

HISTORY

OF

JAZZ TENOR SAXOPHONE

BLACK ARTISTS

1945 – 1949

SIMPLIFIED EDITION

Last updates: Dec. 1999, Feb. 10, 2022

Introduction:

Two years have passed since the previous volume was published, and there are good reasons for this delay. The period 1945 - 1949 seems to be the most complicated one to document properly. There was an explosion of small labels all over the U. S., trying to catch on to the postwar interest in jazz, traditional as well as modern developments, but many disappeared quickly. Many records were pressed in small numbers with limited distribution, making them next to impossible to find today. Even major labels like Aladdin, Columbia, Decca, King, Savoy and Victor present catalogue numbers from this period that I have been looking for in vain. One might think it would be easier to find postwar than prewar 78s, but this is not true. The reason is that there have been numerous collectors of vintage jazz forming a network of knowledge, as well as trade, and almost anything was available, although the price could be frightening. However, postwar 78s do not seem to have been collected in the same systematic manner, and price is not usually the issue; one may sometimes obtain a rarity for a ridiculous low price, if one can find it, which one usually cannot.

I realized that if I should postpone publishing this volume until it was complete, there would never be one. The remaining want list is somewhat longer than I should prefer it to be, but I really have used every means to fill the gaps. Many collectors all over the world have spent much time in making cassettes of rare items for me, and I am extremely grateful to them. On the other hand, you would be amazed to learn the names of the many collectors not caring much for jazz research, not even bothering to answer polite letters. Once I believed that jazz enthusiasts were cooperating happily and dedicatedly for a great cause; to preserve and develop knowledge of the 20th century's greatest art form. Now I know better. This book is as complete as it was possible to make it under the circumstances, and after all, it treats more than 4500 tenorsax items.

This volume also presented a particular problem not present before: What constitutes jazz tenor saxophone to be included, and what is only related tenorsax forms to be left out? I am referring to the postwar development of the blues. Should the numerous performers participating in blues sessions have their place in this book? My decision was "yes", because so many of them had one leg in each sector, and also because it seems to be impossible to draw the line between jazz and blues of this period in a distinct and logical manner. They are interconnected; jazz without blues is sterile, blues without jazz is utterly boring. So, jazz purists will encounter many to them unknown tenorsax performers in this book, but all of them have jazz improvisational elements in their playing, even if honking and screaming are their ways of making a living.

Although this book consequently should really be titled "History of Jazz & Blues Tenor Saxophone", one may well argue that it does not really matter, there is only a handful of readers anyway! Compared to the reception of my Jazz Solography Series some decades ago, the current works have been received rather indifferently by critics and consumers. Even worse, the market does not seem to be there anymore. Come to think about it; maybe it is not surprising that tenorsax players of the early twenties do not command great attention today. Many collectors and friends of those pioneers have themselves passed away. Even the music of the swing era seems to be far, far away, and only the dedicated few can be expected to read about it, even fewer to study it in detail. Hopefully this volume, treating the early developments of what is called "modern" jazz, may have a broader market. Anyway, it is fun to do this kind of research, the thousands of hours are well spent, and in the beginning of the next century serious and systematic work on the period 1950 - 1954 will begin!

Jan Evensmo

Dec. 19, 1999

Postscript of Feb. 11, 2022:

The above was written as introduction to the book on "Tenorsax – black artists – 1945-49", but is equally relevant today. What follows is a reprint of that book with some important additions (but not as many as I should wish for), and with removal of artists who have got their individual solography in Jazz Archeology website.

RAY ABRAMS

"RAYMOND ABRAMSON"

Born: NYC. Jan. 23, 1920
Died: July 6, 1992

First lessons from his father who played violin and clarinet. Played local jobs around Brooklyn and with Clark Monroe's Uptown House Band.

First recording sessions with **COLEMAN HAWKINS AND HIS ORCHESTRA** for Apollo on Feb. 16 and 22, 1944, but no soli.

COUSIN JOE ACCOMPANIED BY

PETE BROWN's BROOKLYN BLOWERS **NYC. Feb. 13, 1946**

Leonard Hawkins (tp), Pete Brown (as), Ray Abrams (ts), Kenny Watts (p), Jimmy Shirley (g), Leonard Gaskin (b), Arthur Herbert (dm), Cousin Joe (vo).

Four titles were recorded for Savoy:

S5882	Wedding Day Blues	Solo 4 bars. (S)
S5883	Desperate G.I. Blues	Solo 12 bars. (SM)
S5884	You Got It Comin' To Ya	Obbligato 8 bars. (SM)
S5885	Boogie Woogie Hannah	Solo 12 bars. (M)

An inspired blues session with good riffs, presenting a new tenorsax star with a personality. RA's soli are brief but with a sting, note "Desperate ..." and "... Hannah". A promising debut.

Played in Dizzy Gillespie's band in 1946.

DIZZY GILLESPIE AND HIS ORCHESTRA **NYC. June 10, 1946**

Dizzy Gillespie, Dave Burns, Ray Orr, Talib Dawud, John Lynch (tp), Al Moore, Leon Comegys, Charles Greenlea (tb), John Brown, Howard Johnson (as), Ray Abrams, Warren Lucky (ts), Sol Moore (bar), Milt Jackson (p), Ray Brown (b), Kenny Clarke (dm), Alice Roberts (vo-5551), Tadd Dameron (vo-5550), Gil Fuller (arr-5551).

Two titles were recorded for Musicraft, no tenorsax on 5551 "Good Dues Blues" but:

5550	Our Delight	Solo 12 bars. (M)
------	-------------	-------------------

A typical bebop solo, competent but not particularly remarkable.

DIZZY GILLESPIE AND HIS ORCHESTRA **NYC. June 13, 1946**

Personnel as June 10 except Kenny Dorham, Elmon Wright (tp) replace Orr, Sonny Stitt (as) replaces Brown, Leo Parker (bar) replaces Moore, Thelonious Monk (p) replaces Jackson, who switches to (vib).

Broadcast from the Spotlight Club (Monroe's). The following items (there may be more) have tenorsax soli:

Oo Bop Sh-Bam	Solo 20 bars. (M)
Ray's Idea	Solo 18 bars. (FM)
Cool Breeze	Solo 5 choruses of 12 bars. (FM)

The sound quality of these recordings with the early Dizzy Gillespie orchestra is not at all good, and it is often quite difficult to evaluate the tenorsax performances. RA's qualities can really not be judged from these airshots. My favorite item is "Cool Breeze", the main reason because the sound here is quite acceptable.

KENNY CLARKE AND HIS 52ND STREET BOYS

NYC. Sept. 5, 1946

Fats Navarro, Kenny Dorham (tp), Sonny Stitt (as), Ray Abrams (ts), Eddie De Verteuil (bar), Bud Powell (p), John Collins (g), Al Hall (b), Kenny Clarke (dm), Walter Fuller (arr).

Four titles were recorded for Victor but issued on French Swing, no RA on "Epistrophe" but:

2793-1	52nd Street Theme	Solo 36 bars. (FM)
2794-1	Oop Bop-Sh-Bam	Solo 32 bars. (M)
2795-1	Rue Chaptal (Royal Roost)	Solo 12 bars. (FM)

One of the most famous bebop sessions, with personnel like a "who's who in modern

jazz". RA makes good but not outstanding contributions; he has assimilated the new concepts quite well but lacks the inventiveness and control of the major artists on the instrument. "52nd Street ..." seems to be his best performance.

Joined Don Redman to tour Europe in autumn of 1946.

DON REDMAN AND HIS ORCHESTRA Copenhagen, Sept. 15, 1946

Don Redman (as, vo, dir), Bob Williams, Alan Jeffries (tp), Peanuts Holland (tp, vo), Quentin Jackson, Jackie Carman (tb), Tyree Glenn (tb, vib), Chauncey Haughton (as, bar), Pete Clarke (cl, as, bar), Ray Abrams, Don Byas (ts), Billy Taylor (p), Ted Sturgis (b), Buford Oliver (dm), Inez Cavanaugh (vo).

Recorded live at K.B. Hallen.

The following titles feature RA:

Everytime I Feel The Spirit	Solo 16 bars. (SM)
Frantic Atlantic	Solo 14 bars. (FM)
I Got Rhythm	Soli 16, 32, 4 and 4 bars. (F)

"... The Spirit" must have been a very surprising event to the Danish public in K.B. Hallen. An introvert, searching, modern solo with no immediate appeal, I would guess. In "Frantic ..." he is much more aggressive, in a style most comparable to James Moody, a very interesting performance. In "... Rhythm" he gets some very heavy competition, particularly since this probably is the best up-tempo Don Byas item at the concert. RA couldn't win that contest, but he plays very good, and certainly he is one of the most underrated of tenorsax men of the late forties in the modern upcoming style.

DON REDMAN AND HIS ORCHESTRA Copenhagen, Sept. 22, 1946

Personnel as Sept. 15.

Two titles, "I Got Rhythm" and "Everytime I Feel The Spirit", probably having RA (ref. Mario Schneeberger), not available.

Oslo, Sept. 26-30, 1946

Personnel as Sept. 15. Several concerts, but only one fragment from a broadcast exists, no RA.

DON REDMAN AND HIS ORCHESTRA Geneva, Oct. 27, 1946

Personnel as Sept. 15. Concert/broadcast from Victoria Hall.

Twelve titles, three have RA, two have been available:

I Got Rhythm	Soli 16, 32 and 8 bars. (F)
Stormy Weather	Solo with orch 14 bars. (M)
Everytime I Feel The Spirit	

Another version of "... Rhythm" has recently appeared with a fine solo of 32 bars in particular, while "Stormy ..." is underrecorded and rather ordinary.

DON REDMAN AND HIS ORCHESTRA Lausanne, Oct. 28, 1946

Personnel as Sept. 15. Concert/broadcast.

Three titles. No tenorsax on "O-Ba-Ba-Le-Ba" and "Tea For Two" but:

I Got Rhythm	Soli 16 and 32 bars. (F)
--------------	--------------------------

The first solo is very underrecorded and of no interest, however, the second one is a good solo worth noticing and to be compared to the Copenhagen one.

DON REDMAN & HIS ORCHESTRA Basel, Oct. 31, 1946

Same. Broadcast from Kuchlin Theatre, twelve titles, one reported to have RA:

Stormy Weather	Solo. ()
----------------	-----------

MILTON BUGGS / BILLIE STEWART WITH RAY ABRAMS ORCHESTRA

NYC. Feb. 18, 1947

Fats Navarro (tp), Leonard Lowry (as), Ray Abrams (ts), Cecil Payne (bar, Kenny Watts (p), Leonard Gaskin (b), Eddie Dougherty or Lee Abrams (dm), Milton Buggs (vo-3401, 3403), Billie Stewart (vo-3400, 3402).

Four titles were recorded for Savoy:

S3400-1	Gloomy Sunday	No solo. (S)
S3401-2	I Live True To You	Faint obbligato parts. (S)
S3402	In My Solitude	Intro 4 bars. Solo 4 bars. (S)

S3403-3 Fine Brown Frame Blues No solo. (S)

A typical vocal session of slight interest in this context, only "... Solitude" has some brief and not particularly important RA. Note a trumpet obbligato on "Fine ..." and how similar Billie S is to Billie H!

**DOC POMUS VOCAL ACC. BY
CURLY RUSSELL ALL STARS**

NYC. Nov. 6 or 7, 1947

Bill Moore (tp), Ray Abrams, Jesse Powell (ts), Reggie Ashby (p), Herman Mitchell (g), Curly Russell (b), Art Herbert (dm).

Four titles were recorded for Savoy, all have tenorsax, three assumed to have RA:

S3474	My New Chick	Solo 12 bars. (SM)
S3475	Doc's Boogie	Solo 12 bars (last (ts)-solo). (FM)
S3477	My Good Pott	Solo 12 bars (last (ts)-solo). Obbligato parts. (M)

An exciting blues session with two fine modern tenorsax players present, lifting it from routine to something worth noticing. There are some identification problems, but "... Boogie" and "... Pott" have both players, and I hope I have got it right; anyway, both of them play very nicely, note in particular "... Pott".

THE BEALE STREET GANG

NYC. Dec. 8, 1947

Unknown (tp), Ray Abrams (ts), Milt Buckner (p), Curley Russell (b), Arthur Herbert (dm).

Five titles were recorded for Savoy, four issued:

S3478	Teddy Bear	Solo 24 bars. Duet with (tp) 24 bars. (M)
S3480	Jelly Roll Jam	Duet with (tp) 12 bars. Solo 12 bars. (S)
S3481	Hole In The Wall	Solo 12 bars. (SM)
S3482	Jumpin' In Jack's House	Duet with (tp) 12 bars. Solo 8 bars. (M)

Primarily a session for Buckner piano fans, and RA's contributions are not particularly remarkable, nevertheless there are some good moments.

Joined his brother Lee Abrams in the Andy Kirk orchestra 1947-48, no recording sessions, however:

ANDY KIRK AND HIS ORCHESTRA

1947/48

Personnel not completely identified but includes Ray Abrams, Shirley Greene (ts). Filmshort.

'Gator Serenade	For solo pattern see Shirley Greene. (FM)
Don't Sit On My Bed	No solo.

One of the most colourful tenorsax movieshorts I have ever heard!! Two hard blowing guys playing with great inspiration, really a ball!! At present time I do not know who's who of the two, but I believe RA is soloing on "... Serenade" only; nevertheless one item is enough to prove he was among the modern greats. The heavy two/four rhythm backing whips up a frenzy atmosphere, yet the soloing is restrained and swingy to the point.

RAY ABRAMS

NYC. late 1948

Ray Abrams (ts), Jay McShann (p), rest unknown.

Four titles were recorded, Jax 311 has not been available:

C154	Sandy	Solo 72 bars. (M)
C155	Tami's Blues	Solo 36 bars. (SM)
4050	Moondog's Blues	
4051	Late Flight	

This is rhythm & blues but in a tight professional setting, and although RA does not really improvise very much, he plays quite convincingly. Particularly "Tami's ..." is a groovy, solid and fine performance well worth noticing.

**HERB LANCE ACCOMPANIED BY
RAY ABRAMS' SEXTET**

NYC. late 1948

Probable personnel: Ray Abrams (ts), Al Haig (p), Jimmy Raney (g), Gene Ramey

(b), Charlie Perry (dm), Herb Lance (vo).

Four titles were recorded for Sittin' In With, no RA on C174 "You Go To My Head" and C191 "Close Your Eyes" but:

C173	I'll Always Be In Love With You	Solo. ()
C190	Candle Glow	Solo 8 bars. (S)

Pure commercial items, "... Eyes" has no value whatsoever, while "Candle ..." is saved by a fine, brief solo of class.

BILLIE STEWART

NYC. Feb. 18, 1949

Leonard Hawkins (tp), Ray Abrams, Coleman Hoppin (ts), Cecil Payne (bar), Wynton Kelly (p), Leonard Gaskin (b), Lee Abrams (dm), Billie Stewart (vo).
Four titles were recorded for Savoy, two unissued ("I Cried For You", "Hurry Home"), two issued:

S36-108	Porgy	Obbligato 16 bars. (S)
S36-109	Day In, Day Out	Solo 16 bars. (M)

A fine obbligato on "Porgy" but a rather ordinary solo on "Day In, ...".

TEDDY BRANNON

NYC. Oct. 1949

Ray Abrams (ts), Teddy Brannon (p), Dickie Thompson (g, vo), unknown (tp), (tb), (bar), (b), (dm)..

Four titles were recorded for Regal:

1102	Don Newcomb Really Throws The Ball	Solo 16 bars. (M)
1103	Everybody Get Together	Solo 16 bars. (M)
1104	Mixin' With Dixon	Soli 24 and 8 bars. Solo 12 bars to fadeout. (SM)
1105	Felix The Cat	Solo 24 bars. (M)

RA plays quite roughly on "... Together", not exactly to my taste, however "... Dixon", a latin blues, is quite interesting, as is particularly the first chorus on "Felix ...". And "Dan ..." also has a good solo.

CECIL PAYNE

NYC. Nov. 23/25, 1949

Leonard Hawkins (tp), Ray Abrams (ts), Cecil Payne (bar), Billy Taylor (p), John Simmons (b), Joe Harris (vo), Henry Johnson (vo-75524).

Four titles were recorded for Decca, no RA on 75524 "Angel Child" but:

75523	The Worst Is Yet To Come	Solo. ()
75525	Block Buster Boogie	Solo 24 bars. Solo 12 bars to long coda. (FM)
75526	Ham Hocks	Soli 8 and 12 bars. (M)

This is an r&b session, and Payne turns out to be a fine baritone sax honker. RA follows up, much too roughly on "Ham ...", but "Block Buster ..." has qualities.

To be continued in 1950.

JIMMY ADAMS

Born:

Died:

GEORGE JOHNSON

AND HIS ORCHESTRA

Madrid, March 22-25, 1947

Claude Dawson (tp), George Johnson (as), Jimmy Adams (ts), Leonard Henry (p), Jose Arevallilo (b), Al Saunders (dm).

Eight titles were recorded for Spanish Columbia, five have tenorsax:

C7635	Flamingo	Brief duet parts with (as). (S)
C7640	St. Louis Blues	Solo 24 bars. (FM)
C7644	Smoke Gets In Your Eyes	Solo 8 bars. (S)
C7645	Zoom	Solo 10 bars. (FM)

C7647 Georgia Impromptu Brown Solo 32 bars. (F)

I was quite disappointed with this session, although there is some nice altosax playing. The tenorsax is amateurish, as particularly evident on "(Sweet) Impromptu ...". A nice, fat sound on a few slow segments are not enough to create interest. Only "St. Louis ..." has a solo of reasonable quality.

OLIVER ALCORN

Born: New Orleans, Aug. 3, 1910

Died: Chicago, March 18, 1981

Continued from 1927 (no tenorsax soli).

Passed most of his later life in Chicago, playing with Lee Collins, Natty Dominique, "Little Brother" Montgomery and Lonnie Johnson.

"LITTLE BROTHER" MONTGOMERY's QUINTET Chi. March 1947

Lee Collins (tp), Oliver Alcorn (cl, ts), Little Brother Montgomery (p, vo), Bill Johnson or Ernest Crawford (b), Jerome Smith (dm).

Four titles were recorded for Century, one has tenorsax:

3-DS	Long Time Ago	Duet with (tp) 12 bars. Solo 12 bars. Obbligato parts. (S)
------	---------------	---

OA's previous tenorsax recording session dates 20 years back to the Celestin's Original Tuxedo Jazz Orchestra in New Orleans, but there he takes no soli. Here he plays mainly clarinet, quite good too, but adds a small surprise with his tenorsax. Although playing in a quite old-fashioned style, he certainly does it with a feeling.

ST. LOUIS JIMMY WITH

MUDDY WATERS & HIS BLUES COMBO

Chi. 1948

Oliver Alcorn (ts), Sunnyland Slim (p), Muddy Waters (g), Ernest "Big" Crawford (b), Jimmy Oden (vo).

Two titles were recorded for Aristocrat:

UB9290	Florida Hurricane	Obbligato with (g/p) 36 and 12 bars. (S)
UB9293	So Nice And Kind	Obbligato with (g/p) 36 and 12 bars. (S)

Nice blues records with a feeling, although the tenorsax playing is not that remarkable.

To be continued in 1956.

HUBERT ALLEN

Born:

Died:

MONTE EASTER & HIS ORCHESTRA

LA. 1946

Monte Easter (tp, vo), Earl Sims (as), Hubert Allen (ts), Martha Potts (p), Addison Farmer (b), Charlie Blackwell (dm), Judy Canova (vo).

Eight titles were recorded for Sterling, 106 has not been available but:

Ain't Cha Glad	Obbligato 12 bars to solo with ens 12 bars. (M)
Empty Bed Blues	Obbligato parts. Solo with ens 12 bars. (S)
She Knows What To Do	In ensemble 12 bars. Obbligato parts. Solo with ens 12 bars. (M)
Monte's Blues	Obbligato parts. (S)
I Need A Girl Like You	Obbligato 6 bars. (M)
Evening Blues	Obbligato parts. (S)

Unfinished but not without qualities.

No further recording sessions.

LEE ALLEN

Born: Pittsburgh, Kansas, July 2, 1926
Died: Dec. 18, 1994

CHUBBY NEWSOME VOCAL ACC. BY New Orleans, Nov./Dec. 1948

Wallace Davenport (tp), Lee Allen (ts), Frank Campbell (bar), Paul Gayten (p), Jack Scott (g), George Pryor (b), Robert Green (dm).

Four titles were recorded for DeLuxe, three have tenorsax:

837	Chubby's Confession	Solo 24 bars. (M)
838	Back Bitin' Woman	Solo 12 bars. (M)
839	Bed Room Blues	Solo 4 bars. (S)

A honker with personality and good knowledge of modern jazz! LA is an interesting performer, note particularly his exciting solo on "... Woman"!

PAUL GAYTEN AND HIS BAND New Orleans, 1949

Wallace Davenport (tp), unknown (tb), unknown (as), Lee Allen (ts), Paul Gayten (p, vo), Peter "Chuck" Badie (b), Robert Green (dm), Annie Laurie (vo).

Nine titles were recorded for DeLuxe, mx numbers 903-907 as Paul Gayten, 908-911 as ANNIE LAURIE, no tenorsax on 906 "Hard To Go Through Life Alone" and 910 "Annie's Blues", while 3211 ("Waiting For You") and 3225 ("One Man's Blues" / "Worried All The Time") have not been available but:

903	Can't Help Lovin' That Man	Part of intro 4 bars. Obbligato 6 bars. (S)
904	You Don't Know	Obbligato parts. (S)
905	Creole Gal	Solo 24 bars. (M)
907	Gayten's Nightmare	Solo 5 choruses of 12 bars to coda. (FM)

Paul Gayten's New Orleans recordings are an interesting mixture of numerous elements; swing, r&b and bebop, and LA is a fascinating performer influenced by the same mixture of styles. To say he represents a unique NO-style is an exaggeration, but he has individuality, plays with inspiration and is a "somebody"! His rough blues choruses on "... Nightmare" are earopeners, but he plays even better on "... Gal".

PAUL GAYTEN AND HIS BAND New Orleans, Sept. 1949

Wallace Davenport (tp), Frank Campbell (as, bar), Lee Allen (ts), Paul Gayten (p, vo), Jack Scott (g), George Pryor (b), Robert Green (dm), Annie Laurie (vo).

Ten titles (or more) recorded for Regal, mx numbers 1063-64, 1071, 1077 issued as ANNIE LAURIE, no LA on 1068 "You Shouldn't", while 3246 "Blues And Disgusted", 3245 "Cook's Tour" have not been available but:

1030	Doctor Daddy-O	Soli 8 and 8 bars. (M)
1063	Baby What's New	Solo 8 bars. (S)
1064	My Rough And Ready Man	Solo 24 bars. (M)
1069	Confused	Obbligato parts. Solo 3 bars. (SM)
1070	You Oughta Know	Obbligato parts. (S)
1074	Fishtails	Soli 4 and 4 bars. (SM)
1077	Cuttin' Out	Solo 8 bars. (S)

This session features LA to even better advantage than the previous one, and first and foremost "... Ready Man" really shakes us! This is a groovy jump piece of music, comparable with the best of Jack McVea and Buddy Tate, comparisons which pop to my mind, however, the solo is utterly original! LA does things differently, as is also evident in the slow "... Out"; he goes deeper than anybody and later utilizes an oldfashioned vibrato to good effect. Dig this tenorsax!!

LARRY DARNELL

NO. 1949

Personnel probably as Paul Gayten above. Larry Darnell (vo).

Eight titles were recorded on one or several sessions for Regal, "God Bless The Child" 3260 and "I Love You So" 3262 have not been available, no tenorsax on "I'll Get Along 1 & 2", "Pack Your Rags ..." and "My Baby Don't Love Me No More" but:

1078	For You My Love	Solo with orch 20 bars. (M)
1085	Lost My Baby	Solo with orch 8 bars. (S)

A very nice slow performance on "Lost ...", while "... My Love" is quite anonymous.

The GEORGE MILLER's MID-DRIFS recordings of 1949 for Mercury has Lee Allen (as) and are found under Leroy Rankin.

To be continued in 1950.

"JOHNNIE" ALSTON

Born:
Died:

WYNONIE HARRIS VOCAL ACC. BY JOHNNIE ALSTON & HIS ALL STARS LA. Dec. 1945

Jimmy Moorman (tp), Johnnie Alston (ts), Walter "King" Fleming (p), Heman "Tiny" Mitchell (g), Clarence Jones (b), Al Wichard (dm).

Four titles were recorded for Apollo:

1182	Playful Baby	Brief break. Obligato with (tp) 36 bars. Soli 12 and 12 bars. Obligato with (tp) 24 bars. (M)
1183-2	Take Me Out Of The Rain	Obligato 24 bars. Solo 12 bars. Obligato 24 bars. (SM)
1184	Papa Tree Top	Solo 12 bars. Obligato 24 bars. Solo 12 bars. Obligato 12 bars. (S)
1185-1	Young And Wild	Obligato 24 bars. Solo 12 bars. Obligato 12 bars. (S)

A fine tenorsax blues accompaniment with a soft vibrato. The style is simple but promising.

JOHNNIE ALSTON ORCHESTRA LA. 1945

Jack Wilson (tp), Jack Lake (cl, ts), Johnnie Alston (ts), King Fleming (p), Charles Cook (g), Addison Farmer (b), Al Wichard (dm), Jeanne DeMetz (vo-243, 263, 267), unknown male (vo-267).

Six titles (or more) were recorded for Modern and Modern Music:

243-1	Everything Will Be All Right	Solo 12 bars. Obligato parts. (M)
244-1	Brooklyn Jump	Soli 36 and 12 bars. (M)
245-1	Ecstasy	Solo 12 bars. (S)
263-1	Mr. Fine	Solo 16 bars. (S)
265-1	Blue Nocturne	Solo/straight 12 bars. (S)
267-2	Red Light	Solo 12 bars. Obligato parts. (M)

A pleasant swinging session, and JA plays some fine tenorsax, he obviously had talents who never materialized into commercial success. Note in particular "... Right" and "... Fine". And "Brooklyn ..." is exciting, here it seems that two tenorsax players are sharing the three blues choruses, remember there is Jack Lake present.

JOHNNY ALSTON LA. 1945/46

Same with Lake omitted and George Vann (vo) added.
Four titles were recorded for Atlas, 138 not available but:

AT-220	Weary Blues	Solo 8 bars. (S)
AT-222	Saw The Boogie Woogie Man	Break to solo 24 bars. (M)

Soft on "Weary ...", very swingy on "... Man", nice record this one!

No further recording sessions.

"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.

CURTIS EDWARD AMY

Born: Houston, Texas, Oct. 11, 1929
Died: June 5, 2002

Started in high school as clarinet player. Army 1946-47. First recording session:

CURTIS AMY **Houston, 1947/48**
William Smith (tp), Curtis Amy, Phillip Williams (ts), Oma Galloway (p), Joyce McQuam (g), Nat White (b), Hubert Robinson (dm).
Two titles were recorded for Gold Star 618, not available.

At Kentucky State College 1948-52, directed the school band 1950-52, graduated with a B.Sc. degree in music.

To be continued in 1955.

ERNEST ALVIN ARCHIA
"TOM"

Born: Groveton, Texas, Nov. 27, 1919
Died: Houston, Texas, Jan. 16, 1977

Transferred to separate Jazz Archeology file.

HAROLD KENNETH ASHBY

Born: Kansas City, Missouri, March 27, 1925
Died: NYC. June 13, 2003

Started on clarinet in schoolband. After two years of navy service took up saxophone and made his professional debut in 1946 with Tommy Douglas. Accompanied many blues singers from 1947 to 1952. First recording session just before the turn of the decade:

WALTER BROWN WITH
JAY McSHANN's KAYCEE STOMPERS **KC. Oct. 31, 1949**
John Jackson (as), Harold Ashby (ts), Bob Williams (bar), Jay McShann (p), Heman Bell (g), Lloyd Anderson (b), Jesse Price (dm), Walter Brown (vo).
Four titles were recorded for Capitol, one has HA:

5136-2 You Cindy Lou Soli 8 and 8 bars. (SM)

The main soloist on the four items is alto saxophone player John Jackson, and HA is featured in an 8/8 bars chase alto/tenor on "... Cindy Lou". It is a quite interesting debut, competent, with elements from many different styles, most evident Prez'.

To be continued in 1954.

MARGARET BACKSTROM

Born:
Died:

Played with the Harlem Playgirls in 1935, a band formed by Sylvester Rice, then with Eddie Durham's All Star Girl Orchestra. First (and only?) recording sessions:

TINY DAVIS & HER ORCHESTRA**NYC. Oct. 24, 1949**

Tiny Davis (tp, vo), Bert Etta "Birdie" Davis (as), Margaret Backstrom (ts), Eileen Chance (bar), Maurine Smith (p), unknown (b), Helen Cole (dm).

Three titles were recorded for Decca, "Draggin' My Heart Around" has not been available, no tenorsax on "How About That Jive" but:

W75438 Race Horse

Solo 12 bars. (M)

NYC. Oct. 27, 1949

Same. Three titles, two not available, tenorsax background only on "Laura".

An enormous surprise to find another black female tenorsax player, "Vi" was not alone! However, the solo on "... Horse" is not very impressive and rather shapeless at the end. More evidence is needed to evaluate MB.

FERDINAND BANKS

Born:

Died:

LESTER WILLIAMS**Houston, 1949**

Ike Smalley (as), Ferdinand Banks (ts), Johnnie Mae Brown (p), James Moseley (b), L. D. MacKintosh (dm), Lester Williams (g, vo).

Seven titles were recorded for Macy's, six issued, 1232 "All I Need Is You" has not been available but:

ACA1225 Winter Time Blues

Obbligato 36 bars. (S)

ACA1226 I'm So Glad I Could Jump And Shout

Obbligato 36 bars to
solo 36 bars to obligato
24 bars. (M)

ACA1231 Dowling Street Hop

Obbligato 36 bars.
Solo 8 bars. (S)

ACA1233 I Know That Chick

Obbligato 24 bars. Solo 24
bars to obligato 12 bars. (M)

ACA1234 Don't Treat Me So Low Down

Obbligato 48 bars. (S)

FB is one of the most interesting blues players, with a sound reminding of the rolling swing era, and with an active jazz oriented playing. His background playing is very nice, and his two soli in medium tempo are promising and far above the ordinary honking level.

To be continued in 1950.

ULYSSES BANKS**"BUDDY"**

Born:

Died:

Continued from 1943.

In late 1945, BB left Cee Pee Johnson's band and formed own sextet.

BUDDY BANKS SEXTET**LA. 1945**

Allen Durham (tb), Buddy Banks (ts), Eddie Beal (p), William "Frosty" Pyles (g), Ernie Shepherd (b), Nat "Monk" McFay (dm).

Two titles were recorded for Sterling:

I Need It Bad (Groove Juice)

Solo 16 bars. (M)

Bank's Boogie

Solo 24 bars. (FM)

LA. 1945

Same personnel with Marion "The Blues Woman" Abernathy (vo).

Two titles were recorded for Juke Box:

Voo-It Voo-It

Solo 12 bars. (M)

Crying Blues

Solo 12 bars. (S)

The LP reissue of UB's jump band titles praises them highly, but to me they are disappointing. Except for the unusual tb/ts combination, the band does not seem to have any particular originality, and UB's tenorsax also sounds rather anonymous. This is rather surprising in relation to the interesting performances of the late thirties and early forties.

BUDDY BANKS SEXTET**LA. Dec. 1945**

Wallace "Wiley" Huff (tb), Buddy Banks (ts, vo), Earl Knight (p), William Pyle (g), William "Basie" Day (b), Nat McFay (dm), Fluffy Hunter (vo).

Six titles were recorded for Excelsior:

Fluffy's Debut	Solo 20 bars. (FM)
Bank's Boogie	Solo 12 bars. (FM)
Hi-Jinks Blues	Solo 2 bars. (S)
Name It And Claim It	Solo 24 bars. (FM)
Take The Chief	Solo 16 bars. (M)
Banks Bang Boogie	Solo 20 bars. (M)

Nor does the second session under BB's own leadership represent any particular excitement, it is simple music for a simple market.

CEE PEE JOHNSON AND HIS BAND**LA. 1946**

Personnel unknown but probably similar to Nov. 2, 1945.

Four titles were recorded for Black & White, one has UB:

BW157	My Little Girl	Solo 16 bars. (SM)
-------	----------------	--------------------

As in the following session; no tenorsax seems to appear, and then suddenly it's there, a lovely, emotional, soft masterpiece with an opening reminding of the very best of Chu Berry's ballad playing some years before.

MARION ABERNATHY WITH**BUDDY BANKS & HIS ORCHESTRA****LA. 1946**

Wallace Huff (tb), unknown (cl, as), Buddy Banks (ts), Earl Knight (p), Frosty Pyles (g), William Day (b), Nat McFay (dm), Marion Abernathy (vo).

Four titles were recorded for Melodisc, no tenorsax on "Goin' For The Okey-Doke", "Roses Of Picardy" (which may not be a Banks item), and "Ink Splink" but:

Lonely Blues	Solo 8 bars. (S)
--------------	------------------

Not much tenorsax playing here, but when one least expects it: A magnificent, slow, emotional solo on "Lonely ..."!!

BUDDY BANKS SEXTET**LA. 1948 ?**

Personnel similar to 1946 but no (vo).

Two titles were recorded for Modern:

920-2	East Side Boogie	Solo 20 bars. (FM)
922-2	'686' Blues	Soli 12 and 12 bars. (S)

More sting in these two items, and when Jack McVea gives the band good ranking I can understand him; UB's style now is somewhat similar to that of JMV himself.

BIXIE CRAWFORD WITH**BUDDY BANKS AND HIS NOTES****LA. April 2, 1949**

Wallace Huff (tb), Buddy Banks (ts), Fletcher Smith (p), Frosty Pyles (g), William Day (b), Nat McFay (dm), Bixie Crawford (vo), unknown (vo-group).

Four titles were recorded for King, two issued, no tenorsax on "Maybe Some Rainy Day", but:

K5715	Be Fair With Me	Solo 4 bars. (S)
-------	-----------------	------------------

Nice playing in this slow tempo, should have been a full chorus!

BUDDY BANKS SEXTET**LA. Summer 1949**

Personnel as April 2, 1949 but Baby Davis (vo) replaces Crawford.

Two titles were recorded for Specialty, no tenorsax on "The Nite Is Finished Too Soon" but:

Happy Home Blues

Solo 24 bars. (M)

"Happy Home ..." belongs to the multitude of an anonymous jump soli of this period.

To be continued in 1953.

EARL M. BARNES

Born:

Died:

**ROY BROWN VOCAL WITH
BOB OGDEN's ORCHESTRA**

New Orleans, July 1947

Tony Moret (tp), Clement Tervalone (tb), O'Neil Jerome (as), probably Earl Barnes (ts), unknown (p), (g), (b), Bob Ogden (dm).

Two titles were recorded for DeLuxe:

D-406 Good Rockin' Tonight Solo 12 bars. (M)

D-407 Lolly Pop Mama Solo 12 bars. (FM)

The merit of this record lies mainly in the modern inspired trumpet playing, the tenorsax playing is quite ordinary. And it is interesting to hear Roy Brown on these famous titles, in fact composed by Roy Brown but made eternal by Wynonie Harris!

ROY BROWN VOCAL WITH

EARL M. BARNES AND HIS ORCHESTRA

New Orleans, Oct. 1947

Wallace Davenport (tp), Clement Tervalone (tb), Earl Barnes (ts), Walter Daniels (p), Bill Jones (g), Percy Gabriel (b), unknown (dm).

Four titles were DeLuxe, one title "Mighty Mighty Man" issued, no tenorsax.

ROY BROWN & HIS MIGHTY-MIGHTY MEN

NO. Oct. 1947

Personnel as above.

Twelve titles were recorded for DeLuxe, two issued:

D-508 Miss Fanny Brown Solo 24 bars. (M)

D-515 Whose Hat Is That? Solo 24 bars. (M)

Cautious fellow with a rather thin tone, "Whose Hat ..." is the better item, but this session is not among the tenorsax highlights of the era.

BLUE LU BARKER VOCAL ACC. BY

NO. Oct. 25/26, 1949

Earl Barnes (ts), Joe Pairs (p), Danny Barker (g), Percy Gabriel (b), Paul Barbarin (dm).

Eight titles were recorded for Capitol, seven issued, "Round And Round The Valley" and "At The Animal Fair" have not been available but:

5112-3 Low Low Down Blues Obbligato 16 bars. Solo 8 bars.
Obbligato 6 bars. Coda. (S)

5114-1 That's How I Got My Man Intro 4 bars.
Obbligato parts. (S)

5116-2 Bow Legged Daddy Solo 24 bars. (M)

5117-2 Love That Man Solo 16 bars. (SM)

5118-2 Other People's Business Intro 4 bars. Solo 16 bars. (S)

It seems that EB has matured, and this session must be considered a step forward from the Brown sessions. His contributions here are definitely worth listening to, and for a highlight try "... Business".

ROBERT BARNES

Born:

Died:

ROBERT BARNES SEXTETTE

Detroit, 1947/48

Donald "Sahib" Byrd (tp), Robert Barnes (ts), Claude Black (p), Joe Barnes (g), Gene Taylor (b), Charles King (dm).

Two titles were recorded for Fortune:

Black Eyes Peas	Solo 8 choruses of 12 bars. (M)
Boppin' At Barbee's	Soli 8 and 80 bars. (M)

I looked forward to this session, believing it to be an exciting modern session. However, I was somewhat disappointed, RB is a quite ordinary tenorsax player. By the way, note a 16 bars trumpet solo on "... At ...".

LOUIS BARNETT

Born:
Died:

TODD RHODES ORCHESTRA

Detroit, Feb. 28, 1947

Howard Thompson (tp, cnt), Hallie Dismukes (as), Louis Barnett (cl, ts), George Favors (bar), Todd Rhodes (p, ldr), Walter Bragg (b), Huestell Talley (dm). Band vocals.

Private recordings: "Sunny Side Of The Street" and "Squeeze Me".

Detroit, March 4, 1947

Same. Private recordings: "Intermission Riff" and "Flying Disc".

Detroit, July 1947

Same, except Joe Williams (b) replaces Bragg.

Four titles were recorded for Vitacoustic/Sensation/King, no LB on "Blue Sensation" and "Bell Boy Boogie" but:

2132A	Dance Of The Redskins	Solo with orch 48 bars. (FM)
2132-alt.	Dance Of The Redskins	As above. (FM)
2133B	Flying Disc	Solo 16+8 bars, orch on bridge. (FM)

Chi. Oct. 15/16, 1947

Same plus Louie Saunders (vo).

Twenty titles were recorded for Vitacoustic/Sensation/King, no tenorsax on 1883 "Lonely Echoes", 1894 "Blues For The Red Boy", 1895 "Todd's Idea", 1900 "Sweetheart Please Come Back To Me", 1901 "She Didn't Love Me Anymore", 1902 "Walkie Talkie", 1935 "That Ain't Right" and 1936 "I Love You Yes I Do", 1937 "Fool For You", but:

V1882	Jumpin' With The Mountain King	Solo 32 bars. (F)
V1884	I Want To Be Happy	Solo 32 bars. (F)
V1885	I Love You Truly	Soli 4 and 4 bars. (M)
V1886	Annie Laurie	Solo 8 bars. (M)
V1887	Oh Baby	Obbligato parts. Solo 8 bars. (S)
V1888	Bop Bop Sizzle	Solo 32 bars. (FM)
V1889	Swoon Boulevard Breaks.	Solo with orch 16 bars. (S)
V1890	Toddlin' Boogie	Solo 24 bars. (M)
V1891	Prelude in C# Minor	Four breaks of 4 bars. (F)
V1892	Anitra's Jump	Break 4 bars to solo 4 choruses of 12 bars. (FM)
V1893	Sportree's Jump	Solo 4 choruses of 12 bars. (M)
V1893-alt.	Sportree's Jump	As above. (M)

The Todd Rhodes orchestra is one of the most exciting organizations of the late forties with original arrangements and excellent soloists, a fascinating blend of modern trends and the blues. LB is a big and pleasant surprise with his own, readily identifiable sound and personal way of playing, one of the most interesting of the many "almost unknown" players of the era. Dig LB!! In particular, try the two "... Jump"s! Postscript: For this author, "... Mountain King" is of course a great discovery, together with "Anitra's Jump" very daring jazz versions of the great Norwegian composer Edvard Grieg's works. If they had been released here in the late forties, all hell would have been loose, I tell you!! LB makes some fine contributions, particularly on this item as well as on the very fast "... Happy".

TODD RHODES ORCHESTRA **Detroit or Cincinnati, Jan. 25, 1949**

Same minus Saunders, and Joe Thomas (ts) added for this session.

Six titles were recorded for Sensation/King, no LB on 7095 "Teardrops", 7097 "Red Boy At The Mardi Gras" and 7099 "Moonlight Blues" but:

7094	Page Boy Shuffle	Solo 4 choruses of 12 bars. (M)
7096	Pot Likker	Soli 8 and 56 bars with (vo)-comments. (M)
7098	Midnight Session	Soli 4, 4, 4 and 8 bars. (M)

LB is possibly present on the PAUL WILLIAMS recording session Detroit, Jan. 13, 1949, but no soli; for personnel and details see Billy Mitchell.

TODD RHODES AND HIS TODDLERS **Detroit, 1949**

Personnel same/similar to above? The Jukebox JB-615 LP suggests Crawford Wright (ts) here, but I feel this is LB, compared to the soloing above.

Ten titles were recorded for Sensation, four issued, no LB on "Rhapsody In Blue Pt 2" but:

8024	Rhapsody In Blue Pt 2	Solo with orch 6 bars. (S)
8025	I'm Just A Fool In Love	Solo 8 bars. Solo 16+8 bars, (as) on bridge. (M)
8025-alt.	I'm Just A Fool In Love	As above. (M)
8026	Comin' Home	32 bars 8/8 and 4/4 bars with (as). (FM)
8026-alt.	Comin' Home	As above. (FM)

This is really "sensational" and a valuable lesson to those who are likely to dismiss the possibilities of exciting things happening outside the "Big Apple" with a possible exception for the West Coast. "... Home" features a very inspired as/ts duet with two different takes also! "... Fool In Love" is also a quite notable item, also here two takes.

KITTY STEVENSON WITH
TODD RHODES AND HIS TODDLERS **Detroit 1948/1949**

Same/similar. Note that Blues Records gives Howard Thompson (tp), Hollie Dismukes (as), Crawford Wright (ts), George Favors (bar), Todd Rhodes (p), Emmitt Slay (g), Joe Williams (b), Huestill Talley (dm). However, listening seems to indicate LB.

Eight titles were recorded for Sensation, four issued, no tenorsax on "It Couldn't Be True" and "Make It Good" but:

B8031	It Ain't Right	Soli 8 and 8 bars. (M)
B8031-alt.	It Ain't Right	As above. (M)
B8034	That's The Guy For Me	Solo 20 bars. (M)
B8034-alt.	That's The Guy For Me	As above. (M)

Good playing on "... Right", and I believe I hear LB's personal sound, particularly in the second solo. And "... For Me" is a swinging piece with the tenorsax venturing into the r&b domain.

