

The  
**TENORSAX**  
of  
**PAUL QUINICHETTE**  
**“VICE PREZ”**

Born: Denver, Colorado, May 7, 1921  
Died: NYC. May 25, 1983

*Introduction:*

Paul Quinichette was a prominent tenorsax player in the forties and fifties, unfortunately ofte overshadowed by Lester Young, to which he had some similarity in tone, but he was much more original than most people recognized.

*Early history:*

Studied at Denver University, first playing clarinet, then alto and later tenor. Majored in music at Tennessee State College. He first worked in Omaha with Nat Towles and Lloyd Hunter, then moved to Chicago where he worked with Shorty Sherock Quintet. In 1942 he played with Ernie Fields, then joined Jay McShann and stayed there during 1943. Then with Johnny Otis, Benny Carter and Sid Catlett. Moved to New York in the late 1940s and performed there with several musicians, including Louis Jordan, Lucky Millinder, J. C. Heard, Henry "Red" Allen, Eddie Wilcox, Dinah Washington and hot Lips Page. At the time of his association with Count Basie (1951-53), PQ was named "Vice Pres" because his playing was very similar to that of Lester Young. With the success of some recordings made under his own name he left Basie to lead his own groups; he also played with Benny Goodman and Nat Pierce (both 1955), John Coltrane (1957) and Billie Holiday (ref. New Grove Dictionary of Jazz).

## PAUL QUINICHETTE SOLOGRAPHY

**JAY McSHANN AND HIS ORCHESTRA** **NYC. Dec. 1, 1943**

Bob Merrill, Jess Jones, Dave Mitchell, Willie Cook (tp), Alfonso Fook, Rudy Morrison, Joe Baird (tb), John Jackson (as), Rudolph Dennis (as, bar), Paul Quinichette and another (ts), Jay McShann (p, ldr), unknown (g), Gene Ramey (b), James Skinner (dm), Walter Brown, Bob Merrill (vo). Second (ts) may be Bill Goodson as given by Frank Driggs on LP lines notes or less likely John "Flap" Dungee as given in Jepsen/Bruyninckx. Other personnel also differs. Four titles were recorded for Decca, three issued, one has PQ:

71527 Say Forward, I'll March Soli 4 and 8 bars. (M)

**LA. Dec./late 1943**

Personnel unsure, but definitely including Paul Quinichette (ts). Second (ts) may be John Sparrow as given by Lotz/Neuert in their AFRS Jubilee book or less likely John "Flap" Dungee as given in Jepsen/Bruyninckx. AFRS Jubilee No. 71 and 72 (there is also No. 73, containing the titles "Skippy", "Sepian Bounce" and "You Took My Heart Away" but this program has not been available). Date of dubbing March 20, 1944. Possibly several sessions. Five PQ items have been identified so far:

Bottle It Solo 26 bars. (FM)

Bottle It alt. As above.

(FM)

One O'Clock Jump Solo 24 bars. (FM)

Say Forward, I'll March Solo 8 bars (last (ts)-solo). (FM)

Jump The Blues Solo 12 bars (1<sup>st</sup> (ts)-solo). (FM)

The reason for the nickname Vice Prez is evident already at this early date, although the funny thing is that he resembles more the Prez of the late forties and even fifties than the old Prez! All these items represent a new tradition based on Lester Young's music, and all items are important. Except for the obvious inspiration, we hear a quite original musician. Postscript of June 13, 2019: Stash CD 542 has "Bottle It" (track 15) and "Say Forward, I'll March" (track 18), but the latter is in fact also "Bottle It", and it sounds like an alternate take.

**JOHNNY OTIS AND HIS ORCHESTRA** **LA. Sept. 13, 1945**

Teddy Buckner, Billy Jones, Loyal Walker, Harry Parr Jones (tp), Henry Coker, Eli Robinson, John Pettigrew, Jap Jones (tb), Rene Block, Bob Harris (as), Paul Quinichette, James Von Streeter (ts), Leon Beck (bar), Bill Doggett (p), Bernie Cobbs (g), Curtis Counce (b), Johnny Otis (dm), Jimmy Rushing (vo- "... Business").

Five titles were recorded for Excelsior, no PQ on "Harlem Nocturne" and "Midnight In The Barrelhouse" but:

My Baby's Business Solo 12 bars. (S)

Preston's Love Mansion Solo 36 bars, last 12 with orch.

(FM)

Jimmy's Round-The-Clock-Blues Faint obbligato. (SM)

Once in a while you find a few bars of music worth the purchase of an LP all by itself. "... Business" has a tenorsax solo of that kind. When PQ goes to the mike, time stands still, beauty is in the air. "... Mansion" is of the more pragmatic kind, but contains original playing, not at all copycatting.

**JOHNNY OTIS AND HIS ORCHESTRA** **Hollywood, Oct. 15, 1945**

Lester Current, Loyal Walker, Billy Jones, Eddie Preston (tp), John Pettigrew, Jap Jones, George Washington (tb), Kenneth Pope, Bob Harris (as), Paul Quinichette, James Von Streeter (ts), Leon Beck (bar), Henry Owens (p), Bernie Cobbs (g), Curtis Counce (b), Johnny Otis (dm), Ivie Anderson (vo-"... Handsome"), Joe Turner (vo-"S.K. ...").

AFRS Jubilee No. 152.

|                                |                    |
|--------------------------------|--------------------|
| Omaha Flash                    | Solo 36 bars. (FM) |
| He Was Tall, Dark And Handsome | No solo.           |
| S.K. Blues                     | Solo 12 bars. (S)  |
| Jamsession Blues               | No solo.           |

A lovely, slow blues on "S.K. ...", which is the same blues arrangement as "My Baby's Business" on Excelsior, cannot but be an important reminder of the qualities of PQ, a musician doomed to live in the shadow of Prez but deserving another, much kinder fate. Prez couldn't do it better than this! "... Flash" (earlier "unidentified tune") is a very interesting alternate and quite different from the Excelsior recording.

**WYNONIE "MR. BLUES" HARRIS ACC. BY  
OSCAR PETTIFORD AND HIS ALL STARS**

**LA. Nov. 1945**

Unknown (tp), most probably Paul Quinichette (ts), unknown (p), probably Gene Phillips (g), Oscar Pettiford (b), Wynonie Harris (vo).

Four titles were recorded for Apollo:

|             |                          |  |
|-------------|--------------------------|--|
| S-1135      | I Gotta Lyin' Woman      | Obbligato 12 bars. Solo 12 bars.<br>(SM) |
| S-1135-alt. | I Gotta Lyin' Woman      | As above. (SM)                           |
| S-1136      | Rebecca's Blues          | Obbligato 24 bars. Solo 12 bars.<br>(SM) |
| S-1137      | Everybody's Boogie       | Solo 24 bars. Obbligato parts.<br>(FM)   |
| S-1137-alt. | Everybody's Boogie       | As above. (FM)                           |
| S-1138      | Time To Change Your Town | Obbligato 24 bars. (SM)                  |

Not at all uninteresting, I wonder who this competent modern tenorsax player might be, in personnel given as "unknown"? ... But of course, it has to be Paul Quinichette!! PQ is in LA at this time, and his style is clearly recognizable. All items are quite noteworthy, and the alternates on CD are quite different.

**JOHNNY OTIS AND HIS ORCHESTRA**

**LA. Feb. 1946**

Lester Current, Loyal Walker, Eddie Preston, Billy Jones (tp), John Pettigrew, Jap Jones, George Washington (tb), Kenneth Pope, Bob Harris (as), Paul Quinichette, James Von Streeter (ts), Leon Beck (bar), Gene Bilbeaux (p), Bernie Cobbs (g), Curtis Counce (b), Johnny Otis (dm).

Two titles were recorded for Excelsior, no PQ on "Jeff Hi Stomp" but:

|             |                    |
|-------------|--------------------|
| Omaha Flash | Solo 36 bars. (FM) |
|-------------|--------------------|

**LA. Feb. 1946**

Same, but omit Durham (tb), Henry Owens (p) replaces Bilbeaux.

Four titles were recorded for Excelsior, no PQ on "Ultra Violet" and "Sgt. Barksdale Pt. 2" but:

|                      |                    |
|----------------------|--------------------|
| Miss Mitchell        | Solo 34 bars. (FM) |
| Sgt. Barksdale Pt. 1 | Solo 14 bars. (M)  |

With the Johnny Otis Excelsior recordings we meet a more mature tenorsax player than the one with McShann, and his performances are very interesting. It is easy to understand the nickname Vice Prez, however, his sound is much more like the Lester Young of the fifties than of the early or middle forties! All three soli are worth listening to many times, and probably "Miss Mitchell" should receive some special attention.

**JOHNNY OTIS AND HIS ORCHESTRA**

**LA. ca. Dec. 1946**

Personnel unknown, but including Preston Love (as), Paul Quinichette (ts), George Crawford (vo).

Five titles were recorded for Excelsior, four issued, no tenorsax on "Love's Nocturne", "Good Boogie Googie" and "My Old Flame" but:

|                     |                                |
|---------------------|--------------------------------|
| La Boheme And Beans | Solo with orch 32 bars.<br>(M) |
|---------------------|--------------------------------|

Postscript of May 24, 2021: Finally found the remaining Excelsior! Typical PQ in a solo structured 4, 12 and 4 bars.

**JESSE PRICE ORCHESTRA**

**LA. 1947**

Personnel includes Gerald Wilson (tp), Paul Quinichette (ts), Jesse Price (dm, vo) and others.

Three titles were recorded for Capitol:

2320 Mistreated Solo 24 bars.

(SM)

2321 Frettin' For Some Pettin' Solo 12 bars (1<sup>st</sup> (ts)-solo).

(M)

2322 The Whirligig Solo 24 bars. (F)

Again one of those unforgettable Vice-Prez performances; "Frettin' ...", note for instance the middle four! This is no copycat but a very individual voice. The two blues choruses of "The Whirligig" are also very good even though the tempo is a little too high. And "Mistreated", also a lovely blues!

PQ is listed in the personnel of the JOE SWIFT VOCAL ACCOMPANIED BY JOHNNY OTIS AND HIS ORCHESTRA recordings for Exclusive in LA. 1948. However, his presence is highly unlikely; although not all titles have been checked, no PQ soli are found.

**LOUIS JORDAN**

**Shortly after Feb. 6, 1948**

Aaron Izenhall (tp), Louis Jordan (as, vo), Paul Quinichette (ts), Bill Doggett (p), James Jackson (g), Billy Hadnott (b), "Christopher Columbus" (dm).

Film soundtrack "Look Out Sister", eleven titles issued on Crazy Kats LP 7415, two have PQ:

Caldonia Solo with ens 24 bars. (FM)

Instrumental Solo 16 bars. (FM)

Lousy sound cannot hide that PQ plays with inspiration on his two titles.

**JOHNNY OTIS AND HIS ORCHESTRA**

**Hollywood, June 25, 1948**

Personnel may include Big Jay McNeely, Paul Quinichette, James Von Streeter (ts).

AFRS Jubilee No. 279. Good tenorsax playing here, but definitely not PQ.

**LOUIS JORDAN**

**Aug. 20-28, 1948?**

Personnel including Paul Quinichette (ts).

Swing House LP9 presents this title with the date above and no reference to any tenorsax player. However, there is no doubt about PQ's presence. He may be a guest soloist, similar to Eddie Johnson, but the date may also be wrong, belonging to Winter 1948 when PQ participated in the Louis Jordan movies.

How High The Moon Soli 64, 8 and 4 bars. (FM)

PQ of fine quality!!

**LUCKY MILLINDER AND HIS ORCHESTRA**

**NYC. Jan. 3, 1949**

Bigband personnel including Paul Quinichette (ts).

Four titles were recorded for Victor but no PQ soli.

**NYC. Feb. 15, 1949**

Bigband personnel including Paul Quinichette (ts).

Two titles were recorded for Victor but no PQ soli.

**SAM TAYLOR AND HIS ORCHESTRA**

**NYC. March 5, 1949**

Bob Merrill (tp, vo), Al Outcalt (tb), Sam Taylor, Paul Quinichette (ts), Arnold Jarvis (p), Leonard Swain (b), William Parker (dm).

Four titles were recorded for Abbey (two issued as **BOB MERRILL**), but no PQ.

**MILT BUCKNER AND HIS ORCHESTRA**

**NYC. March 1949**

Leonard Hawkins, Dave Page, Johnny Letman, Talib Daawud (tp), Michael Wood, Henderson Chambers, Leon Comegys (tb), Julius Watkins (fth), Rudy Powell, Bill Graham (as), Paul Quinichette, Billy Mitchell (ts), Charlie Fowlkes (bar), Milt Buckner (p, vo), Bernie Mackey (g), Ted Sturgis (b), Edward Grant (dm).

Four titles were recorded for MGM, no PQ on "Milt's Boogie", "Oo-Be-Doop" and "Mr. B. Blues" but:

49S126 Buck's Bop 32 bars 4/4 with (ts-BM). (F)

Exciting tenorsax duet here!

**HERMAN RAY**  
**1949**

**NYC. May 20,**

Personnel given in Blues Records: Herman "Peetie Wheatstraw" Ray (vo), J. T. Brown (ts), Sam Price (p), Lonnie Johnson (g), unknown (b), (dm). However, somebody has got this terribly wrong, because the tenorsax player is definitely Paul Quinichette, and the guitar player is not Johnson.

Four titles were recorded for Decca:

74935 Working Man Obligato 16 bars. Solo 12 bars.

Obligato 16 bars. (S)

74936 Trouble Blues Obligato 16 bars. Coda.

(S)

74937 President's Blues Obligato 16 bars. Coda.

(S)

74938 I'm A Little Piece Of Leather Intro. Obligato parts.

Soli 12, 12 and 12 bars to coda. (M)

Great recent discovery (July 2016)!! Not only is this unmistakably PQ, but he also plays beautifully on all tems. Three typical slow blues with exquisite background playing, and note a fine solo choruses on "... Man". More tempo on "... Leather" and full three great and inspired solo choruses here. Highly enjoyable session!!

