several ensembles consisting of important swing and bop musicians (including the Paul Gonsalves – Sonny Stitt Quintet). Gonsalves's playing represents a virtuoso extension of the swing tenor saxophone style of Coleman Hawkins and Ben Webster, whose rich tone and harmonically dense lines he mastered to perfection. Although famous for his driving soli at fast tempi, he is heard at his best in ballad performances, where he played with a unique breathy, barely focused tone (ref. The New Grove Dictionary of Jazz).

PAUL GONSALVES SOLOGRAPHY

PG records on (cl) with TEDDY WEATHERFORD AND HIS BAND in Calcutta, India, 1943.

First (ts) recording session:

SABBY LEWIS AND HIS ORCHESTRA **NYC. ca. March 1946**
Eugene "Sugar" Caines (tp), Maceo Bryant (tp, tb), Jimmy Tyler (as), Paul Gonsalves (ts), Bill Dorsey (bar), Sabby Lewis (p), Al Morgan (b, vo), Eddie Feggans (dm), unknown female (vo-3460).
Four titles were recorded for Continental, two have PG:

W3457	Edna	Solo 16 bars. (FM)
W3458	Boston Bounce	Solo 16 bars. (FM)

PG has his individual style from the very first recording session, this fact is however not surprising since he is 26 years old, thus no youngster. His contributions on this date immediately give him "new star" status, he plays with technique and creativity.

PG replaced Illinois Jacquet in Count Basie's orchestra when it closed at Aquarium Aug. 21, 1946, joining him in Baltimore, staying for three years.

COUNT BASIE AND HIS ORCHESTRA **LA. Dec. 1946**
Ed Lewis, Emmett Berry, Snooky Young, Harry Edison (tp), William Johnson, Eli Robinson, George Matthews, Ted Donnelly (tb), Preston Love, Rudy Rutherford (as), Paul Gonsalves, Buddy Tate (ts), Jack Washington (bar), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm), Jimmy Rushing, Ann Moore (vo).
AFRS "Magic Carpet" transcriptions MC 564, 569, 578.
NBC broadcasts from Avadon Ballroom.
The following items feature PG:

Andy's Blues	Solo with orch 6 choruses of 12 bars. (FM)
Avenue C	Solo with orch 24 bars. (F)
Sweet Lorraine	Solo 32 bars to coda. (S)
Mutton Leg	Solo with orch 5 choruses of 32 bars to coda. (F)

From his very first day with the Count, PG plays with strength and personality, although he never really got the recognition he deserved with this band. His energetic style with elements from Lucky Thompson, Ben Webster and others produces fine soli, some of them continue long after a "normal" termination is expected; obviously the Count let him have his way! "Andy's ..." and "Mutton ..." with six and five choruses respectively are very good examples of stamina and quality. But the program highlight is the exquisite "... Lorraine", played with feeling and finesse, combining softness with a surprising technique in a Lucky-like manner; maybe he was directly inspired, meeting him in LA?

COUNT BASIE AND HIS ORCHESTRA **LA. Jan. 1, 1947**
Same personnel.
ABC broadcast from Avadon Ballroom, seven titles, no info.

COUNT BASIE AND HIS ORCHESTRA **LA. Jan. 3, 1947**
Same personnel.
Five titles were recorded for Victor, two have PG:

D7VB402	Bill's Mill	Solo 12 bars. (FM)
D7VB404	Free Eats	Solo 8 bars. (M)

NYC. March 13, 1947

Same, except Bob Bailey (vo) replaces Rushing.
Four titles were recorded for Victor, but no PG.

PG's first studio session with Basie has two brief but excellent soli. Both in "... Mill", a blues, and in "Free ...", a standard, he goes down in the deep range and plays smoothly in a Ben Webster-inspired style.

COUNT BASIE,
HIS INSTRUMENTALISTS AND RHYTHM **NYC. May 20, 1947**

Emmett Berry (tp), George Matthews (tb ÷ 886), Charlie Price (as), Paul Gonsalves (ts), Jack Washington (bar ÷ 886), Count Basie (p, org), Freddie Green (g), Walter Page (b), Jo Jones (dm).

Five titles were recorded for Victor, all have PG:

D7VB886	Swingin' The Blues	Solo 24 bars. (M)
D7VB887	St. Louis Boogie	Solo 12 bars. (FM)
D7VB888	Basie's Basement	Solo 12 bars. (S)
D7VB889	Backstage At Stuff's	Solo 24 bars. Brief break. (F)
D7VB890	My Buddy	Solo 16 bars. (M)

A remarkable tenorsax session, albeit not very extended tenorsax soli. PG's soli with Basie seem today to be almost forgotten, although they deserve wide recognition. PG plays very variedly, in a smooth BW-inspired style but with easily recognizable personality. He masters every tempo and uses the lower register with great success. Whether we listen to the slow "... Basement", the medium "... Blues" or the fast "Backstage ...", to mention the three most prominent items, he plays brilliantly. Beware of PG!

COUNT BASIE, HIS INSTRUMENTALISTS AND RHYTHM

NYC. May 21, 1947

Paul Gonsalves (ts), Count Basie (p, org), Freddie Green (g), Walter Page (b), Jo Jones (dm).

Two titles were recorded for Victor, both have PG:

D7VB893	I Never Knew	Solo 8 bars. (FM)
D7VB894	Sugar	Solo 8 bars. Coda. (S)

Disappointing to find this small band almost exclusively used for the Count himself. "... Knew" is good but finished almost before it has really started. The slow "Sugar", unusual tempo for this song, is more interesting, but also this item is a waste of talent.

COUNT BASIE AND HIS ORCHESTRA

NYC. May 22, 1947

Personnel as Dec. 1946, except Charles "C.Q." Price (as) replaces Rutherford, and Taps Miller, Jimmie Rushing (vo) added.

Six titles were recorded for Victor, two have PG:

D7VB897	I Ain't Mad At You	Solo 16 bars. (M)
D7VB908	South	Solo 16 bars. (M)

Chi. Oct. 19, 1947

As above, except Dicky Wells (tb) replaces Robinson.

Four titles were recorded for Victor, one has PG:

D7VB1091	Blue And Sentimental	Solo 6 bars. Solo 8 bars to long coda. (S)
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"South" is the most prominent item with a lovely, emotional solo. "... Sentimental" ought to have been an exciting follow-up of the famous Herschal Evans hit, however, this version emphasizes Bailey's vocal with tenorsax having a minor role compared to the original. Nothing wrong with PG's playing though! "... Mad At You" is played in a much rougher style, surprisingly different from the other items and in my opinion not by far so successful.

COUNT BASIE AND HIS ORCHESTRA

Pasadena, Ca., Nov. 12, 1947

Personnel as Oct. 19. Gene Norman (mc). Ella Mae Morse (vo-"Buzz Me").

AFRS Jubilee No. 245/287. Eight titles, two have PG:

Buzz Me	Obbligato parts. (M)
Stay On It	Solo 3 choruses of 32 bars, last 2 with orch. (FM)

Postscript of Aug. 2019: "Stay ..." is a feature number for PG, interesting!

probably same date

Twelve additional titles, AFRS JJ 18, no info.

COUNT BASIE AND HIS ORCHESTRA

LA. Dec. 8/9, 1947

Personnel as Oct. 19.

Seven titles were recorded for Victor, three have PG:

2167-1	Sophisticated Swing	Solo 8 bars. (S)
2168-1	Guest In A Nest	Solo 16 bars. (M)
2168-2	Guest In A Nest	As above? ()
2171-1	Just A Minute	Solo 18 bars. (M)
2171-2	Just A Minute	As above? ()

LA. Dec. 12, 1947

Same, except George Washington (tb) temporarily replaces Wells.
Five titles were recorded for Victor, one has PG:

2186-1	Robbins' Nest	Solo 16 bars. (S)
2186-2	Robbins' Nest	As above? ()

A beautiful version of "Robbins' Nest" in a slower tempo than usual tops these sessions, a blending of jazz tradition and modern developments, while "... Minute" is more ordinary. In "Guest ..." he changes again to a rougher style, which he executes well, but his beautiful sound so important in his music disappears. Finally, a nice slow solo on "... Swing".

COUNT BASIE AND HIS ORCHESTRA Pasadena, Jan. 1948

Personnel as Oct. 19, except Earl Warren (as, vo) replaces Love, Toni Harper (vo).
AFRS Jubilee No. 269 and 270 from McCormack Hospital.
Nineteen titles, three have PG:

Blue And Sentimental	Solo 18 bars. Solo 10 bars to long coda. (S)
B-Flat Blues	Solo 24 bars. (F)
The King	Solo 5 choruses of 32 bars. (F)

"The King" is a feature number for PG, who plays very nicely in the beginning but roughs it up somewhat at the end. "B-Flat ..." is interesting but played too fast. "Blue ..." is a number which should frighten most tenorsax players, but PG creates a personal and attractive version.

COUNT BASIE AND HIS ORCHESTRA NYC. Sept. 11, 1948

Emmett Berry, Harry Edison, Jimmy Nottingham, Clark Terry (tp), Ted Donnelly, Bill Johnson, George Matthews, Dicky Wells (tp), Burnie Peacock (as), Earl Warren (as, vo), Paul Gonsalves, Wardell Gray (ts), Jack Washington (bar), Count Basie (p), Freddie Green (g), Singleton Palmer (b), Shadow Wilson (dm), Jimmy Rushing, Dinah Washington (vo).
WMGM broadcast from the Royal Roost.
Ten titles but no PG.

NYC. Sept. 14, 1948

Same personnel and place. Eight titles, one has PG:

Far Cry	Solo 104 bars (FM) to very long coda. (S)
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NYC. Sept. 18, 1948

Same personnel and place. Eight titles, no info on last six, no PG on first two.

NYC. Sept. 25, 1948

Same personnel and place. Anita O'Day (vo). Thirteen titles, no info on the first six, of the last seven two have PG:

Robbin's Nest	Solo 32 bars. (SM)
Boot Whip	Solo 36 bars. (F)

NYC. Nov. 1948

Same personnel, except George "Butch" Ballard (dm) replaces Wilson.
AFRS Jubilee No. 310/329. Six titles, no PG.

NYC. Dec. 27, 1948

Personnel reported as Nov. 1948, except Eugene Wright (b) replaces Palmer. However, Wardell Gray is not present. Several guests. WPIX-TV "Eddie Condon Floor Show" broadcast.
Six titles, one has PG:

Jam Session Blues (One O'Clock Jump) Solo 24 bars. (M)

PG plays with technique and inventiveness on "... Nest", a lovely chorus. "Boot ...", however, is too fast and does not swing properly. "Far Cry" starts out fine but deteriorates somewhat towards the end.

COUNT BASIE AND HIS ORCHESTRA **LA. April 11, 1949**

Emmett Berry, Harry Edison, Jimmy Nottingham, Clark Terry, Gerald Wilson (tp), Ted Donnelly, Melba Liston, George Matthews, Dicky Wells (tb), Charles Price, Earl Warren (as), Paul Gonsalves, William Parker (ts), Jack Washington (bar), Count Basie (p), Freddie Green (g), Singleton Palmer (b), George Ballard (dm), Bobby Troup (vo).

Four titles were recorded for Victor, one has PG:

601-1 Cheek To Cheek Solo 6 bars. (M)

601-2 Cheek To Cheek As above. (M)

NYC. June 29, 1949

Same, minus Liston and Troup, plus Taps Miller, Jimmy Rushing (vo).

Three titles were recorded for Victor, but no PG.

NYC. July 13, 1949

Personnel as June 29.

Five titles were recorded for Victor, three issued, no PG.

NYC. July 22, 1949

Same. Four titles were recorded for Victor, one has PG:

1900-1 Walking Slow Behind You Solo with orch 20 bars. (M)

NYC. Aug. 5, 1949

Same, plus Billy Valentine (vo) and possibly Jimmy Tyler (ts).

Three titles were recorded for Victor but no PG.

Basie may have given PG less priority as a soloist in 1949 compared to earlier, and no wonder that he left by the end of the year. His final soli, while good, are not exceptional, maybe he had run out of inspiration with the band?

DIZZY GILLESPIE AND HIS ORCHESTRA **NYC. Nov. 21, 1949**

Dizzy Gillespie (tp, vo, ldr), Don Slaughter, Elmon Wright, Willie Cook (tp), Matthew Gee, Sam Hurt, Charles Greenlea (tb), Jimmy Heath, John Coltrane (as), Jessie Powell, Paul Gonsalves (ts), Al Gibson (bar), Johnny Acea (p), John Collins (g), Al McKibbin (b), Specs Wright (dm), Tiny Irvin (vo-4319), Gerald Wilson (arr-4317).

Four titles were recorded for Capitol, one has PG:

4317-4 Tally-Ho Solo 36 bars. (M)

Although liner notes on the Capitol LP gives Jessie Powell as the tenorsax soloist on "Tally-Ho", it is unmistakably PG in a competent but not too exciting solo.

DIZZY GILLESPIE AND HIS ORCHESTRA **NYC. Jan. 9, 1950**

Dizzy Gillespie (tp, vo), Don Slaughter, Elmon Wright, Willie Cook (tp), Matthew Gee, Sam Hurt, Charles Greenlea (tb), Jimmy Heath, John Coltrane (as), Jesse Powell, Paul Gonsalves (ts), Al Gibson (bar), John Acea (p), Floyd Smith (g), Al McKibbin (b), Specs Wright (dm), Joe Carroll (vo), Carlos Duchesne (cga), Francisco Pozo (bgo), Chico O'Farrill, Adrian Acea, Buster Harding (arr).

Four titles were recorded for Capitol, two may have PG:

4330 Coast To Coast Unlikely solo 12 bars (1st (ts)-solo). (M)

4332 Oo-La-La Solo 32 bars. (M)

I must admit I am confused about these soli. Compared to "Tally-Ho" on the previous Gillespie session (1949), I find PG's special personality curiously non-present, and although there clearly are elements in the bridge of "Oo-La-La" pointing towards PG, I have wondered if possibly one of the altosax players might have switched instrument, which would have been a sensation! Note that Capitol LP liner notes attributes this solo to JP. "Coast ..." is even more of the same, but again with some PG phrasing at the end. So maybe this is only his way of adapting to the Gillespie band? Still I feel unsure ... could PG really start a solo like "Coast ..." the awkward way it is done? Maybe PG influenced the other reed men in the band ...? Please give your opinion!! Postscript of Nov. 2020: There is no doubt about "Oo-La-La", this

solo is played by PG. However, the "Coast ..." problem persists. It is definitely not PG, nor does it sound like Texas tenor JP. Who then? Carl Woideck suggests John Coltrane. Is last word said?

PG joined Duke Ellington in Sept. 1950.

NOTE: I have used the identification system of Massagli & Volonte (DESOR). Items noted in their work, but which I have not heard myself, are solo-notated according to them, but tempo is given as () only.

DUKE ELLINGTON AND HIS ORCHESTRA **NYC. Nov. 20, 1950**

Mercer Ellington, Harold Baker, Nelson Williams, Fats Ford (tp), Ray Nance (tp, vln, vo), Lawrence Brown, Quentin Jackson (tb), Jimmy Hamilton (cl, ts), Johnny Hodges (as), Russell Procope (cl, as), Paul Gonsalves (ts), Harry Carney (cl, bcl, bar), Billy Strayhorn (p), Wendell Marshall (b), Sonny Greer (dm), Duke Ellington (p, ldr).
Three titles were recorded for Columbia:

44662-1	Build That Railroad	Part of intro and coda. (SM)
44663-1	Love You Madly	Solo with orch 8 bars. (SM)
44664-1	Great Times	Solo 16 bars. (FM)

At last the Duke Ellington orchestra has got a worthy replacement for Ben Webster! PG seems to blossom from the very first session. In "... Madly" he shows his fine technique, although orchestra is very prominent, while in the fast medium "... Times" his dramatic talent is evident.