LOUIS BARNETT & HIS BOPPERS **Detroit or LA. 1949**

Louis Barnett (ts), Dave Spencer (p), Elbert Langford (bj), Millard Glover (b), Bob Atchinson (dm), The Angel (vo, hca).

Two titles were recorded for Modern 20-684, not available.

To be continued in 1950.

"TED" BARNETT

Born:

Died:

Continued from 1944.

TD records with **JERRY JEROME** 2 sides for Apollo, Feb. 10, 1947, not available.

EARL BOSTIC **NYC. mid 1947**

Roger Jones (tp, vo), Rudy Powell (cl, as), Earl Bostic (as), Ted Barnett (ts), George Parker (p), Jimmy Shirley (g), Vernon King (b), Chick Cruickson (dm).

Eight titles were recorded for Gotham on two sessions, three have TB:

S204	Let's Ball Tonight Pt 1	Solo 24 bars. (M)
S230	Cuttin' Out	Obbligato parts. (M)
S233	Here Goes	Solo 34 bars. (M)

TB is certainly not much featured, but "Let's Ball ..." and "... Goes" show he is a quite competent performer.

RHYTHM WILLIE WITH EARL BOSTIC **NYC. ca. Sept. 1947**
 Personnel as above plus Rhythm Willie (hca).
 Four titles were recorded for Gotham, one issued Ald(F) LP1561321, not available.

EARL BOSTIC AND HIS ORCHESTRA **NYC. prob. late 1948**
 Roger Jones (tp, vo), Earl Bostic (as), Ted Barnett (ts), George Parker (p), Vernon King (b), Shep Shepherd (dm).
 Thirteen titles were recorded for Gotham, not available: "Disc Jockey Nightmare", "The Man I Love", "Scotch Jam" and "Wildman", of the other nine, only one has tenorsax:

S249	Slightly Groovy	Soli 8 and 8 bars. (FM)
------	-----------------	-------------------------

Brief but competent.

No further recording sessions.

PAUL BASCOMB

Born: Birmingham, Alabama, Feb. 12, 1910
 Died: Chicago, Illinois, Dec. 2, 1986

Continued from 1943.

DUD BASCOMB AND HIS ORCHESTRA **NYC. May 1945**
 Dud Bascomb (tp), Steve Pulliam (tb), Rudy Williams, Joe Evans (as), Paul Bascomb, John Hartzfield (ts), Robert Harley (p), Isaac McFadden (g), Nick Fenton (b), Charles Simon (dm), unknown (vo-133,135).
 Four titles were recorded for DeLuxe:

133	Time And Again	Solo 6 bars. (S)
134	Let's Jump	40 bars 4/4 bars chase with (ts) (PB first). (FM)
135	Somebody's Knocking	No solo.
136	Victory Bells	Solo with orch 32 bars. (M)

Again we have the pleasure of listening to the exquisite playing of PB. He masters all tempi, from the very beautiful Dick Wilson-inspired "Time ..." through the forceful "Bells ..." to an inspired tenorsax battle with JH on "... Jump". However, this seems to be his final session with full jazz capacity.

DUD BASCOMB **NYC. 1946**
 Dud Bascomb (to, vo-103), Paul Bascomb (ts), Jimmy Phipps (p÷102), Avery Parrish (p-102), Tiny Grimes (g), Johnny Simmons (b), Sidney Catlett (dm).
 Four titles were recorded for Alert, no PB on "After Hours" but:

R100	Indiana	In ens. Solo 32 bars. (F)
R101	Sweet Georgia Brown	Intro 4 bars to solo 4 choruses of 32 bars to long coda. (F)
R103	Walkin' Blues	Obbligato parts. Acc. (tp). (S)

This is somewhat disappointing, on paper the setup looks very promising, good rhythm and everything. However, the touch of vulgarity is creeping into PB's music, he is not looking forward musically, only capitalizing on previous success in the Erskine Hawkins orchestra. "Sweet Georgia ..." is a typical example, while having some interesting details, the solo smells of routine. Nor is "Indiana" very successful, and in "... Blues" he is almost inaudible.

PAUL BASCOMB AND ORCHESTRA **NYC. 1946**

Harold Johnson (tp), Burnie Peacock (as), Paul Bascomb (ts), Ernie Washington (p), Lloyd Buchanan (b), Albert Allston (dm), Betty Mays (vo-203, 204, issued as **BETTY MAYS AND HER ORCHESTRA**), Jimmy Mitchell (vo-205, 206).
Eight titles were recorded for Alert, five have tenorsax:

Oo-Ma-Ba-La Blues	Solo 12 bars. (M)
Nona	Solo 48 bars. (SM)
Tell It To Me	Obbligato 12 bars. (S)
Leap Frog Blues	Soli 8 and 8 bars. (M)
Lady Ginger Snap	Weak obbligato. (M)

"Nona" is an old PB-vehicle from the Erskine Hawkins days and is played nicely but nothing new is said really. The general impression from the session is that PB is losing his interest in jazz. "Oo-Ma ..." however has a little of the "good old" PB!

**MARION ABERNATHY WITH
PAUL BASCOMB AND HIS ORCHESTRA** **NYC. ca. Aug. 1947**
Personnel unknown but includes Paul Bascomb (ts), Marion Abernathy (vo).
Four titles were recorded for King, no PB on "Scroogli-Oli-Re-Bas" but:

5222	Junior Blues	Solo 12 bars. (S)
5223	You Ain't Got Nothin' For Me	Solo 24 bars. (SM)
5225	Stormy Mood	Solo 12 bars. (S)

This was not exciting, and the sound of PB's tenorsax is rather unattractive. Quite a downfall from the old days I should say, best is "... Mood"

PAUL BASCOMB'S ORCHESTRA **NYC. 1947**
John Grimes (tp), Tommy Waters (as), Paul Bascomb (ts), Ernie Washington (p), unknown (g), Lloyd Buchanan (b), Bobby Donaldson (dm), Manhattan Paul (vo-1636).
Twelve titles (or more) were recorded for Manor, six have not been available but:

1561	Dextrose	
1562	Robbin's Bop	Soli 8, 32 and 8 bars. (M)
1563	There Ain't No Bad	
1564	It's My Nerves, Baby	
1635	Jumpin' At Small's	Solo 24 bars. (M)
1636	Doin' Your Tricks	Soli 8 and 4 bars. (SM)
	Bad Weather Blues	
1640	Rock And Roll	Solo 24 bars. (FM)
1642	Two Ton Tessie	Solo 24 bars. (M)
1643	Boppin' The Blues	Solo 24 bars. (M)
	Sweet Georgia Brown	
	Gibb's Idea	

The low-key impression of the Alert sessions is continuing, even if PB still knows how to play, like the last 8 on "... Bop", he does not want to, only listen to the bridge in the same title, terrible! The soloing is in general of very little interest.

To be continued in 1950.

JOSEPH "BUSTER" BENNETT

Born: Pensacola, Florida, March 19, 1914
Died: Houston, Texas, July 3, 1980

Better known for his altosax recordings 1938-1945 but some appearances on tenorsax:

CHARLES GRAY

AND HIS RHUMBOOGIE FIVE**Chi. 1946**

Unknown (tp), "Charles Gray" alias Buster Bennett (ts), unknown (p), probably Israel Crosby (b), probably Jimmy Crawford (dm).
Two titles were recorded for Rhumboogie:

- 3315 I'm A Bum Again Acc. (tp) 12 and 12 bars. (M)
3316 Crazy Woman Blues Solo 12 bars. Acc. (tp) 12 bars. (M)

A fine trumpet player in the swing tradition on this early Chicago r&b, but the tenorsax playing is rather ordinary.

BUSTER BENNETT**Chi. Sept. 30, 1946**

Pee Wee Jackson (tp), Andrew "Goon" Gardner (as), Buster Bennett (ts, vo), unknown (p), Israel Crosby (b), Jimmy Crawford (dm).
Four titles were recorded for Columbia, one issued:

- 4661 It Can Never Happen Solo 16+8 bars, (tp) on bridge.
Solo 8 bars. (M)

Nothing of particular interest.

BUSTER BENNETT TRIO**Chi. June 11, 1947**

Buster Bennett (as-4794, ts-4792, 93, 95), Willie Jones (p), Israel Crosby (b), Jimmy Crawford (dm).
Four titles were recorded for Columbia, three have tenorsax, one not available:

- 4792 Mr. Bennett Blows Straight. Solo 12 bars. (M)
4793 Rockin' My Blues Away
4795 Hard Luck Blues Soli 12 and 12 bars. (M)

Slightly more interesting.

TOM ARCHIA AND HIS ALLSTARS**Chi. July 1947**

Tom Archia, Buster Bennett (ts), Bill Owens (p), Hurley Ramey (g), Dallas Bartley (b), Jump Jackson (dm), Sheba Griffin (vo-7028, 7030?), George Kirby (vo-7029, 7031).

Four titles were recorded for Aristocrat, two have BB:

- U7029 Ice Man Blues Obbligato duet with TA
24 and 24 bars. (S)
U7031 Fishin' Pole Solo 12 bars (last tenorsax
solo). Duet with TA 12 bars. (M)

Rough but competent playing. Particularly the background cooperation with TA on "Ice Man ..." is very interesting.

BUSTER BENNETT AND HIS BAND**Chi. Dec. 30, 1947**

Fortunatus Paul "Fip" Ricard (tp), Buster Bennett (as, ts, vo), Andrew "Goon" Gardner (as), Robert Montgomery (p), Israel Crosby (b), Jimmy Crawford (dm).
Four titles were recorded for Columbia, one has tenorsax:

- 4990 Famous Door Boogie Break to solo 36 bars. (F)

Persistent but rather ordinary tenorsax playing.

No further recording sessions and not heard from after 1952.

"JOHNNY" BOARD

Born:

Died:

EDDIE "SUGARMAN" PENIGAR AND HIS BAND**Chi. Dec. 1947**

P. King (tp), Eddie Penigar (sax, vo), Johnny Board (sax), Ruth Crowder (p, vo), R. L. Wilson (b), E. L. Phillips (dm), George Layne (vo).
Four titles were recorded for Victor, two issued Vi 20-2775, not available.

JB joins Lionel Hampton on (as) summer 1948, later changes to (ts).

LIONEL HAMPTON AND HIS ORCHESTRA**NYC. Dec. 29, 1949**

Walter Williams, Benny Bailey, Ed Mullens, Duke Garrette, Leo Shepherd (tp), Al Grey, Benny Powell, Jimmy Wormick, Paul Lee (tb), Bobby Plater, Jerome Richardson (as), Curtis Lowe, Johnny Board, Billy Williams (ts), Lonnie Shaw (bar),

Lionel Hampton (vib), Doug Duke (p, org), Wes Montgomery (g), Roy Johnson (b), Ellis Bartee (dm), Sonny Parker (vo).

Three titles were recorded for Decca but no tenorsax soli.

To be continued in 1950.

BEN BRANCH

Born:

Died:

TUFF GREEN AND HIS ORCHESTRA

Memphis, late 1949

Willie Mitchell (tp), unknown (tb), Ben Branch (ts), Phineas Newborn jr. (p), Tuff Green (b), unknown (dm), P. P. Louper, Sammy Jett (vo).

Four titles were recorded for Bullet, 338 not available but:

Let's Go To The Liquor Store Solo 8 bars. (M)

I Love My Baby Solo 12 bars. (S)

These are interesting modern influenced tenorsax soli, confirming the very good impression BB makes on the B. B. King / Tuff Green sides below. "... Baby" is possibly too experimental, and I judge the brief solo on "... Liquor Store" the better one. Listen yourself!

B. B. KING ACC. BY

TUFF GREEN's BAND

Memphis, late 1949

Nathan Woodward (tp), Sammie Jett (tb), Ben Branch, J. P. Louper (reeds), Phineas Newborn jr. (p), Tuff Green (b), Phineas Newborn sr. (dm), B. B. King (vo).

Four titles were recorded for Bullet, no tenorsax on "Got The Blues" but:

Miss Martha King Obbligato 12 bars to solo 12 bars. (SM)

When Your Baby Packs Up And Goes Solo 12 bars. (M)

Take A Swing With Me Solo 12 bars. (M)

This is really sensational! The soli on the two medium tempo items are first class performances in a modern style (the third item is not that exciting, maybe not by the same man?), real discoveries!! They are so good, that they have been attributed to George Coleman, known to have played with B. B. King 1952/53. However, in 1949 Coleman was 14 years old, so that theory is impossible. Who was BB, and what happened to him?

HENRY BRIDGES

"HANK"

Born: Paris, Texas, Dec. 2, 1914

Died: Los Angeles, July 27, 1986

Transferred to separate Jazz Archeology file.

WALTER BROADUS

Born:

Died:

ROOSEVELT SYKES

Chi. Nov. 18, 1947

Johnny Morton (tp), Oett Mallard (as), Walter Broadus, Bill Casimir (ts), Emmanuel Sayles (g), Ransom Knowling (b), Judge Riley (dm), Roosevelt Sykes (p, vo).

Eight titles were recorded for Victor, six issued, three have tenorsax, two by BC, but on the following title Sykes calls WB's name:

D7VB I Know How You Feel Solo 12 bars. (S)
1176

Rather ordinary tenorsax playing.

DAVID BROOKS
"BUBBA" "BASHFUL BUBBER"

Born: Fayetteville, North Carolina, May 29, 1922
 Died: April 11, 2002

GEORGE BARKLEY QUINTET **NYC? 1947-48**

Herbie Francis (tp), "Bashful Bubber" Brooks (ts), Rip Harigan (p), George Barkley (b), Ernie Harewood (dm), ensemble (vo-703).

Eight titles were recorded for Uptown:

700	Bashful Bubber Blows	Intro 4 bars to solo 5 choruses of 32 bars, last with ens. (F)
701	Zig-Zag	Solo 11 choruses of 12 bars. (F)
702-1	Piccadilly Barbecue I	Break 4 bars to 10 choruses of 12 bars to fade out. (FM)
702-2	Piccadilly Barbecue II	Solo 12 choruses of 12 bars. (FM)
703	You Gotta Be Careful	Solo 64 bars. (M)
704	Bubber Gets Salty	Solo 5 choruses of 12 bars. (M)
705	Baby Grand Shuffle	Solo 32 bars, almost 3 choruses of 12 bars. (M)
707	Breathing Easy	Solo 24 bars. (S)

This is quite a tenorsax session!! DB is a big surprise, a honker by heart and sometimes screaming like mad, like in "Zig-Zag", nevertheless with a broader competence and knowledge of modern developments. The mentioned "Zig-Zag" is a forceful piece, the blues in uptempo, and "Piccadilly ..." follows closely. "... Blows" and "You Gotta ..." have tough blowing on standards, only "... Shuffle" and "... Salty" are of less interest. And not to forget, fine slow playing on "... Easy". The stage is set for "Bubba", he seems to be a survivor but never became a real "name", quite a shame because he certainly has notable talents in the extrovert tenorsax segment.

**MANHATTAN PAUL WITH THREE RIFFS
 & GEORGE BARKLEY ORCHESTRA**

NYC. Oct. 21, 1948

Same with Manhattan Paul (vo) added.

Five titles were recorded for Atlantic, two issued:

I Wish I Didn't Love You	Solo with (vo)-group 4 bars. (S)
Hard Ridin' Mama	Straight 12 bars. Solo with (vo)-group 48 bars. (M)

Fat four bars on "... Love You", while "... Mama" is pretty vulgar.

To be continued in 1951.

IRVING BROWN
"SKINNY"

Born:
 Died:

Continued from 1940.

VIOLA WATKINS WITH THE SUPER JAZZ MEN

NYC. 1947

Personnel almost certainly as below.

Four titles were recorded for Super Disc, two issued:

MF124	It's Right Here For You	Solo 20 bars. (M)
MF125	You're In Love With Everyone	Solo 16 bars. (M)

NYC. 1947

Same/similar. Four titles recorded for Super Disc, two issued 152, not available.

NYC. Dec. 1947

Robert Egoff (cl), Irving Brown (ts), Viola Watkins (p, vo), Jimmy Shirley (g), Lloyd Trotman (b), Gene Brooks (dm).
Eight titles were recorded for MGM, four issued, 10344 not available, no tenorsax on MF215 "I Wonder Why" but:

MF212 Now I Know Solo with (vo)-comments 14 bars. (FM)

Swing style sessions, quite a surprise and quite enjoyable, with a very pleasant tenorsax player on all three items.

To be continued in 1950.

"JIMMY" BROWN

Born:

Died:

KENNY WATTS AND HIS JUMPIN' BUDDIES NYC. Aug. 9, 1946

Kenneth Hollon, Jimmy Brown (ts), Kenny Watts (p), Carroll Walroid (b), Ray Nathan (dm).

Four titles were recorded for Savoy, two have JB:

S3325 Watts My Name Solo 32 bars (1st (ts)-solo). (F)

S3327 Brooklyn Bridge Solo 32 bars (1st (ts)-solo). (FM)

From these few examples we can only note that JB seems to be a competent tenorsax player. "Watts ..." is a standard, while "... Bridge" has three blues choruses with the first four bars ensemble/piano.

JOHN T. BROWN "BLOW IT"

Born:

Died:

ROOSEVELT SYKES TRIO Chi. 1945

J. T. Brown (ts, vo-3351), Roosevelt Sykes (p, vo), unknown (b).

Three titles were recorded for Cincinnati/B&W, two have tenorsax:

3350 Tender Hearted Woman Blues Obligato 24 bars to duet with (p)
12 bars to obligato 24 bars. (S)

3351 This Taveem Boogie Straight. Soli with vocal
comments 12 and 36 bars. (M)

JTB's tone is not among the most beautiful ones to put it mildly, but his technique is much more flexible than most contemporaries in the blues idiom; note as a good example "Tender Hearted..."

JB records on (as) with ROOSEVELT SYKES in Chi. July 2, 1945.

ROOSEVELT SYKES Chi. Oct. 9, 1945

J. T. Brown (as-389, ts), Johnny Walker (cl), Roosevelt Sykes (p, vo), John Frazier (b), Charles Saunders (dm).

Four titles were recorded for Victor/Bluebird:

386 The Honeydripper In ens. (M)

387 Date Bait In ens. Soli 24 and 12 bars. (M)

388 High Price Blues In ens. Acc. (cl). (SM)

389 Peeping Tom In ens. Solo 12 bars. (SM)

Not particularly interesting tenorsax contributions on this session.

WASHBOARD SAM Chi. Feb. 18, 1947

J. T. Brown (ts), Roosevelt Sykes (p), Big Bill Broonzy (g), Willie Dixon (b), Robert "Washboard Sam" Brown (wbd, vo).

Four titles were recorded for Victor:

D7VB 316	You Can't Make The Grade	Intro 4 bars. Obbligato 8, 8 and 8 bars. Solo 12 bars. Obbligato 8 bars. (SM)
D7VB 317	You Can't Have None Of That	Obbligato 36 bars. Solo 12 bars. Obbligato 24 bars. (SM)
D7VB 318	I Just Couldn't Help It	Obbligato 48 bars. Solo 24 bars. Obbligato 48 and 24 bars. (FM)
D7VB 319	Soap And Water Blues	Obbligato parts. (S)

JTB is an active tenorsax player, trying to make music and succeeding in spite of his tone which is really sour, note for instance "... The Grade"!

LITTLE EDDIE BOYD / MEMPHIS JIMMY ACC. BY

J. T. BROWN's BOOGIE BAND

Chi. April 3, 1947

Howard Dixon (as), J. T. Brown (ts), James Clark (p-389, 390), Memphis Jimmy (p, vo-387, 388), Lonnie Graham (g), Willie Dixon (b), Little Eddie Boyd (vo-389, 390). Four titles were recorded for Victor, "Where Shall I Go" (MJ) has not been available but:

388	Jimmie's Jump	Solo 12 bars. (M)
389	I Had To Let Her Go	Solo 12 bars. Duet with (g) 12 bars. (M)
390	Kilroy Won't Be Back	In ens. Solo 12 bars. Duet with (g) 24 bars. (M)

JTB is an original tenorsax performer blending a variety of styles in a personal way, but his sound is quite thin, note "... Let Her Go" as an example of both characteristics.

HERMAN RAY

NYC. May 20, 1949

J. T. Brown ? (ts), Sam Price (p), Lonnie Johnson (g), unknown (b), (dm), Herman Ray (vo).

This session is to be found under UNKNOWN, ready to be moved to Paul Quinichette, when I became aware of the personnel information above in "The Bible of the Blues"! What's your viewpoint??

CORP. BOOKER T. WASHINGTON

WITH BROWN's BLUE BLOWERS

prob. Philadelphia 1949

J. T. Brown (ts), unknown (g), (b), Booker T. Washington (vo, p?).

Two titles were recorded for Apex 1106, not available.

To be continued in 1950.

CHARLES BURBANK

Born:

Died:

ROLAND "ROY" "BALDHEAD" BYRD /

PROFESSOR LONGHAIR & HIS BLUES SCHOLARS

NO. 1949

Robert Parker (as), Charles Burbank (ts), unknown (bar-344), Roy Byrd (p, vo), unknown (b), John Boudreaux (dm).

Twelve titles were recorded for Atlantic, eleven issued, not all seem to have tenorsax present, the following three have tenorsax soli:

A-337	She Walks Right In	Soli 12 and 12 bars. (M)
A-343	Boogie Woogie	Straight 12 bars to solo 24 bars. Straight 12 bars. (M)
A-344	Longhair's Blues-Rhumba	Solo 24 bars. (FM)

On "She Walks ..." it seems there are two tenorsax players each producing one blues chorus; the first one is probably CB in the simple, safe tradition; the second tries to be modern and advanced and fails magnificently but with style! The former plays on the other two titles, of which "Boogie ..." is quite colourful.

ALMA "THE LOLLIPOP MAMA" MONDY WITH

GEORGE MILLER & HIS MID-DRIFTS

NO. Sept. 10, 1949

Lee Allen (as), Charles Burbank (ts), Salvador Doucette (p), Walter "Papoose" Nelson (g), George Miller (b), Louis Joseph (dm).

Four titles were recorded for Mercury:

7824	Street Walkin' Daddy	Solo 12 bars. (SM)
7825	A Job For A Jockey	Brief obligato parts. Solo 24 bars. (M)
7826	Still My Little Angel Child	Straight 12 bars. (M)
7827	No Stuff For Me	Obligato parts. Solo 12 bars. Obligato parts. (SM)

You may have objections to the quality of this blues tenorsax, but it is remarkable how so many of these players nevertheless have their own things, as CB on "... Daddy", "... Jockey" and "No Stuff ...".

To be continued in 1951.

"VI" VIOLA BURNSIDE

Born:

Died: Nov. 19, 1964

Continued from 1944.

INTERNATIONAL SWEETHEARTS OF RHYTHM

NYC. 1945

Personnel probably similar to below.

First item is a film short, possibly also the second one.

That Man Of Mine

No solo.

I Cover The Waterfront

INTERNATIONAL SWEETHEARTS OF RHYTHM

NYC. ca. May/June 1945

Anna Mae Winburn (ldr, vo), Tiny Davis (tp, vo), Johnnie Mae Starsbury, Nova Lee McGee, Flo Dreyer (tp), Helen Jones, Jean Travis, Ina Belle Byrd (tp), Vi Burnside, Willie Mae Wong, Colleen Murray, Myrtle Young, Jacqueline Dexter (reeds), Jackie King (p), Carline Ray (g), Edna Smith (b), Pauline Braddy (dm).

Two titles were recorded for Guild:

638-645 Slightly Frantic Soli 18 and 4 bars. (M)

640-645 (Do You Wanna) Jump Children? No solo.

NYC. Oct. 14, 1946

Three titles (or more) were recorded for Victor, two have been available:

3006 Don't Get It Twisted Solo 64 bars. (FM)

3007 Vi Vigor Solo 8 bars. Break.
Solo 4 choruses of 32 bars. (F)

3009 The Tiny Boogie

Two extended soli of interest since they are played by the "only" female black tenorsax player. They are competent, however, I feel they do not quite fit her reputation as a major soloist, lacking the undefinable inspiration, excitement and uplift necessary for great jazz performances. The best solo is found on "... Frantic", here the resemblance to Julian Dash, reported to have sitten in with ISOR, is close.

There may be other film shorts with VB and ISOR, titles mentioned are "How 'Bout That Jive", "I Left My Man", "Undecided", "Don't Get It Twisted", "Just The Thing", not available.

No further recording sessions.

CARLOS WESLEY BYAS "DON"

Born: Muskogee, Oklahoma, Oct. 21, 1912

Died: Amsterdam, Holland, Aug. 24, 1972

Transferred to separate Jazz Archeology file.

"RED" CARMAN

Born:
Died:

EDDIE VINSON AND HIS ORCHESTRA

NYC. late 1945

Bigband personnel including Lee Pope, Red Carman (ts).

Four titles were recorded for Mercury, two titles have tenorsax soli but believed to be by LP.

There is no tenorsax on the following Eddie Vinson sessions for Mercury 1945 -47 in NYC., Chicago or? However:

EDDIE VINSON AND HIS ORCHESTRA

NYC. June 26, 1947

"Bible of The Blues" gives the following personnel: John Hunt (tp), Eddie Vinson (as, vo), Lee Pope (ts), Greely Walton (bar), Earl Van Riper (p), Leonard Swain (b), George Ballard (dm). However, Red Carman (ts) is more likely.

Six titles were recorded for Mercury, one has tenorsax:

1120 Wrong Girl Blues

Obbligato 36 bars. (SM)

NYC. Dec. 22, 1947

Same/similar. Three titles, no tensorsx.

NYC. Dec. 28, 1947

Same/similar. Three titles, no tensors on "I Took The Frontdoor In" but:

1579 Friday Fish Fry

Solo 32 bars. (FM)

1580 Shavetail

Solo 8 bars. (SM)

This is a sensational discovery!! A tenorsax player in the center of Prez / Vice Prez, particularly "... Fish Fry" makes your hair stand right up, and the other items contribute to a great mystery; why have not these recordings been a theme for debate? The style is not unlike that of Allen Eager but Bob Porter gives Red Carman as the man. What happened to him!?

"BENNY" BENNETT LESTER CARTER

Born: New York City, Aug. 8, 1907

Died: L.A. July 12, 2003

Transferrd to separate Jazz Archeology file.

"BILL" WILLIAM CASIMIR

Born:
Died:

ROOSEVELT SYKES

Chi. Aug. 23, 1946

Johnny Morton (tp), Oett Mallard (as), Bill Casimir (ts), Sam Casimir (g), Ernest "Big" Crawford (b), Armand "Jump" Jackson(dm), Roosevelt Sykes (p, vo).

Four titles were recorded for Victor, one has tenorsax:

1936 Flames Of Jive

Solo 12 bars. (M)

BC plays a swinging solo on "... Jive" but is harmonically in a pre-a-mateurish shape.

JUMP JACKSON & HIS BAND

Chi. Sept. 13, 1946

Johnny Morton (tp), Oett Mallard (as), Bill Casimir (ts), Bill Owens (p), Ransom Knowing (b), Armand "Jump" Jackson (dm), St. Louis Jimmy Oden (vo).

Four titles were recorded for Columbia, two issued but no tenors ax.

JUMP JACKSON & HIS BAND

Chi. Sept. 26, 1946

Personnel including Bill Casimir, Eddie Penigar (ts), Roosevelt Sykes (vo).

Ten titles were recorded for Specialty, not available.

BIG BILL & HIS RHYTHM BAND

Chi. Dec. 4, 1946

John Morton (tp), Oett "Sax" Mallard (as), Bill Casimir (ts), Charles Belcher (p), Ransom Knowing (b), Judge Riley (dm), Big Bill Broonzy (g, vo).
Four titles were recorded for Columbia, one has tenorsax:

4688 I Can't Write Solo 12 bars. (M)

Out of tune and quite bad.

BC records on (as) with THE ARISTO-KRATS, Chi. 1946, three titles for Victor.

LITTLE EDDIE BOYD

AND HIS BOOGIE BAND

Chi. Sept. 16, 1947

Oett Mallard (cl, as), Bill Casimir (ts), Eddie Boyd (p, vo), E. L. Liggett (b), Booker T. Washington (dm).

Four titles were recorded for Victor, no BC on "Blue Monday Blues", "Unfair Lovers" 20-2555 not available but:

1021 You Got To Love That Gal Solo 24 bars. (M)

1022 Rosa Lee Swing Obbligato 12 bars. Solo 24 bars. (M)

Good thinking but a rather small tone and lack of technique make the result not impressive.

ARBEE STIDHAM VOCAL ACC. BY

Chi. Sept. 18, 1947

Oett Mallard (as), Bill Casimir (ts), Bob Call (p), Tampa Red (g), Ransom Knowing (b), Judge Riley (dm).

Four titles were recorded for Victor, two have BC:

1032-1 In Love With You Solo 12 bars. (S)

1035-1 My Heart Belongs To You Solo 16 bars. (S)

Quite simple, not much personality in this.

BIG BILL & HIS RHYTHM BAND

Chi. Sept. 29, 1947

Oett Mallard (as), Bill Casimir (ts), Bob Call (p), unknown (b), Judge Riley (dm), Big Bill Broonzy (g, vo).

Four titles were recorded for Columbia, two have BC:

4848 Big Bill's Boogie Solo 24 bars. (M)

4849 Shoo Blues Solo 12 bars. (S)

Tries to swing but technically too weak.

ROOSEVELT SYKES

Chi. Oct. 15, 1947

Personnel as Aug. 23, 1946 except W. B. Nelson (dm) replaces Jackson.

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

1073 Walking And Drinking Solo 12 bars. (S)

Still weak on harmony but plays with a feeling.

LITTLE EDDIE BOYD

AND HIS BOOGIE BAND

Chi. Oct. 28, 1947

Personnel as Sept. 16.

Four titles were recorded for Victor 20-2920, 20-3058, not available.

TAMPA RED

Chi. Oct. 31, 1947

Oett Mallard (as), Bill Casimir (ts), Bob Call (p), Ransom Knowing (b), Judge Riley (dm), Tampa Red (g, vo).

Four titles were recorded for Victor, one has tenorsax:

1114 Sugar Baby Solo 12 bars. (M)

ROOSEVELT SYKES

Chi. Nov. 18, 1947

Johnny Morton (tp), Oett Mallard (as), Walter Broadus, Bill Casimir (ts), Emmanuel Sayles (g), Ransom Knowing (b), Judge Riley (dm), Roosevelt Sykes (p, vo).

Eight titles were recorded for Victor, six issued, three have tenorsax, two by BC:

1170 Boogie Honky Tonk Solo 12 bars. (SM)

1175 High As A Georgia Pine Solo 12 bars. (M)

Well intended but technically quite modest playing.

BIG BILL & HIS RHYTHM BAND**Chi. Dec. 19, 1947**

As Sept. 29 plus John Morton (tp); Ransom Knowling (b).

Four titles were recorded for Columbia, no tenorsax on "Summertime Blues", two have not been available but:

4951-1A Rambling Bill

Solo 12 bars. (M)

A substantial improvement from "... Write".

ROSETTA HOWARD**Chi. Dec. 20, 1947**

John Morton (tp), Oett Mallard (as), Bill Casimir (ts), Bob Call (p), Big Bill Broonzy (g), Ransom Knowling (b), Judge Riley (dm), Rosetta Howard (vo).

Four titles were recorded for Columbia, one has BC:

4956 You Made Me Love You

Solo 12 bars. (SM)

Not very impressive soloing but with a certain charm.

EDDIE BOYD**Chi. 1949**

Unknown (tp), Bill Casimir (ts), Sam Casimir (g), Alfred Elkins (b), Judge Riley (dm), Eddie Boyd (p, vo).

Two titles were recorded for Regal 3305, not available.

To be continued in 1951.

"EDDIE" EDWARD LEON CHAMBLEE

Born: Atlanta, Georgia, Feb. 24, 1920

Died: NYC. May 1, 1999

Worked as a musician while studying law in Chicago University. Was in the army 1941-46 and played with army bands. Recorded on several occasions in Chicago 1947-49.

SONNY THOMPSON**Chi. 1947**

Eddie Chamblee, unknown (ts), Sonny Thompson (p), unknown (g), (b), (dm).

Two titles were recorded for Miracle, one issued on Esq(E)10-320, not available:

M506-1 House Full Of Blues

PINEY BROWN & HIS RHYTHM & BLUES BAND**Chi. 1947**

Personnel as for Sonny Thompson above.

One title was recorded for Miracle, issued on Esq(E)10-330, not available:

M539-1 That's Right Little Girl

DICK DAVIS / SONNY THOMPSON**Chi. 1947**

Personnel including Dick Davis, Eddie Chamblee, Tommy "Madman" Jones (ts), Sonny Thompson (p), Lefty Bates (g), Eddie Calhoun (b), Buddy Smith (dm).

Four titles were recorded for Miracle 108, 109, not available.

EDDIE CHAMBLEE / BROWLEY GUY**Chi. 1947**

Eddie Chamblee (ts), unknown (p), (g), (b), Browley Guy, The Skyscrapers (vo).

Three titles were recorded for Miracle, two have been available:

21857 Certain Other Someone

Solo 4 bars. (S)

21858 Last Call

Soli 24 and 12 bars. (M)

21860 Knock Me A Zombie

If it had not been for a rather lame rhythmic backing, this might have been interesting: EC plays and swings with confidence on "Last Call".

**SONNY THOMPSON AND ORCHESTRA /
WITH THREE SHARPS AND FLATS / BROWNLEY GUY****Chi. 1947**

Eddie Chamblee (ts), Sonny Thompson (p), Alvin Garrett (g), Leroy Morrison (b), Herman "Red" Cooper (dm), Brownley Guy (vo).

At least fourteen titles were recorded for Miracle on one or several sessions. Note that "Tears Follow My Dreams" and "The Moon Is On My Side" on Mir M124, "Long Gone Pt 1" (21985) and "Blues" (M511) have no tenorsax present. No EC on 22437 "Sonny's Return" Mir M128 and 22439 "Blues On Rhumba" Mir M131. Several titles not available.

22056	In The Rain	
22186	That Gal Of Mine	
22187	Long Gone Pt II	Solo/duet with (p) 6 choruses of 12 bars. (SM)
22285	Late Freight (Creepin')	Solo 24 bars. (S)
22368	Blue Dreams	With ens 12 bars to solo 12 bars. (S)
22440	Just Boogie	
22507	Not On The X-mas Tree	
M534	Walking	Solo 32 bars. (M)

Judging only by "Long Gone", EC is in the groove on this session, and his co-playing with Sonny is very nice, this is the Chicago blues at its very best!! However, "Late Freight" is rather straight played.

EDDIE CHAMBLEE AND ORCHESTRA **Chi. 1948**

Probably John "Streamline" Erwing (tb), Eddie Chamblee (ts), Goon Gardner (as?, bar), James Craig (p), Ernie Shepherd (b), Chuck Williams (dm).
Five titles (or more) were recorded for Miracle:

9193	Song Of India	Solo with ens 76 bars to fade out. (M)
9195	Back Street	Part of intro. Solo 36 bars. (M)
9198	Dureop Pt I	Straight to solo 48 bars with vocal acc. to straight. (M)
9199	Dureop Pt II	Straight. (M)
9200	Cradle Rock	Straight to solo 4 choruses of 12 bars. (SM)

Judging by these sides, EC is one of the best r&b players in the business. He knows his saxophone very well and has substantially better technique than most of his contemporaries, evident in his quick runs. In fact, I believe he could have been a competent bebopper! Also he has a sort of Chu Berry/John Hardee rhythmic approach in his phrasing sometimes, making his soli really swing. For a highlight, choose "Back Street".

ST. LOUIS JIMMY ODEN **Chi. 1949**

Eddie Chamblee (ts), Roosevelt Sykes (p), unknown (g), (b), (dm), Jimmy Oden (vo).
Two titles were recorded for Miracle:

9242	Biscuit Roller	Obbligato parts. Solo 12 bars. (S)
9243	I'm Sorry Now	Obbligato parts. (S)

Rather simple playing with no particular merits.

EDDIE CHAMBLEE AND BAND **Chi. 1949**

Eddie Chamblee (ts), unknown (bar-"All Out"), Johnny Young (p), Walter Scott (g), Andrew Harris (b), Osie Johnson (dm).
Four (or more) titles were recorded for Miracle:

9244	Lazy Mood / Blues For Eddie	Intro to solo 5 choruses 12 bars. (SM)
50-62	Jump For Joy	Solo 24 bars. (M)
50-65	Blue Steel	Duet with (g) 24 bars. (S)
	All Out	Solo 4 choruses of 12 bars. Coda. (FM)

The duet with "Sir" Scott's steel guitar on "... Steel" is a unusual piece of music. In fact, EC's groups and the leader himself do things differently than the main body of r&b performers. Also the three other items have lots of merits to them, if you are not in the too solemn mood; "All Out" is almost a bebop piece with fine baritone sax soloing. A real jazz buff may feel that EC exploits only a minor portion of his capabilities, but let that be ...

SONNY THOMPSON WITH THREE SHARPS AND FLATS **Chi. 1949**

Floyd Jones (tp), Eddie Chamblee (ts), Sonny Thompson (p), Leo Blevins (g), Curtis

Ferguson (b), Sonny Cole (dm).

Four titles were recorded for Miracle, no EC on 9792 "Back Yard Affair" Mir M146, while two titles have not been available:

9793	The Fish Pt II	
9795	Sonny Claus Blues	
M523	Jam, Sonny Jam	Soli 12 and 12 bars. (M)

To be continued in 1950.

PRITCHARD CHESSMAN "PRITCHIE"

Born:

Died:

Continued from 1941.

TINY BRADSHAW AND HIS ORCHESTRA **NYC. March 11, 1947**

Possibly Henry Glover (tp), John Haughton (tb), Pritchard Chessman (ts), Wild Bill Davis (p), Les Erskine (g), Curley Russell (b), unknown (dm), Tiny Bradshaw (vo, ldr).

Four titles were recorded for Savoy:

S 3416	These Things Are Love	Intro 4 bars to obligato. (S)
S 3417	If I Had A Million Dollars	Intro 4 bars. Solo 8 bars. (S)
S 3418	Take The Hands Of The Clock	Obligato parts. (SM)
S 3419	I've Been Around	Solo 12 bars. (SM)

PC is a pleasant encounter and seems to have qualities destined for far more than this single solo session. The way he starts "... Love" and continues behind Bradshaw's vocal has an eerie touch of Prez, and also "... Around" in particular has nice soloing. What happened to this talent?

BROWNIE MCGHEE **NYC. March 22, 1949**

Pritchard Chessman (ts), Lannie Scott (p), Brownie McGhee (g, vo), Franklin Skeete (b), Art Herbert (dm).

Five titles were recorded for Savoy, four have been available:

23118	It Hurts Me	Obligato 24 and 16 bars. (S)
23119	Contact Me	Intro 4 bars. Obligato 24 and 12 bars. (SM)
23120	New Baseball Boogie	
23121	Yellow Moon	Obligato 24 bars to solo 12 bars to obligato 24 bars. (M)
	It's Over	Intro 4 bars. Obligato 28 bars to solo 8 bars to obligato 12 bars. (S)

Strong and competent background playing but as a soloist PC is very modest here.

PC records with **GIL FULLER AND HIS ORCHESTRA** for Discovery in NYC. July 11, 1949, but the only tenorsax solo is believed to be by Billy Mitchell.

PC records with **LUCKY THOMPSON AND HIS ORCHESTRA** for Chess in NYC. Sept. 1949 but no soli on Chess 1438, while Noel N1001 has not been available.

PC records on (bar) with **DANNY COBBS** for Savoy/Acorn in NYC. 1949.

No further recording sessions.

HAROLD CLARK

Born:

Died:

HC is present on the **BENNY CARTER** recording sessions Feb. 26, 1945 - July 1946, but no tenorsax soli are identified.

ARBEE STIDHAM VOCAL ACC. BY LUCKY MILLINDER's ORCHESTRA **NYC. Dec. 21, 1948**

Bigband personnel including Harold Clark, Hal Singer (ts).
Tenorsax soli believed to be by HS.

LUCKY MILLINDER AND HIS ORCHESTRA **1948**

Same/similar. Movie "Boarding House Blues", one title reported to have HC:

The Hucklebuck Solo 24 bars. ()

NYC. Jan. 3, 1949

Same/similar. but the tenorsax soli are listed under Slim Henderson.

Tenorsax soli believed to be Slim Henderson.

LUCKY MILLINDER AND HIS ORCHESTRA **NYC. Feb. 15, 1949**

Lammar Wright, Frank Galbreath, Abdul Salaam, Gene Rowland (tp), Porky Cohen, Fred Zito, Alfred Cobbs (tb), Rudy Powell, Teddy Small (as), Harold Clark, Paul Quinichette, Ike Quebec (ts), Sidney Brown (bar), Leroy Lovett, Lennie Scott (p), Danny Perry (g), Horace Holmes (b), Chris Stanton, Art Blakey (dm), Annisteen Allen (vo-888), J. Games (vo-889).

Two titles were recorded for Victor, one has tenorsax:

888 Moanin' The Blues Solo with orch 12 bars. (SM)

A competent tenorsax solo, and although it is well hidden in the arrangement, its style is clearly different from that of IQ or PQ.

LUCKY MILLINDER AND HIS ORCHESTRA **unknown date**

Personnel unknown but including Harold Clark (ts).
Filmshort.

Unknown Title Solo 24 bars. ()

HC is present on the recording sessions of **BIG JOHN GREER AND THE RHYTHM ROCKERS** NYC. April 8, 1949, three titles for Victor, and **LUCKY MILLINDER AND HIS ORCHESTRA** NYC. June 27, 1949, but all tenorsax soli seem to be by Greer. He is also present at the very commercial record sessions by **BULL MOOSE JACKSON & HIS BEARCATS** NYC. Sept. 14/15, 1949, five titles for King, but seems to have no soli.

To be continued in 1950.

FRANK CLARKE "PETE"

Born:

Died:

This wellknown (cl, as) player is listed on (ts) once, with **ETTA JONES**, NYC. March 11, 1947, together with George Nicholas, but he takes no soli.

ARNETT CLEOPHUS COBBS "ARNETT COBB"

Born: Houston, Texas, Aug. 10, 1918

Died: Houston, Texas, March 24, 1989

Transferred to separate Jazz Archeology file.

"JIMMY" JAMES R. COE

Born: Tompkinsville, Kentucky, March 20, 1921

Died:

Moved to Indianapolis in 1922. Toured with Jay McShann 1942 playing (as, bar).
First recording session on tenorsax:

BUSTER BENNETT AND HIS BAND **Chi. Oct. 24, 1945**

Buster Bennett (sop, vo), Jimmy Coe (ts), Robert Montgomery (p), Israel Crosby (b), Jimmy Crawford (dm).

Four titles were recorded for Columbia, three issued, one is available:

4467-1 Got Too Much Insurance Obbligato parts. (SM)

Competent tenorsax background playing makes this a nice item.

To be continued in 1952.