**MILT BUCKNER & HIS ORCHESTRA**

**NYC. June 3, 1949**

Personnel reported to be same as March 1949, except Kelly Martin (dm) replaces Grant. However, the only tenorsax item of the three issued (one rejected) has two tenorsax soloists but none of them are PQ! Thus PQ presumably has left the band at this time. Postscript: Lord gives now Alva McCain, Billy Mitchell (ts).

**WILLIAM "WILD BILL" MOORE ORCHESTRA**

**NYC. March 3, 1950**

John Hunt (tp), Wild Bill Moore, Paul Quinichette (ts), Bill Graham (bar), Milt Buckner (p, org), Frank Skeete (b), Joe Harris (dm).

Four titles were recorded for King, but no PQ.

**MABEL SCOTT**

**NYC. March 25, 1950**

Joe Wilder (tp), Henderson Chambers (tb), George Dorsey, Bill Graham (as), Paul Quinichette (ts), Milt Buckner (p), Bernie Mackey (g), Gene Ramey (b), Jo Jones (dm), Mabel Scott (vo).

Four titles were recorded for King, no PQ on "Fine Fine Baby", "Have You Ever Watched Love Die" and "I Found My Baby" but:

K5884 Baseball Boogie Obligato 24 bars. (M)

Typical but not particularly remarkable background playing here.

**HOT LIPS PAGE**  
**1950**

**Unknown place, Nov. 11,**

Hot Lips Page (tp, vo), Paul Quinichette (ts), rest unknown.

One title:

(M) Take Off Your Shoes Baby Solo 32 bars.

Nice solo, erroneously believed to be Pres on the Jazz Archives LP JA-17.

**JAMMING AT RUDI'S**

**NYC. Feb. 10, 1951**

Collective personnel: Hot Lips Page (tp, vo), Tyree Glenn (tb), Bernie Peacock (cl, as), Paul Quinichette (ts), Ken Kersey, Dan Burley (p), Walter Page (b), Sonny Greer (dm).

Ten titles were recorded (scheduled for 78 rpm. issues since they have been assigned matrix numbers?), seven have been available:

NY122 Blues No. 1

|       |                         |  |
|-------|-------------------------|--|
| NY123 | Blues No. 2             |  |
| NY124 | Dan Carter Blues        |  |
| NY125 | Skiffle Jam             | Solo 7 choruses of 12 bars. (FM)                                       |
| NY126 | Moanin' Dan             | Obbligato 24 bars to solo 36 bars.<br>Obbligato with (tb) 24 bars. (M) |
| NY127 | Sweet Sue               | In ens. Solo 32 bars. (M)  |
| NY128 | Kersey's Boogie         | No solo.   |
| NY129 | I've Got The Upper Hand | Ensemble obbligato. (S)  |
| NY130 | Sunny Jungle            | Solo 16 bars. (M)  |
| NY131 | Main Street             | Solo 12 bars. (M)  |

A rather loosely connected jam session, and although the rhythm section looks great on paper, it does not really go for it. Nevertheless there are interesting soli here and there by all. PQ does not make flagwaivering but blossoms occasionally. His solo on "Sunny Jungle", verging on medium tempo, is a thrill. So is "Sweet Sue" with a relaxed and inspired solo seeming to continue for a second chorus but is halted in chaos. And when he plays the fast medium blues in "Skiffle Jam", somebody yells for 'one more'. I couldn't agree more!

**ORAN "HOT LIPS" PAGE ORCHESTRA** **NYC. March 7, 1951**

Hot Lips Page (tp, vo), Alfred Cobbs (tb), Teddy Small (as), Paul Quinichette (ts), Freddie Washington (p), Carl Wilson (b), Joe Booker (dm), Mildred Anderson (vo).

Two titles were recorded for Victor:

|      |                       |                                  |
|------|-----------------------|----------------------------------|
| 1380 | That's The One For Me | Break 4 bars.                    |
|      | (FM)                  |                                  |
| 1381 | Let Me In             | Solo with (vo) comments 18 bars. |
|      | (FM)                  |                                  |

Surprisingly PQ is able to play a fine solo on this corny song, and with HLP trying to silence him with his vocal!

Postscript of June 13, 2019: PQ joined Count Basie in mid-May 1951, not March as previously stated. 1951.

**COUNT BASIE AND HIS ORCHESTRA** **NYC. May 6, 1951**

Probable personnel (correction of June 13, 2019): Paul Campbell, Clark Terry, Lammar Wright (tp), Bennie Green, Jimmy Wilkins, Booty Wood (tb), Marshal Royal (cl, as), Ernie Wilkins (as), Wardell Gray, Lucky Thompson (ts), Charlie Fowlkes (bar), Count Basie (p), Freddie Green (g), Jimmy Lewis (b), Gus Johnson (dm), Thelma Carpenter (vo).

WNEW "Make Believe Ballroom" broadcast. Nine titles, but all tenorsax soli are by WG..

**NYC. May 24, 1951**

Personnel as May 6 except probably Paul Quinichette (ts) replaces Lucky Thompson.

WNBT Television broadcast, NBC Television Network, "Kate Smith Hour", two titles, but tenorsax soli by Wardell Gray.

**DINAH WASHINGTON VOCAL WITH NOOK SHRIER's ORCHESTRA** **NYC. Sept. 24, 1951**

Personnel including unknown (tp), (tb), Paul Quinichette (ts), unknown (bar), Wynton Kelly (p), unknown (g), (b), Gus Johnson (dm), female (vo-group). On 4223 (ts) and (vo) with rhythm only.

Four titles were recorded for Mercury, no PQ on "Baby Did You Hear" but:

|        |                    |  |
|--------|--------------------|--|
| 4220-3 | Mixed Emotions     | Solo 16 bars, first half with vocal chorus. (S)        |
| 4221-1 | Cold, Cold, Heart  | Intro 4 bars. Obbligato 8 bars. Soli 4 and 4 bars. (S) |
| 4223-1 | New Blow Top Blues | Obbligato 24, 4 and 16 bars.                           |
|        | (SM)               |  |

This is a lovely session, and I just adore the tenorsax/vocal combination on "... Emotions"! PQ seems to love this setup too, he plays with great inspiration

allover, giving Dinah the best of backing. In "New ..." one cannot help thinking of Prez & Billie, and the performance here is close to being in the same class!!

**PAUL QUINICHETTE SEXTET**

**NYC. Oct. 5, 1951**

Paul Quinichette (ts), Bill Doggett (org), Kenny Drew (p), Freddie Green (g), Jimmy Lewis (b), Gus Johnson (dm).

Four titles were recorded for Mercury:

|        |            |  |
|--------|------------|--|
| 4247-2 | Cross Fire | Soli 64 and 32 bars. (M)   |
| 4247-4 | Cross Fire | As below. (M)  |
| 4247-6 | Cross Fire | Soli 64 and 16 bars. (M)   |
| 4579-1 | Sandstone  | Soli 64 and 40 bars. (FM)  |
| 4579-4 | Sandstone  | Soli 64 and 24 bars. (FM)  |
| 4580   | Prevue     | Solo 16+8 bars, (org) on bridge, to solo 32 bars. Solo 32 bars. (FM) |
| 4581-3 | No Time    | As below. (F)  |
| 4581-5 | No Time    | Soli 36, 12 and 36 bars. (F)   |

Although PQ is an "old" man by now, incredibly enough close to 40 years old, he still has not achieved any kind of recognition comparable to his qualities. Playing with McShann and particularly Otis has resulted in excellent soli but very little fame. By joining Count Basie he suddenly is a "name", and it seems that he explodes with inspiration; 1951 and 1952 are his most creative years as far as records can document. While recording with the Count as a member of his band, he produces several sessions for Mercury under his own name, and they are among the cream of jazz tenorsaxophone. The first one has the Count's rhythm section but Bill Doggett on organ and Kenny Drew on piano, and PQ gets all the freedom he wants to stretch out and play. The solo notations are mixtures of semi-straight and real improvisations. All four items here are brilliant performances, played with a rare kind of improvisation. Postscript: This session suddenly doubled with the lovely Verve CD issue! The first take of "Crossfire" has a slower tempo and an extended conclusion before the schedule is settled for the two later takes. Both the new discoveries have beautiful PQ. The alternate "Sandstone" is shorter than the originally issued version, but the quality is certainly not inferior. And another take of "No Time" is certainly no nuisance!!

**COUNT BASIE AND HIS ORCHESTRA**

**NYC. Jan. 19, 1952**

Paul Campbell, Wendell Cully, Joe Newman, Charlie Shavers (tp), Henry Coker, Benny Powell, Jimmy Wilkins (tb), Marshal Royal (cl, as), Ernie Wilkins (as, ts), Floyd "Candy" Johnson, Paul Quinichette (ts), Charlie Fowlkes (bar), Count Basie (p), Freddie Green (g), Jimmy Lewis (b), Gus Johnson (dm).

Four titles were recorded for Mercury/Clef, no PQ on 668-4 "Fancy Meeting You", but:

|       |                 |                             |
|-------|-----------------|-----------------------------|
| 665-4 | New Basie Blues | Solo with orch 12 bars. (S) |
| 665-5 | New Basie Blues | As above.                   |
|       |                 | (S)                         |
| 666-3 | Sure Thing      | Solo 20 bars. (M)           |
| 667-2 | Why Not?        | Solo 34 bars. (M)           |

**NYC. Jan. 25, 1952**

Same (reduced personnel on 688).

Four titles were recorded for Mercury/Clef, no PQ on 690-5 "Redhead", but:

|       |              |  |
|-------|--------------|--|
| 688-3 | Jive At Five | Solo 32 bars. (M)  |
| 689-5 | No Name      | Solo with orch 20 bars. (M)  |
| 689-6 | No Name      | As above.  |
|       |              | (M)  |
| 691-5 | Every Tub    | Intro 8 bars to solo 16+40 bars, (p)/orch on 1 <sup>st</sup> bridge. Solo 32 bars. Coda. (F) |

The first Basie recording sessions for Mercury confirm what I stated above, PQ seems to have got the chance of his lifetime and makes the most of it. He plays with remarkable inspiration, certainly knowing well his Prez-associated style

makes him an easy victim for the critics, but seemingly not worried. His rusty solo on "Jive ..." is a real challenge and provocation, so close to Prez and yet so far away, the first half of the solo is a real masterpiece! "... New Basie ..." in a lovely tempo starts out hesitantly and is somewhat disappointing, while "Sure Thing" with close to two blues choruses has the surging feeling of the Otis recordings. His solo on "Why Not" is also prominent, while "Every Tub" is a difficult vehicle not really suitable for anybody, and his conception seems close to par. Postscript: Note two alternate takes! The new version of "New Basie ..." is better than the old one, "No Name" is rather similar.

**PAUL QUINICHETTE AND HIS ORCHESTRA** **NYC. Jan. 30, 1952**

Buck Clayton (tp), Dicky Wells (tb), Paul Quinichette (ts), Count Basie (p), Freddie Green (g), Walter Page (b), Gus Johnson (dm).

Four titles were recorded for Mercury:

|        |               |  |
|--------|---------------|--|
| 4815-6 | Shad Roe      | Solo 36 bars. (M)  |
| 4816-5 | Paul's Bunion | Solo 64 bars. (M)  |
| 4816-6 | Paul's Bunion | As above. (FM)   |
| 4817-3 | Crew Cut      | Solo 36 bars to 24 bars 4/4 with (tb). Coda.<br>(M)                              |
| 4817-4 | Crew Cut      | Soli 36, 4, 4 and 12 bars. Coda.<br>(M)  |
| 4818-6 | The Hook      | Solo 8 bars. Solo 96 bars, last 32 with<br>ens, to 32 bars chase with piano. (F) |

**same date**

Paul Quinichette (ts), Count Basie (org), Freddie Green (g), Walter Page (b), Gus Johnson (dm).

Three titles were recorded for Mercury:

|        |                                 |  |
|--------|---------------------------------|--|
| 4819-7 | Samie                           | Solo 32 bars. Solo 36 bars to duet<br>with (org) 12 bars to fade out. (M)                                  |
| 4820-4 | I'll Always Be In Love With You | Duet with (org) 16+8 bars,<br>solo 8 bars on bridge. Solo 16+8 bars,<br>(org) on bridge to long coda. (SM) |
| 4821-2 | Sequel                          | Soli 6 and 3 choruses of 12 bars.<br>(F)   |

If there ever was "a day in the life of Paul Quinichette", January 30, 1952 was it!! Backed by the complete Basie rhythm section, including the maestro himself on both piano and organ, and supplemented by Buck and Dicky on some titles, PQ creates an unforgettable atmosphere making these Mercury recordings not only his most memorable but giving them status as key items of the early fifties. To repeat an important statement once more (until it sticks!...), PQ was no Prez-copy but a very personal musician playing his own beautiful music. Superficially his phrasing and tone may resemble that of Prez, but in fact PQ had an efficient, simplified style, more blues oriented. Although he may have been inspired by Prez on the West Coast in the early forties, he had his personal style already with McShann, resembling not Prez of 1942 but rather 1952! So maybe we should say that Prez is copying Vice-Prez!! The seven items here all belong to our jazz tenorsax treasures, with every chorus having identity as a written composition rather than an improvisation. You may select for your ultimate satisfaction the organ items, Basie the organ player also has this day as his most memorable one, and his playing is incredible, note particularly his four blues choruses in fast tempo on "Sequel"!! No surprise PQ is receiving maximum inspiration for his own creations. Postscript: And what do we get here; two alternate takes!! Note the transition between the two choruses on "... Bunion" and have a smile. Then possibly the most interesting of all the newly issued alternates; "Crew Cut", the second chorus, wow!! Note also how the ts/tb chase on the previous version obviously has not been properly planned, here they have to go into another tenorsax chorus to be able to enter the intended sortie.