DUKE ELLINGTON AND HIS ORCHESTRA **NYC. Dec. 18, 1950**

Personnel as Nov. 20 except Cat Anderson (tp) replaces Ellington, Tyree Glenn (tb) added.

Four titles were recorded for Columbia, three have PG:

44749-1	The Tattooed Bride	Solo 2 bars. (S)
44750-1	Mood Indigo	Solo with orch 12 bars. (S)
44752-1	Solitude	Solo 32 bars. (S)

Two real masterpieces in slow tempo are produced at this session! In "Solitude" he is accompanied by rhythm only in a magnificent, complete solo, while in "... Indigo" he is hidden behind the orchestra, creating an atmosphere of solemnity and beauty. Two items, and PG is firmly positioned among the greatest of tenorsax ballad players ever!!

DUKE ELLINGTON AND HIS ORCHESTRA **NYC. Dec. 26, 1950**

Personnel as above.

NBC telecast.

Large number of titles, one reported to have PG:

5018j	Love You Madly	Solo 8 bars. ()
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DUKE ELLINGTON AND HIS ORCHESTRA **NYC. Jan. 2, 1951**

Personnel as above.

U. S. Treasury Department transcriptions USTDS-203, one title has PG:

5101a	Take The A Train	Solo 64 bars to long coda. (M)
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The first version of one of PG's most successful features with the Duke, "... A Train"! Here we find an intense and original solo, accompanied on piano by Billy Strayhorn, an item to be noted!

DUKE ELLINGTON AND HIS ORCHESTRA **NYC. Jan. 21, 1951**

Recorded at the Metropolitan Opera House.

Large number of titles, four have PG:

5102f	Love You Madly	Solo 8 bars. (SM)
5102g	Take The A Train	Solo 32 bars (S) to 3 choruses of 32 bars (F) and very long coda. (S)
5102i	Later	Straight. (S)
5102n	Jam With Sam	Solo 20 bars. (M)

Another magnificent version of "... A Train" with a completely different setup compared to Jan. 2, starting from the very slow before getting into medium, this is

jazz tenorsax of highest class!!

THE CORONETS

NYC. April 17, 1951

Cat Anderson (tp), Juan Tizol (tb), Willie Smith (as), Paul Gonsalves (ts), Billy Strayhorn (p), Wendell Marshall (b), Louie Bellson (dm).

Four titles were recorded for Mercer, no PG on "Cat Walk" ("Night Walk") and take 2 of "Moonlight Fiesta" but:

M4030-1 Moonlight Fiesta Solo with ens 16 bars. (SM)

M4031-1 She Soli 2 and 4 bars. (S)

M4032 The Happening Intro. Solo 5 choruses of 32 bars. (F)

One of PG's best qualities is his ability to sustain his artistic creativity seemingly to no end, and "The Happening" is an excellent example. In fast tempo he plays five inventive choruses with no lack of inspiration, probably stopping only after a signal from the producer! "... Fiesta" is more ordinary, and "She" is of no particular interest.

DUKE ELLINGTON AND HIS ORCHESTRA

NYC. May 3, 1951

MBS telecast from Birdland. Nine titles, one has PG:

5105b Take The A Train Solo 64 bars, last half with orch, to long coda. (F)

Still another way to play the "... A Train", this time in fast tempo, equally fascinating

DUKE ELLINGTON AND HIS ORCHESTRA

NYC. May 10, 1951

Four titles were recorded for Columbia, two have PG:

45814-1 Fancy Dan Intro/solo 16 bars. Solo 16 bars. (M)

45817-1 Jam With Sam Solo 8 bars. (M)

NYC. May 24, 1951

Three titles were recorded for Columbia, one has PG:

45829-1 Ting-A-Ling Solo 32 bars. (M)

Arranged but nice playing on "... Dan", and "Jam ..." is brief but ok. "Ting ..." however seems tame and different with a slightly edgy tone, this is not PG as we met him earlier.

**DUKE ELLINGTON
AND HIS ORCHESTRA**

Cedar Grove, NJ., June 5, 1951

MBS broadcast from Meadowbrook Ballroom.

Six titles, three issued, two reported to have PG:

5111a Happy Go Lucky Local Solo 2 bars. ()

5111d Ting-A-Ling Solo 32 bars. ()

Cedar Grove, NJ., June 6, 1951

MBS broadcast from Meadowbrook Ballroom.

Ten titles, one issued, three reported to have PG:

5112b The Tattooed Bride Solo 2 bars. ()

5112d Love You Madly Solo 8 bars. ()

5112i Take The A Train Solo 3 choruses of 32 bars to coda. ()

Cedar Grove, NJ., June 7, 1951

MBS broadcast from Meadowbrook Ballroom.

Nine titles, two issued, two reported to have PG:

5113d Love You Madly Solo 8 bars. ()

5113h Just A-Sittin' And A-Rockin' Solo 32 bars. ()

Cedar Grove, NJ., June 8, 1951

Nine titles, unissued, three reported to have PG:

5114b How High The Moon Soli 30 and 30 bars. ()

5114f St. Louis Blues Solo 24 bars. ()

5114g Primping At The Prom Solo 32 bars. ()

Cedar Grove, NJ., June 9, 1951

Ten titles, two issued, five reported to have PG:

5115b	Primping At The Prom	Solo 32 bars. ()
5115c	Later	Straight. ()
5115e	Take The A Train	Solo 8 bars. ()
5115l	Things Ain't What They Used To Be	Solo 8 choruses of 12 bars (NC). (SM)

Most of this broadcast material is unissued but a rather rough solo on "... Used To Be" fading out should be noted.

**DUKE ELLINGTON
AND HIS ORCHESTRA****Cedar Grove, NJ., June 10, 1951**

Seven titles, three issued, three reported to have PG:

5116a	Warm Valley	Soli 16 and 24 bars to coda. ()
5116e	Love You Madly	Solo 8 bars. ()
5116f	Blue Lou	Solo 16 bars. ()

Cedar Grove, NJ., June 11, 1951

Ten titles, two issued, three reported to have PG:

5117c	Jam With Sam	Solo 20 bars. ()
5117g	Love You Madly	Solo 8 bars. ()
5117i	The Happening	Intro 4 bars. Solo 5 choruses of 32 bars to coda. (F)

Cedar Grove, NJ., June ? 1951

Six titles, one reported to have PG:

5118e	Just A-Settin' And A-Rockin'	Solo 32 bars. Coda. ()
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NYC. June 23, 1951

WMCA broadcast from Birdland. Fourteen titles, three reported to have PG:

5120c	Fancy Dan	Soli with orch 16 and 16 bars. (M)
5120h	The Tattooed Bride	Solo 2 bars. (S)
5120m	Things Ain't What They Used To Be	Solo 8 choruses of 32 bars. ()

NYC. June 1951

Same. Fourteen titles, two reported to have PG:

5121c	Jam With Sam	Solo 20 bars. ()
5121h	Just A-Settin' And A-Rockin'	Soli 32 and 16 bars. ()

NYC. June 30, 1951

Same. Seventeen titles, seven issued, five reported to have PG:

5122d	Warm Valley	Soli 16 and 24 bars to coda. (S)
5122i	How High The Moon	Solo 30 bars. ()
5122k	Love You Madly	Solo 8 bars. (SM)
5122l	Fancy Dan	Intro/solo 16 bars. Solo 16 bars. ()
5122n	Wailing Interval	Solo 26 choruses of 12 bars. (FM)

On June 30, 1951 we get the first taste of the famous PG feature "Wailing Interval", in fact a very long solo sandwiched inbetween "Diminuendo ..." and "Crescendo In Blue". This pioneer version is not particularly successful, being dry with much staccato phrasing, but it is of great historical interest. Another event is "The Happening", earlier only presented by The Coronets, here played elegantly in an extremely fast tempo.

DUKE ELLINGTON AND HIS ORCHESTRA**NYC. Aug. 7, 1951**

Five titles were recorded for Columbia, one has PG:

47019-	Please Be Kind	Solo with orch 16 bars. (S)
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47019-1 Please Be Kind As above. (S)

Another brilliant example of PG being placed far behind in the orchestra, creating an almosty unearthly sound, lovely!!

DUKE ELLINGTON AND HIS ORCHESTRA NYC. Aug. 19, 1951
AFRS recording session. Twelve titles, eight issued, three have PG:

5124b Fancy Dan Intro/solo 16 bars. Solo 16 bars. (M)
5124e C Jam Blues Solo 16 bars. (FM)
5124m Jam With Sam Solo 20 bars. ()

NYC. Dec. 7, 1951

Two titles were recorded for Columbia:

47263 Bensonality Solo with orch 16 bars. (M)
47263-1 Bensonality As above. (M)
47264-1 A Tone Parallell To Harlem As below. (S)
47264-3 A Tone Parallell To Harlem Solo 6 bars. (S)

"... Harlem" is straight and of no interest.

DUKE ELLINGTON AND HIS ORCHESTRA NYC. Dec. 11, 1951
Six titles were recorded for Columbia, one has PG:

47269-2 Later As below. (SM)
47269-3 Later Soli/straight 8 and 8 bars. (SM)

NYC. Jan. 5, 1952

Recorded at the Metropolitan Opera House.
Sixteen titles, one issued, two reported to have PG:

5201j Jam With Sam Solo 20 bars. ()
5201m Fancy Dan Soli with orch 16 and 16 bars. ()

Minneapolis, Jan. 6, 1952

Recorded at Labor Temple. Six titles, no PG.

LA. March 14, 1952

Eight Snader Telescriptions, one has PG:

5203c Jam With Sam Solo 8 bars. (FM)

DUKE ELLINGTON AND HIS ORCHESTRA unknown place, March 1952
Dance date, Twentyseven titles, eighteen issued, nine have PG:

5204a Primping At The Prom
5204e Margie Solo with orch 16 bars. (M)
5204f Chelsea Bridge Solo 8 bars. (S)
5204i The Tattooed Bride Solo 2 bars. (S)
5204n Cotton Tail Solo with orch 64 bars.
Solo 8 bars to long coda. (F)
5204r Love You Madly Solo 8 bars. (SM)
5204w How High The Moon Break to solo 64 bars.
Solo with orch 32 bars. (F)
5204y Fancy Dan Soli 16 and 16 bars. ()
5204z One O'Clock Jump Solo 24 bars (2nd (ts)-solo). (M)

Salem, Oregon, March 22, 1952

Recorded at Crystal Inn. Twentysix titles, eleven issued, six reported to have PG:

5205d It Don't Mean A Thing 5 choruses of 32 bars 4/4
with (ts-JH). (FM)

5205e	Fancy Dan	Soli with orch 16 and 16 bars. (M)
52051	Warm Valley	Soli 16 and 24 bars to coda. ()
5205s	Jeep Is Jumpin'	Solo with orch 4 choruses of 32 bars. (FM)
5205u	How High The Moon	Soli 66 and 30 bars. ()
5205aa	The Tattooed Bride	Solo 2 bars. ()

Seattle, Wa., March 25, 1952

Recorded at Civic Auditorium. Sixteen titles, four reported to have PG:

5206e	Take The A Train	Solo 4 choruses of 32 bars to coda. ()
5206f	The Tattooed Bride	Solo 2 bars. ()
5206j	How High The Moon	Soli 66 and 32 bars. ()
5206p	Jam With Sam	Solo 20 bars. (FM)

Yakima, Wa., April 29, 1952

Recorded at the Armory. Thirteen titles, three reported to have PG:

5208e	My Little Brown Book	Intro 8 bars. ()
5208j	Ting-A-Ling	Solo with orch 32 bars. (FM)
5208l	C Jam Blues	Solo 28 bars. (M)

Several colourful tenorsax soli on these programs. First and foremost a long, swinging tenorsax chase on "... Thing", and here PG gets tough competition. His version of "C Jam ..." is notable, while "Jeep ..." does not flow as easily as we are bound to expect. "How High ..." is a really magnificent performance, dig this! Finally, now is the first time that PG dares to adopt Ben Webster's grand vehicle "Cotton Tail", and I am impressed at how he manages to turn it completely into his own, excellent and original playing!

DUKE ELLINGTON AND HIS ORCHESTRA NYC. June 30, 1952

Clark Terry, Cat Anderson, Willie Cook, Ray Nance (tp), Quentin Jackson, Britt Woodman, Juan Tizol (tb), Jimmy Hamilton (cl, ts), Russell Procope (cl, as), Hilton Jefferson (as), Paul Gonsalves (ts), Harry Carney (bar), Duke Ellington (p), Wendell Marshall (b), Louie Bellson (dm), Betty Roche, Jimmy Grissom (vo).

Three titles were recorded for Columbia, one has PG:

48343	Take The A Train	Solo 32 bars (S) to 3 choruses of 32 bars (F) to long coda. (S)
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NYC. July 1, 1952

Same. Two titles, one has PG:

48344	The Mooche	Acc. (tb-QJ) 24 bars. (SM)
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This mother of all "... A Train"s is just a must for the PG fan; a magnificent blend of the extremes of tempi, and with an inspiration rarely equalled! The slow introduction is a rare beauty, and the fast continuation is a real thriller!! Never did PG play better!!! Postscript of Jan. 2018: Thanks to Bjarne Busk who told me I had missed "The Mooche". PG is playing beautifully behind trombone. Note that Desor also missed here.

DINAH WASHINGTON ACC. BY

JIMMY COBB's ORCHESTRA

Chi. Summer 1952

Personnel including Clark Terry (tp), Russell Procope (cl, as), Paul Gonsalves (ts), Beryl Booker (p), Keeter Betts (b), Jimmy Cobb (dm).

Four titles were recorded for Mercury, no PG on "My Song" but:

9248-6	Half As Much	Intro 4 bars. Obbligato 8 bars. Solo 8 bars. (S)
9249-4	I Cried For You	Solo 40 bars. (FM)
9250	Gambler's Blues	Obbligato 12 bars. (S)

These are fine vocal items, and PG makes some first-rate contributions, a swinging inspired "I Cried ..." in high tempo, and lovely background playing on the remaining two titles.

DUKE ELLINGTON AND HIS ORCHESTRA

Chi. July 30, 1952

NBC broadcast from Blue Note. Ten titles, two have PG:

5213h Jam With Sam Solo 20 bars. (FM)
 5213i Just A-Sittin' And A-Rockin' Solo with orch 32 bars. (SM)

Chi. Aug. 2, 1952

Same. Seven titles, unissued, three reported to have PG:

5214d Jam With Sam Solo 20 bars. ()
 5214f Cotton Tail Soli 64 and 16 bars to coda. ()
 5214g Take The A Train Solo 50 bars (NC). ()

Chi. Aug. 6, 1952

Same. Ten titles, one has PG:

5215c How High The Moon Break to solo 64 bars.
 Solo with orch 32 bars. (F)

Chi. Aug. 13, 1952

Same. Eight titles, one has PG:

5216c Ting-A-Ling Solo with orch 32 bars. (FM)

Cleveland, Ohio, Sept. 1952

Broadcast. Four titles, one reported to have PG:

5217d Jam With Sam Solo 20 bars. ()

Bridgeport, Ct., fall 1952

NBC broadcast from Ritz Ballroom. Six titles, no PG.

NYC. Nov. 8, 1952

Four titles were recorded for Mercer, purchased by Columbia, no PG.