WILLIAM MARCELL COLLETTE
"BUDDY"

Born: Los Angeles, California, Aug. 6, 1921

Died: Los Angeles, California, Sept. 19, 2010

First studies on piano, later saxes. Joined Ralph Bledsoe in 1939, Woodman Brothers 1939-40, formed own band 1940-41, with Cee Pee Johnson 1941-42, Army 1942-45, after discharge played with Lucky Thompson 1945-46. First recording sessions possibly on (as) with DARBY HICKS for Gem and Indigo 1945-46, and on (bar) with IVIE ANDERSON for B&W 1946 (solo 12 bars (M) on "The Voot Is Here To Stay"). First tenorsax recording session:

BARON MINGUS AND HIS RHYTHM **Hollywood, ca. March 1946**

Miles Davis (tp), possibly Britt Woodman (tb), Buddy Collette (ts), possibly Wilbert Baranco (p, vo), Charlie Mingus (b), unknown (dm), Helen Carr (vo).

Two titles were recorded for Dolphins of Hollywood, no tenorsax on "Say It Isn't So", but:

Boppin' In Boston Solo 12 bars. (M)

A very interesting record as such! BC's tenorsax solo is maybe not very remarkable, except for the fact that it emulates completely the "white" tenorsax style of Stan Getz and others, one would never guess this solo was played by a black artist.

BC is reported to record on (ts) with JOE SWANSON in 1946, two titles for Rec. in Hollywood 221, "Forgive Me" and "O Blues". The latter has a tenorsax solo but by Wardell Gray, and the matrix numbers are adjacent to those on Rec. in Hollywood 173, "Thrust" and "East Of The Sun", also featuring Gray. There are no tenorsax soli to be associated with BC. The date may possibly be several years later.

Records on (as) with GERALD WILSON ORCHESTRA for Excelsior in 1947.

THE TRENIER TWINS WITH
GENE GILBEAUX ORCHESTRA **NYC. May 15, 1947**

Don Hill (as), William "Buddy" Collette (ts), Gene Gilbeaux (p), Bob Bain (g), Herman Washington (b), Henry Green (dm), Claude and Cliff Trenier (vo).

Unknown number of titles were recorded for Mercury, two have been available:

1024-1 I Miss You So Intro 4 bars. Obbligato 36 bars. Brief coda. (S)

1025 Hey, Sister Lucy! Obbligato 6 bars. Brief coda. (SM)

"I Miss ..." has exquisite tenorsax playing all the way through the record and must be considered a very important item. "Hey ..." is too brief to merit any comments.

With Edgar Hayes 1947, Jerry Brent, Louis Jordan 1948, Benny Carter 1948-49, Gerald Wilson 1950.

To be continued in 1950.

JOHN WILLIAM COLTRANE

Born: Hamlet, North Carolina, Sept. 23, 1926

Died: NYC. July 17, 1967

Transferred to separate Jazz Archeology file.

ERNEST COTTON

Born:
Died:

MEMPHIS SLIM

Chi. 1946

Alex Atkins (as), Ernest Cotton (ts), Big Crawford (b), unknown (dm), Memphis Slim (p, vo).

Four titles were recorded for Hy-Tone, no tenorsax on "Grinder Man Blues" but:

1165	Now I Got The Blues	Solo 12 bars. Obbligato parts. Solo 12 bars. Obbl. parts. (SM)
1166	Don't Ration My Love	Straight intro 12 bars. Obbligato parts. Solo 12 bars. Obbligato parts. (S)
1167	Mistake In Life	Solo 36 bars. (SM)

Interesting this music! On one hand primitive, simple, on the other intense, personal, fascinating with oldfashioned tone; something makes me think of Junie Cobb. Particularly "Now I Got ..." should be noted.

MEMPHIS SLIM

Chi. 1946

Same/similar. Four titles were recorded for Hy-Tone, "Little Mary" has not been available, altosax on "Cheatin' Around" and "A Letter Home" but:

Slim's Boogie	Solo 36 bars. (FM)
---------------	--------------------

Primitive start but improving.

MEMPHIS SLIM

Chi. 1947

Personnel similar to above but Willie Dixon (b) replaces Crawford.

Four titles were recorded for Miracle, one has tenorsax:

2651	Rockin' The House	Solo 24 bars. (FM)
------	-------------------	--------------------

An ambition to create but rather primitive in this tempo.

MEMPHIS SLIM

Chi. 1947

Alex Atkins (as), Ernest Cotton (ts), Charles Jenkins (b), Memphis Slim (p, vo).

Four titles were recorded for Miracle, "Life Is Like That" has not been available but:

UB21179	Pacemaker Boogie	Solo 24 bars. (FM)
UB21180	Sometimes I Feel Like A MC	Solo 12 bars. (S)
UB21181	Harlem Bound	Solo 24 bars. (FM)

Chi. 1948

Same except Big Crawford (b) replaces Jenkins.

Four titles, "Believe I'll Settle Down" and "Help Me Some" have not been available, "Nobody Loves Me" and "Throw This Poor Dog A Bone" have no tenorsax.

LILLIE MAE & THE HOUSE ROCKERS

Chi. 1948

Alex Atkins (as), Ernest Cotton (ts), Memphis Slim (p), Ernest Crawford (b), Lillie Mae Luikman (vo).

Two titles were recorded for Miracle M129, not available.

MEMPHIS SLIM

Chi. 1948/1949

Same/similar. Six titles (or more) were recorded for Miracle, no tenorsax on "Angel Child", while "Country Girl" and "Blue And Lonesome" have not been available but:

UB22322	Midnight Jump	Soli 6, 32 and 6 bars. (FM)
UB22325	Messin' Around With The Blues	Solo 8 bars. (S)
UB91280	You And I	Solo 8 bars. (S)

Simple but very expressive on "Messin' ..." and "You ..", while however "Midnight ..." is a real jazz record!! The quality might be discussed, but this is important historical documentation.

MEMPHIS SLIM

Chi. 1949

Alex Atkins (as), Ernest Cotton (ts), Big Crawford (b), Memphis Slim (p, vo). Four titles were recorded for Master, "If You Live That Life" has no tenorsax, while "Love At First Sight" and "Jumping Bean" have not been available but:

MS1	Restless Nights	Solo 12 bars. (S)
-----	-----------------	-------------------

Primitive but played with a feeling.

To be continued in 1954.

ELI COTTRELL

Born:

Died:

TINY KENNEDY

KC. Nov. 2, 1949

Eli Cottrell (ts), Jay McShann (p), Dusty Barrow (g), Lloyd Anderson (b), Jesse Price (dm), Jesse "Tiny" Kennedy (vo).

Four titles were recorded for Capitol:

5143-1 The Lady With The Black Dress On Solo 12 bars. (S)

5144-1 Sister Flat-Top Solo 24 bars. (M)

5145-2 It Ain't No Use Solo 12 bars. (M)

5146-1 Jumpin' Little Woman Solo 12 bars to
obbligato 12 bars. (SM)

Pleasant titles with excellent piano and good blues vocal. EC's tenorsax is played in an oldfashioned, simple, somewhat moaning style but not without charm, try "... Woman".

No further recording sessions.

WALTER COX

Born:

Died:

PAUL WILLIAMS AND HIS BAND

Detroit, Sept. 5, 1947

John Lawton (tp), Paul Williams (as, bar), Walter Cox (as, ts), T. J. Fowler (p), Hank Ivory (b), Clarence Stamps (dm), "Muddy Water" (vo).

Four titles were recorded for Savoy, three issued, no tenors ax.

Detroit, Oct. 6, 1947

Same/similar. Johnny Cox (vo-806). Four titles were recorded for Savoy, three issued, no tenorsax on "Come With Me Baby" and "30-35" but:

805 Bouncing With Benson Solo 12 bars.(M)

Of the six Williams titles with WC, only "... Benson" has a tensorsax solo, and the "fat" opening gives great promise. The last half does not quite follow up, but nevertheless this is quite interesting.

T. J. FOWLER AND HIS ORCHESTRA

Detroit, 1948

Personnel as above, except Lee Gross (as), unknown (bar) replace Paul Williams.

Five titles were recorded for National/Sensation, three have WC:

B1792 T. J. Boogie Solo 12 bars. (FM)

B1794 Midnight Clipper Pt I Soli with ens 24 and 24 bars. (SM)

B1796 Harmony Grits Solo 36 bars.(M)

Detroit, 1948

Same plus unknown (vo-120).

Two titles were recorded for Paradise, no tenorsax on "Sultry Moon" but:

Mango Blues Solo 16 bars. Straight 8 bars. (M)

Detroit, 1949

Same. Three titles were recorded for National/Sensation, two have WC:

B7063	Red Hot Blues	Soli 3 and 6 choruses of 12 bars. (F)
B8044	Hot Sauce	Solo 8 bars. (SM)

WC is a prominent r&b performer, particularly his soloing on "Red Hot ..." must please any lover of the art, as well as the one on "... Grits". "... Boogie" is maybe too much, consisting of a one-note repetition only. From a jazz-point-of-view, we are pleased by the big, ripe sound on "Midnight ..." and "Mango ..." and by the brief but impressing solo on "... Sauce".

TINY BROWN**Detroit, 1949**

Personnel as for T. J. Fowler above. Frances "Tiny" Brown (vo).
Four titles were recorded for Capitol, one has WC:

5510	Good Lookin' Fellow	Solo 24 bars. (FM)
------	---------------------	--------------------

Colourful title with good tenorsax playing.

To be continued in 1951.

GAY CROSSE

Born:

Died:

GAY CROSSE AND HIS ORCHESTRA**Cincinnati, June 28, 1946**

Eddie Harris (tp), Gay Crosse (ts, vo), Charlie Ross (p), Edward Lee (p), John Latham (b), Walter Carson (dm).

Four titles were recorded for Queen/King, two issued:

K5082	Gay's Blues	Solo 12 bars. (SM)
K5085	My Heart	Intro 4 bars. Solo 16 bars. (S)

Sweet and oldfashioned tenorsax playing with a certain charm, particularly "My Heart" warms my heart.

Chi. 1947

Similar. Four titles were recorded for Mercury 8034 (no tenorsax soli) and 8036, not available.

GAY CROSSE AND HIS GOOD HUMOUR SIX**L.A. 1949**

Personnel unknown. Two titles were recorded for Capitol but no tenorsax.

Chi. Aug. 16, 1949

Eddie Harris (tp), Jewel Grant (as), Gay Crosse (ts, vo), Charlie Ross (p), William Lewis (g), John Latham (b), Walter Carson (dm).

Four titles were recorded for Victor, 22-0065 has not been available, no tenorsax on "Saturday Night Fish Fry" but:

1184	Pelican's Hop	Solo 34 bars. (M)
------	---------------	-------------------

This sounds quite differently from above, much more modern, and in fact the details are reminding of James Moody!

To be continued in 1951.

THOMAS CRUMP

Born:

Died:

Continued from early forties, no tenorsax soli.

MELROSE COLBERT ACC. BY**CLIFTON SMALLS ORCHESTRA****NYC. Dec. 6, 1947**

Thomas Crump (ts), Clifton Smalls (p), Ernest Ashley (g), Calvin Ponders (b), Gus Johnson (dm), Bill Thompson (vib), Melrose Colbert (vo).

Four titles were recorded for Atlantic, two issued:

A67	Blues In The Dark	Weak obligato parts. Solo 12 bars. (SM)
A68	Heart And Soul	Obligato parts. Solo 4 bars. (S)

An excellent, quite modern tenorsax solo on "... Dark", and also "... Soul" has many fine details. TC obviously was a talented musician, what happened to him?

TC plays (as) in the Earl Hines orchestra ca. late 1947/48. There may possibly be tenorsax soli also. However:

EARL HINES

Chi. Dec. 1947

Thomas Crump (ts), Earl Hines (p), unknown (g), (b), (dm).

The Sunrise 2116 presents Tiny Grimes on one side and Earl Hines on the other, while Bruyninx puts both titles into 1951 with Red Prysock on tenorsax. However, the label clearly states TC on tenorsax here:

2120	Blues For Garroway	Solo 24 bars. (S)
------	--------------------	-------------------

Very nice playing and it does not sound like Morris Lane, however, I find little of Hines' piano but more of Grimes' guitar, so I wonder how all this fits together?

No further recording sessions.

FRANK CULLEY "FLOORSHOW"

Born: Petsworth, Gloucester County, Virginia, Aug. 17, 1917

Died: Newark, NJ., April 15, 1991

FC plays (as) on the WYNONIE HARRIS recording session of Dec. 18, 1948.

FRANK "FLOORSHOW" CULLEY

1948

Personnel includes unknown (tp), (tb), two or three (reeds), (p), (g), (b), (dm).

Four titles were recorded for Lenox:

4010	The Pig Is Diggin'	Solo 8 bars. Break to solo 3 choruses of 32 bars. (FM)
4012	Ready For Action	Solo 80 bars. (F)
4220	Potato Salad	Solo 80 bars. (F)
4221	Jackson Is Jivin'	Solo 56 bars. (M)

Note: "Ready ..." has also been issued as "Harlem Bop", "Potato Salad" and "House Rocking" (as by Eddie "Lockjaw" Davis). "The Pig ..." falsely as "Ready ..." on Plymouth 12-122.

FC is known to be among the "screamers and honkers", but his first tenorsax session proves he could have been a hot jazz name. "Ready ..." is no r&b item but a real jazz record, and two and a half choruses of strong, confident and competent playing not far from the Jacquet/Cobb tradition came as a pleasant surprise! "Jackson ..." with almost two choruses is also an interesting piece. "The Pig ..." is also a real jazz record with very competent jazz soloing, this is what FC should have been doing all the time!

FRANK CULLEY

NYC. Jan. 17, 1949

Frank Culley (ts), Harry Van Walls (p), Tiny Grimes (g), unknown (b), (dm). Note that Jazz Records says: probably Randy Weston (p), Connie Kay (dm).

Four titles were recorded for Atlantic:

A175	The Snap	Straight 32 bars to break to solo 64 bars. (M)
A176	Floorshow	Long intro to solo appr. 108 bars. (M)
A177	Cole Slaw	Solo 3 choruses of 32 bars. (M)
A178	Central Avenue Breakdown	Solo 5 choruses of 32 bars. (F)

Obviously FC has his own thing, titles like "The Snap", "Floorshow" and "Cole Slaw" stand out from the r&b crowd, easily recognizable. He also plays with nerve, obviously a jazz man deep inside, and there is always something of interest in his soloing. On "Central ..." he shows he can play in fast tempo, also here combining

interesting jazz sequences with more honky sections.

FRANK CULLEY

NYC. Aug. 3, 1949

No information. Seven titles were recorded for Atlantic, unissued.

NYC. Sept. 19, 1949

Unknown (as), Frank Culley (ts), Harry Van Walls (p), unknown (b), (dm).

Eight titles were recorded for Atlantic, four issued:

A294	Waxie Maxie Boogie	Break 4 bars to solo 24 bars. Solo 48 bars. (FM)
A296	After Hours Session	Duet with (p) 24 bars. (S)
A297	Rhumboogie Jive	Solo 24 bars. Straight 24 bars. (FM)
A299	Hop'n Twist	Solo 36 bars. (M)

Three competent blues choruses on "... Twist" and two on "... Jive" but nothing outside the pure r&b domain. However, "Waxie Maxie ..." has a lovely break and four fine choruses at the end, and the coplaying with piano on "After Hours ..." is very nice. Again, FC has a talent for jazz but unfortunately he decided to seek his luck elsewhere.

To be continued in 1950.

FREDDY CULLIVER

Born:

Died:

Continued from 1942.

JULIA LEE VOCAL ACC. BY

TOMMY DOUGLAS' ORCHESTRA

KC. Summer 1945

Clarence Davis (tp), Tommy Douglas (cl, as), Fred Culliver, Harry Ferguson (ts), Julia Lee (p, vo), Efferge Ware (g), Ben Curtis (b), Sam "Baby" Lovett (dm).

Three titles were recorded for Premium/Mercury, no tenorsax on "Lotus Blossom" but:

20237	If It's Good	Soli 32 and 4 bars. (M)
20238	Show Me Missouri Blues	Solo 12 bars. (SM)

Nice although not very forceful soloing on these items; note also the resemblance to Henry Bridges on the next Julia Lee session.

WALTER BROWN ACCOMPANIED BY

KC. April 22/23, 1949

Freddy Culliver (ts), Willie Rice (p), Jim "Daddy" Walker (g), John Witt (b), John Mosley (dm).

Eight titles were recorded for Capitol, all have some sort of faint "obbligato" (riff background), however the following are solo items:

41??	Play The Blues	Soli 4, 4 and 12 bars. (M)
41??	Work Don't Bother Me	Solo 12 bars. (M)
4155-1	What Evil Have I Done?	Solo 12 bars. (S)
4156-1	Gonna Play With Your Woman	Solo 12 bars. (M)
4163-2	Lyin' Woman Blues	Soli 8 and 12 bars. (M)
4165-3	Hello And Goodbye	Solo 12 bars. (SM)

The tenorsax playing on these blues items is quite timid, often out of tune, and has nothing of the dare-devil KC approach. "What Evil ..." is possibly the better item.

No further recording sessions.

CLEOPHUS CURTIS

Born:

Died:

JAY McSHANN & HIS JAZZ MEN**LA. 1945**

Major Evans (tp), Edmund Gregory (as), Cleophus Curtis (ts), Jay McShann (p), Raymond Taylor (b), Al Wichard (dm), Jimmy Witherspoon (vo-"Confessin' The Blues", "Hard Working Man Blues"), Numa Lee Davis (vo-"Walkin' Blues", "When I've Been Drinking"), Crown Prince Waterford (vo-"Merry-Go-Round Blues"). Seven titles were recorded for Philo/Aladdin, three have tenorsax:

Walkin' Blues	Obbligato 36 and 12 bars. (S)
Hard Working Man Blues	Obbligato 24 bars. (S)
When I've Been Drinking	Obbligato 3 x 8 bars to solo 12 bars. Obbligato 8 bars. (S)

A vocal-oriented session with not much blowing but some good piano. CC's tenorsax is mostly in the background, with one solo only; he seems quite competent but there is not enough material for a proper evaluation.

JAY McSHANN's SEXTET**LA. 1945**

Personnel as above.

Four titles were recorded for Premier/Mercury but no tenorsax.

No further recording sessions.

JULIAN BENNETT DASH

Born: Charleston, South Carolina, April 9, 1916

Died: Feb. 25, 1974

Continued from 1944.

Works for Erskine Hawkins during the forties.

ERSKINE HAWKINS AND HIS ORCHESTRA**NYC. Jan. 10, 1945**

Erskine Hawkins, Bob Johnson, Chuck Jones, Sam Lowe, Bill Moore (tp), Don Coles, Dave James, Norman Green, Ed Sims (tb), Bobby Smith, Jimmy Mitchell (as, vo), Aaron Maxwell, Julian Dash (ts), Haywood Henry (bar), Ace Harris (p, vo), Leroy Kirkland (g), Lee Stanfield (b), Kelly Martin (dm).

Two titles were recorded for Victor, one has tenorsax:

300	Tippin' In	Solo 8 bars. (M)
-----	------------	------------------

NYC. ca. Jan. 1945

Same/similar. Broadcast from the Savoy Ballroom. Two titles:

Victory Bells	Solo with orch 16+8 bars, (cl) on bridge. (M)
What You Say?	No solo.

NYC. March 28, 1945

Same, minus D. James. Carol Tucker (vo).

Three titles were recorded for Victor, one has tenorsax:

170	Drifting Along	Solo 40 bars. (M)
-----	----------------	-------------------

NYC. April 23, 1945

Same, except Dave James (tb) returns. Dolores Brown (vo).

Three titles were recorded for Victor, "Prove It By The Things You Do" has no tenorsax, while "No Baby, Nobody But You" and "Fifteen Years" have not been available.

NYC. July 2, 1945

Same/similar. AFRS ONS No. 663 from Hotel Lincoln.

Eight titles, two have tenorsax:

Let's Go Home	Solo 64 bars. (FM)
Bicycle Bounce	Solo 16+8 bars, orch on bridge. (M)

NYC. July 9, 1945

Same/similar. AFRS ONS No. 677 from Hotel Lincoln.

Ten titles, two have tenorsax:

Drifting Along Solo 40 bars. (M)

Victory Bells Solo 16+8 bars, (cl) on bridge. (M)

NYC. Nov. 21, 1945

Same as April 23, except Don Logan (tb) replaces Green.
Four titles were recorded for Victor, two have tenorsax:

947 Holiday For Swing Solo 32 bars. (FM)

948 Let's Have Fun Tonight Solo 32 bars. (M)

NYC. Dec. 11, 1945

Same/similar. AFRS ONS No. 852/914 from Hotel Lincoln.
Ten titles, four have tenorsax:

Holiday For Swing Solo with orch 32 bars. (FM)

Tippin' In Solo with orch 8 bars. (M)

Let's Go Home Solo 64 bars. (M)

Trinidad Solo with orch 32 bars. (M)

Our faithful JD is still with us in the Erskine Hawkins orchestra. I find his environment very competent but rather sterile, and there is an antiseptic quality also to the tenorsax soli, they rarely break loose and fly. To choose sort of highlights from the Victor recording sessions, "Holiday ..." and "... Tonight" are good candidates.

ERSKINE HAWKINS AND HIS ORCHESTRA NYC. April 17, 1946

Same/similar. AFRS ONS No. 961 from Hotel Lincoln.
Seven titles, no solo info.

NYC. April 24, 1946

Same/similar. AFRS FILL No. 127 from Hotel Lincoln.
Eight titles, no solo info.

NYC. April 24, 1946

Personnel as Nov. 21, 1945, except Reunald Jones (tp), Ray Hogan (tp) added, Ruth Christian (vo) replaces Coles and Tucker.
Three titles were recorded for Victor, one has JD:

1493 Sneakin' Out Solo 8 bars. (M)

NYC. May 1, 1946

Personnel as April 24, except Charlie Jones, Jimmie Harris (tp) replace R. Jones, Jimmy Phipps (p) added. Laura Washington, Cozine Stewart (vo).
AFRS ONS 981 from the Blue Room, Hotel Lincoln.
Ten titles, five have tenorsax:

Where Did You Learn To Love? Solo 16 bars (first).
Unlikely solo 16 bars (last). (M)

I'm Just A Lucky So And So Solo 6 bars. (S)

There's Good Blues Tonight Solo 16 bars. (M)

Holiday For Swing Solo 32 bars. (FM)

Trinidad (NC) Solo with orch 16 bars (NC). (M)

NYC. May 9, 1946

Same/similar.
Three titles were recorded for Victor, one has JD:

1775 It's Full Or It Ain't No Good Solo 12 bars. (M)

NYC. May 1946

Same/similar. Broadcast from the Savoy Ballroom:

Sneakin' Out Solo 8 bars. (M)

NYC. Oct. 7, 1946

Personnel as above, except Frank Derrick (as) added, Phipps out, Joe Murphy (dm) replaces Martin.
Three titles were recorded for Victor, one has JD:

1956 Hawk's Boogie Solo 20 bars. (M)

NYC. Nov. 9, 1946

Personnel as Oct. 7, except Matthew Gee, Bob Range (tb) replace Logan.
Two titles were recorded for Victor, but no JD.

Small is better, and "... Out" is a good example, in small doses JD seems to function pretty nicely. "... Boogie" and "... Good" also have good soli.

ERSKINE HAWKINS AND HIS ORCHESTRA NYC. April 30, 1947

Personnel as Nov. 9, 1946, except Bernard Flood (tp) replaces Harris.
Three titles were recorded for Victor, two have JD:

296	My Baby Didn't Even Say Goodbye	Solo 8 bars. (S)
297	Coast To Coast	Solo 8 bars. (M)

NYC. Aug. 26, 1947

Personnel as April 30, except Jimmy Harris (tp), Don Micael (p) replace Flood and Harris. Derrick (as) out.

Four titles were recorded for Victor, two have JD:

1571	Wiggle Worm	Solo 16 bars. (M)
1573	Untitled No. 3	Solo with orch 8 bars. (M)

NYC. Dec. 18, 1947

Same. One title:

2672	Needle Points	Solo 16 bars. (M)
------	---------------	-------------------

NYC. Dec. 20, 1947

Same. Three titles, two have JD:

2847	Big Fat Sam	Solo 20 bars. (M)
2848	Sad Eyes	Solo 4 bars. (S)

NYC. Dec. 23, 1947

Same. Three titles, one has JD:

2949	Gabriel's Heater	Solo 12 bars. (M)
------	------------------	-------------------

Several good soli, note particularly "Coast ..." and "... Heater"!

ERSKINE HAWKINS AND HIS ORCHESTRA NYC. Dec. 21, 1948

Erskine Hawkins, Sam Lowe, Bobby Johnson, Jimmy Harris (tp), Bob Range, Mitchell Wood, Ray Hogan (tb), Bobby Smith (as), Jimmy Mitchell (as, vo), Julian Dash, Stretch Ridley (ts), Haywood Henry (bar), Don Michael (p), Leroy Kirkland (g), Lee Stanfield (b), Joe Murphy (dm).

Four titles were recorded for Victor, one has JD:

4093	Brooklyn Bounce	Solo 16 bars. (M)
------	-----------------	-------------------

NYC. March 11, 1949

Same. Four titles were recorded for Victor, "I Wish Somebody Cared..." has not been available, "Tell It To Me" has no tenorsax but:

280	Texas Hop	Solo 12 bars. (M)
283	Lost For Words	Solo with orch 8 bars. (M)

NYC. June 21, 1949

Same, except Bill Scott (tp), Jimmy Phipps (p), Ed McConney (dm) replace Harris, Michael and Murphy.

Two titles were recorded for Victor, but no JD.

NYC. June 28, 1949

Same. Three titles were recorded, two issued, one has JD:

1712	Miss Eva	Solo 12 bars. (M)
------	----------	-------------------

JD goes on playing in the good old manner without modernizing too much, and the results are never remarkable but with a certain charm. On "Texas ..." he seems to play better than a average, maybe because he has got competition? And "Brooklyn ..." is inspired!

EDDIE MACK VOCAL WITH

BOBBY SMITH & HIS ORCHESTRA**NYC. Sept. 28, 1949**

Personnel according to Delmark CD: Possibly Bobby Johnson (tp), Bobby Smith (as), Julian Dash (ts), Haywood Henry (bar), Duke Anderson (p), Leroy Kirkland (g), Lee Stanfield (b), Joe Murphy (dm). However, according to previous information, the tenorsax player is Willis Jackson.

Four titles were recorded for Apollo but no tenorsax soli.

ERSKINE HAWKINS AND HIS ORCHESTRA**NYC. Nov. 30, 1949**

Same, except Idrees Sulieman (tp), Rene Hall (tb) replace Scott and Hogan.

Four titles were recorded for Victor but no tenorsax.

JD continues to work with Erskine Hawkins.

To be continued in 1950.

"DICK" DAVIS

Born:

Died:

DICK DAVIS**Chi. 1947**

Dick Davis (ts) and others.

Two titles were recorded for Miracle 101, not available.

DICK DAVIS / SONNY THOMPSON**Chi. 1947**

Personnel including Dick Davis, possibly Eddie Chamblee, Tommy "Madman" Jones (ts), Sonny Thompson (p), Lefty Bates (g), Eddie Calhoun (b), Buddy Smith (dm).

Four titles were recorded for Miracle:

UB21046	Memphis Train	Solo 24 bars. (SM)
UB21047	Benson Jump	Obbligato parts. Solo 16 bars. (M)
UB21048	Screaming Boogie	Soli 36 and 24 bars to coda. (FM)
UB21049	Sonny's Special / Sonny's Blues	Soli 32 and 8 bars. (M)

Big surprise, very interesting items, some of the best with Sonny Thompson, and DD turns out to be a modern inspired tenorsax player far surpassing the qualities of Eddie Chamblee. Dig this session!!

SONNY "LONG GONE" THOMPSON AND ORCHESTRA**Chi. 1948**

Unknown (as), probably Dick Davis (ts), Sonny Thompson (p), unknown (g), (b), (dm).

Four titles were recorded for Miracle/Swingmaster, no tenorsax on "Still Gone Pt 4", but:

UB9669	Dreaming Again	Soli 12 and 2 bars. (S)
UB9670	The Fish Pt 1	Solo 24 bars. (M)
UB9671	Still Gone Pt 3	Solo 36 bars. (SM)

Fine Chicago tenorsax blues here!

DICK DAVIS**1948**

No details. Two titles were recorded for Gotham 182, not available.

To be continued in 1952.

"EDDIE" EDWARD DAVIS

Born: Kansas City, Mo., March 16, 1922

Died:

Moved to California. Right after high school had a band at the Club Alabam on Central Avenue, LA. Played with Benny Carter Jan. - April/May 1943, replaced by Bumps Myers, probably no soli. With Noble Sissle in California 1944. Joined Gerald Wilson Nov. 1944, however does not seem to be present on the first Exclusive session, for details see Vernon Slater.

GERALD WILSON AND HIS ORCHESTRA**LA. 1945**

Snooky Young, Hobart Dotson, Joe "Red" Kelly, James Anderson, Gerald Wilson (tp), Melba Liston, Robert "Sanchez" Huerta, Isaac Livingston, Ralph Bledsoe (tb), Floyd Turnham, Leo Trammel (as), Vernon Slater, Eddie Davis (ts), Maurice Simon (bar), Jimmy Bunn (p), Benny or Bill Sexton (g), Robert Rudd (b), Henry "Tucker" Green (dm), Thrasher Sisters (vo-group).

Six titles were recorded for Excelsior, two have ED:

Groovin' High	Solo 32 bars. (M)
You Better Change Your Way Of Lovin'	Part of intro and coda. (S)

A strong tenorsax voice to be noted on "... High", although the capabilities are possibly not quite up to ambitions.

Hollywood, ca. Oct. 1945

Same/similar. AFRS Jubilee No. 154, four titles, not available.

Worked with Slim Gaillard at Billy Berg's in LA until the arrival of Diz and Bird in Dec. 1945. After the flop of Diz' band, Slim and ED went back to work there. ED may be present on some AFRS ONS programs from Billy Berg, see UNKNOWN 1946.

GERALD WILSON AND HIS ORCHESTRA**Hollywood, ca. Jan. 1946**

Personnel similar to above. AFRS Jubilee No. 176-180, only 176-177 and excerpts of 178 and 180 have been available.

The following ED soli have been found so far:

WIL-24	Cruisin' With Cab	Break to solo 3 choruses of 32 bars, last with orch. Solo 8 bars. (FM)
WIL-27	Groovin' High	Solo with orch 32 bars. (FM)
WIL-33	Squatty Roo	Soli 3 choruses of 32 bars with two tenorsaxes. (F)
WIL-34	Symphony	Solo with orch 12 bars. (FM)

The only reason ED is largely unknown today is that "Lockjaw" has monopolized the name, few people are aware of the fact that there are really two different artists. "... High" is not particularly interesting, the recording quality is not so good either, but ED is introduced by announcer. "... Cab" however is a fine, professional performance in a quite modern style with obvious influences from Illinois Jacquet's stratospheric JATP performances but also from Dexter Gordon. The solo is inventive, colourful and well worth noticing.

GERALD WILSON AND HIS ORCHESTRA**LA. early 1946**

Personnel as above except Gus Evans (as), Elijah "Buddy" Harper (g) replace Trammel and Sexton.

Four titles were recorded for Black & White, one has ED:

BW223	Cruisin' With Cab	Solo 64 bars. (F)
-------	-------------------	-------------------

Fine modern soloing with one of the best modern bigbands, dig this!

GERALD WILSON AND HIS ORCHESTRA**LA. 1946**

Al Killian, James Anderson, Joe "Red" Kelly, Hobart Dotson (tp), Melba Liston, Henry Coker, Robert "Sanchez" Huerta, Vic Dickenson (tb), Floyd Turnham, Gus Evans (as), Eddie Davis, Vernon Slater (ts), Maurice Simon (ts, bar), Vivian Fears (p), Irving Ashby (g), Red Callender (b), Henry "Tucker" Green (dm).

Four titles were recorded for Black & White, no tenorsax on "Pensive Melody", MS on "The Saint", "The Moors" has not been available but probably has VS but:

400-3	Et-Ta	Solo with orch 90 bars to long coda. (M)
-------	-------	--

"Et-Ta", almost a feature number for tenorsax, is a very interesting modern performance, played with competence and ambition, and again we have evidence of the many exciting things going on in California in the middle forties, largely undocumented even half a century later.

In 1946 ED had his own band, consisting of Robert Farlice (tp), William Lundy (as), Eddie Davis (ts), Alice Young (p), Shifty Henry (b), Leon Moore (dm). The band was working at the Twin Bells Club in LA., as well as in several clubs in San Pedro near Long Beach, such as the 409 Club, the Senate Club and the Shanghai.

EDDIE DAVIS AND HIS MODERN ORCHESTRA **L.A. ca. 1948**

Unknown (tp), Eddie Davis (ts), probably William Lundy (bar), unknown (p), (b), (dm).

Two titles were recorded for Modern 20-628, not available:

892-1 Famous Amos Pt 2

895-4 Famous Amos Pt 1

ED may play the tenorsax soli on "Blow Wynn Blow" and "Goofin'Off" on the JIM WYNN session of ca. Dec. 1948, see UNKNOWN.

To be continued in 1950.

"EDDIE" EDWARD DAVIS
"LOCKJAW"

Born: NYC. March 2, 1921

Died: Nov. 3, 1986

Transferred to separate Jazz Archeology file.

EDWIN DAVIS

Born:

Died:

TED BUCKNER AND HIS ORCHESTRA **Detroit, Oct. 23, 1947**

Louis Youngblood (tp), Ted Buckner (as), Edwin Davis (ts), Neil Robinson (p), James Glover (b), John Johnson (dm), Lord Essex, Bobbie Caston (vo).

Eight titles were recorded for Staff/King, "Call Me Darling" and "This Is The Last Time" have not been available, of the remaining, one has tenorsax:

Frolic Jump

Solo 28 bars. (M)

Interesting example of Detroit-early-modern concepts, and the almost full tenorsax chorus on "Frolic ..." is, although somewhat timid, competent and well conceived.

No further recording sessions.

THOMAS MAXWELL DAVIS

Born: Independence, Kansas, Jan. 14, 1916

Died: Los Angeles, California, Sept. 18, 1970

Began on violin, changed to altosax in Wichita, Kansas, where he had his own band during a period of four years. While with Gene Coy in Seattle, he switched to tenor. Joined Fletcher Henderson in Los Angeles 1937. Worked three years in a theatre, then to San Diego to join Happy Johnson. After having written arrangements for Jimmie Lunceford in the early forties, he joined the first JATP concerts. Was artist and repertoire man for Aladdin in Los Angeles for the next eight years. Probably first recording session:

JAKE PORTER AND HIS ORCHESTRA **L.A. 1944-45**

Vernon "Jake" Porter (tp), Maxwell Davis (ts), Travis Warren (p), Vernon Gower (b), Bob Harvey (dm), ensemble (vo).

Two titles were recorded for Pacific:

Opus Five Jake's Jive

Soli 8, 32, 4 and 4 bars. (F)

Jump Safari

Obbligato 4 and 4 bars. Solo 16 bars. (M)

A fine swing session introduces MD's prolific recording career, an inspired rhythm section lays a solid foundation for soloing. MD solos competently in a swing-based style, roughening it up at times. This might have been the start of something important in tenorsax history, but note that he is already close to 30 years old, and his activities led him away from the modern developments to leave him stuck in the simpler r&b-oriented jazz styles.

LILLETTE THOMAS AND HER BOYS**LA. 1945**

Maxwell Davis (ts), Lillette Thomas (p, vo-"... Daddy"), Buddy Harper (g), Ralph Hamilton (b), Eddie Harris (dm).

Four titles were recorded for Sterling:

SR100A	Blues For My Daddy	Obbligato 24 and 12 bars. Acc. (p). (SM)
SR100B	Lillette's Boogie	Acc.(p). Solo 24 bars. Straight. (FM)
SR101A	Variety Boogie	Soli 8, 8 and 24 bars. (M)
SR101B	That's What Happened To Me	Obbligato parts. Solo 16 bars. Obbligato parts. (SM)

A really swinging session with good piano playing, and MD plays with feeling and inventiveness, not yet lost in the r&b haze. If he always had been playing like this, he would have had a good name in jazz tenor saxophone circles! Particularly "... To Me" has a lovely solo.

TIMMIE ROGERS AND**THE EXCELSIOR HEP CATS****LA. 1945**

Maxwell Davis (ts), Jimmy Rowles (p), Barney Kessel (g), Red Callender (b), Lee Young (dm), Timmie Rogers (vo, ukulele).

One title was recorded for Excelsior:

TR-107	Bring Enough Clothes For Three Days	Solo 8 bars. (M)
--------	-------------------------------------	------------------

A modest, quite anonymous solo.

CHARLES MINGUS SEXTET**LA. Autumn 1945**

Nat Bates (tp), Maxwell Davis, William Woodman (ts), Robert Mosley (p), Charles Mingus (b), Roy Porter (dm), Oradell Mitchell (vo-"Lonesome Woman Blues"), Everett Pettis (vo-"Baby ...").

Four titles were recorded for Excelsior, all have tenorsax, three with MD:

CM132	The Texas Hop	Solo 16 bars (1 st (ts)-solo). (M)
CM133	Baby, Take A Chance With Me	Solo 16 bars. (S)
CM135	Swingin' An Echo	Some of soli 16, 32 and 8 bars. (M)

This session is a historical document in the process of modern jazz development as such, and it features two very competent tenorsax players very close to the Chu Berry tradition. The slow "... With Me" is MD's most important contribution. In "... Echo" I have problems in identifying the soloists, such close are their styles. CD-liner notes says WW on the first solo, 32 bars 4/4 and MD on the last one. However, I believe the 32 bars are played by one man, and possibly MD takes the first and third solo.

HELEN HUMES AND HER ALL STARS**LA. Dec. 1945**

Snooky Young (tp), Willie Smith (as), Maxwell Davis, Lester Young (ts), Jimmy Bunn (p), Dave Barbour (g), Jimmy Rudd (b), Henry Tucker Green (dm), Helen Humes (vo).

Six titles were recorded for Philo/Aladdin, two have MD:

It's Better To Give Than To Receive	Solo 32 bars. (M)
Riffin' Without Helen	Solo 24 bars. (FM)

A forceful, masculine tenorsax performer with competence but not yet showing any subtleties in his music.

PEE WEE WILEY**LA. 1945**

George Orendorff (tp), Maxwell Davis (ts), Jim Wynn (b), unknown others, Pee Wee Wiley (vo).

Four titles were recorded for Guilt Edge 523, 524, not available.

DR. JO JO ADAMS WITH**MAXWELL DAVIS & HIS ALL STARS****Hollywood, June 11, 1946**

George Orendorff (tp), Jewell Grant (as), Maxwell Davis (ts), Francis Mitchell (bar), Garland Finney (p), Herman Mitchell (g), Ralph Hamilton (b), Lee Gibson (dm), Dr. Jo Jo Adams (vo).

Six titles were recorded for Aladdin, 142 has not been available, no tenorsax on "When I'm In My Tea", "Upstairs" and "Jo-Jo's Troubles" but:

Hard Headed Woman Blues	Solo 24 bars. (M)
-------------------------	-------------------

Competent solo on "Hard Headed ...".

**MARY DE PINA VOCAL ACC. BY
MONTE EASTER & HIS BAND**

L.A. June 14, 1946

Monte Easter (tp), Maxwell Davis (ts), Rosetta Andrews (p), Ralph Hamilton (b), Charlie Blackwell (dm).

Four titles were recorded for Aladdin, 148 has not been available but:

Boogie Woogie Man	Solo 12 bars. (M)
I Love My Man	Solo 12 bars. (SM)

Strong and personal tenorsax playing.

**EFFIE SMITH VOCAL ACC. BY
BUDDY HARPER's ALL STARS**

L.A. June 21, 1946

Karl George (tp), Jackie Kelson (as), Maxwell Davis (ts), Charles Waller (bar), Wilbert Baranco (p), Buddy Harper (g), Red Callender (b), Oscar Bradley (dm).

Six titles were recorded for Aladdin:

Nothin' You Can Do	Solo 12 bars. (S)
Effie's Boogie	Solo 12 bars. (M)
Sugar Daddy	Solo 12 bars. (S)
Go Ahead With Your Lucky Self	Intro 4 bars to obligato 12 and 12 bars. (S)
Haunted By The Blues	Solo 4 bars. (S)
What You Puttin' Down	Obligato 12 bars. Solo 12 bars. (M)

A beautiful solo on "... Can Do", never heard MD play better than this! And he swings nicely on "... Boogie". And after listening to the four other sides: This is MD at very best; soft and elaborate, why didn't he develop these real talents?

**JESSIE MAE ROBINSON VOCAL ACC. BY
MONTE EASTER ORCHESTRA**

L.A. 1946

Personnel as for Mary De Pina.

Two titles were recorded for Discovery 1203, not available.

MAXWELL DAVIS

L.A. ca. 1946

Personnel unknown.

Four titles on 4Star 1027 and Supreme 1544, not available.

JESSE PRICE

L.A. Aug. 1946

Geechie Smith (tp), Joe Lutchter (as), Maxwell Davis (ts), Arthur Dennis (bar), Fletcher Smith (p), Leonard Enois (g), Herman Washington (dm), Jesse Price (dm, vo).

One title, "Sweet Man Blues", was recorded for Capitol but no tenorsax.

GEECHIE SMITH WITH HIS ORCHESTRA

L.A. Aug. 1946

Personnel and recording date probably as for Jesse Price above.

Two titles were recorded for Capitol:

1365	The Kaycee Kid	Obligato 36 bars. (S)
1366	T-Town Jump	Solo 12 bars. (M)

Good soloing on "... Jump".

AMOS MILBURN

L.A. Sept. 12, 1946

Maxwell Davis (ts), Amos Milburn (p, vo), unknown (b), (dm).

Six titles were recorded for Aladdin on this date, but only one has MD as part of personnel:

19	Amos' Blues	Obligato 24 bars. Solo 36 bars. Obligato 24 bars. (FM)
----	-------------	---

I like this title and solo in a fine swinging groove.

AMOS MILBURN

L.A. Dec. 13, 1946

Maxwell Davis (ts), Amos Milburn (p, vo), unknown (g), (b), (dm).

Four titles were recorded for Aladdin, three have tenorsax:

RR80-1	Operation Blues	Obligato 12 bars to solo 12 bars to obligato 12 bars. (S)
--------	-----------------	--

RR81-3	Cinch Blues	Obbligato 48 bars. (S)
RR83-1	Everything I Do Is Wrong	Obbligato 12, 8 and 8 bars. (S)

Pleasant background playing.

**ERNIE ANDREWS ACC. BY
MAXWELL DAVIS AND HIS BAND**

L.A. Dec. 23, 1946

Maxwell Davis (ts), rest unknown, Ernie Andrews (vo).

Four titles were recorded for Aladdin, 176 has not been available, no tenorsax on "How Good It Feels To Be Glad" but:

Be Nice	Solo 12 bars. (S)
---------	-------------------

High quality tenorsax playing here!

