HISTORY
OF
JAZZ TENOR SAXOPHONE
BLACK ARTISTS
1940 – 1944
SIMPLIFIED EDITION
INTRODUCTION UPDATE
SIMPLIFIED EDITION

I have decided not to put on internet the ‘red’ Volume 3 in my Jazz Solography series on “The History of Jazz Tenor Saxophone – Black Artists 1940 – 1944”. Quite a lot of the main performers already have their own Jazz Archeology files. This volume will only have the remainders, and also auxiliary material like status reports, chronology, summing ups, statistics, etc. are removed, to appear later in another context. This will give better focus on the many good artists who nevertheless not belong to the most important ones.

Jan Evensmo
June 22, 2015

INTRODUCTION
ORIGINAL EDITION

What is there to say?

That the period 1940 - 1944 is a most exciting one, presenting the tenorsax giants of the swing era in their prime, while at the same time introducing the young, talented modern innovators.

That this is the last volume with no doubt about the contents, we know what is jazz and what is not. Later it will not be that easy!

That the recording activities grow decade by decade, thus this volume is substantially thicker than the previous ones. Just wait until Vol. 4 appears ...

That the existence of the numerous AFRS programs partly compensates for the unfortunate recording ban of 1943.

That there must be a lot of material around not yet generally available and thus not listed in this book. Please help building up our jazz knowledge base, and share your treasures with the rest of us.

That we should remember and be eternally grateful to the late Jerry Newman, whose recording activities at Minton's and Monroe's have given us valuable insight into the developments of modern jazz.

That jazz is a major art form, to be documented as well as possible for the benefit of the 3rd millennium.

That jazz also is great fun!

Jan Evensmo
November 20, 1997
"GENE" EUGENE STANLEY AMMONS
"JUG"
Born: Chicago, Illinois, April 14, 1925
Died: Chicago, Illinois, Aug. 6 or 7, 1974
Transferred to separate Jazz Archeology file.

ERNST ALVIN ARCHIA
"TOM"
Born: Groveton, Texas, Nov. 26, 1919
Died: Houston, Texas, Jan. 16, 1977
Transferred to separate Jazz Archeology file.

ULYSSES BANKS
"BUDDY"
Born:
Died:
Continued from 1939.

With Cee Pee Johnson through the early forties.

CEE PEE JOHNSON AND HIS ORCHESTRA  Hollywood, ca. Dec. 1943
Teddy Buckner, possibly Karl George (tp), unknown (tb), possibly Edward Hale (as), possibly Chuck Walker (as, bar), Buddy Banks, W. Woodman Jr. (ts), Joe Liggins (p), possibly Ted Shirley (b), possibly Rabon Tarrant (dm), Cee Pee Johnson (ldr, vo, tom-tom, dm), Ivie Anderson (vo-AND-10), Ida James (vo-JAM-19.20), Johnny Mercer (vo-MER-1,2),
AFRS Jubilee No. 57, 60 and 61.

JOH-1  Boogie Woogie Lou  Solo 16 bars. (FM)
JOH-2  Jumpin' In The Groove  Soli 8, 8 and 16 bars. (FM)
JOH-3  Leave Us, Linda  Solo 16+8 bars, (tp) on bridge. (FM)
JOH-4  Mop, Mop  Soli 4 and 4 bars. (FM)
JOH-5  One O'Clock Jump (NC)  Solo 24 bars. (FM)
JOH-6  Sherman Shuffle  Solo 16 bars. (FM)
JOH-7  Slew Foot  No solo.
JOH-8  Southern Fried  Solo 8 bars. (FM)
JOH-9  Swing Crazy  Solo 16 bars. (FM)
JOH-10  Unidentified Tune  Soli 16, 16 and 8 bars. (FM)
AND-10  Play Me The Blues  Faint obbligato. (S)
JAM-19  Baby, Knock Me A Kiss  Faint obbligato. (S)
JAM-20  On The Sunny Side Of The Street  Faint obbligato. (S)
MER-1  The G.I. Jive  No solo.
MER-2  Knock Me A Kiss  No solo.

Note: I have chosen to list all tenorsax soli on these programs here, but they are shared between BB and WW jr.. There is no material available which might help in identifying their respective contributions. "Jumpin' ..." and "... Tune" feature both tenorsax players.

The Cee Pee Johnson shows contain some of the most interesting "unknown" black big band music of the early forties. A colourful, professional band with good soloists, having the misfortune to be on the "wrong coast". There is a lot of good
tenorsax playing on these shows, mostly by one performer. Play "Sherman Shuffle", "Southern Fried" or "Baby ...", and you will feel the same way I do: BB and WW could have been great names in jazz tenorsax under the right circumstances; strong, virile tone, technique and inventiveness, just go! But they never seemed to make it. Why?

To be continued in 1945.

"TED" BARNETT

Born:
Died:

TB records on (as) with Jimmy Mundy in 1939 and Lucky Millinder 1941-42. Played with Benny Carter 1942. It is suggested that he is present on:

CLAUDE HOPKINS AND HIS ORCHESTRA  
NYC. ca. Oct. 1944
Possible personnel: Shirley Clay, Kenneth A. Roane (tp), Jimmy Archey, Sandy Williams (tb), Joe Evans, Pinky Williams (as), Joe Garland, Ted Barnett (ts), John Ricks (bar), Claude Hopkins (p), John Benjamin Peabody Brown (b), Wilbert Kirk (dm).
AFRS Jubilee No. 100, 101 and 102.
There are two tenorsax soloists on these programs, the complete list of soli to be found under Joe Garland.

To be continued in 1947.

PAUL BASCOMB

Born: Birmingham, Alabama, Feb. 12, 1910

Continued from 1938.

ERSKINE HAWKINS AND HIS ORCHESTRA  
NYC. June 10, 1940
Erskine Hawkins (tp, arr, ldr), Sam Lowe, James Harris, Marcellus Green (tp), Edward Sims, Robert Range (tb), William Johnson (as), Jimmie Mitchell (as, vo), Paul Bascomb, Julian Dash (ts), Haywood Henry (cl, bar), Avery Parrish (p), William McLemore (g), Leemie Stanfield (b), James Morrison (dm).
Five titles were recorded for Bluebird, two have tenorsax, both PB:

051261-1  Sweet Georgia Brown  Break 4 bars to solo 5 choruses of 32 bars, partly with orch, to coda 16 bars. (F)

051263-1  Five O'Clock Whistle  Solo 8 bars. (M)

NYC. Nov. 6, 1940
Same, except Wilbur Bascomb (tp) replaces Harris.
Four titles were recorded, three have tenorsax, two PB:

057363-1  Norfolk Ferry  Soli 8 and 8 bars (last tenorsax soli). (FM)
057365-1  Nona  Solo 48 bars. (M)

NYC. Nov. 20, 1940
Personnel as Nov. 6.
Four titles were recorded, one has tenorsax by PB:

057725-1  I Know A Secret  Chase 24 bars with JD. (M)

PB has matured since his previous recordings with Erskine Hawkins, this is foremost evident in the beautiful "Nona", a performance which ranks him with the greatest tenorsax stars of the era. In a style crossbred by Dick Wilson, Chu Berry and Ben Webster, he plays a memorable solo. He also receives the rare honor of a feature number, all for himself: "Sweet Georgia ...". He does a very able job; the occasion in itself is unusual, and if the results are not quite up to PB's abilities, it is due to a rather stiff rhythm section; compare with Chu's "46 W 52nd" and Sid Catlett. But by any standards, this is good tenorsax playing! In "... Secret" he chases JD; the structure is: PB 2, JD 2, PB 2, JD 2, PB 4, JD 4, PB 8 bars!
PB was a temporary replacement for Lester Young and recorded with COUNT BASIE AND HIS ORCHESTRA in NYC. Dec. 13, 1940, four titles but no soli.

ERSKINE HAWKINS AND HIS ORCHESTRA  NYC. Jan. 22, 1941
Personnel as Nov. 6, 1940 plus Richard Harris (tb) and Ida James (vo).
Three titles recorded for Bluebird, two issued, one tenorsax item, no PB.

NYC. May 15, 1941
Same. Six titles were recorded, three have tenorsax, one is by PB:
065729-1  Blue Sea  Solo 24 bars. (M)

NYC. May 27, 1941
Same. Four titles were recorded, three issued, one has tenorsax by PB:
065910-1  I'm In A Low Down Groove  Solo 28 bars. (SM)

NYC. Aug. 8, 1941
Same. Three titles were recorded, all have tenorsax, probably one by PB:
067547-1  Jumpin' In A Julep Joint  Solo 16 bars. (M)

NYC. Dec. 22, 1941
Same. Four titles were recorded, three issued, one has tenorsax, but no PB.

NYC. May 27, 1942
Same, except Edward McConney (dm) replaces Morrison.
Four titles were recorded, three have tenorsax, probably all by JD.

NYC. June 29, 1942
Same as May 27. Three titles were recorded, but no tenorsax.

If there was any doubt, "Blue Sea" and "... Low Down Groove" prove that PB was one of the tenorsax players closest to the established stars. I wonder why JD is featured more often on the Erskine Hawkins recordings, because PB definitely is the superior player. The delicate conception of "Blue Sea" bears the stamp of a great artist, and the slow medium "... Groove" similarly has the special ingredients of jazz performances to last forever, note particularly the last half which ends up in tenorsax heaven!

ERSKINE HAWKINS AND HIS ORCHESTRA  Hollywood, ca. Aug. 9, 1943
Personnel suggested by Lotz/Neuert to be: Erskine Hawkins (tp, vo, ldr), Charlie Jones, Dud Bascomb, Ed Sims (tp), Don Cole, David James, Norman Greene (tb), Bobby Smith (as), Jimmie Mitchell (as, vo), Julian Dash, Paul Bascomb (ts), Haywood Henry (cl, bar), Gene Rodgers (p), Bill Johnson (g), Leemie Stanfield (b), Kelly Martin (dm).
AFRS Jubilee No. 43 (items HAW-4, 7, 9, 10, 12, 14), 45 (items HAW-3, 5, 11, 12) and 48 (items HAW-6, 8, 12, 13, 15), possibly also 44 and 47.

HAW-3  Bicycle Bounce  Solo 32 bars. (M)
HAW-4  Don't Cry Baby  No solo.
HAW-5  Get Up Mule  No solo.
HAW-6  I Got Rhythm  No solo.
HAW-7  Jubilee Hop  Soli 24 and 24 bars. (F)
HAW-8  Let's Ball Awhile  Solo 18 bars. (FM)
HAW-9  Let's Go Home  Solo 64 and 32 bars. (FM)
HAW-10  Limehouse Blues  No solo.
HAW-11  No Soap  Solo with orch 5 choruses of 32 bars to coda. (F)
HAW-12  One O'Clock Jump (NC)  Solo 24 bars to solo 24 bars to solo 20 bars (NC). (FM)
HAW-12  One O'Clock Jump (NC)  Solo 36 bars to solo 28 bars (NC). (FM)
HAW-12  One O'Clock Jump (NC)  Solo 36 bars to solo 12 bars (NC). (FM)
HAW-13  Somebody's Rockin' My Dream Boat  No solo.
HAW-14  Tuxedo Junction  No solo.
HAW-15  Tuxedo Junction  Soli 16, 16 and 16 bars. (M)
JOH-11  Straighten Up And Fly Right  No solo.
THA-6  Sin Is To Blame  No solo.

Same. AFRS Downbeat No. 111. The full details are given under JD, however, the following two titles seem to be "alternate takes" of HAW-9 and HAW-15 respectively:

Let's Go Home  Soli 64 and 32 bars. (FM)
Tuxedo Junction  Soli 16, 16 and 16 bars. (M)

There is some exquisite tenorsax playing on these programs! There are certainly two performers, and the suggestion PB/JD seems quite likely. The most memorable piece is "Let's Go Home!", where the longest solo is magnificent in the Chu Berry tradition, in fact, more close in style than I have ever heard, with the exception maybe of the early John Hardee recordings! Probably the last solo here is by JD. There are different versions on Jub 43 and DB 111, obviously recorded at the same date. "Tuxedo ..." also has two takes featuring both performers, lots of differences. Both tenorsax players also have very fine contributions on "... Hop", here I believe PB takes the last solo. "... Awhile" is bleaker, probably JD. "One O'Clock ..." is a big surprise, each of the three Jubilee programs uses a different version, all including two tenorsax players, and all excellent!! This is what jazz research is all about! Summing up: These are really interesting programs for tenorsax lovers!!

**SAMMY PRICE**  
NYC. March 1944
Tommy Allinson, David Nelson (tp), Joe Eldridge (as), Paul Bascomb (ts), Sam Price (p), Jimmy Butts (b), Harold Wilson (dm), Bettye Logan (vo).
Four titles were recorded for Decca, unissued.

Leading a sextet and then a bigband with his brother Dud 1944 - 1947.

To be continued in 1945.

**SIDNEY BECHET**

Born: New Orleans, Louisiana, May 14, 1897  
Died: Paris, France, May 14, 1959

This prominent artist, eternally famous for his clarinet and sopranosax, is heard on tenorsax on one occasion, namely the extraordinary trick-recording:

**SIDNEY BECHET's ONE-MAN BAND**  
NYC. April 18, 1941
Sidney Bechet (cl, sop, ts, p, b-63785, dm-63785).
Two titles were recorded for Victor:

063785-1  The Sheik Of Araby  Prominent tenorsax on whole record. (FM)
063785-2  The Sheik Of Araby  As above. (FM)
063786-1  Blues Of Bechet  Prominent tenorsax on whole record. (S)

It is difficult to make any judgement from this bizarre event. SB plays tenorsax in a style very similar to his soprano sax. His tenorsax vibrato would have been recognizable anywhere. He probably would have been an important artist on any instrument. Note particularly the first chorus after the piano on "Blues ..."

**LEON BERRY**

"CHU"

Born: Wheeling, West Virginia, Sept. 13, 1910  
Died: Conneaut, Ohio, Oct. 31, 1941

Transferred to separate Jazz Archaeology file.
HENRY BRIDGES
"HANK"

Born: Oklahoma City, ca. 1908
Died: 1986

Transferred to separate Jazz Archeology file.

IRVING B. BROWN
"SKINNY"

Born: Died:

AL COOPER AND HIS SAVOY SULTANS  NYC. March 29, 1940
Al Cooper (cl, as, bar, arr-67433, dir), Pat Jenkins, Sam Massenberg (tp), Rudy Williams (as), Skinny Brown (ts), Cyril Haynes (p, arr-67436), Paul Chapman (g, vo-67434), Grachan Moncur (b), Alex Mitchell dm), Evelyn White (vo-67435).
Four titles were recorded for Decca, three have tenorsax:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo bars.</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>67433 - A - Frenzy</td>
<td>8 and 8</td>
<td>(F)</td>
</tr>
<tr>
<td>67434 - Stop And Ask Somebody</td>
<td>24</td>
<td>(M)</td>
</tr>
<tr>
<td>67436 - Sophisticated Jump</td>
<td>4, 4, 4</td>
<td>(M)</td>
</tr>
</tbody>
</table>

Quite competent tenorsax playing, swinging pleasantly in medium tempo, but the fast "Frenzy" is the most attractive item.

IBB is present on a recording session on (cl, as) with CAB CALLOWAY on July 27, 1942.

To be continued in 1950.

"VI" VIOLET BURNSIDE

Born: Died:

VB was featured as a soloist with the Harlem Playgirls in the mid-thirties and then with the International Sweethearts of Rhythm from Summer/Fall 1943 until the mid-forties:

INTERNATIONAL SWEETHEARTS OF RHYTHM  prob. late 1943
Bigband personnel including Anna Mae Winburn (vo, ldr), Ernestine "Tiny" Davis (tp), Helen Jones (tb), Rosalind "Roz" Cron (as), Helen Saine (as, bar), Violet Burnside (ts), Pauline Bradley (dm).
Movie "She's Crazy With The Heat" and possibly others. I have only seen excerpts, therefore details are not clear. At least four items have tenorsax:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo bars.</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do You Wanna Jump Children?</td>
<td>12</td>
<td>(M)</td>
</tr>
<tr>
<td>Unidentified Blues</td>
<td>24</td>
<td>(F)</td>
</tr>
<tr>
<td>Unknown Title</td>
<td>64</td>
<td>(FM)</td>
</tr>
<tr>
<td>She's Crazy With The Heat</td>
<td>20</td>
<td>(F)</td>
</tr>
</tbody>
</table>

The first female player in "The history of jazz tenorsaxophone" and with few successors, none as important as VB. To state that she "plays like a man" is perhaps an antique mode of expression, but it is meant to be a compliment! There are no records by this unique, mixed orchestra until the late forties. This film or collection of movie shots from the same session is probably from the early forties. VB plays with strength, inventiveness and authority, and we can only regret deeply that her music is so sparsely preserved for the future. Note: "... Heat", is it possible that the solo is split between two performers?

INTERNATIONAL SWEETHEARTS OF RHYTHM  Hollywood, ca. May 1944
Lotz/Neuert suggest the following personnel: Anna Mae Winburn (tp, vo), Jean
Starr, Sadie Pankey, Nova Lee McGhee, Edna Williams (tp), Helen Jones, Annabelle Byrd, Posey Corinne (tb), Ellarize Thompson, Anne Garrison, Williamine Wong (as), Violet Burnside, Grace Bayron, Alma Cortez (ts), Johnny Mae Rice (p), Judy Byron (g), Bernice Rothchild (b), Pauline Bradley (dm), Ray Barrow (arr).
AFRS Jubilee No. 82 and 84. Seven titles:

<table>
<thead>
<tr>
<th>INT</th>
<th>Title</th>
<th>Solo Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Bugle Call Rag</td>
<td>Break. Solo 16 bars. (F)</td>
</tr>
<tr>
<td>5</td>
<td>Central Avenue Boogie</td>
<td>Solo with orch 24 bars. (M)</td>
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<tr>
<td>6</td>
<td>Gin Mill Special</td>
<td>Solo 32 bars. (FM)</td>
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<tr>
<td>7</td>
<td>Lady Be Good</td>
<td>Solo 32 bars. (F)</td>
</tr>
<tr>
<td>8</td>
<td>One O'Clock Jump</td>
<td>No solo.</td>
</tr>
<tr>
<td>9</td>
<td>Sweet Georgia Brown</td>
<td>Solo 128 bars to coda. (F)</td>
</tr>
<tr>
<td>10</td>
<td>Unidentified Tune (Galvanizing?)</td>
<td>Solo 20 bars. (FM)</td>
</tr>
</tbody>
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Hollywood, ca. July 1944
Same. AFRS Jubilee No. 88 and 92. Seven titles:

<table>
<thead>
<tr>
<th>INT</th>
<th>Title</th>
<th>Solo Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Blue Lou</td>
<td>Solo 32 bars. (FM)</td>
</tr>
<tr>
<td>12</td>
<td>Diggin' Dirt</td>
<td>Solo 24 bars. (M)</td>
</tr>
<tr>
<td>13</td>
<td>Honeysuckle Rose</td>
<td>No solo.</td>
</tr>
<tr>
<td>14</td>
<td>One O'Clock Jump</td>
<td>No solo.</td>
</tr>
<tr>
<td>15</td>
<td>Slightly Frantic</td>
<td>Solo 8 bars. (FM)</td>
</tr>
<tr>
<td>16</td>
<td>Swing Shift</td>
<td>Soli 18 and 8 bars. (FM)</td>
</tr>
<tr>
<td>17</td>
<td>Tuxedo Junction</td>
<td>Solo with orch 32 bars. (M)</td>
</tr>
</tbody>
</table>

VB is obviously the major soloist in the "Sweethearts" orchestra and prominently featured on these Jubilee shows, recorded on probably two different occasions. However, I do not think she quite manages to live up to expectations after the colourful filmshorts probably recorded earlier. She tries "Sweet Georgia ..." as a feature number, modelled after Paul Bascomb, and does not make it, the result is forced, too fast and lacklustre. Also many of the other titles seem to lack something; maybe VB was not so important after all? The best items seem to be "Gin Mill ..." and "... Rag".

To be continued in 1945.

"ROY" BUTLER

Born: Richmond, Indiana, ca. 1902
Died:

Continued from 1936.

TEDDY WEATHERFORD AND HIS ALL STAR SWING BAND

Calcutta, Aug. 1942
Probable personnel: George Banks (tp), Reuben Solomon (cl), Roy Butler (ts), Teddy Weatherford (p), Cedric West (tb, g), Tony Gonsalves (b), Jimmy Smith (dm), Nester West (vo).
Four titles were recorded for Indian Columbia, no solo on 22189, while 22186/87 have not been available, however:

| 22188-1 | One Dozen Roses | Solo 6 bars. (M) |

Calcutta, Sept. 1942
Similar, with Sonny Gill (vo), ts?. Six titles were recorded, not available.

TEDDY WEATHERFORD AND HIS BAND

Calcutta, May 1943
George Banks, Bill McDermott, Pat Blake (tp), Reuben Solomon, Paul Gonsalves (cl, as), Roy Butler, Rudy Cotton (ts), Teddy Weatherford (p, vo), Tony Gonsalves (b), Jimmy Smith (dm), Kitty Walker (vo).
Four titles were recorded for Indian Columbia, three titles have not been available, but:
The Lady Who Didn't Believe In Love
Soli 8 and 4 bars. (M)
Calcutta, Sept. 1943

Same/similar. Diana Withburn, Bill McDermott (vo).
Two titles were recorded, one has tenorsax:

There's No Two Ways About Love
Solo 4 bars. (SM)
Calcutta, Jan./Feb. 1944

Four titles were recorded, no solo on 22666, two titles have not been available, but:

So Long, Sarah Jane
Solo 8 bars. (FM)

The orchestra and the tenorsax sound very much like European bands of the middle thirties. This seemingly surprising observation is of course not surprising at all, the modern jazz developments could not be expected to reach India quickly.

CARLOS WESLEY BYAS
"DON"
Born: Muskogee, Oklahoma, Oct. 21, 1912
Died: Amsterdam, Holland, Aug. 24, 1972
Transferred to separate Jazz Archeology file.

ROBERT CARROLL
Born: Louisville, Kentucky, ca. 1905
Died: NYC. 1952
Transferred to separate Jazz Archeology file.

PRITCHARD CHESSMAN
"PRITCHIE"
Born:
Died:

JAM SESSION
NYC. May 26, 1941
Roy Eldridge (tp), "Pritchie" (ts), Allen Tinney (p), unknown (b), unknown (dm).
Recorded at Monroe's by Jerry Newman.

I Surrender Dear Part I (4'00")
No solo.

I Surrender Dear Part II (4'00")
Incomplete solo start, 42 bars remaining. (F)

Interesting jam session, good trumpet, but the tenorsax is not particularly noteworthy.

To be continued in 1947.

GEORGE F. CLARKE
Born: Memphis, Tennessee, Aug. 28, 1911
Died:
Continued from 1939.

STUFF SMITH AND HIS ORCHESTRA
NYC. ca. March 18-22, 1940
Jonah Jones (tp, vo), George Clarke (ts), Stuff Smith (vln, vo), Eric Henry (p), Luke Stewart (g), John Brown (b), Herbert Cowens (dm), Stella Brooks (vo).
Four titles were recorded for Varsity, three have GC:

It's Up To You
Solo 8 bars. (SM)
"Joshua" is a real killer in the dramatic style, and the slower ",... Up To You" is sensitive and noteworthy. In all, listening to this and the previous Stuff Smith session, GC should be considered as one of the more important of the second-raters of the era, and one wishes for more examples of his music. Postscript: Alternate takes have appeared!

**STUFF SMITH AND HIS ORCHESTRA**  
Milwaukee (?), April 16, 1940  
Personnel as above. Broadcast.

- Bugle Blues: Solo 16 bars. (F)
- Body And Soul: No solo.

A forceful and swinging solo!

Then led own group at the Anchor Bar in Buffalo from 1942 through the forties, but no recording sessions.

To be continued in 1954.

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**ARNETT CLEOPHUS COBBS**  
"ARNETT COBB"

Born: Houston, Texas, Aug. 10, 1918  
Died: Houston, Texas, March 24, 1989  
Transferred to separate Jazz Archeology file.

**ROBERT HENRY CROWDER**  
"LITTLE SAX"

Born: Ca. 1912  
Died:  
Transferred to separate Jazz Archeology file.

**THOMAS CRUMP**

Born:  
Died:  
Played (ts) in the Earl Hines orchestra together with Charlie Parker, no recordings. Then joined Billy Eckstine. Participates in the **BILLY ECKSTINE** DeLuxe recordings, April 13, 1944, together with Wardell Gray, but no tenorsax soli.

To be continued in 1947.

**"FRED" CULLIVER**

Born:  
Died:  

**JAY McSHANN AND HIS ORCHESTRA**  
NYC. July 2, 1942  
Bob Merrill, Bernard Anderson, Orville Minor (tp), Lawrence Anderson, Joe Baird (tb), John Jackson, Charlie Parker (as), Bob Mabane, Fred Culliver (ts), Jimmy Coe (bar), Jay McShann (p), Leonard Enois (g), Gene Ramey (b), Gus Johnson (dm).  
Four titles were recorded for Decca, one has tenorsax:
70996-A  Sepian Bounce  Solo 8 bars. (FM)

This quite good, somewhat aggressive solo is attributed to FC, since it bears little resemblance to Bob Mabane's recordings with McShann in Wichita.

To be continued in 1945.

HENRY CURTIS

Born:  
Died:  

TRUMMY YOUNG  Chi. Feb. 7, 1944
Trummy Young (tb, vo-145), Leo Parker (as), Henry Curtis (ts), John Malachi (p), Tommy Potter (b), Eddie Byrd (dm).

Four items were recorded for Session:

F-144  Hollywood  Solo with ens 32 bars. (F)
F-145  Talk Of The Town  Obbligato 8 bars. Solo 4 bars to long coda. (S)
F-146  The Man I Love  Pt 1  Not available.
F-147  The Man I Love  Pt 2  Not available.

Quite ordinary playing on "Hollywood", nothing to confirm the rumours of great talent. The obbligato on "... Town" is quite nice though, while the ending is more pretentious than successful.

JULIAN BENNETT DASH

Born: Charleston, South Carolina, April 9, 1916  
Died: Feb. 25, 1974

Continued from 1939.

ERSKINE HAWKINS AND HIS ORCHESTRA  NYC. Feb. 27, 1940
Erskine Hawkins (tp, dir), Sam Lowe, Wilbur Bascomb, Marcellus Green (tp), Edward Sims, Robert Range (tb), William Johnson (as), Jimmy Mitchell (as, vo), Julian Dash (ts), Haywood Henry (cl, bar), Avery Parrish (p), William McLemore (g), Leenie Stanfield, (b), James Morrison (dm), Dolores Brown, Ida James (vo).

Four titles were recorded for Bluebird, three issued, two have JD:

047277-2  Dolomite  Solo 16 bars. (M)
047280-1  Gabriel Meets The Duke  Solo 24 bars. (F)

NYC. March 4, 1940

Same. Broadcast from the Savoy Ballroom.  
The following items feature JD:

I'll Be Faithful  Solo 34 bars. (M)
Gin Mill Special  Solo 32 bars. (FM)
Gabriel Meets The Duke  Solo 24 bars. (FM)
Midnight Stroll  Solo 16 bars. (M)

NYC. April 26, 1940

Same. Four titles were recorded for Bluebird, one has JD:

047278-2  Midnight Stroll  Solo 16 bars. (M)

NYC. June 10, 1940

Same, except James Harris (tp) replaces W. Bascomb, and Paul Bascomb (ts) added. Five titles were recorded for Bluebird, two have tenorsax, but probably PB.

NYC. Nov. 6, 1940
Same as June 10, except Wilbur Bascomb (tp) replaces Harris.
Four titles were recorded for Bluebird, two have JD:

057363-1 Norfolk Ferry Solo 24 bars (1st ts solo). (FM)
057364-1 Soft Winds Solo 24 bars. (M)

**NYC. Nov. 20, 1940**

Same as Nov. 6. Four titles were recorded for Bluebird, one has tenorsax:

057725-1 I Know A Secret Soli 2, 2 and 4 bars, chase with PB. (M)

**NYC. Jan. 22, 1941**

Same plus Richard Harris (tb). Three titles were recorded, two issued, one has JD:

060405-1 No Use Squawkin’ Solo 32 bars. (M)

**NYC. May 15, 1941**

Same as Jan. 22. Six titles were recorded, three have tenorsax, two by JD:

065727-1 Uncle Bud Solo 16 bars. (M)
065730-1 Shipyard Ramble Solo 6 bars. (FM)

**NYC. May 27, 1941**

Same. Four titles were recorded, three issued, one tenorsax item but by PB.

**NYC. Aug. 8, 1941**

Same. Three titles were recorded, all have tenorsax, probably two by JD:

065908-2 Hey Doc Solo 24 bars. (M)
067546-1 Someone’s Rockin’ My Dream Boat Solo 16 bars. (SM)

**NYC. Dec. 22, 1941**

Same. Four titles were recorded, three issued, one has tenorsax by JD:

068714-1 Wrap Your Troubles In Dreams Solo 8 bars. (SM)

**NYC. May 27, 1942**

Same, except Edward McConney (dm) replaces Morrison.
Four titles were recorded for Bluebird, three have tenorsax, possibly all by JD:

073289-1 Bicycle Bounce Soli 16 and 8 bars. (M)
073290-1 Lucky Seven Solo 24 bars. (FM)
073291-1 Country Boy Solo 16 bars. (M)

**NYC. June 29, 1942**

Same as May 27. Three titles were recorded, but no tenorsax.

JD continues the good impression from the Erskine Hawkins recordings of the late thirties. He never goes deep, and is no colorful tenorsax player, but he plays honest and competent soli in a style influenced by Chu. It is a weakness that it is difficult to suggest highlights. However, I have found one, "... Dream Boat", I'll bet you will like that one!

**ERSKINE HAWKINS AND HIS ORCHESTRA**

Hollywood, ca. Aug. 9, 1943

Personnel suggested by Lotz/Neuert to be: Erskine Hawkins (tp, vo, ldr), Charlie Jones, Dud Bascomb (tp), Ed Sims, Don Cole, David James, Norman Greene (tb), Bobby Smith (as), Jimmie Mitchell (as, vo), Paul Bascomb, Julian Dash (ts), Heywood Henry (cl, bar), Gene Rodgers (p), Bill Johnson (g), Lee Stanfield (b), Kelly Martin (dm).
AFRS Jubilee No. 43, 45 and 48.
The two tenorsax players have obviously influenced each other very much, and it is quite difficult to identify the soloing correctly. The complete list is therefore presented under PB, for discussion.

**ERSKINE HAWKINS AND HIS ORCHESTRA**

1943/1944

Personnel similar to above.
AFRS Downbeat No. 111.

Jubilee Hop Soli 24 and 24 bars. (F)

St. Louis Blues No solo.
This program obviously uses material from the Jubilee programs 43-48, but at least in two cases, "Let's Go Home" and "Tuxedo ...", alternate versions are used. Other titles refer to Jubilee programs 107-110. Thus the date given as Nov. 17, 1944 cannot be recording date but rather the broadcasting date. In fact, I am rather confused about the whole Erskine Hawkins / AFRS mess, how many different recording dates there really were, and whether PB/JD were joined or replaced by other tenorsax players. Can anybody throw some light upon this issue?

ERSKINE HAWKINS AND HIS ORCHESTRA  
NYC. April 26, 1944
Personnel similar to next session.
Broadcast from the Apollo Theater. One title (known):

Tuxedo Junction  
Solo 16 bars.  
Solo 4 bars to fadeout. (M)

Rather sluggish and not too exciting.

NYC. June 21, 1944

Same. One title (known):

Down In Titusville  
Solo 2 bars (fadeout). (M)

ERSKINE HAWKINS AND HIS ORCHESTRA  
Hollywood, ca. Oct. 1944
Lotz/Neuer suggest the following personnel: Erskine Hawkins (tp, ldr), Bobby Johnson or Willie Moore, Sammy Lowe, Charles Jones (tp), Don Coles, Dave James, Norman Greene, Ed Sims (tb), Jimmy Mitchell, Bobby Smith (as), Julian Dash, Doc Whitby or Aaron Maxwell (ts), Heywood Henry (cl, bar), Ace Harris (p), Leroy Kirkland (g), Leemie Stanfield (b), Kelly Martin (dm), Jimmy Mitchell, Effie Smith (vo), Erskine Hawkins, Bill Johnson, Julian Dash, Dud Bascomb, Sam Lowe (arr).

AFRS Jubilee Shows No. 107 (HAW-18, 23, 25, 27, 29), 108 (HAW-16, 22, 24, HOR-19, 20) (not available), 109 (HAW-17, 26, 28, 30), 110 (HAW-19, 20, 21, 25, RIC-13).