NYC. Nov. 14, 1952

Concert No. 1 at Carnegie Hall. Seven titles, three have PG:

5221c How High The Moon Break to solo 64 bars.
 Solo with orch 32 bars. (F)
 5221d The Tattooed Bride Solo 2 bars. (S)
 5221f Lullaby Of Birdland Break to solo 32 bars. (M)

same

Concert No. 2 at Carnegie Hall. Thirteen titles, three reported to have PG:

5222c How High The Moon Soli 66 and 32 bars. ()
 5222d The Tattooed Bride Solo 2 bars. ()
 5222i Lullaby Of Birdland Break to solo 32 bars. ()

NYC. Nov. 20, 1952

NBC broadcast from Birdland. Eleven titles, four have PG:

5223c How High The Moon Break to solo 64 bars.
 Solo with orch 32 bars. (F)
 5223d The Tattooed Bride Solo 2 bars. (S)
 5223h Lullaby Of Birdland Break to solo with
 orch 32 bars. (M)
 5223i Things Ain't What They Used To Be Solo with orch
 12 bars. (SM)

NYC. Nov. 22, 1952

NBC broadcast from Birdland. Nine titles, two reported to have PG:

5224h Just A-Sittin' And A-Rockin' Solo with orch 32 bars. ()
 5224i Jam With Sam Solo 20 bars. ()

NYC. Nov. 24, 1952

Same. Eight titles, two have PG:

5225d C Jam Blues Break to solo 24 bars. (M)

5225h Lullaby Of Birdland Solo 18 bars (NC). (M)

NYC. Nov. 26, 1952

Same. Eight titles, two reported to have PG:

5226b Warm Valley Soli 16 and 24 bars to coda. ()

5226h Jam With Sam Solo 20 bars. ()

NYC. Nov. 1952

NBC broadcasts. Eight titles, two reported to have PG:

5227d My Little Brown Book Intro 10 bars. ()

5227e Cotton Tail Solo 64 and 16 bars to coda. ()

From these broadcasts one should note several exciting versions of "How High ...", particularly the one on Aug. 6 is magnificent!! "... Birdland" is also played nicely, note Nov. 14.

TONY PAPPA

Chi. Dec. 1952

Bigband closely connected with Duke Ellington, including Paul Gonsalves (ts).

Three titles were recorded for Mercer, unissued.

DUKE ELLINGTON & HIS ORCHESTRA

Chi. Dec. 22, 1952

Three titles were recorded for Columbia, two have PG:

5397 Primping At The Prom Soli 32 and 4 bars. (M)

5399 Follow Me Solo with orch 8 bars. (S)

Lovely background on "Follow ..." and a fine solo on "... Prom".

DUKE ELLINGTON AND HIS ORCHESTRA

Chi. Dec. 31, 1952

Broadcast from Blue Note. Five titles, one reported to have PG:

5231b I Let A Song Go Out Of My Heart Solo 4 bars. ()

Chi. Jan. 1, 1953

Same. Nine titles, three reported to have PG:

5301b Fancy Dan Solo 32 bars. ()

5301c My Little Brown Book Intro 8 bars. ()

5301i How High The Moon Solo 2 bars (NC). ()

NYC. Jan. 30, 1953

WMGM broadcast from the Band Box. Nine titles, no PG.

NYC. Feb. 2, 1953

Same. Thirteen titles, four reported to have PG:

5304f How High The Moon Solo 56 bars (NC). ()

5304k Jam With Sam Solo 20 bars. ()

5304l St. Louis Blues Solo 24 bars. ()

5304m Things Ain't What They Used To Be Solo 10 choruses of 12 bars to coda. ()

Albuquerque, NM., March 22, 1953

Dance date. Large number of titles, ten reported to have PG:

5311h Ting-A-Ling Solo 32 bars. ()

5311j Blue Lou Solo 16 bars. ()

5311k Happy Go Lucky Local Brief break. ()

5311s Cotton Tail Soli 64 and 16 bars to coda. ()

5311w Nothin' Nothin', Baby Solo 16 bars. ()

5311x I'm In The Mood For Love Solo 16 bars. ()

5311z Jam With Sam Solo 20 bars. ()

5311aa Things Ain't What They Used To Be As 5304m. ()

5311ab The Tattooed Bride Solo 2 bars. ()

5311ad Just A-Sittin' And A-Rockin' Solo 24 bars (NC). ()

Pasadena, Ca., March 30, 1953

Concert at the Civic Auditorium. Large number of titles, four have PG:

5312a The Tattooed Bride Solo 2 bars. (S)
 5312c Wailing Interval Solo 7 choruses of 12 bars. (FM)
 5312g St. Louis Blues Solo 24 bars. (F)
 5312i Jam With Sam Solo 20 bars. (FM)

Almost two years have passed since the previous version of "Wailing ...", and this is a short version. Not until Newport 1956 should Duke and PG understand the real potential of this number. Note an interesting version of "St. Louis ...".

GERALD WILSON ORCHESTRA

LA. ca. April 1953

John Anderson, Bob Grey, Allen Smith, Clark Terry (tp), Isaac Bell, Atlee Chapman, John Ewing, Britt Woodman (tb), Jerry Dodgion (as), Teddy Edwards, Paul Gonsalves, Frank Haynes (ts), Bill Green (bar), Cedric Haywood (p), Addison Farmer (b), Gus Gustafson (dm), unknown (vo).

Eleven titles were recorded for Federal, one has PG:

F1156 Romance Solo 26 bars. (FM)

A terrific bigband, and "Romance" is quite a surprise with excellent soli on altosax, trombone and trumpet and finally PG with a magnificent tenorsax solo, wow!

DUKE ELLINGTON AND HIS ORCHESTRA

LA. April 6, 7 & 9, 1953

Clark Terry, Cat Anderson, Willie Cook (tp), Ray Nance (tp, vln), Quentin Jackson, Britt Woodman, Juan Tizol (tb), Russell Procope (cl, as), Rick Henderson (as), Jimmy Hamilton (cl, ts), Paul Gonsalves (ts), Harry Carney (bar, bcl), Duke Ellington (p), Wendell Marshall (b), Butch Ballard (dm), Jimmy Grissom (vo).

Seventeen titles were recorded for Capitol, nine have PG:

11398-1 Satin Doll Brief break. (S)
 11400-7 Cocktails For Two Solo 12 bars. (S)
 11414-3 My Old Flame Soli 24 and 4 bars. Coda. (S)
 11419-6 Three Little Words Solo with orch 32 bars. (M)
 11420-5 Orson Solo with orch 8 bars to coda. (S)
 11424-5 Warm Valley Soli 16 and 16 bars to long coda. (S)
 11406-9 Flamingo Soli 6 and 12 bars. (SM)
 11407-8 Blue Jean Beguine Solo 8 bars. (SM)
 11408-10 Liza Solo with orch 8 bars. (M)

The first Capitol sessions utilize PG to advantage, and he is particularly impressive in slow tempo. The highlights are "Cocktails ...", "... Flame" (note his debt to Lucky Thompson!), "... Valley" and "... Beguine".

**DUKE ELLINGTON
AND HIS ORCHESTRA**

Portland, Oregon, April 30, 1953

Personnel as April 6.

Recorded at McElroy's Ballroom. Issued as "April 29 Birthday Sessions".

46 titles, the following have PG:

5318a Primping At The Prom Soli with orch 32 and 4 bars. (M)
 5318f Lullaby Of Birdland Solo 34 bars. (M)
 5318i Liza Solo with orch 8 bars. (M)
 5318m Happy Go Lucky Local Brief break. (M)
 5318o Warm Valley Soli 16 and 24 bars to coda. (S)
 5318ab Things Ain't What They Used To Be Solo 10 choruses of 12 bars to coda. (SM)
 5318ad C Jam Blues Solo 28 bars. (M)
 5318ah Jam With Sam Solo 20 bars. ()

- 5318ap Please Be Kind Solo 16 bars. (S)
 5318s I Let A Song Go Out Of My Heart Solo with orch 4 bars. (SM)

Duke's band seems very inspired on this "birthday party", and PG contributes with some excellent performances. First and foremost "... Valley", the last 24 bars are magnificent! "... Used To Be" is a fascinating demonstration of one of PG's special traits; in an almost sluggish but hypnotic way and with irresistible force, he almost ploughs himself forward, with the band increasing its riffing. Fine soling also on "Lullaby ..." and "C Jam ...", and "... Kind" is a lovely ballad performance.

DUKE ELLINGTON AND HIS ORCHESTRA **Chi. June 12, 1953**
 NBC broadcast from Blue Note. Nine titles, two have PG:

- 5319d Just A-Sittin' And A-Rockin' Solo with orch 32 bars. (SM)
 5319e Jam With Sam Solo 20 bars. (FM)

Chi. June 1953

Same. Ten titles, one reported to have PG:

- 5320c I Let A Song Go Out Of My Heart Solo 4 bars. ()

Chi. June 1953

Same. Seven titles, two reported to have PG:

- 5321b The Tattooed Bride Solo 2 bars. ()
 5321f Ting-A-Ling Solo 32 bars. ()

Chi. June 1953

Same. Eight titles, no PG.

Chi. June 24, 1953

Same. Nine titles, two have PG:

- 5323d C Jam Blues Solo 28 bars. (M)
 5323f Just A-Sittin' And A-Rockin' Solo with orch 32 bars. (SM)

Chi. June 27, 1953

Same. Nine titles, two reported to have PG:

- 5324c Blue Jean Beguine Solo 8 bars. (SM)
 5324h Jam With Sam Solo 20 bars. ()

DUKE ELLINGTON AND HIS ORCHESTRA **Chi. June 30 & July 1, 1953**

Personnel as April 6.

Eight titles were recorded for Capitol, one has PG:

- 11624-8 Big Drag Solo 12 bars. (M)

Heavier commercialization; only one, though good, tenorsax solo.

DUKE ELLINGTON AND HIS ORCHESTRA **Chi. July 1, 1953**
 NBC broadcast from Blue Note. Nine titles, two have PG:

- 5327b Blue Jean Beguine Solo 8 bars. (SM)
 5327d Cocktails For Two Solo 16 bars. (S)

NYC. Aug. 19, 1953

Broadcast from Apollo Theatre. Two titles, one reported to have PG:

- 5328a Blue Jean Beguine Solo 8 bars. ()

Reading, Pa., Aug. 23, 1953

ABC broadcast from Ephrata Legion Park. Eight titles, two reported to have PG:

- 5329d Jam With Sam Solo 20 bars. ()
 5329g Take The A Train

Coeur D'Alene, Id., Oct. 4, 1953

Concert at NIJC Auditorium. Ten titles, one has PG:

5330c Jam With Sam Solo 20 bars. (F)

Tallahassee, Fl., prob. fall 1953

Concert at Sauls Bridges American Legion Post.
Twenty titles, six reported to have PG:

5332c How High The Moon Break to solo 64 bars. ()
5332e The Tattooed Bride Solo 2 bars. ()
5332i Blue Jean Beguine Solo 8 bars. ()
5332k Take The A Train Solo 4 choruses of 32 bars to coda. ()
5332m Jam With Sam Solo 20 bars. ()
5332o Take The A Train As 5332k. ()

NYC. Dec. 1953

Broadcast from Birdland. Eight titles, two reported to have PG:

5335e My Old Flame Solo with (cl) 32 bars. Coda. ()
5335g How High The Moon Break to solo 64 bars. ()

DUKE ELLINGTON AND HIS ORCHESTRA NYC. Dec. 5, 1953

Personnel as April 6, except George Jean (tb), Dave Black (dm) replace Tizol and Ballard.

Four titles were recorded for Capitol, one has PG:

20265-1 Ultra Deluxe Solo with orch 8 bars. (S)

Fine tune and beautiful tenorsax soloing!

DUKE ELLINGTON AND HIS ORCHESTRA NYC. Dec. 21, 1953

Personnel as Dec. 5, except Alfred Cobbs (tb) replaces Jean.

Six titles were recorded for Capitol, two have PG:

20287-5 Ultra Deluxe Solo with orch 8 bars. (S)
20278-2 Just A-Sittin' And A-Rockin' Solo with orch 32 bars. (SM)

Another fine "Ultra ..." and first and foremost a magnificent version of Ben Webster's old vehicle, played with originality.

DUKE ELLINGTON AND HIS ORCHESTRA Chi. Dec. 28/29, 1953

Personnel as Dec. 5, plus Billy Strayhorn (p, cel).

Four titles were recorded for Capitol, one has PG:

12248-6 Stompin' At The Savoy Solo with orch 56 bars. (FM)

The typical "grinding" PG!!

DUKE ELLINGTON AND HIS ORCHESTRA Chi. Jan. 1/2, 1954

Personnel as Dec. 5, 1953.

Four titles were recorded for Capitol, two have PG:

12253-4 One O'Clock Jump Solo 24 bars (last (ts)-solo). (SM)
12254-3 Things Ain't What They Used To Be Solo with orch 8 choruses of 32 bars. (SM)

The solo on "... Jump" seems to be rather ordinary; "Things ..." is the item to notice here with its extended solo, good but a little bit stale.

DUKE ELLINGTON AND HIS ORCHESTRA Chi. Jan. 17, 1954

Personnel as Dec. 28, 1953.

Three titles were recorded for Capitol, one has PG:

5403a Happy Go Lucky Local Brief break. (M)

DUKE ELLINGTON AND HIS ORCHESTRA Hamilton, Ontario, Feb. 8, 1954

Concert at The Forum. Large number of titles, eight have PG:

5404c How High The Moon Solo 64 bars. Solo with

		orch 32 bars. (F)
5404k	Things Ain't What They Used To Be	Solo 10 choruses of 12 bars to coda. (SM)
5404m	Stompin' At The Savoy	Solo 56 bars. (M)
5404n	I Let A Song Go Out Of My Heart	Solo 4 bars. (SM)
5404v	Blue Jean Beguine	Solo 8 bars. (SM)
5404x	Take The A Train	Solo 32 bars (S) to solo 3 choruses of 32 bars (F) to very long coda. (S)
5404y	Warm Valley	Soli 16 and 24 bars to long coda. (S)
5404z	Jam With Sam	Solo 20 bars. (FM)

This is a fine concert with PG giving his very best. There are three real highlights; a soft emotional "... Valley", a long blues chorus sequence on "... To Be" and a colourful "... A Train" with tempo shifts. It is almost two years since the last version (I have heard) of "... Train", but it seems that PG's recipe now is fixed to a slow-fast-slow coda format. Also another version of "How High ..." in the usual format should be noted. Dig this program!

DUKE ELLINGTON AND HIS ORCHESTRA **LA. April 13, 1954**
 Concert at Embassy Auditorium. Twelve titles, four have PG:

5405c	How High The Moon	Soli 64 and 32 bars. (F)
5405h	Blue Jean Beguine	Solo 8 bars. (SM)
5405j	Take The A Train	Solo 32 bars (S) to solo 3 choruses of 32 bars (F) to very long coda. (S)
5405l	Stompin' At The Savoy	Solo 64 bars. (M)

Another "Ornithology"-based version of "How High ...", always exciting to hear PG in this uptempo and this title! "... Savoy" seems to be somewhat stale. However, the "... Train" here is a gasser, a lot of unconventional activities leading up to PG; from slow to very fast tempo with full command all the way, one of my favourite PG/DE performances, dig this one!!!

DUKE ELLINGTON AND HIS ORCHESTRA **San Francisco, April 26, 1954**
 Personnel as Dec. 5, 1953 except John Sanders (tb) replaces Jean.
 Five titles were recorded for Capitol, one has PG:

12584-4	C Jam Blues	Solo 28 bars. (M)
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Break and two choruses, a fine solo.