**ALTON REDD & HIS
LOW DOWN BLUES ORCHESTRA**

L.A. 1946

Snooky Young (tp), Tom Davis (presumably Maxwell Davis) (ts), Harold Morrow (p), Joe Lewis (g), Edgar Mason (b), Henry Green (dm), Alton Redd (vo).

Eight titles were recorded for Bel-Tone, 759 and 760 have not been available but:

70-2	Let's Get Together	Weak obbligato parts. (SM)
71-2	Jumping Boogie Woogie	Solo 24 bars. (M)
72-1	Mean Ol' World	Weak obbligato parts. (S)
73-2	Back Home Blues	Weak obbligato parts. (M)

"... Boogie Woogie" is a charming, swinging record, and the tenorsax swings in style, backed by an efficient piano player, but his sense of harmony could certainly be improved ...

**KAY THOMAS VOCAL WITH
MAXWELL DAVIS ORCHESTRA**

L.A. 1946/47

Personnel including Maxwell Davis (ts).

At least four titles were recorded for ???, no tenorsax on "Raise Up" but:

Itty Bitty Girl	Solo 8 bars. (M)
Love Poisoned	Solo 12 bars. (SM)
Pop Fly	Solo 12 bars. (M)

Very nice sides and excellent tenorsax playing!

**GEORGE FLOYD VOCAL WITH
FLETCHER HENDERSON AND HIS ORCHESTRA**

L.A. Feb.-April 1947

Vernon Smith (tp), Rene Bloch (as), Maxwell Davis, Bumps Myers (ts), Chuck Waller (bar), Fletcher Henderson (p), Louis Speiginer (g), Charlie Drayton (b), Jimmy Burns (dm).

Four titles were recorded for Supreme, according to "Hendersonia" three have MD:

210-2	Close Your Eyes	Solo 8 bars. ()
211-2	This Is Everything I Prayed For	Solo 4 bars. ()
212-5	Again	Solo 4 bars. ()

AMOS MILBURN

L.A. April 26, 1947

Maxwell Davis (ts), unknown (g), (b), (dm), Amos Milburn (p, vo).

Ten titles were recorded for Aladdin, no tenorsax on 161 "That's My Chick", 162 "I've Tried To Prove My Love Dear", 164 "Aladdin Boogie" but:

RR157-5	My Love Is Limited	Obbligato 24 and 12 bars. (S)
RR158-2	Blues At Sundown	Obbligato parts. (S)
RR159-1	Money Hustlin' Woman	Obbligato parts. (S)
RR160-1	Sad And Blue	Obbligato 48 bars. (S)
RR163-2	Mean Woman	Obbligato 24 and 12 bars. (S)
RR165-3	Nickel Plated Baby	Obbligato parts. (M)
RR166-1	Real Gone	Duet with (p) 48 bars. (S)

Fine blues but rather monotonous in the long run. For a highlight try "Real Gone".

**ERNIE ANDREWS ACC. BY
MAXWELL DAVIS TRIO**

L.A. May 31, 1947

Maxwell Davis (ts) and others. Ernie Andrews (vo).

Eight titles were recorded for Aladdin 192, 193, 195, 3225, not available.

**CLARENCE "GATEMOUTH" BROWN ACC. BY
MAXWELL DAVIS ORCHESTRA**

L.A. Aug. 21, 1947

Bigband including Maxwell Davis (ts), Clarence Brown (g, vo).

Four titles were recorded for Aladdin, one has MD:

233-1 Without My Baby Solo 24 bars. (M)

This kind of soloing represents the best of MD!

AMOS MILBURN

L.A. Oct. 27, 1947

Same/similar to April 26, possibly Gene Phillips (g).

Six titles were recorded for Aladdin, no tenorsax on 404 "What Can I Do" but:

RR401-2 Rainy Weather Blues Obligato parts. (S)

RR402-1 Train Whistle Blues Obligato parts. (S)

RR403-1 Train Time Blues Obligato parts. (S)

RR405-2 Bye Bye Boogie Solo 24 bars. (M)

RR406-2 Pot Luck Boogie Soli 48 and 24 bars. (M)

Here one should particularly note "Bye Bye ...", a fine tenorsax solo.

AMOS MILBURN

L.A. Nov. 19, 1947

Same/similar.

Eight titles, no tenorsax on 252 "Don't Tell Her", 255 "Rapture In Bloom" but:

250-2 It's A Married Woman Obligato parts. (S)

251-4 My Tortured Mind Obligato parts. (S)

253-1 Hold Me Baby Solo 12 bars. (SM)

254-1 Chicken Shack Boogie Obligato parts. Solo 12 bars. (M)

256-2 Hard Driving Mama Obligato parts. Solo 12 bars. (SM)

257-1 I'm Gonna Leave You Solo 36 bars. (M)

Several forceful soli here, note for instance "... Leave You".

CROWN PRINCE WATERFORD

L.A. Nov. 19 or 29, 1947

Maxwell Davis (ts), Pete Johnson (p), Tiny Webb (g), Shifty Henry (b), Jesse Price (dm), Crown Prince Waterford (vo).

Eight titles were recorded for Capitol, no tenorsax on "Weeping Willow Blues" and "Move Your Hand Baby" but:

2563 L. A. Blues Solo 12 bars. (SM)

2564 Coal Black Baby Solo 24 bars. (FM)

2566 Strange Woman's Boogie Solo 24 bars. Obligato parts. (FM)

2567 P. J. Blues Intro 2 bars to obligato 24 bars. (S)

2568 Crown Prince Blues Intro 2 bars to obligato 24 bars. (S)

2569 Leaping Boogie Solo 36 bars. (M)

AMOS MILBURN

L.A. Dec. 11, 1947

Same/similar to Nov. 19. Six titles:

258-1 I Love Her Obligato parts. (S)

259-2 Pool Playing Blues Obligato parts. (S)

260-1 Hen Party Obligato parts. Solo 8 bars. (SM)

261-1 Rocky Road Blues Obligato parts. (S)

261-2 Rocky Road Blues As above. (S)

- 262-1 Lonesome For The Blues Obbligato parts. (S)
 263-1 Slow Down Blues Obbligato parts. (S)

LA. Dec. 18, 1947

Same/similar.

Six titles, no MD on 275 "I Still Love You" but:

- 272-2 Anybody's Blues Obbligato parts. Solo 12 bars. (SM)
 273 It Took A Long, Long Time Obbligato 60 bars. (SM)
 274-3 Wolf On The River Obbligato parts. Duet with (p). (M)
 276-2 Frank's Blues Obbligato parts. (S)
 277-2 Empty Arms Blues Obbligato parts. (S)

Note a challenging solo on "Anybody's...".

**JOE EVANS / KAY THOMAS WITH
 MAXWELL DAVIS ORCHESTRA**

LA. 1947

Personnel as for Dr. Jo Jo Adams. Joe Evans (vo), Kay Thomas (vo-B&W784).

Eight (or more) titles were recorded for Black & White 784, 785, 786, 858, seven have not been available, but:

- 360-1 Drummer Man Blues Solo 32 bars. (M)

Interesting item this one.

LA. 1947

Similar personnel. Joe Evans (vo).

Five titles were recorded for Black & White 796, 797, 840, not available.

BETTY HALL JONES

LA. ca. 1947

Maxwell Davis (ts), Betty Hall Jones (p, vo), Buddy Harper (g), Ralph Hamilton (b).

Four titles were recorded for Atomic 260 and 261, not available.

SCATMAN CROTHERS

LA. 1947

Probably Maxwell Davis (ts), Red Callender (b) and others. Benjamin Sherman "Scatman" Crothers (vo).

Four titles were recorded for Intro 6016 and 6017, not available.

**PERCY MAYFIELD WITH
 MONROE TUCKER & HIS ORCHESTRA**

LA. 1947

Vernon Smith (tp), Marshal Royal (as), Maxwell Davis (ts), Floyd Turnham (bar), Willard McDaniel (p), Chuck Norris (g), Roy Hamilton (b), Henry Williams (dm).

Four titles were recorded for Supreme, 262/1549 not available but:

- su-227 Half Awake Solo 12 bars. (M)
 su-228 Two Years Of Torture Solo 12 bars. (S)

Another excellent session for MD, and particularly "... Torture" is lovely.

BOBBY PITTMAN VOCAL WITH

LA. 1947

Maxwell Davis (ts), Willard McDaniels (p), Jimmy Miller (g), Ralph Hamilton (b), Jesse Sailes (dm).

Four titles were recorded for Supreme, 102 not available but:

- 100-2 Don't Mention Love To Me Obbligato parts. (S)
 100-3 Deep In A Dream Obbligato parts. Coda. (S)

Of no particular interest.

GENE PHILLIPS & HIS RHYTHMACES

LA. 1947/1948

Jake Porter (tp), Marshal Royal (as), Maxwell Davis, Gene Porter (ts), unknown (bar), Lloyd Glenn (p), Bill Davis (b), Al Wichard (dm), Gene Phillips (g, vo).

Note: Pete Peterson (ts) also involves with Gene Phillips, look to him!

Numerous titles were recorded for Modern on several sessions, 691 and 762 issued as **LLOYD GLENN**, no tenorsax on "Honky Tonk Train", "Getting Down Wrong", "Superstitious Woman", 716-5 "Crying Won't Help You", 761-3 "How Long Blues", 790-3 "Gene's Guitar Blues", 791-4 "Broke And Disgusted", probably Gene Porter on "Hey Now", but:

- MM532-4 Big Fat Mama Solo 24 bars. (M)

MM534-2	Cherry Red	Solo 12 bars. (S)
MM680-5	I've Been Fooled Before	Solo 16 bars. (M)
MM690-2	Gene Jumps The Blues	Solo 36 bars. (FM)
MM691	New Flying Home	Solo 64 bars (2 nd (ts-solo) to coda. (FM)
MM762-3	Jumpin' With Lloyd	Solo 32 bars. (FM)
MM763-3	Ramblin' Woman	Obbligato parts. (SM)
MM789-3	Snuff Dripping Mama	Solo 12 bars. (SM)
MM792	Royal Boogie	Solo 36 bars (1 st (ts)-solo). (F)

"... Home" is an exciting performance with two tenorsaxes and should definitely be noted.

**JIMMIE GRISSOM WITH
MAXWELL DAVIS & THE BLENDERS** **LA. 1947/48**

Hosea Sapp (tp), Caughey Roberts (as), Maxwell Davis (ts), T. B. Watson (p), unknown (g), (b), (dm).

Six titles were recorded for Miltone 230 and 245 have not been available but:

Welcome Home Baby	Solo 12 bars. (S)
Get Out	Solo 12 bars. (SM)

"Welcome ..." has the kind of hollow, surging, long-toned soloing which just seems corny today. However, "Get Out" has good soloing in the Chu tradition.

MD is likely to be present and soloing on the **JOE SWIFT / JOHNNY OTIS** ca. 1948 session(s) for Exclusive, but information is found under UNKNOWN.

JIMMIE WITHERSPOON VOCAL ACC. BY **LA. 1948**

Probably Vernon Smith (tp), Maxwell Davis (ts), Jay McShann (p), Mitchell Webb (g), Ralph Hamilton (b), Jesse Sailes (dm).

Two titles were recorded for Down Beat, "Baby You're Wise" has not been available but:

Money Eyes Woman	Solo 24 bars. (M)
------------------	-------------------

**LITTLE MISS CORNSHUCKS VOCAL
ACC. BY THE BLENDERS** **LA. May 1948**

Personnel including Maxwell Davis (ts), Calvin Jackson (p).

Six titles were recorded for Miltone 242 (DeLuxe 3186), 243 (DeLuxe 3178), 246, and another title on DeLuxe 3192, not available.

AMOS MILBURN **Chi. Oct. 15, 1948**

Same/similar to previous.

Two titles were recorded for Aladdin:

Bewildered	Obbligato parts. (S)
A & M Blues	Duet with (p) 12 bars. Obbligato parts. (SM)

**JOE TURNER AND HIS BAND/
PETE JOHNSON AND HIS ORCHESTRA** **LA. Oct. 28, 1948**

Unknown (tp), Kirkland Bradford (as), Maxwell Davis (ts), Jewell Grant (bar), Pete Johnson (p), Ralph Hamilton (b), Jesse Sailes (dm).

Four titles were recorded for Jackson, no MD on "Born To Gamble" and "Roll 'Em Pete" but:

I Love Ya, I Love Ya	Solo 12 bars. (M)
Ice Man Blues	Obbligato parts. (S)

NORMAN DUNLAP **LA. 1948**

Maxwell Davis (ts) and others. Norman Dunlap (vo).

Two titles were recorded for Aladdin 3213, not available.

LA MELLE PRINCE **LA. 1948**

Maxwell Davis (ts) and others. La Melle Prince (vo).

Two titles were recorded for Aladdin 3067, not available.

DOOTSIE WILLIAMS & HIS ORCHESTRA **LA. 1948**

Kirkland Bradford (as), Maxwell Davis (ts), Jewell Grant (bar), Pete Johnson (p),

Chuck Hamilton (b), Jesse Sailes (dm), Joe Turner (vo).
Two titles were recorded for Coast 8064, not available.

JIMMY LIGGINS & HIS DROPS OF JOY **LA. Nov. 17, 1948**

Bobby Summers (tp), Toussaint Allen (as), Maxwell Davis, Red Connor, Willie Johnson (ts), Bo Seyfers (p), Jimmy Liggins (g, vo), Thomas Blake (b), unknown (dm).

Seven titles were recorded for Specialty, six issued, no tenorsax on "Misery Blues" but:

JL-1	Give Up Little Girl	Solo 24 bars. (M)
JL-2	Don't Put Me Down	Solo 12 bars. (S)
JL-3	Baby I Can't Forget You	Obbligato parts. (S)
JL-4	Answer To Teardrop Blues	Solo 12 bars. (S)
JL-5	Mississippi Boogie	Solo 24 bars. (M)

Quite simple tenorsax playing, not particularly noteworthy except for "... Little Girl" which is quite nice.

MABEL SCOTT WITH MAXWELL DAVIS ORCHESTRA **LA. late 1948**

Unknown (tp), (as), Maxwell Davis (ts), unknown (p), (g), (b), (dm), Mabel Scott (vo).

Four titles were recorded for Exclusive, "Every Little Doggie Has Its Day" Excl 75X has not been available, but:

1326-6	A Bippity Be Bop Pony	Soli 4, 4 and 8 bars. (SM)
1329-2	Right Around The Corner From Basin S	Solo 12 bars. (SM)
1336-4	Boogie Woogie St. Claus	Solo 20 bars. (M)

LA. Dec. 1948

Same. Four titles, Exclusive 103X has not available, no tenorsax on "Just Give Me A Man" (however Johnny Hodges (as)!!!) but:

1350-9	That Ain't The Way To Love	Solo 24 bars. (M)
--------	----------------------------	-------------------

Fine inspired honking soli here, this is how I like MD!

JIMMY WITHERSPOON **LA. 1948**

Bigband personnel reported to include Vernon Smith (tp), Maxwell Davis, Buddy Floyd (ts), Jay McShann (p), Jimmy Witherspoon (vo).

Twelve titles or more were recorded for Down Beat/Swingtime (I have chosen to list all under MD but BF may take some soli), no tenorsax on "Big Heart", "Funny Style Baby" and "Long About Dawn" while "Drunk, Broke And Hungry", "Knock Head Woman" and "Tunic Head Woman" have not been available but:

Call My Baby	Solo 24 bars. (M)
The New Look	Solo 12 bars. (M)
Cold Blooded Boogie	Duet with p 24 bars. (M)
Lush Head Woman	Solo 12 bars. (M)
Miss Clawdy B	As below? ()
Miss Clawdy B (alt.)	Solo 36 bars. (M)
Big Eyes Blues	Solo 24 bars. (M)

Even and good soloing on these titles, note particularly "Call My ..." and "Miss ...". They seem to be played by the same man, and MD is most likely.

JIMMY WITHERSPOON **LA. 1948/49**

Maxwell Davis, Vido Musso (ts), probably Jay McShann or Willard McDaniel (p), Charlie Norris (g), Ralph Hamilton (b), Jesse Sailes (dm), Jimmy Witherspoon (vo).

Four titles were recorded for Modern, 20-677 ("Rain, Rain, Rain") has not been available but:

1070-X	Who's Been Jivin' You?	Obbligato parts. (FM)
1070-3	Who's Been Jivin' You?	As above. (FM)

1071-X	Rain, Rain, Rain	Intro 8 bars. (S)
1071-2	Rain, Rain, Rain	As above? ()
1072	When I Had Money	Weak obbligato parts. (S)
1073-1	Doctor Blues	Obbligato parts. Solo 24 bars. Obbligato parts. (M)
1073-2	Doctor Blues	As above. (M)

MD on his average, most interesting is "Doctor ...".

FELIX GROSS VOCAL ACC. BY **LA. 1949**

Henry Coker (tb), Jewell Grant (as), Maxwell Davis (ts), Lee Wesley (p), William Day (b), Jesse Sailes (dm).

Four titles were recorded for Down Beat 180, 181, not available.

JAY McSHANN's ORCHESTRA **LA. 1949**

Vernon Smith (tp), Don Hill (as), Maxwell Davis (ts), Jay McShann (p), Tiny Webb (g), Ralph Hamilton (b), Jesse Sailes (dm), unknown (vo-"Soft Winds").

Four titles were recorded for Swing Time, no MD on "Mellow Drag Blues", while 205 "Someone To Watch Over Me" has not been available, but:

Soft Winds	Solo 24 bars. (M)
Geronimo	Solo 24 bars. (FM)

A fine accompaniment gives results; two good rolling soli, particularly "Soft Winds" is one of MD's better ones!

MICKEY CHAMPION **LA. 1949**

Maxwell Davis (ts) and others. Mickey Champion (vo).

Four titles were recorded, issued on Score LP4014, not available.

MAXWELL DAVIS **LA. 1949**

Jake Porter (tp), Jack McVea (as), Maxwell Davis (ts), Maurice Simon (bar), A. McCoy (p), Chuck Norris (g), Red Callender (b), Lee Young (dm).

Four titles were recorded for Modern:

MM1444	Boogie Cocktails	Break. Solo with ens 24 bars. (SM)
MM1444	Boogie Cocktails	As above. (SM)
MM1445	Bristol Drive	Solo with ens 36 bars. (SM)
MM1446	Resistor	Solo with ens 24 bars. (SM)
MM1447	Belmont Special	Solo with ens 24 bars. (SM)

Groovy records, but from a jazz point of view, this seems to be a waste of MD's talent, sluggish blues with slight improvisational effort.

JUANITA BROWN / **MAXWELL DAVIS AND HIS ALL STARS** **LA. Feb. 12, 1949**

Maxwell Davis (ts), unknown (tp), (as), (bar), (p), (g), (b), (dm), Juanita Brown (vo).

Three titles were recorded for Aladdin 3022, 3174, not available.

AMOS MILBURN **LA. Feb. 28, 1949**

Personnel as previous.

Five titles were recorded for Aladdin:

RR660-5	In The Middle Of The Night	Obbligato parts. (S)
RR661-1	Won't You Kinda Think It Over?	Intro 4 bars. Obbligato parts. Solo 12 bars. (S)
RR662-1	Jitterbug Fashion Parade	Soli 4, 4, 28, 4, 8 and 4 bars. (M)
RR663-1	Where Are You?	Obbligato 36 bars. (S)
RR664-1	My Luck Is Bound To Change	Obbligato parts. (S)

Both Milburn and MD seem to play less inspired compared to the 1947 sessions. Only the background on "Where ..." is worth noticing.

LOWELL FULSON AND HIS ORCHESTRA **LA. March 3, 1949**

Personnel as previous Jay McShann session, possibly same date. Lowell Fulson (vo).

Two titles were recorded for Swing Time, "Jimmy's Blues" has not been available, but:

Ain't Nobody's Business

Obbligato parts. Solo 8 bars. (S)

LEE YOUNG

LA. March 29, 1949

Geechie Smith (tp), Henry Coker (tb), Marshal Royal (as), Maxwell Davis (ts), Gerald Wiggins (p), John Simmons (b), Lee Young (dm).

Two titles were recorded for Capitol 70019 (two more titles with Chico Hamilton (dm) replacing Lee Young were rejected):

4122 Seeing Double Solo 24 bars. (S)

4124 Fourth-Finger Boogie Solo 24 bars. (M)

Fine tenorsax playing here!

PETE JOHNSON SEXTET

LA. ca. April 1949

Jewell Grant (as), Maxwell Davis (ts), Pete Johnson (p), Herman Mitchell (g), Ralph Hamilton (b), Jesse Sailes (dm).

Six titles were recorded for Down Beat/Swing Time, no MD on "Skid Row Boogie" and "Half Tight Boogie", while "Wrinkle Head Boogie" and "Roadhouse (Rockhouse) Boogie" have not been available, but:

4052 Rocket 88 Boogie Pt 1 Solo 24 bars. (M)

4053 Rocket 88 Boogie Pt 2 Solo 24 bars. (M)

KITTY WHITE ACC. BY

DAVE CAVANAUGH's ORCHESTRA

LA. July 11, 1949

Parr Jones, Vernon Smith, Mickey Mangano (tp), George Washington (tb), Benny Carter, Marvin Johnson (as), Dave Cavanaugh, Maxwell Davis (ts), Chuck Waller (bar), Charlie Davis (p), Billy Hadnott (b), Jackie Mills (dm).

Four titles were recorded for Capitol, three issued, not available.

AMOS MILBURN

LA. July 13, 1949

Personnel as above.

Three titles were recorded for Aladdin, no MD on "Walkin' Blues" but:

RR900-1 Roamin' House Boogie Straight. Obbligato parts.
Soli 12 and 12 bars. (M)

RR902-2 Blue And Lonesome Obbligato parts. (S)

JOE TURNER AND HIS BAND

LA. July 1949

Unknown (tp), Kirkland Bradford (as), Maxwell Davis (ts), Jewell Grant (bar), Pete Johnson (p), Ralph Hamilton (b), Jesse Sailes (dm).

Ten titles were recorded for MGM at one or two sessions, six have MD:

48581 Messin' Around Solo 12 bars. (S)

48583 My Heart Belongs To You Solo 8 bars. (S)

48584 So Many Women Blues Solo 12 bars. (SM)

48586 Rainy Weather Blues Solo 12 bars. (M)

485216 Married Woman Blues Solo 24 bars. (M)

485217 Moody Baby Solo 12 bars. (SM)

Rarely do we hear MD in such pleasant and swingy surroundings, Big Joe & Pete are one of my favourite jazz pairs, and he plays nicely with restraint, note for instance "My Heart ...", showing the best he's got.

BETTY HALL JONES

Hollywood, Aug. 2, 1949

Forrest Powell (tp), Maxwell Davis (ts), Betty Hall Jones (p, vo), Mitchell Webb (g), Ralph Hamilton (b), Bob Harvey (dm).

Four titles were recorded for Capitol, two have MD:

4758-2 That's A Man For You Solo 12 bars. (M)

4759-2 Thrill Me Solo 8 bars. (SM)

Good playing, particularly on "Thrill Me".

CALVIN BOZE WITH

MAXWELL DAVIS ORCHESTRA**L.A. Aug. 15, 1949**

Calvin Boze (tp, vo), unknown (as), Maxwell Davis (ts), unknown (p), (b), (dm).

Four titles were recorded for Aladdin/Score, no MD on "Working With My Baby" and "If You Ever Had The Blues" but:

930-2	Satisfied	Solo 16 bars. (M)
	Waiting And Drinking	Solo 24 bars. (M)

Quite ordinary r&b solo on "Satisfied", but "... Drinking" is far better.

It is likely that MD participates in the Modern recordings of Oct./Nov. 1949 with **LITTLE WILLIE LITTLEFIELD**, but the sessions will be found under UNKNOWNNS.**MICKEY COOPER****L.A. 1949**

Maxwell Davis (ts), Willard McDaniel (p), Tiny Mitchell (g), Ralph Hamilton (b), Jesse Sailes (dm), Mickey Cooper (vo).

Four titles were recorded for Down Beat/Swing Time, two have been available:

Freight Train Blues	Obbligato parts. (S)
Had A Dream Last Night	Intro 4 bars. Obbligato parts. (S)

Of no particular interest.

CROWN PRINCE WATERFORD**L.A. ca. 1949**

Vernon Smith (tp), Don Hill (as), Maxwell Davis (ts), Jay McShann (p), Tiny Webb (g), Ralph Hamilton (b), Jesse Sailes (dm), Charles Waterford (vo).

Two titles were recorded for Torch, one has been available:

2026	Eatin' Watemelon Man	Break to solo 24 bars. (M)
------	----------------------	----------------------------

Swinging item and a solo with some interesting details.

To be continued in 1950.

"BOB" ROBERT DORSEY

Born: Lincoln, Nebraska, Sept. 10, 1945

Died: Feb. 19, 1965

Continued from 1942.

With Cab Calloway 1945-46. Appears on several recording sessions from April 19, 1945 but is listed with (as). Soloes however on (ts) on numerous broadcasts/AFRS programs from the New Zanzibar Cafe 1945:

CAB CALLOWAY AND HIS ORCHESTRA**NYC. 1945**

Personnel includes Russell Smith, Jonah Jones, Paul Webster, Shad Collins (tp), Tyree Glenn, Keg Johnson, Fred Robinson, Quentin Jackson (tb), Hilton Jefferson, Rudy Powell (as), Bob Dorsey, Ike Quebec (ts), Al Gibson (bar), Dave Rivera (p), Danny Barker (g), Milt Hinton (b), J. C. Heard (dm), Cab Calloway (vo, ldr).

For complete details, see Ike Quebec, below is a list of BD items found so far:

July 2, 1945

AFRS ONS 661 (issued on Unique Jazz(I) UJ006).

9:20 Special	Solo 8 bars (2 nd (ts)-solo). (M)
--------------	--

July 9, 1945

AFRS ONS 733.

Zanzi	Solo 16 bars. (FM)
-------	--------------------

July 10, 1945

AFRS ONS 703

The Great Lie	Soli 8 and 6 bars. (FM)
One O'Clock Jump	Solo 24 bars (last tenorsax solo). (FM)

July 15, 1945

AFRS ONS 690.

Zanzi

Solo 16 bars. (FM)

July 30, 1945

AFRS ONS 809 (issued on Mus(F)30JA5153).

9:20 Special

Solo 8 bars (2nd (ts)- solo). (M)

While BD's tenorsax soli cannot compete with those of IQ in intensity and originality, they nevertheless show that BD had more qualities than commonly realized. His strength seems to be in slower tempi, and Cab did not give him any chance with those, but he makes several good contributions here, like "... Jump".

**BILLIE HOLIDAY ACCOMPANIED BY
JOHN SIMMONS AND HIS ORCHESTRA**

NYC. Dec. 27, 1946

Rostelle Reese (tp), Lem Davis (as), Bob Dorsey (ts), Bobby Tucker (p), John Simmons (b, cond), Denzil Best (dm).

Three titles were recorded for Decca, two issued, one has BD:

73767-A The Blues Are Brewin'

Solo 8 bars. (S)

A beautiful solo in the great tradition, showing that BD had a potential never really realized.

SIR CHARLES THOMPSON**NYC. late summer 1947**

Joe Newman (tp), Bob Dorsey (ts), Leo Parker (bar), Sir Charles Thompson (p), Freddie Green (g), John Simmons (b), Shadow Wilson (dm).

Four titles were recorded for Apollo, no tenorsax on "Mad Lad" and "Rhythm Hitch", but:

1247 Tunis In

Solo 16 bars. (M)

1248-1 Strange Hours

As below. (SM)

1248-2 Strange Hours

Solo 16 bars. (SM)

BD's best solo on record is "Strange ...", with elements from Ben Webster and Ike Quebec, a beautiful performance. "Tunis ..." also has a good solo.

SIR CHARLES THOMPSON**NYC. ca. May/June 1948**

Joe Newman, Taft Jordan (tp), H. B. Mitchell (tb), Bob Dorsey (ts), Leo Parker (bar), Sir Charles Thompson (p), Hank Morton (g), John Simmons (b), Shadow Wilson (dm).

Four titles were recorded for Apollo, no tenorsax on "Sir Charles Boogie", "Harlem Jump" and "Mr. Big Horn" but:

1305-1 Benson Alley

As below. (M)

1305-3 Benson Alley

Solo 18 bars. (M)

Strong, ambitious attack but not quite successful. Too bad this is BD's final recording session, I believe he had more to offer than what is current public knowledge.

"BUCK" DOUGLAS

Born:

Died:

PRESTON JACKSON**& HIS NEW ORLEANS ORCHESTRA****Chi. Oct. 31, 1946**

Louis Ogletree (tp), Preston Jackson (tb), Buck Douglas (ts), Gideon Honore (p), John Henley (g), Johnny Lindsay (b), Cliff Jones (dm, vo).

Four titles were recorded for Victor, three have tenorsax:

1975 Yancey Blues

Solo 4 bars. (SM)

1976 The Blues Stay With Me

Solo 12 bars. (SM)

1978 Snuff Drippin' Woman

Soli 4 and 24 bars. (M)

Not very remarkable tenorsax playing, nevertheless to have its place in this book, note particularly "The Blues ...". The four sides are in general very nice!

BILL MARTIN VOCAL ACC. BY**Chi. 1947**

Paul King (tp), Dave Young, Buck Douglas (ts), G. Dixon (bar), R. Claxton (p), H.

Fort (b), R. Barnett (dm).

Four titles were recorded for Hy-Tone, 25 has not been available, no tenorsax on "Dairy Man Blues", the one on "Dream Blues" probably by DY.

Chi. 1947

Same except Gail Brockman (tp) replaces King.
Four titles on Hy-Tone 27, 28, not available.

BUCK DOUGLAS AND ORCHESTRA

Chi. 1948

Buck Douglas (ts), unknown (reeds), (p), (b), Jack Cooley (dm, vo).
Two titles were recorded for Square Deal 302, not available.

BYLLYE WILLIAMS

Chi. Oct. 15, 1948

Bill Douglas (cl, as), Buck Douglas (ts), Byllye Williams (p, vo), Sylvester Hickman (b), unknown (dm).

Three titles were recorded for Opera/Savoy, "Good Luck Old Boy" has not been available, no tenorsax on "Disgusted Blues" but:

CP-102 Hard Hearted Man

Solo 24 bars. (M)

This is a nice solo with modern elements.

No further recording sessions.

"TOMMY" THOMAS DOUGLAS

Born: Eskridge, Kansas, Nov. 9, 1911

Died: Sioux Falls, South Dakota, March 9, 1965

Several brothers were musicians, including tenor saxist Roy Douglas. Attended school in Topeka, then studied at the Boston Conservatory (1924-8), also did summer touring with Captain Woolmack's Band. Moved to Kansas City in late 1920s, worked with Paul Banks, stints with George Lee (1931-4), led own band, also toured with Jelly Roll Morton and Jap Allen (c. 1931) before joining Clarence Love's Orchestra (1932-3). Briefly with Bennie Moten in 1934, then again formed own band, touring through Middle West from the mid-1930s, also various residencies in Kansas City including Antlers' Club (1938). Worked as musical director for George E. Lee in 1939, then again formed own band, including musicians such as Charlie Parker, Paul Webster and Jo Jones.

First recording sessions on (as) with JAY McSHANN/JULIA LEE in KC. Nov. 1, 1944 and with own band on (cl, as) in KC. 1945. First (ts) session:

JULIA LEE

KC. April 20 & 21, 1949

Tommy Douglas (ts), Julia Lee (p, vo), Jim "Daddy" Walker (g), Clint Weaver (b), Sam "Baby" Lovett (dm).

Eight titles were recorded for Capitol, five have tenorsax:

4138-1 Tonight's The Night

Solo 12 bars. (SM)

4139-2 My Man Stands Out

Solo 12 bars. (M)

4146-2 Don't Come Too Soon

Intro 4 bars. (SM)

4147-1 Ugly Papa

Solo 24 bars. (M)

4149-3 After Hours Waltz

Solo 12 bars. (M)

Rather old-fashioned and not at all impressive. If TD is "legendary", one should expect better, after all he is still a young man. The best title seems to be "... Papa", with a charming freshness.

TD records with own band for Capitol in KC. May 1949 but (cl, bar) this time.

TOMMY DOUGLAS

KC. Oct. 30, 1949

Clarence Davis (tp), Bill Hodge (tb), Tommy Douglas (as, ts, bar?), Herman Bell (ts), Bob Williams (bar), George Salisbury (p), Leonard Johnson (b), Joshua Reeves (dm).
Four titles were recorded for Capitol, one has tenorsax:

5130-4 Lights Out

Solo 12 bars. (S)

A very nice tenorsax solo on "... Out"! However, it is peculiar that the three other titles have baritonesax soli. Why should TD give these to Bob W, maybe he takes them himself and leaves the tenorsax to Herman Bell?

A JULIA LEE session in KC. July 21/22, 1950 lists TD on (as). No further recording sessions.

Briefly with Duke Ellington March 2-24, 1951, then resumed leading own band. Continued leading, mainly in Missouri, during the 1950s and 1960s.

HENRY DURANT

Born:

Died:

Transferred to separate Jazz Archeology file.

DAVID VANDYKE

Born:

Died:

BUDDY JOHNSON AND HIS ORCHESTRA

NYC. Oct. 9, 1945

Personnel similar to Nov. 7, 1945.

AFRS ONS No. 767 from the Savoy Ballroom.

Theme - Walk 'Em	No solo.
Night Shift	Solo 8 bars. (FM)
Waiting For The TTCI	Solo 4 bars. (M)
One Of Them Good Ones	Solo with orch 64 bars. (M)
Gee, It's Good To Hold You	No solo.
One O'Clock Boogie	Soli 24 and 8 bars. Coda. (M)
Dearest Darling	No solo.
Traffic Jam	Solo 32 bars (1 st (ts)-solo). (F)
If You Never Return - Theme	No solo.

NYC. Oct. 23, 1945

Same. AFRS ONS No. 832 from Savoy Ballroom. Not available, details noted from Mackenzie and Polomski:

I Want To Be Happy	
Medley: Gee, It's Good To Hold You	
The Last Time I Saw You	
Dearest Darling	
Night Shift	
Tell Me That You're Mine	
In There	
If You Never Return	
Gee, It's Good To Hold You	Reportedly from ONS 767.
One O'Clock Boogie (NC)	Reportedly from ONS 767.

NYC. late fall 1945

Same. Jazz Archives JA-25 & Archives of Jazz CD 3891252 include material from AFRS ONS No. 767 (items 2, 3, 4 (retitled "One For A Nickel"), 5, 6, 8 and 9). The remaining titles are:

Theme - Walk 'Em	No solo.
Opus #2	Solo 24 bars, last 12 with orch (1 st (ts)-solo). (M)
Since I Fell For You	No solo.
St. Louis Blues	Solo 24 bars. (FM)
Jodi	Solo 64 bars, last 32 with orch. (M)

The Other Side Of The Rainbow	Solo 2 bars. (SM)
Exactly Like You	No solo.
In There	Solo 8 bars. (F)

The Buddy Johnson orchestra seems to be largely forgotten in greater jazz context, but it is a great, swinging band with good soloists. The tenorsax playing is quite good and occasionally rising to great heights. DVD seems to be the better tenorsax player with a marked Illinois Jacquet influence, as on "... Good Ones", while JS is more on the Webster-side. However, identification is not as obvious as it seems, and while I believe DVD has the greatest share of soloing, I am not at all sure who's who on all titles. Note particularly "Traffic Jam" as an excellent tenorsax piece as well as an opportunity to compare styles!

BUDDY JOHNSON AND HIS ORCHESTRA **NYC. Nov. 7, 1945**

Frank Brown, Dupree Bolton, Johnny Wilson, Willis Nelson (tp), Bernard Archer, Leonard Briggs, Gordon Thomas (tb), Joe O'Laughlin, Alfonso Robinson (as), David Van Dyke, Jimmy Stanford (ts), Teddy Conyers (bar), Woodrow Wilson "Buddy" Johnson (p, vo), Jerome Darr (g), Leon Spann (b), Teddy Stewart (dm), Ella Johnson, Arthur Prysock (vo).

Four titles were recorded for Decca, three issued, one has DVD:

73103	Opus Two	Solo 12 bars (1 st (ts)-solo). (FM)
-------	----------	--

On this session the IJ-influence is prominent on one item only, but as a consolation, this is the best solo.

ELLA JOHNSON /
BUDDY JOHNSON's ORCHESTRA **NYC. 1945**

Unknown (tp), (as), (ts), Buddy Johnson (p), unknown (b), (dm), Ella Johnson (vo). Two titles were recorded for Harlem, no tenorsax.

BUDDY JOHNSON AND HIS ORCHESTRA **NYC. Jan. 28, 1947**

Frank Royal, Andrew Wood, John Lawton, Willis Nelson (tp), Bernard Archer, William Harrison, Clement Tervalone (tb), Joe O'Laughlin, Alphonso Nelson (cl, as), David Van Dyke, Frank Henderson (ts), Teddy Conyers (bar), Buddy Johnson (p, vo), Bernard McKay (g), Leon Spann (b), Emmanuel Simms (dm), Ella Johnson, Arthur Prysock (vo).

Four titles were recorded for Decca, one has tenorsax:

73791	Hey Sweet Potato	Solo with orch 18 bars. (M)
-------	------------------	-----------------------------

A rough but competent solo on "... Potato".

BUDDY JOHNSON AND HIS ORCHESTRA **NYC. Oct. 30, 1947**

Personnel as Jan. 28, except Calvin Strickland (tp), Steve Pulliam (tb), Al Robinson (cl, as), Purvis Henson (ts) replace Lawton, Tervalone, Nelson and Henderson.

Four titles were recorded for Decca, one has tenorsax:

74122	Li'l Dog	Solo 14 bars (last (ts)-solo). (SM)
-------	----------	-------------------------------------

The last and fierce solo on "... Dog" should be noted.

NYC. Dec. 9, 1947

Same. Five titles were recorded for Decca, four issued, no tenorsax on "I Don't Care Who Knows", "I'm Tired Crying Over You" and "You Better Change Your Ways" but:

74213	If I Ever Find You Baby	Solo with orch 18 bars. (M)
-------	-------------------------	-----------------------------

A surprising, expressive, inspired tenorsax solo, probably by DVD.

NYC. Dec. 26, 1947

Same. Four titles were recorded for Decca, but no tenorsax soli.

BUDDY JOHNSON AND HIS ORCHESTRA **NYC. June 7, 1949**

Personnel as Oct. 30, 1947 except Donald Cole (tb) replaces Harrison.

Four titles were recorded for Decca, three have tenorsax:

74965	As I Love You	Brief breaks. Solo 4 bars. (S)
74966	Did You See Jackie Robinson HTB?	Solo with orch 16 bars. (M)
74968	Down Yonder	Solo with orch 56 bars. (M)

NYC. Dec. 12, 1949

Personnel as June 7, except Julius Watson (tb), Harold Minerve (as, vo) replace Archer and Robinson.

Two titles recorded for Decca, no tenorsax.

NYC. Dec. 27, 1949

Same. Four titles were recorded for Decca, three have tenorsax:

75628	That's What My Baby Says	Obbligato parts. Solo 8 bars. (S)
75629	Keep Me Close To You	Solo 4 bars. (S)
75631	Shake 'Em Up	Soli with orch 12 and 8 bars. (S)

The tenorsax highlight on the 1949 recordings is the extended "Down Yonder", really an earopener and showing the strength of the Buddy Johnson band and its soloists. DVD was a tenorsax player who obviously had much talent.

To be continued in 1950.

CHARLES EDWARDS
"LEFTY"

Born:

Died:

KING PORTER AND HIS ORCHESTRA

Detroit, 1948

James "King Porter" Poe (tp), Wild Bill Moore, probably Charles Edwards (ts, bar), Robert White (p), probably Millard Glover (b), probably Reetham Mallett (dm).

Five titles were recorded for King, four issued, one has CE:

K5617	Russell Street Hustle	Baritonesax solo 20 bars. (M)
-------	-----------------------	-------------------------------

Cincinnati, June 7, 1949

Personnel as above, except Ted Sheely (p), Lewis Martin (b), Leonard Christine (dm) replace White, Glover and Mallet. Jasper Patterson (unknown instrument).

Three titles were recorded for King, two issued, both have CE:

5739	Come On In	Soli 8 and 42 bars. (M)
5740	Battle Ax	Part of intro. Possibly some of 7 choruses of 12 bars. 24 bars 4/4 with (ts-WBM). (FM)

Although WBM seems to be the boss of the two tenorsax men, I believe CE is the only performer on "Come On ..."; I find the soloing resembling very much that on the Wynonie Harris recordings of July 2, 1951. In "... Ax" there are certainly two performers, however I am not sure if the extended solo is shared by the two of them.

To be continued in 1950.

"SHIFTY" EDWARDS

Born:

Died:

**KING CARL WITH
EDDIE DAVIS ORCHESTRA**

NYC. March 17, 1949

Eddie "Lockjaw" Davis, "Shifty" Edwards (ts), Ken Kersey (p), Gene Ramey (b), Lee Abrams (dm), "King Carl" Davis (vo).

Four titles were recorded for Regent/Savoy, one has SE:

36-115	Sure Like To Run	Solo 12 bars to duet with (ts-ELD) 24 bars. (M)
--------	------------------	---

A fine modern inspired tenorsax player, one I should like to know more about, his solo on "Sure ..." has much promise.

"TEDDY" THEODORE MARCUS EDWARDS

Born: Jackson, Mississippi, Feb. 26, 1924

Died: April 20, 2003

Transferred to separate Jazz Archeology file.

CYRIL EGGLESTON "COZY"

Born:

Died:

Participates with (vo) on CHICAGO ALL STARS sessions June and Dec. 6, 1947.

MEMPHIS SEVEN

Chi. Oct. 4, 1947

John Morton (tp), Porter Kilbert (as), Cozy Eggleston (ts, vo), Sugarman Penigar (p, vo), Luther Jones (g), Charles "Truck" Parham (b), Jump Jackson (dm).
Four titles were recorded for Columbia, two issued:

4854	Farmer's Daughter Blues	Solo 12 bars. (M)
4855	Grunt Meat Blues	Solo 24 bars. (SM)

This is a real discovery, a sensational finding!! This tenorsax player is closely inspired by Gene Ammons, and his two rough, "grunt"-influenced choruses on "Grunt Meat ..." are in the best of the blues/modern Chicago blending. "Farmer ..." is not quite of the same class but still mighty interesting.

To be continued in 1950.

BILL ELLIS

Born:

Died:

OLLIE JACKSON & HIS BAND

LA. 1946

H. Farlice (tp), W. Lundy (as), Bill Ellis (ts), Ollie Jackson (p, vo), C. Maywether (b), E. J. Hall (dm, vo).

Four titles were recorded for Juke Box, three have tenorsax:

Loved And Lost	Obbligato parts. (S)
Baby Got To Have It	Obbligato parts. Solo 16 bars. (M)
You'll Miss Me When I'm Gone	Obbligato parts. Solo 16 bars. (SM)

A very interesting modern solo on "Baby ...", rarely do we find such fast fingering on West Coast blues records!! On "... Gone" BE shows Lucky T inspiration, and although his last 4 bars are not quite successful, this is a nice solo.