**JOHNNY OTIS BIG BAND**

**LA. July 14, 1952**

Personnel including Paul Quinichette (ts), Mel Walker (vo-9340), Ada Wilson (vo-9341). Date has been given as July, but PQ still was with Basie on the East Coast at that time. I find September more likely as Basie then toured California for JATP. PQ then probably sat in for the sake of old friendship.

Blues Records gives Dec. 14, 1952, but this is most obviously wrong.

Five titles were recorded for Mercury, no PQ on "Wishing Well", "The Love Bug Boogie" and "The Game Is Over" but:

|             |                           |  |
|-------------|---------------------------|--|
| 9340        | Brown Skin Butterball     | Obbligato parts to solo 8 bars to obbligato parts. (S) |
| 9341<br>(S) | Why Don't You Believe Me? | Obbligato parts. Coda.                                 |

This is not the great Otis band of the 40s any longer, but he still can use his musicians to great advantage. Particularly "... Butterball" is a very nice PQ item!

**PAUL QUINICHETTE AND HIS ORCHESTRA** **NYC. July 1952**  
 Joe Newman (tp), Henry Coker (tb), Marshal Royal (as), Ernie Wilkins (as, arr), Paul Quinichette (ts), Charlie Fowlkes (bar), Bobby Tucker (p), Freddie Green (g), Jimmy Lewis (b-9346,47), Al McKibbin (b-9348,49), Gus Johnson (dm).  
 Four titles were recorded for Mercury:

|      |               |   |
|------|---------------|---|
| 9346 | Bustin' Suds  | Break. Solo 32 bars. (SM)                                       |
| 9347 | Let's Make It | Solo 8 bars. Solo 48 bars, last 16 with orch. Coda 8 bars. (FM) |
| 9348 | P. Q. Blues   | Solo 5 choruses of 12 bars. (SM)                                |
| 9349 | Bot Bot       | Soli 3 and 3 choruses of 12 bars. (M)                           |

The third Mercury/PQ date has yet another line-up; a small sized Basie group without the Count himself, ... who is not missed at all, because the session works very nicely due to an excellent rhythm section, fine arrangements and a PQ full of inspiration. His lovely slow medium "P. Q. Blues" is the session highlight, reminding of the best performances with Otis, and "... Suds", a standard, has also a magnificent solo.

**COUNT BASIE AND HIS ORCHESTRA** **NYC. July 22/23, 1952**  
 Personnel as Jan. 19, 1952 except Reunald Jones (tp), Eddie "Lockjaw" Davis (ts) replace Shavers and Johnson. Bixie Crawford (vo).  
 Fourteen titles were recorded for Clef, four have PQ:

|              |             |                             |
|--------------|-------------|-----------------------------|
| 826-4        | Basie Talks | Solo with orch 32 bars. (M) |
| 828-1        | U. F. O.    | Solo with orch 24 bars. (M) |
| 832-4<br>(M) | Cash Box    | As below.                   |
| 832-5        | Cash Box    | Solo with orch 36 bars. (M) |
| 833-3<br>(M) | Bootsie     | As below.                   |
| 833-4        | Bootsie     | Solo with orch 12 bars. (M) |

Very nice but almost timid soloing on this session, PQ seems to take it very cool here, with good results. Postscript: Note two alternate takes and the delightful differences of "Bootsie" and particularly "Cash Box"!!

**COUNT BASIE AND HIS ORCHESTRA** **NYC. July 26, 1952**  
 Eddie "Lockjaw" Davis, Paul Quinichette (ts), Oscar Peterson (p), Count Basie (org), Freddie Green (g), Ray Brown (b), Gus Johnson (dm).  
 One title was recorded for Clef:

|       |                               |                             |
|-------|-------------------------------|-----------------------------|
| 835-1 | Blues For The Count And Oscar | Solo 7 choruses of 32 bars. |
|       |                               | Soli 2, 2 and 24 bars. (M)  |
| 835-7 | Blues For The Count And Oscar | Break to solo 24 bars. (FM) |

A simple but good solo was the verdict of the original issue. It is not a true alternate but an eleven minutes run-through or jam session! PQ plays relaxed and seems to be happy, and although no great news appear, this item is nevertheless worth the whole Mosaic CD-box!

**same date**  
 Full bigband personnel as July 22/23, except Oscar Peterson (p), Ray Brown (b) on "Be My Guest".

Two titles, "Be My Guest" and "You're Not The Kind", no PQ.

**BILLIE HOLIDAY ACCOMPANIED BY** **NYC. July 27, 1952**  
 Joe Newman (tp), Paul Quinichette (ts), Oscar Peterson (p except 842, org-842),  
 Freddie Green (g), Ray Brown (b), Gus Johnson (dm).  
 Six titles were recorded for Clef:

|       |                        |                                      |
|-------|------------------------|--------------------------------------|
| 839-2 | My Man                 | Obbligato parts. (S)                 |
| 840-4 | Lover Come Back To Me  | Solo 32 bars. (F)                    |
| 841-1 | Stormy Weather         | Not present.                         |
| 842-2 | Yesterdays             | No solo. (S). Obbligato parts. (M)   |
| 843-1 | He's Funny That Way    | Obbligato parts. (S)                 |
| 844-3 | I Can't Face The Music | Intro 4 bars. Obbligato 16 bars. (S) |

A lovely session with Billie Holiday still singing with all her capabilities intact. PQ's highlight is "... Face The Music" with a beautiful intro and obbligato, and also "Yesterdays". His only solo on "Lover ..." is reticent but nice and expressive.

**COUNT BASIE AND HIS ORCHESTRA** **NYC. July 29, 1952**  
 Personnel as July 22/23. "I'll Always ..." with Paul Quinichette (ts), Count Basie  
 (org), (p), (b), (dm) only. Lester Young (ts) added as guest soloist.  
 NBC broadcast from Birdland, seven titles, two have PQ:

|     |                                 |   |
|-----|---------------------------------|---|
|     | I'll Always Be In Love With You | Duet with (org) 16+8 bars,<br>solo 8 bars on bridge.<br>Solo 16+8 bars, (org) on<br>bridge to long coda. (SM) |
| (M) | One O'Clock Jump (Closing)      | Solo 36 bars (last (ts)-solo).  |

Count Basie opened at Birdland July 24, but July 29 seems to be the first recorded date. "I'll Always ..." is almost an alternate take of the delicious Mercury recording half a year earlier, play them both!

Same. Eight titles, three have PQ: **NYC. July 31, 1952**

|     |               |                              |
|-----|---------------|------------------------------|
|     | Why Not?      | Solo 32 bars. (M)            |
|     | Basie Blues   | Solo with orch 12 bars. (SM) |
| (M) | Basie English | Solo with orch 32 bars.      |

Eight titles, one reported to have PQ: **NYC. Aug. 2, 1952**

Sure Thing

Same (with Lester Young (ts) present).  
 Seven titles, two have PQ: **NYC. Aug. 5, 1952**

|  |                  |                   |
|--|------------------|-------------------|
|  | Why Not?         | Solo 32 bars. (M) |
|  | One O'Clock Jump | Solo 24 bars. (M) |

Count Basie terminated at Birdland with this program of Aug. 5.

**THE BIRDLAND QUINTET** **NYC. Aug. 14, 1952**  
 Paul Quinichette (ts), Kenny Drew (p), Freddie Green (g), Gene Ramey (b), Gus  
 Johnson (dm). Date earlier given as Dec. 1952.  
 Four titles were recorded for Jax/Dale, also issued on Xanadu LP 208, has now  
 appeared on Ocium CD OCM 0029, the latter operating with "Part 1" and "Part  
 2" of the four titles, however, they are in several cases alternate takes! The  
 session is therefore rewritten below in its entirety:

|      |                             |                  |
|------|-----------------------------|------------------|
| 4005 | Green Is Blue (false start) | A few bars only. |
| (M)  |                             |                  |

|                              |   |  |
|------------------------------|---|--|
| 4005<br>choruses             | Green Is Blue<br>Xanadu (2:45)                    | Solo 4 and 4<br>of 12 bars.                  |
| (M)                          |   |  |
| 4005<br>(M)<br>alt. 1        | Green Is Blue<br>Ocium "Part 1" (3:08)            | As above.                                    |
| 4005<br>choruses<br>alt. 2   | Green Is Blue<br>Oceum "Part 2" (3:09)            | Solo 5 and 3<br>of 12 bars to fade out.      |
| (M)                          |   |  |
| 4006<br>solo                 | You Belong To Me<br>Xanadu, Ocium "Part 2" (2:45) | Intro 2 bars to<br>48 bars to coda.          |
| (S)                          |   |  |
| 4006<br>plus<br>alt.         | You Belong To Me<br>Ocium "Part 1" (2:59)         | As above<br>longer coda.                     |
| (S)                          |   |  |
| 4007<br>choruses             | Birdland Jump<br>Xanadu (2:25)                    | Soli 3 and 3<br>of 12 bars.                  |
| (M)                          |   |  |
| 4007<br>choruses<br>alt. 1   | Birdland Jump<br>Ocium "Part 1" (2:44)            | Soli 4 and 3<br>of 12 bars.                  |
| (M)                          |   |  |
| 4007<br>choruses<br>alt. 2   | Birdland Jump<br>Ocium "Part 2" (3:18)            | Soli 4 and 5<br>of 12 bars.                  |
| (M)                          |   |  |
| 4008<br>(M)                  | Sleepy Time Gal<br>Xanadu, Ocium "Part 1" (2:37)  | Soli 32 and 32 bars.                         |
| 4008<br>bars<br>alt.<br>(SM) | Sleepy Time Gal<br>Ocium "Part 2" (3:06)          | Solo 2 ½ choruses of 32<br>to coda with (p). |

Original comments: One of my favourite PQ sessions, a fireworks of inspiration and inventiveness!! The rhythm section is Basie's, but the maestro himself is replaced by Kenny Drew, a perfect choice. "Birdland ..." and "Green ..." represent the blues, something PQ always treats with elegance, note for instance the two first choruses of the last solo on "Green ..." or the two last of the the first solo on "Birdland ...". And "... Gal", which maybe is a surprising tenorsax vehicle here, is a masterpiece; I played it for his old friend Irving "Mouse" Randolph, and we both marvelled particularly at the beautiful start of the second chorus. Finally the nice feature number "You Belong ..." in slow tempo. Do not forget this session!!! Postscript: I stated that this is "one of my favourite PQ sessions, a fireworks of inspiration and inventiveness", and therefore the appearance of numerous alternate takes are most important and fascinating! The three blues items present a multitude of variations, PQ was certainly an improviser de luxe!! However, the most interesting difference is to be found with "Sleepy Time ..." where not only the schedule but also the tempo differ between the takes. This is a session you really must not miss!!!

**COUNT BASIE & HIS ORCHESTRA LA. Sept. 12, 1952**

Same personnel. Recorded in concert at the Shrine Auditorium.  
Fourteen titles were recorded for Clef, unissued.

**COUNT BASIE AND HIS ORCHESTRA NYC. Dec. 12, 1952**

Personnel as July 22/23, except Gene Ramey (b) replaces Lewis, Al Hibbler (vo).  
Three titles were recorded for Clef, no PQ.

**same date**

Reunald Jones (tp-967), Joe Newman (tp-968), Henry Coker (tb-967), Marshal Royal (cl-967), Paul Quinichette (ts), Charlie Fowlkes (bar-967), Count Basie (p-967/68, org-969), Freddie Green (g), Gene Ramey (b), Buddy Rich (dm).

Three titles were recorded for Clef:

|              |                      |                                      |
|--------------|----------------------|--------------------------------------|
| 967-1        | I Want A Little Girl | Soli 2, 18 and 8 bars to coda. (S)   |
| 968-6        | Lady Be Good         | Soli 32, 4, 4, 8 and 2 bars. (FM)    |
| 969-4<br>(M) | Song Of The Islands  | Soli 32, 4 and 16 bars to slow coda. |

PQ plays with great feeling on "... Little Girl", and although the little extra is missing, "Song ..." also is a very nice item. In "Lady ..." however, I don't think he is up to his best. The session as such looks great on paper but does not quite function accordingly for two reasons. One is that Buddy Rich has not the timing of Gus Johnson and drops his bombs in the wrong places, destroying the balance so important to a perfect swing item. Second is the rather casual "arrangements", some better planning would have helped considerably. But by all means, there is a lot of good small band swing here, and PQ's contributions are well worth noticing, play "... Little Girl!"

**COUNT BASIE AND HIS SEXTET****NYC. Dec. 13, 1952**

Joe Newman (tp), Paul Quinichette (ts), Count Basie (org 977-980, p 981-984), Freddie Green (g), Gene Ramey (b), Buddy Rich (dm).

Eight titles were recorded for Clef:

|       |                      |   |
|-------|----------------------|---|
| 977-3 | Basie Beat           | Soli 24 and 12 bars. (M)  |
| 978-4 | She's Funny That Way | Soli 8, 32 and 8 bars to coda. (S)                                    |
| 979-1 | Count's Organ Blues  | Solo 48 bars. (M)   |
| 980-1 | K. C. Organ Blues    | Duet with (tp) 12 bars to solo 12 bars to duet with (tp) 12 bars. (S) |
| 981-7 | Blue And Sentimental | Solo 36 bars to coda. (S)   |
| 982-1 | Stan Shorthair       | Solo 64 bars. (FM)  |
| 983-2 | As Long As I Live    | Soli 48, 8, 4 and 4 bars to coda. (M)                                 |
| 984-4 | Royal Garden Blues   | Soli 3 and 5 choruses of 12 bars, acc. by (tp) last 4 choruses. (FM)  |

The slow titles on this session feature PQ to maximum advantage; "... That Way", "K. C. Organ ..." and "Blue ..." belong to his most valuable treasures. The latter which is a feature number with only a piano intro, is one of the best versions of this title I have ever heard. When tempo goes up however, the quality of the session slides due to Rich's awkward and heavy drumming and a far-below-Buck-Clayton-standard-trumpet. You may be surprised and disagree, but study "Count's Organ ..." and at least you'll understand what I mean. PQ plays consistently well on all items, and although this and the preceding Clef session cannot quite compare with the famous Mercury sessions almost one year earlier, they still belong to PQ's most important ones.