DUKE ELLINGTON AND HIS ORCHESTRA **Portland, Oregon, April 29, 1954**
 Personnel as April 26.
 46 titles recorded at McElroy's Ballroom, issued as "April 29 Birthday Sessions", the following have PG:

5407b	Cobb's Tune	Soli with orch 12 and 4 bars to coda. (S)
5407g	Primping At The Prom	Soli 32 and 4 bars. (M)
5407i	Cocktails For Two	Solo 16 bars. ()
5407j	Liza	Solo with orch 8 bars. (M)
5407l	Stompin' At The Savoy	Solo 56 bars. ()
5407p	Blue Jean Beguine	Solo 8 bars. (SM)
5407q	I Let A Song Go Out Of My Heart	Solo 4 bars. ()
5407ab	Jam With Sam	Solo 20 bars. (FM)
5407ac	Things Ain't What They Used To Be	Solo 10 choruses to coda. ()
5407ai	Take The A Train	Solo 32 bars (S) to solo 3 choruses of 32 bars with orch (F) to long coda. (S)

5407a1 C Jam Blues Solo 24 bars.()

5407am I Let A Song Go Out Of My Heart Solo 4 bars.()

This is something of an "... A Train"!! Using the full tempo range from extremely slow to utterly fast, PG has a fine grip on this performance. One of the PG items to be put very high on the priority list!! "... Prom" and "... Sam" also have fine soloing, while "... Beguine" is insignificant.

DUKE ELLINGTON AND HIS ORCHESTRA **Seattle, May 1, 1954**

Dance date at Trianon Ballroom.

Large number of titles, seven reported to have PG:

5408b Cobb's Tune As 5407b.()

5408n Blue Jean Beguine Solo 8 bars.()

5408p Take The A Train Solo 4 choruses of 32 bars to coda.()

5408q One O'Clock Jump Solo 24 bars.()

5408s Stompin' At The Savoy Solo 56 bars.()

5408t Stardust Solo 16 bars.()

5408ad Things Ain't What They Used To Be Solo 10 choruses to coda.()

NYC. June 1954

Broadcast from Birdland. Seven titles, three reported to have PG:

5409b Three Little Words

5409c Stompin' At The Savoy Solo 56 bars.()

5409f Jam With Sam Solo 20 bars.()

NYC. June 15, 1954

NBC telecast from Birdland. Four titles, no PG.

DUKE ELLINGTON AND HIS ORCHESTRA **NYC. June 17, 1954**

Personnel as April 26.

Two titles were recorded for Capitol, one has PG:

20403-4 It Don't Mean A Thing Solo 32 bars. Six choruses of 4/4 with (ts-JH). (FM)

This is one of the most exciting tenorsax pieces with the band at this time!!

Mentor, MN. June 1954

Dance date. Sixteen titles, five reported to have PG:

5412b Cobb's Tune As 5407b.()

5412d Chelsea Bridge Solo 8 bars.()

5412g Cocktails For Two Solo 16 bars.()

5412h Liza Solo 8 bars.()

5412n Stompin' At The Savoy Solo 56 bars.()

Denver, Co., July 6, 1954

Concert at Civic Auditorium. Eleven titles, three reported to have PG:

5413c The Tattooed Bride Solo 2 bars.()

5413f Happy Go Lucky Local Solo 2 bars.()

5413l Jam With Sam Solo 20 bars.()

DUKE ELLINGTON AND HIS ORCHESTRA **LA. Sept. 1, 1954**

Personnel as April 26.

Five titles were recorded for Capitol but no PG.

Chi. Oct. 8, 1954

Same except Oscar Pettiford (b) replaces Marshall.
Three titles but no PG.

Portland, Or., Nov. 13, 1954

Dance date at Jantzen Beach Ballroom.

Large number of titles, four reported to have PG:

5418a	Stompin' At The Savoy	Solo 56 bars. ()
5418d	Cocktails For Two	Solo 16 bars. ()
5418h	Take The A Train	Solo 64 bars to coda. ()
5418x	Jam With Sam	Solo 20 bars. ()

NYC. Dec. 31, 1954

NBC broadcast from Basin Street. Nine titles, reported to have no PG.

DUKE ELLINGTON & HIS ORCHESTRA Burlington, Cdn., Feb. 17, 1955

Clark Terry, Cat Anderson, Willie Cook (tp), Ray Nance (tp, vln), Quentin Jackson, Britt Woodman, John Sanders (tb), Russell Procope (cl, as), Rick Henderson (as), Jimmy Hamilton (cl, ts), Paul Gonsalves (ts), Harry Carney (bar, bcl), Duke Ellington (p), Jimmy Woode (b), Dave Black (dm), Jimmy Grissom (vo).

CBS broadcast from Brant Inn.

Seven titles, one reported to have PG, not available.

5502f	Jam With Sam	Solo 20 bars. ()
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NYC. March 16, 1955

Same. Concert at Carnegie Hall with the National Symphony Orchestra.

Five titles, two reported to have PG:

5504a	Blind Bug	Solo 2 bars. (FM)
5504e	"Harlem"	With orch 8 bars. (S)

Washington, D.C., April 20, 1955

Same. National Guard Armory concert.

Large number of titles, two reported to have PG:

5505c	"Harlem"	With orch 8 bars. ()
5505h	Take The A Train	Solo 32 bars (S) to solo 96 bars (F) to very long coda. (S)

"... A Train" is now a feature number for PG, played in a two-tempo mode, an exciting concept showing his capabilities to the utmost!

DUKE ELLINGTON & HIS ORCHESTRA Chi. May 17/18, 1955

Personnel as Feb. 17 plus Gerald Wilson (tp).

Nine titles were recorded for Capitol, two have PG:

14097-1 5506e	Commercial Time	8 bars 2/2 with Rick H. (SM)
14304-2 5507e	Body And Soul	Solo 32 bars (SM) to break 4 bars and 3 choruses of 64 bars to coda. (F)

A new concept for "Body ...", inspired by his "... A Train" feature, a notable tenorsax vehicle in the two-tempo tradition, excellent played in slow tempo, good but maybe somewhat persistent at the end.

DUKE ELLINGTON & HIS ORCHESTRA Portland, Or., June 11, 1955

Personnel as Feb. 17.

Large number of titles recorded at dance date in Jantzen Beach Ballroom, five reported to have PG, only one has been available:

5509g	Smile	Solo 1 bar. ()
5509k	Stompin' At The Savoy	Solo 56 bars. ()
5509t	Blue Jean Beguine	Solo 8 bars. ()
5509aa	Body And Soul	As 5507e but solo 64 bars (SM)
5509ar	Jam With Sam	Solo 20 bars. ()

This "Body ..." played live is a real swinger in uptempo, more exciting than the Capitol version above.

DUKE ELLINGTON & HIS ORCHESTRA NYC. Oct. 24, 1955

Personnel as Feb. 17 except Sam Woodyard (dm) replaces Black, Johnny Hodges replaces Henderson.

Four titles were recorded for USTD, one reported to have PG:

5516f Happy One Solo 12 bars. ()

West Coast, prob. Nov. 1955

Same. Concert. Six titles, one reported to have PG, not available:

5517f Happy Go Lucky Local Solo 2 bars. ()

same

Same. Concert. Six titles, one reported to have PG, not available:

5518b Stompin' At The Savoy Solo 56 bars. ()

LA. Nov. 27, 1955

Same. NBC broadcast from Zardi's. Six titles, one reported to have PG, not available:

5519d C Jam Blues Break to solo 24 bars. ()

LA. Dec. 3, 1955

Same. Five titles, one reported to have PG, not available:

5520c Orson Soli 22 and 4 bars to coda. ()

LA. Dec. 4, 1955

Same. Five titles, two reported to have PG, not available:

5521c Just Scratchin' The Surface Solo 32 bars. ()

5521e Jam With Sam Solo 20 bars. ()

Dodge City, Kansas, Dec. 13, 1955

Same. Seven titles, two reported to have PG, not available:

5522b Stompin' At The Savoy Solo 56 bars. ()

5522d Happy Go Lucky Local Solo 2 bars. ()

Chi. Dec. 31, 1955

Same. NBC broadcast from Blue Note. Six titles, one reported to have PG, not available:

5523a Stompin' At The Savoy Solo 56 bars. ()

ROSEMARY CLOONEY ACC. BY

DUKE ELLINGTON & HIS ORCHESTRA

NYC. Jan. 1, 1956

Personnel as Oct. 24, 1955. RC's vocal dubbed in Jan. 23 & 27.

Thirteen titles, only one has PG:

Grievin' Solo 12 bars. (S)

A very nice solo!

DUKE ELLINGTON & HIS ORCHESTRA

Chi. Jan. 3, 1956

Same. Eight titles were recorded by Duke himself, two have PG:

Feetbone Solo with orch 12 bars. (M)

Just Scratchin' Solo with orch 8 bars. (M)

JOHNNY HODGES AND HIS ORCHESTRA

NYC. Jan. 12, 1956

Clark Terry, Cat Anderson, Willie Cook, Ray Nance (tp), Quentin Jackson, Britt Woodman, John Sanders (tb), Jimmy Hamilton (cl, ts), Johnny Hodges, Russell Procope (as), Paul Gonsalves (ts), Harry Carney (bar), Billy Strayhorn (p), Jimmy Woode (b), Sam Woodyard (dm).

Four titles were recorded for Verve, two have PG:

2644-3 You Got It Coming Solo 8 bars. (SM)

2645-6 Duke's Jam Solo 24 bars. (FM)

Rather ordinary contributions here.

DUKE ELLINGTON & HIS ORCHESTRA

NYC. Jan. 28, 1956

Same. NBC broadcast from Cafe Society Downtown.

Four titles, one reported to have PG:

5605d Stompin' At The Savoy Solo 48 bars. ()

DUKE ELLINGTON & HIS ORCHESTRA Chi. Feb. 7/8, 1956

Same. 23 titles were recorded for Bethlehem, three have PG:

5606n Laura Soli 32 and 32 bars to very long coda. (S)

5606s Cotton Tail Soli 64 and 16 bars to very long coda. (F)

5606w Blues No. 05 Solo 24 bars. (M)

“Cotton ...” is played so fast that it needs to be simplified, and the result is not particularly exciting. The “Blues ...” and above all “Laura”, however, are quite noteworthy.

DUKE ELLINGTON & HIS ORCHESTRA NYC. March 18/19, 1956

Same plus Billy Strayhorn (p).

Six titles were recorded by and for Duke himself, no PG.

NYC. April 14, 1956

Same. CBS broadcast from Basin Street. Eleven titles, one has PG:

5609g Stompin' At The Savoy Solo 56 bars. (FM)

Las Vegas, Nev., May 1956

Same as Oct. 24, 1955.

Concert at Hotel Flamingo. Seven titles, one reported to have PG, not available:

5611c Jam With Sam Solo 20 bars. ()

Ann Arbor, Mich., July 2, 1956

Same. 16 titles were recorded at concert in Hill Auditorium, University of Michigan, two reported to have PG, not available:

5612c Take The A Train As 5505h. ()

5612g Jam With Sam Solo 20 bars. ()

PG plays the “... Savoy” much in the “... Interval” style. The sound is not too good though.

DUKE ELLINGTON & HIS ORCHESTRA Newport, Rh. I., July 7, 1956

Same/similar.

American Jazz Festival Concert at Freebody Park. 17 titles, three have PG:

5613e Festival Junction Solo 24 bars. (M)

5613g Newport Up Soli 64, 8, 4, 4, 4, 2, 2 and 2 bars. (F)

5613k Wailing Interval Solo 27 choruses of 12 bars. (FM)

NYC. July 9, 1956

Same as Oct. 24.

Four titles were recorded for Columbia, two have PG, not available:

5614a Festival Junction Solo 24 bars. (M)

5614c Newport Up As 5613g. (F)

This is the famous Newport concert with its epoch making tenorsax solo on “... Interval”. Note that this was not a new idea but five years old with a few early versions preserved, but it seems Duke did not realize the concept’s true potential until he saw and heard the enormous response to PG’s solo at Newport, creating climax upon climax, 27 choruses this time. To his orchestra in general it also meant almost a vitamin injection.

DUKE ELLINGTON & HIS ORCHESTRA New Haven, Conn., July 10, 1956

Same/similar plus New Haven Symphony Orchestra.

Concert at the Yale Bowl. Six titles, two reported to have PG, not available:

5616b Blind Bug Solo 2 bars. ()

5616e "Harlem" With orch 8 bars. ()

Lenox, Ma., July 15, 1956

Same/similar as Oct. 24.

Concert at Tanglewood. Large number of titles, three have PG:

5617h	Take The A Train	As 5505h. (S/F/S)
5617k	Festival Junction	Solo 24 bars. (M)
5617m	Newport Up	As 5613g. (F)

Stratford, CDN., July 18, 1956

Same/similar. Concert at Festival Concert Hall.

Large number of titles, four reported to have PG, one has been available:

5618g	Take The A Train	As 5505h. (S/F/S)
5618h	"Harlem"	With orch 8 bars. ()
5618l	Festival Junction	Solo 24 bars. ()
5618n	Newport Up	As 5613g. ()

Fine and exciting versions of old success numbers!

DUKE ELLINGTON & HIS ORCHESTRA Burlington, Cdn., July 19, 1956

Clark Terry, Willie Cook, Cat Anderson (tp), Ray Nance (tp, vln, vo), Quentin Jackson, Britt Woodman, John Sanders (tb), Jimmy Hamilton (cl, ts), Russell Procope (cl, as), Johnny Hodges (as), Paul Gonsalves (ts), Harry Carney (bar, cl, bcl), Duke Ellington (p), Jimmy Woode (b), Sam Woodyard (dm), Jimmy Grissom (vo)
CBS broadcast from Brant Inn. Five titles, two reported to have PG:

5619a	Festival Junction	Solo 24 bars. ()
5619c	Newport Up	As 5613g. ()

Burlington, Cdn., July 21, 1956

Same. Nine titles, two reported to have PG:

5620e	Jam With Sam	Solo 20 bars. ()
5620i	Take The A Train (Theme)	Solo 10 bars. ()

Cleveland, Ohio, July 25, 1956

Same plus Cleveland Pops Orchestra added.

Concert at Severance Hall. Eight titles, two reported to have PG:

5621b	Blind Bug	Solo 2 bars. ()
5621h	Jam With Sam	Solo 20 bars. ()

Fairfield, Ct., July 28, 1956

Same as July 19.

Concert at Stadium Bowl, Fairfield University. 18 titles, three reported to have PG:

5622b	Festival Junction	Solo 24 bars. (M)
5622d	Newport Up	As 5613g. (F)
5622h	Wailing Interval	Solo 37 choruses of 12 bars. (FM)

This "... Interval" arrives even closer to heaven, beating the Newport version by 10 choruses!

JAZZ FESTIVAL ALL STARS Fairfield, Ct., July 28, 1956

Buck Clayton (tp), Jimmy Hamilton (cl), Paul Gonsalves (ts), Hank Jones (p), Sidney Gross (g), Jimmy Woode (b), Sam Woodyard (dm).

Same festival as above, two titles:

Tea For Two	Solo 64 bars. (FM)
Jazz Festival Blues	With ens 24 bars to coda. (M)

Ok solo on "Tea ...", somewhat tame on "... Blues".

DUKE ELLINGTON NYC. Aug. 7, 1956

Personnel as July 19. Three titles were recorded for Columbia, one has PG:

5625c	A-Flat Minor	Break to solo 10 bars. (M)
56565-3	Co not on 78 rpm.	
5625d	A-Flat Minor	Break to solo 12 bars. (M)
56565-6	Co not on 78 rpm.	

Chi. Aug. 26, 1956

Same. NBC broadcast from Blue Note. Five titles, one reported to have PG:

5626b Newport Up As 5613g. ()

Chi. Sept. 2, 1956

Same. Four titles, one reported to have PG:

5627c Jam With Sam Solo 20 bars. ()

Buffalo, NY. Sept. 9, 1956

Same plus Rick Henderson (as).