JOE LUTCHER AND HIS SOCIETY CATS

LA. April 19, 1947

Personnel as below except Bill Cooper (b) for Booker.

Four titles were recorded for Specialty, no tenorsax on "Traffic Song" but:

Blues For Sale	Solo 24 bars. (M)
Rockin' Boogie	Solo 8 bars. (M)
Society Boogie	Solo 8 bars. (M)

Good soli to be found here.

JOE LUTCHER AND HIS BAND

LA. Aug. 29, 1947

Karl George (tp), Joe Lutch (as, vo), Bill Ellis (ts), Leon Beck (bar), Harold Morrow (p), Ulysses Livingston (g), Bea Booker (b), Booker T. Hart (dm).

Four titles were recorded for Capitol, two have BE:

2234-3	Shuffle Boogie	Solo 24 bars. (M)
2237-4	Strato Cruiser	Solo 32 bars. Solo 80 bars to coda. (FM)

LA. Oct. 22, 1947

Same except Bill Cooper (b, vo) replaces Booker, Livingston out.

Four titles, three have BE:

2357-2	Be-Bop Blues	Solo 12 bars. (M)
2359-3	Mojo Jump	Solo 64 bars to coda 8 bars. (FM)
2360-4	Bagdad Bebop	Solo 16 bars. (SM)

LA. Nov. 21, 1947

As above. Four titles:

2592-4	Sauterne Special	Intro 4 bars. Solo 8 bars. (M)
2593-3	Hit The Block	Soli 4 and 8 bars. (M)
2594-2	I Knew You When	Solo 8 bars. (M)
2595-2	No Name Boogie	Solo 12 bars. (M)

LA. Nov. 28, 1947

As above. Four titles, three have BE:

2629-1	Watch It Gate	Solo 34 bars. (M)
2630	Joe Joe Jump	Solo with ens 12 bars. (M)
2632-2	Toodle-oo	Solo 12 bars. (M)

BE is a modern influenced blues tenorsax player, and several of his performances are noteworthy, particularly his one chorus blues on "No Name ...", "Bebop ..." and "Toodle-oo". On "Bagdad ..." his solo is reticent legato and quite attractive. Also "Mojo ..." and "Watch It ..." have extended soli of good quality, and finally "Strato ..." is almost a feature number for tenorsax. On some occasions he makes downright grave mistakes, but in general BE is a tenorsax player with obvious talent and an interest in modern jazz developments.

JOE LUTCHER AND HIS SOCIETY CATS

LA. 1948-49

Personnel similar to Oct. 22, 1947.

Nine titles were recorded for Modern on one or several sessions, no tenorsax on "Mardi Gras", while four have not been available, but:

MM1005	Rockola	Solo 8 bars. (M)
MM1006	Pasadena Rhumboogie	Solo 24 bars. (M)
MM1033	Ojai	Solo 8 bars. (FM)
MM1303	Rag Mop	Solo 24 bars. (M)

A modern influenced tenorsax player in a swinging blues band, the soloing certainly has good qualities.

To be continued in 1956.

SEWARD EVANS

Born:

Died:

JESSE PRICE & HIS ORCHESTRA

LA. ca. July 1946

Clarence Thornton (tp), Theodore Smalls (as), Seeward Evans (ts), Ken Bryan (p), Hilton "Nappy" Lamare (g), Billy Hadnott (b), Jesse Price (dm, vo).

Three titles were recorded for Capitol, no tenorsax on "You Satisfy" and "Kansas City Mama" but:

1313	Sleepy Baby Blues	Solo 12 bars. (M)
------	-------------------	-------------------

Good intentions but SE does not quite make his solo into a complete piece of music.

JAY McSHANN ORCHESTRA

LA. Sept. 3, 1946

Personnel as below plus unknown (tb). Date also given as July 26. Four titles were recorded for Mercury, one has SE:

456	Roll On Katy	Solo 12 bars. (SM)
-----	--------------	--------------------

LA. Nov. 13, 1946

Clarence Thornton (tp), Theodore Smalls (as), Seeward Evans (ts), Jay McShann (p),

Percy Gabriel (b), Jesse Price (dm), Jimmy Witherspoon (vo).
Four titles, one has SE:

630 I Want A Little Girl Obbligato 16 bars. (SM)

Rather ordinary playing.

No further recording sessions.

CHARLES FERGUSON
"LITTLE JAZZ"

Born:

Died:

JIMMY LIGGINS AND HIS DROPS OF JOY **LA. Sept. 9, 1947**

Walton "Glen" Willis (tp), Jimmy Dedmon (as), Charles Ferguson, Harold Land (ts), John F. "Fred" Jackson (p), Jimmy Liggins (g, vo), Jonathan Bagsby (b), Leon Petties (dm).

Four titles were recorded for Specialty, three issued:

1	Troubles Good-Bye	Solo with orch 32 bars (last (ts)-solo). (M)
---	-------------------	--

2 I Can't Stop It Solo 24 bars (last (ts)-solo). (M)

3 That Song Is Gone Soli 12 and 28 bars (1st
and 3rd (ts)-solo). (M)

LA. Nov. 4, 1947

Same except Eugene L. Watson (p) replaces Jackson. Two titles:

11 Bye Bye Baby Good-Bye Solo 24 bars (last (ts)-solo). (M)

Come Back Baby Solo 24 bars (last (ts)-solo). (M)

LA. Nov. 26, 1947

Personnel as Nov. 4. One title:

17	Cadillac Boogie	Soli 12 and 12 bars (last (ts)-soli). (M)
----	-----------------	--

LA. Dec. 23, 1947

Probably as Nov. 4. Two titles:

A-3 Teardrop Blues Obbligato 12 bars. (S)

A-4 The Washboard Special Solo 12 bars. (M)

LA. Dec. 27-30, 1947

Same. Nine titles (or more), five have CF:

Now's The Time Solo 24 bars (last (ts)-solo). (M)

L-1	Lookin' For My Baby	Solo 24 bars (last (ts)-solo). (M)
-----	---------------------	------------------------------------

L-5	Unidentified Instrumental Spec not on 78 rpm.	Soli 8 and 16 bars (1 st and 3 rd (ts)-solo). (M)
-----	--	--

K-1	Nite Life Boogie	Solo 12 bars (last (ts)-solo). (M)
-----	------------------	------------------------------------

K-5	Hep Cat Boogie	Solo 16 bars (last (ts)-solo). (M)
-----	----------------	------------------------------------

Competent but perhaps not very personal tenorsax playing. Nevertheless there are good moments, try for instance "... My Baby".

To be continued in 1950.

"HARRY" HAROLD FERGUSON

Born:

Died:

Continued from 1941 (no tenorsax soli).

Participates in a **JULIA LEE** session in KC. Summer 1945, but the tenorsax soli are believed to be by Fred Culliver.

OTIS FINCH

Born: Nov. 1912

Died:

In Detroit since 1930. With Hartley Toots Orchestra summer 1939. Joined Fletcher Henderson in Detroit ca. Jan. 1945, stayed until the end of DeLisa engagement May 1947.

FLETCHER HENDERSON AND HIS ORCHESTRA

NYC. Feb. 28, 1945

Personnel similar to below.

Broadcast from the Apollo Theatre, one title:

Begin The Beguine

Solo 32 bars. (M)

A lovely surprise! One did not expect much jazz from this title, and then there is a fine swing number with piano solo ending up in an excellent tenorsax solo in the great tradition, combining the best of the old Grand Terrace with Prez elements!! This is one of the nicest discoveries I have done in a long time!!! I really hope the solo is played by OF, otherwise WK or some other poor fellow will rotate in his grave!

FLETCHER HENDERSON AND HIS ORCHESTRA

Hollywood, Aug. 27, 1945

Elisha Hanna, Matthew Rucker, Willie Wells, Lee Trammell (tp), Joe Brown, Geechie Robinson, Louis Taylor (tb), Eddie Gregory, Emerson Harper (as), Woodrow Key, Otis Finch (ts), Jeff Means or Buddy Conway (bar), Vivian Glasby (p), possibly Bill Brooklins (b), Al Williams (dm), George Floyd (vo), Fletcher Henderson (ldr).

AFRS Jubilee No. 145. Five titles, two have tenorsax, suggested to be OF:

You're Driving Me Crazy

Solo 8 bars. (FM)

King Porter Stomp

Solo 32 bars. (FM)

LA. late Aug./early Sept. 1945

Personnel as above. AFRS P-523. Two titles:

King Porter Stomp

Solo 32 bars. (FM)

You're Driving Me Crazy

Solo 8 bars. ()

Culver City, ca. late Aug./early Sept. 1945

Personnel as above.

AFRS Magic Carpet 104 from Casa Manana. Five titles, three have tenorsax:

Stomping At The Savoy

Solo 40 bars. (M)

Let's Rock

Solo 32 bars. (M)

Caldonia

Solo 24 bars. (M)

Culver City, ca. Sept. 1, 1945

Same. AFRS ONS 708 from Casa Manana. Ten titles, seven have tenorsax:

Back Beat Boogie

Solo with orch 48 bars. (FM)

Moonlight On The Ganges

Solo 8 bars. (FM)

Old Folks At Home

Solo 8 bars. (M)

Sweet And Lovely

Soli 16 and 8 bars. (M)

Begin The Beguine

Solo 32 bars. (FM)

I'm Beginning To See The Light

Solo 16 bars. (M)

I Love You Truly

Soli 4, 4 and 4 bars. (M)

OF really plays fine swing tenorsax, note for instance "Back Beat ..." and "... Rock". Also "Sweet ..." and "... Light" are very interesting, and here the style is reminiscent

of Herschal Evans.

FLETCHER HENDERSON AND HIS ORCHESTRA L.A. Oct. 31, 1945

Same personnel, except Emmett Berry (tp) added, Vic Dickenson (tb) replaces Taylor, probably Fletcher Henderson (p).

Four titles were recorded for Musicraft, three have tenorsax:

5318	King Porter Stomp	Solo 32 bars. (FM)
5319	Moten Swing	Solo 16 bars. (FM)
5321	Satchel Mouth Baby	Soli 32 and 8 bars. (FM)

Good soloing again, this time with elements from Buddy Tate but also with a modern touch.

JOE TURNER VOCAL ACCOMPANIED BY Chi. Oct. 11/12, 1946

Charles Gray (tp), Riley Hampton (as), Otis Finch (ts), Albert Ammons (p-172-175), unknown or Ellsworth Liggett (p-176-179), Ellsworth "Ike" Perkins (g), Robert Moore (b), James Adams (dm). However, an alternate personnel listing gives Sonny Cohn (tp), Tab Smith (as), Leon Washington (ts), Albert Ammons (p), Ike Perkins (g), Mickey Sims (b), Red Saunders (dm). Nevertheless I prefer to keep the session here.

Eight titles were recorded for National, five have tenorsax:

NSC172	I'm Still In The Dark	Solo 12 bars. (SM)
NSC173	Miss Brown Blues	Obbligato 24 bars. (SM)
NSC175	Rock Of Gibraltar Blues	Obbligato 24 bars. (S)
NSC175	Rock Of Gibraltar Blues (alt.)	As above (S)
NSC176	Milk And Butter Blues	Solo 12 bars. (S)
NSC177	That's When It Really Hurts	Obbligato 12 bars. (M)

This is not at all bad, in fact the tenorsax player plays the blues in a convincing way. With a slightly shivering tone, his soloing is personal, and this is not yet the r&b blues to create so much havoc in the years to come. His soli on "... Dark" and "Milk ..." should be noted. I feel the playing is too good to be LW.

JAM SESSION Chi. Jan. 26, 1947

Bill Harris (tb), Sidney Bechet (sop), Otis Finch (ts), Fletcher Henderson (p), Joe Romano (elg), Mickey Simms (b), Ken Smith (dm).

Concert at Kimball Hall. Twelve titles, eight have OF:

Memphis Blues	Solo 36 bars. (M)
Embraceable You	Solo 16 bars to duet with (sop) 16 bars. (S)
Blues In B Flat	Solo 48 bars. (FM)
Royal Garden Blues	Solo 48 bars. (FM)
Sweet Georgia Brown	Solo 2 ½ choruses of 32 bars. (FM)
Honeysuckle Rose	Solo 3 choruses of 32 bars. Solo 8 bars. (FM)
Jammin' In C	Solo 5 choruses of 12 bars. (FM)
E Flat Blues	Solo 12 bars (NC). (S)

I must admit to a special love for the tenorsax of OF. He is not always careful about the harmonies upon which he improvises, he just blows hot and cool, and in some respects I believe he would have fit nicely into a good old Norwegian after hours get-together-jam-session ...! However, it also strikes me that in OF we recognize so many elements of the great tenorsax performers like Prez, Dexter, Chu, Hawk, that he seems to be a kind of tenorsax center, the melting pot!! I dig particularly his expressive duet with Bechet on the slow "Embraceable ...", it has class!!

JOE TURNER ACCOMPANIED BY Chi. Nov. 29, 1947

same personnel as Oct. 11, 1946, except Ellsworth Liggett (p) through.

Four titles were recorded for National, sporadic faint obbligato parts on "Lucille" and "Rocks In My Bed", but:

NSC311	Nobody In Mind	Intro 4 bars. (S)
	Careless Love	Obbligato 32 bars. (SM)

Chi. Dec. 9, 1947

Same/similar. Four titles were recorded for National, sporadic obbligato parts on "Whistle Stop Blues", "Howlin' Winds" and "Last Goodbye Blues", but:

NSC339 Hollywood Bed Solo 12 bars. (SM)

A lovely intro on "Nobody ..." proves that OF was capable of more than the average player. And while "... Bed" and "... Love" are not quite up to the level of the 1946 session, they nevertheless contribute to the good impression of OF's tenorsax.

To be continued in 1954.

LORENZA FLOYD "BUDDY"

Born:
Died:

ROY MILTON's SEXTET**LA. Sept. 1945**

Jimmy Nottingham, Hosea Sapp (tp), Buddy Floyd (ts), Camille Howard (p), Dave Robinson (b), Roy Milton (dm, vo).

Four titles were recorded for Hamp-Tone, 101 has not been available, but:

HJ006 Burma Road Pt 1 In ens. Obbligato parts. (S)

HJ007 Burma Road Pt 2 Solo 12 bars. Obbligato parts. (S)

Roy Milton was a popular "boogie and blues" West Coast performer in the forties, and his records have a certain primitive charm even today. His tenorsax performer, however, does not show any impressive talent on his first recording session.

ROY MILTON's SEXTET**LA. Dec. 22, 1945**

Hosea Sapp (tp), Earl Simms (as), Buddy Floyd (ts), Camille Howard (p, vo), E. Dave Robinson (b), Roy Milton (dm, vo).

Four titles (or more) were recorded for Juke Box/Roy Milton:

Milton's Boogie Solo 12 bars. (M)

Milton's Boogie (alt.) As above. (M)

Groovy Blues Solo 12 bars. (SM)

Groovy Blues (alt.) As above. (SM)

Rhythm Cocktail Soli 8 and 16 bars. (FM)

R. M. Blues Solo 12 bars. (SM)

R. M. Blues (alt.) As above. (M)

Not very interesting blues items; the tenorsax has little musical contents, best is "... Cocktail". Note however that the RM-versions are reported to belong to the 1946 session below, nevertheless they seem to be alternate takes. The differences in the tenorsax soloing are slight though.

ROY MILTON's SEXTET**LA. 1946**

Personnel as Dec. 22, 1945 except Caughey Roberts (as) replaces Simms.

According to Blues Records seventeen titles were recorded for Roy Milton/Miltone, but some clearly seem to be alternates to the session above, or possibly the March 8, 1947 session with William Gaither (ts). Several have not been available, no tenorsax on "Rainy Day ... Pt 1", "It Should Never have Been This Way" and "Mr. Fine" but:

Them There Eyes Solo 16 bars. (M)

Little Boy Blues Solo 20 bars. (M)

When I Grow Too Old To Dream Solo with ens 32 bars. (FM)

Rainy Day Confession Blues Pt 2 Duet with (p) 12 bars. (S)

Red Light Soli 4 and 4 bars. (M)

Quite uninteresting.

BUDDY FLOYD TENORSAX ACC. BY

MAXWELL DAVIS ORCHESTRA**LA. ca. 1947**Personnel as for Roy Milton above. Allocated for Gotham as **JESSE PRICE**.

One title was recorded for Miltone:

Just Before Sunrise

Solo 48 bars. (S)

Sluggish, simple and not particularly exciting, but nice background music.

**JIMMY GRISSOM VOCAL ACC. BY
THE ORIGINAL SOLID SENDERS****LA. 1947**

Personnel as Roy Milton above.

Seven titles were recorded for Miltone, five have not been available but:

202-AAA Do As I Say

Solo 12 bars. (S)

212-AA Frank Bull's Boogie

Solo 20 bars. (M)

Typical of BF's rather sluggish style but quite good the solo on "... Say".

**EFFIE SMITH VOCAL ACC. BY
JIMMIE GRISSOM AND THE BLENDERS****LA. 1947**

Teddy Buckner (tp), Caughey Roberts (as), Buddy Floyd (ts), T. B. Watson (p), Dave Robinson (b), Roy Milton (dm), Effie Smith, Jimmie Grissom (vo).

Two titles were recorded for Miltone:

Answer To R. M. Blues

Solo 12 bars. (SM)

It's Been So Long

Solo 8 bars. (S)

Simple and sluggish, of no particular interest.

PEPPY PRINCE's MODERN SQUIRES**LA. 1947**

Buddy Floyd, James Jackson (ts), Harold Morrow (p), Joe Lewis (g), Eddie Davis (b), Preston "Peppy" Prince (dm, vo).

Two titles were recorded for Miltone 227, not available.

ROY MILTON's SEXTET**LA. Dec. 27, 1947**

Probably Charles Gillum (tp), Jackie Kelso (as), Buddy Floyd (ts), Camille Howard (p), Johnny Parker (b), unknown (vo-group).

One title (or more) was recorded for Specialty:

Blue Turning Grey Over You

Solo 18 bars. (SM)

LP liner notes says Bill Gaither or BF (ts), but I feel confident that this is BF's sound, and "Blue ..." is in fact one of his better soli.

**PEE WEE CRAYTON
WITH THE FOUR KINGS****LA. 1947**

Buddy Floyd (ts), David Lee Johnson (p), Bill Davis (b), Candy Johnson (dm), Pee Wee Crayton (g, vo).

Four titles were recorded for Four Star and Gru-V-Tone, 217 has not been available but:

3091 After Hours Boogie

Obbligato 36 bars. (S)

3092 Why Did You Go?

Obbligato 48 bars. (S)

In this slow tempo BF plays quite pleasant background.

PEE WEE CRAYTON & HIS GUITAR**LA. 1948**

Personnel as previous.

Four titles were recorded for Modern, no tenorsax on "I Love You So" but:

MM924-X Texas Hop (Dizzy)

Soli with ens 24 and 48 bars. (FM)

MM924-4 Texas Hop

As above. (FM)

MM925-3 Central Avenue Blues

Obbligato 12 and 12 bars. (S)

MM925-X Central Avenue Blues

As above. (S)

MM927-2 When Darkness Falls

Solo 8 bars. (S)

Rather anonymous playing.

JAY McSHANN ORCHESTRA**LA. July 14, 1948**

Vernon Smith (tp), Frank Slets (as), Buddy Floyd (ts), Jay McShann (p), Ralph

Hamilton (b), Jesse Sables (dm), Maxine Reed, Sylvester Mike (vo).
 Nine titles were recorded for Down Beat, 159 "Afraid Of Darkness", "Suffering Man Blues" have not been available, but:

159-A1	M. R. Boogie	Solo 24 bars. (M)
165-A1	Hot Biscuits	Solo 24 bars. (M)
165-B1	Slow Drag Blues	Solo 12 bars. (S)
172-A1	Buttermilk	Solo 24 bars. (M)
172-B1	Twelve O'Clock Whistle	Solo 12 bars. (SM)

With Jay McShann behind him, anybody should be able to blow, and BF is no exception; on this swinging session his all blues soloing is quite encouraging.

SYLVESTER MIKE VOCAL ACC. BY **same date**

Personnel as Jay McShann above.

Five titles were recorded for Down Beat:

Wise Woman	Solo 12 bars. (M)
Going Out	Solo 12 bars. (M)
Fish House Boogie	Solo 24 bars. (M)
Rubberleg Mama	Solo 24 bars. (M)
A Thousand Things On My Mind	Solo 24 bars. (M)

Probably the best BF recordings ever, note for instance "Fish ..." with a colourful opening. The "cool" soli on "Wise ..." and "... Mind" also have qualities. Note this session!

CLARENCE SAMUELS **LA. 1948**

Vernon Smith (tp), Frank Skeet (as), Buddy Floyd (ts), Jay McShann (p), Tiny Webb (g), Ralph Hamilton (b), Jesse Sables (dm), Clarence Samuels (vo).

Four titles were recorded for Down Beat/Swingtime 131, 149, not available.

JIMMY WITHERSPOON / HOOTIE

McSHANN / BUDDY FLOYD

LA. 1948

Unknown (tp), Buddy Floyd & other (ts), probably Jay McShann (p), unknown (g), (b), (dm), Jimmy Witherspoon (vo).

Three titles were recorded for Modern, 953 "Going Home Blues" 20-646 has not been available but:

Jump Children (Good Jumpin')	Solo 24 bars. (M)
Jump Children (alt.)	As above. (M)
Take Me Back Baby	Soli 24, 24 and 12 bars. (FM)

"Jump ..." is a most swinging with exciting lyrics to be noted! BF's contributions are not particularly noteworthy, however there is an interesting second tenorsax player of an elder generation taking 12 bars in the beginning, dig this!

JIMMY GRISSOM VOCAL ACC. BY

BUDDY FLOYD's ORCHESTRA

LA. 1949

Personnel unknown except Buddy Floyd (ts).

Six titles were recorded at one or several sessions for Modern 20-635, 20-647, 20-668, not available.

It is likely that BF participates in the Modern recordings of Oct./Nov. 1949 with **LITTLE WILLIE LITTLEFIELD**, but the sessions will be found under **UNKNOWN**S.

PEE WEE CRAYTON

LA. 1949

Personnel similar to previous with (tp) and (bar) added on some titles.

Ten titles (or more) recorded on several sessions, eight have been available, no tenorsax on "The Bop Hop", "Long After Hours", "Tired Of Travelin'", "T For Texas" and "From Blues To Boogie" but:

Austin Boogie	Solo 24 bars. (M)
When A Man Has The Blues	Obbligato 36 bars. (S)
1147-3 Brand New Woman	Solo 14 bars. (M)

No tenorsax playing above the ordinary, rather dull level. BF's presence is not confirmed, and I am in doubt.

To be continued in 1950.

JOHN FONTENNETTE

Born:

Died:

CLARENCE GREEN

Houston, 1948

John Fontennette (ts), Clarence Green (p, vo), Horace Richmond (b), Rip Bolden (dm).

Two titles were recorded for Eddie's 1207, one has been available:

Green's Bounce

Soli 44 and 12 bars. (M)

On his first recording session JF does not make much impression with his blues choruses.

ROY BROWN

Dallas, Sept. 29, 1949

Teddy Riley (tp), John Fontennette (ts), Edward Santineo (p), Louis Sargent (g), Tommy Shelvin (b), Frank Parker (dm).

Four titles were recorded for DeLuxe, no tenorsax on "End Of My Journey", while "The Blues Got Me Again" has not been available, but:

D-1500 Boogie At Midnight

Soli 6, 4, 24, 4, 16 and 4 bars. (M)

D-1502 I Feel That Young Man's Rhythm

Solo 20 bars. (M)

Cincinnati, Nov. 2, 1949

Personnel as above plus Leroy Rankin (bar).

Four titles were recorded for DeLuxe, two issued:

D-1504 Butcher Pete Pt 1

Solo 12 bars. (M)

D-1505 Butcher Pete Pt 2

Solo 12 bars. (M)

Strong honker, better than many in this category other places in this book! Try "... Rhythm" as a good example. Dig also the trumpet and note that bebop also has arrived at Dallas!

To be continued in 1950.

"SAMMY" FORD

Born:

Died:

IVORY JOE HUNTER

Nashville, Nov. 18, 1947

Sonny Turner (tp), Andy Goodrich (as), Sammy Ford (ts), Ivory Joe Hunter (p, vo), Owen Bradley (g), Jimmy Lewis (b), Johnny Jarette (dm).

Eight titles were recorded for King, three have SF:

5306 No Money, No Luck Blues

Solo 12 bars. (S)

5307 Woo Woo (Wee) Blues

Solo 12 bars. (SM)

5309 Old Gal, New Gal Blues

Solo 12 bars. (M)

Big surprise, a bebop session in Nashville, Tennessee! SF plays a very interesting solo on "Old Gal ..." with originality and seems to have a very good potential. "Woo ..." and "No Money ..." are more sluggish but nevertheless in a modern style. What happened to him?

No further recording sessions.

"JIMMY" JAMES ROBERT FORREST

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

Died: Aug. 26, 1980

Transferred to separate Jazz Archeology file.

CURTYSE FOSTER

Born:
Died:

REV. DWIGHT "GATEMOUTH" MOORE

KC. 1945

Gerald Hunter (tp), Tommy Douglas (as), Curtyse Foster (ts), Juanita Diggs (p), Walter Page (b), Baby Lovett (dm), Dwight Moore (vo).

Four titles were recorded for Gilmore's Chez Paree label, possibly an advertisement for a restaurant and distributed free of charge. No tenorsax on D853-A "Did You Ever Love A Woman", while GCP 855 "Somebody's Got To Go", "Jumping At The Chez Paree" have not been available, but:

D854-A I Ain't Mad At You Pretty Baby Obbligato 16 bars. (M)

Nice and swinging informal Kansas City swing, but the few bars in the background are not enough to make CF legendary!

No further recording sessions.

"BILL" WILLIAM GAITHER

Born:
Died:

ROY MILTON AND HIS SOLID SENDERS

Hollywood, March 8, 1947

Hosea Sapp (tp), Earl Simms (as), William Gaither (ts), Camille Howard (p), Clarence Jones (b), Roy Milton (dm, vo).

Twelve titles were recorded for Specialty, no tensorsax on "The Song Is Ended" and "Red Light", while 514 and 515 have not been available, but:

True Blues Solo 12 bars. (SM)

Camille's Boogie Solo 8 bars. (M)

On The Sunny Side Of The Street Solo 4 bars. (SM)

Coquette Solo with ens 32 bars.
Solo 8 bars. (M)

It Never Should Have Been This Way Solo 16 bars. (M)

I'll Always Be In Love With You Solo 30 bars. (M)

Hollywood, July 8, 1947

Hosea Sapp (tp), Clifton Noel (as, bar), William Gaither (ts), Camille Howard (p, vo), Clarence Jones (b), Roy Milton (dm, vo).

Four titles or more were recorded for Specialty, no tenorsax on "Pack Your Sack, Jack" but:

Little Boy Blue Solo 8 bars. (M)

Them There Eyes Solo 16 bars. (M)

When I Grow Too Old To Dream Soli 16 and 10 bars. (FM)

Hollywood, Aug. 1, 1947

Personnel as July 8.

Thrill Me Solo 12 bars. (SM)

Big Fat Mama Solo 24 bars. (FM)

Roy Rides Intro to solo 24 bars.
Soli 8, 32, 8 and 24 bars. (FM)

What's the Use? Solo 12 bars. (SM)

Hollywood, ca. Aug. 1947

Same? AFRS Jubilee No. 244. Four titles, one has tensors:

MIL-36 Flying Home Solo 8 bars. Solo 5 choruses

of 32 bars. In ensemble. (FM)

As an exception to the general comments below with regard to WG's blues tenorsax playing, this is real jazz! The first two choruses is an attempt to play the Illinois-solo, the rest is original, if one may put it that way.

Hollywood, Sept. 24, 1947

Same? Four titles, unissued.

Hollywood, Dec. 13, 1947

Personnel possibly as July 8.

Three titles, no tenorsax on "Cryin' And Singin' The Blues" but:

Unidentified Skiffle Blues	Solo 24 bars. (M)
----------------------------	-------------------

Waking Up Baby	Solo 24 bars. (M)
----------------	-------------------

Hollywood, Dec. 20, 1947

Probably as above. One title:

Train Blues	Solo 24 bars. (M)
-------------	-------------------

Hollywood, Dec. 27, 1947

Probably as above. Four titles:

M-2	L. A. Hop	Solo 48 bars. (FM)
-----	-----------	--------------------

M-3	I Want A Little Girl	Soli 4 and 4 bars. (SM)
-----	----------------------	-------------------------

M-4	Blue Skies	Soli 16 and 8 bars. (M)
-----	------------	-------------------------

M-5	Blue Turning Grey Over You	Solo 16 bars. (SM)
-----	----------------------------	--------------------

Hollywood, Dec. 30, 1947

Probably as above.

Five titles, no tenorsax on M-7 "Along The Navajo Trail" but:

M-6	My Blue Heaven	Solo 16 bars. (M)
-----	----------------	-------------------

M-8	Tain't Me	Solo 16 bars. (M)
-----	-----------	-------------------

M-9	Porter's Love Song	Soli 16 and 16 bars. (M)
-----	--------------------	--------------------------

M-10	If You Don't Know	Solo 16 bars. (M)
------	-------------------	-------------------

Hollywood, Dec. 31, 1947

Same/similar. Five titles, no tenorsax on "Old Man River" but:

M-20	Keep A Dollar In Your Pocket	Solo 12 bars. (M)
------	------------------------------	-------------------

M-21	You Mean So Much To Me	Solo 16 bars. (S)
------	------------------------	-------------------

M-22	New Year's Resolutions	Solo 12 bars. (SM)
------	------------------------	--------------------

M-23	I've Had My Moments	Solo 16 bars. (SM)
------	---------------------	--------------------

Hollywood, July 13, 1948

Same/similar. Two titles:

Everything I Do Is Wrong	Solo 12 bars. (SM)
--------------------------	--------------------

Hop, Skip and Jump	Solo 32 bars. (M)
--------------------	-------------------

The tenorsax playing of WG is extremely simple, technically and musically rudimentary and, I am sorry to say it, of very little value if at all. If you want to try one title, choose "Roy Rides", almost a feature number.

BILL GAITHER AND HIS MADCAPS

LA. 1949

Bill Gaither (ts), unknown (reeds), (p), (g), (b), (dm), Iona Wade (vo).

Two titles were recorded for MGM:

Introducing Mr. Gaither	Long intro. Soli 64 and 16 bars to coda. (FM)
-------------------------	--

Lonesome Baby Blues	Solo 12 bars. (S)
---------------------	-------------------

Not a particularly convincing way to be introduced, "... Mr. Gaither" is quite simple honking though flowing quite easily; "Lonesome ..." is heavy and boring.

To be continued in 1950.

"MOSEY" MOSES GANT

Born:
Died:

Continued from 1940.

T-BONE WALKER

Chi. possibly May 1945

Unknown (tp), (as), probably Moses Gant (ts), Marl Young (p), unknown (b), (dm), T-Bone Walker (g, vo).

Six titles were recorded for Rhumboogie, two have tenorsax:

3305-1 Sail On Boogie Solo 20 bars. (FM)

3309-2 T-Bone Boogie Solo 24 bars. (FM)

Rough and undeveloped but interesting, particularly "T-Bone ..." should be noted.

T-BONE WALKER WITH MARL YOUNG AND HIS ORCHESTRA

Chi. Dec. 19, 1945

Melvin Moore, Nick Cooper (tp), Nathan Jones, Frank Derrick (as), Moses Gant (ts), Marl Young (p), Mickey Sims (b), Red Saunders (dm), T-Bone Walker (g, vo).

Four titles were recorded for Old Swingmaster/Mercury, two have tenorsax:

410 Come Back To Me Baby Blues Solo 24 bars. (FM)

411 She Is Going To Ruin Me Solo 24 bars. (SM)

Interesting to hear MG again after Horace Henderson, this time in a modern influenced style. "... Ruin Me" really shows his qualities, particularly the first chorus is lovely! "Come Back ..." is good but not that remarkable.

Recording session with **HILLARD BROWN AND HIS BAND** in Chicago, Aug. 19, 1946 for Columbia, unissued.

LITTLE MISS CORNSHUCKS / MARL YOUNG's ORCHESTRA

Chi. ca. 1946

Nick Cooper, Melvin Moore (tp), Nat Jones, Frank Derrick (as), Mosey Gant (ts), Marl Young (p, arr), Bill Green (bjo, vo), Rail Wilson (b), Mildred "Little Miss Cornshucks" Cummings (vo).

Eight titles were recorded for Sunbeam, 106 has not been available, of the others, one has tenorsax:

1122 We're Off Solo with orch 30 bars. (F)

Very interesting experimental music in the transition phase swing to bebop, exciting! MG plays quite competently on "... Off" but in a tempo so fast as to be almost impossible but for people like Byas.

REV. DWIGHT "GATEMOUTH" MOORE

Chi. Dec. 26, 1947

Bill Martin (tp), Bert Patrick (as), Moses Gant (ts), Nat Walker, Simeon Hatch (p), Dolphus Dean (b), James Adams (dm).

Twenty titles were recorded for King, ten issued on King LP684, not available.

No further recording sessions.

"JOE" JOSEPH COPELAND GARLAND

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

Continued from 1944.

Rejoined Louis Armstrong as musical director in May 1945, remained until Louis disbanded in 1947. From the various recording sessions for Victor and concerts, I have found the following JG items:

LOUIS ARMSTRONG AND HIS ORCHESTRA

NYC. Feb. 8, 1947

Personnel similar to March 12, 1947 except Sid Catlett (dm).

Concert from Carnegie Hall. Ten titles, two have JG:

Stompin' At The Savoy	Solo 32 bars. (F)
Roll 'Em	Solo 24 bars. (F)

NYC. March 12, 1947

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

Five titles were recorded for Victor, one has JG:

649	Why Doubt My Love	Solo 2 bars. (SM)
-----	-------------------	-------------------

Assuming the personnel listing is correct, JG has changed his style profoundly, playing now in a much rougher style than before. However, can we be sure it is not John Sparrow who switches to tenorsax? Particularly "Roll ..." is in a style so far from the golden thirties; I doubt that JG could change to a "honker & screamer".

Worked in big band led by Herbie Fields, then rejoined Claude Hopkins 1947. Musical director for Earl Hines orchestra late 1948.

To be continued in 1953.

JOE GAYLES

Born:

Died:

JG joins the Dizzy Gillespie orchestra in early/middle 1947 and stays until end of Victor period autumn 1949. I have not been able to identify any tenorsax soli as his, but he may play some of those listed under James Moody, George Nicholas, Budd Johnson or Yusef Lateef. Particularly take 2 of "I'm Be Boppin' Too" from Dec. 29, 1948 and "Jump Di-Le-Ba" from May 6, 1949 have been suggested to be JG.

WILD BILL MOORE

NYC. Oct. 20, 1949

Jonah Jones (tp), James Buxton (tb), Joe Gayles, Wild Bill Moore (ts), Walter Bishop (p), Ivan Rolle (b), Eddie Grant (dm).

Four titles were recorded for Regal, three have been available, but no JG.

No further recording sessions.

"AL" ALFRED GIBSON

Born:

Died:

AG is now a member of the Cab Calloway orchestra. Usually Ike Quebec takes the tenorsax soli but also Bob Dorsey contributes occasionally. The only cases of AG tenorsax soli found so far are the following, if the personnel listing is correct:

CAB CALLOWAY AND HIS ORCHESTRA

NYC. Sept. 11, 1945

Personnel as below with John Haughton (tb), J. C. Heard (dm) instead of Keg Johnson and Buford Oliver.

35187-1	If This Isn't Love	Solo 2 bars. (SM)
---------	--------------------	-------------------

NYC. Nov. 13, 1945

Russell Smith, Shad Collins, Jonah Jones, Paul Webster, Roger Jones (tp), Keg Johnson, Quentin Jackson, Tyree Glenn, Fred Robinson (tb), Bob Dorsey, Hilton Jefferson (as), Al Gibson (cl, ts), Ike Quebec (ts), Rudy Powell (cl, as, bar), Dave Rivera (p), Danny Barker (g), Milt Hinton (b), Buford Oliver (dm), Cab Calloway (vo).

35420	The Honey Dripper	Solo 8 bars. (M)
-------	-------------------	------------------

Defiant solo of surprisingly high quality on "... Dripper". Is this AG's only one, or may it be Dorsey after all? The solo on "... Love" is brief and straight and can be by anybody but does not seem to resemble IQ.

AG stayed with Cab Calloway until 1947. Records with LOUIS ARMSTRONG on

(cl, bar), Jan. 9, 1945, MILT HINTON on (cl) July 6, 1945, SARAH VAUGHAN on (cl, as) July 18, 1946 and DIZZIE GILLESPIE on (bar) April 14, 1949 and later.

No further recording sessions.

PAUL GONSALVES

Born: Boston, Massachusetts, July 12, 1920

Died: May 14, 1974

Transferred to separate Jazz Archeology file.

DEXTER KEITH GORDON

Born: Los Angeles, California, Feb. 27, 1923

Died: Philadelphia, Delaware, April 25, 1990

Transferred to separate Jazz Archeology file.

RUFUS GORE

"NOSE"

Born:

Died:

TINY BRADSHAW AND HIS ORCHESTRA **Cincinnati, Nov. 30, 1949**

Leslie Ayres (tp), Rufus Gore (ts), Orrington Hall (as, bar), Jimmy Robinson (p), Leroy Harris (g), Clarence Mack (b), Calvin Shields (dm), Tiny Bradshaw (vo).

Four titles were recorded for King, three issued:

K5807	Gravy Train	Solo 24 bars. (M)
K5808	I Hate You	Intro 2 bars. Solo 10 bars. (S)
K5809	Teardrops	Intro 4 bars. Break. (S)

The first chorus seemed to indicate ordinary r&b, but the second one has some daredevilish flagolletto far out of this world! And fine, fat, slow playing on "I Hate You".

To be continued in 1950.

FRANK GOUDIE

"BIG BOY"

Born: Royville (Youngsville), Louisiana, Sept. 13, 1899

Died: San Francisco, California, Jan. 9, 1964

Transferred to separate Jazz Archeology file.

WARDELL GRAY

Born: Oklahoma City, Oklahoma, 1921

Died: Las Vegas, Nevada, May 25, 1955

Transferred to separate Jazz Archeology file.

AL GREEN

Born:

Died:

Participates in the following recording session only:

ROY ELDRIDGE AND HIS ORCHESTRA **NYC. May 7, 1946**
Bigband personnel including Tom Archia, Al Green (ts), for details see former.
Four titles were recorded for Decca, one has AG:

73556 Yard Dog Solo 32 bars. (M)

A good quality performance, and we recognize a tenorman with potential. But this is all he left us, why?

"BOBBY" GREEN

Born:

Died:

RENE HALL SEXTETTE **NYC. Dec. 1949**
Reunald Jones (tp), Bobby Green, Buddy Tate (ts), Edwin Swanston (p), Rene Hall (g), Billy Swanston (b), Bobby Donaldson (dm).
Six titles were recorded for Jubilee, four have BG:

Blowin' Awhile	Soli 12 and 12 bars (2 nd and 3 rd (ts)-soli). (M)
Blue Creek Hop	Soli 4 and 32 bars (following BT). 64 bars chase/duet. (FM)
Downbeat	Intro 2 bars. Solo 16 bars. (M)
Jubilee Jump	Soli 24 and 4 bars. (M)

BG plays with a remarkably ugly tone, but he has got ideas and shows promising talent, particularly on "... Awhile" and "... Hop", more modern but less confident than BT.

BG appears on the NYC. Dec. 1949 session **MAX "SCATMAN" BAILEY WITH BUDDY TATE's ORCHESTRA**, two titles, but no soli.

To be continued in 1950.

SHIRLEY GREENE

Born:

Died:

Continued from 1941.

ANDY KIRK AND HIS ORCHESTRA **1947/48**
Personnel not identified but includes Ray Abrams, Shirley Greene (ts).
Filmshort.

'Gator Serenade	Solo pattern: RA 8, SG 8, RA 8, SG 8, RA 80, SG 64, RA/SG 8, SG 24, RA/SG 8, SG 8, RA/SG 16 bars. (FM)
Don't Sit On My Bed	Solo 64 bars. (M)

Note: 16 bars seem to be missing on SG's long solo on "... Serenade", my count does not give a complete number of choruses!

This is really some blowing session!! On "... Serenade" the two tenorsaxes have a real cutting contest (I will not choose a winner), and they play with a fire and inspiration not inferior to any of the "established stars". SG is a mysterious "jazz ghost", appearing with Doc Wheeler on his 1941/42 recordings, then goes underground, to reappear in this movie and then is gone forever! I do not at present know what RA and SG look like, and the reason I believe SG is the soloist on "... My Bed" is just the similarity of his phrasing to that heard on some of the Wheeler recordings. On meagre evidence it seems that SG could have belonged to the major bebop performers, and his disappearance is a sad loss.

No further recording sessions.

JOHN GREER "BIG JOHN"

Born:
Died:

First recording session is with LUCKY MILLINDER AND HIS ORCHESTRA, NYC. Jan. 3, 1949, four titles for Victor, but is listed as (vo) only.

BIG JOHN GREER **ca. 1949**
Big John Greer (ts, vo) and others.
Four titles were recorded for Sittin' In With 510 and 518, not available.

**BIG JOHN GREER
AND THE RHYTHM ROCKERS** **NYC. April 8, 1949**
Frank Galbreath (tp), Teddy Small (as), Big John Greer (ts, vo), Harold Clark (ts),
Leroy Lovett (p), Al Casey (g), Henry Holmes (b), Art Blakey (dm).
Three titles were recorded for Victor, two have tenorsax:

1251	Drinkin' Wine, Spo-Dee-O-Dee	Solo with orch 24 bars. (M)
1252	Long Tall Gal	Solo 16+8 bars, orch on bridge. (M)

Strong music, with Al Casey and Art Blakey prominent in the background, and JG immediately turns out to be a honker of class! Particularly his solo on "Drinkin' ..." is constructive and should attract rather than dispel a jazz listener.

LUCKY MILLINDER AND HIS ORCHESTRA **NYC. June 27, 1949**
Donald Joseph, Lammar Wright, Fats Ford, Frank Galbreath (tp), Zolman "Porky" Cohen, Alfred Cobbs, Nick Cavas (tb), Tony Scott (cl), Rudy Powell, Teddy Small (as), Harold Clark, Tate Houston (ts), Big John Greer (ts, vo), Leroy Lovett (p), Danny Perry (g), Henry Holmes (b), Joe Harris or Art Blakey (dm), Annisteen Allen (vo).
Four titles were recorded for Victor, two have tenorsax:

1752	Awful Natural	Solo with orch 12 bars. (SM)
1753	Rockin' With Big John	Soli with orch 6 and 2 choruses of 12 bars. (M)

Forceful playing on "... Big John", a feature number for JG, showing he is a very competent bigband tenorsax player with a potential far above what later was realized, to confirmed also by a good solo on "... Natural".