HAW-16  After Hours
HAW-17  The Bearmash Blues  
HAW-18  Don't Cry Baby  
HAW-19  Don't Cry Baby  
HAW-20  Elilibuj Boogie  
HAW-21  Gin Mill Special  
HAW-22  Ginger Snap  
HAW-23  Hot Platter  
HAW-24  Let's Go Home  
HAW-25  One O'Clock Jump (NC)  
HAW-26  Shower  
HAW-27  St. Louis Blues  
HAW-28  Straighten Up And Fly Right  
HAW-29  Tuxedo Junction  
HAW-30  Tuxedo Junction  
HOR-19  Make Love To Me  
HOR-20  Sometimes I'm Happy  
RIC-13  Mr. B. B.

There may be more than one tenorsax soloist on these programs. "Hot Platter" has a very nice solo in a Chu-influenced style, not unlike Bascomb. On "Tuxedo ..." the
first solo seems to be Dash, while the second is not unlike "Hot Platter"! So who's
playing here?

JD continues to play with Erskine Hawkins.

To be continued in 1945.

"EDDIE" EDWARD DAVIS
"LOCKJAW"

Born: NYC. March 2, 1921
Died: Culver City, California, Nov. 3, 1986

Transferred to separate Jazz Archeology file.

"SAMMY" DAVIS

Continued from 1937.

HOT LIPS PAGE AND HIS BAND
NYC. Jan. 23, 1940

Hot Lips Page (tp, vo), Buster Smith (cl, as), Jimmy Powell (as), Sam Davis (ts),
Jimmy Reynolds (p), Abe Bolar (b), Ed McConney (dm), Romayne Jackson
(vo-93), The Harlem Highlanders (vo-92).

Six titles were recorded for Decca, four have tenorsax:

67091-A I Would Do Anything For You Solo 16+6 bars, (cl) on bridge. (F)
67092-A I Ain't Got Nobody Solo 16+6 bars, ens (vo) on bridge. (FM)
67094-A Gone With The Gin Solo 32 bars. (F)
67099-A Walk It To Me Solo 16 bars. (M)

This must be considered SD's most important session, although it is not very
impressive. The style is somewhat similar to a premature Henry Bridges. "Gone ..."
is rather helpless, best is the slowest title, "Walk ...".

SD records with BENNY CARTER AND HIS ORCHESTRA on May 20, 1940.
There are two tenorsax soli, but they are believed to be by Stafford Simon.

SHAD COLLINS' JIVE BOMBERS
Aug. 16/17, 1940

Lester "Shad" Collins (tp), Fernando Arbello (tb), Stafford Simon, Sammy Davis
(ts), Sonny White (p).

Recorded by Frank Trolle. Acetates may still exist.

Way Down Yonder In New Orleans
I Surrender Dear
China Boy
Body And Soul
Sheik Of Araby
Pleadin' Blues Take 1
Pleadin' Blues Take 2
I Got Rhythm

same date

Sammy Davis (ts), Sonny White (p).

I Thought About You

JAM SESSION - JOE GUY AND HIS BAND
NYC. May 3, 1941

Joe Guy (tp), "Scotty", Sammy Davis (ts), unknown (p), unknown (b), probably
Kenny Clarke (dm).

Recorded by Jerry Newman at Minton's Playhouse.
Stompin' At The Savoy
Solo two or three choruses of 32 bars. Possibly soli 8, 8 and 8 bars. (FM)

Body And Soul
Solo 32 bars. (S)

The "... Savoy" shall easily be forgotten; rough playing and it is not easy to know who is playing when. However, "Body ..." is quite another piece of cake, and SD has a nice solo, the last one of only one chorus; in an oldfashioned style but nevertheless quite moving, at least to my taste!

JAM SESSION - JOE GUY AND HIS BAND  NYC. May 4, 1941
Joe Guy, Hot Lips Page (tp), Sammy Davis, Kermit Scott (ts), probably Allan Tinney (p), probably Ebenezer Paul (b), probably Hal West (dm).
Recorded by Jerry Newman at Minton's Playhouse.

Note: "Nice Work If You Can Get It" and "I've Found A New Baby" from the same date have no tenorsax present. "... Baby" has Tiny Grimes ? (g).

Sweet Georgia Brown
Fades in to solo one chorus of 32 bars. Solo three choruses, last with ensemble. (FM)

I am not too sure of how the tenormen share the solo space here, but I believe SD precedes KS on two occasions. Both play rather roughly and not too memorable anyway.

JAM SESSION  NYC. May 4, 1941
Roy Eldridge (tp-"Indiana"), Joe Guy (tp), Sammy Davis, Al Sears (ts), Thelonious Monk (p), Nick Fenton (b), Kenny Clarke (dm), unknown male (vo-"Rareback").
Recorded by Jerry Newman at Minton's Playhouse.

Indiana
Solo 64 bars (last tenorsax solo). (FM)

Honeysuckle Rose
Solo 64 bars. With ens. (FM)

Rareback (Drum Boogie)
Solo 48 bars (1st tenorsax solo). (M)

SD has a good solo on "Indiana" but is cut by Sears. "... Rose" demonstrates that SD is experimenting with the new concepts of rhythm and harmony, and even if he is not always successful, he is interesting. Likewise, his four 'blues choruses on "Rareback" are quite intriguing, sometimes he reminds me uncannily of the Bridges/Keith Harlan Leonard recordings! SD, like Joe Guy himself, seems to be one of the pioneers whose capabilities were not good enough to let them ride on the crest of the modern bebop but to drown in obscurity. They deserve recognition for their work.

JAM SESSION - JOE GUY AND HIS BAND  NYC. May 18, 1941
Joe Guy (tp), Sammy Davis (ts), probably Allan Tinney (p), probably Ebenezer Paul (b), Hal West (dm).
Recorded by Jerry Newman at Minton's Playhouse.

The Sheik Of Araby
Acc. (tp) 32 bars. Soli 64 and 64 bars. Duet with (tp) 128 bars. (F)

Same date

Rose Room
Acc.(tp) 32 bars. Soli 64 and 64 bars. Acc. (tp) 32 bars. (M)

Probably only one tenorsax is present on this date, and SD is assumed to be the man. Not all that glimmers is gold, and not all of Jerry Newman's recordings are immortal memorabilia of great jazz after-hours. This is one of his less interesting ones, and the tenorsax playing is quite primitive.

No further recording sessions.

"BOB" ROBERT DORSEY

Born: Lincoln, Nebraska, Sept. 10, 1915
Died: Feb. 19, 1965

First professional work with Nat Towles in late 1930s, then with Horace Henderson. Participated in HH's last recording session for Okeh:
HORACE HENDERSON AND HIS ORCHESTRA

NYC. Oct. 23, 1940

Emmett Berry, Nat Bates (tp), Harold Johnson (tp, vo), Leo Williams, Archie Brown (tb), Howard Johnson, C.Q. Price (as), Bob Dorsey (ts, arr), Lee Pope (ts), Leonard Talley (bar), Horace Henderson (p, arr, ldr), Israel Crosby (b), Debo Mills (dm, vo), Sir Charles Thompson (arr).

Four titles were recorded for Okeh, two have tenorsax:

28959-1 Smooth Sailing Solo with orch 16 bars. (M)
28961-1 I'll Always Be In Love With You Solo 8 bars. (M)

Competent playing, particularly "... In Love ..." has a quite attractive solo.

Joined Cootie Williams' Big Band in 1942:

COOTIE WILLIAMS AND HIS ORCHESTRA

Chi. April 1, 1942

Cootie Williams, Milton Fraser, Joe Guy (tp), Louis Bacon (tp, vo), Jonas Walker, Robert Horton, Sandy Williams (tb), Charlie Holmes (as), Eddie "Cleanhead" Vinson (as, vo), Bob Dorsey, Greely Walton (ts), John Williams (bar), Ken Kersey (p), Norman Keene (b), George Ballard (dm).

Four titles were recorded for Okeh, all rejected. However, three have been issued later on LP. Of these, the following has tenorsax:

C 4205-1 Sleepy Valley Solo 12 bars. (S)

A beautiful performance of which BD should be very proud!

Subsequently with Cab Calloway (1945-46). Specialized on baritonesax during the 1950s and early 1960s.

To be continued in 1945.

... EDWARDS
"DUCKY"

Born: Died:

This musician participates in two Jerry Newman recordings from 1941:

JAM SESSION

NYC. July 1941

Pete Stanley, Curtis Murphy (tp), Ducky Edwards, Dick Wilson (ts), Allen Tinney (p), Ebenezer Paul (b), Spencer Dayton (dm).

Recorded by Jerry Newman at Monroe's.

Jumpy Record Solo 2 choruses of 32 bars (2nd tenorsax (9'50") solo). Soli 8 and 8 bars. In ens. (F)

NYC. July 22, 1941

Curtis Murphy (tp), Horsecollar Williams (as), Ducky Edwards, Kermit Scott (ts), Allan Tinney (p), Ebenezer Paul (b), G. Thompson (dm).

Recorded by Jerry Newman at Monroe's.

Exactly Like This (... You) Solo 3 choruses of 32 bars (7'10") (1st tenorsax solo), a few bars missing in the beginning. (FM)

Most tenorsax players would sharpen their tools when jamming with Dick Wilson and Kermit Scott, and so does "Ducky". Whatever his real capabilities were, he plays inspiredly in a style not as advanced as DW, but yet searching and forward-looking. Not at all bad!

DAVID ELDRIDGE
"ROY"

Born: Pittsburgh, Pennsylvania, Jan. 30, 1911
Died: NYC. Feb. 26, 1989
Roy's contribution on the tenorsax relates to the following session:

**JAM SESSION**

NYC. May 20, 1941

Roy Eldridge (ts), Jerry Newman (tb), with Monroe's Uptown House Band. Personnel includes (tp), (cl), unknown (ts) and probably Allan Tinney (p).

Recorded at Monroe's by Jerry Newman. One tenorsax item:

| How About This Mess | Tenorsax solo, partly with ens 9 choruses, each of 32 bars, with intro and coda. (F) |

This is quite unique! Probably the time is very late at night, when all inhibitions have been drowned. The blessed Jerry Newman plays some amateurish trombone, and Roy is, according to label notes, experimenting with the tenorsaxophone. The result is some of the worst sax sounds ever recorded! However, from an academic point of view, the occasion is interesting. The style is "unsaxish" and quite trumpetlike, so that it is quite easy to nod and accept Roy as the soloist. "... Mess", taken in a JATP-like mood with Roy all the way for more than four minutes, gives no doubt. The saxophone was never meant to be played this way, but that is the whole point of jazz!

"HARRY" HAROLD FERGUSON

Born: 1916

Died: 1972

Participates in a recording session by JAY McSHANN AND HIS ORCHESTRA in Dallas, Texas, April 30, 1941, but no tenorsax soli.

To be continued in 1945.

"JIMMY" JAMES ROBERT FORREST

Born: St. Louis, Missouri, Jan. 24, 1920

Died: Grand Rapids, Michigan, Aug. 26, 1980

Transferred to separate Jazz Archeology file.

... FREDERICKS

"SONNY"

Born: 1916

Died: 1972

Continued from 1939.

**BUDDY JOHNSON AND HIS BAND**

NYC. Oct. 25, 1940

"Buddy" Johnson (p, vo, ldr), Courtney Williams (tp), Don Stovall (as), Sonny Fredericks (ts), unknown (g), (b), (dm), Ella Johnson (vo-68292), The Mack Sisters (vo-68293).

Four titles were recorded for Decca, one has tenorsax:

| 68290 Southern Echoes | Solo 8 bars. (FM) |

Of similar quality as the 1939 Budd Johnson items, that is, acceptable but not too exciting.

Personnel for the recording session of April 9, 1941, is given as being the same as on Oct. 25, 1940 in discographies and LP liner notes. However, the tenorsax soloist is obviously Kenneth Hollon, "officially" present on the May 1, 1941 session.

No further recording sessions.

"MOSEY" MOSES GANT

Born: 1916

Died: 1972
HORACE HENDERSON AND HIS ORCHESTRA  
Chi, July 12, 1940
Fletcher Henderson (arr, dir), Emmett Berry, Harry "Pee Wee" Jackson, Gail Brockman (tp), Edward Fant, Nat Atkins (tb), Dalbert Bright (cl, as), Willie Randall (as), Elmer Williams, Moses Gant (ts), Horace Henderson (p, arr), Hurley Ramey (g), Jesse Simpkins (b), Oliver Coleman (dm).
Three titles were recorded for Okeh, one has MG:

WC 3186-A Sultan Serenade  
Solo 8 bars. (FM)

In a rather arranged setting and of no particular interest.

HORACE HENDERSON AND HIS ORCHESTRA  
Chi, July 26, 1940
Personnel probably similar to Okeh recording sessions. Emmett Berry (tp) is definitely present, probably Mosey Gant (ts).

CBS broadcast from the Grand Terrace. Two titles:

Stealing Apples (NC)  
Solo 64 bars. (M)

Blue Lou  
Soli 32 and 8 bars. (FM)

A fascinating recent discovery this broadcast, the only existing one with this orchestra, at least discovered so far. There are interesting soli on trumpet, clarinet, trombone and piano, as well as tenorsax. The latter is of high quality, and although I am not sure, it seems there is great similarity to the few bars we hear on the Okeh recording of "Sultan Serenade" two weeks earlier. So I vote for MG!

To be continued in 1946.

ANDREW GARDNER  
"GOON"

Born:  
Died:  

This altosax player has been suggested to be playing the second tenorsax on the following jam session:

THE REDCROSS RECORDINGS  
Chi, Feb. 28, 1943
Billy Eckstine (tp), Charlie Parker, poss. Andrew Gardner (ts), Hurley Ramey (g).

Three Guesses  
Duet with CP to solo 32 bars. (M)

same date

As above with Bob Redcross (brushes), unknown announcer.

Boogie Woogie  
No solo.

unknown date

Probably as above except Shorty McConnell (tp) replaces Eckstine, unknown (dm) added.

Yardin' With Yard (NC)  
Solo ca. 16 bars (NC). (FM)

Not a proper match for Bird, but the attempt should be appreciated.

"JOE" JOSEPH COPELAND GARLAND

Born: Norfolk, Virginia, Aug. 15, 1903  
Died: Teaneck, New Jersey, April 21, 1977

Continued from 1939.

JG is at this time a member of the Louis Armstrong Orchestra. Musical director from May 1940.

JG participates in the recording sessions of LOUIS ARMSTRONG for Decca from April 5, 1939 to April 17, 1942. There are no tenorsax soli on March 14, 1940, one but not by JG on May 1, 1940. However:

LOUIS ARMSTRONG AND HIS ORCHESTRA  
NYC, Nov. 16, 1941
Louis Armstrong (tp, vo), Frank Galbreath, Shelton Hemphill, Gene Prince (tp), George Washington, Norman Greene, Henderson Chambers (tb), Rupert Cole, Carl Frye (as), Prince Robinson (cl, ts), Joe Garland (cl, ts, bsx, arr), Luis Russell (p, arr), Lawrence Lucie (g), Hayes Alvis (b), Sidney Catlett (dm). Four titles were recorded for Decca, two have tenorsax:

93788-A Leap Frog Soli 4 and 4 bars. (M)
93789-A I Used To Love You Solo 8 bars. (S)
93789-B I Used To Love You As above. (S)

Chi. Nov. 27, 1941

Same. Broadcast from Grand Terrace.

Swing That Music Solo 24 bars. (F)

The broadcast is badly recorded, and JG cannot be properly identified here.

LA. April 17, 1942

Personnel as Nov. 16, 1941, except Bernard Flood (tp), James Whitney (tb), John Simmons (b) replace Prince, Greene and Alvis. Four titles were recorded for Decca, three have tenorsax:

2975-A Among My Souvenirs Solo with orch 4 bars. (M)
2975-B Among My Souvenirs As above. (M)
2976-A Coquette Solo with orch 14 bars. (M)
2976-B Coquette As above? (   )
2977-A I Never Knew Solo with orch 16 bars. (M)

Active playing on "Coquette" and "I Never ...", but I prefer the sweet, pleasant "... Love You". This is at the very periphery of jazz tenorsax memorabilia!

JG stays with LOUIS ARMSTRONG AND HIS ORCHESTRA until late 1943. Many details to be sorted out, here only the following info:

Hollywood, ca. March 1943

AFRS Jubilee No. 24. Only one tenorsax item:

I Can't Give You Anything But Love Solo with orch 8 bars. (M)

Houston, Texas, Dec. 7, 1943

Coca Cola Spotlight Bands 380.

I Can't Give You Anything But Love Solo with orch 8 bars. (FM)

In 1943-1944 free-lanced in New York - spell with Claude Hopkins in late 1944.

CLAUDE HOPKINS AND HIS ORCHESTRA NYC. ca. Oct. 1944

Possible personnel: Shirley Clay, Kenneth Roane (tp), Jimmy Archey, Sandy Williams (tb), Joe Evans, Pinky Williams (as), Joe Garland, Ted Barnett (ts), John Ricks (bar), Claude Hopkins (p), John Benjamin Peabody Brown (b), Wilbert Kirk (dm). AFRS Jubilee No. 100, 101, 102.

HOP-1 Boogie Beat Solo 20 bars. (FM)
HOP-2 Jump Off Solo 32 bars. (M)
HOP-3 Jumping In The Gin Mill Solo 16+8 bars, orch on bridge. (FM)
HOP-4 Lamar Boogie Solo 20 bars. (M)
HOP-5 Let's Have A Session Solo 14 bars. (FM)
HOP-6 Let's Hop Solo 16 bars. (M)
HOP-7 One O'Clock Jump (NC) No solo.
HOP-8 Yacht Club Swing Solo 32 bars. (M)

These items are difficult to identify with regard to tenor saxophone. There are certainly two performers, if not three. One is influenced by modern trends, particularly evident on "Yacht Club ...", "... Gin Mill" and "Jump Off", while the
other one is in an older Chu-influenced school. Suggestions will be well received!

To be continued in 1946.

"AL" ALFRED GIBSON

Born: 
Died: 
Continued from 1939.

Recorded with BENNY CARTER AND HIS ORCHESTRA on Oct. 16, 1941, but tenor sax soli are believed to by Ernie Powell.

Joined CAB CALLOWAY AND HIS ORCHESTRA in 1942 and stayed until 1947.

CAB CALLOWAY AND HIS ORCHESTRA  LA. July 27, 1942 
Lammar Wright, Russell Smith, Shad Collins, Jonah Jones (tp), Keg Johnson, Quentin Jackson (tb), Tyree Glenn (tb, vib), Irving Brown (cl, as), Hilton Jefferson (as), Al Gibson, Walter Thomas (ts), Andrew Brown (as, bar), Benny Payne (p), Danny Barker (g), Milt Hinton (b), Cozy Cole (dm), Cab Calloway (ldr, vo), The Cabaliers (vo).
A previously rejected title have both tenorsaxes soloing:
HCO887 Chant Of The Jungle Solo 32 bars or 16 bars. (F)

Very interesting discovery!! Both tenorsaxes are clearly present with surprisingly good contributions. Who is who is the problem, anybody got an idea?

To be continued in 1945.

"BILL" GOODSON

Born: 
Died: 
JAY McSHANN AND HIS ORCHESTRA  NYC. Dec. 1, 1943 
Personnel differs in different sources but is certainly including Paul Quinichette (ts).
The other man is given as BG by Frank Driggs, but discographies give John "Flap" Dungee. I choose to trust Driggs.
Four titles were recorded for Decca, three issued, two have tenorsax soli not by PQ:
71527 Say Forward, I'll March Solo 16+8 bars, (tp) on bridge. 
Soted 6 bars. (M)
71528 Wrong Neighbourhood Solo 12 bars. (S)

There is good will and ambition behind these soli in the Evans/Tate tradition, and while they are not coherent enough to make a strong impression, they have some interest even today. Note in particular the slow "Wrong ...".

DEXTER KEITH GORDON

Born: Los Angeles, California, Feb. 27, 1923 
Died: Philadelphia, Delaware, April 25, 1990 
Transferred to separate Jazz Archeology file.

CHAUNCEY GRAHAM

Born: 
Died: 
Continued from 1939.

BOONE's JUMPING JACKS  NYC. Oct. 16, 1941 
Chester Boone (tp, vo), Buster Smith (cl), George Johnson (as), Chauncey Graham
(ts), Lloyd Phillips (p), Vernon King (b), Shadrack Anderson (dm).
Four titles were recorded for Decca, three have tenorsax:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>69827-A Messy</td>
<td>16 bars. (M)</td>
<td></td>
</tr>
<tr>
<td>69828 I'm For It</td>
<td>18 bars. (FM)</td>
<td></td>
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<tr>
<td>69830 Take Me Back</td>
<td>8 bars. (SM)</td>
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</tbody>
</table>

One of the better Decca small band sessions, and Boone should have had further opportunities. This is also CG's most important session, showing that he was among the better secondraters. The style has a certain similarity to Ted McRae in "... For It", but with touches of Sedric and Hollon on "Messy".

**SONNY BOY WILLIAMS ACC. BY**

Chauncey Graham (ts), own (p), Jesse Jackson (g), Joe Brown (b), Cedric Anderson (dm), unknown (speech-70486).
Two titles were recorded for Decca:

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<thead>
<tr>
<th>Title</th>
<th>Solo</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>70486-A Shake It But Don't Break It</td>
<td>24 bars with vocal acc. (M)</td>
<td></td>
</tr>
<tr>
<td>70487-A I'll Bring Home The Bacon For You, Baby</td>
<td>32 bars. (M)</td>
<td>Faint obbligato.</td>
</tr>
</tbody>
</table>

Competent playing on a rolling boogie woogie background, but no really stretching out on "Shake ...", "... Bacon ...", however, has a simple but quite juicy and enjoyable solo.

No further recording sessions.

**SIDNEY GRANT**

Born: 
Died: 

**HAROLD BOYCE AND HIS HARLEM INDIANS**

Joe James (tp), Lem Davis (as), Sid Grant (ts), Harold Boyce (p, vo), Gladstone Thomas (b), Arthur Herbert (vo).
Six titles were recorded for Decca, five have tenorsax:

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<thead>
<tr>
<th>Title</th>
<th>Solo</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>69518-A De Bush To Boil Tea</td>
<td>16 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>69519-A Willie, Willie, Don't Go From Me</td>
<td>16 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>69520-A Bajun Girl</td>
<td>16 bars. (M)</td>
<td></td>
</tr>
<tr>
<td>69521-A Knock Ya'self Out</td>
<td>8 bars. (FM)</td>
<td></td>
</tr>
<tr>
<td>69522-A So What?</td>
<td>8 bars. (FM)</td>
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</tbody>
</table>

Simple tenorsax playing, but not at all bad, somewhat similar to Hollon. One should not be frightened by the labelling "Traditional West Indian Stomp"! Juicy playing on all items, the best one is "Bajun Girl".

**BOYCE's HARLEM SERENADERS**

Harvey Davis (tp), Sidney Grant (ts), Harold Boyce (p, vo), Gladstone Thomas (b), probably Joe Johnson (dm).
Four titles were recorded for Decca, two have tenorsax:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>69801-A ‘Long About Three</td>
<td>8 bars. (S)</td>
<td></td>
</tr>
<tr>
<td>69802-A Get In The Groove</td>
<td>16+8 bars. (tp) on bridge. (M)</td>
<td></td>
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</table>

To be continued in 1953.

**CLAIRBORNE GRAVES**

Born: 
Died: 
Participates in the following recording session:
JAY McSHANN's KANSAS CITY STOMPERS

KC. Nov. 1, 1944
Oliver Todd (tp), Tommy Douglas (as), Clairborne Graves (ts), Jay McShann (p), Efferge Ware (g), Walter Page (b), Sam "Baby" Lovett (dm), Julia Lee (vo-346,47).
Four titles were recorded for Capitol, one has CG:

348-A On The Sunny Side Of The Street Solo 16 bars to coda. (SM)

Quite amateurish and not at all capable of exploiting the possibilities created by the great McShann.

To be continued in 1951.

WARDELL GRAY

Born: Oklahoma City, Oklahoma, Feb. 13, 1921
Died: Las Vegas, Nevada, May 25, 1955

Transferred to separate Jazz Archeology file.

SHIRLEY GREENE

Born:
Died:

First recording sessions on alto saxophone with FLOYD RAY AND HIS ORCHESTRA, NYC. Feb. 21, 1939 and April 13, 1939.

Participates in the three recording sessions with:

DOC WHEELER AND HIS SUNSET ORCHESTRA
NYC. Sept. 1, 1941
Doc Wheeler (tb, vo, dir), Jesse Brown, Cat Anderson, Reunald Jones (tp), Nat Allen, Norman Powe (tb), Julius Watson (tb, vo), Cornelius King, Robert Smith (as), Sam Taylor, Shirley Greene (ts), Raymond Tunia (p), Leroy Kirkland (g), Al Lucas (b), Joe Murphy (dm).
Two titles recorded for Bluebird, both have tenorsax, possibly some by SG.

NYC. Nov. 6, 1941
Same. Four titles were recorded for Bluebird, three have tenorsax, possibly some by SG.

NYC. March 30, 1942
Same. Four titles were recorded for Bluebird, all have tenorsax, at least one has SG:
73489-1 Tunie's Tune Solo 16 bars. (M)
The details of the Doc Wheeler tenorsax soli have not yet been sorted out. Certainly there are two very competent players sharing the soli between them. They play very well in a "post-Prez" style, but who is who? SG certainly soloes on "Tunie's Tune", because on this item we have the two of them in sequence, but it is not known whether SG is first or last. Help is needed! The solo details aggregated are to be found under Sam Taylor.

SG played with Lucky Millinder's orchestra in 1943.

To be continued in 1947/48.

"JIMMY" JAMES HAMILTON

Born: Dillon, South Carolina, May 25, 1917
Died: Sept. 20, 1944

Continued from 1939.

Records with BILLIE HOLIDAY AND HER ORCHESTRA, Sept. 12, 1940 on (cl, ts), but the tenorsax soli are by Don Byas. JH played with TEDDY WILSON from 1940 until 1942, but the three recording sessions of Dec. 9, 1940, Feb. 12, 1941 (led by CHICK BULLOCK) and Sept. 16, 1941 only features (cl). Also (cl) in the recording session of Feb. 9, 1942 with PETE BROWN AND HIS BAND. Joined Eddie Heywood, then worked in Yank Porter's Band at Hotel St. George,
New York, before joining Duke Ellington in May 1943, remained with Duke until summer of 1968. A recording session on (cl, ts), with SONNY GREER AND HIS REXTET, May 16, 1944 has no tenorsax soli.

To be continued in 1946.

LOWELL W. HASTINGS
"COUNT" "RED"

Born:
Died:

SAVOY DICTATORS  Before Nov. 1942
Hal Mitchell, Chippie Outcalt (tp), Howard Scott (tb), Bobby Plater (as), Count Hastings (ts), Clem Moorman (p), Willie Johnson (g), Danny Gibson (dm).

Four titles were recorded for Savoy, three have LH:

<table>
<thead>
<tr>
<th>Title</th>
<th>Soli Duration (Genre)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythm And Bugs</td>
<td>Solo 36 bars. (F)</td>
</tr>
<tr>
<td>Tricks</td>
<td>Solo 30 bars. (FM)</td>
</tr>
<tr>
<td>Jam And Crackers</td>
<td>Solo 32 bars. (F)</td>
</tr>
</tbody>
</table>

These recordings have been suggested to have been made as early as 1939, but this is quite unlikely; aurally they seem to belong to the period around the recording ban. CH turns out to be a very interesting tenorsax player with several active and strong soli, and he seems to be a solid, gutsy swinger with roots in all the traditions.

Note: Below I have listed all tenorsax soli under Lowell Hastings. However, they must certainly be shared by George Nicholas. Please help!!

TINY BRADSHAW AND HIS ORCHESTRA  Hollywood, ca. Jan. 1944
Similar to Regis session probably later this year. Billy Ford (vo-BRA-4).

AFRS Jubilee No. 62 and 64 (not available). Eight titles were recorded:

<table>
<thead>
<tr>
<th>Title</th>
<th>Soli Duration (Genre)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRA-1 After You've Gone</td>
<td>No solo.</td>
</tr>
<tr>
<td>BRA-2 Bradshaw Bounce</td>
<td></td>
</tr>
<tr>
<td>BRA-3 A Chicken Ain't Nothing But A Bird</td>
<td>No solo.</td>
</tr>
<tr>
<td>BRA-4 Do Nothing Till You Hear From Me</td>
<td>Solo 8 bars. (S)</td>
</tr>
<tr>
<td>BRA-5 Hit That Jive Jack</td>
<td>Solo with orch 64 bars. (FM)</td>
</tr>
<tr>
<td>BRA-6 Jersey Boogie</td>
<td></td>
</tr>
<tr>
<td>BRA-7 One O'Clock Jump (NC)</td>
<td>No solo.</td>
</tr>
<tr>
<td>BRA-8 Shoo Shoo Baby</td>
<td></td>
</tr>
</tbody>
</table>

A very interesting and modern solo on "... Jack" and a lovely, clever "Do Nothing Till ...".

Hollywood, ca. July 1944

Same, with Sidney Catlett (dm).

AFRS Jubilee No. 90 and 93. Seven titles were recorded:

<table>
<thead>
<tr>
<th>Title</th>
<th>Soli Duration (Genre)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BRA-9 Bradshaw Bounce</td>
<td>Solo 32 bars. (F)</td>
</tr>
<tr>
<td>BRA-10 It's Sand Man</td>
<td>Solo 40 bars. (F)</td>
</tr>
<tr>
<td>BRA-11 The Major And The Minor</td>
<td>No solo.</td>
</tr>
<tr>
<td>BRA-12 One O'Clock Jump (NC)</td>
<td>No solo.</td>
</tr>
<tr>
<td>BRA-13 Ready, Set, Jump</td>
<td>Solo with orch 32 bars. (M)</td>
</tr>
<tr>
<td>BRA-14 San Fernando Valley</td>
<td>Solo 16 bars. (FM)</td>
</tr>
<tr>
<td>BRA-15 San Fernando Valley</td>
<td></td>
</tr>
</tbody>
</table>

There is a marked difference between these two set of programs; the soli on the last one are rough left-hand work and not very attractive.

TINY BRADSHAW AND HIS ORCHESTRA  NYC. 1944
Billy Ford, Talib Daawud, Sammy Yates (tp), Leon Comegys, Andrew Penn,
Alfonso King (tb), Sonny Stitt, Don Hill (as), Count Hastings, George Nicholas (ts), Charlie Fowlkes (bar), Howard "Duke" Anderson (p), Leonard "Heavy" Swain (b), Earl "The Fox" Walker (dm), Tiny Bradshaw (dir, vo).

Four titles were recorded for Regis, two have LH:

S1150  Salt Lake City Bounce  Solo 32 bars. (M)
S1152  Bradshaw Bounce  Solo 66 bars. (FM)

CH is an interesting encounter, a promising, modern-influenced tenorsax player with phrasing sometimes quite Dexter-like. At other times he plays modestly, not daring to attack properly. None of these soli are first-rate, but they are quite extended and well worth trying.

To be continued in 1945.

COLEMAN HAWKINS
"BEAN"

Born: St. Joseph, Missouri, Nov. 21, 1901
Died: NYC. May 19, 1969

Transferred to separate Jazz Archeology file.

"MIKE" MICHAEL HEDLEY

MH participates on (ts) in the LUCKY MILLINDER AFRS Jubilee shows of July 1943 and the recording session of Oct. 19, 1943, but tenorsax soli are believed to be by Sam Taylor.

TAB SMITH AND HIS ORCHESTRA  NYC. May 10, 1944
Frank Humphries (tp), Tab Smith (as), Mike Hedley (ts), Raymond Tunia (p), Trevor Bacon (g, vo), Al McKibbon (b), Walter Johnson (dm), Margaret Watkins (vo).

Four titles were recorded for Decca, three have tenorsax:

72095  I Live True To You  Obbligato 8 bars. (S)
72096  Brown Skin Blues  Obbligato 12 bars. (SM)
72097  All Night Long  Obbligato 8 bars. (S)

NYC. Nov. 1944

Same/similar.

Four titles were recorded for Regis/Manor, three have tenorsax:

S1187  I Was Wrong  Obbligato 8 bars. (S)
S1188  Rosa Lee  Obbligato 12 bars. (SM)
S1194  I Hear You Knocking  Obbligato parts. (SM)

NYC. Dec. 6, 1944

Same/similar.

Four titles were recorded for Decca, two issued, one has tenorsax:

72603-A  Loving You Just The Same  Obbligato 8 bars. (S)

The first Tab Smith recording sessions concentrate upon the slow tempi exclusively. The tenorsax obbligato parts sound quite nice.