WHLB broadcast from Town Casino. Eight titles, two reported to have PG:

5628c Stompin' At The Savoy Solo 56 bars. ()

5628e Jam With Sam Solo 20 bars. ()

NYC. Sept. 17, 1956

Four titles were recorded for Columbia, but no PG.

PAUL GONSALVES

NYC. Sept. 18, 1956

Clark Terry (tp), Paul Gonsalves (ts), Porter Kilbert (bar), Junior Mance (p), Chubby Jackson (b), Gene Miller (dm). Date also given as Feb. 6, 1954.

Four titles were recorded for Wing, issued as "The Jazz School":

It Don't Mean A Thing Soli 8, 64 and 8 bars. (F)

Take Nine Soli 24 and 24 bars. (FM)

Everything Happens To Me Solo 48 bars to very long coda. (S)

Don't Blame Me Solo 48 bars to very long coda. (S)

Good soloing in uptempo, but the two slow items are magnificent and some of PG's best from any period!!

DUKE ELLINGTON & HIS ORCHESTRA

NYC. Sept. 24/25/28, 1956

Personnel as Sept. 9.

Many titles were recorded for Columbia, but no PG.

NYC. Oct. 23, 1956

Same. Four titles were recorded for Columbia, no PG.

NYC. Nov. 18, 1956

Same as Sept. 9.

CBS broadcast from Birdland. Six titles, two reported to have PG:

5635 Festival Junction Solo 16 bars. ()

5635f Newport Up Solo 16 bars. ()

NYC. Dec. 6, 1956

Four titles were recorded for Columbia, one has PG:

5638a You Better Know It Solo 2 bars. ()

57013-

5638b You Better Know It Solo with orch 12 bars. (SM)

57013-7

Pennsauken, NJ., Dec. 8, 1956

Same. MBS broadcast from Red Hill Inn. Eight titles, two reported to have PG:

5639c Newport Up As 5613g. ()

5639e Blue Jean Beguine Solo 8 bars. ()

same, Dec. 9, 1956

Same. Six titles, one reported to have PG:

5640d Newport Up As 5613g. ()

same, Dec. 15, 1956

Same. Seven titles, one reported to have PG:

5641f Take The A Train As 5505h. ()

DUKE ELLINGTON **Chi. Dec. 16, 1956 & early Jan. 1957**

Same. Wrongly dated as Feb. 1957.

Eight titles were recorded by and for Duke himself, four have PG:

5707b	Moon Mist	Solo with orch 48 bars to coda. (S)
5707i	In A Sentimental Mood	Solo with orch 48 bars to coda. (S)
5707j	Satin Doll	Solo with orch 80 bars to coda. (SM)
5707k	Love You Madly	Solo with orch 88 bars to coda. (SM)

These are a bunch of lovely slow tempi tenorsax feature performances, dig these!

DUKE ELLINGTON & HIS ORCHESTRA **Omaha, NE., Dec. 18, 1956**

Same. NBC telecast from Civic Auditorium. Three titles, no PG.

Chi. Dec. 23, 1956

Same. NBC broadcast from Blue Note. Three titles, one reported to have PG:

5643c	Wailing Interval	Solo 18 choruses of 12 bars. ()
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Chi. Dec. 30, 1956

Same. Three titles, one reported to have PG:

5644b	Newport Up	As 5613g. ()
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Chi. Jan. 1, 1957

Same. Seven titles, one reported to have PG:

5701c	Wailing Interval	Solo 34 choruses of 12 bars. ()
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Chi. Jan. 6, 1957

Same. Six titles, no PG.

Grinnell, IA., Jan. 10, 1957

Same. Concert at Grinnell College. Ten titles, two reported to have PG:

5703a	Stompin' At The Savoy	Solo 56 bars. ()
5703c	Newport Up	As 5613g. ()

DUKE ELLINGTON GROUP **Chi. Jan. 17, 1957**

Ray Nance, Clark Terry, Willie Cook (tp-5704a,b), Paul Gonsalves (ts), Duke Ellington (p), Jimmy Woode (b), Sam Woodyard (dm).

Four titles were recorded for Duke himself, three have tenorsax:

5704b	The Riff	Solo 5 choruses of 12 bars. (M)
5704c	I Cover The Waterfront	Solo 48 bars to long coda. (S)
5704d	Wailing Interval	Solo 9 choruses of 12 bars. (FM)

Chi. Jan. 29, 1957

Ray Nance, Clark Terry, Willie Cook (tp-5705b,e), rest as above.

Four titles (more without PG), three have tenorsax:

5705c	Circle Of Fourths	Solo/duet with (tp) 12 choruses of 12 bars. (F)
5705d	Perdido	Solo 8 bars. (M)
5705f	Deep Blues	Solo 3 choruses of 12 bars. (S)

Exciting small band sessions with excellent opportunities and results for PG. But I am surprised he chose the typical concert vehicle "Wailing ..." for this occasion!

DUKE ELLINGTON & HIS ORCHESTRA **Evanston, Ill., Jan. 29, 1957**

Same/similar to Sept. 9. Concert at Cahn Auditorium, Northwestern University.

Twenty titles, four reported to have PG:

5706b	Stompin' At The Savoy	Solo 56 bars. ()
5706i	Take The A Train	As 5505h. ()
5706m	Jam With Sam	Solo 20 bars. ()
5706o	Newport Up	As 5613g. ()

Boston, March 1957

Same/similar. MBS broadcast from Storyville. Five titles, two reported to have PG:

5708b Take The A Train As 5505h. ()

5708f Newport Up As 5613g. ()

NYC. March 9, 1957

Same/similar. Three titles were recorded for Columbia, no PG.

NYC. March 13, 1957

Same/similar. Three titles were recorded for Columbia, one has PG:

5711a Cop-Out Solo partly with orch 1 and 6 choruses
57533-6 of 16 bars. Coda 4 bars. (FM)

NYC. March 20, 1957

Two titles were recorded for Columbia, no PG.

Chi. April 3, 1957

Concert at Medinah Temple. 17 titles, one reported to have PG:

5714i I Let A Song Go Out Of My Heart Solo with orch 4 bars. ()

NYC. April 15, 1957

Same/similar. Four titles were recorded for Columbia, but no PG.

NYC. April 21, 1957

Same/similar. CBS broadcast from Birdland. Eight titles, two reported to have PG:

5716c Newport Up As 5613g. ()

5716g Cop-Out As 5711a. ()

NYC. April 24, 1957

Same/similar. Three titles were recorded for Columbia, but no PG.

NYC. April 28, 1957

Same/similar. Concert at Town Hall. Eleven titles, one reported to have PG:

5720a Sonnet For Caesar Duet with (cl) 8 bars. ()

NYC. May 3, 1957

Same/similar. Five titles were recorded for Columbia, one has PG:

5721e Circle Of Fourths Solo with orch 9 choruses of
57908-2 12 bars (F) to long coda. (S)

- Circle Of Fourths As above. (F/S)
57908-4/1

Carrolltown, Pa., June 1957

Same/similar.

Dance date at Sunset Ballroom. Large number of titles, four have PG:

5722a Stompin' At The Savoy Solo with orch 56 bars. (FM)

5722o Cop-Out Solo with orch 7 choruses of 16 bars. (M)

5722u Happy One Solo with orch 24 bars. (M)

5722x Wailing Interval Solo 26 choruses of 12 bars. (FM)

ELLA FITZGERALD VOCAL WITH**DUKE ELLINGTON AND HIS ORCHESTRA****NYC. June 24-27, 1957**

Clark Terry, Willie Cook, Harold Baker (tp), Ray Nance (tp, vln, vo), Quentin Jackson, Britt Woodman, John Sanders (tb), Russell Procope (cl, as), Jimmy Hamilton (cl, ts), Johnny Hodges (as), Paul Gonsalves (ts), Harry Carney (bar, cl, bcl), Duke Ellington (p), Joe Benjamin (b), Sam Woodyard (dm), Jimmy Grissom (vo). Guest: Ella Fitzgerald (vo).

18 titles, three have PG:

5726a All Too Soon Solo 16 bars. (S)

5726l Chelsea Bridge Solo with orch 8 bars. (S)

5726reh Chelsea Bridge (NC) Solo with orch 3 bars. (S)

" Chelsea Bridge (NC) As above. (S)

“	Chelsea Bridge (NC)	As above. (S)
“	Chelsea Bridge (NC)	As above. (S)
“	Chelsea Bridge (NC)	As above. (S)
“	Chelsea Bridge (NC)	As above. (S)
“	Chelsea Bridge	As above. (S)
5726m	Perdido	Soli 16 and 32 bars. (M)

Exciting to have a long rehearsal sequence on “Chelsea ...”, but not so important with regard to PG.

SITTIN' IN**NYC. June 26, 1957**

Dizzy Gillespie (tp), Stan Getz, Paul Gonsalves, Coleman Hawkins (ts), Wynton Kelly (p), Wendell Marshall (b), J. C. Heard (dm).

Four titles were recorded for Verve:

21045-3	The Way You Look Tonight	Solo 3 choruses of 64 bars. (F)
21046-1	Ballad Medley 1: Gone With The Wind	Solo 64 bars to coda. (SM)
21047-2	Ballad Medley 2: Without A Word Of Warning	Solo 36 bars. (S)
21048-2	Dizzy Atmosphere	Solo 6 choruses of 32 bars. (F)

A kind of JATP in studio with good but not remarkable results. PG knows how to play in neckbreaking uptempo, but “Dizzy ...” and “... Tonight” is more uptempo than really needed. Note instead his beautiful ballad playing on “... Warning” and “... Wind”, using a lot of breath similar to Ben Webster. In fact, the Medleys here are very pleasant, dig them!

DUKE ELLINGTON & HIS ORCHESTRA**Chi. July 12, 1957**

Same/similar. NBC broadcast from Blue Note, no PG.

Stony Brook, NY., July 27, 1957

Same/similar.

Concert at Dogwood Hollow. Large number of titles, one reported to have PG:

5729c	Newport Up	As 5613g. ()
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NYC. July 29, 1957

Same/similar. Concert at East River Park Amphiteater.

Large number of titles, one reported to have PG:

5730n	Jam With Sam	Solo 20 bars. ()
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PAUL GONSALVES**Chi. Aug. 6, 1957**

Clark Terry (tp), Paul Gonsalves (ts), Willie Jones (p), Jimmy Woode (b), Sam Woodyard (dm).

Ten titles were recorded for Argo, issued as “Cookin’”:

Festival	Solo 26 choruses of 12 bars. (FM)
Clark's Bar	Solo 32 bars. (M)
Daddy-O's Patio	Soli 32 and 8 bars. (FM)
Blues My Naughtie Sweetie GTM	Part of intro. Solo partly with (tp) acc. 5 choruses of 12 bars. (S)
Impeccable	Solo 48 bars to coda. (S)
Paul's Idea	Solo 64 bars. (F)
That Bach	Solo 24 and 8 bars to fade out. (S)
Milli-Terry	Solo 64 bars. (F)
Funky	Part of intro. Solo 24 bars to coda. (S)
The Girl I Call Baby	Solo 48 bars to long coda. (S)

Strange choice to choose “Festival” alias “Wailing Interval” as a subject for a quintet recording session; it belongs to the bigband and the concert hall! And Sam's

accompaniment is more like chopping wood to me. Nevertheless PG manages to give this item life. The session has a fine variety of of different tempi and structures, something for everyone's taste. In my opinion the piano player should have been sent home to sober up, but even that cannot diminish the fact that there is a lot of fine tenorsax playing here. Particularly the slow tempo items are remarkable, with "Impeccable" and particularly the beautiful solo feature "... Call Baby" as highlights!!

DUKE ELLINGTON & HIS ORCHESTRA **Chi. Aug. 24, 1957**

Same/similar.

NBC broadcast from Blue Note. Three titles, one reported to have PG:

5731b Newport Up As 5613g. ()

Chi. Aug. 31, 1957

Same/similar. Four titles, no PG.

Chi. Sept. 2, 1957

Same/similar. Four titles were recorded for Verve, one has PG:

5733h Total Jazz Solo 12 bars. ()

DUKE ELLINGTON & HIS ORCHESTRA **Aug./Sept. 1957**

Same/similar with Billy Strayhorn (p) added.

The "suite" Portrait Of Ella Fitzgerald:

1st movement: Royal Ancestry Solo 32 bars. (M)

2nd movement: All Heart No solo.

3rd movement: Beyond Category Solo 4 bars. (FM)

4th movement: Total Jazz Solo 24 bars. (FM)

JIMMY WOODE **Chi. Sept. 2, 1957**

Clark Terry (tp), Mike Simpson (fl), Porter Kilbert (as), Paul Gonsalves (ts), Ramsey Lewis (p), Jimmy Woode (b), Sam Woodyard (dm).

Six titles were recorded for Argo, issued as "The Colorful Strings Of Jimmy Woode":

Falmouth Recollections Break to solo 32 bars. (M)

The Way You Look Tonight Solo 32 bars. (M)

Foofy For President Solo 13 choruses of 12 bars. (F)

The Man From Porter's Crossing Solo 3 choruses of 12 bars. (SM)

Dance Of The Reluctant Drag Solo 28 bars. (M)

Empathy, For Ruth Soli 16, 4, 2 and 8 bars. (S)

This is Woode's session, having composed five of the melodies, nevertheless PG is its main solist with excellent contributions! Note primarily "... Ruth" with ballad playing so beautiful, a swinging "... Tonight" and "Foofy ..." which has some similarity to the famous "Wailing Interval".

JOHNNY HODGES AND HIS ORCHESTRA **NYC. Sept. 3, 1957**

Big band personnel including Paul Gonsalves (ts).

Eight titles were recorded for Verve, but no tenorsax.

DUKE ELLINGTON & HIS ORCHESTRA **Stratford, Cdn., Sept. 5, 1957**

Same/similar.

Concert at Festival Concert Hall. "Such Sweet Thunder", two titles have PG:

5734a Sonnet For Caesar Duet with (cl) 8 bars. ()

5734e Circle Of Fourths Solo with orch 6 choruses of 12 bars. ()

CLARK TERRY ALL STARS **NYC. Sept. 6, 1957**

Clark Terry (tp, arr), Tyree Glenn (tb, vib), Britt Woodman (tb), Johnny Hodges (as), Paul Gonsalves (ts), Jimmy Woode (b), Sam Woodyard (dm).

Six titles were recorded for Riverside, no PG on "C Jam Blues" but:

Cotton Tail Solo 3 choruses of 32 bars, first with orch. Solo 4 bars. (FM)

Just Squeeze Me	Solo 2 choruses of 32 bars, last with orch. (M)
Mood Indigo	Solo 16 bars. (S)
Take The A Train	Solo with orch 32 bars. (M)
In A Mellow Tone	Solo 64 bars. (M)

This is not my favourite mainstream session, too much counterproductive "woodchopping" alias drumming to my taste, and the atmosphere is too cool and controlled. But by all means, there are many very nice solo contributions (note Hodges!), PG included. His best work is to be found on the first chorus of "... Squeeze ..." and "... Indigo", and also "... Tone" is noteworthy, if you can stand "the axe".

DUKE ELLINGTON & HIS ORCHESTRA **NYC. Sept. 9, 1957**
Same/similar. Four titles were recorded for Columbia, one has PG:

5735a	Commercial Time	Solo with orch 12 bars. (SM)
59716		

Boston, Sept. 1957

Same/similar. MBS broadcast from Storyville. Five titles, one reported to have PG:

5737c	Newport Up	As 5613g. ()
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NYC. Oct. 1, 1957

Same/similar. Three titles were recorded for Columbia, no PG.