**COUNT BASIE AND HIS ORCHESTRA****NYC. Jan. 1, 1953**

Personnel as Dec. 12, 1952. Lester Young (ts) added as guest soloist.

NBC "Stars in Jazz" broadcast from Birdland.

Eight titles, three have PQ:

|                     |  |
|---------------------|--|
| Prevue              | Solo with orch 3 choruses of 32 bars and 24 bars to coda. (FM) |
| Lullaby Of Birdland | Solo with orch 16 bars. (M)                                    |
| Why Not?            | Solo 32 bars. (M)  |

**NYC. Jan. 3, 1953**

Same personnel, with Lester Young.

NBC broadcast from Birdland. Nine titles, three reported to have PQ:

|                     |                             |
|---------------------|-----------------------------|
| New Basie Blues     |                             |
| Lullaby Of Birdland | Solo with orch 16 bars. (M) |
| One O'Clock Jump    |                             |

**NYC. Jan. 6, 1953**

Same personnel, with Lester Young.  
Broadcast from Birdland. Eight titles, three have PQ:

|                     |                             |
|---------------------|-----------------------------|
| Basie English       | Solo with orch 32 bars. (M) |
| Why Not?            | Solo 32 bars. (M)           |
| Lullaby Of Birdland | Solo with orch 16 bars. (M) |

**NYC. Jan. 7, 1953**

As above. Seven titles, two have PQ:

|             |                              |
|-------------|------------------------------|
| Basie Jones | Solo with orch 32 bars. (FM) |
| Basie Blues | Solo with orch 12 bars. (SM) |

**NYC. Jan. 8, 1953**

As above. Seven titles, four have PQ:

|                     |  |
|---------------------|--|
| Prevue              | Solo with orch 3 choruses of 32 bars and 24 bars to coda. (FM) |
| Nails               | Solo with orch 24 bars. (M)                                    |
| Lullaby Of Birdland | Solo with orch 16 bars. (M)                                    |
| Smooth Sailing      | Solo 24 bars. (M)  |

**NYC. Jan. 10, 1953**

As above. Ten titles, two have PQ:

|                 |                    |
|-----------------|--------------------|
| New Basie Blues | Solo 12 bars. (SM) |
| Why Not?        | Solo 32 bars. (M)  |

**NYC. Jan. 13, 1953**

As above. Eight titles, two have PQ:

|                     |                             |
|---------------------|-----------------------------|
| Basie Kick          | Solo with orch 32 bars. (M) |
| Lullaby Of Birdland | Solo with orch 16 bars. (M) |

Particularly "... Kick" gives a real kick!

**NYC. Jan. 14, 1953**

As above. Seven titles, two have PQ:

|                               |                              |
|-------------------------------|------------------------------|
| New Basie Blues               | Solo with orch 12 bars. (SM) |
| Lullaby Of Birdland (Closing) | Solo with orch 16 bars. (M)  |

Lots of fine contributions from PQ on the Birdland broadcasts, but with one exception rather brief and not comparable in length to those of his copatriot "Lockjaw".

**PAUL QUINICHETTE ORCHESTRA****NYC. Jan. 1953**

Paul Quinichette (ts), Marlowe Morris (org), Jerome Darr (g), Gene Ramey (b), Les Erskine (dm).

Four titles were recorded for Mercury:

|        |                               |                                 |
|--------|-------------------------------|---------------------------------|
| 9452-8 | Galoshes And Rubbers          | Soli 64, 8, 8 and 24 bars. (FM) |
| 9453-9 | People Will Say We're In Love | Soli 32, 40 and 12 bars. (S)    |
| 9454-9 | Roses Of Birdland             | Soli 64 and 32 bars. (F)        |
| 9455-4 | No Parking                    | Soli 36 and 36 bars. (FM)       |

A charming session with excellent organ playing by Morris and good rhythm. The ambitions are probably not so high, there is something casual about PQ's music here, as he sometimes dreams himself away. But there is a fine variation of tempi, and all items have something to offer.

**COUNT BASIE AND HIS ORCHESTRA****Chi. Feb. 7, 1953**

Personnel as Dec. 12, 1952.

NBC "Music For Moderns" broadcast from Blue Note.

Nine titles, three have PQ:

|                     |  |
|---------------------|--|
| Prevue              | Solo with orch 3 choruses of 32 bars and 24 bars to coda. (FM) |
| Why Not?            | Solo 32 bars. (FM)   |
| Lullaby Of Birdland | Solo with orch 16 bars. (M)                                    |

**Chi. Feb. 14, 1953**

Same. Nine titles, three have PQ:

|                 |  |
|-----------------|--|
| Prevue          | Solo with orch 3 choruses of 32 bars and 24 bars to coda. (FM) |
| Why Not?        | Solo 32 bars. (FM)   |
| New Basie Blues | Solo 12 bars. (SM)   |

A fine sortie from the Count Basie orchestra by a fine tenorsaxplayer, not inferior to any of the numerous stars the Count "possessed" through the years.

PQ leaves Count Basie in early April 1953 to be replaced by Ben Webster.

**DINAH WASHINGTON** **NYC. June 10, 1953**

Paul Quinichette (ts), unknown (p), Jackie Davis (org), Candido Camero (bgo), Jimmy Cobb (dm), Dinah Washington (vo).

Four titles were recorded for Mercury, no PQ on "T. V. Is The Thing" but:

|               |                       |  |
|---------------|-----------------------|--|
| 9790-5        | Fat Daddy             | Obbligato 72 and 8 bars. (M)                             |
| 9791-9        | Go Pretty Daddy       | Intro 4 bars to obbligato<br>4 choruses of 12 bars. (SM) |
| 9793-1<br>(S) | Feel Like I Wanna Cry | Obbligato 48 bars. Coda.                                 |

I must admit that I am terribly weak for this music; Dinah's wonderful bluesy singing with PQ blowing real obbligato much in the same tradition as Billie and Prez in the old days. I dare to say that PQ is one of the most underrated tenorsax players ever, and that he is one of the most important ones of the early fifties! Note the swinging "Fat ..." in particular, as well as the beautiful "... Wanna Cry".

**DINAH WASHINGTON** **NYC. June 17, 1953**

Paul Quinichette (ts), Jackie Davis (org), Sleepy Anderson (p), Keeter Betts (b), Ed Thigpen (dm), Candido Camero (bgo).

Two titles were recorded for Mercury:

|      |                     |   |
|------|---------------------|---|
| 9870 | Am I Blue?          | Part of intro 2 bars to obbligato 32 bars. Obbligato 8 bars to coda. (S)    |
| 9871 | Pennies From Heaven | Obbligato 32 bars to solo 16 bars.<br>Solo 4 bars to obbligato 16 bars. (M) |

A fine follow-up session to the previous one with two more than satisfactory PQ contributions.

**JOHNNY SMITH QUINTET** **NYC. July/Aug. 1953**

Paul Quinichette (ts), Sanford Gold (p), Johnny Smith (g), Arnold Fishkin (b), Don Lamond (dm).

Four titles were recorded for Roost:

|       |                |                          |
|-------|----------------|--------------------------|
| R1171 | Cavu           | Solo 32 bars. (F)        |
| R1172 | I'll Be Around | Break. Solo 8 bars. (S)  |
| R1190 | Yesterdays     | Break. Solo 16 bars. (S) |
| R1191 | Cherokee       | Soli 8 and 8 bars. (F)   |

This is so definitely Johnny Smith's session, and his wonderful guitar playing with interesting arrangements (note for instance the bridge on "Cherokee"! ) and a first rate rhythm section, makes it very memorable. PQ plays a modest role, particularly on "Cherokee" and "... Around" but takes a full chorus on "Cavu". Nevertheless this session has one of the most memorable PQ items, "Yesterdays". Soak in his magnificent 16 bars in an utterly relaxed slow tempo and feel wonderfully refreshed afterwards!!

**PAUL QUINICHETTE QUARTET** **NYC. Sept. 25, 1953**

Paul Quinichette (ts), Marlowe Morris (org), Jerome Darr (g), Jo Jones (dm).

Four titles were recorded for Decca:

- |       |                         |  |
|-------|-------------------------|--|
| 85269 | The Heat's Off          | Solo 36 bars to 24 bars 4/4 with (dm) to<br>24 bars 4/4 with (g) to solo 60 bars. (F)      |
| 85270 | Mine                    | Solo 16+8 bars, (g) on bridge, to solo 16+8<br>bars, (org) on bridge, to coda 4 bars. (SM) |
| 85271 | The Heat's On           | Soli 64 and 32 bars. (FM)  |
| 85272 | The Very Thought Of You | Solo 64 bars. (SM)   |

A fascinating session with a Basie-unlike but efficient organ backing and a lovely rhythm section as such. PQ plays with top inspiration comparable to the Mercury sessions whether the "heat is on or off", in fact I believe the capabilities of the vice-prez far surpass those of the old prez in upper tempi in the early fifties (but don't send me angry letters!). Nevertheless PQ's strength really comes through in slower tempi, and although "Mine" is rather loosely connected, it still is a moving piece. However, "The Very Thought ..." is close to a masterpiece, and old Prez/Billie vehicle, played with strong emotion by PQ the whole record through, dig this one!!

**JAZZ STUDIO ONE** **NYC. Oct. 10, 1953**

Joe Newman (tp), Bennie Green (tb), Frank Foster, Paul Quinichette (ts), Hank Jones (p), "Sir Jonathan Gasser" possibly Johnny Smith or John Collins (g), Eddie Jones (b), Kenny Clarke (dm).

Two titles were recorded for Decca:

- |      |             |  |
|------|-------------|--|
| 3539 | Tenderly    | Solo 32 bars. (S). Solo 4<br>choruses<br><br>of 32 bars. Soli 8 and 8 bars. (FM)                 |
| 3540 | Let's Split | Soli 4 and 3 choruses of 12 bars. 5<br>choruses<br><br>4/4 with (ts-FF). Soli 4 and 4 bars. (FM) |

Nice slow playing on "Tenderly", but I feel FF is slightly more inspired. In uptempo the two first choruses are good but then enthusiasm seems to run out. An awkward idea to present this song in two tempi, and if so, why omit the tenorsax chase? There is one, however, on "... Split", along with several choruses, in close cooperation with Foster. This title is a fast medium jam session blues with all kind of exchanges among the participants; an interesting item, but quantity is perhaps overshadowing quality.

**PAUL QUINICHETTE QUINTET** **NYC. Feb. 9, 1954**

Paul Quinichette (ts), Jimmy Golden (p, org), Skeeter Best (g), Jimmy Richardson (b), Les Erskine (dm).

Four titles were recorded for Decca:

- |       |                                    |   |
|-------|------------------------------------|---|
| 85845 | Swingin' The Blues                 | Soli 24, 4 and 4 bars. (F)  |
| 85846 | Humpty Dumpty Heart                | Solo 24 bars. (SM)  |
| 85847 | I Remember Harlem                  | Solo 16+8 bars, (g) on bridge<br>to solo 16+8 bars, (p) on bridge<br>to long coda. (SM) |
| 85848 | I Can't Give You Anything But Love | Intro 4 bars to solo 32 bars<br>Solo 8 bars to coda. (SM)                               |

A different atmosphere from the previous Decca session but also this a swinging one. "Swingin' ..." is rather awkward though, with only a brief tenorsax solo followed by a rather far-out (in the negative sense) guitar solo. However, the remaining items are in a lovely relaxed tempo suiting PQ very well, yet they are very different. His two blues choruses on "Humpty Dumpty ..." are just lovely. He does not venture too far into the minor "... Harlem" but nevertheless gives a moving performance with a sad flavour. Finally the well known classic "I Can't Give You ..." is played nicely, but it should have been structured like the previous "The Very Thought ...", to give PQ the opportunity really to stretch out. Generally there is too much back and forth between instruments on this Decca session, PQ should have taken it all!

**EXCURSION****NYC. Feb. 28, 1954**

Collective personnel: Buck Clayton, Joe Newman (tp), Vic Dickenson (tb), Edmond Hall (cl), Paul Quinichette (ts), Count Basie, Mel Powell (p), Mundell Lowe (g, bjo), Walter Page (b), Louis Bellson, Osie Johnson (dm).  
NBC-TV "Jazz Excursion" Programme (James Accardi collection).  
Ten titles, two have PQ:

1:57 Lady Be Good "bopstyle" (Riffride) Soli 4 and 16 bars.

(FM)

5:16 Blues Soli 24 and 4 bars. In ens.

(M)

Postscript of Nov. 30, 2021: The education of viewers on different styles does not produce very much on "Lady ...", but the delightful "Blues", introduced by The Count himself, has a surging tenorsax solo, prime PQ!

**DINAH WASHINGTON**

**NYC. June 1954**

Personnel unknown but including Paul Quinichette and another (ts), Wynton Kelly (p), Barry Galbraith, George Barnes (g), Keeter Betts (b), Jimmy Cobb (dm).

Four titles were recorded for Mercury, three have PQ:

10651-4 You Can't Love Two Obligato parts. (M)

10653-10 Raindrops Obligato 8 bars. (S)

10654-11 Big Long Slidin' Thing Obligato 12 and 4 bars. (S)

Unmistakably PQ's tenorsax on some but not all of these sides, confined to background playing but nice as always. Particularly his sensitive rendering of "Raindrops" should be noted.

**PAUL QUINICHETTE QUINTET**

**NYC. July 1954**

Paul Quinichette (ts), Jimmy Jones or John Williams (p), Jerome Darr (g), Milt Hinton (b), Gus Johnson (dm).

One title (?) was recorded for Mercury:

10590 Sunday Soli 3 choruses of 32 bars. (FM)

This session must have contained more than one brief item of two minutes, because PQ is absolutely in good shape.