To be continued in 1945.

FRANK HENDERSON

Born: 
Died: 
Participates in the March 29 and Oct. 4, 1944 Decca recording sessions of BUDDY JOHNSON AND HIS ORCHESTRA, but all tenorsax soli are believed to be by Jimmy Stanford.

To be continued in 1947.

OTIS HICKS
"SLATS"

Born:  
Died:  

Continued from 1939.

SKEETS TOLBERT  
AND HIS GENTLEMEN OF SWING

NYC. March 12, 1940
Carl Smith (tp), Skeets Tolbert (cl, as, dir), Otis Hicks (ts), Charles Richards (p, vo), John Drummond (b), Hubert Pettaway (dm).
Four titles were recorded for Decca, two have tenorsax:

67298-A I Can't Go For You Solo 18 bars. (FM)
67299-A Jumpin' Jack Solo 8 bars. (F)

NYC. Oct. 2, 1940
Same, Yack Taylor (vo).
Four titles were recorded, one has tenorsax:

68194-A I'll Make It Worth While Obbligato parts. (S)

NYC. Dec. 17, 1940
Same, Yack Taylor, Babe Wallace (vo).
Four titles were recorded, one has tenorsax:

68516 Bugle Blues Duet with (tp) 16 bars. (SM)

The very good impression from the 1939 Tolbert session is not quite continued. OH's introduction of his solo on "I Can't ..." is very attractive, and "Bugle ..." again has the nice, Herschal Evans-like sound, but the rest is rather anonymous.

SKEETS TOLBERT  
AND HIS GENTLEMEN OF SWING

NYC. May 22, 1941
Carl Smith (tp), Wingy Carpenter (tp, vo), Skeets Tolbert (cl, as, dir), Leslie Johnakins (as), Otis Hicks (ts), Buddy Johnson (p), John Drummond (b), Hubert Pettaway (dm).
Four titles were recorded for Decca, but no tenorsax.

NYC. Sept. 10, 1941
Carl Smith (tp), Campbell "Skeets" Tolbert (as), Otis Hicks (ts), Charles "Red" Richards (p, vo-69731), John Drummond (b), Hubert Pettaway (dm), Babe Wallace (vo-69732), Jean Eldridge (vo-69733).
Four titles were recorded for Decca, one has tenorsax:

69730-A That's The Messy Boogie Solo 12 bars. (FM)

Quite modest playing on "... Boogie", and on "Git It" I hear only altosax contrary to some statements.

SKEETS TOLBERT  
AND HIS GENTLEMEN OF SWING

NYC. Jan. 29, 1942
Robert Hicks (tp), Skeets Tolbert (cl, as, dir), Otis Hicks (ts), Herbert Goodwin (p, vo), John Drummond (b), Larry Hinton (dm), Nora Lee King, Jean Eldridge (vo).
Four titles were recorded for Decca, two have OH:

70259 Fill Up Solo 16 bars. (FM)
70261 Because I Love My Daddy So Solo 4 bars. (SM)

NYC. July 25, 1942
Same/similar. Two titles were recorded for Decca, but no tenorsax.

The two soli above are quite ordinary, and OH never gets an honorable sortie.
OH records on (as) with Jimmie Lunceford in 1948-49.

"RAY" RAYMOND HILLS
Born: 
Died 
SAM PRICE AND HIS TEXAS BLUSICIANS 
NYC. March 13, 1940 
Joe Brown, Ed Mullens (tp), Don Stovall (as), Ray Hills (ts), Sam Price (p, vo), Duke Jones (b), Wilbert Kirk (dm). 
Four titles were recorded for Decca, two have tenorsax: 
67304-A Fetch It To Me Solo 8 bars. (M) 
67307-A Swing Out In The Groove Solo 20+8 bars, (p) on bridge. (FM) 
NYC. Sept. 26, 1940 
Same. Four titles were recorded for Decca, one has tenorsax: 
68150-A Oh Red Solo 12 bars. (M) 
Competent, driving tenorsax playing on these sides, RH obviously is a tenorsax talent! 
To be continued in 1951.

KENNETH LYNN HOLLON 
Born: Brooklyn, NYC. Nov. 26, 1909 
Died: New York, Sept. 30, 1974 
Transferred to separate Jazz Archeology file. 

EDWARD INGE 
Born: Kansas City, Missouri, May 7, 1906 
Died: Oct. 8, 1988 
This prominent clarinet player is listed with (cl, ts) under his recording sessions with ANDY KIRK AND HIS TWELVE CLOUDS OF JOY from June 25, 1940 to July 29, 1942, replacing Don Byas. However, no tenorsax soli. 

GEORGE IRISH 
Born: Panama 1910 
Died: Boston, Mass. Nov. 24, 1959 
Raised in Boston, Massachusetts. Began professional career as sax/arranger with Blanche Calloway's Band (summer 1938), following year joined Teddy Wilson's Big Band. Participates in recording sessions with TEDDY WILSON May 10, 1939 to Jan. 18, 1940, but all tenorsax soli are by Ben Webster. 
With BENNY CARTER (1940 to early 1941), three recording sessions, Oct. 23, 1940, Nov. 19, 1940 and Jan. 21, 1941, but no tenorsax soli. 
Then with Fletcher Henderson until 1942 (no recording sessions). Briefly with Don Redman (1943), then formed own band. Moved back to Boston and became a teacher at the Academy of Music in Arlington, Massachusetts, a position he held until his death. No further recording sessions. 

BENJAMIN CLARENCE JACKSON 
"BULL MOOSE" 
Born: Cleveland, Ohio, 1919
Died: Cleveland, Ohio, July 31, 1989

Began on violin, switched to tenor sax in highschool, worked in local band led by trumpeter Freddy Webster before joining Lucky Millinder 1944-45. Reported to have the following item in the early forties:

"BULL-MOOSE" JACKSON ca. 1943
Unknown personnel.
Soundie (3 minutes) (not available) reported to feature BMJ on:

Big Fat Mamas

To be continued in 1945.

FRANZ R. JACKSON

Born: Rock Island, Illinois, Nov. 1912
Died: Dowagiac, Michigan, May 6, 2008

Continued from 1939.

A recording session with own band:

FRANZ JACKSON AND HIS JACKSONIANS NYC. March 12, 1940
Bobby Williams (tp), Eli Robinson (tb), Joe Eldridge (as), Franz Jackson (cl, ts), Ken Kersey (p), Ted Sturgis (b), Panama Francis (dm), Maxine Johnson (vo-67294/95).
Four titles recorded for Decca, two have tenorsax (the other two clarinet):

67294-A Summer Rhapsody Intro 4 bars. Solo 8 bars. (SM)
67295-A You're The Maker Of Rain In My Heart Part of intro. Solo 16 bars. (SM)

A very disappointing session in all respects, and the two tenorsax performances are in the sweet, commercial vein.

To California with Earl Hines in October 1940:

EARL HINES AND HIS ORCHESTRA Hollywood, Dec. 2, 1940
Harry Jackson, Rostelle Reese, Leroy White (tp), Joe McLewis, John Ewing, Edward Fant (tb), Leroy Harris (as, vo), Scoops Carry (as), William Randall, Budd Johnson (ts), Franz Jackson (ts, arr-55179), Earl Hines (p, dir), Hurley Ramey (g), Truck Parham (b), Alvin Burroughs (dm), Billy Eckstine, Madeline Green a.o. (vo).
Six titles were recorded for Bluebird, one has FJ:

055179-1 Comin' In Home Solo 16 bars. (FM)

NYC. April 3, 1941
Personnel as above, except George Dixon (tp, as), Tommy Enoch, Benny Harris (tp), George Hunt (tb), Rudolph Taylor (dm) replace Reese, White, Ewing and Burroughs. FJ (arr-63332).
Five titles were recorded for Bluebird, two have FJ:

063330-1 Jersey Bounce Solo 14 bars. (FM)
063332-1 South Side Solo 8 bars. (FM)

Wonderland Park, London, Ontario, Canada, June 17, 1941
Dance date, location recording. Probably none of the tenorsax soli are played by FJ.

Hollywood, Aug. 20, 1941
Personnel as April 3, 1941, except Freddy Webster (tp), John Ewing (tb) replace Harris and Fant.
Six titles were recorded for Bluebird, two have FJ:

061542-1 Straight To Love Solo 8 bars. (M)
061544-1 Swingin' On C Solo with orch 16 bars. (FM)

Chi. Oct. 28, 1941
Personnel as Aug. 20, 1941, except Jesse Miller (tp), Nat Atkinson (tb) replace
Webster and Ewing.
Four titles were recorded for Bluebird, none seem to feature FJ.

As with Roy Eldridge in the late thirties, FJ exhibits a rough style which never seems to break loose. The results are competent but never beautiful. For a kind of highlight, play "... Love".

Worked with Fats Waller (1941), with Cootie Williams in New York (early 1942), briefly with Pete Brown, then worked in Boston with Frankie Newton. Tourled with Roy Eldridge Big Band in 1944.

ROY ELDREDGE AND HIS ORCHESTRA NYC. June 26&Oct. 13, 1944
Bigband personnel including Hal Singer, Franz Jackson (ts).
Two recording sessions for Decca, six titles, one has FJ:

72432 St. Louis Blues Solo 48 bars. (F)

Then from late 1944 long spell with Wilbur de Paris Band.

To be continued in 1946.

JAMES JACKSON JR.

Born:
Died:

JOE LIGGINS & HIS ORCHESTRA LA. Nov. 1944
Personnel probably as March 26, 1945: Little Willie Lackson (as, bar), James Jackson jr. (ts), Frank Pasley (g), Red Callender (b), Peppy Prince (dm), Joe Liggins (p, vo).
Two titles were recorded for Bronze, no tenorsax on “The Honeydripper Pt 1” but:

The Honeydripper Pt 2 Solo 24 bars. (M)

Strong tone, competent solo, sounds very much like later JJ.

To be continued in 1945.

JEAN BATTISTE ILLINOIS JACQUET

Born: Broussard, Louisiana, Oct. 31, 1922
Died: NYC. July 22, 2004

Transferred to separate Jazz Archeology file.

RUSSELL JOHNS

Born:
Died:

Participates in the following recording session:

LIL ARMSTRONG AND HER DIXIELANDERS NYC. March 18, 1940
Jonah Jones (tp), Don Stovall (as), Russell Johns (ts), Lil Armstrong (p), Wellman Braud (b), Manzie Johnson (dm), Midge Williams (vo-67333), Hilda Rogers (vo-67334).
Four titles were recorded for Decca, two have tenorsax:

67331-A Sixth Street Solo with ens 16 bars. (M)
67332-A Riffin' The Blues Solo 24 bars. (FM)

Stompy and somewhat primitive but not without merits.

ALBERT JOHNSON
"BUDD"

Born: Dallas, Texas, Dec. 14, 1910
Died: Kansas City, Missouri, Oct. 20, 1984

Transferred to separate Jazz Archeology file.

"EDDIE" EDWIN JOHNSON

Born: Napoleonsville, Louisiana, Dec. 11, 1920
Died: April 7, 2010

Studied at Englewood High and at the Kentucky State College. Played as a sideman with Coleman Hawkins 1941, the house band of the Rhumboogie Cafe in Chicago 1942-43, Marl Young, Cootie Williams 1944 (?) or 1946, Walter Fuller. One recording session in the early forties:

THE SESSION SIX  
Chi. April 2, 1944
Jesse Miller (tp), Nat Jones (as), Eddie Johnson (ts), Jimmy Jones (p), John Levy (b), Alvin Burroughs (dm).
Four titles were recorded for Session (12"):

164  Big Oaks  Not available.
165  I Wished On The Moon  Not available.
166  In The Act  Solo 64 bars. (FM)
167  Yesterdays  Solo 46 bars. (S)

A real jazz session on Session, and EJ has an active role, being the main soloist on both available items. Being no great innovator, he plays nevertheless with strength and conviction.

To be continued in 1946.

"LEM" LEMUEL CHARLES JOHNSON
"DEACON"

Born: Oklahoma City, Aug. 6, 1909
Died: NYC. April 1, 1989

Continued from 1939.

SKEETS TOLBERT
AND HIS GENTLEMEN OF SWING  
NYC. Jan. 24, 1940
Carl Smith (tp), Skeets Tolbert (cl, as, dir), Lem Johnson (ts), Clarence Easter (p, vo), Al Hall (b), Hubert Pettaway (vo).
Four titles were recorded for Decca, three have tenorsax:

67101-A  Gimme Something Like That  Solo 8 bars. (FM)
67102-A  Hole Holy Roly-Poly  Solo 16 bars. (M)
67103-A  Raz Ma Taz  Solo 8 bars. (FM)

There seems to be a slight improvement in LJ's tenorsax playing compared to the 1938/1939 Louis Jordan and Skeets Tolbert sessions, but no excitement aroused.

Then formed own trio. Led own sextet during the early 1940s, but also brief spells with Buster Harding Quartet (spring 1940), Eddie Durham (1940), Edgar Hayes and Sidney Bechet (1941), Claude Hopkins (1942).

EDDIE DURHAM AND HIS BAND  
NYC. Nov. 11, 1940
Joe Keyes (tp), Willard Brown, Henry "Buster" Smith (as), Lem Johnson (ts, vo-68338), Conrad Frederick (p), Eddie Durham (g, arr), Averil Pollard (b), Arthur Herbert (dm).
Four titles were recorded for Decca, three have tenorsax:

68336-A  I Want A Little Girl  Solo 8 bars. (SM)
A notable improvement again! The solo on "... Girl" has real class, groovy and confident. Also "Magic ..." shows talent.

**LEM JOHNSON AND HIS WASHBOARD BAND/ SAM PRICE AND HIS TEXAS BLUSICIANS**

*NYC. Dec. 6, 1940*

Lem Johnson (cl, ts, vo-68458,60), Sam Price (p-68457), Duke Jones (b), unknown (dm, wbd).

Four titles were recorded for Decca, one has tenorsax:

- **68338-A** Fare Thee Honey, Fare Thee Well
  Solo 4 bars. (M)

- **68339-A** Magic Carpet
  Solo 16 bars. (FM)

Sweet solo, but surprisingly elaborate obbligato; a nice performance.

**SIDNEY BECHET AND HIS NEW ORLEANS FEETWARMERS**

*NYC. April 28, 1941*

Gus Aiken (tp), Sandy Williams (tb), Sidney Bechet (sop), Lem Johnson (ts), Cliff Jackson (p), Wilson Myers (b), Arthur Herbert (dm).

Four titles were recorded for Victor, all have some tenorsax:

- **063823-1** Swing Parade
  In ensemble. (FM)

- **063823-2** Swing Parade
  In ensemble. (FM)

- **063824-1** I Know That You Know
  In ensemble. (F)

- **063824-2** I Know That You Know
  In ensemble. (F)

- **063824-3** I Know That You Know
  In ensemble. (F)

- **063825-1** When It's Sleeping Time Down South
  Solo 8 bars. In ensemble. (S)

- **063825-2** When It’s Sleeping Time Down South
  As above? ( )

- **063826-1** I Ain't Gonna Give Nobody ...
  In ensemble. (FM)

- **063826-2** I Ain't Gonna Give Nobody ...
  In ensemble. (FM)

The session is heavily oriented towards ensemble playing and Sidney Bechet's magnificent soprano sax, thus we only "feel" LJ in the background. However, he gives a great, pleasant surprise with his only solo, a beautiful and moving 8 bars on "... Sleepy Time ...". If he really could play like this, why so rarely heard??

**LEM JOHNSON** records two sides for Decca on May 19, 1942, but is featured on (vo) only.

While doing defence-plant work at the Douglas aircraft factory played in band organised by Claude Hopkins (1943). Then reformed own sextet, residencies in New York City, Rochester, Keansbourg, New Jersey, etc. and overseas U.S.O tours, also recorded with Hot Lips Page.

**HOT LIPS PAGE AND HIS BAND**

*NYC. March 8, 1944*

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

Four titles were recorded for Commodore, all have LJ:

- **4730-1** My Gal Is Gone
  Obbligato (2nd chorus) 12 bars. (SM)

- **4730-2** My Gal Is Gone
  As above. (SM)

- **4731-1** Rockin' At Ryan's
  Solo 24 bars (1st (ts)-solo). (FM)

- **4731-2** Rockin’ At Ryan's
  As above. (FM)

- **4732-1** You'd Be Frantic Too
  Obbligato (2nd chorus) 12 bars. (S)

- **4732-2** You'd Be Frantic Too
  As above. (S)

- **4733-1** The Blues Jumped The Rabbit
  As below. (M)

- **4733-2** The Blues Jumped The Rabbit
  Solo 12 bars (1st chorus). (M)

A very interesting encounter between the "old" LJ and the new, upcoming genius Lucky Thompson. LF manages surprisingly well under the circumstances. His obbligato parts on "My Gal ..." and "Frantic ..." are really high-class, and the soli
likewise. Note for instance his good technique shown on "... Ryan's".

**LEM JOHNSON AND HIS BAND**  
NYC. Nov. 9, 1944  
Courtney Williams (tp), Harold Blanchard (as), Lem Johnson (ts, vo), Jimmy Phipps (p), Jimmy Butts (b), Sonny Woodley (dm).  
Five titles were recorded for Cincinnati, two issued, one has tenorsax:

N-501  S. K. Blues  
Break. Solo 10 bars. (SM)

This solo confirms the good impression from the Lips Page session, LJ seems to be a much better tenorsax performer than generally known.

**WARREN EVANS AND HIS RECORDING ORCHESTRA**  
NYC. Nov. 13, 1944  
Dick Vance, Dave Nelson (tp), Benny Morton (tb), George James, Joe Eldridge (as), Lem Johnson (ts), Sammy Price (p), Everett Barksdale (g), Billy Taylor (b), Doc West (dm), Warren Evans (vo).  
Four titles were recorded for National but no tenorsax soli.

To be continued in 1947.

**LOUIS JORDAN**

Born: Brinkley, Arkansas, July 8, 1908  
Died: Feb. 4, 1975

On the numerous Decca recordings in the early forties, this famous altosax player and singer is listed with (cl), (ts) and (bar). However, only a few titles have tenorsax soli.

**LOUIS JORDAN AND HIS TYMPANY FIVE**  
NYC. July 21, 1942  
Louis Jordan (as, ts, vo, dir), Eddie Roane (tp), Arnold Thomas (p), Dallas Bartley (b), Walter Martin (dm).

71132-A  Five Guys Named Moe  
Solo 64 bars. (FM)

A quite nice performance, with a good tenorsax sound, making me wish that he had concentrated on this instrument ...

**LOUIS JORDAN AND HIS TYMPANY FIVE**  
Unknown  
Louis Jordan (ts, vo, dir), probably (tp), (p), (b), (dm) as above.  
Filmshort.

Five Guys Named Moe  
Acc. (tp). Solo 64 bars. (F)

It is assumed that this film was made around the same time as the Decca recording, and the tenorsax playing again is surprisingly good.

**LOUIS JORDAN AND HIS TYMPANY FIVE**  
Hollywood, ca. Aug. 1943  
Eddie Roane (tp), Louis Jordan (as, ts, vo, dir), Arnold Thomas (p), B. Simpkins (b), Shadow Wilson (dm).  
AFRS Jubilee No. 41. Date falsely given as Nov. 23. One tenorsax item (Vdisc):

JOR-3  Five Guys Named Moe  
Acc. (tp). Solo 64 bars. (F)

Hollywood, ca. Sept. 1943

Same. AFRS Jubilee No. 46 and 51, no tenorsax.

L.A. Oct. 4, 1943

Same. Four titles were recorded for Decca, one has tenorsax:

L3207  The Things I Want  
Soli 20 and 4 bars. (S)

Hollywood, early May 1944

Same. AFRS Jubilee No. 81. Dubbing date May 22 or 29. One tenorsax item:

JOR-17  Five Guys Named Moe  
Solo 64 bars. Duet with (tp) 32 bars. (F)

LJ swings along on his tenorsax vehicle "... Moe", good as "always". And on "... Want" he plays nicely in a slow tempo.

**LOUIS JORDAN**  
NYC. March 1, 1944  
Personnel as above, except Al Morgan (b) replaces Simpkins.
Four titles were recorded for Decca, two have tenorsax:

71818   How High Am I?       Solo 16 bars. (SM)
71820   The Truth Of The Matter Duet with (tp) 34 bars. Solo 24 bars. (M)

Quite ordinary tenorsax playing.

To be continued in 1945.

"JIMMY" JAMES KEITH

Born: San Antonio, Texas, Feb. 22, 1915
Died: Kansas City, Missouri, Jan. 1969

Attended school in Kansas City, Missouri, then studied at the Vocational College in Topeka, Kansas. Returned to Kansas City, formed own band, then worked with Tommy Douglas (1935), again led own band until 1938, then with most of his sidemen joined Harlan Leonard. Worked with Harlan Leonard until early 1942.

HARLAN LEONARD AND HIS ROCKETS     Chi., Jan. 11, 1940
Edward Johnson, William H. Smith (tp), James Ross (tp, vo, arr), Fred Beckett, Richmond Henderson (tb), Darwin Jones (as, vo), Harlan Leonard (cl, as, bar, ldr), Henry "Hank" Bridges (cl, ts), Jimmy Keith (ts), William Smith (p), Effreege Ware (g), Winston Williams (b), Jesse Price (dm).
Six title
s were recorded for Bluebird, four feature JK:

044589-1 Rockin' With The Rockets Solo with orch 8 bars. (M)
044590-1 Southern Fried (Hairy Joe Jump) Solo 8 bars. (M)
044591-1 Contact Soli 4, 12 and 4 bars (32 with orch). (M)
044593-1 My Gal Sal Solo 4 bars. (FM)

Chi. March 11, 1940
Same, except Stanley Morgan (g) replaces Ware. Myra Taylor, Ernie Williams (vo).

Four titles were recorded for Bluebird, one has JK:

047796-1 I Don't Want To Set The World On Fire Solo 8 bars (2nd (ts)-solo). (FM)

Chi. July 15, 1940
Personnel as March 11, except Billy Hadnott (b) replaces Williams.
Six titles were recorded for Bluebird, three have JK:

053206-1 Rock And Ride Solo with orch 16 bars (2nd (ts)- solo). (M)
053206-2 Rock And Ride As above. (M)
053207-1 "400" Swing Solo 16 bars (2nd (ts)-solo). (M)
053208-1 My Dream Solo 8 bars. (SM)

Chi. Nov. 13, 1940
Personnel as July 15, 1940, except Walter Monroe (tb), Winston Williams (b) replace Beckett and Hadnott.
Eight titles were recorded for Bluebird, seven issued, two feature JK:

053641-1 Too Much Solo 8 bars. (M)
053643-1 Keep Rockin' Solo 6 bars. (FM)

The Harlan Leonard band had two fine tenor saxophonists, not only the more famous Bridges. JK plays in a similar style, a jumping Kansas City style with a notable Prez-influence, but with a less polished sound and sometimes with a prominent, dry vibrato. It is not at all easy to keep separate the two tenorsax performers, and I may have done some mistakes in my identifications. There is, unfortunately, no solo of satisfactory duration; it would have been very interesting with some extended soli also in the lower register. Note the differences between the two takes of "Rock ...", and for highlights try "... Swing" and "... Dream"!

HARLAN LEONARD AND HIS ORCHESTRA     Hollywood, ca. Oct. 1943
Possible personnel suggested by Lotz: Miles Jones, Norman Bowden, James Ross
(tp), Russell Moore, James Wormick (tb), Harlan Leonard, Earl Jackson (cl, as), Jimmy Keith, Merrill Anderson (ts), unknown (bar), Arvell Moore (p), unknown (g), Bob Kesterton or Rodney Richardson (b), Ernie Williams (dm, vo), Savannah Churchill (vo-2), Tadd Dameron, Benny Carter, Eddie Durham (arr).
AFRS Jubilee No. 52.

LEO-1 Mistreated No solo.
LEO-2 My Last Affair No solo.
LEO-3 One O'Clock Jump (NC) Solo 24 bars. (FM)
LEO-4 Play, Fiddle, Play Solo 32 bars. (FM)
LEO-5 Specs and Spots No solo.

The tenorsax solo on "... Fiddle ..." is very nice; original, well constructed, melodical and swinging. Whether it is JK or not is difficult to say, already a couple of years have passed since the HL Bluebird recordings. The two colorful blues choruses in "... Jump" seem to be in the JK style.

Briefly with Count Basie in 1944 replacing Lester Young, and has one session preserved for the future:

COUNT BASIE AND HIS ORCHESTRA Hollywood, Sept. 25, 1944
Harry Edison, Al Killian, Ed Lewis (tp), Ted Donnelly, Eli Robinson, Louis Taylor, Dicky Wells (tb), Artie Shaw (cl), Jimmy Powell, Earl Warren (as), Jimmy Keith, Buddy Tate (ts), Rudy Rutherford (cl, bar), Count Basie (p), Freddie Green (g), Rodney Richardson (b), Buddy Rich (dm), Thelma Carpenter, Jimmy Rushing (vo).
AFRS Jubilee Program 98. One JK item:
Kansas City Stride Solo 32 bars. (FM)

When I heard this item for the first time, I was rather confused. Assuming that Tate and Prez were in the band, I could not decide which one took the solo! There were definite elements disproving first one, then the other. The solo, a good one, seems to linger in between. I was therefore quite happy to read Sheridan's Basie bio-discography and be presented with JK as the tenorsaxophone player; not that the resemblance to the Leonard recordings is so convincing as to form a proof, but combined with my previous uncertainty, I believe the suggestion.

To be continued in 1946.

GEORGE KELLY
Born: Miami, Florida, July 31, 1915
Died: Chester, Pennsylvania, July 15, 1985

Began playing piano at nine, switched to altosax at 13, then to tenor. Led his own band, the Cavaliers, in Florida during the early 1930s, which included Panama Francis and Grachan Moncur. Moved to New York, played in the Savoy Sultans from 1941 to 1944.

AL COOPER AND HIS SAVOY SULTANS NYC. Feb. 28, 1941
Al Cooper (cl, as, bar, arr, dir), Pat Jenkins, Sam Massenberg (tp), Rudy Williams (as), George Kelly (ts, vo), Cyril Haynes (p), Paul Chapman (g, arr), Grachan Moncur (b), Alex Mitchell (dm).
Four titles were recorded for Decca, two have tenorsax:
68754-A Second Balcony Jump Solo 24 bars. (FM)
68756-A Jackie Boy Solo 6 bars. With orch. (M)

NYC. Dec. 29, 1941
Same. Four titles were recorded for Decca, but no tenorsax. (GK (vo) on "Let Your Conscience Be Your Guide").

"Second Balcony ..." has an interesting Prez-influenced solo of good standard, while "... Boy" is rather straight and of no interest.

To be continued in 1949.
WOODROW H. KEY

Died:

Moved to Cleveland, graduated from Central High School there. Professed Lester Young as his influence. In big band 1937 also including Earl Bostic and Tadd Dameron, played in local clubs, joined Fletcher Henderson on Pee Wee Jackson's recommendation ca. Oct. 1943, stayed till the close of De Lisa May 1947.

FLETCHER HENDERSON AND HIS ORCHESTRA Poss. 1944
Unknown personnel probably including WK. One title:

That's A Plenty
Solo 18 bars. ( )

FLETCHER HENDERSON AND HIS ORCHESTRA Hollywood, April 1944
Tony Di Nardi, Leroy White, Clint Waters, Jake Porter (tp), Allen Durham, George Washington (tb), Eddie Gregory, Emerson Harper (as), Woodrow Key, Dexter Gordon (ts), Herman Johnson (bar), Horace Henderson (p), "Chief" (b), Tubby Shelton (dm).
AFRS Jubilee No. 76, dubbed April 24, and No. 77, dubbed May 1. For complete details, see Dexter Gordon; the following items feature WK:

I Got Rhythm
Solo 8 bars. (FM)

Keep 'Em Swinging
Solo 20 bars (1st solo). (M)

Stompin' At The Savoy
Solo 32 bars (1st solo). (M)

Clap Hands Here Comes Charlie
Soli 8 and 24 bars. (FM)

These recordings, noted for the presence of the young Dexter Gordon, offer another tenorsax player of quality. Why WK disappeared, later to work as a bus driver (ref. Hendersonia), is not known, but he certainly had a potential. Listen to his nice entrance on "... Savoy", also when Dexter takes over there is no real change of class. In "Keep ...", the weakest item, the swing tradition is prominent in WK's playing, but otherwise Prez and modern trends seem to be his inspiration.

To be continued in 1945.

JAMES D. KING

Born:
Died:

JDK is present in the ANDY KIRK orchestra in 1943/44. The details are presented under Jimmy Forrest. However, there are certainly two different tenorsax soloists to be heard, one is presumably JDK. Note also that "Wednesday Night Hop" of Feb. 1944 has two tenorsax soloists. Comments on the identity of the tenorsaxophonists of the Andy Kirk orchestra will be very welcome.

To be continued in 1945.

MORRIS LANE

Born:
Died: Gary, Indiana, May 1967

First and only recording session in the early forties:

MISS RHAPSODY ACCOMPANIED BY NYC. Nov. 21, 1944
Frankie Newton (tp), Morris Lane (ts), June Cole (p), Harold Underhill (g), Slam Stewart (b), Cozy Cole (dm). Viola Wells "Miss Rhapsody" Underhill (vo).
Four titles were recorded for Savoy. It is possible to hear tenorsax weakly in ensemble/obbligato, but there is only one item to be noted properly:

S5752 Sugar Solo 16 bars. (M)

Note: Several alternate takes said to exist.

Undeveloped but promising tenorsax playing on "Sugar".
To be continued in 1945.

LEROY LOVELESS

Born:
Died:

Participates in one recording session by

WINGY CARPENTER AND HIS WINGIES

Theodore "Wingy" Carpenter (tp), Leroy Loveless (cl, ts), Edward J. Allen (p), Jimmy Shirley (g), Ted Sinclair (b), Bob Warren (dm), Mae Hopkins (vo-67055/56).

Four titles were recorded for Decca, three have tenorsax:

67056  Rhythm Of The Dishes And Pans    Solo 8 bars. (FM)
67057-A Look Out, Papa, Don't You Bend Down   Solo 8 bars. (M)
67058  Team Up                      Solo 8 bars. (M)

Quite modest performances.

"BOB" MABANE

Born:
Died:

JAY McSHANN COMBO

Personnel probably as below.

Recorded at the Trocadero Ballroom.

I Got Rhythm   Solo with orch 16+8 bars, (tp) on bridge. (FM)

JAY McSHANN COMBO

Orville Minor, Bernard Anderson (tp), Bud Gould (tb, vln), Charlie Parker (as), Bob Mabane (ts), Jay McShann (p), Gene Ramey (b), Gus Johnson (dm).

Radio transcriptions KFB1. Five items, three have BM:

Moten Swing   Solo 16 bars. (FM)
Lady Be Good  Solo 32 bars. (FM)
Blues         Solo 12 bars. (S)

Very pleasant soli in a somewhat cool style. Particularly the slow "Blues" is quite noteworthy.

Participates in the Decca recording sessions by JAY McSHANN AND HIS ORCHESTRA on April 30, 1941 and July 2, 1942. There is only one tenorsax solo, which I have listed under Fred Culliver. Also there are no tenorsax soli on the Savoy Ballroom broadcast of Feb. 13, 1942.

BINGIE S. MADISON

Born: Des Moines, Iowa, 1902
Died: New York City, July 1978

Continued from 1939.

LOUIS ARMSTRONG AND HIS ORCHESTRA

NYC. March 14, 1940

Louis Armstrong (tp, vo), Shelton Hemphill, Bernard Flood, Henry Allen (tp), Wilbur de Paris, George Washington, J.C. Higginbotham (tb), Rupert Cole, Charlie Holmes (cl, as), Joe Garland, Bingie Madison (ts), Luis Russell (p, arr), Lee Blair (g), Pops Foster (b), Sid Catlett (dm).

Five titles were recorded for Decca, but no BM.

NYC. May 1, 1940

Same. Four titles were recorded for Decca, one has BM:
A fine, swinging solo showing that BM still was on stage; too bad he did not record more, because I feel he never had the chance really to show his talents.

Then worked with various leaders including Edgar Hayes, Ovie Alston, before playing for three and a half years with Alberto Socarras.

**HANK DUNCAN TRIO**

**NYC. June 7, 1944**

Bingie Madison (cl, ts), Hank Duncan (p), Goldie Lucas (dm).