**BIG JOHN GREER
AND THE RHYTHM ROCKERS** **same date**
Frank Galbreath (tp), Zolman Cohen (tb), Tony Scott (cl), Big John Greer (ts, vo), Tate Houston (ts, bar), Leroy Lovett (p), Danny Perri (g), Henry Holmes (b), Art Blakey (dm).
One title was recorded for Victor:

1754	If I Told You Once	Solo with orch 24 bars. (M)
------	--------------------	-----------------------------

Again JG shows strong capabilities, and "... Told You ..." is strongly recommended.

To be continued in 1950.

"JOHNNY" JOHN ARNOLD GRIFFIN "LITTLE GIANT"

Born: Chicago, Illinois, April 24, 1928
Died: Mauprevoir, France, July 25, 2008

Transferred to separate Jazz Archeology file.

CLARENCE HALL

Born: Reserve, Louisiana, ca. 1900
Died:

DAVE BARTHOLOMEW & HIS SEXTETTE **New Orleans, Sept. 1947**

Dave Bartholomew (tp, vo), Joe Harris (as), Clarence Hall (ts), Fred Lands (p), Meyer Kennedy (g), Frank Fields (b), Earl Palmer (dm).

Five titles were recorded for DeLuxe, four issued, but no tenorsax.

NO. April 1949

Personnel as above.

Four titles were recorded for DeLuxe, one has tenorsax:

D937-4 Girt Town Blues Solo 12 bars. (SM)

CH's first recorded solo on "Girt ..." is strong with a quavering tone, very charming!

JEWEL KING / TOMMY RIDGLEY **NO. Nov. 29, 1949**

Personnel including Clarence Hall, Herb Hardesty (ts), for details see latter.

FATS DOMINO **NO. Dec. 10, 1949**

Personnel including Clarence Hall, Herb Hardesty (ts), for details see latter.

No tenorsax solo.

To be continued in 1950.

HERBERT HALL

Born: Reserve, Louisiana, March 28, 1907

Died:

HERMAN AUTREY's BAND **Philadelphia, 1946**

Herman Autrey (tp, vo), Herbert Hall (ts), William Wilkie (p), Carl "Flat Top" Wilson (b), George Woods or Buford Oliver (dm). Note: Presented as Herbert Autrey's Band (sic!).

Four titles were recorded for Sapphire, 705 has not been available but:

Jealous Woman Blues Weak obbligato 24, 8 and 8 bars.
Duet with (tp) 12 bars. (SM)

Da-Doo-Da-Do-Da'Y Straight with (tp) 32 bars. Weak
obbligato 32 bars. Solo 16 bars. (M)

Nice music bringing back the good old days. HH plays mostly in the background and maybe not so exciting on "Jealous ...". However, his solo on "Da-Doo ..." is very competent and pleasant and followed by a very inspired trumpet ride-out.

"JIMMY" JAMES HAMILTON

Born: Dillon, South Carolina, May 25, 1917

Died: St. Croix, Virgin Islands, Sept. 20, 1994

Continued from 1944.

JH joined Duke Ellington in May 1943 and remained until June 1968. His main instrument was (cl), and he soloed only occasionally on (ts), first time in 1946. Below are listed his tenorsax soli:

DUKE ELLINGTON AND HIS ORCHESTRA **NYC. March 28, 1946**

Personnel similar to below.

Capitol transcriptions, one item:

Take The A Train Solo with orch 8 bars. (M)

Hollywood, July 17, 1946

Taft Jordan, Shelton Hemphill, Cat Anderson, Francis Williams, Harold Baker (tp), Ray Nance (tp, vln, vo), Joe Nanton, Lawrence Brown, Claude Jones, Wilbur De Paris (tb), Jimmy Hamilton (cl, ts), Johnny Hodges (sop, as), Russell Procope (cl, as), Al Sears (ts), Harry Carney (cl, bcl, bar), Duke Ellington (p), Fred Guy (g), Oscar Pettiford (b), Sonny Greer (dm).

Capitol Transcriptions, one item:

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

San Diego, July 27, 1946

Same personnel minus Nanton.

Broadcast "Date with the Duke" from Aquarium Restaurant, one item:

Just You, Just Me

As above. (FM)

Meadowbrook, Culver City, Aug. 22, 1946

Personnel as above. Broadcast. One item:

Just You, Just Me

As above? ()

Hollywood, Aug. 26, 1946

Personnel as above. Recording session for Victor, one item:

2116-1 Just You, Just Me

Solo 32 bars. (FM)

Oct. 5, 1946

Personnel as above.

4642d Just You, Just Me

As above. (FM)

"Just You ..." was JH's first main tenorsax solo item with the Duke. His light sound and flexible phrasing give him a good potential, and his soloing must be considered quite acceptable. However, he lacks the personality of style and intensity necessary to be recognized as a great player.

DUKE ELLINGTON AND HIS ORCHESTRA Hollywood, Aug. 14, 1947

Shelton Hemphill, Francis Williams, Harold Baker, Wilbur Bascomb (tp), Ray Nance (tp, vln, vo), Lawrence Brown, Claude Jones, Tyree Glenn (tb), (reeds) and (rhythm) as July 17, 1946.

Recording session for Columbia, one item:

2531-reh Hy'a Sue

No solo.

2531-1 Hy'a Sue

2/2 with (tb) 24 bars. (SM)

2531-alt Hy'a Sue (NC)

As above. (SM)

Sept. 1948

Same personnel.

4720s Hy'a Sue

2/2 with (tb) 24 bars. ()

Meadowbrook, Culver City, Oct. 4, 1947

Same personnel except Billy Strayhorn (p) replaces Duke.

Broadcast, one item:

4725b Hy'a Sue

2/2 with (tb) 24 bars. ()

Schenectady, Nov. 6, 1948

Personnel as Aug. 14, 1947, except Al Killian (tp), Quentin Jackson (tb), Wendell Marshall (b) replace Bascomb, Jones and Pettiford, Ben Webster (ts) added.

NBC broadcast from Union College, one item:

4801h Hy'a Sue

2/2 with (tb) 24 bars. ()

NYC. Nov. 13, 1948

Personnel as above. Recorded at Carnegie Hall, two items:

4802q Hy'a Sue

2/2 with (tb) 24 bars.

Solo 9 choruses of 12 bars,
last 4 with orch to coda. (SM)

4802b Three Cent Stomp

Soli 16 and 2 bars. (M)

Philadelphia, Nov. 22, 1948

Personnel as above. CBS broadcast from the Click Restaurant, one item:

4803h Hy'a Sue

2/2 with tb 24 bars.

Solo 5 choruses of 12 bars,
last 1 with orch, to coda. (SM)

Nov. 23, 1948

Same.

4804g Hy'a Sue

Nov. 24, 1948

Same.

4805e Hy'a Sue

Nov. 26, 1948

Same.

4806g Hy'a Sue

Nov. 27, 1948

Same.

4807f Hy'a Sue

NYC. Dec. 10, 1948

Same. Concert at Cornell University, Ithaca, one item:

4808o Hy'a Sue

2/2 with (tb) 24 bars.
Solo 5 choruses of 12 bars,
last 1 with orch, to coda. (SM)

A beautiful duet with Tyree Glenn on trombone, why didn't JH choose the tenorsax as his instrument instead of the "cool" clarinet? Maybe Duke didn't let him?

DUKE ELLINGTON AND HIS ORCHESTRA **Hollywood, Feb. 1949**

Same/similar. Recorded at the Empire Room, Hollywood Empire Hotel.

Four titles with JH:

4903a St. Louis Blues Solo 24 bars. (M)

4905e Take The A Train Solo 32 bars. (M)

4905c Three Cents Stomp Soli 16 and 4 bars. (M)

4906a Hy'a Sue 2/2 with (tb) 24 bars.
Solo 5 choruses of 12 bars,
last 1 with orch, to coda. (SM)

Reported to be played by Ben Webster, the similarity of styles fools us, these soli are definitely by JH. Nice playing!

DUKE ELLINGTON AND HIS ORCHESTRA **NYC. Dec. 22, 1949**

Ray Nance (tp), Tyree Glenn (tb, vib), Johnny Hodges (as), Jimmy Hamilton (ts), Harry Carney (bar), Duke Ellington (p), Wendell Marshall (b), Sonny Greer (dm), Lu Elliott (vo-42551).

Four titles were recorded for Columbia, two have JH:

42551-1 Joog, Joog Soli with choir 10 and 8 bars. (M)

42554-1 B Sharp Boston Solo 16 bars. (SM)

42554-2 B Sharp Boston As above. (SM)

JH again proves he is an excellent tenorsax player with stylistic elements from Hodges and Webster.

To be continued in 1950.

JOHN HARDEE

"BAD MAN"

Born: Corsicana, Texas, Dec. 20, 1918

Died: Dallas, Texas, May 18, 1984

Transferred to separate Jazz Archeology file.

"HERB" HERBERT HARDESTY

Born:

Died:

CHUBBY "HIP SHAKIN'" NEWSOME **New Orleans, Jan. 1949**

Dave Bartholomew (tp), Joe Harris (as), Herb Hardesty (ts), Salvador Doucette (p),

Ernest McLean (g), Frank Fields (b), Earl Palmer (dm), Chubby Newsome (vo).
Two titles were recorded for DeLuxe, one has HH:

892 Close To Train Time Solo 12 bars. (SM)

An interesting solo of indeterminable style, well worth noticing.

JEWEL KING / TOMMY RIDGLEY New Orleans, Nov. 29, 1949

Dave Bartholomew (tp), Joe Harris (as), Herb Hardesty, Clarence Hall (ts), possibly Salvador Doucette (p), Ernest McLean (g), Frank Fields (b), Earl Palmer (dm), Tommy Ridgley (vo-112-115), Jewel King (vo-116-119). Note: B&G gives Alvin Tyler (ts) instead of HH for the Ridgley titles.

Eight titles were recorded for Imperial, 5054 ("Early Dawn Boogie"), 5074, 5076 ("Passion Blues"), 5087 ("Low Down Feeling") have not been available, no tenorsax on "Don't Marry Too Soon" and "Shrewsbury Blues" but:

IM-119 3 x 7 = 21 Solo 24 bars. (M)

Modern oriented solo but too loose in the execution, may be HH or others.

FATS DOMINO AND HIS SEXTET New Orleans, Dec. 10, 1949

Personnel as Jewel King above, except Red Tyler (bar), no (p).
Eight titles were recorded for Imperial, two have been available:

IM-138 Boogie Woogie Baby Solo 24 bars. (M)

IM-139 Hey La Bas (Boogie) Solo 24 bars. (M)

Strong and interesting r&b player, his soli here have good jazz qualities!

To be continued in 1950.

JOHN BENJAMIN HARTZFIELD

Born: Denver, ca. 1917

Died:

Came to Chicago in the 1930s, played with Chan Caldwell in 1934, many other Chicago bands. Joined Earl Hines (spring 1938 - six months); to Fletcher Henderson (spring - June 1939). Returned to Chicago, played with Jimmy Noone, Walter Barnes (Oct. 1939), Leonard Reed (Grand Terrace - Dec. 1939), Coleman Hawkins, later with Hot Lips Page (1941-43), Joe Guy (1944), Dud Bascomb (1944-51).

HORSE COLLAR WILLIAMS NYC. Jan./Feb. 1945

Jesse Drakes (tp), Joe Evans, Floyd "Horsecollar" Williams (as), John Hartzfield (ts), Duke Jordan (p), Gene Ramey (b), J. C. Heard (dm), Etta Jones (vo).

This is a "forgotten" session, belonging to p. 167.

Four titles were recorded for Chicago, two issued, "You Ain't Nothin' Daddy" has no tenorsax but:

N550 How Ya Like That Solo 8 bars. (M)

Inspired, not without merits.

DUD BASCOMB AND HIS ORCHESTRA NYC. May 1945

Dud Bascomb (tp), Steve Pulliam (tb), Rudy Williams Joe Evans (as), Paul Bascomb, John Hartzfield (ts), Robert Harley (p), Isaac McFadden (g), Nick Fenton (b), Charles Simon (dm).

Date also given as late 1944.

Four titles were recorded for DeLuxe, one has JH:

134 Let's Jump 40 bars 4/4 bars with (ts) (JH last). (FM)

A quite honorable debut; JH takes the challenge of the master Bascomb and answers defiantly, in a more modern style, undeveloped but promising.

HOT LIPS PAGE NYC. ca. 1946

Hot Lips Page (tp, vo), probably Earl Bostic (as), John Hartzfield (ts), unknown (p), Sam Allen or Danny Barker (g), unknown (b), (dm).

Two titles recorded for Hub, no tenorsax on "Buffalo Bill Blues" but:

430-B Kansas City Jive Solo 16 bars. (FM)

A competent solo without particular merits.

HOT LIPS PAGE AND HIS BAND**NYC. Oct. 1946**

Hot Lips Page (tp, vo), Earl Bostic (as), John Hartzfield (ts), Lannie Scott (p), Danny Barker (g), Carl Wilson (b), George Jenkins (dm).

Four titles were recorded for Apollo, two have tenorsax:

AP 3057 Open The Door Richard Solo with vocal acc. 16 bars. (M)

R1098 Birmingham Boogie Obbligato 24 bars to solo 24 bars. (FM)

Acting in a minor role on "... Richard", the result is not interesting and not at all up to our expectations from the 1945 Dud Bascomb session. "Birmingham ..." is more interesting but with a bad mistake in the first solo chorus.

CAT ANDERSON ORCHESTRA**NYC. May 14, 1947**

Cat Anderson, Lee Brown, Don Devilla, Archie Johnson, Joe Stroud (tp), Joe Britton, Floyd Brady, LeRoy Hardison, George Stevenson (tb), Curby Alexander, Vince Royal (as), John Hartzfield, Vincent McCleary (ts), Howard Austin (bar), Horatio Duran (p), Bob Paige (b), Bobby Donaldson (dm).

Four titles were recorded for Apollo, no tenorsax on "I Gotta Go Baby", but:

R1235 Swingin' The Cat Solo 8 bars. (M)

R1236 Cat's Boogie Solo 12 bars. (M)

R1237 For Jumpers Only Solo 18 bars. (FM)

Quite interesting modern playing on "... Cat" and "... Only", while "... Boogie" is rather ordinary.

To be continued in 1950.

LOWELL W. HASTINGS**"COUNT" "RED"**

Born:

Died:

Continued from 1944.

LH may still be a member of the Tiny Bradshaw orchestra in 1945, to appear on some AFRS shows, see UNKNOWN.

LH participates in the **SARAH VAUGHAN** recording session for Musicraft in NYC. July 2, 1947, four titles, but no tenorsax soli.

BOB MERRELL**NYC. Oct. 1947**

Bob Merrell (tp, vo), Chuck Clark (as), Count Hastings (ts), Eddie DeVerteuil (bar), Arnold Jarvis (p), Norman Keenan (b), Sonny Payne (dm).

Four titles were recorded for Aladdin, two issued:

145 You Took My Woman Solo 12 bars. (M)

146 Blues Without Booze Obbligato 36 bars. (S)

Long time since we last heard CH, but this session is quite promising, nice background on "... Booze" and a good solo on "... Woman".

COUNT HASTINGS**NYC. Nov. 29, 1948**

Count Hastings (ts), unknown (p), (b), (dm).

Two titles were recorded for Gotham:

Begin The Beguine Intro 8 bars to solo 64 bars. (SM)

Candied Jam Intro 4 bars to solo 80 bars. (M)

LH on his own but the results are quite disappointing. "Begin ..." and "... Jam" fall in the middle of everything or nothing, not interesting as jazz and probably not very exciting for a more commercially oriented public either. "Hastings was a remarkable talented saxman" says Tony Burke in the Gotham LP liner notes. Probably he is right, but then the talent seems to waste itself.

EARL BOSTIC**Cincinnati, Jan. 12/13, 1949**

Roger Jones (tp, vo), Earl Bostic (as), Count Hastings (ts), John "Jaki" Byard (p),

Vernon King (b), Shep Shepard (dm).

Eight titles were recording for King, six issued, "Watch Where You Walk Boy" has not been available, but:

K5660 Earl's Imagination Soli 8 and 8 bars. (FM)

K5661 Earl Blows A Fuse Solo 32 bars. (FM)

On the Bostic recordings CH seems to thrive better, and particularly on "... Fuse" does he play a rough but competent solo with interesting modern influences.

COUNT HASTINGS

NYC. Jan. 24, 1949

Count Hastings (ts), unknown (p), (b), (dm), (vo-"Baboo").

Three titles were recorded for Gotham:

She's Funny That Way Solo 48 bars to coda. (S)

Patches In ens. Solo 32 bars. (FM)

Patches As above. (FM)

Baboo In ens. Solo 8 bars. (S)

A slight improvement from the previous Gotham session but not too impressive performances. In "Patches" he ventures into semi-bebop, and there are details of interest, but he never really goes anywhere. "... That Way" is a sort of highlight with an added echo to make it saleable, however even here the music lacks inspiration. And what LH and the piano player really try to do on "Baboo" is beyond me!

EARL BOSTIC

NYC. May 28, 1949

Roger Jones (tp, vo), Earl Bostic (as), Count Hastings (ts), Rufus Webster (p), Keeter Best (b), Shep Shepard (dm).

Four titles were recorded for King, three issued, one has CH:

K5733 Earl's Blues Solo 36 bars. (F)

A colourful tenorsax solo here!

NYC. Aug. 8, 1949

Same. Four titles were recorded for King, three have tenorsax:

K5757 Sugar Hill Blues Soli with ens 12, 8 and 8 bars. (S)

K5758 Choppin' It Down Solo 36 bars. (M)

K5760 No Name Blues Solo 12 bars. (S)

Competent but not remarkable playing, best is "No Name ...", the three blues choruses on "... Down" do not stick out from the general r&b crowd.

To be continued in 1950.

COLEMAN HAWKINS

"BEAN" "HAWK"

Born: St. Joseph, Missouri, Nov. 21, 1901

Died: May 19, 1969

Transferred to separate Jazz Archeology file.

EDGAR HAYES

Born:

Died:

TOMMY DEAN AND HIS ORCHESTRA

Chi. July-Aug. 1949

Chris Woods (as), Edgar Hayes (ts), Gene Easton (bar), Tommy Dean (p), unknown (b), Nathaniel "Pee Wee" Jernigan (dm, vo).

Four titles were recorded for Miracle, one has tenorsax:

Just About Right Soli 8 and 12 bars. (SM)

Interesting tenorsax player and band, but the highlight is the opening altosax chorus on "Sweet And Lovely", really some surprise!

To be continued in 1952.

"JIMMY" JAMES EDWARD HEATH

Born: Philadelphia, Pennsylvania, Oct. 25, 1926

Died:

Transferred to separate Jazz Archeology file (not yet published).

"MIKE" MICHAEL HEDLEY

Born:

Died:

Continued from 1944.

TAB SMITH AND HIS ORCHESTRA **Chi. Feb. 1945**

Archie Johnson (tp), Tab Smith (as), Mike Hedley (ts), Red Richards (p), Trevor Bacon (g, vo÷1252), Al McKibbin (b), Walter Johnson (dm).

Four titles were recorded for Regis/Manor, one has tenorsax:

1252	Tab Steps Out	Solo 24 bars. (FM)
------	---------------	--------------------

Two blues choruses of competent playing.

Participates in a 1946 recording session with WILLIE BRYANT for Apollo but (as) only. No further recording sessions.

FRANK HENDERSON

"SLIM"

Born:

Died:

Continued from 1944.

BUDDY JOHNSON AND HIS ORCHESTRA **NYC. Jan. 28, 1947**

Personnel includes David Van Dyke, Frank Henderson (ts), for details see former. Not all titles have been available, no FH soli found so far.

LUCKY MILLINDER AND HIS ORCHESTRA **NYC. Jan. 3, 1949**

Joe Wilder, Fats Ford, Frank Galbreath, Lammar Wright (tp), Porky Cohen, Fred Zito, Alfred Cobbs (tb), Rudy Powell, Edwin Caine (as), Harold Clark, Paul Quinichette, Slim Henderson (ts), Sid Brown (bar), Leroy Lovett (p), Mundell Lowe (g), H. Holmes (b), C. Stanton (dm), Big John Greer, Paul Breckenridge, Doris Davis (vo).

Four titles were recorded for Victor, three have tenorsax:

D9VB18	I Ain't Got Nothin' To Lose	Solo 16 bars. (M)
--------	-----------------------------	-------------------

D9VB19	Tomorrow	Solo 18 bars. (M)
--------	----------	-------------------

D9VB20	D Natural Blues	Solo 24 bars. (SM)
--------	-----------------	--------------------

This tenorsax playing is rough but good, particularly "D Natural ..." is noteworthy.

JIMMIE LUNCEFORD's ORCHESTRA **UNDER DIRECTION OF**

EDDIE WILCOX & JOE THOMAS **NYC. June/July, 1949**

Personnel probably including Joe Thomas, Slim Henderson (ts), for details, see former. Many titles recorded for Manor. Not all titles have been checked, till now no SH solo has been found.

EDDIE WILCOX ORCHESTRA **NYC. ca. 1949**

Bigband personnel including Elmer Crumley (tb, vo), Slim Henderson (ts), Eddie Wilcox (p), Al Norris (g), Billy Matthews (vo).

Two titles were recorded for Abbey, one has SH:

Born: Birmingham, Alabama, Jan. 10, 1913
Died: Bronx, NY., Sept. 15, 1994

This wellknown baritonesax player with ERSKINE HAWKINS & HIS ORCHESTRA used to play tenorsax in the ensemble. He may have taken a few soli on this instrument, but none has been discovered yet.

Born:
Died:

BUDDY JOHNSON AND HIS ORCHESTRA **NYC. Oct. 30, 1947**
Frank Royal, Andrew Wood, Calvin Strickland, Willis Nelson (tp), Bernard Archer,
William Harrison, Steve Pulliam (tb), Joe O'Laughlin, Al Robinson (cl, as), David
Van Dyke, Purvis Henson (ts), Teddy Conyers (bar), Buddy Johnson (p, vo, ldr),
Bernard McKay (g), Leon Spann (b), Emmanuel Simms (dm).
Four titles were recorded for Decca, one has PH:

NYC. Dec. 9, 1947

NYC. Dec. 26, 1947

74418	Pullamo	Solo 32 bars. (M)
-------	---------	-------------------

To be continued in 1950.

Born:
Died:

TAB SMITH AND HIS ORCHESTRA **LA. Aug. 1945**
Personnel given as Frank Galbraith (tp), Tab Smith (as, ts), Johnny Hicks (ts), Larry Belton (bar), Red Richards (p), John Drummond (b), Walter Johnson (dm), Robie Kirk (vo). However, no (tp) nor (bar) can be heard, and all tenorsax soli certainly are played by TS, no trace of a second (ts).

WILLIE BRYANT VOCAL ACC. BY NYC. Oct. 15, 1945
Taft Jordan (tp, vo), Tab Smith (as), Johnny Hicks (ts), Leonard Feather (p), Chuck Wayne (g), Ben Brown (b), Walter Johnson (dm).
Four titles were recorded for Apollo, no tenorsax on 1036 "It's Over Because We're Through" but:

R1034	Blues Around The Clock Pt 1	Obbligato 12 bars. (S)
R1035-X	Blues Around The Clock Pt 2	Obbligato 12 bars. (S)
R1035-Y	Blues Around The Clock Pt 2	As above. (S)
R1037	Amateur Night In Harlem	Obbligato 40 bars to ensemble 8 bars. (FM)

A new and interesting tenorsax performer; his obligato playing is professional and confident, on "Amateur..." most like a solo with a heavy talking overload.

TAB SMITH AND HIS ORCHESTRA **NYC. ca. Nov. 1945**

Frank Humphries (tp), Tab Smith (as, vo-401, 402), Johnny Hicks (ts), Red Richards (p), Joe Brown (b), Walter Johnson (dm), Betty Mays (vo-408).

Four titles were recorded for Hub, three have JH:

hu 401	Riffin' The Bass	Solo 12 bars. (M)
hu 402	Darlin' You're All I Need	Obligato 8 bars. (S)
hu 408	Fat Mouth Blues	Obligato 12 bars. (SM)

A light, easy swinging solo on "... Bass", and the obligato parts sound quite nice!

TAB SMITH AND HIS ORCHESTRA **NYC. ca. Nov. 1945**

Frank Galbraith, Russell Royster (tp), Tab Smith (as), Johnny Hicks (ts), Larry Belton (bar), Red Richards (p), Johnny Williams (b), Walter Johnson (dm). Vocals: Frank Galbraith (vo-74), Tab Smith (vo-71, 72), Robie Kirk (vo-58, 77), Hester Lancaster (vo-89, 90), unknown (vo-87).

Several recording sessions with the IN prefix, issued on different labels. No tenorsax on "Keep Right On Doin'", "Tab's Purple Heart", "Sweet Old Me" and "Truck Packed Up", while "Where Is Your Husband At?" and "Let's Go Upstairs" have not been available but:

IN-71	Joy At The Savoy	Solo 16 bars. (M)
IN-73	Jumpin' At The Track	Solo 32 bars. (F)
IN-74	Morning Blues	Obligato with (p) and ens 12 bars. (S)
IN-87	If You Don't	Soli 4 and 4 bars. (M)
IN-91	On The Jersey Side	Solo 32 bars. (FM)

One very noteworthy item, "... Track", uptempo with an almost bigbandish sound and a fine bop-influenced tenorsax solo showing that JH was a very competent player. However, he is not featured much, and on "... Savoy" he plays somewhat heavily, even if the tempo is a pleasant medium one.

TAB SMITH AND HIS ORCHESTRA **NYC. ca. summer 1946**

Personnel probably as previous sessions, ca. Nov. 1945. Vocals: Gloria Robinson (vo-488), Tab Smith (vo-491), Deborah Murphy (vo-539, 541).

One or several recording sessions for Hub, six titles, five have tenorsax:

hu 488	My Mellow Man	Obligato 12 bars. (SM)
hu 491	I Can't Believe That You're In Love With Me	Obligato 8 bars. Solo 8 bars. (SM)
hu 497	Pitch A Boogie Part I	Solo 12 bars. (M)
hu 498	Pitch A Boogie Part II	Solo 24 bars. (M)
hu 539	Too Late	Obligato 6 bars. (SM)

Very interesting soli on "Pitch ...", quite original in Prez/modern influenced style.

WILLIE BRYANT AND HIS ORCHESTRA **1946**

Frank Galbraith, Archie Johnson, Henry Glover (tp), Ed Moran, Dan Minor (tb), Steve Pullam (tb, vo-1177), Michael Hedley, Jimmy Powell (as), Eddie Leaves, Johnny Hicks (ts), Bill Doggett (p), Leroy Harris (g), Billy Taylor (b), Panama Francis (dm), Willie Bryant (ldr, vo-1178).

Two titles were recorded for Apollo, one has tenorsax:

R1178	Sneaky Pete	Solo 16 bars. (M)
-------	-------------	-------------------

A good, modern influenced tenorsax solo with a fine bigband!

JH records with **DINAH WASHINGTON** on August 11, 1946, but no tenorsax soli. He records with **FRANK HUMPHRIES**, 1947, probably no soli, for details see Don Warren (ts).

No further recording sessions.

BRUCE HINKSON

Born:
Died:

This must be the same BH as mentioned on two sessions with Benny Nawahi in 1931, playing (vln), or what?

BRUCE HINKSON QUARTET **NYC. ca. 1945**

Bruce Hinkson (ts, vo), Joe Black (p), Jack Jarvis (b), Hayward Jackson (dm).

Two titles were recorded for ??, issued in France on Selmer:

9483	I Cried For You	With ens 40 bars to solo 24 bars. With ens 16 bars. (M)
9484	J. B. Jump	With ens 48 bars to solo 24 bars. With ens 16 and 8 bars. (M)

Peculiar performances, the tenorsax is soft and reticent, modern and at the same time with an old-fashioned vibrato. The suggested date is earlier than I would be inclined to guess. The tenorsax soloing is not at all bad, particularly "... For You" is nice.

CECIL PAYNE AND HIS ORCHESTRA **NYC. June 21, 1949**

Irvin Stokes (tp), Bruce Hinkson (ts), Cecil Payne (bar), Billy Kyle (p), Frank Skeete (b), Hayward Jackson (dm).

Four titles were recorded for Decca, 75006 "Big Joe" has not been available but:

75004	Egg Head	Solo 24 bars. (M)
75005	No Chops	Break to solo 44 bars. 24 bars 4/4 with (bar). Solo 24 bars. (FM)
75007	Hippy Dippy	Intro 12 bars. Coda 12 bars. (SM)

High pitched tenorsax on "Egg ...", trying to be exciting but does not quite make it. However BH seems to be a very confident tenorsax player and particularly "... Chops" with a chase with baritonesax is quite out of the ordinary.

LORENZO HOLDEN

Born: June 17, 1924
Died: Nov. 19, 1987

Grew up in Los Angeles.

HAPPY JOHNSON AND HIS JIVE FIVE **L.A. ca. 1945/1946**

George L. "Happy" Johnson (tb), Lorenzo Holden (ts), Orville Austin (p), Tiny Webb (g), George Mason (b), William Streets (dm), Jesse Perry (vo).

Five titles were recorded for Modern Music:

Nursery Rhyme Boogie	Solo 20 bars. (FM)
Brooklyn Stomp	Solo 24 bars. (FM)
Jelly Jelly	Solo 12 bars. (S)
Air Mail Special	Solo with ens 32 bars. (F)
Splat	Solo with ens 32 bars. (FM)

Interesting and unconventional records with good tenorsax playing on all items, except "... Special" which is too fast for LH. "Brooklyn ..." is a slightly camouflaged "One O'Clock Jump", and "Nursery ..." also is the blues, both quite noteworthy. And on "Jelly ..." he shows his debt to Ben Webster!

JESSE PERRY VOCAL WITH HAPPY JOHNSON SEXTETTE **L.A. 1945/1946**

Personnel probably as above.

Four titles were recorded for Modern Music, three have tenorsax:

Lovin' Lover	Solo 8 bars. (S)
You're The Great One	Solo 16 bars. (S)
Jesse Boogie	Solo 12 bars. (FM)

Fine soloing, particularly on "... Great One".

JOHNNY OTIS

LA. Nov. 10, 1949

Lee Graves (tp), Lorenzo Holden (ts), Walter Henry (bar), Devonia Williams (p, vo), Pete Lewis (g), unknown (b), Johnny Otis (dm) and others. WB suggests Buddy Floyd (ts). The Robins (vo-group), Little Esther, Redd Lyte (vo).

Five titles were recorded for Savoy, "There's Rain In Your Eyes" has not been available, but:

4443	Boogie Guitar (Three Guitars)	Solo 24 bars. (M)
4444-3	Ain't Nothin' Shakin'	Intro. Obbligato parts. Solo 12 bars. (M)
4446-1	Hangover Blues	Solo 12 bars. (S)
4447-2	Get Together Blues	Solo 12 bars. (S)

LA. Dec. 23, 1949

Personnel including Lorenzo Holden, James Van Streeter (ts), Redd Lyte (vo).

Two titles (two more with Big Jay McNeely), one has LH (see also BJMN):

4459	Little Red Hen	Solo 24 bars. (M)
------	----------------	-------------------

The Johnny Otis recordings from this period are charming and good entertainment. However, LH has a minor role, plays rather straight, and only "Little Red ..." is of some slight interest.

To be continued in 1950.

KENNETH LYNN HOLLON

Born: Brooklyn, NYC. Nov. 26, 1909

Died: New York, Sept. 30, 1974

Transferred to separate Jazz Archeology file.

JOE HOUSTON

Born:

Died:

JOE HOUSTON

Houston, 1949

Unknown (tp), (saxes), Joe Houston (ts, vo), unknown (p), (b), (dm), Goree Carter (g), Julius Stewart (vo).

Five titles were recorded for Freedom/Imperial, four issued Fdm 1526, 1534 (as **JULIUS STEWART**), 1535, Imp 5183, three have not been available but:

1283	Way Cross Mama	Solo 24 bars. (M)
------	----------------	-------------------

Rough and strong, a honker above average on slight evidence.

JOE TURNER - MUSIC BY JOE HOUSTON

Baton Rouge, La., ca. 1949

Russell "Fats" Emory (tp), unknown (tb), Joe Houston & another (ts), unknown (p), (b), (dm), Joe Turner (vo).

Two titles were recorded for Rouge:

Wish I Had A Dollar	Solo 12 bars. (S)
Fuzzy Wuzzy Honey	Solo 36 bars. (M)

Strong and inspired blues tenorsax on these titles.

To be continued in 1950.

JOE HOWARD

Born:

Died:

**ROY PORTER
AND HIS ORCHESTRA**

L.A. Jan. 19 and Feb. 23, 1949

Bigband personnel includes Joe Howard, Clifford Solomon (ts), for details see latter. Of the eight issued titles, four have tenorsax soli. One item features two tenors, so one must be JH. The title "H's Idea" also points to JH as the soloist. From these clues, I believe the following:

Pete's Beat	Soli 4 and 4 bars. (FM)
Sippin' With Cisco	8 bars 2/2 with CS. Solo 12 bars. 48 bars 4/4 with CS. (FM)
Howard's Idea	Solo 34 bars. (FM)

A magnificent orchestra in the land of the setting sun, so much happened in California in the late forties, only a fraction to be properly documented musically for later generations. Not everything is perfect, you rarely hear such a sour trombone section as in "... Cisco", but also rarely do you hear such an inspired and colorful modern orchestra in the late forties. There are two tenorsaxophonists sharing the solo space between them. "Howard's Idea" is not so exciting, I guess JH must be the soloist. However, "... Cisco" is a great piece of music, first with an altosax battle between Dophy and Robinson, later a tenorsax battle between Howard, who I believe takes the lead, and Solomon. This is really great, both players are sensational!!

FELIX GROSS AND HIS ORCHESTRA

L.A. Oct. 25, 1949

Joe Howard (ts), Tiny Grimes (g), Minor Robinson (dm), Doug Byers, Adam Green, Albert Elam, Joe Stone, Rolf Behman (unknown instruments).

Four titles were recorded for Savoy/Regent, 1019 has not been available but:

4434-3	Love For Christmas	Solo 12 bars. (S)
4436-3	You Don't Love Me	Solo 8 bars. (M)

Quite a disappointment after the previous session, this is quite ordinary blues playing, nothing special.

To be continued in 1954.

LEE HOWARD

Born:

Died:

Played with the Jimmie Lunceford orchestra in 1948. The following solo has been found:

**JIMMIE LUNCEFORD's ORCHESTRA
UNDER THE DIRECTION OF
EDDIE WILCOX & JOE THOMAS**

NYC. March 20, 1948

For personnel, see Joe Thomas.

Magic Carpet broadcast from the Royal Roost.

Robbins' Nest	Solo 42 bars. Coda. (SM)
---------------	--------------------------

NYC. Dec. 1948

For personnel, see Joe Thomas.

Six titles were recorded for Manor, probably three have LH:

A1573	Scratch My Back	Solo 14 bars. (M)
A1574	Saxology	Soli 16, 8, 8, 8 and 6 bars (1 st tenorsax player in chase). (F)
A1575	What'cha Gonna Do?	Solo 16 bars (1 st (ts)-solo). (M)

With LH, Joe Thomas got a real challenge!! "Saxology" and "... Gonna Do" feature both of them to advantage, but I believe LH is the better musician these days. The best item seems to be "Scratch ...", a very fine solo. "... Nest" is a real feature number, and while the playing here perhaps lacks sting, this item should be noted. LH's phrasing is flexible, his tone is light, and I am rather surprised by the fact that he is close to unknown by jazz collectors, as my experience goes. What happened to this obviously very talented tenorsax player?

PAUL LEROY HOWARD

Born: Steubenville, Ohio, 1895
Died: Los Angeles, California, Feb. 18, 1980

Continued from 1930.

This famous bandleader from the twenties did no recordings in the period 1931-44. Led own band at Virginia's near LA. for 14 years since 1939.

GEORGE VANN - THE BLUES MAN **LA. 1945**
Paul Howard (cl, ts), Nina Russell (org), Mata Roy (p), George Vann (dm, vo).
Six titles were recorded for Specialty 501, 508, 509, not available.

THE SEPIA TONES **LA. 1947**
Same personnel as above. Mata Ray (vo-"When He Comes ...").
Three titles were recorded for Specialty/Juke Box:

Boogie No. 1	Solo 36 bars. (F)
When He Comes Home To Me	Obbligato 32 bars to solo 16 bars to obbligato 16 bars. (SM)
Sophisticated Blues	Solo 12 bars. (S)

Interesting to hear PH again after many years, and although his three choruses on "Boogie ..." or "Sophisticated ..."s slow chorus are not too interesting, his sweet chorus and background on "When He Comes ..." carry a lot of nostalgia, making me wish for much more of the same kind. However, this is the finale of a perhaps not great tenorsax player but a great band leader.

No further recording sessions.

BENJAMIN CLARENCE JACKSON "BULL MOOSE"

Born: Cleveland, Ohio, 1919
Died:

Continued from 1943.

BMJ participates on (as) in a SID CATLETT / AL CASEY recording session for Capitol Jan. 19, 1945.

LUCKY MILLINDER AND HIS ORCHESTRA **NYC. June 22, 1945**
Lammar Wright, Henry Glover, Thomas Grider, Archie Johnson (tp), George Matthews, Alfred Cobb, Gene Simon, Harold Johnson (tb), Burnie Peacock, John Harrington (as), Bull Moose Jackson, Elmer Williams (ts), Ernest Purce (bar), Bill Doggett (p), Bernard Mackey (g), Beverly Peer (b), Panama Francis (dm), Leon Ketchum (vo-72949), The Lucky Seven (vo-72952).
Two titles recorded for Decca, one has tenorsax:

72952	All The Time	Solo with orch 36 bars. (FM)
-------	--------------	------------------------------

NYC. July 10, 1945

Personnel as above.
AFRS ONS No. 735 from Savoy Ballroom.
Eight titles, three have tenorsax:

Oh, Lady Be Good	Soli 32 and 8 bars. (FM)
Three Bones	Soli 4 and 12 bars. (M)
Get On Board, Little Children	Solo 15 bars (NC). (M)

NYC. July 11, 1945

Same. AFRS ONS No. 744 from Savoy Ballroom.
Eight titles, three have tenorsax:

St. Louis Breakdown	Solo 16 bars. (FM)
Mason Flyer	Solo 24 bars. (F)

Oh, Lady Be Good

Solo 32 bars. (FM)

A colourful and interesting solo with three blues choruses on "... Time" seems to promise a lot. However, the tenorsax contributions on the One Night Stands are quite disappointing, best is "... Breakdown".

BULL MOOSE JACKSON AND HIS BAND**NYC. Aug. 1945**

This is really **LUCKY MILLINDER AND HIS ORCHESTRA** with personnel probably as or similar to June 22, 1945. Bull Moose Jackson (ts, vo). Four titles were recorded for Queen/King, no tenorsax on "We Ain't Got Nothin' But The Blues" but:

5001	Bull Moose Jackson Blues	Solo 12 bars. (SM)
5002	Honeydripper	Solo 16 bars. (M)
5003	Hold Him Joe	Solo 32 bars. (F)

Now BMJ is developing his career with personnel from the Lucky Millinder orchestra accompanying his vocal efforts with some tenorsax added. "Bull Moose ..." is such a case, and although a nice blues piece it is not interesting from a tenorsax point of view. Also "Honeydripper" is rather straight, while however, "Hold Him ..." has a strong solo to be noted.

BULL MOOSE JACKSON AND HIS BAND**NYC. Dec. 1945**

Personnel includes Harold "Money" Johnson (tp), Alfred Cobbs, Gene Simon, Joe Britton (tb), Burnie Peacock, Sammy Hopkins (as), Sam Taylor (ts), Bull Moose Jackson (ts, vo), Ernest Purce (bar), Sir Charles Thompson (p), Bernard Mackey (g), Beverly Peer (b), Panama Francis (dm), vocal group (vo-5032). Five titles were recorded for Queen/King 4109, 4112, 4117, 4213, two issued as **PANAMA FRANCIS AND HIS MIAMIANS**, not available.

NYC. Dec. 19, 1945

Personnel as above.

Four titles were recorded for Queen/King, no tenorsax on "Bad Man Jackson, That's Me", "Going Back To Cleveland, Ohio" ("Cleveland Ohio Blues"), "I Know Who Threw The Whisky In The Well", while "Shorty's Got To Go" Queen 4112 has not been available.

**ANNISTEEN ALLEN & HER HOME TOWN BOYS /
BULL MOOSE JACKSON AND HIS BAND****NYC. Dec. 20, 1945**

Personnel as Dec. 19.

Eight titles were recorded for Queen/King, matrices 5041, 5043-46 by AA, 5039-40, 5042 by BMJ. No BMJ tenorsax on 5039 "Just In Case You Change Your Mind", 5042 "Jammin' And Jumpin'", 5045 "I Want A Man", 5046 "I've Got Bulging Eyes For You", three titles have not been available, but:

5041	I Know How To Do It	Solo 24 bars. (M)
------	---------------------	-------------------

LUCKY MILLINDER AND HIS ORCHESTRA**NYC. Feb. 26, 1946**

John Bello, Harold Johnson, Archie Johnson, Leon Meriam (tp), Alfred Cobbs, Gene Simon, Frank Mazzoli (tb), Burnie Peacock, Sam Hopkins, George Nicholas (as), Bullmoose Jackson (ts, vo-73399), Sam Taylor (ts), Ernest Purce (bar), Sir Charles Thompson (p), Bernard Mackey (g), Jerry Cox (b), Panama Francis (dm), Annisteen Allen (vo-73395, 97), Lucky Millinder (vo-73398).

Five titles were recorded for Decca, all have tenorsax, probably the following two have BMJ:

73396	More, More, More	Solo 8 bars. (SM)
73399	Chittlin' Switch	Solo 6 bars. (M)

Early 1946

Same/similar. Filmshorts.

Hello Bill	8 bars 2/2 with (ts-ST). (M)
I Want A Man	No solo.
I Want A Big Fat Mama	Solo 24 bars. (M)

NYC. April 4, 1946

Same/similar. AFRS ONS No. 952 from Savoy Ballroom.
Eight titles, no solo info.

ANNISTEEN ALLEN**NYC. April 1946**

Unknown (tp), (tb), Burnie Peacock, Sammy Hopkins (as), Sam Taylor (ts), Bull

Moose Jackson (ts, speech-506), Sir Charles Thompson (p), Bernard Mackey (g), Jerry Cox (b), Panama Francis (dm), Lucky Millinder (ldr), Annisteen Allen, ensemble (vo).

Three titles were recorded for Queen/King (two other titles issued as SAM TAYLOR WITH THE ALABAMA SWINGSTERS, see Sam Taylor), "Arkansas" has not been available, but:

5058	Give It Up	Obbligato 8 bars. (M)
5061	She Lost Her Re-Bop	Solo 8 bars. (M)

Quite anonymous soloing on this date.

LUCKY MILLINDER AND HIS ORCHESTRA **NYC. May 10, 1946**
Same/similar. One title recorded for Decca, but tenorsax solo is by Sam Taylor.