NYC. Oct. 10, 1957

Same/similar. Three titles were recorded for Columbia, two have PG:

5740c	Where Or When	Soli 26 and 18 bars to coda. (S)
59937-		

5740d	Where Or When	As above. (S)
59937-1		

5740g	Night And Day	Acc. piano 16 bars. (SM)
59939		

NYC. Oct. 13, 1957

Same/similar. NBC telecast. Five titles, no PG.

NYC. Oct. 14, 1957

Same/similar. Two titles were recorded for Columbia, no PG.

Chi. Nov. 10, 1957

Same/similar. Dance date at Holiday Ballroom.
Large number of titles, six reported to have PG:

5743d	Happy One	Soli 10 and 12 bars. ()
5743g	Cop-Out	As 5722o. ()
5743ab	What Am I Here For?	Solo 20 bars. ()
5743ad	Wailing Interval	Solo 19 choruses of 12 bars. ()
5743ai	Love You Madly	Solo 64 bars. ()
5743ak	Laura	Soli with orch 34 and 34 bars to coda. ()

BILLY TAYLOR AND HIS ORCHESTRA **Chi. Nov. 17, 1957**

Willie Cook, Clark Terry (tp), Britt Woodman (tb), Johnny Hodges (as), Paul Gonsalves (ts), Harry Carney (bar), Billy Taylor (p), Earl May (b), Ed Thigpen (dm). Eight titles were recorded for Argo, three have PG:

Biddy's Beat	Solo 32 bars. (M)
Cu-Blu	Solo 24 bars to 24 bars 4/4 with dm. (FM)
Tune For Tex	Solo 32 bars. (F)

A delicate session with exquisite piano and altosax playing in slow ballad tempo. PG does not get much blowing space, and his contributions are competent as always but nothing special, best is the fast "... Tex".

DUKE ELLINGTON & HIS ORCHESTRA **Chi. Nov. 1957**

Same/similar. WNGN telecast. Large number of titles, one reported to have PG:

5744b Jam With Sam Solo 20 bars. ()

NYC. Dec. 2, 1957

Same/similar. Three titles were recorded for Columbia, no PG.

NYC. Dec. 9, 1957

Same/similar. Four titles were recorded for Columbia, one has PG:

5746b Together Solo with orch 16 bars. (SM)
59486

Chi. Dec. 30, 1957

Same/similar. NBC telecast from Blue Note. Two titles, no PG.

Chi. Dec. 31, 1957

Same/similar. NBC & CBS broadcasts from Blue Note.
Thirteen titles, four reported to have PG:

5748d Newport Up As 5613g. ()

5748e Together Solo 16 bars. ()

5748g You Better Know It Solo with orch 12 bars. ()

5748k Wailing Interval Solo 28 choruses of 12 bars. ()

Bitoxi, MIS., Jan. 20, 1958

Same/similar. Concert at Keesler AFB. Eleven titles, two reported to have PG:

5801b Stompin' At The Savoy Solo 56 bars. ()

5801i Wailing Interval Solo 21 choruses of 12 bars. ()

Bitoxi, MIS., Jan. 22, 1958

Same/similar. Eleven titles, three reported to have PG:

5803b Stompin' At The Savoy Solo 56 bars. ()

5803d You Better Know It Solo with orch 12 bars. ()

5803i Wailing Interval Solo 21 choruses of 12 bars. ()

LA. Feb. 4/5, 1958

Same/similar. Four titles were recorded for Columbia, no PG.

LA. Feb. 11/12, 1958

Same/similar. Six titles were recorded for Columbia, no PG.

CHARLIE BARNET AND HIS JAZZPICKERS Hollywood, Feb. 24, 1958

Clark Terry (tp), Charlie Barnet (as), Paul Gonsalves (ts), Sir Charles Thompson (p), Dempsey Wright (g), Harry Babasin (cello), Ben Tucker (b), Bill Douglass (dm).

Recorded for unknown label, unissued according to Bruyningkx.

Postscript of Oct. 23, 2021: These may or may not be the same as the recently appearing "Navy Swings" broadcasts No. 13-16, having the same personnel ((Charlie Barnet (sop, as, ts)). The following items have PG:

13 Easy Pickin' Solo 18 bars. (FM)

14 Lester Leaps In Soli 32 and 6 bars to fade out. (F)

14 On Bear Hill 32 bars chase with (tp). (FM)

15 Clap Hands, Here Comes Charlie Solo 32 bars. (F)

15 An Evening In Azerbasia Solo 8 bars. (FM)

16 Rapskallion Solo 16 bars. (F)

16 Hoppy 24 bars 4/4 with (g). (M)

Interesting broadcasts. PG is most noteworthy on the classical "Lester ..." and "... Charlie".

DUKE ELLINGTON & HIS ORCHESTRA Suisun City, Ca., March 4, 1958

Same/similar.

Dancedate at Travis AFB. Large number of titles, 11 reported to have PG:

5809a	Where Or When	Soli 26 and 18 bars to coda. ()
5809d	Main Stem	Solo 14 bars. ()
5809h	Just Scratchin' The Surface	Solo 64 bars. ()
5809m	Stompin' At The Savoy	Solo 56 bars. ()
5809u	You Better Know It	Solo with orch 12 bars. ()
5809aa	Where Or When	As 5809a. ()
5809ab	Just A-Settin' And A-Rockin'	Solo with orch 32 bars. Coda. ()
5809ae	Together	Solo 16 bars. ()
5809af	One O'Clock Jump	Solo 24 bars. ()
5809ag	Wailing Interval	Solo 10 choruses of 12 bars. ()
5809ah	Oh! Lady Be Good	Solo with orch 90 bars. ()

Sacramento, Ca., March 5, 1958

Same/similar.

Dancedate at Mather AFB. Large number of titles, seven reported to have PG:

5810a	Where Or When	As 5809a. ()
5810d	Main Stem	As 5809d. ()
5810g	Commercial Time	Solo with orch 12 bars. ()
5810j	C Jam Blues	Break to solo 24 bars. ()
5810p	Where Or When	As 5809a. ()
5810q	Stompin' At The Savoy	Solo 56 bars. ()
5810ab	Together	Solo 16 bars. ()

DUKE ELLINGTON & HIS ORCHESTRA NYC. March 20, 1958

Clark Terry, Cat Anderson, Willie Cook, Harold Baker (tp), Ray Nance (tp, vln, vo), Quentin Jackson, Britt Woodman, John Sanders (tb), Jimmy Hamilton (cl, ts), Russell Procope (cl, as), Johnny Hodges (as), Paul Gonsalves (ts), Harry Carney (bar, cl, bcl), Duke Ellington (p), Jimmy Woode (b), Sam Woodyard (dm).

Three titles were recorded for Columbia, no PG.

NYC. March 24, 1958

Same/similar. Two titles were recorded for Columbia, one has PG:

5812c	Poor Butterfly	Solo 16 bars. (SM)
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NYC. March 26, 1958

Same/similar. Two titles were recorded for Columbia, no PG.

NYC. March 31, 1958

Same/similar. Four titles were recorded for Columbia, no PG.

NYC. April 1-3, 1958

Personnel for matrices 60756-60765: Clark Terry (tp), Quentin Jackson, Britt Woodman, John Sanders (tb), Jimmy Hamilton (cl), Paul Gonsalves (ts), Duke Ellington (p), Jimmy Woode (b), Sam Woodyard (dm).

Thirteen titles were recorded for Columbia, eight have PG:

5816a 60751-10	Who's Afraid Of The Big Bad Wolf?	Solo with orch 16 and 8 bars to coda. ()
5817-a 60756-3	Midnight Sun	Brief break. (S)
5817b 60757-3	Avalon	Solo 32 bars. (FM)
60759-1	Body And Soul (alt.)	As below. (S/F)
5817d 60759-2	Body And Soul	Solo 32 bars (S) to break 4 bars and solo 3 choruses of 64 bars. (F)
5818a 60760-2	St. Louis Blues	Solo with orch 8 bars. Solo 12 bars. (S)
5818b 60761-3	Perdido	Brief break. (FM)
5818c 60762-3	Jones	Solo with orch 3 and 2 ½ choruses of 12 bars to fade out. (M)

5818d 60762-	Jones	As above but last solo only 1 ½ choruses. (M)
5818e 60763-4	Early Autumn	Solo 14 bars. (S)

NYC. April 24, 1958

Same/similar. Three titles were recorded for Columbia, two have PG, many takes, only issued ones below:

5819o 60901-15	C Jam Blues (Duke's Place)	Solo with orch 8 bars. (M)
5819q 60902-2	Lullaby Of Birdland	As below. (M)
5819v 60902-7	Lullaby Of Birdland	Break to solo with orch 32 bars. (M)

Many good soli but in general not as exciting as PG at his very best. Note primarily "... Soul", always a pleasant choice, and also the beautiful "... Butterfly".

PAUL GONZALVES WITH THE IVYS /**BILLY STRAYHORN ORCHESTRA NYC. prob. March/April 1958**

Personnel from Duke Ellington's orchestra without Duke, The Ivy's (vo-group). Two titles were recorded for Gaye Records no. 365 (45 rpm.), (owned by Mercer Ellington and named by his daughter Gaye), two titles:

G3130	Perdido	Intro 4 bars to solo 3 choruses of 32 bars, partly with (vo-group). (M)
G3131	Take The "A" Train	Straight 32 bars to solo 64 bars, partly with (vo-group). (M)

Postscript of Jan. 2022: This session is very nice and quite unusual, found and released by Steven Lasker for Duke Ellington Society of Sweden (DESS). PG plays all through in his typical style on these two items, with the vocal group effectively in the background.

DUKE ELLINGTON & HIS ORCHESTRA**Chi. June 9, 1958**

Same/similar. CBS broadcast from Blue Note. Two titles reported to have PG:

5821b	C Jam Blues	Solo 8 bars. ()
5821c	Jones	Solo with orch 4 choruses of 12 bars. ()

DUKE ELLINGTON QUARTET**Chi. June 24, 1958**

Paul Gonsalves (ts), Duke Ellington (p), Jimmy Woode (b), Sam Woodyard (dm). Three titles were recorded for Duke himself:

5822a	In A Mellow Tone	Solo 4 choruses of 32 bars to coda. (M)
5822b	In A Mellow Tone	Solo 3 choruses of 32 bars to coda. (M)
5822c	Happy Reunion	Solo 64 bars to coda. (S)
5822d	Happy Reunion	Solo 48 bars to coda. (S)
5822e	Wailing Interval	Solo 31 choruses of 12 bars. (FM)

This is quite a session! One thing is to play at Newport for a large, almost hysterical audience, another thing is to do the same thing in a studio with a rhythm trio, going for it like PG does on "... Interval"!!! This is obviously a happy, informal session never seriously meant for issuing, and everybody seems to have a wonderful day. The two other items, "... Tone" in a "stompy slow" tempo and "Happy ..." in pure slow; lovely performances, very much worth noticing. A different Duke session!!

DUKE ELLINGTON & HIS ORCHESTRA**Chi. June 27, 1958**

Same/similar. Four titles were recorded for ???, no PG.

Newport, Rhode Island, July 3, 1958

Same/similar. Concert at Freebody Park. Eighteen titles, five have PG:

5824b	Duke's Place (C Jam Blues)	Solo 8 bars. (SM)
5824c	Just Scratchin' The Surface	Solo 64 bars. (M)
5824d	Happy Reunion	Solo 48 bars to coda. (S)

5824g Jazz Festival Jazz Solo with orch 3 choruses of 32 bars. (F)
 5824r Jones Solo with orch 4 choruses of 12 bars
 with Duke's vocal comments! (M)

Stony Brook, NY., July 18, 1958

Same/similar.

Concert at Dogwood Hollow. Large number of titles, three reported to have PG:

5825e Newport Up As 5613g. ()
 5825l You Better Know It Solo with orch 12 bars. ()
 5825o Take The A Train Solo with orch 4 choruses of
 32 bars to coda. ()

NYC. July 21, 1958

Same/similar. Nine titles were recorded for Columbia, two have PG:

5826a Jazz Festival Jazz Solo with orch 64 bars.
 61280-5 64 bars 4/4 with (tp/cl). (F)
 5826h Happy Reunion Solo 48 bars to coda. (S)
 61287-3

NYC. Aug. 6, 1958

Same/similar. Four titles were recorded for Columbia, no PG.

French Lick, In., Aug. 15, 1958

Same/similar.

Concert at Sheraton Hotel. Large number of titles, four reported to have PG:

5829e Ready-Go Solo with orch 14 choruses of 12 bars to coda. ()
 5829i C Jam Blues Solo 8 bars. ()
 5829r Wailing Interval Solo 27 choruses of 12 bars. ()
 5829t Jones Solo with orch 3 choruses 12 bars. ()

NYC. Sept. 9, 1958

Same/similar. Concert at Plaza Hotel. 15 titles, three reported to have PG:

5831e Ready-Go Solo with orch 16 choruses of 12 bars to coda. ()
 5831f Jones Solo with orch 2 choruses of 12 bars. ()
 5831r Jones Solo with orch 12 bars. ()

NYC. Sept. 26, 1958

Same/similar. Two titles were recorded for Columbia, no PG.

London, Oct. 25, 1958

Same/similar. First concert at Kilburn Gaumont State Theatre.

Large number of titles, three reported to have PG:

5837d Newport Up Soli 64, 8, 4, 4, 4, 2, 2 and 2 bars. (F)
 5837q Wailing Interval Solo 31 choruses of 12 bars. ()
 5837s Jones Solo with orch 12 bars. ()

same

Same/similar. Second concert. Large number of titles, six reported to have PG:

5838e Newport Up As 5837d. ()
 5838k You Better Know It Solo with orch 12 bars. ()
 5838q Main Stem Solo 14 bars. ()
 5838t Cotton Tail Soli 64 and 24 bars to coda. ()
 5838w Take the A Train Solo 1 chorus (S) to 3 choruses of 32
 bars (F) to very long coda. (S)
 5838x Jones Nearly inaudible behind announcer. (M)

DUKE ELLINGTON & HIS ORCHESTRA

London, Oct. 26, 1958

Concert at above. One title reported to have PG:

5839h Newport Up As 5837d. ()

DUKE ELLINGTON & HIS ORCHESTRA **Paris, Oct. 28, 1958**

Same/similar.

First concert at Palais De Chaillot. Eleven titles, two reported to have PG:

5840e Newport Up As 5837d. ()
 5840j Wailing Interval Solo 20 choruses of 12 bars. (FM)

same

Same/similar. Second concert. Eight titles, one reported to have PG:

5841h Jam With Sam Solo 20 bars. ()

Paris, Oct. 29, 1958

Same/similar.

First concert at Theatre De L'Alhambra. Nine titles, two reported to have PG:

5842f Jam With Sam Solo 20 bars. ()
 5842h Wailing Interval Solo 21 choruses of 12 bars. (FM)
 - Newport Up As 5837d. (F)

same

Same/similar. Second concert. Large number of titles, three reported to have PG:

5843e Newport Up As 5837d. (FM)
 5843n Together Solo with orch 16 bars. (SM)
 5843w Wailing Interval Solo 28 choruses of 12 bars. (FM)

DUKE ELLINGTON & HIS ORCHESTRA **Amsterdam, Nov. 2, 1958**

Same/similar.

Concert at Concertgebouw. Large number of titles, one has PG:

5844q Wailing Interval Solo 24 choruses of 12 bars. (FM)

DUKE ELLINGTON & HIS ORCHESTRA **Oslo, Nov. 5, 1958**

Same/similar.

Concert at Njårdhallen. Large number of titles, four reported to have PG:

5846e Newport Up As 5837d. ()
 5846k You Better Know It Solo with orch 12 bars. ()
 5846u Wailing Interval Solo 21 choruses of 12 bars. (FM)
 5846w Jones Solo with orch 3 choruses of 12 bars. ()

Göteborg, Nov. 6, 1958

Same/similar.