Four titles were recorded for Black & White, two have tenorsax (the other two clarinet):

- **BW 15** Changes, Always In My Mind  
  Intro. Soli 16 and 16 bars. (SM)

- **BW 16** I Give You My Word  
  Solo 24 bars.  
  Solo 34 bars to coda. (SM)

This music sounds like an anachronism, but not in a negative sense. BM plays with a sound reminding us more of 1934 than 1944 and more oldfashioned than on his Armstrong recordings. However, the result is quite moving and different. "Changes ..." is not particularly interesting, he plays rather straight. However, "... My Word" is a very memorable performance, giving you the kind of inevitable feeling of a great past never to be seen again. It is the same kind of feeling as described with Johnny Russell's final Willie Lewis recordings.

Left Socarras in 1947, led own small band at Tango Palace until 1953. Since then "gigging" with own groups and various other small combos in and around New York. No further recording sessions.

---

"QUE" QUEDELLYS MARTYN

Born:  
Died:

**LES HITE AND HIS ORCHESTRA**

**NYC. ca. June 1940**

Les Hite (as, dir), Paul Campbell, Walter Williams, Forrest Powell (tp), Britt Woodman, Allen Durham (tb), Floyd Turnham (cl, as), Queellys Martyn, Roger Hurd (cl, ts), Sol Moore (bar), Nat Walker (p), Frank Pasley (g), Al Morgan (b), Oscar Bradley (dm), T-Bone Walker (vo), Dudley Brooks (arr).

Six titles were recorded for Varsity, four have tenorsax:

- **US-1850-1** Waiting For You  
  Solo 3 bars. (SM)

- **US-1851-1** Board Meetin’  
  Solo 32 bars. (FM)

- **US-1854-1** It Must Have Been A Dream  
  Solo 8 bars. (M)

- **US-1855-1** That's The Lick  
  Solo 8 bars. (FM)

**NYC. March 6, 1941**

Possibly same personnel as above.

Four titles were recorded for Bluebird, three have tenorsax:

- **062734-1** Board Meetin’  
  Solo 16+8 bars, (tp) on bridge. (FM)

- **062735-1** That's The Lick  
  Solo 8 bars. (FM)

- **062736-1** T-Bone Blues  
  Solo 8 bars. (SM)

The tenorsax soli with Les Hite are quite interesting and personal. They are played by the same man, having a prominence in the lower register. Note for instance the not at all anonymous performance on the Varsity version of "Board Meeting", the opening is a very pleasant surprise! I have the feeling that "Que" was a tenorsax player who, with some luck, could have made it to recognition.

**LES HITE AND HIS ORCHESTRA**

**NYC. ca. Jan. 1942**

Les Hite (dir), Joe Wilder, Walter Williams, Dizzy Gillespie (tp), Leon Cornegys, Allen Durham, Alfred Cobb (tb), John Brown, Floyd Turnham (as), Queellys Martyn, Roger Hurd (cl, ts), Sol Moore (bar), Gerry Wiggins (p), Frank Pasley (g), Benny Booker (b), Oscar Bradley (dm), Jimmy Anderson (vo).

Four titles were recorded for Hit, one has tenorsax:

- **W-152** Jersey Bounce  
  Soli 4 and 4 bars. (M)
**Hollywood, ca. autumn 1942**

Unknown personnel, suggested to be possibly Gerald Wilson, Jack Trainor, Snookie Young, Walter Williams (tp), John Ewing, Jimmy Robinson, Sonny Craven, Ralph Bledsoe (tb), Buddy Collette (as, bar), five unidentifiable (reeds), Gerald Wiggins (p), unidentifiable (g), (b), (dm), Les Hite (dir, as, bar) (ref. Lotz/Neuert).

AFRS Jubilee No. 2. Two titles have tenorsax:

- **HIT-3**  Three Bones  Soli 8 and 8 bars. (FM)
- **HIT-1**  High Spook (Theme)  Solo 16+6 bars, (tb) on bridge. (F)

While the first solo on "Three Bones" is rather anonymous, the second is certainly by the same artist as on the previous Hite recordings, that is Quedelys Martyn probably. The solo is quite personal and professional. The good, fast solo on "High Spook" is also probably by him. "Jersey ..." is quite ordinary.

**LES HITE AND HIS ORCHESTRA**  
**Jan. 17, 1943**

Personnel unknown, but includes Gerald Wilson, Jimmy Anderson (vo).  
AFRS Downbeat No. 16.

To be continued in 1946.

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**AARON MAXWELL**

Born:  
Died:  

AM is possibly the second tenorsaxophone player in the Hollywood Oct. 1944  
AFRS Jubilee No. 107-110 programs by **ERSKINE HAWKINS AND HIS ORCHESTRA**. He may take some soli, ref. Julian Dash.

To be continued in 1945.

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**THEODORE JOBETUS McCORD**  
**"TED"**

Born: Birmingham, Alabama, May 17, 1907  
Died:  

**OLLIE SHEPARD ACCOMPANIED BY**  
**NYC. May 2, 1941**

Theodore McCord (cl-30397, ts), own (p), George Francis (g), Johnny Wells (dm), unknown girl (vo-30392).

Eight titles were recorded for Okeh, six issued, five have tenorsax:

- **30391-1**  Hard Times Is On Me  Obbligato 5 choruses of 12 bars.  
  Coda with (p). (SM)
- **30392-1**  Cool Kind Papa  Obbligato 24 and 24 bars. Solo 12 bars. (M)
- **30393-1**  True Love Blues  Part of intro. Obbligato 5 choruses.  
  Solo 12 bars to long coda with (p). (M)
- **30394-1**  Throw This Dog A Bone  Obbligato parts. (SM)
- **30396-1**  Pay Day Blues  Obbligato parts and  
  24 bars. Solo 12 bars. (SM)
- **30397-1**  Army Camp Blues  Clarinet obbligato 24 and 24 bars  
  Clarinet solo 12 bars. (SM)

I enjoy this session very much. The atmosphere is good, and TMC plays with conviction and inspiration. The style is more on the Chu-side than compared to the early thirties. Mostly he lies quietly behind with unobtrusive obbligato, but the details are sometimes very nice. "Pay Day ..." is the best item as a whole, a very charming composition, and also "Cool ..." and "True Love ..." should be particularly noted. Too bad TMC never records again.

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**STUFF SMITH & HIS ORCHESTRA**  
**Cincinnati, Aug. 1942**

Herman Autrey (tp), Joe Beters alias Ted McCord (ts), Stuff Smith (vln), Sammy
Benskin (p), Al Casey (g), Al Hall (b), Slick Jones (dm).

Broadcasts from Old Vienna Restaurant:

- **In A Little Riff**  Solo 32 bars. (M)
- **Begin The Beguine**  Straight. (FM)
- **The Umbrella Man**  Solo 36 bars. (FM)
- **My Thought (Theme)**  In ens. (S)
- **That Naughty Waltz**  Solo 64 bars. (FM)
- **My Thoughts (Theme)**  In ens. (S)
- **Upstairs**  Solo with ens 24 bars. (F)
- **One O’Clock Jump**  Solo 4 choruses of 12 bars. (FM)

But we were quite wrong!! On these broadcast we meet a tight swing band with a perfect rhythm section and gorgeous violin ("… Umbrella …!!!") and a fine, swinging tenorsax of a kind we have not associated with TMC before. Four fat soli, all very interesting, but try first “… Jump”!!

No further recording sessions.

"TED" THEODORE McRAE
"TEDDY" "MR. BEAR"

Born: Philadelphia, Pennsylvania, Jan. 22, 1908
Died: NYC. March 4, 1999

Transferred to separate Jazz Archeology file.

JACK McVEA

Born: Los Angeles, California, Nov. 5, 1914
Died: Dec. 27, 2000

Transferred to separate Jazz Archeology file.

"FREDDIE" MITCHELL
"TAXI"

Born: Orlando, Florida
Died:

Started as a blues pianist in Tampa, Fl., came to NY at age 13.

BENNY CARTER AND HIS ORCHESTRA  NYC. Jan. 21, 1941
Benny Carter (tp, cl, as, dir), Russell Smith, Sidney de Paris, Jonah Jones (tp), Vic Dickenson, Jimmy Archey, Joe Britton (tb), George Dorsey, Bill White (as), George Irish, Fred Mitchell (ts), Sonny White (p), Herb Thomas (g), Ted Sturgis (b), J.C. Heard (dm), Roy Felton (vo).

Four titles were recorded for Bluebird, one has tenorsax:

060353-1  Babalu  Solo 16 bars. (FM)

A quite good semi-stompy solo.

Joined Fletcher Henderson at Roseland, Jan. 1941, and stayed to March 1942. One recording session:

FLETCHER HENDERSON AND HIS ORCHESTRA  NYC. April 24, 1941
Alec Fifa, Russell Smith, Peanuts Holland (tp), Benny Morton, Sandy Williams (tb), George Dorsey (as), Eddie Barefield (cl, as), Mickey Folus, Freddie Mitchell (ts), Fletcher Henderson (p), John Collins (g), Ted Sturgis (b), Walter Johnson (dm), Helen Young (vo).

Four titles were recorded for Columbia, two have FM:
Let's Go Home  
Solo 8 bars. (M)

Let's Go Home  
As above. (M)

A Pixie From Dixie  
Solo 16 bars. (FM)

FM offers a strong and quite interesting solo on "... Dixie". He is not so successful on "... Home", with two slightly different takes (surrounded by piano on take 1 and guitar on take 2), still his attack shows him to be an experienced and self-confident performer. Wish he had recorded more.

FLETCHER HENDERSON AND HIS ORCHESTRA  
Chi. Nov. 28, 1941  
Joe Keyes, Wally (Wilson?), Peanuts Holland (tp), Nat Atkins, Claude Jones (tb), George Dorsey, Rudy Powell (cl, as), George Irish, Freddie Mitchell (cl, ts), Fletcher Henderson (p), Huey Long (g), Ted Sturgis (b), Walter Johnson (dm).  
CBS broadcast from Grand Terrace Cafe (ref: W. Allen: Hendersonia).  
Three tenorsax items:

Sugar Foot Stomp  
Solo 34 bars. (FM)

Night And Day (NC)  
Solo 12 bars (NC). (SM)

Panama  
Solo 32 bars. (F)

Quite lousy sound on this broadcast. The tenorsax soli are difficult to evaluate but seem to swing properly.

Chi. Jan. 3, 1942

Sugar Foot Stomp  
Solo 34 bars. ( )

To be continued in 1946.

WILLIAM MOORE  
"WILD BILL"

Born: Houston, Texas, 1918  
Died: California, late 1980s

CHRISTINE CHATMAN  
NYC. April 6, 1944  
Reginald Adams (tp), Ralph Bowden (tb), William Moore (ts), Christine Chatman (p, vo-71949,50), Roger Jones (b), Horace Washington (dm), "Big Maybelle" Mabel Smith (vo-71951). Sam Price (p) has been suggested, not without sense.  
Four titles were recorded for Decca, all have WM:

71948 Naptown Boogie  
Solo 24 bars. (FM)

71949 Boogin' The Boogie  
Solo 24 bars. In ens. (M)

71950 Boogie Woogie Girl  
Obbligato parts before and after solo 12 bars. (S)

71951 Hurry, Hurry  
Solo 12 bars. (S)

"Boogin' ..." and "Naptown ..." are quite interesting, tenorsax is played roughly and smoothly at the same time. The same impression is conveyed in the slow "... Girl" and "Hurry ...", the latter is the most prominent item on this session, an expressive performance in the lower register.

To be continued in 1945.

HUBERT MAXWELL MYERS  
"BUMPS"

Born: Clarksburg, West Virginia, Aug. 22, 1912  
Died: Los Angeles, California, April 9, 1968  
Continued from 1929.  
To China with Teddy Weatherford and Buck Clayton in 1934, lived in Shanghai for
18 months. Back to Los Angeles to join Lionel Hampton in 1936 and again with Charlie Echols before long spell in Les Hite's band. Played in small band led by Lee Young, and remained on tenor when Lester Young joined the band as co-leader, May 1941.

BM does not solo on the Dec. 2, 1941, Feb.-July 1942 and May 6, 1942 private recording sessions. However:

**LEE AND LESTER YOUNG's BAND**  
*L.A. June 1, 1942*
"Red" Mack Morris (tp, vo), Bumps Myers, Lester Young (ts), Jimmy Rowles (p), Louis Gonzales (g), Red Callender (b), Lee Young (dm), Billie Holiday (vo).

Two broadcasts from Trouville Club. Seven titles, one has BM:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo Style</th>
</tr>
</thead>
</table>
| Lady Be Good (NC beginning) | Solo with ens 32 bars.  
|                        | Solo 8 bars. (F) |

There is no doubt that BM has picked up a lot from Prez!

Briefly with Jimmy Lunceford in 1942, then again with Lee and Lester Young in New York. Joined Benny Carter in Los Angeles, May 1943, few months in US Army, then rejoined Carter in September 1943.

**BENNY CARTER AND HIS ORCHESTRA**  
*L.A. May or later, 1943*
Benny Carter (tp, as, arr), band personnel probably similar to Oct. 25, 1943 recording session, Savannah Churchill (vo).

AFRS Basic Library of Popular Music P-33.

Four titles, one has tenor sax:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fish Fry</td>
<td>Solo 16 bars. (F)</td>
</tr>
</tbody>
</table>

Similar. AFRS P-34 and P-40. Seven titles, no tenor sax.

**BENNY CARTER AND HIS ORCHESTRA**  
*L.A. Sept. 1943*
SF. Oct. 25, 1943
Benny Carter (as, arr, comp), Claude Dunson, Vernon "Jake" Porter, Teddy Buckner, Freddie Webster (tp), Alton Moore, J.J. Johnson, John "Shorty" Haughton (tb), Porter Kilbert (as), Willard Brown (as, bar), Gene Porter, Bumps Myers (ts), Ted Brannon (p), Ulysses Livingston (g), Curly Russell (b), Oscar Bradley (dm), Savannah Churchill (vo).

Four titles were recorded for Capitol, one has tenor sax:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love For Sale</td>
<td>Solo 8 bars (M)</td>
</tr>
</tbody>
</table>

If AFRS Jubilee No. 27, 35 and 44 turn up, they may contain tenor sax soli.

The Capitol recording session by BENNY CARTER AND HIS ORCHESTRA, May 21, 1944, four titles, has no tenor sax soli.

The few examples of BM's playing with Carter in 1943 give no firm basis for judgement. None of these soli are particularly noteworthy.

**BENNY CARTER AND HIS ORCHESTRA**  
*L.A. June 12, 1944*
Benny Carter (tp, as, arr), Milton Fletcher, Sleepy Grider, Fatso Ford, Edwin Davis (tp), John "Shorty" Haughton, Alton Moore, J.J. Johnson (tb), Porter Kilbert, Bumps Myers, Gene Porter, Willard Brown (reeds), Gerald Wiggins (p), Jimmy Edwards (g), Charles Drayton (b), Max Roach (dm), Savannah Churchill (vo).

AFRS Jubilee No. 83. Four titles, one has tenor sax:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jay Jay's Jump</td>
<td>Solo 16 bars. (FM)</td>
</tr>
</tbody>
</table>

**JAZZ AT THE PHILHARMONIC**  
*L.A. July 2, 1944*
Shorty Sherock (tp), Bumps Myers, Joe Thomas (ts), Buddy Cole (p), Red Callender (b), Joe Marshall (dm).

Recorded at the Philharmonic Auditorium.

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo Style</th>
</tr>
</thead>
</table>
| C Jam Blues            | Solo 10 choruses of 12 bars  
|                        | (last tenor sax solo). (FM) |

That the first JATP concert had this jam came as a surprise, but the musical contents is generally disappointing, and it is easy to understand why it was not issued at the time. BM is the best soloist, but he sounds strained and was capable of much better than this.

**BENNY CARTER & HIS ORCHESTRA**  
*L.A. July 11, 1944*

Similar personnel.
AFRS Jubilee No. 87. Four titles, three have tenorsax. Same titles appear on AFRS Downbeat No. 97:

- Sweet Georgia Brown, Solo 16 bars. (F)
- Stardust, Solo 16 bars. (SM)
- Rose Room, Solo 16 bars. (FM)

I am not impressed by BM's contributions here, his tone is not among the most beautiful, and nothing special happens. Most interesting is "Stardust", a pleasant half chorus.

There are several BENNY CARTER sessions in the period Sept. - Dec. 1944; Sept. 11: VDisc session (unissued); Nov.: Apollo airchecks; AFRS Basic Library of Popular Music P-238, three titles. These have not been available.

BENNY CARTER AND HIS ORCHESTRA
NYC. 1944

Personnel similar to above.
Broadcast from the Apollo Theater.

- Blue Skies, Solo 6 bars. (M)
- Takin' My Time, Solo 64 bars. (FM)

"... Time" demonstrates why many collectors have a special affection for BM's tenorsax playing, this item swings!

To be continued in 1945.

GEORGE NICHOLAS
"BIG NICK"

Born: Lansing, Michigan, Aug. 2, 1922
Died: Queens, NYC. Oct. 29, 1997

Father also saxophonist, helped him with first local jobs 1939-40. Joined Kelly Martin at Club Congo in Detroit 1942, three months with Earl Hines and six months with Tiny Bradshaw.

Note: There are four AFRS Jubilee shows from 1944 with TINY BRADSHAW AND HIS ORCHESTRA, no. 62 and 64 from ca. January, and no. 90 and 93 from ca. July. All solo information is presented under Lowell Hastings, the other tenorsax player in the band.

TINY BRADSHAW AND HIS ORCHESTRA
NYC. 1944
Billy Ford, Talib Daawud, Sammy Yates (tp), Leon Comegys, Andrew Penn, Alfonso King (tb), Sonny Stitt, Don Hill (as), Count Hastings, George Nicholas (ts), Charlie Fowlkes (bar), Howard "Duke" Anderson (p), Leonard "Heavy" Swain (b), Earl "The Fox" Walker (dm), Tiny Bradshaw (dir, vo).
Four titles were recorded for Regis, two have GN:

- S 1150, Salt Lake City Bounce, Solo 8 bars. (M)
- S 1151, Straighten Up And Fly Right, Solo with orch 32 bars. (M)

Rough, big-toned tenorsax playing with firm roots in the tradition. We only get a taste of GN's qualities on "... Fly Right", but the appetite is wetted.

Played in Boston with Sabby Lewis while still studying music 1944-46:

SABBY LEWIS AND HIS ORCHESTRA
Boston, 1944
Ray Perry (vl), Big Nick Nicholas, Jerry Heffron (ts), Sabby Lewis (p), Al Morgan (b), Joe Booker (dm). Private acetates cut by C.W. French jr. Three titles, two have GN:

- Sweet Georgia Brown, Solo 96 bars. In ens 32 bars. (F)
- Undecided, Solo 5 choruses of 32 bars. In ens 64 bars. (F)

The tempi are fast and BNN does not quite make it here. He plays with inspiration and moves his fingers quite rapidly, but the results are not very remarkable and his
pitch control is certainly way out at times.

To be continued in 1945.

GEORGE OLDHAM

Born:
Died:

THE VARIETY BOYS

Chi. March 15, 1941

Bill Sanford (tp, p, vib, b), George Oldham (cl, ts), Clarence Black (vln, b), Kenneth Henderson (g), ensemble (vo).

Four titles were recorded for Decca, two have tenorsax:

93601-A Tack Annie Duet with (tp) 16+8 bars, (tp) on bridge, to solo 16 bars. Duet 32 bars. (M)
93603-A The Chant Solo 16 bars. (F)

ALFRED PAGE

Born:
Died:

SKEETS TOLBERT AND HIS ORCHESTRA

NYC. Oct. 5, 1944

Leonard Hawkins (tp), Skeets Tolbert (as, vo, ldr), Alfred Page (ts), Robert Harley (p), Ebenezer Paul (b), Joseph T. Nicholas (dm).

Filmshort.

No, No, Baby Break to solo 16 bars. (F)

Competent but rather anonymous solo.

"CHARLIE" CHARLES PARKER

"BIRD"

Born: Kansas City, Kansas, Aug. 29, 1920
Died: New York City, March 12, 1955

Transferred to separate Jazz Archeology file.

... PAYNE

"SAXIE"

Born:
Died:

Participates in a rejected recording session by OLLIE SHEPARD for Vocalion on Jan. 6, 1942 in NYC. Note that OS himself seemed to remember Joe Thomas (cl, ts) on this session! Tests may still exist, who knows?

JAY PETERS

Born:
Died:

JP plays briefly with Lionel Hampton in Spring/Summer 1944, replacing Al Sears and being replaced by Fred Simon. No JP soli have been found so far.

To be continued in 1945.
LEE POPE

Born: 
Died: 

Participates in a recording session with HORACE HENDERSON AND HIS ORCHESTRA, NYC, Oct. 23, 1940. Four titles recorded for Okeh, but the tenorsax soli are listed under Bob Dorsey.

LP participates in several recording sessions by COOTIE WILLIAMS in 1944, but only the following seem to have tenorsax soli:

**COOTIE WILLIAMS SEXTET**

NYC, ca. 1944

Cootie Williams (tp), Lee Pope, Sam Taylor (ts), Arnold Jarvis (p), Carl Pruitt (b), Sylvester Payne (dm).
Mutual broadcast from the Savoy Ballroom.

Two titles have LP:

- **Perdido**
  Solo 32 bars (1st (ts)-solo). (FM)

- **You'll Talk A Little Trash**
  Solo 16 bars (1st (ts)-solo). (FM)

Competent playing in a rather passive style.

To be continued in 1945.

"GENE" EUGENE PORTER

Born: Jackson, Mississippi, June 7, 1910
Died: California, Feb. 24, 1993

Continued from 1937.

GP participates in a private recording session with EDDIE RANDLE'S BLUE DEVILS in 1941. No information.

Then rejoined Jeter-Pillars until June 1942. With Jimmie Lunceford June-September 1942, then joined Benny Carter, moved with Carter to Hollywood (November 1942). Played in Los Angeles with Benny Carter (appeared in the film "Stormy Weather"), was assistant leader with Carter, also played in various studio orchestras, appearing in the films "The Gang's All Here", "As Thousands Cheer", etc.

According to the information in Berger, Berger and Patrick's book on Benny Carter, the first session with BENNY CARTER AND HIS ORCHESTRA is the AFRS Jubilee No. 4, but no tenorsax soli. Then "probably late 1942", AFRS Basic Library of Popular Music P-8, two titles; and Jan. 1, 1943 Hollywood Aircheck, one title, but these titles have not been available. AFRS Jubilee No. 7 from the same period has no tenorsax soli, while No. 15 has not been available. Then a small band session:

**FATS WALLER AND HIS RHYTHM**

LA. Jan. 23, 1943

Benny Carter (tp), Alton Moore (tb), Gene Porter (cl, ts), Fats Waller (p, vo), Irving Ashby (b), Slam Stewart (b), Zutty Singleton (dm), Ada Brown (vo).

Three titles were recorded, one has tenorsax:

- **202 Moppin' And Boppin'**
  Solo 8 bars. (M)

A good solo, but the style has changed since the Robichaux days, the fire is not the same anymore.

**BENNY CARTER AND HIS ORCHESTRA**

LA. March 24, 1943

Suggested personnel: Benny Carter (tp, as, arr, comp), Gerald Wilson, Snooky Young, Walter Williams, Fred Trainer (tp), John "Shorty" Haughton, J. J. Johnson, Alton Moore (tb), Kirk Bradford, Willard Brown, Gene Porter, Eddie Davis (reeds), Ted Brannon (p), Curly Russell (b), Oscar Bradley (dm), The Charioteers (vo).

Radio Show "Blueberry Hill", four titles, one has tenorsax, presumably by GP (Eddie Davis is not "lockjaw"!).

- **(Blueberry Hill) Fish Fry (Jamboree)**
  Solo 16 bars. (F)

LA. April 10, 1943

Same personnel plus Savannah Churchil (vo).

Seven titles, broadcasts from the Hollywood Club, not available, some may possibly have GP.
Personnel includes Benny Carter (tp, as, arr, comp), Bumps Myers, Gene Porter (ts), Savannah Churchill (vo).

AFRS Basic Library of Popular Music P-33.

Four titles, two have tenorsax, one by GP:

Sleep

Solo 18 bars. (F)

Two up-tempo items, "Sleep" is by far the most interesting.

It is believed that from now on Bumps Myers takes the tenorsax soli with the Benny Carter orchestra. GP leaves Benny Carter in the last half of 1944.

To be continued in 1945.

ERNIE POWELL

Born:

Continued from 1939.

EP records on (as) with Coleman Hawkins Aug. 9, 1940.

JOE SULLIVAN'S BAND

NYC. ca. March 1941

Joe Thomas (tp), Albert Nicholas (cl), Ernie Powell (ts), Joe Sullivan (p), Hayes Alvis (b), Manzie Johnson (dm).


Pom Pom

Solo 32 bars. (FM)

I Got Rhythm

Solo 68 bars. (F)

Out of the Benny Carter environment, EP adapts to a more stompy, heavy style. The soli are good but not outstanding.

BENNY CARTER AND HIS ORCHESTRA

NYC. April 1, 1941

Benny Carter (tp, as, dir, arr), Doc Cheatham, Lincoln Mills, Sidney de Paris (tp), Vic Dickenson, Jimmy Archey, Joe Britton (tb), Ernie Purce, Eddie Barefield (as), Fred Williams, Ernie Powell (ts), Sonny White (p), Herb Thomas (g), Charles Drayton (b), Al Taylor (dm), Maxine Sullivan (vo).

Four titles were recorded for Bluebird, two have tenorsax:

063701-1 My Favorite Blues Solo 22 bars. (FM)

063702-2 Lullaby To A Dream Solo 8 bars. (SM)

To be a member of Benny Carter's sax section is a quality stamp in itself, you don't have to be a soloist also! However, EP soloes with dignity as in "... Dream", and with inventiveness as in "... Blues. He quit his recording career much too soon.

EP records on (as) with BILLIE HOLIDAY May 9, 1941. He also records on (ts) with BENNY CARTER AND HIS ORCHESTRA for Bluebird on Oct. 16, 1941, four titles, but no tenorsax soli.

To be continued in 1947.

ERNEST PURCE

Born:

Continued from 1939.

EP records on (as) with BILLIE HOLIDAY May 9, 1941. He also records on (ts) with BENNY CARTER AND HIS ORCHESTRA for Bluebird on Oct. 16, 1941, four titles, but no tenorsax soli.

To be continued in 1947.
IKE ABRAMS QUEBEC  
"JIM DAWGS"
Born: Newark, New Jersey, Aug 17, 1918  
Died: New York City, Jan. 16, 1963
Transferred to separate Jazz Archeology file.

PAUL QUINICHETTE  
"VICE PREZ"
Born: Denver, Colorado, May 7, 1921  
Died: NYC. May 25, 1983
Transferred to separate Jazz Archeology file.

WILLIAM RANDALL
Born: 1912  
Died:
Substituted for Buster Bailey in Fletcher Henderson's band ca. 1936, also wrote for Grand Terrace shows ca. 1937-1938. Regularly with Earl Hines 1936-1939, and according to Rust he records with E A R L H I N E S March 7 and 17, 1938, and is present on the Chicago broadcast from the Grand Terrace Ballroom on Aug. 3, 1938. He mainly plays (as), but may have occasional tenorsax soli otherwise attributed to Budd Johnson or others. With Horace Henderson on (as) summer 1939 - fall 1940 with several recording sessions. Returns to E A R L H I N E S and is present on the recording sessions from Dec. 2, 1940 to March 19, 1942, listed on (ts) but still is believed to take no tenorsax soli. Evidence to the contrary will be much welcome.

PRINCE ROBINSON
Born: Portsmouth, Virginia, June 7 (or possibly Feb. 7), 1902  
Died: NYC. July 23, 1960
Continued from 1939.
With Louis Armstrong's Big Band 1940-1942.

LOUIS ARMSTRONG AND HIS ORCHESTRA  
NYC. April 11, 1941
Louis Armstrong (tp, vo), George Washington (tb), Prince Robinson (cl, ts), Luis Russell (p), Lawrence Lucie (elg), John Williams (b), Sid Catlett (dm).
Note that a session with same personnel on March 10 has (cl) only.
Four titles were recorded for Decca, all have tenorsax:

68997-A Hey Lawdy Mama  
Part of coda. (M)
68998-A I'll Get Mine Bye And Bye  
Solo 18 bars. (F)
68999-A Do You Call That A Buddy?  
Obbligato parts. (S)
69000-C Yes Suh!  
Solo 4 bars. (FM)

There is nothing here which reminds us of the great PR of a decade ago.

PR records with LOUIS ARMSTRONG on Nov. 16, 1941 and April 17, 1942, but the tenorsax soli are listed under Joe Garland, since PR seemed to concentrate on clarinet in those days.


HELEN HUMES ACCOMPANIED BY  
LEONARD FEATHER's HIPTET  
NYC. Nov. 20, 1944
Bobby Stark (tp), Herbie Fields (cl, sop, as, ts?), Prince Robinson (cl, ts), Leonard Feather (p), Chuck Wayne (g), Oscar Pettiford (b), Denzil Best (dm).

Four titles were recorded for Savoy, all have tenorsax:

S5745  I Would If I Could  Obbligato 8 bars. (SM)
S5746  Keep Your Mind On Me  Obbligato 24 bars. Solo 12 bars.
       Obbligato with ens. (S)
S5747  Fortune Tellin' Man  Obbligato with ens. (S)
S5748  Suspicious Blues  Solo 24 bars. (M)

I am not at all sure about the reeds here. The "Suspicious ..." has a lovely and fantastic tenorsax solo, rough like hell and untypical of this era, but I wonder if I do not hear some Fields tricks? In "Keep ..." PR is more likely, quite nice. The obbligato parts are weakly recorded and difficult to evaluate.

In 1945 began working regularly with Claude Hopkins, worked on and off with Hopkins until 1952.

To be continued in 1950.

"JOHNNY" JOHN W. RUSSELL

Born: Charlotte, North Carolina, June 4, 1909
Died:

Transferred to separate Jazz Archeology file.

"BOBBY" SANDS

Born: 
Died:

Continued from 1937.

CLAUDE HOPKINS AND HIS ORCHESTRA  NYC. prob. March 4, 1940
Claude Hopkins (p, arr, dir), Albert Snaer, Russell Jones (tp), Herman Autrey (tp, vo-608), Ray Hogan, Norman Greene, Bernard Archer (tb), Howard Johnson, Norman Thornton (as), Bobby Sands (ts), Benny Waters (cl, ts), Walter Jones (g), Elmer James (b), Walter Johnson (dm), Orlando Roberson (vo-605,07,09).
Six titles were recorded for Ammor, four have tenorsax, probably by BS:

AM-604  Yacht Club Swing  Solo 8 bars. (FM)
AM-606  Out To Lunch  Solo 8 bars. (M)
AM-607  A Little Rain Must Fall  Solo 8 bars. (SM)
AM-608  I'd Believe You  Solo 16 bars. (FM)

I believe all these soli are played by the same man, and "Yacht ..." and "... You" are fine performances reminding one of vintage Sands at his best (not that he was too impressing, though). The other two soli are more anonymous, but since "... Lunch" has a (cl) solo probably by BW, also these items belong to BS.

BS is not known to have recorded after this date.

CECIL XAVIER SCOTT

Born: Springfield, Ohio, Nov. 22, 1905
Died: New York City, Jan. 5, 1964

Transferred to separate Jazz Archeology file.

KERMIT SCOTT

Born: Beaumont, Texas, 1913
Died: Houston, Texas, Feb. 2, 2002

First recording session with:

**BILLIE HOLIDAY AND HER ORCHESTRA**

NYC. Feb. 29, 1940

Roy Eldridge (tp), Jimmy Powell, Carl Frye (as), Kermit Scott (ts), Sonny White (p), Lawrence Lucie (g), John Williams (b), Doc West (dm), Billie Holiday (vo).

Four titles were recorded for Vocalion, one has tenorsax:

<table>
<thead>
<tr>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>26575-A Falling In Love Again</td>
<td>Solo 16 bars. (SM)</td>
</tr>
<tr>
<td>26575-B Falling In Love Again</td>
<td>As above. (SM)</td>
</tr>
</tbody>
</table>

A good way to meet a recording studio for the first time, with Lady hand in hand! KS is born out of the Lester Young school, particularly evident in take B, but also in A. The two takes are unusually different, KS is certainly in improvisor by heart. When he ventures upwards, he loses confidence otherwise evident in his soloing, but as a whole this is very nice and very promising. That the promise never really materialized is something else ...

KS participates in a recording session by **COLEMAN HAWKINS AND HIS ORCHESTRA**, Aug. 9, 1940. "Of course", no soli.

KS did frequently play at the jam sessions at Minton’s and Monroe’s, and he was recorded by Jerry Newman on several occasions:

**JOE GUY AND HIS ORCHESTRA**

NYC. April 27, 1941

Joe Guy (tp), Kermit Scott, Al Sears (ts), unknown (p), unknown (b), probably Kenny Clarke (dm), unknown (vo—"Drumboogy").