BULL MOOSE JACKSON **NYC. Spring 1946**
Personnel probably including (tp), (as), 2 (ts), (bar), (p), (b), (dm) from the Lucky Millinder orchestra.

Four titles were recorded for Super Disc:

MF109	Moose On The Loose	Soli 24 and 48 bars. (FM)
MF110	Keep Your Big Mouth Shut	Solo 24 bars. (M)
MF111	Miss Lucy	Solo 24 bars. (M)
MF112	Memphis Gal	Soli 2 and 12 bars. (S)

Possibly the best session to hear BMJ's soloing at some length. He plays in a simple manner but with authority, and he obviously must have had a stage charisma. On "... Shut" and "... Lucy" he sings before and after the tenorsax soli, and I wonder if he really could switch that fast, or that after all somebody else maybe is soloing?! Same goes for the fine emotional solo on "Memphis ...", he is extremely quick after the vocal. But on "... The Loose", he is certainly the featured tenorsax performer, a notable title (is there a splice on the BP-506 issue, I feel something is missing in the second solo?).

LUCKY MILLINDER AND HIS ORCHESTRA **NYC. April 11, 1947**
Personnel unknown, similar to Oct. 3, 1947.

Four titles were recorded for Decca, no tenorsax on "You Can't Put Out A Fire" and "Begging For Love", but:

73862	The Spider And The Fly	Solo 32 bars. (M)
73863	Let It Roll	Solo with ens 12 bars. (SM)

These rolling soli are most likely played by BMJ.

BULL MOOSE JACKSON **NYC. Aug. 1947**
AND HIS BUFFALO BEARCATS

Frank Galbraith (tp), Bull Moose Jackson (ts, vo), others from the Lucky Millinder orchestra, personnel unknown.

Four titles were recorded for King, "I Love You Yes I Do" has not been available, but:

5230	Sneaky Pete	Solo with orch 14 bars. (M)
5232	I Want A Bowlegged Woman	Soli 4 and 4 bars. (M)
5233	Houston Texas Gal	Solo with orch 12 bars. (S)

NYC. Sept. 15 or 17, 1947
Same/similar. Four titles were recorded for King, three issued:

5264	We Can Talk Some Trash	Solo 16 bars. (M)
5266	Oh John	Possibly solo 12 bars. Unlikely solo 8 bars. (FM)
5267	Fare Thee Well, Deacon Jones	Possibly solo 16 bars. (FM)

Good entertainment but rarely do the tenorsax performances contain exciting details. Typically, it is more exciting to try to figure out where BMJ does not play! Can he really switch from tenorsax to vocal as fast as on "Fare Thee ..."? I have a strong feeling FW may be involved in several of the tenorsax soli from Aug./Sept., please give your opinions!

LUCKY MILLINDER AND HIS ORCHESTRA **NYC. Oct. 3, 1947**

Frank Galbraith, Fats Ford, Henry Glover (tp), Eli Robinson, Gene Simon, Johnny Peck (tb), Burnie Peacock, Snookie Hubert (as), Frank Wess, Bull Moose Jackson (ts), Ernest Purce (bar), Billy Mann (p), Danny Barker (g), Carl Pruitt (b), Alphonse Stirrup (dm), Annisteen Allen, Paul Breckenridge (vo).

Three titles were recorded for Decca, one title, "Berserk Boogie" has tenorsax but probably by Frank Wess.

BULL MOOSE JACKSON **NYC. Dec. 1947**

Same/similar. Two titles were recorded for King, no tenorsax on "All My Love Belongs To You" but:

5406 I Can't Go On Without You Intro 6 bars. (S)

LUCKY MILLINDER AND HIS ORCHESTRA **1948**

Personnel featuring Bull Moose Jackson (ts, vo), Annisteen Allen, Paul Breckenridge (vo).

Ref. David Meeker: "Boarding House Blues", 85 minutes, all Negro production, features throughout music by Lucky Millinder and his orchestra.

BULL MOOSE JACKSON AND HIS BUFFALO BEARCATS **Linden, NJ. Jan. 5, 1949**

Harold Johnson (tp), Eugene Adams (as), Bull Moose Jackson (ts, vo), Frank Wess (ts), Billy Mann (p), Carl Pruitt (b), Les Erskine (dm).

Two titles were recorded for King, "Come Back To Me" has not been available, "Love Me Tonight" probably by FW.

St. Louis, Feb. 18/19, 1949

Personnel as Jan. 5, except Ted Hulbert (as, bar) added and Franklin Skeete (b) replaces Pruitt.

Three titles were recorded for King, no tenorsax on "Let Your Conscience Be Your Guide", probably FW on "Don't Ask Me Why" but:

5652 Moosey Solo 36 bars. (M)

St. Louis, Feb. 28, 1949

Same/similar.

One title "Little Girl Don't Cry" was recorded for King, but the tenorsax probably is by FW.

NYC. Sept. 14/15, 1949

Harold Johnson (tp), Eugene Adams (as), Bull Moose Jackson (ts, vo), Harold Clark (ts), Ted Hulbert (as, bar), Irving Greene (p), Johnny Allen (b), Les Erskine (dm).

Five titles were recorded for King, "Is That All I Mean To You" has not been available, three have no tenorsax but:

5789 Why Don't You Haul Off And Love Me? Solo 2 bars. (M)

BJM does not dig deep, his three blues choruses on "Moosey" is a good example of a solo without meaning; a good talent is largely wasted.

To be continued in 1950.

FRANZ JACKSON

Born: Rock Island, Illinois, Nov. 1912

Died:

Continued from 1941.

From late 1944 long spell with Wilbur de Paris. With Jesse Stone on U.S.O. tour of Pacific 1946. One recording session in the late forties:

DUD BASCOMB **NYC. 1946**

Dud Bascomb (tp), Dave McRae (as), Franz Jackson (ts), James Woode (p), Arthur Mitchell (b), Theodoe Lee (dm), Merle Turner (vo).

Four titles were recorded for Sonora, two have FJ:

1882 Not Bad, Bascomb Solo 32 bars. (FM)

1884-1 Late Hour Rock Solo 32 bars. (M)

'Not bad, Jackson!' FJ seems to have adapted quite well to the modern developments and is bebopping quite satisfactorily on both titles, particularly "... Rock". Since these

are the only examples of FJ playing in this style, they should be noted.

**MAXINE JOHNSON WITH
OLLI HÄME QUINTET**

Helsinki, Nov. 20, 1947

Eino Virtanen (tp), Franz Jackson (ts), Erkki Melakoski (p), Åke Granholm (el-g),
Olli Häme (Hämäläinen) (b), Bjarne Rehn (dm), Maxine Johnson (vo).

FJ and MJ were the first Americans to tour Finland after the war. A private recording
was made:

Blues

Duet with (tp) 12 bars. 5 vocal
choruses with obligato parts.

Duet with (tp) 12 bars. One
chorus with obligato parts. (SM)

An unlikely session (why didn't FJ/MJ visit Norway?), but through the four minutes
the acetate lasts, not very much interesting to the readers of this book seems to
happen.

Continued touring with U.S.O. shows in late 40s and early 50s, returned to Chicago
where he formed his own "Original Jass All Stars" in 1956.

Later FJ almost exclusively played (cl). There is an Art Hodes session of 1974 with
(ts), that's all.

FRED JACKSON

Born:

Died:

BILLY WRIGHT AND HIS ORCHESTRA

Atlanta, Sept. 23, 1949

Personnel including Fred Jackson, Artie Clark (ts).
Four titles were recorded for Savoy, one has tenorsax:

661-5 After Dark Blues Solo 36 bars. (M)

Atlanta, late 1949

Same. Four titles, one has tenorsax:

SGA689 Billy's Boogie Blues Solo 36 bars. (M)

Probably two different players, could AC be the softer and reticent on "Billy's ...",
while FJ is the more active and jazzy one on "After..."?

PAUL WILLIAMS AND HIS BAND

Detroit, Nov. 2, 1949

Phil Gilbeaux (tp), Paul Williams (as, bar), Cranford Wright, Fred Jackson (ts), Lee
Anderson (p), Pete Glover (b), Bill Benjamin (dm).

Four titles were recorded for Savoy, only "Juice Bug Boogie" issued, but no tenorsax.

Detroit, Dec. 1, 1949

Same. Five titles were recorded for Savoy, two have tenorsax:

DM6810 Camp Meeting Bounce Solo with orch 8 bars. (M)

DM6813 Cranberries Solo with orch 24 bars. (SM)

Rough and good tenorsax blowing in the r&b tradition.

To be continued in 1951.

JAMES JACKSON JR.

Born:

Died:

JOE LIGGINS AND HIS HONEYDRIPPERS

LA. March 26, 1945

"Little" Willie Jackson (as, bar), James Jackson (ts), Joe Liggins (p, vo), Frank Pasley
(g), Red Callender (b), Peppy Prince (dm), Herb Jeffries (vo-"Got Your Love ...").

Three titles were recorded for Exclusive:

1011-2A Blue Moods Acc. (sop/as) 16 and 8
bars. Solo 24 bars. (SM)

- | | | |
|------|-----------------------|----------------------------|
| 1012 | The Honeydripper Pt 1 | Solo with ens 28 bars. (M) |
| 1013 | The Honeydripper Pt 2 | Solo with ens 24 bars. (M) |

LA. April 20, 1945

Same. Six titles:

- | | | |
|------|----------------------------------|---|
| 1014 | I've Got A Right To Cry | Solo 16 bars. (M) |
| 1015 | Doddle-Do-Da-Deet | Solo 16+8 bars, (p) on bridge. (FM) |
| 1016 | Sugar Lump | Soli with ens 8 and 4 bars. (FM) |
| 1017 | You Ain't Goin' To Heaven No How | Solo with ens 16 bars. (M) |
| 1018 | Caravan | In ens. Soli with ens 16 and 16 bars. (F) |
| 10?? | Got Your Love In My Heart | Obbligato parts. Solo 8 bars. (SM) |

If sound alone counts, JJ would have been among the major tenorsax artists! He plays with a big voluptuous sound, close to that of the late Herschal Evans, and it is a pleasure only to hear his "vibrations". His soloing, however, seems to be rather simple, at least as far as most recordings seem to indicate. The titles above are typical examples and well worth a study. Note particularly the beautiful "Blue Moods".

JOE LIGGINS AND HIS HONEYDRIPPERS Hollywood, ca. April 1945

"Little" Willie Jackson (as, bar), James Jackson (ts), Joe Liggins (p, vo), Frank Pasley (g), Eddie Davis (b), Preston "Peppy" Prince (dm).
AFRS Jubilee No. 132 and 137:

- | | | |
|-------|------------------|--------------------------------------|
| LIG-1 | The Honeydripper | Solo with ens 28 bars. (M) |
| LIG-2 | How Come | Solo 16+8 bars, (bar) on bridge. (M) |

"... Honeydripper" is of no particular interest, the 78 rpm. is better. "How Come" is to be preferred.

JOE LIGGINS AND HIS HONEYDRIPPERS LA. 1945

Same personnel. Herb Jeffries (vo). Issued as **HERB JEFFRIES**.

Six titles were recorded for Exclusive, no tenorsax on "What's The Score", three titles have not been available, but:

- | | | |
|--|------------------------------|----------------------------------|
| | Body And Soul | Solo 4 bars. (S) |
| | I Left A Good Deal In Mobile | Intro 4 bars. Solo 12 bars. (SM) |

LA. 1946

Same personnel plus Joe Darensbourg (cl), female (vo), Willie Jackson also (sop). Five (or six) titles were recorded for Exclusive, no tenorsax on "Harlemesque" and "Tisco Crisco", while "Got Yours" 211 has not been available, but:

- | | | |
|-------|------------------------|--|
| SA255 | Miss Betty's Blues | Obbligato parts. Solo with ens 12 bars. (SM) |
| SA256 | I Know My Love Is True | Solo 16 bars. (FM) |
| SA257 | Lovers Lament | Solo 8 bars. (SM) |

My comments to the first session can only be repeated and elaborated; JJ makes this small band lift out of the ordinary with his fine solid sound, although he is not alone with this task, the Honeydrippers is a fine outfit. For a tenorsax highlight try "... Mobile".

JOE LIGGINS AND HIS HONEYDRIPPERS Hollywood, ca. Jan. 1946

Same personnel. AFRS Jubilee No. 167 (not available) and 168:

- | | | |
|-------|-------------------------|---------------------------------|
| LIG-3 | I've Got A Right To Cry | |
| LIG-4 | Sugar Lump | In ens. Soli 8 and 4 bars. (FM) |

LA. July 8, 1946

Same personnel. Four titles were recorded for Exclusive:

- | | | |
|--------|-----------------------|-----------------------------|
| 1055 | Dripper's Boogie Pt 1 | In ens. (FM) |
| 1056 | Dripper's Boogie Pt 2 | In ens. Solo 24 bars. (FM) |
| 1057-1 | Tanya | Solo with ens 24 bars. (SM) |

1058-3 Breaking My Heart Solo 8 bars. (SM)

L.A. 1946-47

Same personnel. 19 titles were recorded for Exclusive on presumably four sessions, no tenorsax on 1137 "Down Home Blues", 1140 "Little Willie", 1170 "Siboney" and 1171 "Apple Of My Eye", but:

1084-2	Last Night Blues	Solo 2 bars. (SM)
1085-4	T. W. A.	Solo 16 bars. (M)
1086-2	Someday Sweetheart	Solo 16 bars. (SM)
1087-6	Yvette	Solo 8 bars. (S)
1099-4	Some Of These Days	Solo 30 bars. (M)
1100	The Blues	Solo 8 bars. (SM)
1101-5	Walkin'	Solo 16 bars. (M)
1102	Blow Mr. Jackson	Soli 96 and 8 bars. (F)
1138-3	Ten Toes	Solo 8 bars. (M)
1139-7	Think Of Me	Coda. (S)
1167-3	Sugar	Acc. piano 8 bars. (SM)
1168-3	Groovy Groove	Solo 12 bars. (M)
1169-1	Life Don't Mean A Thing To Me	Solo 16 bars. (SM)
1172-4	You'll Miss Me Sure's You're Born	Solo 24 bars. (M)
1174-3	Sweet Georgia Brown	Solo 64 bars. (F)

As a group, the Honeydrippers may be monotonous in the long run, and targetted at a popular audience the jazz contents is more implicit than explicit; suddenly a solo is there to be gone briefly after. It seems that JJ has no particular ambitions, and the music does not put him to serious tests, thus the impression we get may be too good. However he plays with great confidence on "Walkin'", with old-fashioned charm on "... These Days" and with emotion on the slow "Yvette" and "Life ...". Also, here we have an exceptional title "Sweet Georgia ..." with an extended solo, and it seems to be for JJ's benefit; particularly the first part of the solo is quite competent, and his style is a sort of interface between the old Evans tradition and the new honkers. Also "Blow ..." is a feature number for tenorsax, but it is not quite as successful as "Sweet ...". Possibly JJ could have been a good tenorsax player in the mainstream tradition of the fifties if he had chosen this road.

"LITTLE WILLIE" JACKSON

L.A. Sept. 12, 1947

"Little Willie" Jackson (sop, as, bar, vo), James Jackson (ts), possibly Joe Liggins (p), Frank Pasley (g), Eddie Davis (b), Peppy Prince (dm, vo).

Four titles were recorded for Modern:

640-1	I Ain't Got Nobody	Obbligato parts. Break to solo 16+8 bars, (p) on bridge. (M)
641-1	58th St. Jump	Solo 16 bars. (M)
642-3	You Can Depend On Me	Solo 8 bars. (M)
643-4	On The Sunny Side Of The Street	Obbligato 32 bars to duet with (as/bar) 16 bars. (SM)

L.A. Nov. 1, 1947

Four titles:

700-?	St. Louis Blues	Obbligato 76 bars to solo 24 bars with (bar) acc. (FM)
700-4	St. Louis Blues	As above. (FM)
701-3	Don't Get Around Much Anymore	Duet with (as) 32 bars to obbligato 32 bars to duet with (bar) 16 bars. (SM)
702-3	Jackson Boogie	Solo with ens 24 bars. (M)
702-?	Jackson Boogie	As above. (M)
703-5	There'll Be Some Changes Made	Obbligato 34 bars to

solo 16 bars. (M)

LA. Nov. 29, 1947

Four titles:

735-4	Black And Blue	Obbligato 32 bars to solo 16 bars. (M)
736-1	Muddy Water	Obbligato 32 bars to solo 16 bars. (SM)
736-2	Muddy Water	As above. (SM)
737-4	My Baby's Blues	Solo 12 bars. Acc. (as) 12 bars. (SM)
738-3	Watts Local	Solo 32 bars. (M)

LA? Dec. 6, 1947

Four titles, no tenorsax on 745 "Peanut Vendor" but:

744-2	Let's Jump	Solo with ens 16+8 bars, (p) on bridge. (FM)
746	Go Back Where You Stayed Last Night	Obbligato parts. (SM)
747-3	FST	Soli 32 and 8 bars. (FM)

LA? Dec. 30, 1947

Four titles:

811-3	Little Willie's Boogie	Solo 24 bars. (M)
812-3	Shasta	Solo 8 bars. (SM)
813-2	Baby	Duet with (bar) 32 bars to obligato 32 bars to solo 16 bars. (M)
814-2	Someday Somehow Somewhere	Obbligato to 36 bars to solo 12 bars. (SM)

This is a nice swing group which at its best reminds us about the real good old days, the thirties that is. JJ is an uneven performer who plays from quite ordinary to very attractive. He is often heard playing "lesterishly" behind the vocal with good results, one might mention "Black ...", "Someday ...", "Muddy ...", and in particular "Baby" and "... Changes Made" with following soli should be noted.

JOE LIGGINS AND HIS HONEYDRIPPERS**LA. 1947-48**

Personnel as above except Gene Phillips (g) replaces Pasley.
11 titles were recorded for Excelsior:

1193-6	Spook's Holiday	Solo 16 bars. (FM)
1195-6	Darktown Strutters Ball	Solo 20 bars. (M)
1223-2	Ruth	Solo 6 bars. (SM)
1224-2	Worried	Acc. straight (as) 32 and 8 bars. (S)
1225-5	Loosiana	Solo 16 bars. (M)
1226	How Come	Obbligato 8 bars. Solo 16+8 bars, (sop) on bridge. (M)
1247-3	He Knows How To Knock Me Out	Solo 16+8 bars, (p) on bridge. (M)
1248-2	Sweet And Lovely	Intro. Soli 8 and 8 bars. Acc. (g) 8 bars. Solo 16 bars to coda. (S)
1249-2	Drippers Blues	Solo 12 bars. (SM)
1266-4	Big Baritone	Solo 32 bars. (F)
1267-4	Roll 'Em	Solo 20 bars. (M)

JJ plays with great confidence particularly on "Loosiana" and "How Come", and "Worried" demonstrates his fine sound and conception behind a straight altosax.

JOE LIGGINS AND HIS HONEYDRIPPERS**LA. 1948-49**

Same/similar.

Seven titles were recorded for Exclusive, 1319 "Fascination" 152X has not been available but:

1316-6	Don't Stop Lovin' Me	Solo 8 bars. (SM)
1317-3	Key Jam	Solo 24 bars. (F)
1318-6	End Of A Kiss	Soli 2, 2 and 6 bars. (SM)
1357	Three O'Clock Jump Pt 1	Solo 5 choruses of 12 bars. (M)
1358	Three O'Clock Jump Pt 2	Solo 5 choruses of 12 bars. (FM)
1359-1	Miss You	Solo 8 and 12 bars to coda. (S)

"Three O'Clock ...", particular part 1, has the best JJ soli I have found till now, this is very high class medium blues in a lighter more flexible style than usual. "Don't Stop ..." is also memorable, he quotes Evans' "Blue And Sentimental", and his sound is remarkably similar! In "Miss You" his big sound impresses greatly. "Key Jam", however, is too fast for his limited technique.

BLUE LU BARKER

LA. March 21, 1949

Ulysses Smith jr. (tp), Dave Cavanaugh, James Jackson jr. (ts), Gerald Wiggins (p), Danny Barker (g), Eddie Davis (b), Peppy Prince (dm).

Four titles were recorded for Capitol:

4102-2	Now You're Down In The Alley	Solo 24 bars. (M)
4103-2	When The Wagon Comes	Possibly soli 4 and 4 bars. (SM)
4104-2	I'll Give You Some Tomorrow	Solo 2 bars. Unlikely solo 16 bars. (SM)
4105-2	Loan Me Your Husband	Solo 12 bars. (SM)

Fine blues tenorsax on "... Alley" and "Loan ...", likely to be JJ, while "... Comes" and "... Tomorrow" probably are played by DC.

JOE LIGGINS

LA. Oct. 10, 1949

Personnel similar to above, possibly Charles Simon (dm).

Four/five titles (or more) were recorded for Exclusive, "Ham Bone Boogie" 151X has not been available but:

1455	I Cover The Waterfront	Solo 8 bars. (S)
1457	Gal With A Lot Of Loot	Solo 12 bars. (M)
1458	What's The Reason You Don't Love Me?	Solo 8 bars. (SM)
	Lonesome Guitars	Solo 12 bars. (S)

In "Lonesome ..." JJ's fine sound comes through clearly.

To be continued in 1953.

"JOSH" JOSHUA JACKSON

Born:

Died:

DALLAS BARTLEY

& THE BAND THAT COMES ON

NYC. 1945

Bill Martin (tp), George "Flaps" Dungee (as), Josh Jackson (ts), Gideon Honore (p), Dallas Bartley (b, vo), Earl Phillips (dm), Annie Laurie (vo).

Four titles were recorded for Cosmo, 484 has not been available, no tenorsax on "They Raided The Joint" but:

6077	All Ruzzitt Buzzitt	Break. Solo 16 bars. (M)
------	---------------------	--------------------------

Competent but not particularly exciting.

"GATEMOUTH" MOORE VOCAL WITH DALLAS BARTLEY & HIS SMALL TOWN BOYS

Chi. May 10, 1945

Personnel similar to above.

Four titles were recorded for National, two issued, no tenorsax.

LOUIS JORDAN's TYMPANY FIVE

NYC. July 12, 1945

Aaron Izenhall (tp), Louis Jordan (as, vo), Josh Jackson (ts), Bill Davis (p), Carl Hogan (g), Po Simpkins (b), Eddie Byrd (dm).

Six titles were recorded for VDisc, two issued, no tenorsax.

NYC. July 16, 1945

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

72979 Salt Pork, West Virginia Solo with ens 12 bars. (M)

NYC. July 18, 1945

Same. Two titles, one has tenorsax:

72982 Don't Worry 'Bout That Mule Solo 8 bars. (M)

Sept. 1945

Filmshorts, not available.

You Fine And Healthy Thing

Cryin' And Singin' The Blues

Sendin' Joe

NYC. Oct. 8, 1945

Same, with Ella Fitzgerald (vo) added on this session.
Two titles, no tenorsax.

NYC. Oct. 15, 1945

Same. Two titles, no tenorsax.

NYC. Oct. 15, 1945

Same. Mutual broadcast from Cafe Zanzibar. Six titles, no tenorsax.

NYC. Jan. 23, 1946

Same. Six titles, no tenorsax.

Nothing remarkable about this.

BILLY ECKSTINE AND HIS ORCHESTRA NYC. Feb./March 1946

Personnel includes Josh Jackson (ts), for details see Gene Ammons.
Two recording sessions for National but no JJ soli.

LOUIS JORDAN's TYMPANY FIVE NYC. June 26, 1946

Personnel probably as above.
Four titles, no tenorsax.

LOUIS JORDAN Chi. Aug. 20-29, 1948

Aaron Izenhall (tp), Louis Jordan (as, vo), Josh Jackson, Eddie Johnson (ts), Wild Bill Davis (p), Dallas Bartley (b), Joe "Christopher Columbus" Morris (dm).
Recorded at the Rag Doll Club, issued on SWH-9, three titles, no JJ.

LOUIS JORDAN Hollywood, Feb. 7, 1949

Aaron Izenhall (tp), Louis Jordan (as, vo), Josh Jackson (ts), Bill Doggett (p), Bill Jennings (g), Bob Bushnell (b), Joe Morris (dm). Note however CD-box has Eddie Johnson (ts), Wild Bill Davis (p), Carl Hogan (g), Dallas Bartley (b).
Three titles were recorded for Decca but no tenorsax soli.

Hollywood, late March 1949

Same. Broadcast from the Empire Room. Three titles, no tenorsax.

NYC. April 12/13, 1949

Aaron Izenhall, Bob Mitchell, Harold Mitchell (tp), Louis Jordan (as, vo), Josh Jackson (ts), Bill Doggett (p), James "Ham" Jackson (g), Billy Hadnott (b), Joe Morris, unknown (latin).
Seven titles, one has JJ:

74836 Onion Solo 26 bars. (M)

NYC. April 28, 1949

Same/similar plus Ella Fitzgerald (vo). Three titles, no tenorsax.

Hollywood, April 1949

Same. AFRS Jubilee No. 335/350 from the Empire Room. One title has tenorsax:

JOR-30 Broke But Happy Solo 64 bars. (FM)

Hollywood, April/May 1949

Same. AFRS Jubilee No. 338/355. Two titles have tenorsax:

JOR-41 Five Guys Named Moe Solo 64 bars. (F)

JOR-42 Knock Me A Kiss Solo 64 bars. (M)

The AFRS programs offer the only opportunities to hear JJ to some length. He plays roughly, competently, but there is no chance of finding out if he possesses deeper, emotional qualities. Note also a surprisingly fine 78 rpm. solo on "Onion".

LOUIS JORDAN

NYC. Aug. 9, 1949

Aaron Izenhall, Bob Mitchell, Hal Mitchell (tp), Louis Jordan (as, vo), Josh Jackson (ts), Bill Doggett (p), Ham Jackson (g), Billy Hadnott (b), Joe Morris (dm).

Four titles were recorded for Decca, one has tenors a x:

Love You 'Till Your Money Is Gone

Intro 4 bars. (M)

To be continued in 1950.

WILLIS JACKSON

"GATOR"

Born: Miami, Florida, April 25, 1928

Died: New York, Oct. 25, 1987

COOTIE WILLIAMS

NYC. March 2, 1949

Cootie Williams, Bob Merrill (tp), Rupert Cole (as), Willis Jackson (ts), Lester Fautleroy (p), Leonard Swain (b), Gus Johnson (dm).

Four titles were recorded for Mercury:

2554 'GatorTail Pt I Intro 4 bars to solo with orch 16 choruses
of 12 bars to fade out. (F)

2555 'Gator Tail Pt II Solo with orch 14 choruses
of 12 bars to coda. (F)

2556 Let 'Em Roll Solo 24 bars.(M)

2557 Slidin' And Glidin' Solo 24 bars. 24 bars 4/4 with (tp). (M)

What a recording debut, almost six minutes of blues honking on "... Tail" in uptempo with the full Cootie band behind! The result is however quite "schizophrenic" and of doubtful value. There is no doubt that WJ is one of the most competent of his kind, occasionally he phrases pure jazz of good quality, and probably he could have developed into an honoured jazz tenor sax player. That he chose otherwise is too bad. The other two titles present him in fact to better advantage, particularly "Slidin' ...".

COOTIE WILLIAMS AND HIS ORCHESTRA

NYC. Sept. 20, 1949

Personnel probably as March 2.

Three titles were recorded for Mercury:

2983-2 Mercenary Papa Intro 4 bars. Obbligato 12 bars. (M)

2983-4	Mercenary Papa	As above. (M)
--------	----------------	---------------

2984	Doin' The Gator Tail	Solo 4 bars. Break to solo 64 bars. Coda. (M)
------	----------------------	--

2985 You Got To Pay Those Dues Obbligato parts.(S)

To quote Dan Morgenstern: "... Tail" is another vulgar WJ ride, at a medium bounce tempo, replete with honks, whistles and congregational call-and-response." Apart from this, there is not much tenorsax here.

EDDIE MACK VOCAL ACC. BY

BOBBY SMITH ORCHESTRA

NYC. Sept. 28, 1949

Personnel unknown, possibly as below or Julian Dash (ts).

Four titles were recorded for Apollo, but no tenors *x soli*.

NYC. Dec. 21, 1949

Possibly Bobby Johnson (tp), Bobby Range (tb), Willis Jackson (ts), Haywood Henry (bar), possibly Duke Anderson (p), Leroy Kirkland (g), Lee Stanfield (b), Joe Murphy (dm).

Four titles were recorded for Apollo, no WJ on 1402 “Handy Gal” but:

R1400	Cool Mama	Obbligato 12 bars. (S)
R1401	Gonna Hoot And Holler Saturday Night	As below. (M)
R1403-3	Gonna Hoot And Holler Saturday Night	Solo 16 bars. (M)
R1403-3	Lemonade	Solo 12 bars. (SM)

WJ is a r&b performer clearly above the average level; here he blows strongly (they all do ...) but with conviction and jazz elements.

To be continued in 1950.

JEAN BATTISTE ILLINOIS JACQUET

Born: Broussard, Louisiana, Oct. 31, 1922
Died:

Transferred to separate Jazz Archeology file.

ALBERT JOHNSON "BUDD"

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

Transferred to separate Jazz Archeology file.

EARL JOHNSON

Born:
Died:

CAT ANDERSON **NYC. 1949**
Cat Anderson (tp, vo), Earl Johnson (ts), Al Washington (p), Earl May (b), Connie Kay (dm), Lu Elliott (vo-"Black Eye Blues").
Four titles were recorded for Gotham, two have tenorsax:

CA-2	Home Town Stomp	Solo 24 bars. (M)
CA-3	Black Eye Blues	Solo 24 bars. (M)

Simple but very effective playing with subtle rhythmic shifts, particularly "Home Town ..." is exciting!

To be continued in 1950.

"EDDIE" EDWIN JOHNSON

Born: New Orleans, Louisiana, ca. 1920
Died:

Continued from 1944.

COOTIE WILLIAMS AND HIS ORCHESTRA **NYC. July 5, 1946**
Cootie Williams, Bob Merrill (tp, vo), Ermit V. Perry, Otis Gamble, Billy Ford, Clarence "Gene" Redd (tp), Ed Burke, Ed Johnson, Julius Watson (tb), Rupert Cole, Daniel Williams (as), Charles "Chuck" Clarke, Edwin Johnson (ts), Bob Ashton (bar), Arnold Jarvis (p), William Tinney (g), Norman Keenan (b), George Ballard (dm). Redd also (vib-9682).
Five titles were recorded for Capitol, three have tenorsax:

967-2	I May Be Easy But I'm No Fool	Solo 14 bars. (M)
967-3	I May Be Easy But I'm No Fool	As above. (M)
968-1	Vibraphobia	Solo with orch 36 bars. (M)
969	Let's Do The Whole Thing	Solo 16 bars. (M)

NYC. Sept. 11, 1946

Same personnel minus Tinney.
Three titles were recorded for Capitol, one has tenorsax:

991-3 Bring 'Em Down Front Soli 16 and 8 bars. (M)

NYC. Spring 1947

Similar personnel. Billy Matthews (vo).
Four titles were recorded for Majestic, two have tenorsax:

T1126 I Can't Get Started Solo 2 bars. (S)

T1129 Sound Track Solo 8 bars. (M)

Competent but quite modest soli.

EJ is reported to have had an offer from Duke Ellington and Louis Jordan at the same time, chose Jordan!

LOUIS JORDAN AND HIS TYMPANY FIVE NYC. April 23, 1947

Aaron Izenhall (tp), Louis Jordan (as, vo), Eddie Johnson (ts), Wild Bill Davis (p), Carl Hogan (g), Dallas Bartley (b), Christopher Columbus (dm).

Five titles were recorded for Decca, two have EJ:

73883-A Barnyard Boogie Solo 12 bars. (FM)

73884-A Every Man To His Own Profession Solo 8 bars. (SM)

NYC. June 4, 1947

One title, "Look Out", no tenorsax.

Hollywood, Nov. 24, 1947

Four titles, two have EJ:

L4572-A Have You Got The Gumption? Solo with ens 32 bars. (M)

L4574-A Chicky-Mo Crane-Crow Solo with ens 40 bars. (FM)

Hollywood, Dec. 1, 1947

Five titles, one has EJ:

L4595-A You're Much Too Fat Solo with ens 32 bars. (M)

L.A. Dec. 8, 1947

Four titles, no tenorsax.

Hollywood, Spring 1948

Same personnel plus Peggy Thomas (vo).
AFRS Jubilee No. 305. Eight titles, one has EJ:

JOR-24 The Drippy Dripper Solo 64 bars. (F)

EJ's post-swing style has much to offer, his brief rolling solo on "... Profession" is an interesting example. He has several long soli which also show that EJ is a very competent performer, particularly "Barnyard ...", "... Crow" and "... Fat" should be noted, The style makes me think of "Lockjaw" but this might be a coincidence.

BENSON ALL STAR ORCHESTRA Chi. ca. July 1948

Melvin Moore (tp), Willie Randall (as), Eddie Johnson (ts), Buddy Hiles (bar), Burrington Perry (p), Rail Wilson (b), Oliver Coleman (dm), Burres Courtney (vo).

Four titles were recorded for Swingmaster, two have been available, no tenorsax on "In Our World Alone" but:

Wiley Willie Solo 24 bars. (M)

Inspired and quite successful solo here.

LOUIS JORDAN AND HIS TYMPANY FIVE Chi. Aug. 20-29, 1948

Personnel probably Aaron Izenhall (tp), Louis Jordan (as, vo), Josh Jackson (ts), Bill Davis (p), Dallas Bartley (b), Christopher Columbus (dm). Eddie Johnson (ts), who recently had left the Tympany Five, was sitting in on one title.

Recorded live at The Rag Doll.

How High The Moon Solo 32 bars. 64 bars 4/4
chase with LJ to coda. (FM)

To be continued in 1951.

JOE JOHNSON

Born:

Died:

ROY BROWN

Galveston or Houston, 1947

Unknown (tp), Joe Johnson (ts), Joel Harris (p), Clarence Ward (g), A. D. Adams (b), Rip Marshall (dm).

Two titles were recorded for Gold Star:

Deep Sea Diver

Obbligato parts. (SM)

Bye Baby Bye

Soli 24 and 32 bars. (FM)

Interesting tenorsax playing on "Bye Baby ..." with swing rather than blues backing. JJ shows much knowledge of various musical styles but seems technically yet quite immature. Would have been nice to hear him develop but no further recording sessions.

JOHN "PLAS" JOHNSON JR.

Born: Donaldsville, Louisiana, July 21, 1931

Died:

ERLINE "ROCK'N ROLL" HARRIS / THE JOHNSON BROTHERS COMBO

New Orleans, July 1949

Reunald Richard (tp), Clarence Ford (as), Plas Johnson (ts), Harold Battiste (bar), Raymond Johnson (p, vo-1018), Lloyd Lambert (b), Ed Blackwell (dm), Erline Harris (vo-1015, 1016).

Four titles were recorded for Regal/DeLuxe:

1015-2 Jump And Shout Solo with vocal comments 24 bars. (M)

1016-5 I Never Missed My Baby Solo 16 bars. (M)

1017-2 Our Boogie Solo 24 bars. (M)

1018-1 Mello Mama Solo 24 bars. (SM)

Plas' first session offers a honker with a strong, penetrating attack and insistent playing. Promising, but not much more. For a highlight note "Mello ..." and perhaps the rough "... Boogie".

To be continued in 1950.

"LEM" LEMUEL CHARLES JOHNSON

Born: Oklahoma City, Aug. 6, 1909

Died:

Continued from 1944.

DEACON LEM JOHNSON AND HIS BAND

NYC. 1945

Russell Royster (tp), Kirby Alexander (as), Lem Johnson (ts, vo), Ed "Schubert" Swanston (p), Henry Turner (b), Sonny Woodley (dm).

Two titles were recorded for Southern, later remastered for King/Queen, one has tenorsax:

IN-40 Walkin' The Boogie Soli 4 and 8 bars. (M)

Competent playing but brief and not particularly exciting.

LIL GREEN

NYC. April 18, 1947

Howard Callender (tp), Steve Madrick, Russell Banzer, Chester Grimes, Lem Johnson (reeds), Luther Henderson (p), Dan Perri (g), Al Hall (b), Denzil Best (dm), Lil Green (vo).

Four titles were recorded for Victor, one has LJ:

273 Lonely Woman Solo 14 bars. (S)

Chi. May 8, 1947

Same, except Budd Johnson (ts), Roy Parker (p) replace Grimes and Henderson.
Four titles, one has tenorsax, but believed to be by LJ:

800 Take Me Back To Little Rock Solo 16 bars. (M)

Very nice playing on "... Rock", and a beautiful slow solo on "... Woman", a very worthy sortie for an interesting tenorsax performer!

No further recording sessions.

WILLIAM JONES

Born:

Died:

SHERMAN WILLIAMS AND HIS ORCHESTRA Memphis, 1947

Charles Gillum (tp), Sherman Williams (as), William Jones (ts), Skippy Brooks (p, vo), James Brown (b), Alvin Woods (dm), Iona Wade (vo).

Eight titles were recorded for Bullet, "Take A Ride" has not been available, of the seven, three have tenorsax:

Sherman's Boogie Solo 12 bars. (M)

I'm Lucky With My Brown Gal Solo 12 bars. (M)

Baby Don't You Want To Go Solo 12 bars. (M)

Sorry to say it, but this is the worst example of tenorsax playing I've ever found during my years of research.

SHERMAN WILLIAMS LA. 1948

Personnel similar to above. Two titles were recorded for Excelsior, not available.

LOUIS JORDAN

Born: Brinkley, Arkansas, July 8, 1908

Died: Feb. 4, 1975

Continued from 1942.

LF's personnel listings usually have the leader with (as, vo) and another tenorsax added. However, there are at least two tenorsax items:

LOUIS JORDAN AND HIS TYMPANY FIVE ca. 1945

Probable personnel: Eddie Roane (tp), Louis Jordan (ts, vo), William Austin (p), Al Morgan (b), Razz Mitchell (dm).

Filmshort.

Caldonia Solo 36 bars. (M)

Instrumental Straight acc. (tp) 24 bars. (FM)

Rather simple performance this "Caldonia", makes no lasting impression.

No further tenorsax performances found so far.

MUSA KALEEM "ORLANDO WRIGHT"

Born: Jan. 3, 1921

Died:

MAY LOU WILLIAMS ORCHESTRA NYC. 1947

This is the Milton Orient - Frank Roth Orchestra with Mary Lou Williams (ldr, arr) and Irving Kustin, Leon Schwartz, Edward Sadowski (tp), Martin Glaser, Allan

Feldman, Maurice Lopez, Orlando Wright (reeds), Frank Roth (p), Milton Orient (b), Jack Parker (dm).

Two titles were recorded for Disc:

- | | | |
|-----|----------------|-----------------------------------|
| 656 | Lonely Moments | Soli with orch 24 and 2 bars. (M) |
| 658 | Whistle Blues | Solo with orch 24 bars. (M) |

Usually I am not too fond of MLW's modern arrangements of the middle/late forties, but these two items are really fascinating. The tenorsax contributions are also very interesting, a mature modern player with a touch of Lucky T in his phrasing. Note this session!!

ART BLAKEY AND THE MESSENGERS **NYC. Dec. 22, 1947**

Kenny Dorham (tp), Howard Bowe (tb), Sahib Shihab (as), Musa Kaleem (ts), Ernie Thompson (bar), Walter Bishop (p), La Verne Baker (b), Art Blakey (dm).

Four titles were recorded for Blue Note, no MK on "The Thin Man" and "Groove Street" but:

- | | | |
|-------|---------------|--|
| 323-1 | Bop Alley | As below. (F) |
| 323-2 | Bop Alley | Solo 34 bars. (F) |
| 325-1 | Musa's Vision | Intro 4 bars. Soli 8 and 64 bars. (FM) |

The first session under Art Blakey's leadership, and as such one of the milestones of modern jazz. Typical bebop soli by all participants including MK. Particularly on "... Vision" he shows that he is a talented student of the new trends.

To be continued in 1959.

"JIMMY" JAMES KEITH

Born: San Antonio, Texas, Feb. 22, 1915

Died: Kansas City, Missouri, Jan. 1969

Continued from 1944.

JIMMY KEITH AND HIS ORCHESTRA **1945-1950**

Unknown (tp), (tb), Jimmy Keith (ts), unknown (rhythm), Eddie Dillard (vo-"Last Laugh").

Two titles (or more) recorded for Royalty:

- | | |
|---------------|-------------------|
| Gettin' Ahead | Solo 32 bars. (M) |
| Last Laugh | Solo 10 bars. (S) |

A nice record bordering on swing and modern with good tenorsax soloing. Particularly "Last ..." is charming, and here some details are reminding us of his Harlan Leonard soli.

MYRA TAYLOR VOCAL WITH JIMMY KEITH KANSAS CITY ORCHESTRA **KC. Oct. 31, 1946**

Jimmy Keith (ts), unknown (tp), (as), (bar), (p), (b), (dm), band (vo).

Four titles were recorded for Mercury, one has tenorsax:

- | | | |
|-----|---------------------|------------------|
| 594 | Take It Easy Greasy | Solo 8 bars. (M) |
|-----|---------------------|------------------|

Only one brief but nice solo on his last session, too bad, it would have been exciting to know more about this personality, playing so fine with the Harlan Leonard orchestra in 1940.

No further recording sessions.

GEORGE KELLY

Born: Miami, Florida, July 31, 1915

Died: May 24, 1998

Continued from 1941.

Played in the Savoy Sultans until 1944, then led own small group for many years (brief spell with Rex Stewart in 1946, no recordings).

**MARY LOUISE WITH
PANAMA FRANCIS ALL STARS**

NYC. 1949

Personnel as below with Mary-Louise Jones (vo).

Three titles were recorded for Gotham 193, 212, not available.

PANAMA FRANCIS ALL STARS

NYC. mid-1949

Danny Turner (sop, as, bar), George Kelly (ts), Harry "Doc" Bagby (p), Herb Gordy (b), Panama Francis (dm).

Four titles were recorded for Gotham:

	Pussy Cats At Midnight	Duet with (bar) 16+8 bars, solo 8 bars on bridge. Solo 40 bars. (M)
-1	Satchel Shuffle	Solo 32 bars. (SM)
-2	Satchel Shuffle	As above. (SM)
	Peach Tree Shuffle	Solo 24 bars. (M)
-1	The Crackerjack	Solo 64 bars. (M)
-2	The Crackerjack	As above. (M)

NYC. Nov. 3, 1949

Personnel as above. Four titles were recorded for Gotham:

-1	Honey Blues	Solo 24 bars. (S)
-2	Honey Blues	As above. (S)
-1/2	Jitterbug Jump	Solo 48 bars. (FM)
-1	Panama's Jump	Solo 32 bars. (M)
-2	Panama's Jump	As above. (M)
-1	Out Of Nowhere (NC)	No solo.
-2	Out Of Nowhere	Solo 32 bars. (F)

Note: The two versions of "Jitterbug Jump" on Gotham KK813 are identical. Also "Scrambled Eggs" on Gotham 243 is the version of "Jitterbug Jump" (not "The Crackerjack") with overdubbed saxes by Danny Turner and organ by Doc Bagby.