First concert at Konserthuset. Large number of titles, two reported to have PG:

5847e Newport Up As 5837d. (F)
 5847q Wailing Interval Solo 21 choruses of 12 bars. ()

same

Same/similar. Second concert. Three titles reported to have PG:

5848e Newport Up As 5837d. ()
 5848k You Better Know It Solo with orch 12 bars. ()
 5848u Wailing Interval Solo 23 choruses of 12 bars. ()

København, Nov. 7, 1958

Concert at K. B. Hallen. Large number of titles, two reported to have PG:

5850b Newport Up As 5837d. ()
 5850o Wailing Interval Solo 27 choruses of 12 bars. ()

Berlin, Nov. 8, 1958

Same/similar.

Concert at Deutschland Halle. Large number of titles, two reported to have PG:

5851e Newport Up As 5837d. ()

5851m You Better Know It Solo with orch 12 bars. ()

Münich, Nov. 14, 1958

Same/similar.

Concert at Deutsches Museum. Large number of titles, two reported to have PG:

5853e Newport Up As 5837d. (F)

5853o Wailing Interval Solo 11 choruses of 12 bars (NC). (FM)

C JAM ALL STARS

Münich, Nov. 15, 1958

Clark Terry (tp), Paul Gonsalves (ts), Carlos Diernhammer (p), Jimmy Woode (b), Sam Woodyard (dm).

Ten titles were recorded for German Bertelsmann, no PG on "Willow Weep For Me" but:

Diminuendo And Crescendo IB Solo 20 choruses of 12 bars. (FM)

I Cover The Waterfront Solo 48 bars to long coda. (S)

C Jam Blues Solo 24 bars to 36 bars 4/4 with tp. (M)

Evad Solo 24 bars. (SM)

It Don't Mean A Thing Soli 64 and 8 bars. (F)

Autobahn Solo 24 bars. (FM)

Hildegard Solo 32 bars. (M)

Ocean Motion Solo 24 bars. (F)

Jivin' With Fritz Soli 16 and 8 bars. (SM)

A pleasant non-Duke session, could have had more fire, but PG has some very nice contributions. "Diminuendo ..." belongs more to the concert hall than the the studio, but the result is ok. More interesting however is the uptempo "... Thing", as well as relaxed medium "Hildegard". Several other brief but competent contributions, but the real highlight is "... Waterfront", beautiful, dig this!!

DUKE ELLINGTON & HIS ORCHESTRA

Basel, Nov. 16, 1958

Same/similar. Concert. Large number of titles, three reported to have PG:

5854e Newport Up As 5837d. ()

5854l You Better Know It Solo with orch 12 bars. ()

5854t Wailing Interval Solo 6 choruses of 12 bars (NC). ()

Torino, Nov. 18, 1958

Same/similar.

Concert at Teatro Alfieri. Large number of titles, two reported to have PG:

5855e Newport Up As 5837d. ()

5855r Wailing Interval Solo 28 choruses of 12 bars. ()

Paris, Nov. 20, 1958

Same/similar.

Concert at Salle Pleyel. Large number of titles, five reported to have PG:

5856j C Jam Blues Break to solo 24 bars. (M)

5856k Duke's Place (C Jam Blues) Solo 8 bars. (M)

5856p Newport Up As 5837d. ()

5856t Take The A Train As 5838w. (S/F/S)

5856v Jam With Sam Solo 20 bars. (F)

DUKE ELLINGTON & HIS ORCHESTRA

Chi. Dec. 21, 1958

Clark Terry, Cat Anderson, Harold Baker (tp), Ray Nance (tp, vln, vo), Quentin Jackson, Britt Woodman, John Sanders (tb), Jimmy Hamilton (cl, ts), Russell Procope (cl, as), Johnny Hodges (as), Paul Gonsalves (ts), Harry Carney (bar, cl, bcl), Duke Ellington (p), Jimmy Woode (b), Sam Woodyard (dm), Ozzie Bailey (vo).

CBS broadcast from Blue Note. Seven titles, one reported to have PG:

5857a Newport Up As 5837d. ()

Chi. Dec. 28, 1958

Same/similar. Four titles, two reported to have PG:

5860b C Jam Blues Solo 8 bars. ()
5860c Jam With Sam Solo 20 bars. ()

Chi. Dec. 31, 1958

Same/similar. 13 titles, two reported to have PG:

5861e Wailing Interval Solo 20 choruses of 12 bars. ()
5861k Jam With Sam Solo 20 bars. ()

Chi. Jan. 4, 1959

Same/similar. CBS broadcast from Blue Note. Five titles, no PG.

NYC. Jan. 7, 1959

Same/similar. CBS telecast. Eight titles, one has PG:

5902h Perdido Solo with ens 32 bars. (FM)

Philadelphia, Jan. 1959

Same/similar. Concert. Five titles, no PG.

Miami Beach, Jan. 1959

Same/similar. Stage show at Copra City. Ten titles, no PG.

NYC. Feb. 19, 1959

Same/similar. Nine titles were recorded for Columbia, one has PG:

5906c Ready Go Solo 26 choruses of 12 bars, partly with
62194 orch, to very long coda. (FM)

NYC. Feb. 25, 1959

Same/similar. Five titles were recorded for Columbia, one has PG:

5908c Northern Lights Straight with orch. (S)
62257

Boston, March 14, 1959

Same/similar. MBS broadcast from Storyville. Four titles, no PG.

NYC. March 24, 1959

Same/similar. Ten titles were recorded for D.E., one reported to have PG:

5914f Hello Little Boy Solo 12 bars to obligato
12 bars. Solo 12 bars. ()

NYC. March 27, 1959

Same/similar. Twelve titles were recorded for Sesac, five have PG:

5915a Fat Mouth Solo 12 bars. (M)
5915c Little John's Tune Solo with orch 16 bars. (FM)
5915g Night Stick Soli with orch 24, 8, 8 and 6 bars. (FM)
5915i She Was A Tinkling Thing Break to solo partly with orch
64 bars to coda. (M)
5915l Jet Strip Solo 24 bars. (FM)

NYC. April 1, 1959

Same/similar. Two titles were recorded for Columbia, one has PG:

5916b Apes And Peacocks Straight with orch. (M)
63073

LA. June 1?, 1959

Same/similar. Eight titles were recorded for Columbia, no PG.

LA. early June 1959

Same/similar.

Columbia film soundtrack "Anatomy Of A Murder", two titles reported to have PG:

5920a Anatomy Of A Murder Solo 24 bars. ()
5920e Happy Anatomy Solo with orch 40 bars to coda. ()

Wallingford, CT., June 21, 1959

Same/similar.

Concert at Oakdale Musical Theatre. 11 titles, two reported to have PG:

5921c Hello Little Boy Solo with orch 24 bars. ()
 5921j Wailing Interval Solo 29 choruses of 12 bars. ()

RAY CHARLES

NYC. June 23, 1959

Bigband personnel including David Newman, Paul Gonsalves, Zoot Sims, Billy Mitchell (ts), for details see DN.

Six titles were recorded for Atlantic, one has PG:

A3575 Two Years Of Torture Solo 12 bars. (S)

A beautiful ballad of the very best quality!!

DUKE ELLINGTON & HIS ORCHESTRA Tamiment, PA., June 27, 1959

Same/similar.

Concert at Playhouse. Large number of titles, two reported to have PG:

5922q Take The A Train Solo 4 choruses of 32 bars to coda. ()
 5922w Wailing Interval Solo 21 choruses of 12 bars. ()

Newport, Rhode Island, July 4, 1959

Same/similar.

Concert at Freebody Park. Large number of titles, five reported to have PG:

5924j Cop-Out Solo 29 choruses of 26 bars to coda. ()
 5924m Jam With Sam Solo 20 bars. ()
 5924v Launching Pad With orchestra. ()
 5924x Sent For You Yesterday Solo 12 bars. ()
 5924ae Jones Solo with orch 7 choruses of 12 bars. ()

Chi. Aug. 8, 1959

Same/similar.

Concert at Chicago Stadium. Large number of titles, six reported to have PG:

5925b Jam With Sam Solo 20 bars. ()
 5925c Launching Pad With orchestra. ()
 5925d Newport Up As 5837d. ()
 5925k Wailing Interval Solo 26 choruses of 12 bars. ()
 5925o Hello Little Boy Solo 4 choruses of 12 bars. ()
 5925p Sent For You Yesterday Solo 6 choruses of 12 bars. ()

Chi. Aug. 9, 1959

Same/similar.

Recorded at Blue Note, several titles, two reported to have PG:

5926m Newport Up As 5837d. ()
 5927e Newport Up As 5837d. ()

NYC. Sept. 8, 1959

Same/similar. Twelve titles were recorded for Columbia, two have PG:

5928g Launching Pad With orchestra. ()
 5928h Cop-out Extension Soli partly with orch 1 and 6 choruses of 16 bars. Break to solo 16 choruses. Coda 4 bars. (FM)

CLARK TERRY & HIS ORCHESTRA

Paris, Sept./Oct. 1959

Clark Terry (tp), Paul Gonsalves (ts), Raymond Fol (p), Jimmy Woode (b), Sam Woodyard (dm).

Nine titles were recorded for French Decca:

Serenade To A Bus Seat Solo 32 bars to 32 bars
 4/4 with (tp). (F)
 Pannonica Solo 32 bars.
 Acc. (tp) 10 bars to coda. (S)

Pannonica No. 2 (alt.)	As above. (S)
Pea-Eyes	Solo 4 choruses of 12 bars. 10 choruses 4/4 with (tp). (F)
Satin Doll	In ens 32 bars. Duet with (tp) 8 bars to ens 8. (S)
Daniel's Blues	Solo 4 choruses of 12 bars. (M)
Mean To Me	Solo 32 bars. Duet with (tp) 8 bars to coda. (S)
Blues For The Champs Of Champs	Solo 3 choruses of 12 bars. 2 choruses 4/4 with (tp). (S)
Cicero	Solo 40 bars. (F)
Clark Bars	Solo 32 bars to 32 bars 4/4 to 16 bars 2/2 to 8 bars 4/4 to 8 bars 2/2 with (tp). (M)
Lonely One	Solo 16 bars. Duet with (tp) 8 bars to coda. (S)

I am somewhat ambivalent to this session which is divided almost into two parts, one fast and one slow one. The rhythm section is not strong enough to really pull the fast items, and PG never gets into a real groove there. The slow items however are in general very delicate with soft tenorsax playing of the very best PG vintage. My favourite is "Mean ...", usually not played slow like this, and "Lonely ..." and "Pannonica" are also quite memorable memorabilia items. And don't forget "Daniel's ..." in a pleasant medium tempo!

DUKE ELLINGTON & HIS ORCHESTRA **Paris, Sept. 20, 1959**
Clark Terry, Cat Anderson, Andres Merenghito (tp), Ray Nance (tp, vln, vo), Quentin Jackson, Britt Woodman, Booty Wood (tb), Jimmy Hamilton (cl, ts), Russell Procope (cl, as), Johnny Hodges (as), Paul Gonsalves (ts), Harry Carney (bar, cl, bcl), Duke Ellington (p), Jimmy Woode (b), Jimmy Johnson (dm).
First concert at Salle Pleyel. Large number of titles, one has PG:

5929e Newport Up Soli 64, 8, 4, 4, 4, 2, 2 and 2 bars. (F)

same

Same/similar. Second concert. Large number of titles, two have PG:

5930l Jam With Sam Solo 20 bars. (FM)

5930u Wailing Interval Solo 23 choruses of 12 bars. ()

Stockholm, Sept. 26, 1959

Same/similar. First concert at Konserthuset. Large number of titles but no PG.

same

Same/similar. Second concert. Large number of titles, three reported to have PG:

5932l Happy Anatomy Solo 72 bars to coda. ()

5932n Jam With Sam Solo 20 bars. ()

5932q Wailing Interval Solo 25 choruses of 12 bars. ()

Berlin, Oct. 4, 1959

Same/similar.

Concert at Sportspalast. Large number of titles, four reported to have PG:

5933e Newport Up As 5929e. ()

5933h Happy Anatomy Solo 72 bars to coda. ()

5933q Jam With Sam Solo 20 bars. (FM)

5933v Happy Reunion Solo 48 bars to coda. ()

Zürich, Oct. 9, 1959

Same/similar.

Concert at Kongress-Haus. Large number of titles, four reported to have PG:

5934e Newport Up As 5929e. ()

5934o Jam With Sam Solo 20 bars. (FM)

5934q Happy Reunion Solo 48 bars to coda. ()
 5934s Wailing Interval Solo 28 choruses of 12 bars. ()

München, Oct. 11, 1959

Same/similar.

Concert at Deutsches Museum. Large number of titles, one reported to have PG:

5935m Wailing Interval Solo 23 choruses of 12 bars. ()

EMMETT BERRY SEXTET

NYC. Nov. 18, 1959

Emmett Berry (tp), Dickie Wells (tb), Paul Gonsalves (ts), Skip Hall (p), Milt Hinton (b), Panama Francis (dm).

Five titles were recorded for Columbia, four issued:

Slow Man Slow	Solo 2 choruses of 12 bars. (SM)
Miss Chris	Solo 2 choruses of 12 bars. (FM)
Three Alarm	Solo 2 choruses of 12 bars. (M)
Baby Won't You Please Come Home	Solo 18 bars. (S)

Fine mainstream session with many interesting soli, particularly interesting to hear old giants like Berry and Wells again! PG however is not rare these days, and his otherwise good soli are not likely to be remembered before and above all the Duke ones. However, the slow and delicate "Baby ..." is a must!

ANDY GIBSON AND HIS ORCHESTRA

NYC. Dec. 1, 1959

Emmett Berry, Jimmy Nottingham, Willie Cook (tp), Dicky Wells, Vic Dickenson, Eli Robinson (tb), Prince Robinson (cl, ts), Hilton Jefferson, George Dorsey (as), Paul Gonsalves (ts), Leslie Johnkins (bar), Jimmy Jones (p), Kenny Burrell (g), Milt Hinton (b), Jimmie Crawford (dm), Andy Gibson (arr, dir).

One title was recorded for RCA Camden:

K3JB 6345	Blueprint	Solo with orch 13 choruses of 12 bars to coda. (M)
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This is some extended jam session, based on the strong (and almost brutal) efforts of Hinton and Crawford! PG takes a long, frenetic solo in the best Duke tradition, dig this!!

DUKE ELLINGTON & HIS ORCHESTRA

NYC. Dec. 2, 1959

Ray Nance (tp, vln), Britt Woodman, Booty Wood, Matthew Gee (tb), Jimmy Hamilton (cl, ts), Russell Procope (cl, as), Johnny Hodges (as), Paul Gonsalves (ts), Harry Carney (bar, cl, bcl), Duke Ellington (p), Jimmy Woode (b), Jimmy Johnson (dm).

Six titles were recorded for Columbia, one has PG:

5937e 64444	C Jam Blues	Break 4 bars to solo 24 bars. (M)
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Chi. Dec. 31, 1959

Personnel as Dec. 2 plus Willie Cook, Eddie Mullens, Andrs Meringhito (tp).

Broadcasts from Blue Note. Large number of titles, one reported to have PG:

5940g	Jam With Sam	Solo 20 bars. ()
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As the fifties come to an end, PG is one of Duke's most important soloists and well established as a major tenorsax performer. He will continue to have this position into the sixties.