Recorded at Minton’s Playhouse.

- Dr. Christian Soli 32, 32 and 8 bars. (FM)
- Grabback (Epistrophy) No solo.
- Drumboogy Solo 36 bars. (M)

"Dr. ..." is played without much concentration. However, in "Drumboogy", which follows without break from "Epistrophy" ("Grabback" on the label), he has a pretty nice solo where the beginning in particular pays some tribute to Prez.

**JOE GUY AND HIS ORCHESTRA**

NYC. May 3, 1941

Joe Guy (tp), Sammy Davis, "Scotty" (ts), unknown (p), unknown (b), probably Kenny Clarke (dm).

Recorded at Minton’s Playhouse.

- Stompin’ At The Savoy Solo 3 or 2 choruses of 32 bars. Possibly soli 8, 8 and 8 bars. (FM)
- Body And Soul Solo 64 bars. (S)

The "... Savoy" has some rough playing and the two tenorsax players seem so alike that I am not sure who is who. However, in the slow "Body ..." there is much beauty, and KS is obviously playing the first solo, two choruses, and very nice!

**JAM SESSION - JOE GUY AND HIS BAND**

NYC. May 4, 1941

Personnel from acetate label: Joe Guy, Hot Lips Page (tp), "Scotty", Sammy Davis (ts), probably Allan Tinney (p), probably Ebenezer Paul (b), probably Hal West (dm).

Recorded by Jerry Newman at Minton’s Playhouse (see also Sammy Davis):

- Sweet Georgia Brown Solo 2 choruses of 32 bars.
  Solo with ens 32 bars to close. (FM)

Note: An abridged version has been issued on Onyx/Polydor. DM’s liner notes state that Newman’s notations mention a Jimmy Wright.

SD is believed to precede KS in the solo sequence, but the playing is rough after-hours frenzy, the styles seem not to differ much, and I am not at all sure in my notations here. Not that it really matters ...

**JAM SESSION**

NYC. May 6, 1941

Personnel from acetate label: Hot Lips Page, "Popeye" (tp), Rudy Williams (as—"Old Yazoo"), "Scotty" (ts), "Taps Miller" (dm, vo—"Old Yazoo") with Monroe's Uptown House Band.

Recorded by Jerry Newman.
I Never Knew         Soli 64, 64 and 64 bars. (FM)
Old Yazoo             Solo 64 bars. (FM)

Note: The Onyx LP gives erroneously Hot Lips Page (vo), Joe Guy, unknown (tp),
Rudy Williams (as), unknown (ts), (p), (b), (dm).

"Scotty" seems rather unconcentrated on this jam session, best is "Old Yazoo".

JAM SESSION         NYC. May 8, 1941
Hot Lips Page, Joe Guy (tp), Rudy Williams (as), Don Byas ?, Kermit Scott (ts),
"Tex" (p), Charlie Christian (g), Nick Fenton (b), Kenny Clarke (dm).
Recorded at Minton's Playhouse by Jerry Newman.

Stompin' At The Savoy   Soli 64 and 8 bars. In ensemble. (FM)

This is also a rather rough tenorsax contribution, and it is Christian who makes this
rare item very remarkable.

JAM SESSION         NYC. May 18, 1941
Joe Guy (tp), Sammy Davis, possibly Kermit Scott (ts), probably Allan Tinney (p),
probably Ebenezer Paul (b), Hal West (dm).
Recorded by Jerry Newman at Minton's Playhouse.

Rose Room             Although "Scotty" is on the label,
                        I believe there is only one
tenorsax, SD, on this item. (M)

JAM SESSION         NYC. July 10, 1941
Dick Wilson, Kermit Scott (ts), probably Allan Tinney (p), probably Ebenezer Paul
(b), unknown (dm), Gladys Bentley (vo-"When I Fall ...).
Recorded by Jerry Newman at Monroe's.

Sweet Georgia Brown        Soli 64, 96, 4 and
                        4 bars (everywhere
                        preceded by DW). (FM)

Hustlin' (Exactly Like You)  Solo 60 bars
10''/33 rpm. acetate
(first 4 bars missing
of first chorus). (M)

When I Fall For You (Exactly Like You)  No solo.
10''/33 rpm. acetate ('cont. from Hustlin')

To cut Dick Wilson is not at all easy, and KS does not make it, but he does an able
effort in a style so inspired and similar that it is in fact easy to mistake one for the
other. Previously I believed that "Hustlin" in its entirety was played by DW, from
the very start the soloing was full of typical DW phrases. But on renewed listening,
DW's entrance is very substantially felt when he replaces KS' very good
introduction. KS also does a very good job on "... Brown", and maybe DW/KS
could have developed into a famous tenorsax team if no ill wind had been blowing
...

JAM SESSION         NYC. July 22, 1941
Curtis Murphy (tp), Horsecollar Williams (as), Ducky Edwards, Kermit Scott (ts),
Allan Tinney (p), Ebenezer Paul (b), G. Thompson (dm).
Recorded by Jerry Newman at Monroe's.

Exactly Like This (... You)   Solo 64 bars (2nd (ts)-solo).
                        Solo 8 bars. (FM)

Another inspired tenorsax performance. The styles of DE and KS are quite similar,
but it seems that KS plays the last soli; roughly but properly.

EARL HINES AND HIS ORCHESTRA         Hollywood, ca. Oct. 1944
Suggested personnel: Willie Cook, Billy Douglas, Fats Palmer, Arthur Walker (tp),
Bennie Green, Dickie Harris, Clifton Small, Peppy Smith (tb), Scoops Carry (cl, as),
Lloyd Smith (as), Wardell Gray, Kermit Scott (ts), John Williams (bar), Earl Hines
(p), Rene Hall (g), Gene Thomas or Lucille Dixon (b), Chick Booth (dm), Bill
Thompson (dm), Betty Roche (vo).
AFRS Jubilee No. 105 and 106 (see also Wardell Gray).
KS solos on the following items:

HIN-2/19     The Father's Idea         Solo 16 bars (last (ts)-solo). (FM)
HIN-5         Keep On Jumpin'           Solo 16 bars. (FM)
HIN-7        Rockin' The Blues        Solo 26 bars. (FM)
HIN-8        Scoops Carry Merry        Solo 8 bars. (FM)

Not very exciting these soli, not at all up to the expectations of 1941.

To be continued in 1945.

WILLIAM J. SCOTT

Born: Died:
Participates on the following session only:

JAY McSHANN COMBO     Wichita, Kansas, Nov. 30, 1940
Orville Minor, Bernard Addison (tp), Bud Gould (tb, vln), Charlie Parker (as),
William J. Scott (ts), Jay McShann (p), Gene Ramey (b), Gus Johnson (dm).
Radio transcription KFBI. Two items, one has WJS:

I Found A New Baby        Solo 32 bars. (F)

A quite ordinary, typical Kansas City solo.

Note that WJS arranges "Swingmatism" and "Dexter Blues" on the Jay McShann
recording session for Decca on April 30, 1941.

GEORGE SEALY

Born: Montreal, Canada  Died:

GEORGE SEALY AND HIS ORCHESTRA     Montreal, May 11, 1941
Benny Montgomery (tp), Hugh Sealey (as), George Sealey (ts), Harold "Steep" Wade (p), Friddy Blackburn (dm).
Recorded live at The Rendez-Vous Dance Hall, acetate, side 1 issued:

Moanin' At The Montmartre        Soli 8 and 32 bars. (F)
Moanin' At The Montmartre

An interesting performer, but the sound on the acetate does not give much credit to
the music, therefore any qualified judgment seems impossible. The style is the
typical mixture of swing and modern trends found often at this time.

ALBERT OMEGA SEARS

"BIG AL"

Brother of sax-playing leader Marion Sears. Al originally specialized on alto and
baritone saxes. First professional work in Buffalo with the Tynesta Club Quartet,
then with Cliff Barnett's Royal Club Serenaders and Paul Craig's Band before
moving to New York to replace Johnny Hodges in Chick Webb's Band (1928).
Toured in "Keep Shufflin'" revue, led own band, then played with Zack Whyte.
ZACK WHYTE's CHOCOLATE BEAU BRUMMELS recorded in Richmond, Indiana in 1929. Nine titles were recorded, six issued. Al Sears' presence seems
uncertain, and there are no tenorsax soli to be heard. However, the baritone sax
featured on most sides may be by AS.

Then with Bernie Young, before joining Elmer Snowden in New York (1931). Forced
to leave Snowden through bout of pneumonia (spring 1932), returned to
Buffalo and re-formed own band. Toured with Bud Harris and his Rhythm Rascals
(early 1933), then led own band for several years in the 1930s (left music
temporarily in 1935 to study business management). Band played residencies in
Buffalo, Cincinnati, Newport, Kentucky, etc. Also worked briefly in Vernon
AS did participate in the jam sessions recorded by Jerry Newman, and the following items exist:

**JOE GUY AND HIS ORCHESTRA  NYC. April 27, 1941**
Joe Guy (tp), Kermit Scott, Al Sears (ts), unknown (p), unknown (b), probably Kenny Clarke (dm), unknown (voo-“Drumboogy”).
Recorded by Jerry Newman at Minton's Playhouse.

<table>
<thead>
<tr>
<th>Dr. Christian</th>
<th>Solo 32, 32 and 8 bars. (FM)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grabback (Epistrophy)</td>
<td>Solo 12 bars. (M)</td>
</tr>
<tr>
<td>Drumboogy</td>
<td>In ensemble. (M)</td>
</tr>
</tbody>
</table>

An interesting acetate but for AS, who does not make it swing here.

**JAM SESSION  NYC. May 4, 1941**
Roy Eldridge, Joe Guy (tp), Sammy Davis, Al Sears (ts), Thelonious Monk (p), Nick Fenton (b), Kenny Clarke (dm), unknown male (vo-“Rar...back”).
Recorded by Jerry Newman at Minton's Playhouse.

<table>
<thead>
<tr>
<th>Indiana</th>
<th>Solo 64 bars (1st (ts)-solo). (FM)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Honeysuckle Rose</td>
<td>Solo 16 bars (NC). (FM)</td>
</tr>
<tr>
<td>Rareback (Drum Boogie)</td>
<td>Solo 48 bars (2nd (ts)-solo). (M)</td>
</tr>
</tbody>
</table>

A fine, authoritative solo on “Indiana”, while ”... Rose” is cut short after half a chorus only. ”... Rose” is insignificant. However, ”Rareback” is certainly not! The four blues choruses show that AS might have been one of Lester Young's foremost pupils! A third unknown tenorsax has been suggested to be present on this item, but I am not convinced this is correct. However, I do not recognize AS’s trademarks, so I wonder. But who else could he be? Rarely do we get Prez copied so vividly!!

**JOE GUY/ KENNY CLARKE AND THEIR ORCHESTRA  NYC. June, 1941**
Joe Guy (tp), Al Sears (ts), Thelonious Monk (p), Nick Fenton (b), Kenny Clarke (dm), unknown (vo-“... River”).

<table>
<thead>
<tr>
<th>Theme</th>
<th>No solo.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Down Down Down</td>
<td>Solo 32 bars. (M)</td>
</tr>
<tr>
<td>I Found A Million Dollar Baby</td>
<td>Solo 32 bars to 16 bars in ensemble. (M)</td>
</tr>
<tr>
<td>Walkin' By The River</td>
<td>Obbligato with (tp) 32 and 16 bars. (S)</td>
</tr>
<tr>
<td>Theme</td>
<td>No solo.</td>
</tr>
</tbody>
</table>

The jumpy AS style is recognizable but not as prominent as later on. The soli are restrained, unusually so, for these jam sessions. Note for instance ”... Million Dollar Baby”, a lovely solo in a style more reminiscent of old days than new developments, but suddenly with some colorful phrases to show his technique.

**JOE GUY AND HIS ORCHESTRA  NYC. 1941**
Joe Guy (tp), Al Sears (ts), Thelonious Monk (p), Nick Fenton (b), Kenny Clarke (dm), Viola Jefferson (vo-“I Got Rhythm”).
Broadcast from Minton's Playhouse.

<table>
<thead>
<tr>
<th>Theme (Epistrophy)</th>
<th>No solo.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Sheik Of Araby</td>
<td>Solo 24 bars. In ens. (FM)</td>
</tr>
<tr>
<td>Mean To Me</td>
<td>Solo 8 bars. In ens. (S)</td>
</tr>
<tr>
<td>I Got Rhythm</td>
<td>Obbligato. (FM)</td>
</tr>
<tr>
<td>Theme</td>
<td>No solo.</td>
</tr>
</tbody>
</table>

**Same**

<table>
<thead>
<tr>
<th>Theme</th>
<th>No solo.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indiana</td>
<td>Solo 32 bars. In ens. (FM)</td>
</tr>
<tr>
<td>I Found A New Baby</td>
<td>In ensemble. (F)</td>
</tr>
</tbody>
</table>
These very interesting broadcasts are history, featuring the young and now legendary Thelonious Monk on piano and with Joe Guy in better shape than I can remember having heard him. AS is not a regular member of the band, but sits in on two sessions. The recording quality is not too good, and the "in ensemble" could easily have been "duet with trumpet", there is active coplaying which I should have liked to study in greater detail. AS seems to play fine; he has not yet developed his "jump style" which in my opinion put him on the wrong track.

AS recorded with ANDY KIRK on July 14, 1942 for Decca, but no tenorsax soli. However, on the next recording session:

**ANDY KIRK AND HIS CLOUDS OF JOY**

NYC. July 29, 1942

Andy Kirk (dir), Johnny Burris, Harry Lawson, Howard McGhee (tp), Ted Donnelly, Milton Robinson (tb), John Harrington (cl, as), Ben Smith (as), Edward Inge (cl, ts), Al Sears (ts), Kenny Kersey (p), Floyd Smith (g, elg, vo), Booker Collins (b), Ben Thigpen (dm), June Richmond (vo).

Four titles were recorded for Decca, two have tenorsax:

- 71239-A Worried Life Blues Solo 12 bars. (SM)
- 71241-A Hip Hip Hooray Soli 4 and 4 bars. (M)

The opening of "... Blues" is in the typical AS staccato style, while "... Hooray" seems rather anonymous.

With Andy Kirk until summer of 1942, then formed own band which played at Renaissance Casino, New York, and did long USO tour in 1943. Joined Lionel Hampton for four months from December 1943.

**LIONEL HAMPTON AND HIS ORCHESTRA**

NYC. March 2, 1944

Cat Anderson, Lamar Wright, Roy McCoy, Joe Morris (tp), Al Hayes, Michael "Booty" Wood, Fred Beckett (tb), Earl Bostic, Gus Evans (as), Al Sears, Arnett Cobb (ts), Charlie Fowlkes (bar), Lionel Hampton (vib, p), Milt Buckner (p), Eric Miller (g), Vernon King (b), Fred Radcliffe (dm).

Four titles were recorded for Decca, one has AS:

- 71826-A Chop-Chop Solo 8 bars. (M)

Same. Four titles were recorded for VDisc, one has AS:

- VP 541 Flying Home Part 2 Solo 32 bars. (M)

I believe "... Home" to be the only AS solo with Lionel Hampton; none of the airshots I have checked from this period seem to feature him. Quite surprising really, because AS should be an established name by now, and because the Cobb/Sears combination could have been exploited to benefit. His solo on "... Home" is not at all bad! Postscript: I believe now "Chop-Chop" also is by AS.

Then with Duke Ellington from May 1944 until September 1949, as a replacement for Elbert "Skippy" Williams.

**DUKE ELLINGTON AND HIS ORCHESTRA**

NYC. May 19/20, 1944

Shelton Hemphill, Taft Jordan, Ray Nance (tp), Rex Stewart (cnt), Joe Nanton, Claude Jones, Lawrence Brown (tb), Jimmy Hamilton (cl, ts), Otto Hardwick, Johnny Hodges (as), Al Sears (ts), Harry Carney (bar), Duke Ellington (p), Fred Guy (g), Junior Raglin (b), Sonny Greer (dm).

Broadcasts from the Hurricane Restaurant. Eleven titles, no AS.

Same personnel and place. Eleven titles, three have AS:
C Jam Blues
My Honey's Lovin' Arms Solo 8 bars. (M)
Blue Skies Soli with orch 32 bars. (FM)

Same personnel and place. Six titles, one has AS:
Perdido Solo 40 bars, last 8 with orch. (M)

NYC. May 24, 1944

Blue Skies
Soli with orch 32 bars. (FM)

NYC. May 26, 1944

NYC. May 26, 1944

Same personnel and place. Ten titles, one (also on VDisc) has AS:
My Little Brown Book Solo 6 bars. (S)

NYC. May 26, 1944

Same personnel and place. Ten titles, four have AS:
G.I. Jive Solo 12 bars. (M)
My Little Brown Book
Three Cent Stomp Soli 16 and 4 bars. (M)
Blue Skies Soli with orch 32 bars. (FM)

NYC. May 31, 1944

Same personnel and place. Six titles, one has AS:
My Little Brown Book Solo 8 bars. (S)

NYC. June 2, 1944

Same personnel and place. Nine titles, three have AS:
Dancing In The Dark Solo 32 bars. (M)
Main Stem Solo 14 bars. (FM)
My Little Brown Book

NYC. June 3, 1944

Same personnel and place. Six titles, two have AS:
Three Cent Stomp Solo with orch 32 bars to coda. (M)
Perdido Solo 24 bars. (M)

NYC. June 4, 1944

Same personnel and place. Five titles, one has AS:
It Don't Mean A Thing Soli 4 and 4 bars. (FM)

NYC. June 6, 1944

Same personnel and place. Four titles, but no AS.

Bainbridge, Maryland, July 8, 1944

Same personnel. "Coca Cola Spotlight Bands" broadcast no. 564 from the Naval Training Center.
Ten titles, one has AS:
My Little Brown Book

AS enters the Ellington unit to stay for half a decade. I find his music difficult to evaluate, being very variable in style and artistic quality. The early Hurricane sessions demonstrate this clearly. Take for instance "... Arms" and the first "Perdido", rather stale and ordinary; not at all good enough for the Duke I should say. A later "Perdido" however is far better, with technique and personality. And in "Dancing ..." and "... Book" he plays beautiful tenorsax, really!

DUKE ELLINGTON AND HIS ORCHESTRA

NYC. Nov. 29, 1944

Personnel as Dec. 1, 1944.
Broadcast from the Apollo Theatre. Two titles. No solo info.
NYC. Dec. 1, 1944
Shelton Hemphill, Taft Jordan, Cat Anderson (tp), Ray Nance (tp, vo), Joe Nanton, Claude Jones, Lawrence Brown (tb), Johnny Hodges, Otto Hardwick (as), Al Sears (ts), Jimmy Hamilton (cl, ts), Harry Carney (bar), Duke Ellington (p), Fred Guy (g), Junior Raglin (b), Sonny Greer (dm), Al Hibbler, Joya Sherrill, Kay Davis (vo).
Four titles were recorded for Victor, one has AS:

453-1 I Ain't Got Nothing But The Blues Solo with orch 8 and 6 bars. (S)

NYC. Dec. 11/12, 1944
Same. Extracts from the suite "Black, Brown and Beige" were recorded for Victor, AS is featured on:

562-2 The Blues Solo 16 bars. (S)

We hear AS in rather special circumstances with little freedom. "I Ain't ..." is rather straight, "The Blues", which is no blues, is more interesting and moving, but this is no improvisation I guess.

DUKE ELLINGTON AND HIS ORCHESTRA
NYC. Dec. 19, 1944
Personnel as Dec. 1, except Hillard Brown (dm) replaces Greer, and Rex Stewart (cnt) added.
Concert in Carnegie Hall. The following items have AS:

Blutopia With orchestra. (FM)
It Don't Mean A Thing Solo 3 choruses of 32 bars to coda, last chorus with orchestra. (FM)
The Blues (from BB&B) Solo 16 bars. (S)

"It Don't ..." lets AS stretch out, but I hate to say it, the playing sounds quite artificial to me. Duke seems to cultivate and use for benefit in his orchestra some of AS' peculiarities, like the pronounced staccato style, and his ability to emulate the styles of Ben Webster and Johnny Hodges (note "The Blues" in the latter context), but AS as a tenorsax improvisor seems to get lost in all this.

To be continued in 1945.

"GENE" EUGENE P. SEDRIC
"HONEY BEAR"

Born: St. Louis, Missouri, June 17, 1907
Died: New York City, April 3, 1963

Continued from 1939.

FATS WALLER AND HIS RHYTHM
NYC. Jan. 12, 1940
John Hamilton (tp), Gene Sedric (cl, ts), Fats Waller (p, elo, vo), John Smith (g), Cedric Wallace (b), Slick Jones (dm, vib).
Eight titles were recorded for Bluebird, five have tenorsax:

044597-1 Swinga-Dilla Street Soli 16+8 bars, (tp) on bridge. (M)
044598-1 At Twilight Straight obligato. (S)
044599-1 Oh! Frenchy Soli 24 and 8 bars. (FM)
044602-1 Mighty Fine Duet with (p) to ens. (S)
044603-1 The Moon Is Low Solo 64 bars. (FM)

NYC. April 11, 1940

Same. Eight titles, five have tenorsax:

048775-1 Old Grand Dad Solo 8 bars. (M)
048776-1 Fat And Greasy Solo 16 bars. In ens. (M)
048778-1 Square From Delaware In ensemble. Duet with (p) 24 bars. (FM)
048780-1 Too Tired In ensemble obl. (SM)
048781-1  "Send Me" Jackson            Solo 16+8 bars, (tp) on bridge. In ens. (M)

NYC. July 16, 1940

Same, except Al Casey (g) replaces Smith.
Seven titles, two have tenorsax:

051867-1  My Mommie Sent Me To The Store                     Solo 16+8 bars, 
                                                       (g) on bridge. In ens. (FM)
051871-1  Hey! Stop Kissin' My Sister                      Solo 32 bars. (FM)

NYC. Nov. 6, 1940

Same, plus Catherine Perry (vo-057089-1).
Seven, one has tenorsax:

057085-1  Tain't Nobody's Business If I Do              Solo 48+8 bars, (g) on last
                                                       bridge, to ens 16 bars. (FM)

GS enters the forties in the same role as he left the thirties, as a key performer in Fats Waller's small organization. And everything is the same, the mood, the piano, the vocals, and the tenorsax soli. GS does not play at all bad, it is just that everything has been heard before. There is absolutely no development, and consequently a lack of inspiration. Of course there are good soli like "... Frenchy", "The Moon ...", "... My Sister" and "... Nobody's Business ...", but they never really ignite the listener, at least not me.

FATS WALLER AND HIS RHYTHM

NYC. Nov. 7, 1940

Personnel as July 16. Filmshorts.

Honeysuckle Rose                      Solo 8 bars. (FM)
The Joint Is Jumpin'                      In ensemble. (F)
Ain't Misbehavin'                      In ensemble. (M)
Your Feet's Too Big                         No solo.

NYC. Nov. 7, 1940

FATS WALLER AND HIS RHYTHM

NYC. Nov. 7, 1940

Personnel as July 16. Filmshorts.

Honeysuckle Rose                      Solo 8 bars. (FM)
The Joint Is Jumpin'                      In ensemble. (F)
Ain't Misbehavin'                      In ensemble. (M)
Your Feet's Too Big                         No solo.

Chi. Dec. 3, 1940

Same. NBC broadcast from the Panther Room, Hotel Sherman.

Yacht Club Swing                      No solo.
Watcha' Know Joe?                           Obbligato parts. Solo 32 bars.
                                           Acc. (tp) 16 bars. In ens 8 bars. (M)
I Give You My Word                Solo 16 bars. (M)
Lila Lou                           Straight with (p) 30 bars.
                                           Duet with (tp) 16 bars. (M)
Frenesi                           Solo 32 bars. In ens 16 bars. (M)
So You're The One                  Solo 16 bars to acc. (tp) 16 
                                           bars. Obbligato parts. (M)
Dark Eyes                          Straight 16 bars to solo 16 
                                           bars. In ens 32 bars. (M)
Perfidia                          No solo.
When You And I Were Young Maggie   Acc. (tp) 16+8 bars, solo 
                                           16 bars on bridge. (M)
Theme                                 No solo.

Chi. Dec. 10, 1940

Same.

Theme                                No solo.
I Do, Do You?                      Solo/straight with ens 
                                           16, 32 and 48 bars. (M)
Honolulu Bundle                    Solo/straight with ens 
                                           8, 16 and 8 bars. (M)
Perfidia                          No solo.
There I Go                        Solo/straight 16 and 8 bars. 
                                           Faint obbligato parts. Solo
Frenesi
Straight. (FM)

I Give You My Word
Faint obbligato. (FM)

Whatcha' Know Joe?
Solo 8 bars. Faint obbligato parts. Solo 16+8 bars, (tp) on bridge. (FM)

Chi. Dec. 31, 1940

Same.

Dark Eyes
Solo 32 bars. In ens. (F)

Jingle Bells
Intro. Solo 32 bars. (FM)

Lila Lou
Solo 32 bars. (M)

In general, the broadcasts seem more inspired than the studio sessions, but the veil of bad sound may distort the evaluation. Postscript: Yes, I believe so! The commercialization of the Waller group is remarkable compared to a few years ago; on Dec. 10 we get only pure ballroom, and GS never soloes properly except on "... Joe?", only slides around smoothly for dancing. The solo notations are rather imprecise, and I couldn't care less!

FATS WALLER AND HIS RHYTHM

Chi. Jan. 2, 1941

John Hamilton (tp), Gene Sedric (cl, ts), Fats Waller (p, elo, vo), Al Casey (g), Cedric Wallace (b), Slick Jones (dm).

Seven titles were recorded for Bluebird, four have tenorsax:

053794-1 Mamacita
In ensemble. (M)

053796-1 Buckin' The Dice
Solo 16 bars. (M)

053797-1 Pantin' In The Panther Room
Solo 16+8 bars, (tp) on bridge. (M)

053797-2 Pantin' In The Panther Room
As above. (M)

053799-1 Shortnin' Bread
Solo 16 bars. (FM)

053799-2 Shortnin' Bread
As above. (FM)

NYC. March 20, 1941

Same. Five titles, three have tenorsax:

062761-1 Do You Have To Go?
Solo 16 bars. Acc. (tp) and vocal. (S)

062763-1 I Wanna Hear Swing Songs
Obbligato with (tp) 32 bars. (SM)

062764-1 You're Gonna Be Sorry
Solo 32 bars to duet with (tp) 32 bars. (FM)

NYC. May 13, 1941

Same. Four titles, one has tenorsax:

063895-1 Headlines In The News
Solo 16 bars. (SM)

My favorite piece here is "Do You Have ...", slow and sweet, this is something GS masters to perfection, and the jazz feeling may be more prominent than on many fast numbers.

FATS WALLER, HIS RHYTHM AND HIS ORCHESTRA

Hollywood, July 1, 1941

Herman Autrey, John Hamilton, Bob Williams (tp), George Wilson, Ray Hogan (tb), Jimmy Powell, Dave McRae (as), Robert Carroll, Gene Sedric (ts), Fats Waller (p, vo), Al Casey (g), Cedric Wallace (b), Slick Jones (dm).

Four titles were recorded for Bluebird, three have tenorsax:

061334-1 Chant Of The Groove
Solo 32 bars. (M)

061335-1 Come And Get It
Solo 16 bars. (FM)

061336-1 Rump Steak Serenade
Solo 8 bars. (M)

I repeat what I wrote about a 1934 session; I believe GS was primarily a big band tenorsaxophone player! The shortcomings of his style sometimes become too evident in a transparent small band setting, but in a big band he seems to function better. Or maybe I react more positively because of the rarity of the occasion?
FATS WALLER AND HIS RHYTHM  NYC. Oct. 1, 1941
Personnel as March 20, 1941.
Six titles were recorded for Bluebird, but no tenorsax.

FATS WALLER, HIS RHYTHM AND HIS ORCHESTRA  NYC. Dec. 21, 1941
Personnel probably similar to July 1, 1941, but Arthur Trappier (dm) replaces Jones.
Freedom's People Program, one title:

Honeysuckle Rose  Solo 8 bars. (F)

A very fast version, but GS fits nicely in and strengthens my arguments!

FATS WALLER AND HIS RHYTHM  NYC. Dec. 26, 1941
Herman Autrey (tp), Gene Sedric (cl, ts), Fats Waller (p, vo), Al Casey (g), Charles Turner (b), Arthur Trappier (dm).
Four titles were recorded for Bluebird, two have tenorsax:

068810-1  Winter Weather  Solo 16 bars. (SM)
068813-1  Your Socks Don't Match  Obbligato 8 bars. (SM)
068813-2  Your Socks Don't Match  As above. (SM)

I like the slow and sweet "Winter ..." more than many of the more jazz-oriented pieces!

FATS WALLER AND HIS RHYTHM  NYC. Feb. 2, 1942
Personnel as Dec. 26, 1941. Recorded at Blatz Winter Hotel.
Two titles, both have tenorsax:

Winter Weather  Solo 16 bars. (SM)
Cash For Your Trash  Solo 16+8 bars, (tp on bridge. Obbligato. (FM)

Another "Winter ...", but here I prefer the nice statement of "Cash ...".

FATS WALLER, HIS RHYTHM AND HIS ORCHESTRA  NYC. March 16, 1942
Herman Autrey, John Hamilton, Joe Thomas, Nathaniel Williams (tp), Herb Flemming, George Wilson (tb), Jackie Fields, George James (as), Gene Sedric (cl, ts), Robert Carroll (ts), Fats Waller (p, elo, vo), Al Casey (g), Cedric Wallace (b), Arthur Trappier (dm).
Four titles were recorded for Bluebird, two have tenorsax:

073441-1  You Must Be Losing Your Mind  Solo 8 bars. (M)
073442-1  Really Fine  Solo 32 bars. (M)

Although I stand on my previous statements about big bands, I find "Really ..." rather sluggish, and the brief "You Must ..." is to be preferred.

FATS WALLER AND HIS RHYTHM  NYC. July 13, 1942
John Hamilton (tp), Gene Sedric (cl, ts), Fats Waller (p, vo), Albert Casey (g), Cedric Wallace (b), Arthur Trappier (dm), The Deep River Boys (vo-quartet).
Three titles were recorded for Bluebird, one has tenorsax:

075425-1  Up Jumped You With Love  Obbligato in ens. (M)

The last session for Victor/Bluebird eight years after the first one! It should have been a colorful sortie, for Fats himself, and for the faithful honeybear, but nothing happens really. Such is life.

GENE SEDRIC BAND  NYC. mid 40s
Henry Mason (tp), Gene Sedric (ts), Sammy Benskin (p), Cedric Wallace (b), Eric Henry (dm).
Metropolitan Revue broadcast from The Place, Greenwich Village.

Mop, Mop, Mop (NC)  Solo 29 bars (NC), behind a prominent announcer. (M)

GS launched his own small group with a residency at The Place in March 1943. This item is the finale of a broadcast with most space given to a piano solo, and when GS enters, he is almost lost behind the announcer.
JAM SESSION  NYC. Nov. 19, 1944
Gene Sedric (cl, ts), Joe Eldridge (as), Ted Brannon (p), Freddie Moore (dm).
Two titles (the last given as Oct. 3 but probably not correct), Timme Rosenkranz collection:

Mood To Boot  8:09  Solo 64 bars. (M)
I Got Rhythm  7:06  Solo 64 bars. (M)

Interesting soft spoken jam session without the greatest of sensations.

CLIFF JACKSON's VILLAGE CATS  NYC. Dec. 21, 1944
Sidney De Paris (tp), Wilbur De Paris (tb), Sidney Bechet (cl, sop), Gene Sedric (cl, ts), Cliff Jackson (p, vo), Everett Barksdale (g), Wellman Braud (b), Eddie Dougherty (dm).
Four titles were recorded for Black & White, three have tenorsax:

bw 43  Walking And Talking To Myself  In ens. Solo 16 bars. (FM)
bw 44  Quiet Please  Soli 8 and 24 bars. In ens. (F)
bw 46  Jeepers Creepers  In ens. Solo 34 bars. (FM)

We have been used to hear GS in Fats Waller's presence for a decade, and hopefully it will not be taken negatively when I state: At last something new! The fire of Cliff Jackson's piano ignites his compatriots, and GS plays with more inspiration than in a long time, contributing to the success of the session in general.

To be continued in 1945.

LEON SHADOWIN

Born:  
Died:  

Played with pianist "Turk" Thomas in Oklahoma, recruited in 1937 by bassplayer "Monk" McFay, went with his band to Honolulu to play at the Casa Loma Ballroom, left to join the Casino Ballroom band. This band was taken over by trumpeter Andy Blakeney who named it the Brown Cats Of Rhythm.