**MEL POWELL TRIO**

**NYC. Aug. 17, 1954**

Paul Quinichette (ts), Mel Powell (p), Bobby Donaldson (dm).

Seven titles were recorded for Vanguard (no 78 rpm.):

Borderline In ens to solo 32 bars. 32 bars 4/4 with (p). Solo 8 bars. In ens. (F)

Makin' Whoopie Duet with (p) 16+8 bars, (p) on bridge, to solo 32 bars. Soli 4, 4, 416 and 8 bars. (M)

What's New In ens 32 bars to solo 16+8 bars, (p) on bridge. Solo 16+8 bars, (p) on bridge to long coda. (S)

Quin And Sonic In ens 32 bars to solo 32 bars. In ens 32 bars. (M)

If Dreams Come True Solo 32 bars. Solo 16 bars to duet with (p) 16 bars. (M)

Cross Your Heart Soli 32 and 8 bars. (FM)

Avalon Solo 64 bars. Solo 48+8 bars piano on 2<sup>nd</sup> bridge. (F)

The wizard Mel Powell's two trio recordings for Vanguard are among the most thrilling jazz performances of the early fifties! PQ has the honour of taking part in one of them, and he shows his gratitude by bringing out the best he has got. He plays with a smoother tone than usual, is completely relaxed, utterly sensitive to the delicate yet very demanding piano accompaniments; "solo" here might as well often be labelled "duet". All titles are utterly interesting one way or the other, but to make two choices; play the Powell original "... Sonic" and then "If Dreams ..." in a pleasant medium tempo. If you were not a PQ fan before, you are now!!

**PAUL QUINICHETTE SEPTET**

**NYC. Nov. 4, 1954**

Sam Most (fl), Paul Quinichette (ts), Sir Charles Thompson (p), Jerome Darr, Barry Galbraith (g), Paul Chambers (b), Harold Wing (dm).

Four titles were recorded, issued on EmArcy:

|          |                   |   |
|----------|-------------------|---|
| 11065    | Plush Life        | Soli 64 and 8 bars. (SM)  |
| 11065-12 | Plush Life (alt.) | As above. (M)   |
| 11066    | You're Crying     | Solo 48 bars to coda. (S)   |
| 11067    | Shorty George     | Straight 16+8 bars, solo 8 bars on bridge to solo 96 bars. Straight 16+8 bars, (b) on bridge to concluding solo 32 bars. (FM) |
| 11068    | Pablo's Roonie    | In ensemble. Soli 64, 4, 4 and 8 bars. (M)  |

The November 1954 sessions present PQ in a new format including flute, far from the Basie one. They were supervised by the young Quincy Jones, probably trying to create a new and interesting background for tenorsax improvisations, but he does not really succeed. There is certainly good music to be heard, particularly the slow and quite moving "... Crying", but PQ never seems to break away from the arrangements. Note however that the two takes of "Plush Life" are quite different.

**PAUL QUINICHETTE SEPTET**

**NYC. Nov. 22, 1954**

Herbie Mann (fl, ts), Paul Quinichette (ts), Jimmy Jones (p), Al Hall (b), Tommy Lopez (cga), Willie Rodriguez (timb), Manny Oquendo (bgo).

Four titles were recorded, issued on EmArcy:

|       |                                  |   |
|-------|----------------------------------|---|
| 11069 | Tropical Intrigue                | Solo 16 bars. (SM)                                      |
| 11070 | Grasshopper                      | 24 bars 4/4 with (dm) to solo 24 bars. In/with ens. (M) |
| 11071 | Dilemma Diablo                   | Soli 8 and 64 bars. (F)                                 |
| 11072 | I Can't Believe That You're ILWM | Solo 64 bars to coda. (SM)                              |

Like the previous session, this one presents many interesting arrangements, this time with a strong Latin base, but they are not particularly suited to enhance PQ's improvisational capabilities. Nevertheless he does an able job on all items, "... Intrigue" is quite nice, but particularly "... Love With Me" should be noted as an important PQ item, showing that he enters the late fifties as one of the major tenorsax improvisers.

**SARAH VAUGHAN**

**NYC. Dec. 16, 1954**

Clifford Brown (tp), Herbie Mann (fl), Paul Quinichette (ts), Jimmy Jones (p), Joe Benjamin (b), Roy Haynes (dm).

Four titles were recorded for EmArcy:

|         |                            |                                      |
|---------|----------------------------|--------------------------------------|
| 11077-3 | September Song             | Intro with flute. Weak obligato. (S) |
| 11078   | Lullaby Of Birdland        | Obligato 4 bars. (SM)                |
| 11078   | Lullaby Of Birdland - alt. | As above. (SM)                       |
| 11079-6 | I'm Glad There Is You      | Weak obligato. (S)                   |
| 11080-7 | You're Not The Kind        | Solo 32 bars. (M)                    |

**NYC. Dec. 18, 1954**

Same. Five titles:

|         |                 |                    |
|---------|-----------------|--------------------|
| 11081-5 | Jim             | Weak obligato. (S) |
| 11082-5 | He's My Guy     | Solo 16 bars. (M)  |
| 11083-8 | April In Paris  | Solo 8 bars. (S)   |
| 11084-4 | It's Crazy      | Solo 36 bars. (M)  |
| 11085-1 | Embraceable You | No solo. (S)       |

A magnificent vocal session by one of the greatest female vocalists in jazz with a lovely accompaniment led by the unique Clifford Brown. We do not hear PQ much, but his presence is important and felt, and the weak obligato parts should

be listened to carefully. His few solo parts are very nice, best is "April ...", could Prez do it better??

PQ is not present on the DINAH WASHINGTON session NYC. Jan. 11/12, 1955, as suggested.

**DINAH WASHINGTON VOCAL ACC. BY NYC. March 15- 17, 1955**

Clark Terry (tp), Jimmy Cleveland (tb), Paul Quinichette (ts), most probably Budd Johnson (ts-11410), Cecil Payne (bar), Wynton Kelly (p), Barry Galbraith (g), Keeter Betts (b), Jimmy Cobb (dm), Quincy Jones (arr).

Thirteen titles were recorded for EmArcy, 11404 "You Don't Know What Love Is", 11405 "My Old Flame", 11407 "I Get A Kick Out Of You", 11409 "If I Had You", 11412 "No" and 11413 "Ask A Woman Who Knows" have no PQ but:

|          |                      |                                |
|----------|----------------------|--------------------------------|
| 11401-13 | I Could Write A Book | Solo 32 bars. (SM)             |
| 11402-8  | Make The Man Love Me | Intro 4 bars. Solo 8 bars. (S) |
| 11403-12 | Blue Gardenia        | Solo 18 bars. (S)              |
| 11406-3  | Easy Living          | Solo 16 bars. (S)              |
| 11408-14 | This Can't Be Love   | Solo 32 bars. (M)              |
| 11410-5  | I Diddie             | Solo 4 bars. Straight duet     |
|          | with                 | another tenorsax 12 bars. (M)  |
| 11410-6  | I Diddie             | As above.                      |
| (M)      |                      |                                |
| 11411-1  | Wasn't It            | Solo 8 bars.                   |
| (M)      |                      |                                |

Sessions concentrated on Dinah's masterly vocal contributions and Quincy's fine arrangements but with occasional soli. PQ takes his share, plays nicely and emotionally wherever he gets the chance, almost reaching the intensity of his great days a few years earlier. Choose "... Be Love" for a highlight!

**BENNY GOODMAN OCTET NYC. March 25 & 26, 1955**

Ruby Braff (tp), Urbie Green (tb), Benny Goodman (cl), Paul Quinichette (ts), Teddy Wilson (p), Perry Lopez (g), Milt Hinton (b), Bobby Donaldson (dm).

Large number of titles recorded at the Basin Street Club, nine have PQ:

|      |                            |                            |
|------|----------------------------|----------------------------|
|      | Slipped Disc               | Solo 32 bars.              |
| (FM) |                            |                            |
|      | Slipped Disc alt.          | As above.                  |
| (FM) |                            |                            |
|      | Stompin' At The Savoy      | In opening ensemble.       |
| (M)  |                            |                            |
|      | Stompin' At The Savoy alt. | As above.                  |
| (M)  |                            |                            |
|      | Blue And Sentimental       | Solo 36 bars to long coda. |
| (S)  |                            |                            |
|      | Blue And Sentimental alt.  | As above.                  |
| (S)  |                            |                            |
|      | One O'Clock Jump           | Solo 36 bars.              |
| (M)  |                            |                            |
|      | One O'Clock Jump alt.      | As above.                  |
| (M)  |                            |                            |
|      | Air Mail Special           | Solo 64 bars.              |
| (FM) |                            |                            |

|      |   |                         |
|------|---|-------------------------|
|      | Air Mail Special alt.                   | As above.               |
| (FM) |   |                         |
|      | Sing, Sing, Sing                        | Solo with (dm) 80 bars. |
| (FM) |   |                         |
|      | Sing, Sing, Sing alt.                   | As above.               |
| (FM) |   |                         |
|      | As Long As I Live                       | Solo 8 bars.            |
| (M)  |   |                         |
|      | As Long As I Live alt.                  | As above.               |
| (M)  |   |                         |
|      | Between The Devil And The Deep Blue Sea | Solo 32 bars.           |
| (M)  |   |                         |
|      | Rosetta                                 | Solo 32 bars.           |
| (SM) |   |                         |

Benny has possibly led more exciting groups than this octet which never lets real loose, however, there is much good music. PQ seems to do his best with reasonable good results, but never to reach the high level of the early fifties. However, it is interesting to hear him "copy" old Basie vehicles like "... Sentimental" and "One O'Clock ...", and then note there are alternate versions quite different from each other! Also other interesting examples of alternate versions, as well as some fine swingers. His straightforward versions of "Slipped ..." are possibly the best tenorsax items here. Postscript of May 2019: Thomas P. Hustad: "Born To Play" – The Ruby Braff Discography" gives details on the issues of this session. I have changed the previous setup to avoid confusion.

PQ is not, contrary to suggestions, present on the DINAH WASHINGTON session for Mercury, Nov. 10, 1955.

**BILLIE HOLIDAY VOCAL WITH  
TONY SCOTT AND HIS ORCHESTRA**

**NYC. June 6&7,  
1956**

Charlie Shavers (tp), Tony Scott (cl, arr), Paul Quinichette (ts), Wynton Kelly (p), Kenny Burrell (g), Aaron Bell (b), Lennie McBrowne (dm).

Eight titles were recorded for Clef/Verve, PQ not present on 2855 "Strange Fruit" but:

|        |                        |                  |
|--------|------------------------|------------------|
| 2850-5 | Trav'lin Light         | Obbligato parts. |
| (S)    |                        |                  |
| 2851-3 | I Must Have That Man   | Obbligato parts. |
| (S)    |                        |                  |
| 2853-1 | Some Other Spring      | Obbligato parts. |
| (S)    |                        |                  |
| 2854-4 | Lady Sings The Blues   | Obbligato parts. |
| (S)    |                        |                  |
| 2856-1 | God Bless The Child    | Obbligato parts. |
| (S)    |                        |                  |
| 2857-8 | Good Morning Heartache | Obbligato parts. |
| (S)    |                        |                  |
| 2858-1 | No Good Man            | Obbligato parts. |
| (S)    |                        |                  |

The recording quality and balance of this session is inferior, and although PQ takes his share in giving Billie a nice background, he is badly recorded, and it is difficult to discern the details.

**PAUL QUINICHETTE****NYC. July 16, 1956**

Joe Newman, Reunald Jones, Thad Jones (tp), Henry Coker (tb), Bill Graham (as, bar), Paul Quinichette (ts), Nat Pierce (p), Freddie Green (g), Eddie Jones (b), Sonny Payne (dm). Last two titles with (ts) and rhythm only. Date incorrectly given as 1958.

Eight titles were recorded for Dawn:

|          |                          |  |
|----------|--------------------------|--|
| with     | Come Rain Or Come Shine  | Intro with orch 8 bars to solo<br>orch 64 bars. Solo with orch<br>40 bars to coda. (M) |
| to       | Pardon The Blues, Please | Solo with orch 24 bars<br>solo 24 bars to solo with orch<br>16 bars to coda. (S)       |
| (FM)     | Start Here               | Solo 64 bars.  |
| Solo     | Happy Feeling            | Solo with orch 24 bars.<br>24 bars. Break in coda. (M)                                 |
| (M)      | Big Deal                 | Solo with orch 32 bars.  |
| (M)      | The Kid From Denver      | 24 bars 4/4 with (dm).   |
| of       | Pennies From Heaven      | Solo 3 and 1 choruses<br>32 bars to coda. (M)  |
| choruses | Honeysuckle Rose         | Intro 4 bars to solo 4<br>of 32 bars. Solo 32 bars to coda. (M)                        |

PQ's first session under his own name in the late fifties has the best of rhythm sections, and we should evaluate PQ's efforts independently of this "assistance". However, it seems that he still is one of the most interesting tenorsax players with traditional roots, playing with swing and inspiration. All items here have something to offer the PQ fan. Nevertheless, there is something, difficult to grasp, which indicates that his zenith has already been reached. Occasionally he plays extremely reticent, as on "Pardon ...", "Pennies ..." and "... Rose", almost like his usual confidence and happy creativity are slightly slipping. Or maybe we are witnessing a conscious change of style. The Biograph liner notes have some interesting thoughts: "PQ's tenor is blown lithesomely and without effort. His airy light licks suggest he encircles the melodies like little clouds of smoke ... some caressingly close like smoke rings and others floating away in different directions". A beautiful statement! So where is PQ going?

**PAUL QUINICHETTE SEXTET  
1956****NYC. Oct.**

Gene Roland (tp, arr), Paul Quinichette (ts), Nat Pierce (p, arr), Freddie Green (g), Wendell Marshall (b), Sonny Payne (dm), Sylvia Pierce (vo).