Note: As you can see, there are numerous sessions not available, and also my comments are often sparse or missing. This does not mean any degradation of PG's greatness, but I believe the information given is sufficient. I encourage issuing of many sessions hitherto only in private possession, and also I encourage more detailed studies of PG's many exciting vehicles, of which the most famous one is "Wailing Interval". It is listed above in 33 versions, of which the Fairfield session of July 28, 1956 seems to have been the record with 37 choruses! Adding up all of them, PG documents altogether 764 choruses. Why not put them together, 3 CDs should be sufficient!!!

1960 and onwards: Information about Duke Ellington, Johnny Hodges and related sessions is omitted.

ERNIE WILKINS**NYC. Jan. 11, 1960**

Bigband personnel including Paul Gonsalves, Zoot Sims, Frank Wess (ts).
Eight titles were recorded for Everest, issued as "The Everest Years", two have PG:

Surrey With The Fringe On Top	Solo with orch 12 bars. (M)
All Of You	Solo with orch 16 bars. (M)

Exciting session but PG gets only two solo opportunities, best is "... Top".

PAUL GONSALVES**NYC. Feb. 29, 1960**

Ray Nance (tp, vln), Mitchell "Bootie" Wood (tb), Johnny "Cue Porter" Hodges (as), Paul Gonsalves (ts), Jimmy Jones (p), Al Hall (b), Oliver Jackson (dm).
Seven titles were recorded for RCA, issued as "Ellingtonia Moods And Blues":

1721	It's Something That You Ought To Know	Solo 16+8 bars, (tp) on bridge. (S)
1722	Chocataw	Soli 28, 4 and 4 bars to coda. (SM)
1723	The Line-Up	Solo 64 bars. (M)
1724	Way, Way Back	Solo 48 bars, partly with ens. (M)
1725	Day Dream	Soli 32 and 8 bars to coda. (S)
1726	I'm Beginning To See The Light	Solo 32 bars. (M)
1727	D. A. Blues	In ens 24 bars. Solo 36 bars. In ens 12 bars. (S)

The liner notes highlight Johnny Hodges and Paul Gonsalves, and they are quite right, although others also contribute successfully. The tenorsax playing here is gorgeous in pleasant tempi, nothing of the wild and fast excesses here! All items have something of interest, and it is matter of taste what one prefers, personally I go for the slowest items like "... Know", "D. A. ..." and "... Dream" (imagine playing this one with Hodges sitting besides you!).

JIMMY HAMILTON**LA. July 1960**

John Anderson (tp), Mitchell Wood, Britt Woodman, Dave Wells (bar-horn), Jimmy Hamilton (cl), Paul Gonsalves (ts), Jimmy Rowles (p), Aaron Bell (b), Sam Woodyard (dm).

Ten titles were recorded for Everest, issued as "Swing Low, Sweet Clarinet", three have PG:

Do Nothin' Till You Hear FM	Soli with orch 4 and 4 bars. (SM)
The Blue Room	Solo 16 bars. (FM)
In A Sentimental Mood	Soli 4 and 4 bars. (S)

This is a clarinet session with few opportunities for others, note though the few but lovely bars on "... Mood"!

JOHN LEWIS**NYC. Sept. 8, 1960**

Herb Pomeroy (tp), Eric Dolphy (as-"The Stranger"), Paul Gonsalves (ts), John Lewis (p), Jim Hall (g), George Duvivier (b), Connie Kay (dm).

Four titles were recorded for Atlantic, two issued, no PG on 4913 "The Stranger" but:

4914	Body And Soul	Soli 3 choruses of 32 bars. (S)
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How did this come about!? A magnificent piece of music more than 15 minutes long, quite unusual. PG opens the party with three wonderful, soft choruses, accompanied by trumpet on the last eight of the first chorus. Later there are fine soli on guitar, then trumpet until conclusion. Note this item!!

HARRY CARNEY & THE DUKE'S MEN**Boston, Sept. 16/17, 1960**

Collective personnel: Willie Cook, Ed Mullens, Andrew Ford, Ray Nance (tp), Mitchell "Booty" Wood (tb), Paul Gonsalves (ts), Harry Carney (bar), Rollins Griffith (p), Aaron Bell (b), Sam Woodyard (dm).

Eight titles were recorded for Columbia, six have PG:

Mabulala	Solo 32 bars. (M)
Jeepers Creepers	Solo 32 bars. (M)
Tree Of Hope	Solo 8 bars. (SM)

Blues For Blokes	Solo 20 bars. (M)
Five O'Clock Drag	Solo 32 bars. (M)
Baby Blue	Solo 36 bars. (S)

Nothing out of the ordinary here, except that "... Blokes" is in $\frac{3}{4}$ time, and that "Baby ..." constitutes a definite highlight.

THE BOOTY WOOD ALL STARS **NYC. Dec. 13, 1960**

Harold "Shorty" Baker (tp), Mitchell "Booty" Wood (tb), Cue Porter alias Johnny Hodges (as), Paul Gonsalves (ts), Ram Ramirez p), Aaron Bell (b), Oliver Jackson (dm).

Four titles were recorded for Columbia:

Hang On There	Solo 32 bars. (M)
New Cambridge Blues	Solo 24 bars. (S)
Easin' On Down Piccadilly	Solo 24 bars. (M)
Ohso	Solo 8+24 bars. (FM)

Good "Ellingtonians" session without the great sensations, competent blowing by PG (and particularly Baker) on all items, "... Cambridge ..." in slow tempo will probably be the most satisfying.

PAUL GONSALVES **NYC. Dec. 20, 1960**

Nat Adderley (cnt-items 4-8), Paul Gonsalves (ts), Wynton Kelly (p), Sam Jones (b), Jimmy Cobb (dm).

Eight titles were recorded for Jazzland, issued as "Getting' Together":

I Surrender Dear	Long free intro to solo 32 bars. Soli 8 and 8 bars to coda. (S)
I Cover The Waterfront	Soli 32 and 14 bars to long coda. (S)
Walkin'	Straight 1 to solo 10 choruses of 12 bars. Straight 32 bars to coda. (F)
Yesterdays	Soli 16 bars to duet with (cnt) 16 bars, last to coda. (SM)
J. And. B. Blues	Solo 7 choruses of 12 bars. 4 choruses 4/4 with (dm/cnt). (F)
Hard Groove	Break to solo 64 bars. 64 bars 4/4 and 2/2 with (cnt). (F)
Low Gravy	Solo 4 choruses of 12 bars. (SM)
Getting' Together	Soli 8, 64 and 8 bars. (FM)

Great session, with perfect backing, one of PG's best ones! All aspects of his artistry come through here, and particularly his wonderful ballad playing on "... Dear" and "... Waterfront" should be enjoyed again and again, magnificent! And if you need some uptempo, "... Groove" is a good choice with an exciting chase with cornet. The easy swinging "Yesterdays" must also be mentioned. In fact, all items here have something to tell us, PG is a major tenorsax personality.

PAUL GONSALVES **NYC. Jan. 5, 1961**

Collective personnel: Ray Nance (tp, vln, vo), Harold Ashby, Jackie Sharpe (ts), Paul Gonsalves (ts, g-items 1,4,5), Sir Charles Thompson (p), Aaron Bell (b), Jo Jones (dm).

Ten titles were recorded for British Columbia, "Village Blues" and "You Are Too Beautiful" have not been available but:

Swallowing The Blues	Solo 12 bars. (S)
Out Of Nowhere	Solo 32 bars. (M)
The Midnight Sun Never Sets	Soli 16 and 16 bars. (S)
London Broil	Solo 36 bars. (FM)
Squeeze Me	Solo 32 bars. (SM)
Jeep's Blues	Soli 8, 8 and 8 bars. (S)
Blue Skies	Intro 2 bars. Solo 32 bars. 64 bars 4/4 with (ts-HA). (FM)

You Can Depend On Me Solo 2 ½ choruses of 32 bars. (M)

Exciting session, particularly because PG teams up with another famous tenorsax player, and HA gets at least if not more blowing space, ex on “Swallowing ...”, one chorus for PG, three for HA. One highlight is “... Sun ...” where HA takes 32 bars between PG’s two 16 bars soli, very nice! Another one is the long chase on “... Skies”. On “You Can ...” PG’s tone is so different from the usual soft one, that I almost started to wonder. Note also as a curiosity that PG plays guitar on three items, not remarkable though.

NAT PIERCE **NYC. March 23/24, 1961**

Bigband personnel including Clark Terry (tp), Jimmy Cleveland (tb), Paul Quinichette, Paul Gonsalves, Dick Hafer (ts), Nat Pierce (p, arr).
Seven titles were recorded for Hep/Zim, four on March 23, have PG:

Black Jack	Break to solo 32 bars. (F)
Soulville	Solo 20 bars. (M)
Sister Sadie	Solo 32 bars. (F)
The Ballad Of Jazz Pt II	Solo 24 bars. (S)

Particularly the slow “... Ballad ...” is lovely, but also “Soulville” should be noted.

WILD BILL DAVIS **NYC. May 1, 1962**

Les Spann (fl), Paul Gonsalves (ts), Wild Bill Davis (org), Calvin Newborn (g), Grady Tate (dm), Janet Putnam (harp-112143,44).
Four titles were recorded for Coral, issued as “One More Time”:

112143	On A Little Street In Singapore	Solo 8 bars. (S)
112144	Manhattan	Solo 8 bars. (S)
112145	African Waltz	In ens. (FM)
112146	Midnight In Moscow	Solo 24 bars. (M)

The two slow titles have PG only for creating a dramatic atmosphere, and “... Moscow” is the most interesting item.

WOODY HERMAN & HIS ORCHESTRA **NYC. Dec. 1962**

Bill Chase, Billy Hunt, Dave Gale, Gerry Lamy, Paul Fontaine (tp), Phil Wilson, Bob Rudolph, Henry Southall (tb), Woody Herman (cl, as, vo), Paul Gonsalves, Dick Hafer, Jack Stevens (ts), Gene Allen (bar), Nat Pierce (p), Freddie Green (g), Chuck Andrus (b), Jake Hanna (dm).
Twelve titles were recorded for Sesac, five have PG:

Thar’s Where It Is	Solo with orch 32 bars. (FM)
Woodpeckers’s Ball	Solo 28 bars. (M)
Freud’s And Alice’s	Solo 16 bars. Duet with (cl-WH) 32 bars to coda. (SM)
Aurora	Solo with orch 12 bars to coda. (S)
Golden Gate	Solo with orch 32 bars. (M)

Strange what a few people can do, but the presence of Pierce and Green and the rest of the rhythm section makes this session and most items great and swinging fun! “... It Is” has great swinging tenorsax, and on “... Ball” he uses his well developed technique. “... Gate” is not that interesting. “Aurora” has some beautiful soft playing, and if to pick a highlight, “Freud’s ...” may be it with some fine coplaying between PG and Woody himself.

MICHEL LEGRAND **NYC. Dec. 5/6, 1962**

Bigband personnel including Paul Gonsalves (ts), Michel Legrand (arr).
Seven titles were recorded for Philips, one has PG:

22584	The Lady Is A Tramp	Solo 46 bars. (SM)
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Highly noteworthy solo this one!

PAUL GONSALVES SEXTET **Europe, 1963**

Ray Nance (tp, vln, vo-“... Started”), Rolf Ericson (tp, flh), Paul Gonsalves (ts), Otto Francker (p, org), Jimmy Woode (b), Sam Woodyard (dm).
Seven titles issued on Jazz Connoisseur, no PG on “Angel Eyes” and “I Can’t Get Started” but:

Robin's Nest	With ens. Solo 32 bars. With ens. (SM)
Blues	Solo 4 choruses of 12 bars to ens. (S)
Blue And Sentimental	Solo 36 bars to long coda. (S)
Mr. Gentle & Mr. Cool	With ens. Soli 8 and 64 bars. (SM)
Just Friends	Duet with (tp-RB) to solo 64 bars. With ens to coda. (FM)

Interesting group and certainly much pleasant music, although there is so much more exciting PG around. For a highlight take his swinging solo on the only uptempo item "... Friends".

PAUL GONSALVES

Switzerland, Feb. 27, 1963

Paul Gonsalves (ts), Pat Smythe (p), Kenny Napper (b), Ronnie Stephenson (dm).
Sevn titles were recorded for British Vocalion (PG not present on "You Are Too Beautiful"), issued as "Boom-Jackie-Boom-Chick":

Boom-Jackie-Boom-Chick	Straight 24 bars to solo 24 bars. Solo 36 bars. Straight 28 bars. (FM)
I Should Care	Solo 64 bars to long coda. (S)
Village Blues	Soli 24 and 24 bars. (SM)
If I Should Lose You	Straight 1 to solo 4 choruses of 32 bars. 32 bars 4/4 with (dm). Solo 52 bars to coda. (FM)
Poor Butterfly	Intro 4 bars to solo 16 bars. (S) Solo 3 choruses of 32 bars to coda. (SM)
Blues P. G.	Solo 10 choruses 12 bars. (FM)
Taboo	Straight 32 bars to solo 64 bars. Solo 32 bars. Straight 32 bars. (FM)

Lively and enjoyable quartet session with an active and swinging rhyhm section. Note particularly "... Lose You" and "Blues ..." in uptempo. The highlights are in the lower tempo end; first a very slow, beautiful and typical PG ballad in "... Care" and then particularly an unusual "... Butterfly", starting out with one tenorsax chorus in the slowest of tempo, but then, after the piano has gone into swing, offering three juicy choruses.

PAUL GONSALVES

NYC. May 21, 1963

Paul Gonsalves (ts), Hank Jones (p), Dick Hyman (org), Kenny Burrell (g), George Duvivier (b), Roy Haynes (dm).

Seven titles were recorded for Impulse, issued as "Cleopatra Feelin' Jazzy":

Caesar & Cleopatra Theme	Solo/straight 16 and 16 bars. Solo 48 bars to coda. (M)
Anthony & Cleopatra Theme	Solo 48 bars to fade out. (S)
Blues For Liz	Solo 9 choruses of 12 bars. With ens 24 bars to coda. (M)
Cleo's Blues	Solo/straight 5 and 2 choruses to coda. (M)
Action In Alexandra	Straight 32 to solo 64 bars. Straight 36 bars to coda. (FM)
Cleo's Asp	Straight 1 to solo 3 choruses of 32 bars. Straight 36 bars to coda. (M)
Cleopatra's Lament	Soli 48 and 12 bars to coda. (S)

A different session! The great rhythm section creates a delicate atmosphere, and the date as such would have been highly pleasant even without PG himself. He plays softly on all items, not going far into improvisations but gives priority to create a musical picture of that famous ancient queen. All items have something to say, but for a highlight the utterly slow "... Lament" is a winner.

PAUL GONSALVES

NYC. Sept. 4, 1963

Rolf Ericson (tp), Ray Nance (tp, vln), Johnny Hodges (as), Paul Gonsalves (ts), Walter Bishop jr. (p), Ernie Shepard (b, vo-"... Place"), Osie Johnson (dm).

Six titles were recorded for Impulse, issued as: "Tell It The Way It Is!":

Tell It The Way It Is!	Solo 21 choruses of 12 bars. (M)
Things Ain't What They Used To Be	Solo 48 bars. (SM)
Duke's Place	Obbligato parts to break 4 and solo 24 bars. (M)
Impulsive	Soli 16, 56, 8 and 4 bars. (M)
Rapscallion In Rab's Canyon	Solo 24 bars. (SM)
Body And Soul	Soli 48 and 16 bars to long coda. (S)

Maybe I should not have let this session be the last one, because it is not up to PG's generally high standard. To the best of my hearing capabilities the album title has a quite awful tenorsax solo, starting out like a mess, improving somewhat towards the end, but not at all like the magnificent long blues choruses he used to make with the Duke. The remaining titles are so and so, with "... Soul" as a, not unexpected, highlight.

The Paul Gonsalves solography has to stop here for the moment.

Last recording session in 1974.

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