JAM SESSION  Hawaii, July 24, 1941
Henry Coker (tb), Leon Shadowin (ts), Raphael Gregory (p), DeWitt Ray (b), Bill Winston (dm).
Personnel belongs to "The Brown Cats Of Rhythm", an eight-piece band which played at dances for American soldiers in Hawaii early 1941.
Six 10" sides were recorded at Marshall Stearns' house.

Why Can't This Night Last Forever? I  Soli 32 and 32 bars. (M)
Sweet Georgia Brown I  Soli 32 and 32 bars.  Chase with (tb) 32 bars. (FM)
Why Can't This Night Last Forever? II  Soli 32 and 64 bars. (F)
Body And Soul  Solo 32 bars. (SM)
I Got Rhythm  Soli 32 and 32 bars. (FM)
Sweet Georgia Brown II  No solo. (F)

There are certain discoveries that are more enlightening than others, this is one. On these acetates a young black tenorsax player puts down his soundprints, his testament. Never did LS enter a recording studio in an official errand, he is listed in no discography and only due to the patient research of Harold Kaye are these treasures kept forever. The acetates tell us what talents were playing jazz without ever getting recognition. LS, possibly "only" no. thirteen on the dozen, managed once to be recorded privately with his friends. But he plays with such strength and inspiration that it is a pleasure. I shall not make him legendary, he is not at all perfect in his playing, but he plays beautiful, swinging tenorsax in a good, old Hawk/Chu tradition, with a strong tone and impressive technique. The group as such is very interesting with Henry Coker playing modern trombone at a time when only Fred Beckett did the same. The piano is terribly out of tune, but it does not matter at all. This is a jam session of the kind that was heard every night all over the US, even far into the Pacific before other matters grabbed the attention. LS plays convincingly in any tempo, my favorite is probably the fast "... Night ...", and he is certainly far ahead of quite a lot of the musicians otherwise listed in this book. I wonder what
happened to him, he could have made it really great.

Staying with the Brown Cats of Rhythm until the Casino and other arenas were closed after the Pearl Harbor attack on Dec. 6, 1941. No further information.

"SAM" SAMUEL SIMMONS  
"LONNIE"

Born: Charleston, South Carolina, ca. 1915  
Died: Feb. 1995

Continued from 1939.

Worked mainly with the Savoy Sultans until joining Ella Fitzgerald's Orchestra 1940.

ELLA FITZGERALD AND HER ORCHESTRA 1940-1942
Personnel includes (ref. Brian Rust) Sam Simmons (ts) from Feb. 15, 1940. Although Ted McRae is the most featured tenorsax soloist at this time (all is relative!!), SS has the following contributions:

Broadcast from the Roseland Ballroom:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>After You've Gone</td>
<td>Break to solo 36 bars. (F)</td>
</tr>
<tr>
<td>Back Bay Shuffle</td>
<td>Solo 16 bars. (M)</td>
</tr>
<tr>
<td>Undecided</td>
<td>Intro 8 bars to solo/straight 32 bars to solo 3 choruses of 32 bars, last 2 with orch, to straight 12 bars and coda. (FM)</td>
</tr>
</tbody>
</table>

NYC. early 1940

NYC. March 4, 1940

Goin' And Gettin' It       | Solo 16 bars. (M)           |
One Moment Please         | Solo 8 bars. (M)            |

NYC. March 20, 1940

Recording session for Decca:

<table>
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<tr>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Jubilee Swing</td>
<td>Solo 16+8 bars, orch on bridge. (M)</td>
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</tbody>
</table>

Good and authoritative tenorsax soloing, and it is surprising that SS was not allotted more solo opportunities. Note particularly his extended feature number on “Undecided”, very interesting, and one does not get such opportunities without competence and trust!

Founded own band, led US Naval Band 1944-1945, in Hawaii late 1945, own 10-piece band in Chicago from 1946, long residencies at the Pershing Lounge, Club Silhouette etc.

To be continued in 1953.

"FRED" SIMON

Born:  
Died:  

LIONEL HAMPTON AND HIS ORCHESTRA  
Southgate, ca. June 16, 1944

Personnel probably as Oct. 16, 1944.  
Broadcast from Trianon Ballroom. Five titles, but no FS.

BING CROSBY ACCOMPANIED BY  
LA. July 26, 1944

Probably Leonard Graham (tp), Louis Jordan (as, vo), Fred Simon (ts), William Austin (p), Al Morgan (b), Razz Mitchell (dm).  
Two titles were recorded for Decca, one has FS:

<table>
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<tr>
<th>Title</th>
<th>Notes</th>
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<tbody>
<tr>
<td>My Baby Said Yes</td>
<td>Soli 4 and 10 bars. Acc. (tp) 8 bars. Obbligato parts. (M)</td>
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</tbody>
</table>
Pleasant session with relaxed swinging and singing and good contributions by FS.

**LIONEL HAMPTON AND HIS ORCHESTRA**

Ca. Oct. 10, 1944
Personnel probably as Oct. 16.
AFRS One Night Stand 398 from Trianon Ballroom. One title has FS:

Chop Chop
Solo 32 bars. (M)

Quite rough playing but not at all bad.

**LA. Oct. 16, 1944**
Snooky Young, Wendell Culley, Joe Morris, Dave Page, Lamar Wright (tp), Vernon Porter, Fred Beckett, Andrew Penn, Sonny Craven, Allen Durham (tb), George Dorsey, Gus Evans (as), Arnett Cobb, Fred Simon (ts), Charlie Fowlkes (bar), Lionel Hampton (vib), Milt Buckner (p), Billy Mackel (g), Charles Harris, Ted Sinclair (b), Fred Radcliffe (dmi), Dinah Washington (vo).
Four titles were recorded for Decca, but no FS.

**LA. ca. Oct. 1944**
Same personnel. AFRS Jubilee No. 103, 104 (158). Nine titles, one has FS:

HAM-13 Lady Be Good
Two choruses of 4/4 with (ts-AC) to duet 32 bars. (F)

**Hebie Saxes Del Rio, Washington DC, Oct. 20, 1944**
Same personnel. AFRS ONS 419. One title has FS:

Shout Shout
Solo 32 bars. (M)

**Oakland, Ca. ? Nov. 1, 1944**
Similar. Coca Cola SB 663. No FS.

**LA. Nov. 17, 1944**
Similar. AFRS SB 522. No FS.

A chorus on "Shout ..." is not fully convincing. Nor is "Lady ...", really, but a chase with Cobb produces some excitement, and historically one should note that this is one of the early tenorsax battles in the tradition later named after JATP.

To be continued in 1945.

**STAFFORD SIMON**

"PAZUZA"

Born: ca. 1908
Died: New York, 1960

Continued from 1939.

**OLLIE SHEPARD AND HIS KENTUCKY BOYS**

NYC. Jan. 22, 1940
Stafford Simon (ts), unknown (p), (dm), Ollie Shepard, Ollie Potter (vo).
Four titles were recorded for Decca:

<table>
<thead>
<tr>
<th>Title</th>
<th>Decca Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>67082-A Jitterbug Broke It Down</td>
<td>Faint obbligato. Soli 32 and 32 bars. Coda. (FM)</td>
</tr>
<tr>
<td>67083-A Octavia Blues</td>
<td>Obbligato 24 and 24 bars. Solo 12 bars. (SM)</td>
</tr>
<tr>
<td>67084-A I'm Stepping Out Tonight</td>
<td>Intro 16 bars. Obbligato parts. Solo 8 bars. (M)</td>
</tr>
</tbody>
</table>

SS is a very good tenorsax player and even with the quite boring surroundings and little help, he manages to show both technique and inventiveness. However, the session is somewhat sluggish, and the music is a struggle. The best solo is to be found on "Jitterbug ...", otherwise the obbligato parts seem more relaxed, particularly on "Octavia ...".

**LOUIS JORDAN AND HIS TYMPANY FIVE**

NYC. Jan. 25, 1940
Louis Jordan (dir, cl, as, bar, vo), Courtney Williams (tp), Stafford Simon (ts),
Clarence Johnson (p), Charlie Drayton (b), Walter Martin (dm), Yack Taylor (vo). Four titles were recorded for Decca, one has tenorsax:

67111-A June Tenth Jamboree Soli 8 and 8 bars. (FM)

Quite deft tenorsax playing, some of the best ever featured with Louis Jordan's band and certainly worth noticing.

**FRED RICH AND HIS ORCHESTRA**

NYC. Feb. 14, 1940

Nat Natoli, Red Solomon, Roy Eldridge (tp), Larry Altpeter (tb), Benny Carter, Sid Stone, Sid Perlmutter (cl, as), Babe Russin, Frank Chase, Stafford Simon (ts), Clyde Hart (p), Ken Binford (g), Hayes Alvis (b), Johnny Williams (dm), Fred Rich (ldr), Rosemary Calvin (vo).

Four titles were recorded for Vocalion, two have tenorsax:

26514-A Till We Meet Again Probably solo 14 bars. (M)

26517-A How High The Moon Possibly solo 12 bars. (SM)

I find it very difficult to have any useful opinion about the tenorsaxes on this otherwise very interesting black/white studio band. The tempo on "... Moon" is unusually slow, and I have a sort of Babe Russin-feeling on this one. However, on "Till We Meet ...", I feel more confident of having an SS item.

**BENNY CARTER AND HIS ORCHESTRA**

NYC. May 20, 1940

Benny Carter (cl, as, dir), Bill Coleman, Shad Collins, Russell Smith (tp), Sandy Williams, Milton Robinson (tb), Carl Frye, George Dorsey (as), Sam Davis, Stafford Simon (ts), Sonny White (tp), Ulysses Livingston (g), Hayes Alvis (b), William Purnell (dm). Four titles were recorded for Decca, two have tenorsax soli, and they are believed to be by SS:

67781-A Night Hop Solo 8 bars. (FM)

67782-A Pom Pom Solo 14 bars. (FM)

The tenorsax solo on "Night Hop" is good and in fact stylistic quite similar to that of the leader Benny Carter himself. "Pom Pom" shows that SS has self-confidence and plays with authority, but the solo is within an arranged context and not too remarkable.

**SHAD COLLINS’ JIVE BOMBERS**

Aug. 16/17, 1940

Lester "Shad" Collins (tp), Fernando Arbello (tb), Stafford Simon (cl, ts), Sammy Davis (ts), Sonny White (p).

Recorded privately by Frank Trolle, acetates may still exist.

   Way Down Yonder In New Orleans
   I Surrender Dear
   China Boy
   Body And Soul
   Sheik Of Araby
   Pleadin’ Blues (take 1)
   Pleadin’ Blues (take 2)
   I Got Rhythm

SS recorded with **BENNY CARTER AND HIS ORCHESTRA** for Decca on Oct. 23, 1940 and for Bluebird on Nov. 19, 1940. No tenorsax soli.

**LOUIS JORDAN AND HIS TYMPANY FIVE**

NYC. April 2, 1941

Louis Jordan (as, ts, vo, dir), Freddie Webster (tp), Stafford Simon (cl, ts), Arnold Thomas (p), Henry Turner (b), Walter Martin (dm).

Six titles were recorded for Decca, four issued, two have tenorsax:

68907-A Brotherly Love Solo 12 bars. (SM)

68908 De Laff's On You Brief obbligato parts. (FM)

"... Love" has been suggested to be played by LJ, please give your comments!

**LUCKY MILLINDER AND HIS ORCHESTRA**

NYC. June 27, 1941

William Scott, Archie Johnson, Nelson Bryant (tp), George Stevenson, Donald Cole, Eli Robinson (tb), Buster Bailey (cl, ts), George James, Billy Bowen (as), Stafford Simon (ts), Ernest Purce (bar), Bill Doggett (p), Trevor Bacon (g, vo), Abe Bolar (b), David "Panama" Francis (dm), Lucius "Lucky" Millinder (ldr, vo), Sister
Rosetta Tharpe (g, vo).
Five titles were recorded for Decca, four issued, one has tenorsax:

69440-A  Rock, Daniel  Solo 16 bars. (M)

NYC, Sept. 5, 1941
Personnel as above, except Floyd Brady, Edward Morant (tb), Ted Barnett (as) replace Cole, Robinson, Bowen and Bailey.
Four titles were recorded for Decca, two have tenorsax:

69706-A  Big Fat Mama  Soli 2 and 24 bars. (M)
69708-A  Apollo Jump  Solo 32 bars. (M)

SS fits nicely into this swinging band. His strength is to swing, and there are three good examples on these sessions.

LUCKY MILLINDER AND HIS ORCHESTRA  NYC, Nov. 6, 1941
Lucky Millinder (vo, dir), Freddie Webster, Archie Johnson, Nelson Bryant (tp), Edward Morant, George Stevenson, Sandy Williams (tb), George James, Ted Barnett (as), Stafford Simón (ts), Ernest Purce (bar), Bill Doggett (p), Sterling Marlowe (g), Georgie DuVivier (b), Panama Francis (dm), Trevor Bacon, Sister Rosetta Tharpe (vo).
Four titles were recorded for Decca, two have tenorsax:

69909-A  Let Me Off Uptown  Solo 8 bars. (M)
69911-A  How About That Mess?  Soli 16 and 8 bars. (M)

Nice playing, particularly on "Let Me ...".

LUCKY MILLINDER AND HIS ORCHESTRA  NYC, Dec. 7, 1941
Personnel probably as Nov. 6, 1941 or similar.
WNEW broadcast from Savoy Ballroom.

Bugle Blues  Soli 24 bars. (FM)
Hey Huss  No solo.
Danny Boy (NC)  No solo.
Blue Skies  Soli 4 and 12 bars. (M)
96  Solo 32 bars. (M)
Beggin' For Love  No solo.
All For Love  No solo.
Comin' On Home  Solo 32 bars. (M)

NYC, Dec. 7 (?), 1941
Same. WMCA broadcast from Apollo Theatre.

Let Me Off Uptown  No solo.
Barcarolle (NC)  No solo.
Slide Mr. Trombone  No solo.
Big Fat Mama  Solo 24 bars. (M)
Apollo Jump  Solo 8 bars. (F)
Someone's Rockin' My Dreamboat  No solo.
Deep In The Heart Of Texas  Solo 16 bars. (FM)
Sinner Kissed An Angel  No solo.
Sweet Georgia Brown  Solo 64 bars. (F)
Boogie Woogie On A Spree  Solo 24 bars. (FM)

These airshots show that LM's band had invested deeply in tenorsaxophone. I presume that all soli are played by Simon, although several of the soli show a more profound Chu influence than I have noticed before. The soli are of a high quality, and should gather more interest. If this playing had been on record a few years earlier, I believe SS had had better recognition, comparable to let's say Paul Bascomb and Joe
Thomas. His soli on "Sweet Georgia ..." and "... Home" are evidence of a well-developed sax stylist, in fact your ears will certainly move in surprise by these creative performances!! Also, the remaining performances are good, note in particularly "96" and "... On A Spree".

LUCKY MILLINDER AND HIS ORCHESTRA ca. 1941
Archie Johnson, probably William Scott, Nelson Bryant (tp), Floyd Brady, probably George Stevenson, Edward Morant (tb), George James, probably Ted Barnett, Stafford Simon, Ernest Purce (reeds), Bill Doggett (p), Trevor Bacon (g), probably Abe Bolar (b), Panama Francis (dm), Sister Rosetta Tharpe (vo).

Filmshorts.

Four Or Five Times Solo 16 bars. (F)
Shout, Sister, Shout No solo.

"Four ..." has a very competent solo, and SS was destined for something more.

LUCKY MILLINDER AND HIS ORCHESTRA NYC. Feb. 18, 1942
Personnel as Nov. 6, 1941, except Joe Britton (tb), Billy Bowen (as), Clyde Hart (p), Trevor Bacon (g, vo) replace Williams, Barnett, Doggett and Marlowe.

Four titles were recorded for Decca, one has tenorsax:

70345-A I Want A Tall Skinny Papa Soli 2 and 24 bars. (M)

Competent playing in a stylish kind of no-man's land, but maybe a little sluggish.

LUCKY MILLINDER AND HIS ORCHESTRA NYC. July 29, 1942
Lucky Millinder (dir), William Scott, Dizzy Gillespie, Nelson Bryant (tp), George Stevenson, Joe Britton (tb), Billy Bowen (as), Tab Smith (as, ar), Stafford Simon, Dave Young (ts), Ernest Purce (bar), Bill Doggett (p), Trevor Bacon (g, vo), Nick Fenton (b), Panama Francis (dm).

Four titles were recorded for Decca, two have tenorsax, presumably by SS:

71244-A Mason Flyer Solo 24 bars. (F)
71246-A Little John Special Solo 24 bars. (FM)

Two of Millinder's best sides with a driving rhythm section, and SS takes the challenge. Two driving soli not at all polished, but who cares? Shame that this promising tenorsax player already is on his road to oblivion.

LUCKY MILLINDER AND HIS ORCHESTRA ca. 1943
Personnel probably similar to above.

Filmshort.

Hello Bill Solo 8 bars. (M)

Competent but not remarkable.

Led own band in 1943, then worked with George James 1944.

To be continued in 1946.

"HAL" HAROLD SINGER

Born: Tulsa, Oklahoma, Oct. 8, 1919
Died:

Father was a guitarist. Took up violin at eight, later played saxophone and clarinet in high school band. Went to Hampton Institute, Virginia, in 1937 (where he later obtained a degree in agriculture), but also did summer vacation gigs in Oklahoma City with trumpeter James Simpson and in band led by Charlie Christian's brother Edward. Professional with Ernie Fields' Band from summer of 1938, during the following year worked with Lloyd Hunter's Serenaders and with Nat Towles. In late 1939 joined Tommy Douglas Band; in 1941 became a member of Jay McShann's Band. Left to settle in New York (1942), extensive gigging. Then with Hot Lips Page (1943), Jay McShann, Roy Eldridge Big Band (1944).

ROY ELDREDGE AND HIS ORCHESTRA NYC. June 14, 1944
Personnel possibly similar to above, probably including Hal Singer (ts).

Broadcast from Apollo Theatre, no tenorsax on “Jumpin’ With The Jeep” and “Piff Poff” but:
I Can't Get Started  
Solo 32 bars. (S)

A very fine tenorsax player kicks "... Started" into orbit! The performer is not Ike Quebec, nor Franz Jackson. Previously thought to be Tom Archia, but he was no longer in the band, so HS is the most probable candidate. Anyway, really a first rate solo.

First recording sessions with **ROY ELDREDGE AND HIS ORCHESTRA** on June 26 and Oct. 13, 1944, but no tenorsax soli.

To be continued in 1945.

**"JIMMY" SMITH**

Born:  
Died:  

Participates in the following recording session:

**JIMMY SMITH AND HIS SEPIANS**  
NYC. Oct. 15, 1941  
Kenneth Roane (tp, ocarina), Jimmy Smith (cl, ts), "Little Ham" Jackson (g), William Smith (p), unknown (dm), Nora Lee King (vo-69817,19).

Four titles were recorded for Decca, two have tenorsax:

- 69817-A  
  Boy, It's Solid Groovy  
  Solo 8 bars. (M)

- 69819-A  
  Sporty Joe  
  Solo 8 bars. (M)

Two brief but very pleasant swing soli whet the appetite, but nothing more is known of this artist.

**PERRY SMITH**  
**"STONY"**

Born:  
Died:  

Continued from 1937.

PS participates in a recording session by **WILLIE "THE LION" SMITH AND HIS ORCHESTRA** on Feb. 17, 1940 for General. Four sides were recorded, but there are no tenorsax soli.

No further recording sessions.

**TOGGE SMYTHE**

Born:  
Died:  

**HAL MITCHELL’S NEW DICTATORS**  
NYC. 1944  
Hal Mitchell (tp), Togge Smythe (ts), Joe Crump (p), Clarence Mack (b), Danny Gibson (dm), Nahi Sahi Jackie (vo-1148).

Two titles were recorded for Regis/Manor, no tenorsax on 1148 “Let’s Punch A Boogie Woogie” but:

- S1147  
  Mitch’s Idea  
  Solo 32 bars. (M)

Same, except Mamie Miller (vo-1158).

Two titles were recorded for Manor/Regis, no tenorsax on 1158 “Put On Your Brakes Mama” but:

- S1157  
  Blitzkrieg  
  Soli 32 and 8 bars. (FM)

“Blitzkrieg” is an interesting item with modern trumpet, swing rhythm and an in-between rather rough but charming tenorsax player.
To be continued in 1949.

JOHN SPARROW

Born:
Died:

First session is uncertain but may be:

JAY McSHANN AND HIS ORCHESTRA  L.A.-ca. March 1944
Personnel differs in different sources, but we certainly have Paul Quinichette (ts). The other man is given as possibly JS by Lotz/Neuert in their AFRS Jubilee, but Bruynincx and liner notes on Spotlite SPJ 120 give John "Flap" Dungee. I choose to trust Lotz/Neuert. AFRS Jubilee No. 71 and 72.
There are four items with (ts) not by PQ:

- Say Forward, I'll March  Soli 16, 16 and 8 bars. (FM)
- Jump The Blues  Solo 12 bars (last (ts)-solo). (FM)
- Sweet Georgia Brown  Break 4 bars to solo 5 choruses of 32 bars to coda 16 bars. (F)
- Wrap Your Troubles In Dreams  Soli 8, 4 and 4 bars. (FM)

"Sweet ..." is a quite interesting feature number for tenorsax in the tradition of Paul Bascomb with Erskine Hawkins, and the quality is certainly acceptable. 2:39 of extended tenorsax is rare at this time, so note this one. Otherwise, I will recommend "Say Forward ...". A tenorsax player with a certain competence.

To be continued in 1946.

JIMMY STANFORD

Born:
Died:

BUDDY JOHNSON AND HIS ORCHESTRA  NYC. March 29, 1944
Prince Jones, Isaac Larkin, John Lawton, Willie Nelson (tp), Bernhard Archer, Leonard Briggs, Jones Walker (tb), Joe O'Laughlin, Maxwell Lucas (as), Frank Henderson, Jimmy Stanford (cl, ts), Teddy Conyers (bar), Buddy Johnson (p, vo), Arnold Adams (g), Leon Spann (b), Gus Young (dm), Ella Johnson (vo).
Three titles were recorded for Decca, two issued, one has tenorsax:

- 71915  South Main  Solo with orch 32 bars. (M)

NYC. Oct. 4, 1944
Personnel as above, except Gus Aiken, Lewis Dupree, Henry Glover, Herbert Turner (tp) replace Jones, Larkin and Lawton, Gordon Thomas (tb) replaces Walker, George Jenkins (dm) replaces Young. Arthur Prysock (vo) added.
Five titles were recorded for Decca, two have tenorsax:

- 72407  One Of Them Good Ones  Solo with orch 32 bars. (M)
- 72409  Fine Brown Frame  Solo with orch 16 bars. (SM)

Rough but competent playing, and by comparison with later sessions by this orchestra, it seems that JS is taking all soli.

To be continued in 1945.

GEORGE HOLMES TATE  
"BUDDY"

Born: Sherman, Texas, Feb. 22, 1914
Died:

Transferred to separate Jazz Archeology file.
"EDDIE" TAYLOR

Born: 
Died: 

SAUNDERS KING AND HIS BLUES BAND  San Francisco, June 1942
Sammy Deane (tp), Eddie Taylor (ts), Johnnie Cooper (p), Saunders King (g, vo), Joe Holder (b), Bernard Peters (dm).
Eight titles were recorded for Rhythm, no tenorsax on "Summertime" and "S. K. Blues Pt I" but:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Big Fat Butterfly</td>
<td>Solo 16 bars. (M)</td>
</tr>
<tr>
<td>Ambling With Herb</td>
<td>Solo 16 bars. (FM)</td>
</tr>
<tr>
<td>Swinging Down Groove</td>
<td>Solo with ens 16 bars. (M)</td>
</tr>
<tr>
<td></td>
<td>(Rigamarole, S. K. Groove)</td>
</tr>
<tr>
<td>S. K. Blues Pt II</td>
<td>Solo 12 bars. (S)</td>
</tr>
<tr>
<td>Jive At Eleven Five</td>
<td>Solo 32 bars. (F)</td>
</tr>
<tr>
<td></td>
<td>Long intro. (S)</td>
</tr>
<tr>
<td></td>
<td>Solo 24 bars. (FM)</td>
</tr>
</tbody>
</table>

ET is an interesting encounter; "... Story ..." has a long, introvert, peculiar intro, I have never heard anything like it. Later, his two blues choruses and his soli on "... Groove" and "... Blues ..." show much influence from Prez, integrated in a personal, pleasant style. "… Butterfly" and “… Herb” are more ordinary, but “Jive …” is quite nice.

SAUNDERS KING AND HIS BLUES BAND  Hollywood, ca. summer 1943
Same personnel plus Barney Bigard (cl-KIN-5).
AFRS Jubilee No. 24/37.

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>B-Flat Blues</td>
<td>Solo 12 bars. (M)</td>
</tr>
<tr>
<td>Big Fat Butterfly</td>
<td>Solo 16 bars. (M)</td>
</tr>
<tr>
<td>C-Jam Blues</td>
<td>Solo 24 bars. (F)</td>
</tr>
</tbody>
</table>

The tempo on "C-Jam ..." is too high, but ET obviously has ambitions. He is more "groovy" now compared to the previous record session, and also somewhat uneven although inspired. On "B-Flat ..." his style is close to that of McVea.

To be continued in 1947.

"SAM" SAMUEL LEROY TAYLOR
"THE MAN"

Born: Lexington, Tennessee, July 12, 1916
Died: Oct. 5, 1990

Started on clarinet and joined his brother's band in Gary, Indiana. Worked with Scat Man Crothers 1937-38, Sunset Royal Orchestra 1939-41:

DOC WHEELER AND HIS SUNSET ORCHESTRA  NYC. Sept. 1, 1941
Doc Wheeler (tb, vo, dir), Jesse Brown, Cat Anderson, Reunald Jones (tp), Nat Allen, Norman Powe (tb), Julius Watson (tb, vo), Cornelius King, Robert Smith (as), Sam Taylor, Shirley Greene (ts), Raymond Tuniia (p), Leroy Kirkland (g), Al Lucas (b), Joe Murphy (dm).
Two titles were recorded for Bluebird, both have tenorsax:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foo-Gee</td>
<td>Possibly solo 8 bars. (M)</td>
</tr>
<tr>
<td>How 'Bout That Mess?</td>
<td>Possibly solo 16 bars. (M)</td>
</tr>
</tbody>
</table>

NYC. Nov. 6, 1941

Same. Four titles were recorded for Bluebird, three have tenorsax:

<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gabby</td>
<td>Possibly solo 16 bars. (M)</td>
</tr>
<tr>
<td>Big And Fat And Forty-Four</td>
<td>Possibly solo 4 bars. (M)</td>
</tr>
</tbody>
</table>
NYC. March 30, 1942

Same plus James Otis Lewis (vo).

Four titles were recorded for Bluebird, all have tenorsax:

73487-1 Who Threw The Whisky In The Well? Possibly solo 6 bars. (M)
73488-1 Me And My Melinda Possibly solo 8 bars. (M)
73489-1 Tunie's Tune Solo 16 bars. (M)
73490-1 Keep Jumpin' Possibly solo 16+8 bars, (tb) on bridge. (M)

These recordings came to me as a real surprise! Two excellent tenorsax players in a Prez-inspired style seem to share the solo opportunities, and the soli are mainly great! Note in particular "Foo-Gee", a real gasser!! And "... Mess", yet unfinished but note bars 9-12!!! But I don't know who is taking these soli, ST or Shirley Greene. They play 16 bars in sequence on "Tunie's Tune", the last solo is more Prez than the first one, but both are excellent. These are modern guys with a great potential. But I need help to ensure that I have the soli correctly attributed, please help!!

Worked with Cootie Williams 1941-43, then with Lucky Millinder:

LUCKY MILLINDER AND HIS ORCHESTRA Culver City, Ca., ca. July 1943

Personnel similar to the Decca recording session of Oct. 19, 1943.

AFRS Jubilee No. 37, 38 and 39, recorded at Casa Manana. The following items were recorded, using the Lotz/Neuert notation:

MIL-4 After You've Gone No solo.
MIL-5 Are You Ready? No solo.
MIL-6 Big Fat Mama Soli 2, 2 and 24 bars. (M)
MIL-7 Boogie Woogie (Little John Special) Solo 24 bars. (F)
MIL-8 Cherokee Solo with orch 128 bars to a very long close. (F)
MIL-9 Chinatown, My Chinatown No solo.
MIL-10 Jitters (Git It) Solo 16 bars. (F)
MIL-11 One O'Clock Jump (NC) No solo.
MIL-12 Rhythm Changes (You Big Ham) Solo with orch 68 bars. Solo 8 bars. (FM)
MIL-13 Rustle Of Spring No solo.
MIL-14 St. Louis Breakdown Solo 16 bars. (FM)
THA-1 Down By The Riverside Solo 16 bars. (FM)
THA-2 Rock Daniel Solo 16 bars. (M)
THA-3 I Want A Tall Skinny Papa Brief break. Solo 24 bars. (M)

Note: Some of the soli above might be played by Mike Hedley.

It is just a shame that Lucky Millinder's prime came during the recording ban. The few recordings that exist are a meager sample of this jumping band. Fortunately, it was recorded in California as part of the Armed Forces Radio Services Jubilee shows, some of which are available today. The band featured "The Man", a tenorsax player heavily influenced by Lester Young but playing in a more extrovert style, possibly inspired by Illinois Jacquet. Unfortunately, ST was almost wholly captured by his success along these lines, trapping him later in the tentacles of rhythm and blues. Here, however, we can discover his real talents. "Big Fat Mama" has some juicy tenorsax nobody could do better, and "Rhythm Changes" is an impressive work. "... The River ..." is fine with an opening fluff, and it is impressive how he masters the utterly fast "Little John ...". Talking about "utterly fast", however, then take "Cherokee", played almost in Charlie Parker's "Ko-Ko" tempo. This is a feature number for tenorsax, and ST pours forth two aggressive and firm choruses of great listening value until he enters what may be called history's first purposefully tasteless jazz tenorsax intermezzo! With only piano, drums or purely alone he buzzes around...
like a bee for another two minutes, and to me it is an anto
climax deluxe. But "The Man" can certainly play, no doubt! Wish we had a ballad feature number to
comeplete the picture of this interesting and gifted musician who might have had
quite another image in jazz history if he had wanted to.

Culver City, Ca., ca. July 1943

Same. Broadcast from Casa Manana?

| There'll Be Some Changes Made | Solo 36 bars. (F) |
| Sleep                        | Solo 26 bars. (FM) |
| Don't Get Around Much Anymore | No solo. |

A particularly colourful solo on "... Changes Made" in an unusual fast tempo.

SISTER ROSETTA THARPE ACC. BY
LUCKY MILLINDER AND HIS ORCHESTRA

NYC. ca. Aug. 1943

Personnel similar to Oct. 19, 1943.

Four titles were recorded for VDisc, one has ST:

| Rock Daniel          | Solo 16 bars. (M) |

This session is all Tharpe's and the only tenorsax solo is not particularly noteworthy.

LUCKY MILLINDER AND HIS ORCHESTRA

NYC. Oct. 19, 1943

Milt Fletcher, Joe Guy, Ludwig Jordan, Frank Humphries (tp), George Stevenson, Gene Simon, Joe Britton (tb), Tab Smith (as, arr), Billy Bowen (as), Sam Taylor, Mike Hedley (ts), Ernest Purce (bar), Raymond Tunia (p), Trevor Bacon (g, vo), George Duvivier (b), Panama Francis (dm).

Three titles were recorded for Decca, two have tenorsax:

| 71451 | Don't Cry Baby | Solo 2 bars. (S) |
| 71453 | Shipyard Social Function | Solo 12 bars. (FM) |

NYC. Nov. 22, 1943

Similar personnel.

| Savoy | No solo. |

ST proves his professionalism on "Shipyard ..." with a good blues chorus, should have been more! And the two bars of deep, fat, slow sax on "... Baby" are just irritating, why not a whole chorus!

Back to Cootie Williams in 1944:

COOTIE WILLIAMS
AND HIS ORCHESTRA

Hollywood, ca. April 10, 1944

Possible personnel: Cootie Williams, Ermit V. Perry, George Treadwell, Harold Johnson (tp), Ed Burke, George E. Stevenson or Ed Glover, Bob Horton (tb), Eddie Vinson, Charlie Holmes (as), Lee Pope, Eddie Davies or Sam Taylor (ts), Bud Powell (p), Leroy Kirkland (g), Norman Keenan or Carl Pruitt (b), Sylvester Payne (dm), Van Alexander (arr).