Three titles were recorded for Dawn:

|       |                                 |   |
|-------|---------------------------------|---|
|       | These Foolish Things            | Solo 16 + 40 bars, (p) on<br>first bridge, to coda. (S)   |
|       | Along About This Time Last Year | In ensemble. Break to solo<br>16 + 12 bars, (tp) on bridge.<br>Solo 8 bars. (M)                 |
| bars, | If I'm Lucky                    | Intro/duet with (tp) 4 + 16 + 8<br>(p) on bridge, to solo 16 bars.<br>Duet 12 bars to coda. (S) |

Three more Dawn items, two beautiful ballad performances and a swinging "... Last Year", well worth noticing!

**JAZZ ALL STARS LIVE IN HI-FI  
1957****Chi. March**

Paul Quinichette (ts), Carl Mark (p), "Sam" (b), "Mickey" (dm), Billie Holiday (vo).

FM broadcast from "Mister Kelley's", three titles:

- |      |                        |                                 |
|------|------------------------|---------------------------------|
|      | Good Morning Heartache | Obbligato 24 bars to coda (NC). |
| (S)  |                        |                                 |
|      | You'd Better Go Now    | Obbligato 40 bars.              |
| (S)  |                        |                                 |
| (FM) | Theme                  | A few bars behind announcer.    |

Nice tenorsax playing behind Billie, but the sound quality is not too good. The start of "... Headache" is missing.

**PAUL QUINICHETTE's NEW STARS Hackensack, NJ. May 10, 1957**

Curtis Fuller (tb), Junior Sylvester "Sonny Red" Kyner, John Jenkins (as), Paul Quinichette (ts), Mal Waldron (p), Doug Watkins (b), Ed Thigpen (dm).

Five titles were recorded for Prestige, no PQ on 1253 "My Funny Valentine" but:

- |      |                                 |  |
|------|---------------------------------|--|
| 1250 | Circles                         | Solo 5 choruses of 32 bars.            |
| (FM) |                                 |  |
| 1251 | Blue Dots                       | Solo 12 choruses of 12 bars, two first |
|      |                                 | with ens. Soli 2 and 2 choruses. (F)   |
| 1252 | On The Sunny Side Of The Street | Solo 64 bars.                          |
| Solo |                                 | 8 bars to long coda. (S)               |
| 1254 | Cool-lypso                      | Soli 80 and 72 bars.                   |
| (M)  |                                 |  |

PQ is joining Prestige! This is a different companionship compared to the past, but it seems that he thrives very good. Whether you enjoy the complete session as such is of course dependent upon your affection for modern jazz, but PQ is at the same time very much present, as well as somewhat independent, playing in his own style, toying with his rhythmic and tonal ideas, mostly very interesting. "Old friends" of PQ should probably stick to the conventional "... Street" in an unusual slow tempo, but for the rest of you note the longest "... -lypso" in jazz, as well as uptempi blues on "... Dots" and the standard "Circles".

**PAUL QUINICHETTE /  
JOHN COLTRANE QUINTET****Hackensack, NJ. May 17, 1957**

Paul Quinichette (ts), John Coltrane (ts-1270-1273), Mal Waldron (p), Julian Euell (b), Ed Thigpen (dm).

Six titles were recorded for Prestige:

- |        |                          |  |
|--------|--------------------------|--|
| 1270   | Cattin'                  | Solo 4 choruses of 12 bars.                            |
|        |                          | Solo 4 bars. (SM)                                      |
| 1271   | Anatomy                  | Solo 2 choruses of 36 bars.                            |
|        | (All The Things You Are) | 2 choruses of 4/4 with (ts-JC).                        |
| (M)    |                          |  |
| 1272   | Vodka                    | Solo 2 1/2 choruses of 32 bars. 1                      |
| chorus |                          | 8/8 and 1 chorus 4/4 with (ts-JC). (M)                 |
| 1273   | Sunday                   | Soli 3 and 2 choruses of 32 bars.                      |
|        |                          | 2 choruses 4/4 with (ts-JC). Solo 32 bars to coda. (F) |
| 1274   | Tea For Two              | Soli 4 and 3 choruses of 32 bars.                      |
| (M)    |                          |  |

1275 Exactly Like You Soli 4 and 2 choruses of 32 bars.  
(M)

Greater tenorsax contrast cannot be found! Therefore it is a great pleasure to state that this session works well, both players in excellent shape, happy with the rhythm section, not interfering too much with each other. My favourite item is the groovy Cattin", dig this! "Vodka" also has a charming solo. And the chase led by JC on "Anatomy" is well worth noticing.

**ERROLL GARNER WITH ORCHESTRA NYC. May 31, 1957**

Bigband including Paul Quinichette (ts) and strings.  
Three titles were recorded for Columbia but no PQ.

**PAUL QUINICHETTE / WEBSTER YOUNG SEXTET NYC. June 14, 1957**

Webster Young (tp, cnt), Paul Quinichette (ts), Mal Waldron (p), Joe Puma (g), Earl May (b), Ed Thigpen (dm).

Six titles were recorded for Prestige:

1299 The Lady Solo 34 bars.  
(SM)

1300 God Bless The Child Solo 24 bars.  
(S)

1301 Moanin' Low Duet with (tp) 32 bars. Solo 32 bars.  
32 bars 4/4 with (tp) to duet 36 bars and coda. (SM)

1302 Don't Explain Duet with (tp) 32 bars. Solo 32 bars  
to duet 8 bars to coda. (S)

1303 Goodmorning Heartache Duet with (tp) 32 bars to solo  
64 bars. Duet 16 bars. (SM)

1304 Strange Fruit Straight acc. (tp).  
(S)

The third Prestige session is very un-PQ like; slower tempi only and in general very introvert, dominated by Young's leading, muted role, not always that successful. It is easy to say that it is occasionally quite monotonous and boring, on the other hand PQ's tenorsax soli are very beautiful and sensitive, "God ..." and "Don't ..." being the most notable examples. For a more lively choice, "... Low" is appropriate, almost swinging!

**ANDRE PERSIANY NYC. July 17, 1957**

Paul Quinichette (ts), Andre Persiany (p), Wendell Marshall (b), Ed Thigpen (dm).

Four titles were recorded for French Columbia:

32 Jive At Five Solo/straight 32 bars to solo  
bars. Straight 8 bars to coda. (M)

Pepe Meets The Vice President Soli 24 and 12 bars to coda.  
(M)

32 Broadway Solo/straight 32 bars to solo  
bars. Solo 16 bars. (FM)

I Cover The Waterfront Solo 16 + 8 bars to coda,  
(p) on bridge. (S)

While PQ plays competently on this session, it is kind of boring; it is obvious that this rhythm section does not fit him well, particularly the bloodless piano playing is not what PQ needs. The choice of two Basie-items is rather odd, also the items are quite brief, thus no stretching out is possible. Enjoy what you hear, but you

will find there are so many other more interesting examples from this great tenorsax player.

**NAT PIERCE AND HIS ORCHESTRA**

**NYC. Aug. 1957**

Buck Clayton, Doug Mettome, Al Stewart, Don Stratton, Skip Reider (tp), Jim Dahl, Bill Elton, Frank Rehak (tb), Dick Meldonian, Anthony Ortega (as), Dick Hafer, Paul Quinichette (ts), Gene Allen (bar), Nat Pierce (p), Turk Van Lake (g), Bill Tackus (b), Gus Johnson (dm), Nat Pierce, Buck Clayton, Ralph Burns, Gene Roland (arr).

Eight titles were recorded for Victor, four have PQ:

|      |                       |  |
|------|-----------------------|--|
| orch | Stompin' At The Savoy | Duet with (p) 16+8 bars,<br>on bridge to break. Solo<br>with orch 64 bars. (M) |
| last | 7th Avenue Express    | Solo 3 choruses of 12 bars,<br>2 with orch. (FM)                               |
| (FM) | Whaddaya Know?        | Solo with orch 64 bars.  |
| (S)  | Middle Man            | Solo with orch 20 bars.  |

With Nat Pierce running the show, this session is not too different from PQ's Dawn session one year earlier, but we are missing Freddie Green, and since many compete for solo space, only half are PQ items. He plays good but not outstanding, try his blues on "... Man" first!

**GENE ROLAND / SYLVIA PIERCE**

**PAUL QUINICHETTE**  
**1957**

**NYC. Aug. 6,**

Gene Roland (tp), Paul Quinichette (ts), Nat Pierce (p, arr), Freddie Green (g), Wendell Marshall (b), Sonny Payne (dm), Sylvia Pierce (vo-"No Moon ...").

Two titles were recorded for Dawn:

|       |                |   |
|-------|----------------|---|
| (FM)  | Colonel Hodge  | Solo 4 choruses of 12 bars.             |
| bars. | No Moon At All | Break to solo 16<br>Coda with (vo). (M) |

**NYC. Aug. 13, 1957**

Personnel as above except Doyle Salathiel (g), Oscar Pettiford (b), Osie Johnson (dm) replace Green, Marshall and Payne. Sylvia Pierce (vo-"... Knew", "... Breathless", "... Anywhere").

Five titles:

|       |                         |                              |
|-------|-------------------------|------------------------------|
| (M)   | Big George              | Solo 3 choruses of 12 bars.  |
| bars. | No Knox Blues /         | Solo 4 choruses of 12        |
| (M)   | The Creeper             | 3 choruses 4/4 with (dm/tp). |
| (M)   | I Never Knew            | Solo 16 bars.                |
| (M)   | You Leave Me Breathless | Obbligato 16, 8 and 16 bars. |
| (M)   | I'd Know You Anywhere   | Obbligato 32 and 16 bars.    |

With such a rhythm section behind him on "... Hodge", what can PQ do but really take off on the uptempo blues, fresh and inspired! The blues is also well treated on "No Knox ...", also issued as "The Creeper", and on "... George", and Nat Pierce certainly should share the success. With regard to the vocals, there are most definitely more important female performers than Sylvia, but nevertheless

the atmosphere around her is that of oldfashioned swing, and PQ seems very inspired; charming soli on "No Moon ..." and "... Knew". Also fine background on "... Breathless" and "... Anywhere", the last item the highlight of the session!

**PAUL QUINICHETTE /  
CHARLIE ROUSE QUINTET**

**NYC. Aug. 29, 1957**

Paul Quinichette, Charlie Rouse (ts), Wynton Kelly (p), Wendell Marshall (b), Ed Thigpen (dm).

Six titles were recorded for Bethlehem:

|       |                    |                             |
|-------|--------------------|-----------------------------|
|       | Knittin'           | Solo 3 choruses of 12 bars. |
| (M)   |                    |                             |
|       | Tender Trap        | Solo 16 bars.               |
| (M)   |                    |                             |
|       | The Things I Love  | Soli 8 and 16 bars.         |
| (SM)  |                    |                             |
|       | The Chase Is On    | Solo 4 choruses of 12       |
| bars. |                    | Soli 4, 4 and 4 bars. (F)   |
|       | This Can't Be Love | Solo 64 bars. 64            |
| bars  |                    | 4/4 with (ts-CR). (F)       |
|       | Last Time For Love | Solo 16                     |
| bars. |                    | Brief duet to coda. (S)     |

A session with much fine tenorsax coplaying, although the rhythm backing is somewhat tame, as in "Knittin'" and "... Trap", but PQ's soloing is in general very nice, particularly in slower tempi, so give "... I Love" and "... For Love" a try! Note that the ensembles are in fact duets with fine feeling.

**PAUL QUINICHETTE /  
CHARLIE ROUSE QUINTET**

**NYC. Sept. 8, 1957**

Same, except Hank Jones (p) replaces Kelly and Freddie Green (g) added.

Two titles:

|       |                          |                                      |
|-------|--------------------------|--------------------------------------|
|       | You're Cheating Yourself | Solo 8 bars. Break to solo           |
| 36    |                          | bars. 36 bars 4/4 with (ts-CR) to 36 |
|       |                          | bars 4/4 with CR/(dm). Duet with     |
|       |                          | CR 36 bars to coda. (FM)             |
|       | When The Blues Come On   | Soli 16, 8 and 8                     |
| bars. |                          | Brief duet to coda. (S)              |

Freddie Green has always meant a lot of difference, also here! These two titles have a delicate rhythmic support making them more exciting than those of the previous session in general. A swinging "... Yourself" and a delicate, soft non-blues "... Blues ..." have much to offer PQ fans!

**MAL WALDRON - JOHN COLTRANE**

**NYC. Sept. 20, 1957**

Frank Wess (fl, ts), John Coltrane, Paul Quinichette (ts), Mal Waldron (p), Doug Watkins (b), Art Taylor (dm).

Four titles were recorded for Prestige, issued as "Wheelin' And Dealin'":

|          |               |  |
|----------|---------------|--|
| 1348     | Dealin'       | Solo 4 choruses of 12 bars.                |
| (SM)     |               |  |
| 1348-alt | Dealin'       | As above.                                  |
| (SM)     |               |  |
| 1349     | Wheelin'      | Soli 3, 2, 1, 1 and 1 choruses of 12 bars. |
| (FM)     |               |  |
| 1349-alt | Wheelin'      | As above plus 1 chorus.                    |
| (FM)     |               |  |
| 1350     | Robbins' Nest | Solo 3 choruses of 32 bars.                |
| (SM)     |               |  |

1351 Things Ain't What They UTB Soli 24 and 24 bars.  
(SM)

PQ is more rusty these days compared to the highlight days of the early fifties, but he has a lot of creativity, and although some of his ideas may seem somewhat queer, it is always a pleasure to listen to him. He does not try to compete with JC or FW with regard to technique and fast runs, he just does his own things, what more can you ask for? Slower tempi seem to function better than faster ones these days, and for a highlight choose "... To Be".

**EDDIE VINSON VOCAL ACC. BY**

**NYC. Sept. 1957**

Joe Newman (tp), Henry Coker (tb), Paul Quinichette, Charles Rouse (ts), Bill Graham (bar), Nat Pierce (p), Turk Van Lake (g), Eddie Jones (b), Ed Thigpen (dm).

Unknown number of titles were recorded for Bethlehem on one or several sessions, as the discos give false info on PQ's presence. He is not soloing on "Cherry Red", "It Ain't Necessarily So" and "Is You Is Or Is You Ain't My Baby" but:

Kidney Stew Obligato 12 bars.  
(M)

Caldonia Solo 8 bars (1<sup>st</sup> (ts)-solo).  
(M)

Hold It Right There Obligato 8 bars.  
(M)

Rather brief and not too important contributions here. Note that the CD's so called "stereo versions" of "... Stew" and "... There" are not alternate takes.

**PAUL QUINICHETTE  
AND HIS ORCHESTRA**

**Hackensack, NJ. Oct. 18, 1957**

Shad Collins (tp), Paul Quinichette (ts), Nat Pierce (p), Freddie Green (g), Walter Page (b), Jo Jones (dm).

Five titles were recorded for Prestige, issued as "For Basie" and "Basie Reunion":

1369 Rock-A-Bye Basie Acc. (tp) 16+8 bars, (tp) on  
bridge, to solo 64 bars. Acc. (tp) 16+8 bars,  
(b) on bridge, to coda. (M)

1370 Texas Shuffle Acc. (tp) 32 bars to solo 4  
choruses of 32 bars. 2 choruses 4/4 with (dm).  
Acc. (tp) 16+24+8 bars,  
(p) on bridges, to coda. (F)

1371 Out The Window Soli 4, 4 and 2 bars. Solo 4  
choruses of 32 bars. Soli 4 and 4 bars. (FM)

1372 Diggin' For Dex Solo 64 bars.  
(M)

1373 Jive At Five In ensemble 32 bars to solo 4  
choruses of 32 bars. In ensemble 32 bars. (M)

Whenever things happen to PQ these days, it seems that Nat Pierce is a key force! A small band session with only two horns, there is ample space for extended tenorsax soli, and all five items have some remarkable ones. Possibly not as perfect and tasteful as before, but nevertheless creative and madly swinging, and the session must be considered as one of the most important PQ ones of the late fifties. To pick favourites is almost hopeless; I am impressed by the fast "Texas ...", but "... Window", and "... Dex", and "Rock-...", dig the mature and inspired PQ! Least successful is "... Five". The spirit of the Count is overwhelming, Pierce is great here, and note also the sad fact that this is Walter Page's last appearance.

**THE WOODY HERMAN STUDIO ORCHESTRA**

**NYC. Dec. 30, 1957**

Bigband personnel including Al Cohn, Paul Quinichette, Zoot Sims (ts), June Christy (vo).

Five titles from NBC Telecast "Timex All-Star" TV show, one has PQ:

(FM) Woodchopper's Ball Solo 4 bars.

"... Ball" has a peculiar 24 bars 4/4 tenorsax chase, and it seems that only the last 4 bars are taken by PQ! Am I wrong?

**GENE AMMONS**

**Hackensack, NJ. Jan. 3, 1958**

John Coltrane (as, ts), Gene Ammons, Paul Quinichette (ts), Jerome Richardson (fl), Pepper Adams (bar), Mal Waldron (p), George Joyner (b), Art Taylor (dm).  
Two titles were recorded for Prestige (others without PQ):

The Real McCoy Solo 3 choruses of 12 bars.

Soli 4 and 4 bars. (M)

(M) Groove Blues Solo 36 bars.

Coming in right after Coltrane on "... McCoy", the contrast is explosive; PQ plays proactively simple but in full control. "Groove ..." however is the most interesting PQ item here.

**LAVERN BAKER**

**NYC. Jan. 27, 1958**

Buck Clayton (tp), Vic Dickenson (tb), Paul Quinichette (ts), Sahib Shihab (bar), Nat Pierce (p), Danny Barker (g), Wendell Marshall (b), Joe Marshall (dm), Phil Moore (arr).

Four titles were recorded for Atlantic, no PQ on "Gimme A Pigfoot" and "Baby Doll" but:

2935 Nobody Knows When You're DAO Obbligato 18 and 8 bars.

(S)

2938 On Revival Day Solo 16 bars.

(M)

**NYC. Jan. 28, 1958**

Personnel as above except Jimmy Cleveland (tb) replaces Dickenson. Nat Pierce, Ernie Wilkins (arr).

Four titles, no PQ on "Empty Bed Blues" but:

2939 Money Blues Solo 6 bars.

(S)

2941 I Ain't Gonna Play No Second Fiddle Obbligato 8 and 4 bars.

(S)

2942 There'll Be A Hot Time ITOTT Solo 16 bars.

(FM)

**NYC. Jan. 29, 1958**

Personnel as above except Urbie Green (tb), Jerome Richardson (bar) replace Cleveland and Shihab.

Four titles, no PQ on "Young Woman's Blues" but:

2943 Back Water Blues Obbligato 24 bars.

(SM)

2944 After You've Gone Solo 16 bars.

(F)

2946 Preaching The Blues Solo 16 bars.

(SM)

These are delightful sessions with LaVern singing the role of Bessie in a most successful way, with elaborate arrangements and a lot of space for excellent soloing by Buck and the three trombonists. PQ obviously thrives under the circumstances and takes several brief but nice soli as well as background. For highlights the choices are difficult but try "... Fiddle" and "Preaching ..."!

**BILLY TAYLOR COMBO**NYC. April 23,  
1958

Collective personnel: Buck Clayton, Doc Severinsen (tp), Bennie Morton, Jimmy Cleveland (tb), Tony Scott (cl), Sid Cooper (as), Ben Webster, Paul Quinichette (ts), Billy Taylor (p), Mundell Lowe (g), Eddie Safranski (b), Ed Thigpen (dm).  
TV-series "The Subject is Jazz" (NBC TV education film), program 5: "Swing".  
Seven titles, two have PQ:

|      |                   |               |
|------|-------------------|---------------|
|      | King Porter Stomp | Solo 16 bars. |
| (FM) |                   |               |
|      | One O'Clock Jump  | Solo 24 bars. |
| (FM) |                   |               |

"One ..." has been available on internet; oh so nice to see PQ!!! A fine solo too!!!  
Postscript of June 16, 2019: "King ..." has also appeared with a PQ solo!

**BILLY TAYLOR COMBO**NYC. April 30,  
1958

Buck Clayton (tp), Vic Dickenson (tb), Paul Quinichette (ts), Billy Taylor, Leonard Feather (p), Mundell Lowe (g), Eddie Safranski (b), Ed Thigpen (dm), Jimmy Rushing (vo).  
TV-series "The Subject is Jazz" (NBC TV education film), program 6: "Blues".  
Seven titles, "Sent For You Yesterday" has not been available, but:

|      |                              |                     |
|------|------------------------------|---------------------|
|      | Goin' To Chicago             | Obbligato 12 bars.  |
| (SM) |                              |                     |
|      | St. Louis Blues              | In ens.             |
| (M)  |                              |                     |
|      | I Want A Little Girl         | Obbligato 8 bars.   |
| (S)  |                              |                     |
|      | Billie's Bounce              | Solo 36 bars.       |
| (F)  |                              |                     |
|      | Boogie Woogie                | Soli 24 and 4 bars. |
| (F)  |                              |                     |
|      | Blues In A Minor Key (Theme) | Solo 12 bars.       |
| (M)  |                              |                     |

Postscript of June 16, 2019: The second educational program is much more exciting with regard to PQ! The highlights are his wonderful background playing to Jimmy Rushing's slow vocal items, but there are also several interesting soli, particularly "Theme".

**WOODY HERMAN AND HIS ORCHESTRA**

NYC. July 30, 1958

Ernie Royal, Al Stewart, Bernie Glow, Nick Travis, Irving Markowitz (tp), Bob Brookmeyer, Billy Byers, Frank Rehak (tb), Woody Herman (cl, as, vo, ldr), Sam Marowitz (as), Al Cohn, Sam Donahue, Paul Quinichette (ts), Danny Bank (bar), Nat Pierce (p, arr), Billy Bauer (g), Chubby Jackson (b), Don Lamond (dm).  
Six titles were recorded for Everest, one has PQ:

|      |           |               |
|------|-----------|---------------|
|      | Wild Root | Solo 16 bars. |
| (FM) |           |               |

NYC. Aug. 1, 1958

Personnel as above except Burt Collins, Joe Ferrante replace Glow and Travis.  
Six titles, one has PQ:

|     |              |               |
|-----|--------------|---------------|
|     | Crazy Rhythm | Solo 16 bars. |
| (M) |              |               |

Al Cohn gets most opportunities here, but PQ takes two good soli, of which "... Root" is not even noticed by Nat Hentoff in his liner notes!

**WOODY HERMAN / TITO PUENTE**

NYC. Sept. 1958

Bigband personnel including Al Cohn, Paul Quinichette (ts).  
Four titles were recorded for Everest, one has PQ:

(F) Latin Flight Solo 16 bars (1<sup>st</sup> (ts)-solo).

PQ is sharing a chorus with AC, note this exciting latin item!

**PAUL QUINICHETTE  
AND HIS ORCHSTRA**

**Hackensack, NJ. Sept. 5 or 25, 1958**

Buck Clayton, Shad Collins (tp), Paul Quinichette (ts), Jack Washington (bar), Nat Pierce (p), Freddie Green (g), Eddie Jones (b), Jo Jones (dm).  
Five titles were recorded for Prestige, issued as "Basie Reunion":

|      |                        |                             |
|------|------------------------|-----------------------------|
| 1577 | Blues I Like To Hear   | Solo 3 choruses of 12 bars. |
| (SM) |                        |                             |
| 1578 | Roseland Shuffle       | Solo 3 choruses of 32 bars. |
|      |                        | 32 bars 4/4 with (tp). (FM) |
| 1579 | John's Idea            | Soli 4 and 12 bars.         |
| Solo |                        | 4 choruses of 32 bars. (F)  |
| 1580 | Love Jumped Out        | Solo 64 bars.               |
|      |                        | 32 bars 4/4 with (tp). (FM) |
| 1581 | Baby, Don't Tell On Me | Solo 3 choruses of 12 bars. |
| (SM) |                        |                             |

The second "Basie reunion" is a beautiful collective effort, and although PQ is presented as the nominal leader, again it is Pierce's excellence which carries the session to complete success. The personnel is larger, thus limiting each man's blowing space to better concentration, and the addition of Buck and Jack is also to great benefit. Thus everything is set for a great session. Listen to PQ's entering the "Blues ...", as well as his caressing second chorus on "... Tell On Me"!! On "... Out" he verges on the brink of disaster but makes it, and also on "... Idea" he stretches the limit somewhat, but his music is certainly exciting, better than playing safe! Note also the swinging opening on "Roseland ...! One of my favourite mainstream sessions! And did PQ reach this high level of performance later? I doubt it, but research will show.

**BOB BROOKMEYER**

**NYC. Oct. 23, 1958**

Bob Brookmeyer (vtb), Al Cohn, Paul Quinichette (ts), Nat Pierce (p), Jim Hall (g), Addison Farmer (b), Osie Johnson (dm), Big Miller (vo).  
Six titles were recorded for United Artists:

|     |                         |   |
|-----|-------------------------|---|
|     | Jumpin' At The Woodside | Solo 3 choruses of 32 bars.                                   |
| (F) |                         |   |
|     | A Blues                 | Solo 24 bars.   |
| (M) |                         |   |
|     | Blue And Sentimental    | Solo 36 bars. Very long coda.                                 |
| (S) |                         |   |
|     | Doggin' Around          | Chase with AC: Solo 64 bars.                                  |
|     |                         | Solo 32 bars. 32 bars 16/16.<br>32 bars 8/8. 32 bars 4/4. (F) |
|     | Moten Swing             | Solo 64 bars.   |
| (M) |                         |   |
|     | Travlin' Light          | Obbligato 16 bars. Solo 16 bars. Obbligato 16 bars. (M)       |

Although Brookmeyer is better known for a different type of jazz, he has a fine hand with this swing session, but probably Nat Pierce is the real leader (and note his piano introduction to "Moten ...", great!!). Much of the solo space is given to the two tenorsax players, whose friendly competition seems to end a fair 50-50. The main contest is "... Around", and I have never ever encountered a systematic chase like this, going all the way 64, 32, 16, 8 and 4 bars for a total of 9 choruses, exciting! PQ seems to enjoy himself and plays to satisfaction on all items,

although his choices sometimes are slightly less well conceived than in his great days some years earlier. But by all means, PQ is still one of my favourite tenorsax players. A charming first chorus on "A ...", a beautiful "... Sentimental", a swinging "Moten ..." and a fast "... Woodside" are all worth listening to!

**ART FORD JAZZ PARTY**  
**1958**

**Newark, NJ. Nov. 20,**

Rex Stewart (cnt), J. C. Higginbotham (tb, vo), Tyree Glenn (tb), Bob Brookmeyer (vtb), Pee Wee Russell (cl), Paul Quinichette, unknown (ts), Nat Pierce (p), Vinnie Burke (b), Elvin Jones (dm) (PQ, Tyree Glenn and rhythm only on "... Sentimental").

WNTA-TV, eight titles, three have PQ:

Jumpin' At The Woodside Solo 3 choruses of 32 bars.

2 choruses 4/4 with (dm/vtb). (F)

Blue And Sentimental Solo 36 bars. Coda.

(S)

Swing That Music Solo 32 bars.

(F)

"... Woodside" is much too fast to produce music, this goes also for PQ, better then is "... Music". The highlight however is, no surprise, "... Sentimental", but note the unusual setup with the trombone taking a brief intro and also a solo after PQ who returns for the coda.

**PAUL QUINICHETTE**

**NYC. March 20, 1959**

Shad Collins, Harry Edison, Snooky Young, Dick Vance (tp), Al Grey (tb), Paul Quinichette (ts), Nat Pierce (p, arr), Freddie Green (g), Eddie Jones (b), Jo Jones (dm).