AFRS Jubilee No. 78.

| WIL-1 | Airmail Special | Solo 16 bars. (F) |
| WIL-2 | Let's Toot | Solo 16 bars. (FM) |
| WIL-3 | One O'Clock Jump (NC) | No solo. |
| WIL-4 | Roll 'Em | Solo with orch 36 bars. (F) |
| FIT-1 | Do Nothing Till You Hear From Me | No solo. |
| FIT-2 | A Tisket, A Tasket | No solo. |

The solo on "... Toot" is a very nice Prez-inspired one, while "Roll 'Em" is badly recorded. "... Special" also is quite notable in a fast tempo. I presume these soli are played by ST.

COOTIE WILLIAMS AND HIS ORCHESTRA

NYC. ca. mid 1944

Possible personnel: Cootie Williams, Ermit V. Perry, George Treadwell, Lammar Wright, Tommy Stevenson (tp), Ed Burke, Robert H. Horton, Ed Glover (tb), Eddie Vinson (as, vo-2), Frank Powell (as), Sam Taylor, Lee Pope (ts), Eddie DeVerteuil or Greely Walton (bar), Bud Powell (p), Leroy Kirkland (g), Carl Pruitt (b),
Sylvester Payne (dm), Laurel Watson (vo-4), Douglas Brothers (tap dancing-3), Lindy Hoppers (dancing-5).

Movie soundtrack.

1. Wild Fire          Solo 10 bars. (F)
2. Things Ain't What They Used To Be  No solo.
3. Unidentified       No solo.
4. Go 'Long Mule      No solo.
5. Keep On Jumping    Solo with orch 32 bars. (FM)

"Keep On ..." has a very attractive solo in the Prez-tradition and helps to establish ST as one of the important tenorsax performers of the middle forties. The amputated blues chorus on "Wild Fire" is also not at all bad.

COOTIE WILLIAMS AND HIS ORCHESTRA  NYC. Aug. 22, 1944
Personnel probably as above.
Four titles were recorded for Hit/Majestic, one has tenorsax:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration &amp; Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>T451 Blue Garden Blues</td>
<td>Solo 24 bars. (FM)</td>
</tr>
</tbody>
</table>

A good solo without being particularly noteworthy.

COOTIE WILLIAMS SEXTET  NYC. ca. 1944-45
Cootie Williams (tp), Lee Pope, Sam Taylor (ts), Arnold Jarvis (p), Carl Pruitt (b), Sylvester Payne (dm).
Mutual broadcast from the Savoy Ballroom. Date may be May 2, 1945.

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration &amp; Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Don't Blame Me</td>
<td>Solo 8 bars. (S)</td>
</tr>
<tr>
<td>Perdido</td>
<td>Solo 32 bars (2nd (ts)-solo). (FM)</td>
</tr>
<tr>
<td>You'll Talk A Little Trash</td>
<td>Solo 16 bars (2nd (ts)-solo). (FM)</td>
</tr>
<tr>
<td>Royal Garden Blues</td>
<td>Solo 24 bars. (F)</td>
</tr>
<tr>
<td>Round Midnight</td>
<td>No solo.</td>
</tr>
<tr>
<td>Theme</td>
<td>Solo 8 bars behind announcer. (M)</td>
</tr>
</tbody>
</table>

Several good soli, note particularly ". . . Blame Me" and ". . . Little Trash".

COOTIE WILLIAMS AND HIS ORCHESTRA  NYC. ca. 1944-45
Personnel unknown, Ella Fitzgerald (vo-item 2).
Broadcast from the Apollo Theatre. Two titles:

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration &amp; Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Birmingham Special</td>
<td>Possibly solo with orch 16 bars. (FM)</td>
</tr>
<tr>
<td>Cow Cow Boogie</td>
<td>No solo.</td>
</tr>
</tbody>
</table>

Sounds like ST but not remarkable.

COOTIE WILLIAMS SEXTET  NYC. late 1944
Cootie Williams (tp), possibly but not very likely Charlie Parker (as), Sam Taylor (ts), Bud Powell (p), Carl Pruitt (b), Sonny Payne (dm).
Broadcast from the Savoy Ballroom.

<table>
<thead>
<tr>
<th>Title</th>
<th>Duration &amp; Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>You Talk A Little Trash</td>
<td>Solo 16 bars. (FM)</td>
</tr>
<tr>
<td>(The Boppers)</td>
<td></td>
</tr>
</tbody>
</table>

Nice Prez-influenced solo.

To be continued in 1945.

"JOE" JOSEPH V. THOMAS

Born: Uniontown, Pennsylvania, June 19, 1909
Died: Kansas City, Missouri, Aug. 3, 1986

Continued from 1939.

JIMMIE LUNCEFORD AND HIS ORCHESTRA  NYC. Jan. 5, 1940
Gerald Wilson, Eugene "Snooky" Young, Paul Webster (tp), Elmer Crumbley,
Russell Bowles, James “Trummy” Young (tb), Willie Smith, Ted Buckner, Dan Grissom, Joe Thomas, Earl Carruthers (reeds), Eddie Wilcox (p), Al Norris (g), Moses Allen (b), Jimmy Crawford (dm).

Four titles were recorded for Columbia, all have JT:

- 26397-A Bugs Parade: Solo with orch 30 bars. (M)
- 26398-A Blues In The Groove: Solo 12 bars. (FM)
- 26399-A I Wanna Hear Swing Songs: Solo with orch 8 bars. Duet with (as) 8 bars. (M)
- 26400-A It's Time To Jump And Shout: In orchestra 6 and 8 bars. (FM)

LA. Feb. 28, 1940

Same. Four titles were recorded, two have JT:

- LA-2163-C What's Your Story, Morning Glory?: Solo with orch 6 and 10 bars to long coda. (S)
- LA-2165-C Dinah Part II: Solo with orch 32 bars. Vocal 32 bars. (FM)

Chi. May 9, 1940

Same. Five titles were recorded, four have JT:

- 3067-A I Got It: Solo 16 bars. (M)
- 3069-A Swingin' On C: Solo 10 bars. (F)
- 3069-B Swingin' On C: As above. (F)
- 3070-A Let's Try Again: Solo with orch 14+6 bars, (tp) on bridge. (SM)
- 3070-B Let's Try Again: As above? ( )
- 3071-A Monotony In Four Flats: Solo 16 bars. (FM)

JT continues the way he ended the thirties, by being a main soloist in the Lunceford orchestra and one of the most professional and experienced tenorsax performers. The same problem is still there: In a so well-planned band, what is really improvised music? JT plays with great conviction and there are many great soli, like “Bugs ...”, “In The Groove”, “Dinah” and the slow, beautiful “... Morning Glory?”. Still I have problems in ranking JT with the very greatest tenorsax soloists, I find his music somewhat shallow and cold in the middle of all that swinging and concerting.

JIMMIE LUNCEFORD AND HIS ORCHESTRA

NYC. June 7, 1940

Same. Broadcast from the Fiesta Danceteria.

Jazznocracy (Theme): No solo.
Swingin' On C (NC): Solo 10 bars. (F)
Chopin's Prelude No. 7: No solo.
Let's Try Again: Soli 16 and 8 bars. (S)
My Melancholy Baby: No solo.
Lunceford Special (NC): Solo 16 bars (NC). (F)
By The River St. Marie (NC): No solo.
My Blue Heaven: Solo with orch 8 bars. (FM)
Monotony In Four Flats: Solo 16 bars. (FM)
Pavanne (NC): No solo.
I Can't Believe That You're ILWM: Solo 4 bars. (F)

NYC. June 12, 1940

Same. Broadcast from the Fiesta Danceteria.

Isn't That Everything: No solo.
Coquette: Solo 8 bars. (SM)
<table>
<thead>
<tr>
<th>Song</th>
<th>Solo Bars</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Please Say The Word</td>
<td>Solo 8 bars (M)</td>
<td></td>
</tr>
<tr>
<td>Stardust</td>
<td>No solo.</td>
<td></td>
</tr>
<tr>
<td>I Used To Love You</td>
<td>Soli 8 and 24 bars (FM)</td>
<td></td>
</tr>
<tr>
<td>Lazy River</td>
<td>Solo 21 bars (SM)</td>
<td></td>
</tr>
<tr>
<td>Sleep</td>
<td>Soli 12 and 16 bars (FM)</td>
<td></td>
</tr>
<tr>
<td>Unknown Title</td>
<td>Solo 16 bars (FM)</td>
<td></td>
</tr>
<tr>
<td>Ti-Pi-Tin</td>
<td>No solo.</td>
<td></td>
</tr>
</tbody>
</table>

**NYC. June 13, 1940**

Same. Broadcast from the Fiesta Danceteria.

<table>
<thead>
<tr>
<th>Song</th>
<th>Solo Bars</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Make Believe</td>
<td>Solo 8 bars (FM)</td>
<td></td>
</tr>
<tr>
<td>In The Shade Of The Old Apple Tree</td>
<td>No solo.</td>
<td></td>
</tr>
</tbody>
</table>

**NYC. June 1940**

Same. Broadcast from the Fiesta Danceteria.

<table>
<thead>
<tr>
<th>Song</th>
<th>Solo Bars</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jazznocracy</td>
<td>No solo.</td>
<td></td>
</tr>
<tr>
<td>Monotony In Four Flats</td>
<td>No solo.</td>
<td></td>
</tr>
<tr>
<td>I Can't Believe That ...</td>
<td>Solo 4 bars (F)</td>
<td></td>
</tr>
<tr>
<td>Wham</td>
<td>Solo 32 bars (M)</td>
<td></td>
</tr>
</tbody>
</table>

**June/July 1940**

Same/similar.

<table>
<thead>
<tr>
<th>Song</th>
<th>Solo Bars</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barefoot Blues (NC)</td>
<td>Solo 8 bars (S)</td>
<td></td>
</tr>
</tbody>
</table>

In these airshots there are many fine variations on the recorded Lunceford items from this period. To highlight some good tenorsax playing, "Wham", "... Love You", "Lazy River" and "Sleep" are all notable. It seems that Chu's influence on JT is more prominent now than in the thirties.

**JIMMIE LUNCEFORD AND HIS ORCHESTRA**

Ca. 1940

Same/Similar. Different broadcasts or belonging to the above.

<table>
<thead>
<tr>
<th>Song</th>
<th>Solo Bars</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Goon Came On</td>
<td>Solo with orch 32 bars (M)</td>
<td></td>
</tr>
<tr>
<td>Mazurka Time</td>
<td>Solo with orch 16 bars (FM)</td>
<td></td>
</tr>
<tr>
<td>Just You</td>
<td>No solo.</td>
<td></td>
</tr>
<tr>
<td>Charmaine</td>
<td>Solo with orch 32 bars (M)</td>
<td></td>
</tr>
<tr>
<td>Slender Tender And Tall</td>
<td>No solo.</td>
<td></td>
</tr>
<tr>
<td>What To Do</td>
<td>Solo 32 bars (FM)</td>
<td></td>
</tr>
<tr>
<td>Body And Soul</td>
<td>Intro to solo 16 bars. Solo 4 bars (S)</td>
<td></td>
</tr>
<tr>
<td>Stardust</td>
<td>No solo.</td>
<td></td>
</tr>
<tr>
<td>Impromptu</td>
<td>No solo.</td>
<td></td>
</tr>
<tr>
<td>What's Your Story, Morning Glory?</td>
<td>Solo with orch 6 bars (S)</td>
<td></td>
</tr>
<tr>
<td>Let's Try Again</td>
<td>Solo with orch 16 and 8 bars (SM)</td>
<td></td>
</tr>
<tr>
<td>Stratosphere</td>
<td>Solo with orch 16 bars (FM)</td>
<td></td>
</tr>
</tbody>
</table>

Very nice playing on "... Soul", should have been a full chorus!

**JIMMIE LUNCEFORD AND HIS ORCHESTRA**

NYC. June 19, 1940

Same. Four titles were recorded for Columbia, two have JT:

<table>
<thead>
<tr>
<th>Catalog Number</th>
<th>Song</th>
<th>Solo Bars</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>26936-A</td>
<td>Barefoot Blues</td>
<td>Solo 8 bars (SM)</td>
<td></td>
</tr>
<tr>
<td>26937-A</td>
<td>Minnie The Moocher Is Dead</td>
<td>Solo 3 bars (FM)</td>
<td></td>
</tr>
</tbody>
</table>

**NYC. July 9, 1940**

Same. Four titles were recorded for Columbia, two have JT:
28007-A You Ain't Nowhere Solo 4 bars. (SM)
28008-A Please Say The Word Solo 8 bars. (FM)
28008-B Please Say The Word As above. (FM)

Nice "Barefoot ..." and "... Word" to be noted.

**JIMMIE LUNCEFORD AND HIS ORCHESTRA**

**Chi. July/Aug. 1940**

Same/similar. Broadcasts from the Panther Room.

- What's Your Story, Morning Glory? Soli 6 and 16 bars to coda. (S)
- Honeysuckle Rose Solo 8 bars. (M)
- The Morning After (NC) No solo.
- Unknown Title (NC) No solo.
- Rhythm Is Our Business Solo 20 bars. (F)
- Uptown Blues No solo.
- Annie Laurie Solo with orch 32 bars. (M)
- Uptown Blues No solo.
- The Morning After No solo.
- Wham Solo with orch 32 bars. (M)
- What's Your Story, Morning Glory? As above. (S)

Fine sound on these broadcasts, and JT's soloing is fine, particularly "... Laurie" and "Wham" belong to his most prominent ones from this period.

**JAM SESSION**

**NYC. Aug. 12, 1940**

Tab Smith, Willie Smith (as), Herbie Fields (cl, ts), Buddy Tate, Skippy Williams, Joe Thomas (ts), Sonny Burke (p), George Simon (dm). Recorded by Jerry Newman at Minton's Playhouse.

- I Found A New Baby Solo 64 bars (4th tenorsax solo). (F)
- I Surrender Dear Solo 32 bars (2nd tenorsax solo). (SM)
- The Blues Solo 24 bars (3rd tenorsax solo). (SM)
- Body And Soul No solo.
- On The Sunny Side Of The Street No solo.

It is difficult to recognize JT's Lunceford style in this exciting jam session, but I believe my notations above are correct. The soloing is inventive with a fine technique, and it competes favorably with the others.

**JIMMIE LUNCEFORD AND HIS ORCHESTRA**

**NYC. Nov. 12, 1940**

Personnel probably as March 26, 1941. Date also given as May 1941 and mid-1942. Lang-Worth Transcriptions 597-598.

- State And Tioga Stomp Solo 8 bars. (FM)
- I Had A Premonition Solo 2 bars. (SM)
- Annie Laurie Solo 32 bars. (FM)
- There I Go No solo.
- My Heart Is A Helpless Thing No solo.
- I'm A Heck Of A Guy Solo 16+8 bars, orch on bridge. Vocal 32 and 8 bars. (M)
- Blue Afterglow No solo.
- I Heard My Heart No solo.

**NYC. Dec. 11, 1940**
Same. Lang-Worth Transcriptions 599-600.

Moonlight And Music  
Battle Axe  
The Morning After  
Isn't That Everything?  
Like A Ship At Sea  
Just You  
I'm Walking Through Heaven With You  
Okay For Baby

Solo 8 bars. (SM)  
Soli 20 and 4 bars. (FM)  
No solo.  
No solo.  
No solo.  
No solo.  
No solo.  
Solo 8 bars. (M)

These transcriptions have an excellent sound quality, and it is a pleasure to listen to such a superb band. There are some fine JT contributions like "Annie Laurie" and "Battle Axe".

**JIMMIE LUNCEFORD AND HIS ORCHESTRA**  
NYC. Dec. 23, 1940

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

29293-I  
Okay For Baby  
Solo 8 bars. (M)

A typical, strong JT solo of the early forties.

**JIMMIE LUNCEFORD AND HIS ORCHESTRA**  
NYC. March 26, 1941

Jimmie Lunceford (dir), Snooky Young, Gerald Wilson, Paul Webster (tp), Elmer Crumbley, Russell Bowles (tb), Trummy Young (vo, tb), Willie Smith (cl, as, bar, vo, arr), Earl Carruthers (cl, as, bar), Ted Buckner (cl, as), Dan Grissom (cl, as, vo), Joe Thomas (cl, ts, vo), Edwin Wilcox (p, cel, arr), Al Norris (g, vln), Moses Allen (b), Jimmy Crawford (dm, vib), Sy Oliver, Billy Moore jr., Roger Segure (arr).  
Four titles were recorded for Decca, three have JT:

68874-A  
Blue Prelude  
Solo 10 bars. (FM)

68875-A  
I Had A Premonition  
Solo 3 bars. (SM)

68877-A  
Battle Axe  
Soli 20 and 4 bars. (F)

NYC. April 22, 1941

Same. Two titles were recorded for Decca, no JT:

L.A. June 23, 1941

Same. Four titles were recorded for Decca, one has JT:

2450-A  
Siesta At The Fiesta  
Solo 16 bars. (FM)

2450-D  
Siesta At The Fiesta  
As above? ( )

L.A. June 1941

Same/similar. Filmsshorts.

Hang On To Your Lids, Kids  
Blues In The Night  
No solo.  
No solo.

L.A. July 19, 1941

Same. Broadcast from Casa Manana, not available.

Lazy River

NYC. Aug. 26, 1941

Same. Gerald Wilson (arr).  
Four titles were recorded for Decca, two have JT:

69680-A  
Gone  
Solo 2 bars. (SM)

69681-A  
Hi Spook  
Solo 16 bars. (M)

NYC. Dec. 22/23, 1941

Same. Tadd Dameron (arr).  
Four titles were recorded for Decca, one has JT:

70095-A  
I'm Losing My Mind  
Solo 8 bars. (SM)
Similar personnel. AFRS Jubilee No. 8.

**Hollywood, ca. Jan. 1942**

LUN-1  At Last  
No solo.

LUN-2  Short'n Sweet But Hot  
Solo with orch 8 bars. (M)

LUN-3  Tain't What 'Cha Do (NC)  
Soli with orch 32 and ca. 12 (NC) bars. (M)

**NYC. April 14, 1942**

Same. Three titles were recorded for Decca, one has JT:

70656-A  I'm Gonna Move To The Outskirts Of Town II  
Solo 8 bars. (S)

A change of recording contract from Columbia to Decca does not bring any change in the music, and JT continues to play nicely.

**JIMMIE LUNCEFORD AND HIS ORCHESTRA**  
LA. June 26, 1942

Jimmie Lunceford (dir), Freddy Webster, Paul Webster, Bob Mitchell (tp), Harry Jackson (tp, arr), Fernando Arbello, Russell Bowles (tb), Trummy Young (tb, vo), Willie Smith (cl, as, vo), Benny Waters (as), Dan Grissom (as, vo), Joe Thomas (cl, ts), Earl Carruthers (cl, bar), Edwin Wilcox (p, cel, arr), Al Norris (g), Truck Parham (b), Jimmy Crawford (dm), Tadd Dameron (arr).

Four titles were recorded for Decca, three issued, all have JT:

3063-A  Strictly Instrumental  
Solo 16+8 bars, (tp) on bridge. (M)

3065-A  Knock Me A Kiss  
Solo 16 bars. (SM)

3066-A  Keep Smilin', Keep Laughin', Be Happy  
Solo 24 bars, last 8 with orch. (M)

**Southgate, Ca. June 1942**

Same. Broadcast from Trianon Ballroom.

Jersey Bounce  
Solo 18 bars. (M)

**JAZZ AT THE PHILHARMONIC**  
LA. July 2, 1944

Personnel including Bumps Myers, Joe Thomas (ts), for details see former.

Recorded at the Philharmonic Auditorium.

C Jam Blues  
Solo 5 choruses of 12 bars (first tenorsax solo). (FM)

Much as we are happy for new discoveries of this kind, it must be admitted that JT's contribution is quite meagre.

**JIMMIE LUNCEFORD & HIS ORCHESTRA**  
LA. July 14, 1942

Same. Two titles were recorded for Decca, no tenorsax.

**JIMMIE LUNCEFORD AND HIS ORCHESTRA**  
Hollywood, June 1943


AFRS Jubilee No. 29 and 33.

LUN-4  Blues In The Night  
No solo.

LUN-5  Chocolate  
No solo.

LUN-6  For Dancers Only  
Solo with orch 8 bars. (M)

LUN-7  Hallelujah  
Soli 10 and 4 bars. (FM)

LUN-8  Wham  
Solo with orch 32 bars. (FM)

LUN-9  Yesterdays  
No solo.

**Hollywood, late 1942 - mid 1943**

Personnel similar to above.

AFRS Jubilee/Downbeat various. LUN-43, from Jul 263/DB 143, is different from LUN-8. "Keep Smiling ...", possibly from DB 143 or BMP/L-173.
LUN-10  Alone Together        No solo.
LUN-11  Little John           Solo 16+8 bars, (tb) on bridge. (F)
LUN-12  Tain't What 'Cha Do   Solo 32 bars. (FM)
LUN-13  For Dancers Only      Solo with orch 8 bars. (M)
LUN-42  Westside Blues        Solo 8 bars. (M)
LUN-43  Wham                   Solo with orch 32 bars. (M)
LUN-44  Yesterdays            No solo.
                    Keep Smiling, Keep Laughing Solo with orch 24 bars. (M)

July 1943

Same/similar. Effie Smith (vo).
Broadcast.

Slender, Tender And Tall        No solo.
Give, Baby, Give                Solo  . ( )
Tain't What 'Cha Do            Solo 32 bars. (FM)

A strange bunch of items, from pure jazz to quasi-what-should-I-call-it. The
tenorsax playing in up-tempo is rough and not at all in the pleasant style of
numerous Lunceford records for almost a decade. First I wondered whether it was
JT at all!

JIMMIE LUNCEFORD AND HIS ORCHESTRA         NYC. Feb. 8, 1944
Jimmie Lunceford (dir), Melvin Moore, Bob Mitchell, William Scott, Russell Green
(tp), Fernando Arbello, Russell Bowles, Earl Hardy, Johnny Ewing (tb), Omer
Simeon (cl, as), Chauncey Jarrett (as), Joe Thomas (ts, vo), Ernest Purce (ts), Earl
Carruthers (cl, bar), Eddie Wilcox (p), Al Norris (g), Truck Parham (b), Joe
Marshall (dm), Charles Trenier (vo), Roger Segure, Horace Henderson (arr).
Eleven titles were recorded for World Transcriptions, ten issued, three also issued
on Decca:

1623-1  Back Door Stuff Pt I  No solo.
1624-3  Back Door Stuff Pt II  Solo 8 bars. (SM)
1625-4  The Goon Came On      Solo with orch 32 bars. (M)
1626-2  Just Once Too Often   No solo.
1627-2  Jeep Rhythm           Solo 32 and 8 bars. (FM)
1628-4  Charmaine             Solo 32 bars. (FM)
1629-2  Solitude              Solo 8 bars. (S)
1630-2  Down By The Old Millstream  No solo.
1631-2  I'm Like A Ship At Sea No solo.
1632-1  For Dancers Only      Solo 8 bars. (M)

NYC. Feb. 9, 1944

Same. Eleven titles were recorded, two issued:

1645-1  Margie                 No solo.
1646-3  Sleepy Time Gal       No solo.

JIMMIE LUNCEFORD
AND HIS ORCHESTRA
Hollywood, ca. June 1944
Personnel similar to above.
AFRS Jubilee No. 85, 86 and 89.

LUN-14  The Goon Came On      Solo with orch 32 bars. (M)
LUN-15  Hallelujah             Solo with orch 12 bars. (F)
LUN-16  Holiday For Strings   Solo with orch 12 bars. (FM)
LUN-17  Keep Smiling, Keep Laughing Solo with orch 24 bars. (M)
LUN-19  Little John  Solo 16+8 bars, (tb) on bridge. (FM)
LUN-20  One O'Clock Jump (NC)  No solo.
LUN-21  Pistol Packin' Mama  Solo with orch 40 bars. (M)
LUN-22  Wham  Solo with orch 32 bars. (M)

Note: LUN-22 is different from LUN-44 above. LUN-17 is different from the version listed below LUN-44.

Transcriptions or broadcasts. Only JT items noted:

O. K. For Baby  Solo 8 bars. (M)

AFRS SB 221.

When The Swallows  Solo 16 bars. (M)

Come Back To Capistrano

NYC. Dec. 27, 1944

Personnel as Feb. 8, 1944, except Ralph Griffin (tp), Kirkland Bradford (as), John Mitchell (g) replace Mitchell, Jarrett and Norris. Bowles out. George Duvivier (b) and Bill Darnell (vo) added. Six titles were recorded for World Transcriptions, four issued on Decca/Coral, one has JT:

72655  I'm Gonna See My Baby  Solo 8 bars. (M)

It seems that JT's style has changed to a rougher one during the last two years, I would not have guessed his identity if I did not know I was playing Lunceford items! Sometimes I wonder if there were not another tenorsax soloist in this band? Generally I am not impressed with the results. I find little personality in the tenorsax soli from this period.

Note: The JIMMIE LUNCEFORD broadcasts from this period are still not completely sorted out, and probably many more items exist. Also an item may appear in several places, since crosschecking is extremely difficult with this band. The dates may be quite wrong, since broadcasting date for AFRS programs often is confused with recording date.

JT continues to play with Jimmie Lunceford.

To be continued in 1945.

WALTER THOMAS
"FOOTS"

Born: Muskogee, Oklahoma, Feb. 10, 1907

Continued from 1934.

WT did not solo again with the Cab until:

CAB CALLOWAY AND HIS ORCHESTRA  Chi. March 8, 1940
Mario Bauza, Lammar Wright, Dizzy Gillespie (tp), Quentin Jackson, Keg Johnson (tb), Jerry Blake, Andrew Brown, Hilton Jefferson, Walter Thomas, Chu Berry (reeds), Bennie Payne (p), Danny Barker (g), Milt Hinton (b), Cozy Cole (dm), Cab Calloway (ldr, vo).

Vocalion session, one solo item by WT:

2986-A  Boog It  Solo 8 bars. (M)

NJ. July 27, 1940

Personnel probably as above.
Broadcast from Meadowbrook, Cedar Grove. One solo item by WT:

Boog It  Solo 16 bars. (M)

With a dry tone and stiff phrasing, this is just not good enough. Why WT got these opportunities, with Chu all eager to go, is a mystery.
Stayed with Cab until 1943.

**CAB CALLOWAY AND HIS ORCHESTRA**  
LA. July 27, 1942

Lammar Wright, Russell Smith, Shad Collins, Jonah Jones (tp), Keg Johnson, Quentin Jackson (tb), Tyree Glenn (tb, vib), Irving Brown (cl, as), Hilton Jefferson (as), Al Gibson, Walter Thomas (ts), Andrew Brown (as, bar), Benny Payne (p), Danny Barker (g), Milt Hinton (b), Cozy Cole (dm), Cab Calloway (ldr, vo), The Cabaliers (vo).

A previously rejected title have both tenorsaxes soloing:

HCO887 Chant Of The Jungle Solo 32 bars or 16 bars. (F)

Very interesting discovery!! Both tenorsaxes are clearly present with surprisingly good contributions. Who is who is the problem, anybody got an idea?

Then short spell with Don Redman (1943).

**DON REDMAN AND HIS ORCHESTRA**  
NYC. Nov. 12, 1943

Dick Vance, Lammar Wright, Irving Randolph (tp), Henderson Chambers (tb), Don Redman, Rudy Powell (as), Walter Thomas (ts), Sammy Benskin (p), Jimmy Butts (b), Wilbur Kirk (dm), Don Redman, Dolores Brown (vo).

Three titles recorded for VDisc, one has WT:

322 Redman Blues Solo 24 bars. (SM)

A fine, groovy solo, a really pleasant surprise!

Then led own band at the Zanzibar, New York, in 1944.

**WALTER THOMAS AND HIS JUMP CATS**  
NYC. April 1, 1944

Emmett Berry (tp), Walter Thomas (as, ts), Budd Johnson (cl, ts), Ben Webster (ts), Clyde Hart (p), Oscar Pettiford (b), Cozy Cole (dm).

Four titles were recorded for Joe Davis. "Blues On The Delta" and "Blues On The Bayou" do not feature WT. "Broke But Happy" features him on (as). One tenorsax item:

- **take 1** Jumpin' With Judy Soli 8 and 4 bars. (F)
- **take 3** Jumpin' With Judy As above. (F)
- **take 5** Jumpin' With Judy As above. (F)

Here WT shows qualities, he leads "... Judy" out with strength and inspiration and obviously can play better than I guessed. There are no great variations among the takes, though.

WT is present on the COZY COLE recording sessions for Savoy on May 1 and June 14, 1944, but all tenorsax soli are by Coleman Hawkins.

**MISS RHAPSODY ACCOMPANIED BY**  
NYC. July 6, 1944

Emmett Berry (tp), Walter Thomas (ts), Reuben Cole (p), Harold Underhill (g), Billy Taylor (b), Cozy Cole (dm).

Four titles were recorded for Savoy:

- S5475 Bye Bye Obbligato 24 and 8 bars. (FM)
- S5476 My Lucky Day Obbligato 8 bars. Solo 16 bars. (SM)
- S5477 Hey Lawdy Mama Obbligato 24 and 12 bars. (M)
- S5478 Groovin' The Blues Obbligato 24 bars. Solo 24 bars. Obbligato 12 bars. (FM)

A good, rocking session with an active WT backing Miss Rhapsody almost continuously. The two solo items are indeed very nice, in the good old tradition with some Hawk and some Chu inspiration evident.

**SIR WALTER THOMAS AND HIS ALL STARS**  
NYC. Oct. 11, 1944

Jonah Jones (tp), Eddie Barefield (cl, as), Hilton Jefferson (as), Coleman Hawkins, Walter Thomas (ts), Clyde Hart (p), Milt Hinton (b), Cozy Cole (dm).

Four titles were recorded for Joe Davis. "Out To Lunch" and "Look Out Jack" do not feature WT. In "In The Hush Of The Night", four takes have WT briefly, but in a purely ensemble setting. Only one solo item:

- **take 1** Everyman For Himself Solo 8 bars. (FM)
take 2 Everyman For Himself As above. (F)
take 3 Everyman For Himself As above. (F)

Again WT shows that he is able to solo competently in a difficult tempo, thus confirming his promises from the early Calloway years. He obviously preferred to write and do section work, thus keeping a low profile.

**UNA MAE CARLISLE**

NYC. Oct. 20, 1944

Doc Cheatham (tp), Trummy Young (tb), Walter Thomas (ts), Una Mae Carlisle (p, vo) and others.

Two titles was recorded for Joe Davis:

- The Rest Of My Life Faint obligato. (S)
- The Rest Of My Life (alt.) As above. (S)
- That Glory Day Faint obligato. Acc. (tp). (M)

**MAXINE SULLIVAN ACC. BY CEDRIC WALLACE ORCHESTRA**

NYC. Nov. 24, 1944

Courtney Williams (tp), Walter Thomas (ts), Kenneth Billings (p), Everett Barkdale (g), Cedric Wallace (b), unknown (strings).

Four titles were recorded for Beacon/Joe Davis but no tenorsax.

To be continued in 1945.

**ELI THOMPSON**

"LUCKY"

Born: Detroit, Michigan, June 16, 1924
Died: Seattle, Washington, July 30, 2005

Transferred to separate Jazz Archeology file.

**"AL" ALBERT WASHINGTON**

Born: Chicago, Illinois, Oct. 6, 1902
Died:

Continued from 1932.

Recorded in Chi. Aug. 1, 1940 with FLOYD CAMPBELL AND HIS GANGBUSTERS four sides for Bluebird. Only two were issued, and they have no tenorsax soli.

Became a music teacher, and from 1955 was on the teaching staff of the Chicago Public Schools. Continued to play regular club jobs.

**"BENNY" BENJAMIN WATERS**

Born: Brighton, Maryland, Jan. 23, 1902
Died: Columbia, Maryland, Aug. 11, 1998

Continued from 1938.

With CLAUDE HOPKINS (1940-41) and participates in the recording session of March 4, 1940, but the tenorsax soli are probably not by BW.

Then rejoined Hot Lips Page, working with his sextet at Kelly's Stables, etc. (1941). With Jimmie Lunceford (on alto) from ca. June until December 1942. In 1943 and 1944 led own small group for residency at Red Mill Cafe, New York, later led own group in California.

To be continued in 1945.

"BEN" BENJAMIN FRANCIS WEBSTER
"FROG" "BRUTE"

Born: Kansas City, Missouri, March 27, 1909
Died: Amsterdam, Holland, Sept. 20, 1973

Transferred to separate Jazz Archeology file.

"GIL" GILBERT WHITE

Born: 
Died: 

Continued from 1938.

NOBLE SISSLE AND HIS ORCHESTRA Hollywood, ca. 1943
Personnel unknown, probably similar to Jubilee No. 56 below.
AFRS Jubilee No. 5, 9, 11, 18, 23. The programs have not been available except No. 11 pt 1 with no tenorsax, and one title from No. 18:

Take It And Git Solo with orch 12 bars. (FM)

Strong and professional playing, the opening phrase has a familiar ring to it, and first I thought this might be a well known performer. However, I believe he is the same as on the later Sissle program.