Six titles were recorded for United Artists:

Jump The Blues Away Solo with ens 40 and 8 bars  
to solo 2 choruses of 32 bars. Solo with ens 16 bars to coda. (FM)

Jump For Me Solo with ens 16 + 8 bars, (tb)  
on bridge. Solo 2 choruses of 32 bars. Solo with ens 24 bars to coda. (M)

Like Who? Solo 3 choruses of 12 bars.  
(M)

The Holy Main Solo with ens 12 bars to  
solo 12 bars. Solo 12 bars. (SM)

Big D Solo 4 choruses of 12 bars.  
(FM)

P. Q. Solo with ens 36 bars. Solo 44  
bars. Solo with ens 20 bars to coda. (M)

Another fine mainstream session carrying Nat Pierce's stamp; this is not a purely blowing session but having suitable arrangements to frame the soloists properly. The result is very nice, and PQ seems to be in an excellent mood, full of humour and small surprises. All items are noteworthy, maybe the swinging and slowest one, "... Main" should be taken as one highlight? Or his old vehicle "P. Q.", an AABA with A=12, B=8. Whatever, a session with lots of good PQ!

Note: PQ is now no longer the "Vice Prez", Lester Young died a few days earlier.

**BABY LAURENCE**  
**1959**

**NYC. July 11,**

Paul Quinichette (ts), Nat Pierce (p), Clifton "Skeeter" Best (g), Al Hall (b), Osie Johnson (dm), Baby Laurence (tapdancing).

Four titles issued on Classic Jazz, (PQ not present on "Concerto In Taps"):

|       |                  |                                     |
|-------|------------------|-------------------------------------|
| bars. | Baby At Birdland | Intro. Soli 32, 36 and 8            |
|       |                  | Solo with ens 32 bars to coda. (M)  |
| bars. | The Sand         | Straight/solo 32 bars. Soli 8 and 8 |
|       |                  | Straight/solo 32 bars to coda. (M)  |
| (M)   | Buck Dance       | Soli 8, 8 and 8 bars.               |
| (F)   | Mail March       | Straight march. Solo 64 bars.       |

A rather peculiar idea to use such a visual art as tapdancing into a rhythm instrument only, and the success is so-and-so, quite artificial one might say. Nevertheless PQ seems to be in a good mood, enjoying himself, saving the session from having only academic interest.

**GENE ROLAND / PAUL QUINICHETTE** **NYC. Aug. 20, 1959**  
Gene Roland, John Carisi (tp), Bob Swope (tb), Dick Meldonian (as), Paul Quinichette (ts), Nat Pierce (p), Dudley Watson (b), Walter Nolan (dm).  
Two titles were recorded for Dawn:

|       |             |  |
|-------|-------------|--|
| (FM)  | Minor Scene | Solo 16 bars.  |
| bars, | Suitcase    | Break to solo 2 choruses of 32<br>last with ens. (M) |

Although the previous Dawn sessions seem to be a bit more exciting, PQ is still in good shape upon leaving the fifties.

**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, only one, on March 24, has PQ:

|  |                              |                             |
|--|------------------------------|-----------------------------|
|  | Ballad Of Jazz Street Pt III | Solo with ens 64 bars. (FM) |
|--|------------------------------|-----------------------------|

This is not so exciting really, wrong choice of tune and tempo. And it will be a long time until we meet PQ again!

*Late history:*

In the 1960s PQ worked as an electrical engineer, and although he performed again in the 1970s (recording sessions 1974-1977), his activities were restricted by bad health.

**GERARD POCHONET** **NYC. Feb. 4, 1974**  
Paul Gonsalves (item 2,3), Paul Quinichette (ts), Dill Jones (p), Skeeter Best (g), Tommy Bryant (b), Gerard "Dave" Pochonet (dm).  
Three titles were recorded for French Communication (one more, "Yesterdays", without PQ):

|  |                                |  |
|--|--------------------------------|--|
|  | One For Lester                 | Solo 8 choruses of 12 bars.<br>Solo 28 bars to fade out. (F)                                       |
|  | Cold Christopher Street Lament | Solo 24 bars to duet with (ts-PG)<br>24 bars to coda. (S)  |
|  | Little Mama                    | Solo 5 choruses of 12 bars to<br>4 choruses 4/4 with (ts-PG).<br>Solo 24 bars to 24 bars 4/4. (SM) |

Obviously these two gentlemen are getting old now, at least it is clear that PQ has not played much for some time. He is very uneven in his soloing here, as in "... Lester" where some choruses are good, while missing very badly on the fifth and seventh one. Not even the slow "Cold ...", which starts so promisingly with bowing bass and piano soli, are taken properly care of by any of them. However when coming to "... Mama", things improve somewhat, possibly because the fine rhythm section gives him all he needs here. Strangely enough, although with these rather unenthusiastic comments, the session has such a nice and genuine

jazz vintage atmosphere that I played it quite many times (supplied March 2016 by my good friend Christian Dangleterre).

**BENNY GOODMAN****Toronto, March 1, 1974**

Collective personnel: Bobby Hackett (tp), Benny Goodman (cl), Paul Quinichette (ts), Peter Appleyard (vib), Hank Jones (p), Remo Palmieri (g), Slam Stewart (b), Grady Tate (dm).

Several titles, at least one reported to have PQ:

|                      |  |
|----------------------|--|
| Blue And Sentimental | Solo 4 choruses of 18 bars to coda,<br>last chorus with ens. (S) |
|----------------------|--|

Although the sound quality indicates that the session was made in a bucket, PQ's music is lovely!!

**BENNY GOODMAN****Philadelphia, March 24, 1974**

Collective personnel: Frank Williams (tp), Benny Goodman (cl), Zoot Sims, Paul Quinichette (ts), Hank Jones (p), Bucky Pizzarelli, Remo Palmieri (g), Slam Stewart (b), Grady Tate (/dm).

Several titles, at least one reported to have PQ:

|                      |  |
|----------------------|--|
| Blue And Sentimental |  |
|----------------------|--|

**BROOKS KERR /****PAUL QUINICHETTE QUARTET****NYC. April 18, 1974**

Paul Quinichette (ts), Brooks Kerr (p), Gene Ramey (b), Sam Woodyard (dm), Anne Hurwitz (vo-"Pennies ...").

Eight titles were recorded for Famous Door, issued as "Prevue":

|                          |   |
|--------------------------|---|
| Lady Be Good             | Straight 1 to solo 3 choruses of<br>32 bars. Solo 36 bars to coda. (FM)               |
| These Foolish Things     | Soli 64 and 32 bars to long coda. (S)   |
| The Blues I Like To Hear | Straight 1 to solo 5 choruses of<br>12 bars. Solo/straight 2 choruses. (SM)           |
| Three Little Words       | Solo 3 choruses of 32 bars.<br>Straight 32 bars to coda. (M)                          |
| Prevue                   | Straight 1 to solo 2 choruses of 32 bars.<br>Solo 1 to straight 1 chorus to coda. (M) |
| I Can't Get Started      | Soli 64 and 32 bars to coda. (S)  |
| Sunday                   | Straight 1 to solo 3 choruses of<br>32 bars. Solo 1 chorus to coda. (M)               |
| Pennies From Heaven      | Obbligato 32 bars to solo 48 bars. (M)  |

This must be the best PQ session after his comeback! The quartet format gives him all he needs to play, and he seems to be highly inspired by the occasion. All titles have something to offer. Possibly one is most impressed by the two ballads, "... Things" and "... Started", just beautiful in PQ's very personal way. However, no problems with medium tempo, and his soloing on "Pennies ..." is so relaxed that it is close to his very best in the old days. Swinging nicely on "... Words", a fascinating series of blues choruses on "The Blues ...", dig all titles, this was a nice and perhaps unexpected surprise!

**GERARD POCHONET****NYC. May 6, 1974**

Taft Jordan (flhrn), Paul Quinichette (ts), Dill Jones (p), Woolf Friedman (b), Gerard Pochonet (dm).

One title was recorded for French Communication:

|                      |                   |
|----------------------|-------------------|
| These Foolish Things | Solo 64 bars. (S) |
|----------------------|-------------------|

**same date**

Matthew Gee (tb), Paul Quinichette (ts), Harry Fow (vib), Cecil Gregory, Skeeter Best (g), Tommy Bryant (b), Gerard Pochonet (dm).

One title was recorded for French Communication:

|                           |                                 |
|---------------------------|---------------------------------|
| Jumpin' With Symphony Sid | Solo 7 choruses of 12 bars. (M) |
|---------------------------|---------------------------------|

This date seems very much like a live jam session to me with applause after the beautiful tenorsax solo on "... Things", and fading out after fluegelhorn and piano soli. Our man also seems to be generally more confident than on the previous Pochonet session, evident in his pleasant and swinging solo on "... Sid". Dangerous to say such things, but I get the feeling of what enormous capacity PQ

may have had, even in his latter days, for driving up excitement in a classical vintage fashion, something Pres of the fifties never could or did.

**BUDDY TATE QUINTET**

**NYC. Feb. 21, 1975**

Buddy Tate (cl, ts, vo), Paul Quinichette (ts), Cliff Smalls (p), Major Holley (b), Jackie Williams (dm).

Eight titles were recorded for Master Jazz, issued as “The Texas Twister”, PQ not present on “It’s The Talk Of The Town” but:

|                                |  |
|--------------------------------|--|
| The Texas Twister              | Solo 64 bars. (F)                                  |
| Take Me Back Baby Pt 1         | Solo 12 bars. (S)                                  |
| Take Me Back Baby Pt 2         | Solo 12 bars. Acc. (ts-BT)<br>12 bars to coda. (S) |
| Chicago                        | Solo 64 bars. Acc. (cl)<br>20 bars to coda. (M)    |
| Boogie Woogie                  | Solo 36 bars. (M)                                  |
| Topsy                          | Solo 4 bars. (M)                                   |
| Gee Baby, Ain’t I Good To You? | Obbligato 32 bars. (S)                             |

Heard this session after the one below, and the comments are much the same. He still can treat an uptempo tune like “... Twister” fairly well, and he swings “Chicago” and “Boogie ...” almost as before. Finally, the slow tempo suits him very well, “Take Me Back ...” has some delightful blues, and note as a highlight the tenorsax duet at the end. Obviously he must have kept his horn warm during his years working as an engineer.

**TATE / QUINICHETTE / McSHANN**

**NYC. March 19&24, 1976**

Paul Quinichette, Buddy Tate (ts), Claude Williams (vln), Jay McShann (p, vo), Ted Sturgis (b), Herb Lovelle (dm).

Eight titles were recorded for Sonet, issued as “Kansas City Joys”:

|                    |   |
|--------------------|---|
| Every Tub          | Intro 8 bars to solo 3 choruses<br>of 32 bars. (FM)                                 |
| Swingin’ The Blues | Solo 3 choruses of 12 bars. (FM)  |
| Kansas City Joys   | Solo 32 bars. (M)   |
| Time Out           | Soli/straight 30 and 36 bars. (M)   |
| ‘Fore Day Rider    | Solo 24 bars. (SM)  |
| Tickle Toe         | Break to solo 32 bars.<br>64 bars 4/4 with (ts-BT) to<br>duet 36 bars to coda. (FM) |
| Sugar Hips         | Solo 24 bars. (SM)  |
| Sister Pork Chops  | Solo 24 bars. (SM)  |

The session as such is of even but not remarkable quality, a guitar is sorely missing, and even with JMS present the rhythm backing is not up to what might have been expected. But the old guys play their old stuff with inspiration, the tenorsaxes cooperate professionally with each other, and there are many nice moments. PQ has definitely aged, but the basics of his style is the same, and he certainly still can play his horn, with an originality never really understood by all those considering him a Pres-clone.

**THE NO-GAP GENERATION JAZZ BAND Plainfield, NJ. April 10, 1976**

Artie Miller (cl, ts), Paul Quinichette (ts), Harold Cumberbatch (bar), John Cotter (p-“Coquette”, “C-Jam Blues”), Steve Browman (p-“J. A. M.”, “Medley”), Tommy Bryant (b), Bob Herman (dm-“J. A. M.”, “Coquette”, “C-Jam Blues”), Earl Williams (dm-“C-Jam Blues”).

Four titles were recorded for No-Gap Generation:

|                                      |                                 |
|--------------------------------------|---------------------------------|
| J. A. M                              | Soli 32 and 4 bars. (M)         |
| Coquette                             | Solo 3 choruses of 32 bars. (M) |
| Ballad Medley – These Foolish Things | Solo 32 bars. (S)               |
| C-Jam Blues                          | Solo 3 choruses of 12 bars.     |

6 choruses 4/4 with (ts/bar). (M)

PQ is special invited guest to this band, and he still is in pretty good shape. When going into improvisation on the second chorus on "Coquette", we recognize his playfulness of earlier days, and the result is definitely satisfactory. He also swings "J. A. M." and "C-Jam ..." nicely. In slow tempo he leads the way on the medley, and he shows that he can still play beautifully and very personal in this tempo.

**JAY McSHANN**

**NYC. June 29/30, July 1, 1977**

Joe Newman (tp), Paul Quinichette, Buddy Tate (ts), Jay McShann (p, el-p, vo), John Scofield (el-g), Milt Hinton (b), Jackie Williams (dm).

Eleven titles were recorded for Atlantic, ten issued as "The Last Of The Blue Devils", five have PQ:

|                           |                              |
|---------------------------|------------------------------|
| Confessin' The Blues      | Solo 12 bars. (SM)           |
| 'Tain't Nobody's Business | Solo 8 bars. (S)             |
| Blue Devil Jump           | In ens to solo 24 bars. (FM) |
| Jumpin' At The Woodside   | Solo 32 bars. (F)            |
| Kansas City               | Solo 24 bars. (M)            |

Slightly more than one year since PQ's last session, and it is necessary to say it: Age must have taken a heavy toll, because this is a very sad sortie. PQ can no longer play, no technique, no strength, out of tune. He should have been spared the humiliation it must have been to participate in this session, which otherwise is swinging and highly enjoyable with respect to everybody else..

No further recording sessions

...000...