NOBLE SISSLE AND HIS ORCHESTRA Hollywood, ca. Nov. 1943
Suggested personnel: Wendell Cully, Demas Dean, Clarence Brown, Russell Smith, Clarence Wheeler, Tom Lindsay (tp), Chester Burrrill, Herb Fleming, Harry White, Big Chief Moore (tb), Jerome Pasquall, Gene Mikell, Ben Whitted, Otto Mikell (as), Gilbert White (ts), Philipp Cubinar (reeds), Howard Biggs (p), Jimmy Jones (b), Wilbert Kirk, Chick Morrison (dm), Edna Williams, Dorothy Webster (vo).
Presumably not all of these people at the same time??!!
AFRS Jubilee No. 56. The following titles have tenorsax:

SIS-4 Hey, Lawdy Mama Solo with orch 12 bars. (FM)
SIS-6 Skater's Waltz Solo with orch 8 bars. (M)
SIS-7 Sunday, Monday Or Always Solo with orch 8 bars. (S)

This is tenorsax playing of high class, and the slow solo on "Sunday ..." is remarkable, of the kind only played by the "great ones". If this is GW (the personnel above is suggested only), I am interested to learn more about the man!

NOBLE SISSLE AND HIS ORCHESTRA NYC. May 24, 1944
Broadcast from the Apollo Theatre. One title (known):

Unnecessary Jive Solo 32 bars. (M)

Quite rough, competent but not remarkable, not necessarily by the same man as above, but I have yet chosen to include the item here.

No further recording sessions.

"EDDIE" WILLIAMS

Born: 
Died: 

Continued from 1937.

GARVIN BUSHELL NYC. Oct. 13, 1944
Louis Bacon (tp), Garvin Bushell (cl, as), Eddie Williams (ts), Freddy Johnson (p), Wellman Braud (b), George Ward (dm), Russ Leonard (vo).
Four items were issued in an album with no label and record number, they have not been available.

EW participates in an unissued recording session with EDMOND HALL on Nov. 14, 1945. No further recording sessions.
ELBERT WILLIAMS
"SKIPPY" "SHAFEEK KAREEM"

Born: Tuscaloosa, Alabama, July 27, 1916
Died: Feb. 28, 1994

Brother of baritone saxist Pinky Williams (born: 1914). Raised in Cleveland, began on soprano sax at the age of 13. Played local gigs, then formed own band. Played with Chester Clark and J. Frank Terry before moving to Chicago for long stint in bassist Eddie Cole's Band (1936-39). Briefly with Count Basie in early 1939 (after Herschel Evans' death but before Buddy Tate's permanent replacement), then with Edgar Hayes until joining Earl Bostic in New York (summer 1939). With Lucky Millinder (1940-41), during World War II did touring with USO shows.

JAM SESSION 
NYC. Aug. 12, 1940
Tab Smith, Willie Smith (as), Herbie Fields (cl, ts), Joe Thomas, Buddy Tate, Skippy Williams (ts), Sonny Burke (p), George Simon (dm).
Recorded by Jerry Newman at Minton's Playhouse.

I Found A New Baby Solo 64 bars (1st tenorsax solo). (F)
I Surrender Dear Solo 32 bars (3rd tenorsax solo). (SM)
The Blues Solo 24 bars (1st tenorsax solo). (SM)
On The Sunny Side Of The Street No solo.
Body And Soul No solo.

Three very good contributions by SW on this extraordinary sax jam session. Note particularly "The Blues".

SAM PRICE AND HIS TEXAS BLUESICIANS

NYC. June 13, 1941
Chester Boone (tp), Floyd Brady (tb), Don Stovall (as), Skippy Williams (ts), Sam Price (p, vo), Ernest Hill (b), Herb Cowens (dm).
Four titles were recorded for Decca, two have tenorsax:

69366-A I Know How To Do It Solo 12 bars. (M)
69367-A Valetta Duet with (p) 8 bars. ($)

A quite ordinary blues performance and some background to SP's piano. Nothing remarkable and comparable to the previous jam session.

JAM SESSION

NYC. Nov. 12, 1941
Hot Lips Page, Vic Coulsen, George Treadwell (tp), Don Byas, Skippy Williams (ts), Allan Tinney (p), probably Ebenezer Paul (b), Bob Holing (dm).
Recorded at Monroe's by Jerry Newman.

I Surrender Dear Solo 32 bars (2nd tenorsax solo) (SM),
(6'10") 96 bars 4/4 with DB (F)
to ensemble closing 8 bars. (SM)

SW gives Don Byas really something to think about here! His style is close to Don's and you might easily miss the transition from the one to the other on the opening slow medium part. However, very soon you discover it is a chase going on, and SW has no modesty but leads and pushes Don to his very best. An exciting performance!!

JAM SESSION

NYC. Nov. 12, 1941
Hot Lips Page, Vic Coulsen, George Treadwell (tp), Don Byas, Skippy Williams (ts), Allan Tinney (p), probably Ebenezer Paul (b), Bob Holing (dm).
Recorded at Monroe's by Jerry Newman.

Get Together And Jump Soli 4 and 4 choruses of 12 bars
(2nd and 4th tenorsax solo). (FM)

I Surrender Dear (10'40") Solo 64 bars. Ensemble chase for 64 bars. (M)

Dated the same day as the previous jam session, the musical quality and contents are pretty much the same; high and spirited. SW seems to have no inferiority complex towards DB and competes favorably on "Get Togheter ...", a fast medium blues. "... Dear" seems to be a popular item on this night, since there are two versions, and DB and SW are so similar in style that identification in fact is made with some difficulty.
Note particularly the final medium tempo chorus with 4 bars disorganized chase, but where the two tenors blend admirably.


The details of this period have not yet been sorted out. The following items have been identified as EW:

**DUKE ELLINGTON AND HIS ORCHESTRA**

NYC. Aug. 3, 1943
Ray Nance, Wallace Jones, Harold Baker, Taft Jones (tp), Joe Nanton, Lawrence Brown, Juan Tizol (tb), Jimmy Hamilton (cl, ts), Nat Jones (as), Johnny Hodges (as), Elbert Williams (ts), Harry Carney (bar), Duke Ellington (p), Fred Guy (g), Junior Raglin (b), Sonny Greer (dm).
Broadcast from the Hurricane Restaurant. One title, which has EW:

Three Cent Stomp  
NYC. Aug. 9, 1943

Same personnel and place. Four titles, no EW.  
NYC. Aug. 14, 1943

Same personnel and place. Nine titles, no EW.  
NYC. Aug. 21, 1943

Same personnel and place. Three titles, one has EW: Baby, Please Stop And Think About Me Soli 4 and 4 bars. (M)  
NYC. Aug. 26, 1943

Same personnel and place. Five titles, two have EW: Baby, Please Stop And Think About Me Clementine Soli 4 and 4 bars. (M)  
NYC. Aug. 27, 1943

Same personnel and place. Two titles, no EW.  
NYC. Aug. 28, 1943

Same personnel and place. Nine titles, one has EW: Three Cent Stomp Soli 16 and 4 bars. (M)  
NYC. Aug. 29, 1943

Same personnel and place. Ten titles, one has EW: Cotton Tail Solo 64 bars. Solo 16 bars to coda. (F)  
NYC. Aug./Sept., 1943

Same personnel and place. Three titles, no EW.  
NYC. Sept. 1943

Same personnel and place. Five titles, two have EW: Until It Happened To Me Solo with orch 16 bars. (SM)  
NYC. Sept. 1, 1943

Cotton Tail (NC) Solo 32 bars (NC). (F)  
NYC. Sept. 3, 1943

Same personnel and place. Seven titles, no EW.  
NYC. Sept. 4, 1943

Same personnel and place. Six titles, no EW.  
NYC. Sept. 5, 1943

Same personnel and place. Two titles, no EW.  
NYC. Sept. 7, 1943

Same personnel and place. "Pastel Period" broadcast. Eight titles, no EW.  
NYC. Sept. 7, 1943

Same personnel and place (WHN broadcast). Six titles, no EW.
NYC. Sept. 7, 1943

Same personnel and place (CBS broadcast). Four titles, one has EW:

- Blue Skies
  Solo with orch 32 bars. (M)

NYC. Sept. 10, 1943

Same personnel and place. Five titles, no EW.

NYC. Sept. 11, 1943

Same personnel and place. Eight titles, two have EW:

- Bojangles
- Cotton Tail

NYC. Sept. 12, 1943

Same personnel and place. Five titles, one has EW (not confirmed):

- Bojangles

NYC. Sept., 1943

Same personnel and place. Nine titles, one has EW:

- It Don't Mean A Thing

Unidentified broadcasts, seven titles, no EW.

NYC. Sept. 23, 1943

Same personnel and place. Five titles, no EW.

To replace Ben Webster as tenorsax soloist in Duke's band must have been a hopeless task, even worse than Buddy Tate replacing Herschal Evans "chez Count" some years earlier. It should not be possible to fill even half of Ben's boots, and EW does not, being a normal mortal being. However, he attacks his Urias mission with courage, even dares to ride Ben's immortal vehicle "Cottontail", and I admit to a feeling of admiration. He plays not at all bad in this tough piece of music. What EW lacks is a good personal tone in his horn, otherwise he knows his basics in the art of tenorsax playing.

DUKE ELLINGTON AND HIS ORCHESTRA

NYC. Nov. 8, 1943

Wallace Jones, Taft Jordan, Dizzy Gillespie (tp), Rex Stewart (cnt), Joe Nanton, Lawrence Brown, Juan Tizol (tb), Jimmy Hamilton (cl, ts), Johnny Hodges, Otto Hardwick (as), Elbert Williams (ts), Harry Carney (bar), Duke Ellington (p, ldr), Fred Guy (g), Ernest Wilson Myers (b), Sonny Greer (dm), Al Hibbler (vo).

World Transcriptions, the following items have EW:

| 37652-B | Blue Skies - 1 | Solo with orch 32 bars. (FM) |
| 37653-A | C Jam Blues | Solo 28 bars. (FM) |
| 37653-B | Blue Skies - 6 | Solo with orch 32 bars. (FM) |

NYC. Nov. 9, 1943

Same, except Harold Baker (tp), Ray Nance (tp, vln, vo), Junior Raglin (b), Betty Roche replace Gillespie, Myers and Hibbler.

| 37667-A | Main Stem - 3 | Solo 14 bars. (FM) |
| 37667-B | Three-Cent Stomp - 2 | Soli 16 and 4 bars. (M) |
| 37667-B | Three-Cent Stomp - 3 | As above. (M) |
| 37668-A | Baby, Please Stop! | Soli 4 and 4 bars. (M) |
| 37668-A | And Think About Me - 2 | As above. (M) |
| 37668-A | Baby, Please Stop! | As above. (M) |
| 37668-A | And Think About Me - 3 | As above. (M) |

The highlights on these transcriptions are "C Jam ..." and "Blue Skies". SW is a better musician than most people realize; his Ellington engagement is in the period of the recording ban, thus his music has mostly been available through tapes of broadcasts. It is therefore interesting to have him here in good sound quality.

DUKE ELLINGTON AND HIS ORCHESTRA

Buffalo, NY. Nov. 27, 1943

Personnel as Nov. 9. "Spotlight Bands" broadcast from the Trico Factory Plant.
Eight titles, one has EW:

Blue Skies

Solo with orch 32 bars. (M)

NYC. Dec. 1, 1943

Personnel as Nov. 9. Ray Nance, Taft Jordan (vo).
World Transcriptions.

N-1055-1 It Don't Mean A Thing

Solo with orch 16 bars. (FM)

N-1055-2 It Don't Mean A Thing

Soli 4 and 4 bars. (FM)

N-1055-3 It Don't Mean A Thing

Soli 4 and 4 bars. (FM)

Langley Fields, Va., Dec. 8, 1943

Personnel as Nov. 9. "Spotlight Bands” broadcast. Six titles, one has EW:

Three Cent Stomp

Solo . ( )

NYC. Dec. 11, 1943

Personnel as Nov. 9. Concert in Carnegie Hall. More than twenty titles, two have EW:

C Jam Blues

Solo 28 bars. (FM)

Cottontail

Solo 64 bars. Solo 16 bars to coda. (F)

NYC. April 1, 1944

Personnel as Nov. 9, 1943 except Shelton Hemphill (tp) replaces Jones.
Broadcast from the Hurricane Restaurant. Six titles, no EW.

NYC. April 2, 1944

Personnel and place as above. Ten titles, one has EW:

Five O'Clock Drag

Solo 4 bars. (M)

NYC. April 7, 1944

Personnel and place as above, except Baker out. Ten titles, two have EW:

My Gal Sal

Solo 2 bars. (FM)

Sweet Georgia Brown

Solo 32 bars. (F)

NYC. April 13, 1944

Personnel and place as above. Ten titles, one has EW:

Three Cent Stomp

Solo. ( )

NYC. April 22, 1944

Personnel and place as above. Five titles, one has EW:

Perdido

Solo 32 bars. (FM)

NYC. April 28, 1944

Same personnel and place. Nine titles, two have EW:

On The Alamo

Solo 4 bars. (FM)

Three Cent Stomp

Solo 16 bars. Solo 8 bars to coda. (M)

NYC. May 5, 1944

Same personnel and place. Seven titles, two have EW:

Perdido

Solo 32 bars. (FM)

Blue Skies

Solo with orch 32 bars, last 8 with announcer. (FM)

NYC. May 6, 1944

Same personnel and place. Seven titles, one has EW:

My Gal Sal

Solo 2 bars. (FM)

NYC. May 7, 1944

Same personnel and place. Five titles, one has EW:
It Don't Mean A Thing    Solo with orch 16 bars. (FM)

Several solo opportunities for Skippy during Duke's Hurricane period, and although he never reaches the higher strata, it should be repeated that he was a competent musician. Note for instance his contributions on "Perdido" or take 1 of "... Thing" on the World transcriptions. He left to be replaced by Al Sears, better known to most Ellington enthusiasts but in my opinion not necessarily better than Skippy.

EW leaves Duke to be replaced by Al Sears sometime between May 7 and May 20, 1944.

To be continued in 1945.

ELMER WILLIAMS
"TONE"

Born: Red Bank, New Jersey, 1905
Died: Red Bank, New Jersey, June 1962

Transferred to separate Jazz Archeology file.

"FRED" WILLIAMS

Born: Died:

Participates on one recording session: BENNY CARTER AND HIS ORCHESTRA, April 1, 1941 for Bluebird. There are two tenorsax soli, but most likely they are played by Ernie Powell.

To be continued in 1946.

LEO WILLIAMS

Born: Died:

Joined Fletcher Henderson ca. Nov. 1942 to spring 1943, remembered as a very talented modern sax stylist (quote "Hendersonia"). No recording sessions, but is present on the only known broadcast by Henderson's "Pittsburgh Band":

FLETCHER HENDERSON AND HIS ORCHESTRA

Minnesota, Dec. 25, 1942
Walter Bennett, Council Dixon, Maron Hazel (tp), Walter Harris (tb), Riley Hampton, Specs Thomas (as), Nelson Peterson, Leo Williams (ts), Grover Lofton (bar), Linton Garner (p), William McMahon (b), Bill Smalls (dm).
Coca-Cola Spotlight Band Broadcast, recorded at Fort Snelling.
One tenorsax item, listed as:

I'm Coming Virginia    Solo 24 bars. (M)

Good soloing but not particularly modern.

Later (as) with Dizzy Gillespie 1945. No further recording sessions.

"DICK" RICHARD WILSON

Born: Mount Vernon, Illinois, Nov. 11, 1911
Died: New York, Nov. 24, 1941

Transferred to separate Jazz Archeology file.

WILLIAM WOODMAN JR.
Born: Nashville, Tennessee, Jan. 14, 1912
Died:

Continued from 1937.

Worked with Fletcher Henderson (1939), Horace Henderson (1939-40):

HORACE HENDERSON AND HIS ORCHESTRA  Chi. Feb. 27, 1940
Fletcher Henderson (arr, dir), Emmett Berry, Harry "Pee Wee" Jackson (tp), Ray Nance (tp, vln), Edward Fant, Nat Atkins (tb), Dalbert Bright (cl, as), Willie Randall (as), Elmer Williams, Dave Young (ts), Horace Henderson (p, arr), Hurley Ramey (g), Jesse Simpkins (b), Oliver Coleman (dm), Viola Jefferson (vo).
Four titles were recorded for Vocalion/Okeh, two have DY:

2963-A Shufflin' Joe Solo with orch 32 bars. Solo 8 bars. (F)
2964-A Oh Boh, I'm In The Groove Solo 14 bars. (F)

Chi. May 8, 1940
Same. Ray Nance also (vo).
Five titles were recorded for Okeh, two have DY:

3051-B Swingin' And Jumpin' Solo 2 bars. (FM)
3052-A They Jittered All The Time Soli 8 and 8 bars. (M)

Chi. Aug. 13, 1940
Same, except Joe McLewis (tb), Leroy Harris (g), Israel Crosby (b) replace Atkins, Ramey, Simpkins.
Five titles were recorded for Okeh, two have DY:

WC-3272-A Turkey Special Solo with orch 12 bars. Solo 8 bars. (FM)
WC-3274-A Coquette Solo 8 bars. (M)

The good impression from the Eldridge sessions some three years earlier is continued. DY plays with self-assurance and competence in a quite flexible and modern style, sometimes rather roughly as in "Coquette", at other times light-voiced as in "Oh Boy ...".

SAM PRICE AND HIS TEXAS BLUSICIANS  NYC. Jan. 20, 1942
Herman Autrey (tp), David Young (ts), Sam Price (p), William Lewis (g), Vernon King (b), O'Neil Spencer (dm), Mabel Robinson (vo-70187/188).
Four titles were recorded for Decca, all have tenorsax:

70187-A Me And My Chauffeur Solo 16 bars. (FM)
70188-A I've Got Too Many Blues Weak obbligato. (SM)
70189-A It's All Right, Jack Solo 32 bars. (F)
70190-A Blow, Katy, Blow Solo 12 bars. (SM)
DY’s tone seems to be rougher than before, but he plays to satisfaction. ”... Jack” is maybe not quite successful, but the juicy blues chorus on ”... Katy ...” should be noted.

SAM PRICE AND HIS TEXAS BLUSICIANS  
NYC. July 25, 1942
Freddie Webster (tp), Don Stovall (as), David Young (ts), Sam Price (p), unknown (g), (b), (dm).
Two titles were recorded for Decca:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>71195-A</td>
<td>Teed-Up</td>
</tr>
<tr>
<td>71196-A</td>
<td>Frantic</td>
</tr>
</tbody>
</table>

Two quite anonymous tenorsax soli in a style typical of the period.

DY records with LUCKY MILLINDER on July 29, 1942, but the tenorsax soli are presumably by Stafford Simon.

During the early forties also worked with Walter Fuller, Roy Eldridge and King Kolax, then joined US Navy - played in Lonnie Simmons Navy Band 1944-1945. After demobilisation had own band in Chicago prior to leaving full-time music to work for the Chicago Defender newspaper.

To be continued in 1947.

LESTER WILLIS YOUNG
"PREZ"

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

Transferred to separate Jazz Archeology file.

UNKNOWN

THE RANGOON SYMKLARA CLUB ORCHESTRA  
India, early 1940s
Unknown (cl), (ts), probably Teddy Weatherford (p, vo), unknown (rhythm).
One title on FT 8975:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>My Melancholy Baby</td>
<td>Solo 32 bars with vocal comments. (M)</td>
</tr>
</tbody>
</table>

A lovely "old-fashioned" tenorsax, that is, in the European Hawkins tradition, with fine feeling. If this is a black artist, his solo is extremely interesting, because nobody but Hawk and Goudie ever played like this; if he is "merely" white, the solo is still lovely and could have been played by one of our Norwegian tenorsax ancients!

UNKNOWN

THE QUINTONES  
NYC. Feb. 2, 1940
Vocal group accompanied by unknown personnel. Suggested personnel in Rust (Joe Thomas (tp), Benny Carter (as), Coleman Hawkins (ts), Eddie Heywood (p), Hayes Alois (b), Keg Purnell (dm)) is certainly wrong. Aural evidence gives Buck Clayton (tp).
Four titles were recorded for Vocalion, three have tenorsax:

<table>
<thead>
<tr>
<th>Title</th>
<th>Solo Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1130-A Honey Bunny Boo</td>
<td>Solo 16+8 bars with (vo) acc., (tp) on bridge. (M)</td>
</tr>
<tr>
<td>1132-A Harmony In Harlem</td>
<td>Solo 8 bars. (M)</td>
</tr>
<tr>
<td>1133-A Midnight Jamboree</td>
<td>In ensemble. (M)</td>
</tr>
</tbody>
</table>

This is a quite proficient tenorsax player, the style seems to indicate a black artist, and his two solo items are quite interesting. Probably his identity is one of the well-known ones in this book, but I cannot pinpoint him. However, to suggest that it is Hawk, is nonsense.
JOE BROWN & HIS BAND  NYC. Dec. 3, 1940
Joe Brown (tp), Don Stovall (as), unknown (ts), Jewel Paige (p), unknown (b), (dm).
Two titles were recorded for Decca:

68433-A Red Bank Romp Solo 8 bars. (M)
68434-A Beaumont Street Blues Solo 24 bars. (F)

This session was not listed with (ts) in Rust and escaped my attention. A typical Decca-jump-band and nice record. The tenorsax player has elements from Hollon but is not yet a professional, he is best on “... Romp”.

VARIETY BOYS  Chi. March 15, 1941
Unknown personnel; (tp), (cl), (ts), (vln), (p), (g), (b), (vib); probably extensive doubling.
Four titles were recorded for Decca, two have tenorsax:

93601-A Tack Annie Duet with (tp) 16+8 bars, (tp) on bridge.
Solo 16 bars. Duet with (tp) 16 bars. (FM)
93603-A The Chant Solo 16 bars. (F)

An interesting session reminding me of European sessions in the "string swing" tradition and not at all black-sounding. Good musicians, whether four or eight persons, including the tenorsax player.

JAM SESSION  NYC. ca. May 1941
Joe Guy (tp), Don Byas, unknown (ts), Thelonious Monk (p), unknown (b), (dm),
Helen Humes (vo).
Recorded at Minton's Playhouse by Jerry Newman.

Exactly Like You Soli 32 and 8 bars. (M)

"A mystery tenorman" as Don Morgenstern states it! His roots are in the Prez-tradition, and he seems in the developing rather than mature stage, still I have the feeling I should know his identity. The soli are quite good.

JAM SESSION  NYC. ca. May 1941
Joe Guy (tp), unknown (cl), unknown (ts), Thelonious Monk (p), unknown (b),
unknown (dm).
Recorded at Minton's Playhouse by Jerry Newman.

You're A Lucky Guy Soli 32, 8, 16, 8, 4, 4 bars. (M)

Quite unidentifiable tenorsax player with elements from many styles in his still immature playing.

JAM SESSION  NYC. ca. May 1941
Hot Lips Page (tp), unknown (ts), Thelonious Monk (p), unknown (b), Kenny Clarke (dm).
Recorded at Minton's Playhouse by Jerry Newman.

Baby Lips (I Found A New Baby) Soli 3 and 2 choruses of 32 bars. Duet
with (tp) 32 bars. (F)

I do not think this artist is one of the more common visitors to Minton's and Monroe's. The style is softer, more Prez-like, with qualities but otherwise quite
unfinished.

UNKNOWN

JAM SESSION
NYC. ca. May 1941
Hot Lips Page, Joe Guy, unknown (tp), unknown (ts), Thelonious Monk (p),
unknown (b), (dm).
Recorded by Jerry Newman at Monroe's Uptown House.

Topsy
Solo 32 bars. In ensemble. (FM)

"Topsy", a tune the "advanced" swing players were fond of, opens with a pretty
strange tenorsax player who cannot handle the changes too well, to quote Dan M. on
the Onyx liner notes.

UNKNOWN

JAM SESSION
NYC. ca. May 1941
Hot Lips Page, unknown (tp), unknown (ts), (p), (b), (dm).
Recorded by Jerry Newman at Monroe's Uptown House.

Konk
Solo 6 choruses of 12 bars. (FM)

A rather ordinary solo more in the old tradition than really participating in the
modern trends.

UNKNOWN

JAM SESSION
NYC. May 20, 1941
Roy Eldridge, unknown (tp), Jerry Newman (tb), unknown (cl), Herbie Fields,
unknown (ts), probably Allan Tinney (p), unknown (b), unknown (dm).
Recorded at Monroe's by Jerry Newman.

I Found A New Baby
Soli 64, 32 and 32 bars. (FM)

Body And Soul
No solo.

I Surrender Dear
Solo 32 bars. In ensemble 32 bars. (SM)

Rose Room
Solo 64 bars. In ensemble 16 bars. (FM)

The two last items were earlier listed in my Roy Eldridge Solography as Roy on
tenorsax, but I have changed my judgment, the playing is much too good for an
amateur! Particularly the professional and beautiful playing on "... Dear" must be
some well-known tenorsax name, which I have not identified. Also "... Baby" is
unidentified, while "Body ..." must have Herbie Fields.

UNKNOWN

JAM SESSION
1941?
Hot Lips Page (tp, vo-"Blues"), unknown (ts), unknown (p).
Reported to be recorded at a Timme Rosenkranz party.

Who
Solo appr. 1 1/2 chorus, start incomplete.
Solo/duet with (p) appr. 5 choruses. (F)

Dinah
Ensemble 1 chorus to solo 2 choruses.
Solo 2 choruses to ensemble 2 choruses. (M)

I Got Rhythm
Solo appr. 1/2 chorus, start incomplete.
Duet with (tp) 3 choruses. Solo 2 choruses.
Duet with (tp) 3 choruses. (F)

I'm In The Mood For Love
Solo 2 choruses. (S)

Tea For Two
Solo brief and amputated.
Solo 1 chorus. In ens. (SM)

I'll Get By
In ensemble. (F)
Blues Obbligato. In ensemble. (SM)

A jam session of great historical value but unfortunately not of similar musical value. The background is a very lively party and a piano terribly out of tune. The seven titles last altogether almost 40 minutes and with only three musicians, everybody gets ample blowing space. The most satisfying musical moments are created by the piano player, in a style similar to Fats Waller but with no vocal comments, therefore one has to look for others: James P. Johnson has been suggested. There is obviously a lot of booze around, and it is difficult to judge if the tenorsax player is a sober amateur or a rather drunk professional. The latter is most likely, though. The slow tempi are most successful, and "... Love" has much to offer, in a style so related to Chu Berry that his name has been considered, however I don't go for that suggestion. Lips is equally uneven in his playing, and the party guests should have been in bed already! As a whole, the session is a chaos, but it gives valuable insight into the jazz scene of the turbulent early forties.

UNKNOWN

JEWEL PAIGE AND HER BROWN BROWNIES NYC. June 12, 1941
Joe Brown (tp), probably Don Stovall (as), unknown (ts), unknown (p), (g), (b), (dm), Jewel Paige (vo).
Four titles were recorded for Decca, three issued, two have tenorsax:

- 69348-A Give It Up Obbligato 24 bars. (M)
- 69349-A I'm Left With A Broken Heart Obbligato 32 bars. (M)

Some quite nice, "almost" modern, obbligato playing of definite listening value.

UNKNOWN

PEETIE WHEATSTRAW ACCOMPANIED BY Chi. Nov. 25, 1941
Unknown (ts), possibly Lil Armstrong or Jack Dupree (p), unknown (b).
Three titles were recorded for Decca, all have tenorsax:

- 93844-A Old Organ Blues Intro 4 bars. Obbligato 12 bars. Solo 12 bars. (SM)
- 93845-A Hearse Man Blues Duet with (p) 12 bars. Obbligato 24 and 24 bars. (SM)
- 93846-A Bring Me Flowers While I'm Living Duet with (p) 12 bars. Obl. 24 and 24 bars. (SM)

Typical of Decca's stereotype blues productions; never anything to break the monotony. However, this tenorsaxophone artist plays competently in a sort of post-Chu style.

UNKNOWN

JAM SESSION NYC. Dec. 5, 1941
Two unknown (ts), Ken Kersey (p) and rhythm.
Recorded by Jerry Newman.

What's Yours? (Blue Skies) Ensemble 32 bars to solo 32 bars, ensemble at the end. (S)

Quite interesting duet/ensemble with two tenor voices, not so interesting solo, but still an important item. I presume these are not unknown musicians, but identification is not simple.

UNKNOWN

SONNY BOY WILLIAMS NYC. July 26, 1942
Enoch "Sonny Boy" Williams (vo), probably Freddie Webster (tp), unknown (as), unknown (ts), unknown rhythm.
Four titles were recorded for Decca, three have tenorsax:
71221-A Savoy Is Jumpin' Solo 16 bars. (M)
71223-A Rubber Bounce Solo 16 bars. (M)
71224-A Honey It Must Be Love Solo 16 bars. (M)

The most exciting "unknown" I have ever heard! When I first heard "Rubber Bounce" I almost fell off the chair; it had to be Lester Young!! The sound, the phrasing, the rhythm, all so similar to Prez in 1942, particularly to the Una Mae Carlisle recordings. If the first half of this solo had been played to a thousand experts on Prez, I bet on a 100% agreement. Even if the second half has some details (I cannot explain them properly) which may arouse some suspicion with some "super" experts, I believe that "Rubber Bounce" alone would have been considered a Prez item. However, when the other record turned up, with two more solo items, the guesswork was all over, no Prez. Although these soli also have a high quality and an unusual amount of Prez phrasing, copied straight from the master himself, it is evident that we listen to a gifted pupil. But who can it be???

**UNKNOWN**

**BEA BOOZE VOCAL ACC. BY LOUIS ARMSTRONG AND HIS ORCHESTRA**

Houston, Dec. 7, 1943

Unknown personnel, Louis Armstrong does not seem to participate in this item. Coca Cola Spotlight Bands No. 380 from Coliseum.

Don't Cry Baby Solo 16 bars. (S)

A very nice performance, I should really like to know who is playing!? A fine pianist adds to the pleasure.

**UNKNOWN**

**GENE PHIPPS & HIS ORCHESTRA**

NYC. 1943/1944

Bigband personnel unknown except Gene Phipps (as), unknown (ts), Josh Irving (vo).

Four titles were recorded for Regis/Manor, 1000 has not been available, on 1001 one has tenorsax:

After Hours Bounce Soli 16 and 8 bars. (M)

Rather primitive tenorsax playing here.

**UNKNOWN**

**LOUIS ARMSTRONG AND HIS ORCHESTRA**

1943/44

Personnels are not stable at this time, and there are several cases where I cannot attribute the tenorsax soli to Dexter Gordon, Joe Garland, Prince Robinson or Ted McRae. An idea: What about Willard Brown, listed as playing altosax in the band at this time? I choose to list these cases here:

Coca Cola Spotlight Bands No. 284.

I Never Knew Solo 16 bars. (FM)

What's The Good Word? Solo 16 bars. (M)

AFRS Down Beat No. 30/38.

Coquette Solo with orch 14 bars. (FM)

I Can't Give You Anything But L Solo with orch 8 bars. (M)

Unknown loc. Sept. 23, 1943

Dallas, Texas, Aug. 17, 1943

AFRS Down Beat No. 30/38.

Coquette Solo with orch 14 bars. (FM)

I Can't Give You Anything But L Solo with orch 8 bars. (M)

CCSB No. 380.

I Can't Give You Anything But L Solo with orch 8 bars. (FM)

L.A. Jan. 1944
AFRS Jubilee No. 58.

Ain't Misbehavin'
Brief break. Solo 18+8 bars, (cl) on bridge. (M)

Coquette
Solo with orch 14 bars. (FM)

Southgate, Ca., May 19/20, 1944

AFRS ONS No. 240/253 from Trianon Ballroom.

Swanee River
Solo 32 bars. (M)

Quite anonymous soli in general with a remarkable exception: A forceful and well conceived solo in the swing tradition on “... Misbehavin’”. Who is it? I seem to hear Louis say “blow it Bob? Boss?” or something like that. In fact, it sounds a little like what might believed to be a Robert Carroll in good shape, but this is pure speculation. Comments will be appreciated!

UNKNOWN

ELLA FITZGERALD ACC. BY CLAUDE HOPKINS & HIS ORCHESTRA NYC. Oct. 1944

Personnel unknown. AFRS Jubilee No. 100.
Two titles, no tenorsax on “Is You Is Or Is You Ain’t My Baby” but:

St. Louis Blues
Soli 16 and 12 bars. (FM)

The recording quality is quite bad, and the tenorsax soli, which do not seem to be among the most interesting, are unidentifiable.

…ooo…