I hate to admit it, but I am not too fond of this postswing or early mainstream; while it seems well rehearsed, it does not contain much. GK is a competent tenorsax player without too much originality, and he seems pretty anonymous particularly in slow tempi. The fast medium "Jitterbug ..." features him to advantage, although "Pussy Cats ..." is my favourite item. Here he leaves the pretty mainstream to scream a little, inspired by the upcoming r&b culture!

**SARAH VAUGHAN ACC. BY
JOE LIPPMAN AND HIS ORCHESTRA**

NYC. Dec. 21, 1949

Bigband personnel including George Kelly (ts).

Four titles were recorded for Columbia but no tenorsax.

To be continued in 1950.

WOODROW H. KEY

Born: Tuskegee, Alabama, ca. 1915-1920

Died:

WK is a member of Fletcher Henderson and his orchestra until May 1947. Most soli from this period are attributed to Otis Finch (ref. Hendersonia), but possibly some of them may be played by WK. There is certainly WK soloing on one occasion:

FLETCHER HENDERSON AND HIS ORCHESTRA

LA. Oct. 31, 1945

For personnel see Otis Finch.

Four titles were recorded for Musicraft, at least one has WK:

5320	Minor Riff	Solo with orch 24 bars. (M)
------	------------	-----------------------------

A lovely Dexter-like solo! What happened to a great guy like WK?? Hendersonia also mentions WK as soloing on "Satchelmouth Baby" 8 bars, but here I am doubtful.

Later with Hillard Brown (1949). No further recording sessions.

JAMES D. KING

Born:

Died:

Continued from 1944.

JDK may still be a member of the Andy Kirk Orchestra and play some of the "unknown" soli on the AFRS programs in the first half of 1945, for details see Jimmy Forrest.

HOWARD McGHEE AND HIS BAND **Hollywood, Sept. 1945**

Howard McGhee (tp), Teddy Edwards, James King (ts), Vernon Biddle (p), Bob Kesterton (b), Roy Porter (dm). Date may be May.

Four titles were recorded for Philo, no tenorsax on "Stardust", probably only Teddy Edwards soloing on "Intersection" but:

van 201 Life Stream Solo 8 bars. (S)

van 202 Mop-Mop Three choruses of 32 bars tenorsax duet. (F)

HOWARD McGHEE AND HIS ORCHESTRA **Hollywood, Sept. 1945**

Personnel as Sept. 4 plus Snooky Young, Karl George (tp), Vic Dickenson, Gene Roland (tb), Robert Isabell, Gene Porter (as, bar).

Three titles were recorded for Modern, no tenorsax on "McGhee Special", TE only on "McGhee Jumps" but:

Cool Fantasy Part II Solo 24 bars. (M)

Assuming JDK plays the longest solo on "Cool ...", TE the two others, he makes an impression as an active, pushing player with many different elements in his style.

HOWARD McGHEE AND HIS ORCHESTRA **Hollywood, 1946**

Howard McGhee (tp), Teddy Edwards, James King (ts), Vernon Biddle (p), Bob Kesterton or Oscar Pettiford (b), Roy Porter (dm), Pearl Taylor, Estelle Edson, Clarence Williams (vo).

Eight titles were recorded for Modern Music, most tenorsax soli are believed to be by Teddy Edwards, but the following have JK:

11:45 Swing Solo 8 bars. (M)

Around The Clock I Obbligato 12 bars. (S)

Two titles issued on Modern 20-608 belong to the session above. One title, "Rummage Bounce", is identical to "11:45 Swing". The other title seems to be a number nine to the list above:

BN22 Mad Hype Three choruses of chase 32 bars with
another tenorsax (T. Edwards). (F)

A lovely untidy chase on "Mad Hype", and although it cannot compare to the greatest tenorsax battles, it nevertheless tells that JK is a competent and interesting tenorsax player.

HOWARD McGHEE ORCHESTRA **Hollywood, Spring 1946**

Howard McGhee (tp), Teddy Edwards (ts), James King (ts, vo-23345), Jimmy Bunn or Vernon Biddle (p), Bob Kesterton (b), Roy Porter (dm).

Four titles were recorded for Melodisc, two have JK:

23337 Hoggin' Chase with TE (ts) for 96 bars. (F)

23345 Blues A La King Vocal 36 bars. (M)

VIC DICKENSON **L.A. ca. 1947**

Jack Trainor (tp), Vic Dickenson (tb), Jewel Grant (as), J. D. King (ts), Skip Johnson (p, arr), Billy Hadnott (b), Chico Hamilton (dm).

Six titles were recorded for Supreme, no JK on "You Made Me Love You", while 132 has not been available, but:

St. Louis Blues Solo with ens 12 bars. (FM)

O'Hara's Here	Solo with ens 16 bars. (M)
You're Driving Me Crazy	Solo with ens 24 bars. (M)

JK seems to lack confidence here, his modern influenced tenorsax playing does not sparkle, best is "... Crazy".

MARVIN JOHNSON AND HIS ORCHESTRA **L.A. Jan. 20, 1949**
 Marvin Johnson (as, ldr), James King (ts), Charles Davis (p), Stanley Morgan (g),
 Edgar Mason (b), Roy Johnson (dm), Joe Swift (vo).
 Two titles were recorded for Capitol 15407, not available.

Hollywood, Aug. 8, 1949
 Same. Five titles were recorded for Capitol, four issued, three have been available:

4852-3	Said The Spider To The Fly	Solo 10 bars. (S)
4854-1	Hillbilly Boogie	Solo 24 bars. (FM)
4855-1	Morganistic	
4856-2	Save Me A Boogie	Solo 24 bars. (M)

These items have fine tenorsax playing well worth noticing.

BIG RED ALTON **L.A. Sept. & Oct. 10, 1949**
 Vic Dickenson (tp), J. D. King, Dave Cavanaugh (ts), Harold Morrow (p), Ulysses
 Livingston (g), Leonard Bibb (b), Zutty Singleton (dm), Alton Redd (vo).
 Date questionable, VD is in Boston at this time.
 Four titles were recorded for Capitol, no tenorsax on "I Keep So Many Women", 57-
 70058 has not been available but:

5060	But She's Not For Me	Solo 20 bars. (M)
------	----------------------	-------------------

A strong, colourful solo on "... For Me", presumably JDK.

To be continued in 1954.

HAROLD LAND

Born: Houston, Texas, Dec. 18, 1928
 Died:

Transferred to separate Jazz Archeology file.

MORRIS LANE

Born:
 Died: Gary, Indiana, May 1967

Continued from 1944.

BE BOP BOYS **NYC. Sept. 6, 1946**
 Fats Navarro, Kenny Dorham (tp), Sonny Stitt (as), Morris Lane (ts), Eddie De
 Verteuil (bar), Bud Powell (p), Al Hall (b), Kenny Clarke (dm).
 Four titles were recorded for Savoy:

S3346/47	Boppin' A Riff	Solo 64 bars, last half with ens. (M)
S3348/49	Fat Boy	Soli 12, 12 and 12 bars. (FM)
S3350/51	Everything's Cool	Solo 22 bars to fade out, then fade in solo 52 bars. (M)
S3352/53	Webb City	Solo 32 bars. (F)

This important bebop session, fronted by the magnificent trumpet of Fats Navarro and piano of Bud Powell, also features a new modern tenorsax player. However, it is evident that ML finds the new music difficult; while he solos competently, he never breaks through to create something real exciting. He should have a fair credit for his early efforts though. No item seems to be particularly noteworthy, but possibly the last half of "... Cool" should have some attention.

MORRIS LANE - TENOR SAXSATION **NYC. Jan. 24, 1947**

Morris Lane (ts), Ed Swanston (p), George Baker (g), Frank Skeete (b), Bob Aviles (dm).

Four titles were recorded for Savoy, three issued:

S3379	Blowin' For Kicks	Intro. (S). Break 4 bars to solo 4 choruses of 32 bars (F) to coda. (S)
S3381	Luke The Spook	Solo 3 choruses of 32 bars. (FM)
S3382	Down The Lane	Solo 6 choruses of 12 bars. (FM)

ML is one of the wildest tenorsax players of the era. Here is everything; romance, fine bebop, tasteless "atmospheric" flights, a awkward shivering notes and originality. This is neither good nor tasteful music, nevertheless it is quite interesting, professional and inventive. Particularly "Luke ..." has many interesting details. And "... Kicks" with its two tempi is irresistible!

MORRIS LANE AND HIS ORCHESTRA **NYC. 1947**

Unknown (tp), Morris Lane (ts), unknown (bar), (p), (g), (b), (dm).

Four titles were recorded for Continental/Lenox:

HS4014	Sell Out	Solo 36 bars. (M)
HS4015	Turntable	Solo 36 bars. (FM)
HS4016	September Song	Solo 48 bars to coda. (S)
HS4017	Summertime	Solo 48 bars to coda. (S)

"Turntable" and "Sell Out" are good mixtures of bebop and r&b. However, it is "September ..." and "Summertime" which call for attention; a fine big tone in the lower register to the flagolletto in the upper end. This is gorgeously played, corny to be honest, but on a higher level!! ML in a nutshell, should I say?

MORRIS LANE AND HIS ORCHESTRA **NYC. 1947**

Same/similar. Three titles were recorded for Lenox, also issued on Plymouth LP 12-113:

A4180	After Hours Bounce	Solo 8 choruses of 12 bars, last 4 with ens, to break 4 bars to solo with ens 2 choruses. (FM)
A4183	Big Trees (Blues)	Solo 24 bars. (F)
	Gone	Break to solo 3 choruses of 12 bars. (M)

Note: "Harlem Bop" on Plymouth LP 12-113 is in fact "Ready For Action" by Frank Culley. "Down Around" is in fact "Music Goes Down Around" by Eddie "Lockjaw" Davis.

"After Hours ..." is a feature number for tenorsax and is a good example of ML's capabilities. Fine solo also on "Gone", while "Big ..." is mainly a vehicle for somebody's vocal in slow tempo, changing to fast medium for ML, of no particular interest..

Joins Lionel Hampton summer 1947 for half a year.

LIONEL HAMPTON AND HIS ORCHESTRA

Culver City, Ca., June 20, 1947

Personnel probably as Aug. 6.

NBC broadcast from Casa Manana. AFRS ONS No. ?? Date also given as July 20.

Eight titles, two have tenorsax:

Hamp's Got A Duke	Solo 8 bars. (M)
Beulah's Boogie	Solo 16 bars. (M)

Particularly "... Boogie" is a wild bebop-influenced performance, quite interesting.

LIONEL HAMPTON AND HIS ORCHESTRA **LA. Aug. 6, 1947**

Wendell Culley, Duke Garrette, Jimmy Nottingham, Kenny Dorham, Leo Shepherd (tp), Britt Woodman, James Warwick, Sonny Craven, Andrew Penn (tb), Jack Kelson (cl, as), Bobby Plater, Ben Kynard (as), Morris Lane, John Sparrow (ts), Charlie Fowlkes (bar), Lionel Hampton (vib), Milt Buckner (p), Billy Mackel (g), Joe Comfort, Charlie Harris (b), Earl Walker (dm), Winni Brown (vo).

Four titles were recorded for Decca, two have ML:

- 4482 Hamp's Got A Duke Solo 8 bars. (M)
 4484 Three Minutes On 52nd Street Solo 12 bars (last (ts)-solo). (M)

"... Duke" presents several faces of ML; a simple authoritative opening a la Cobb to conclude with a quick run a la Griffin. And his solo on "Three Minutes ..." proves he is a quite competent modern performer.

LIONEL HAMPTON SEXTET

Same date

Morris Lane (ts), Lionel Hampton (vib), Milt Buckner (p), Billy Mackel (g), Charlie Harris (b), Earl Walker (dm).

Three titles were recorded for Decca, one has ML:

- L4485 One Little Tear Is Like An Ocean Solo 8 bars. (S)

A beautiful solo showing that ML at his best was among the best!

LIONEL HAMPTON AND HIS ORCHESTRA

Aug./Sept. 1947

Personnel similar to above.

U. S. Treasury Department. Several recordings, only those with tenorsax are listed:

Aug. 31, 1947

- The Pencil Broke Solo with orch 24 bars (last (ts)-solo). (M)
 Playboy Solo with orch 20 bars. (M)

Sept. 21, 1947

- Slide Hamp Slide Solo 32 bars. (F)

undated

- Saxes On 7th Avenue Solo 4 bars. (FM)
 Bamyard Boogie Solo with orch 42 bars. (M)
 Rose Room Solo with orch 20 bars. (M)
 Bugle Call Rag Solo with orch 40 bars. (F)

Here ML has several remarkable soli, particularly "Playboy", "Slide ..." and "Bugle Call ..." feature him to the best advantage.

LIONEL HAMPTON AND HIS ORCHESTRA

LA. Nov. 3, 1947

Personnel as Aug. 6, except Snooky Young, Teddy Buckner (tp), James Robinson (tb), Charlie Mingus (b) replace Nottingham, Dorham, Craven and Harris.

Three titles were recorded for Decca, one has tenorsax:

- L4529 Red Top Solo 12 bars. (M)

LA. Nov. 10, 1947

Same, except Walter Williams (tp) replaces Young.

Four titles were recorded for Decca, no ts on "Midnight Sun" and "Mingus Fingers", but:

- L4543 Hawk's Nest Solo 34 bars. (FM)
 L4545 Muchacho Azul Solo 16 bars. (M)

Rather uneven these soli, not belonging to ML's best, most interesting is "... Azul".

LIONEL HAMPTON SEXTET

LA. Nov. 14, 1947

Benny Bailey (tp÷4563), Morris Lane (ts), Dodo Marmarosa (p÷4563), Milt Buckner (p-4563), Charlie Mingus (b), Earl Walker (dm÷4563), Curley Hamner (dm), Lionel Hampton (vib, vo-4562).

Four titles were recorded for Decca:

- L4560 Cherokee Soli 4 and 32 bars. (F)
 L4561 No 2 Re-Bop And Be-Bop Soli 16 and 4 bars. (M)
 L4562 Zoo-Baba-Do-Oo-Ee Solo 12 bars. (M)
 L4563 Re-Bop's Turning Blue Solo 12 bars. 24 bars 4/4 with (vib). Duet with (vib) 12 bars. (M)

The final ML recording session with Lionel Hampton, who is doing some real and

quite successful bebop efforts, is perhaps the most interesting one. "Re-Bop ..." is the highlight; here ML shows that bebop (or rebop?) is very close to his mind, and he exhibits a surprising technique, influenced by James Moody? Note also his brief flashing soli on "No. 2 ..." and "Cherokee", in fact all of the four titles have modern tenorsax playing with qualities. It seems however that ML never quite decided which musical road to choose and after a while ended up nowhere.

MERCER ELLINGTON & ORCHESTRA

NYC. 1947

Personnel including Morris Lane, Alva McCain (ts), Al Hibbler, Billy Daniels (vo). Four titles were recorded for Sunrise, no tenorsax on "Summertime" and "My Ev' Lovin' Baby" (Hibbler) and "I Owe This Dream To You" (Daniels) but:

EB1005 You Name It Solo 32 bars. (FM)

The fine tenorsax solo here is definitely by ML.

EARL HINES

Chi. Dec. 1947

Personnel given as: Morris Lane (ts), Eddie South (vln), Earl Hines (p), Bob Wyatt (org), Skeeter Best (g), Calvin Ponder (b), Gus Johnson (dm).

Generally assumed to have three titles recorded for Sunrise, however, no tenorsax present on "Dark Eyes"; "Blues For Garroway" is listed under Thomas Crump, but:

Honeysuckle Rose Duet with (p) 16 bars. (SM)

The tenorsax here has a rather passive role, and I am not able to identify ML.

EARL HINES ORCHESTRA

Chi. Dec. 1947

Personnel same as Curley Hamner below.

Four titles were recorded for Sunrise, no ML on "No Good Woman Blues" but:

	Bow Legged Woman	Weak obbligato. Solo 12 bars. (M)
2126	The Sheik Of Araby	Duet with (vln) 16 bars. (M)
	My Name Is On The Doorbell	Part of intro. Obbligato 12 bars. Part of coda. (S)

"Bow ..." has a rather reserved solo of no memorable quality. The highlight of the session is the colourful ending of his duet on "... Araby".

CURLEY HAMNER ORCHESTRA

Chi. Dec. 31, 1947

Duke Garette (tp), Bobby Plater (as), Morris Lane (ts), Charlie Fowlkes (bar), Earl Hines (p), Billy Mackel (g), Charlie Mingus (b), Curley Hamner (dm), Bill Dougherty (vln), Wini Brown (vo).

Two titles were recorded for Sunrise:

2128	Bama Lama Lam	Solo 4 bars. (M)
2129	Spooky Boogie	Solo 12 bars. (M)

Both titles show ML's technique and fast fingering.

LIONEL HAMPTON AND HIS ORCHESTRA

early 1948

Personnel similar to Aug. 6, 1947 and 1948 (see John Sparrow), with Fats Navarro (tp).

Various broadcasts, the following titles found to have tenorsax soli:

NYC. April 10, 1948

Recorded at Carnegie Hall.

Lady Be Good	Solo 6 choruses of 32 bars. (F)
Beulah's Boogie	Solo 12 bars. (FM)
Red Top	Solo 24 bars. (M)
Asiatic Call	Solo 16 bars. (M)

Newark, NJ. April 17, 1948

Broadcast from Aslam's Theatre.

Hamp Goes To Duke	Solo 8 bars. (M)
Hawk's Nest	Solo 16 bars. (F)

April 24, 1948

Broadcast from Howard Theatre.

The Pencil Broke	Solo 12 bars. (M)
Flying Home (NC)	Solo 3 ½ choruses of 32 bars (NC). (FM)
Red Top	Solo 12 bars. (M)

The most prominent item by far is "Lady Be Good", really some blowing tenorsax here! "Red Top" should also be noted. On "... Call", ML is introduced.

MORRIS LANE **NYC. June 30, 1948**

Morris Lane (ts), others unknown.

Four titles were recorded for Savoy, three issued:

S35-134	You Go To My Head	Solo 40 bars to coda. (S)
S35-135	Morris' Lane	Solo 7 choruses of 12 bars. (M)
S35-136	Summertime	Solo 48 bars to coda. (S)

"... Lane" again has typical multifaceted ML, you just have to love this guy! "You Go To ..." shows his weaknesses, being able to play with the best of them, he is tempted to effect-making and schmalz, marring an otherwise good performance. You will find some of this also in "Summertime", but this is a better title, the ending notwithstanding. Strange fellow this ML!

To be continued in 1952.

YUSEF LATEEF "WILLIAMEVANS"

Born: Chattanooga, Tennessee, Oct. 1920

Died:

Transferred to separate Jazz Archeology file.

CAL LUCAS

Born:

Died:

CAL LUCAS & HIS ORCHESTRA **LA. 1946**

A. Williams (tp), William Lundy (as), Cal Lucas (ts, vo- "... Stomp"), M. Smith (p), E. J. Hall (g), O. Mayweather (b), Eddie Harris (dm, vo- "Tiddle De Winks"), Mary Bryan (vo).

Six titles were recorded for Juke Box, four have tenorsax:

Tiddle De Winks	Solo 8 bars. (M)
Shanghai Stomp	Solo 16 bars. (M)
Left With The Blues	Solo 12 bars. (S)
Blow Top Re Bop	Solo 16 bars. (M)

Rather primitive tenorsax playing, but nice session in general.

BENJAMIN LUNDY

Born:

Died:

TADD DAMERON **NYC. Feb. 12, 19 & 26, 1949**

Personnel including Benjamin Lundy (ts).

Broadcasts, no tenorsax on Feb. 19 and 26, but reported two on Feb. 12:

Good Bait	Solo. ()
Wahoo	Solo. ()

NYC. April 21, 1949

Same/similar. Recording session but no tenorsax soli.

PAUL MADISON

MIGHTY MAN MAXWELL & HIS BAND

LA. 1947

Paul Madison (ts), unknown others, Claude Maxwell (vo).

Two titles were recorded for Discovery, one has been available:

D-329 Goodnight Irene Solo 16 bars. (M)

Fat and inspired tenorsax playing, and the item itself is a real gasser!

OETT MALLARD

"SAX"

Born:

Died:

Primarily an altosax player, OM is listed as playing tenorsax on a few sessions:

ANDREW TIBBS WITH THE DOZIER BOYS & SAX MALLARD's ORCHESTRA/COMBO

Chi. 1948

Oett Mallard (ts), Andrew Tibbs (vo), The Dozier Boys (vo-group-7159,60), rest unknown.

Eleven titles were recorded for Aristocrat, five issued, two have tenorsax:

U7144 He's Got Her And Gone Solo 24 bars. (SM)

U7159 Big Time Baby Soli 12 and 24 bars. (M)

There is active honking tenorsax playing here, but the quality is so'n so.

To be continued in 1950.

"QUE" QUEDELLYS MARTYN

Born:

Died:

Continued from 1943.

LEONA GRAY ACCOMPANIED BY QUEDELLYS MARTYN AND HIS ORCHESTRA

SF. 1947/48

Ernie Royal (tp), Que Martyn (as, ts), Curtis Lowe, Hunter Gray (ts), Stanley Morgan (g), Vernon Alley (b), Earl Watkins (dm), Leona Gray (vo).

Four titles were recorded for Trilon, 121 has not been available, no tenorsax on "Bound To Love" but:

T1039-2 Jam Solo 4 bars. (M)

Of slight interest whoever is playing (and certainly not Wardell Gray!).

LOWELL FULSON & HIS ORCHESTRA

Oakland, Ca., 1947/48

Personnel including Que Martyn (ts), Lowell Fulson (g, vo).

Two titles were recorded for Trilon 192, not available.

To be continued in 1952.

AARON MAXWELL

Born:

Died:

AM is a member of **ERSKINE HAWKINS AND HIS ORCHESTRA** from autumn 1944 to late 1947, participating in AFRS programs from this period, as well as the Victor recording sessions Jan. 10, 1945 - Dec. 23, 1947. All tenorsax solo however seem to be played by Julian Dash, with the possible exception on May 1,

1946, but opinions to the contrary are welcome.

ALVA McCAIN "BOE"

Born:
Died:

MERCER ELLINGTON AND HIS ORCHESTRA **NYC. May 17, 1946**
Kenny Dorham, Bob Williams, Ray Copeland, Eddie Boozier (tp), Ted Kelly, Dan Minor, Charles Stovall (tb), Jacky Fields, Curly Alexander (as), Freddie Williams, Alva McCain (ts), Harry Webster (bar), Luther Henderson (p), Bill Pemberton (b), Heyward Jackson (dm), Carmen Clarke McRae (vo).
Four titles were recorded for Musicraft, three issued (5504 issued on the "Jumpin' Like Mad" Capitol CD is assumed to be from this session, although the date is given as Jan. 29, 1949), no tenorsax on "Pass Me By" but:

5502	Metronome All Out	Break. Solo 24 bars. (F)
5504	He Should'a Flip'd When He Flop'd	Solo with orch 16 bars. (M)

Good soli, but are they played by AMC or FW?

HAL MITCHELL AND THE MAD MEN **NYC. 1947**
Hal Mitchell, Ray Copeland (tp), Donald Coles (tb), Elwyn Fraser (as), Alva McCain (ts), Fletcher Allen (bar), John Acea (p), unknown (b), Al Walker (dm), Lynne Perrault (vo).
Two titles were recorded for Manor, no AMC on "Lynne's Blues" but:

S1527	Tenacious Chick	Break to solo 24 bars. (M)
-------	-----------------	----------------------------

Fine modern group, ripe for reissue! AMC is one of several competent soloists, and he plays in a reticent, introvert way.

MERCER ELLINGTON / AL HIBBLER **NYC. 1947**
Bigband including Alva McCain, Morris Lane (ts), Al Hibbler (vo).
Four titles were recorded for Sunrise, 2003 has been not available, no tenorsax on 2007.

MILT BUCKNER AND HIS ORCHESTRA **NYC. June 3, 1949**
Bigband personnel including Billy Mitchell, Alva McCain (ts), for details see former.
Four titles were recorded for MGM, "Who Shot John" and "Don't Tell Your Papa" were rejected, no tenorsax on "Yesterdays" and "... John" (test exists), but:

Buck-A-Boo	32 bars 4/4 with (ts-BM). (FM)
------------	--------------------------------

To be continued in 1950.

CLAUDE McLIN

Born: Chicago, Dec. 27, 1925
Died: Los Angeles, July 21, 1995

Transferred to separate Jazz Archeology file.

CECIL JAMES McNEELY "BIG JAY"

Born: Los Angeles, California, April 29, 1927
Died: Moreno Valley, Ca., Sept. 16, 2018

Raised in Los Angeles, has been active in the rock and roll field mostly.

JOHNNY OTIS AND HIS ORCHESTRA **LA. 1947**
John Anderson (tp), George Washington (tb), Big Jay McNeely (ts), Lemuel Tally (bar), Darby Hicks or Devonia Williams (p), Pete Lewis (g-"Midnight ..."), Mario Delgarde (b), Johnny Otis (dm), Cathy Cooper, Lem Tally, Bardu Ali (vo).

Nine titles were recorded for Excelsior, no tenorsax on "Midnight In The Barrellhouse", while "Court Room Blues" / "My Baby Done Told Me" Exce 540 have not been available, but:

Barrel House Stomp	Solo with orch 4 choruses of 32 bars to coda. (F)
Pay Day Blues	Solo 12 bars. (SM)
Hog Jaws	Break 4 bars to solo 32 bars to solo with orch 80 bars. (F)
The Jelly Roll	Solo 12 bars. (SM)
Happy New Year Baby	Solo 12 bars. (SM)
Alimony Boogie	Solo 12 bars. (M)

This is the beginning of rhythm & blues tenorsax playing, and "Barrel..." and "Hog Jaws" are two real screamers. Today I must admit I can find little of musical value compared to the way Illinois Jacquet did similar things in the JATP tradition, but it is historically interesting. The slow medium titles are also rough but contain more music, and the band swings!

JOHNNY OTIS AND HIS ORCHESTRA **Hollywood, June 25, 1948**

Personnel may include Big Jay McNeely, Paul Quinichette, James Von Streeter (ts). AFRS Jubilee No. 279, not available.

BIG JAY McNEELY **L.A. Nov. 29, 1948**

John Anderson (tp), Jesse "Streamline" Ewing (tb), Big Jay McNeely (ts), Bob McNeely (bar), Jimmie O'Brien or Jimmie O'Bryant (p), possibly Ted Shirley (b), William Streetser (dm).

Four titles were recorded for Savoy:

BOP60-3	Wild Wig	Intro 8 bars. Solo with orch 72 bars. (M)
BOP61-1	Sunday Dinner	Soli with orch 12, 36 and 24 bars. (M)
BOP62-1	Benson's Groove (Cool Blood)	Solo with orch 36 bars. (S)
BOP63-1	Man Eater	Solo with orch 92 bars. (M)

L.A. Dec. 15, 1948

Same. Four titles:

SLA500-3	California Hop	Solo with orch 7 choruses of 12 bars. (M)
SLA501-1	Cherry Smash	Intro. Solo with orch 64 bars. (M)
SLA502-1	Deacon's Hop	Solo with orch 80 bars. (SM)
SLA503-2	Artie's Jump	Solo with orch 10 choruses of 12 bars. (FM)

Quoting myself from the Exclusive session below, this is generally too rough even for a honker! The background band is groovy enough, but the tenorsax overplays it, and the result is uncharming. Six titles are the blues, only "Cherry ..." and "Deacon ..." follow the 32 bars standard pattern. Details here and there show that BJMN could have been an excellent jazz tenorsax player, if he had wanted to. The slow tempi work best for me, try "Cool Blood".

BIG JAY McNEELY **L.A. Feb. 1949**

John Anderson (tp), Jesse Ewing (tb), Big Jay McNeely (ts), Bob McNeely (bar), Jimmie O'Brien (p), probably Prinze "Candy" Stanzel (g), Ted Shirley (b), Leonard "Tight" Hardiman (dm), McNile (cga), Clifford Blivens (vo).

Four titles were recorded for Exclusive, no tenorsax on "Midnight Dreams", but:

1375-1	Blow Big Jay	Solo with ens 80 bars. (M)
1376?	Boogie In The Front	Solo with ens 36 bars. (M)
1377-1	Willie The Cool Cat	Solo with ens 80 bars. (M)

L.A. April 1949

Personnel as above. Ted Shirley also (vo).

Three (or more) titles were recorded for Exclusive, no tenorsax on "K&H Boogie", but:

1392-2	Road House Boogie	Solo with ens 8, 8, 12 and 8 bars. (M)
139?	Gingercake	Solo with ens 92 bars. (FM)

L.A. April 1949

Personnel as above, but omit Stanzel (g), Bob McNeely also (as), add Clifford Blivens (vo-1400).

Three (or more) titles were recorded for Exclusive:

1397-3	Hoppin' With Hunter	Intro 4 bars. (S). Solo with ens 40 bars. (M)
1399-2	Tondelayo	Solo with ens 24 bars. (SM)
1400-1	Junie Flip	Solo with ens 12 bars. (SM)

I have developed interest, tolerance, even the ability to enjoy tenorsaxes of the r&b sidebranch to jazz. "Honking & screaming" has its charm and can be played with many interesting variations. However, BJMN oversteps the invisible border; his music is just ugly and charmless, no improvisations of any importance, only noise. He may play lying on his back for all I care, if he just did it with style and some kind of musical purpose, but this is only commercialism. If you listen very hard for something of value, you may possibly find something in "Tondelayo" and "Junie Flip", having a reasonable tempo.

JOHNNY OTIS**L.A. Dec. 23, 1949**

Don Johnson, Lee Graves (tp), Big Jay McNeely (ts), Devonia Williams (p), Pete Lewis (g), Mario Delagarde (b), Leard Bell (dm), Johnny Otis (vib), Redd Lyte (vo-4458).

Two titles were recorded for Savoy/Regent (two more without BJMN), no tenorsax on 4458 "Going To See My Baby" but:

4457-2	Head Hunter	Solo with ens 68 bars. (M)
--------	-------------	----------------------------

This is brutal honking music, and I feel it has few merits really.

Postscript: The Lorenzo Holden SCD-26 gives "Head Hunter" to LH and states "that it is one of the quintessential honkers". Everyone his opinion ...

To be continued in 1950.

"TED" THEODORE McRAE

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: Los Angeles, California, Dec. 20, 2000

Transferred to separate Jazz Archeology file.

SAM MILLER

Born:

Died:

PAUL WILLIAMS AND HIS ORCHESTRA**NYC. Dec. 15, 1948**

Philip Gilbeaux (tp), Paul Williams (as, bar), Sam Miller (ts), Floyd Taylor (p), Herman Hopkins (b), Reetham Mallett (dm).

Four titles were recorded for Savoy, two issued, no tenorsax on "The Hucklebuck", but:

23010	Free Dice	In ensemble 16+8 bars solo 8 bars on bridge. (FM)
-------	-----------	--

A very interesting Prez inspired solo sandwiched between tenor/baritone-sax honking.

To be continued in 1950.

BAKER MILLIAN

Born: Crowley, Louisiana, 1908
Died:

Continued from 1938.

IVORY JOE HUNTER AND HIS BAND

SF. 1947

Ernie Royal (tp), Baker Millian, John Patterson (ts), Ivory Joe Hunter (p, vo), Commodore Lark (b), Chuck Walker (dm).

Fifteen titles were recorded for Pacific on at least two sessions. It has not been possible to identify which tenorsax soli belong to BM, and I have chosen to list all under JP. However, one title features both of them:

168	Jammin' Down In Town	Solo 16 bars. (M)
-----	----------------------	-------------------

Possibly the best Hunter instrumental with two tenorsax soli each of 16 bars, both quite interesting. However, the style of none of them is particularly associating with Boots & His Buddies a decade earlier. Other titles may also be featuring BM, can anybody assist in the identification?

No further recording sessions.

"BILLY" MITCHELL

Born: Kansas City, Missouri, Nov. 3, 1926
Died: Rockville Center, NY., April 18, 2001

Studied at Cass Tech., Detroit. Played locally with Nat Towles' Orchestra before moving to New York, where he joined Lucky Millinder 1948. First recording session possibly the following:

KING PORTER AND HIS ORCHESTRA

Detroit, 1948

James "King Porter" Poe (tp), probably Paul Williams (as), Billy Mitchell (ts), Johnny Cox (bar), Paul Moore (p), Millard Glover (b), Reetham Mallett (dm).

Two titles were recorded for Paradise:

	Russell St. Hussel	Soli 36 and 20 bars. (M)
	Porter's Ball	Solo 64 bars. (FM)

In "... Ball" we encounter a new modern tenorsax artist of class. With a light, flexible style blending Prez and Bird, he blows two excellent choruses, and this item should be noted as an important discovery. In "... Hussel", however, he has a rather prearranged role, thus the soli are not particularly interesting.

BILLY MITCHELL

Detroit, 1948

Bigband, unknown personnel including Billy Mitchell (ts), Jackie "Sonny" Wilson (vo-4000A, 4001A), unknown (vo-ens-4000B).

Four titles were recorded for Dee Gee, no tenorsax on 4000A "The Rainy Day Blues" and 4001A "Danny Boy" but:

4000B	Rockaway Rock	Straight with orch 32 and 12 bars. (SM)
4001B	The Bulldozer	Intro/Soli 8 and 8 bars. Solo with orch 4 choruses of 12 bars to 8 bars and coda. (M)

Three titles are purely commercial, of no interest, and have nothing in common with the fine session following. But "... Bulldozer" represents an exception; although the tenorsax playing is carefully planned and not intended for the pure jazz listener, BM certainly shows his strength and craftsmanship on this groovy item.

BILLY MITCHELL

Detroit, 1948

Thad Jones (tp), Billy Mitchell (ts), Terry Pollard (p, vib), Jimmy Richardson (b), Elvin Jones (dm).

Four titles were recorded for Dee Gee, no BM on "Alone Together" but:

	Compulsory	Solo 24 bars. (M)
	Blue Room	Solo 16 bars. (SM)

The Zec

Solo 34 bars. (FM)

A very fine modern session in an interesting city, Detroit. BM is still a quite unfinished tenorsax player, nevertheless he plays with the conviction of a really dedicated pupil of the great bebop tenorsax players. All items are interesting, but he is particularly strong and convincing on "The Zec".

Briefly with Jimmie Lunceford (no recordings), Milt Buckner, Gil Fuller and in 1949 during 5 months with Woody Herman (no recordings, but airshots??).

PAUL WILLIAMS AND HIS HUCKLEBUCKERS Detroit, Jan. 13, 1949

James Poe (tp), Billy Mitchell, probably Louis Barnett (ts), Floyd Taylor (p), John Holliday (b), Bill Benjamin (dm), Joan Shaw (vo-D0007).

Date also given as 1948 and June 7 and July 7, 1949.

Eight titles were recorded for Savoy, six issued, no tenorsax on "Jelly Roll Boogie", "House Rockin'", "Back Breaker" and "Pop Corn":

D0001 Rompin' Solo 36 bars. (M)

D0007 He Knows How To Hucklebuck Solo 24 bars. (M)

A strange mixture of honking and interesting improvisations.

KENNY CLARKE AND HIS CLIQUE NYC. Jan. 25, 1949

Kenny Dorham (tp, p), Julius Watkins (frh), Billy Mitchell (ts), Milt Jackson (vib, p), Curley Russell (b), Kenny Clarke (dm), Joe Harris (timb, cga).

Four titles were recorded for Century (two more without BM), no tenorsax on "You Go To My Head", however:

171C Conglomeration Solo 16 bars. (M)

172A Bruz Solo 16 bars. (M)

174B Roll 'Em Bags Solo 12 bars. (M)

Rather brief soli but BM seems to be growing up, his playing here is more confident than before. All three items have beautiful, relaxed, and controlled soli with Wardell Gray elements.

BEALE STREET BOYS NYC. 1949

Julius Watkins (tp-35152,53), Billy Mitchell (ts), Milt Buckner (p), Billy Mackey (g-35152), B. Lawrence (b), Ed Grant (dm).

Three titles were recorded for Savoy, 693 "Lazy Joe" / "Fatstuff Boogie" has not available but:

35150 Back Alley Blues Solo 24 bars. (S)

Strong but not particularly personal tenorsax playing.

MILT JACKSON AND HIS NEW SOUND GROUP NYC. Feb. 23, 1949

Bill Massey (tp), Julius Watkins (frh), Billy Mitchell (ts), Milt Jackson (vib), Walter Bishop jr. (p), Nelson Boyd (b), Roy Haynes (dm).

Four titles were recorded for Savoy, no BM on "Hearing Bells" but:

36111-4 Junior Solo 16 bars. (M)

36111-6 Junior As above. (M)

36112-2 Bluesology Break to solo 24 bars, last 12 with ens. (M)

36112-3 Bluesology As above. (M)

36113 Bubu Solo 16 bars. (M)

One seems to note an influence from Sonny Rollins in BM's soloing now, and although it is far from perfect technically seen, it belongs to the most interesting of modern tenorsax contributions of the late forties.

MILT BUCKNER AND HIS ORCHESTRA NYC. March 10, 1949

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

Four titles were recorded for MGM, no BM on "Milt's Boogie" and "Oo-Be-Doop", but:

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

49S129 M. B. Blues

Solo 32 bars. (SM)

A forgotten early modern bigband but really a sensation! You would probably never expect to find anything interesting on the MGM label, therefore this is an almost shocking discovery!! To have a tenorsax battle between BM and PQ is just one of the excitements to be had. And there is a long BM solo on "M. B. ...", very interesting, although he is somewhat unsure in his phrasing at times and his sound not always beautiful. But it does not really matter!

GIL FULLER AND HIS ORCHESTRA**NYC. July 11, 1949**

Dave Burns, Billy Massey, Abdul Salaam, Mustapha Daleel (tp), Clarence Ross, Rip Tarrant, Charlie Johnson, Haleen Rasheed (tb), Sahib Shihab, Jimmy Heath (as), Billy Mitchell, Pritchard Chessman (ts), Cecil Payne (bar), Milt Jackson (p, vib), Percy Heath (b), Art Blakey (dm), Eddie Jefferson (vo-172), Gil Fuller (arr, dir).

Four titles were recorded for Discovery, no tenorsax on "Mean To Me", "The Scene Changes" and "Tropicana", but:

173

Blues For A Debutante

With orchestra and solo 12 bars. (S)

Tenorsax is heavily featured but mostly as part of the arrangement, and only towards the end there seems to be improvisation. Not particularly noteworthy for the tenorsax as such (which possibly is not BM but PC), but as bigband sides these are extremely important.

MILT BUCKNER AND HIS ORCHESTRA**NYC. June 3, 1949**

Personnel reported as March 1949 except Alva McCain (ts) replaces Quinichette, Kelly Martin (dm) replaces Grant.

Four titles were recorded for MGM, "Who Shot John" and "Don't Tell Your Papa" were rejected, no tenorsax on "Yesterdays" and "... John" (test exists), but:

Buck-A-Boo

32 bars 4/4 with (ts-AMC). (FM)

Back to Detroit and formed own band.

To be continued in 1950.

"FREDDIE" MITCHELL
"TAXI"

Born: Orlando, Florida

Died:

Continued from 1942.

OVIE ALSTON**NYC. 1946**

Ovie Alston, Sylvester Lewis (tp), Fats Green (as), Freddie Mitchell (ts), Joe Smith (dm).

Four titles were recorded for Urban, not available.

FREDDIE MITCHELL AND HIS ORCHESTRA**NYC. 1949**

Elmer Crumbley (tb), Freddie Mitchell (ts) and others.

Two titles were recorded for Derby:

D6

Idaho Boogie

Soli with orch 32 and 16 bars. (M)

D7

Easter Parade

Soli with orch 32 and 16 bars. (M)

NYC. June 1949

Unknown (tp), probably Alton "Slim" Moore (tb), Bill Graham (as, bar), Freddie Mitchell (ts), probably Art Sims (p), unknown (b), (dm).

Four titles, three have been available:

D70

Rockin' With Coop

Solo with orch 24 bars. (M)

D71

Boogie Blues

D72

Till Tom Boogie

Solo with orch 32 bars. (M)

D73

Fish Market Boogie

Solo with orch 24 bars. (M)

A rather serious setback for a competent swing musician to settle for quite ordinary r&b playing. An untuned piano is the foremost attraction. "Till Tom ..." is the most interesting title.

FREDDIE MITCHELL AND HIS ORCHESTRA**NYC. June 1949**

Personnel similar to above, Joe Black (p), Doc Pomus (vo).

Four titles were recorded for Derby:

D107	Slider	Solo 24 bars. (M)
D111	The Derby	Solo 32 bars. (SM)
D118	Kiss My Wrist	Intro 8 bars. Obbligato parts. Solo 12 bars. (M)
D119	Traveling Doc	Weak obbligato parts. (S)

Three titles in almost the same tempo on the borderline between medium and slow medium. I can hold my enthusiasm, because FM has slipped into the r&b tradition without having the necessary sound for it, the result lacks strength and conviction.

JOE BLACK ORCHESTRA**NYC. July 6, 1949**

Freddie Mitchell (ts), Joe Black (Jerry Blake) (p), Jerry Darr (g), Ray Francis (b), Jerry Smith (dm).

Six titles were recorded for Derby, not available.

FREDDIE MITCHELL AND HIS ORCHESTRA**NYC. Fall 1949**

Personnel same or similar to previous.

Two titles were recorded for Derby:

D150	Doby's Boogie	Solo 24 bars. (M)
D151	Hog Head	Solo 24 bars. (SM)

Fine boogie woogie piano saves "Doby's ...", FM's honking is without charm here. "Hog ..." is slightly better but no more.

To be continued in 1950.

"GENE" MONTGOMERY

Born:

Died: Nov. 8, 1967

Played in Sammy Yates' band with Sonny Criss and also joined Criss in the Howard McGhee band that included Teddy Edwards and Charlie Parker. First recording session:

SHIFTY HENRY AND HIS FLASHES**L.A. ca. 1945**

Probably Benny Bailey (tp), Henry Pryor (tb), Gene Montgomery (as, ts), Warren Bracken (p, vo), Shifty Henry (b, vo), unknown (dm).

Four titles were recorded for Enterprise, not available:

105	Boogi Rene
106	Hypin' Women Blues
	You're Mine
	Why Did This Happen To Me?

HOSEA SAPP AND HIS SOLID SIX**ca. 1946**

Hosea Sapp (tp), Gene Montgomery (ts, vo), Frank White (p) and others.

Four titles were recorded for Plymouth, not available:

PL7A	Mule Man Boogie
PL8A	Julia's Jump
PL9A	Wanda Jean
PL10	Frank's Boogie

JAM SESSION**L.A. July 6, 1947**

Wild Bill Moore, Gene Montgomery (ts), Russ Freeman (p), Shifty Henry (b), Leroy Gray (dm).

Recorded at the Elk's Hall.

What Is This Thing Called Love?	Solo 5 choruses of 32 bars. 2 choruses of 4/4 with (ts-WBM)
---------------------------------	--

to duet 16 bars. (FM)

If this was GM's only recorded performance, he certainly would have been even more "legendary". From his defiant opening phrase he is creative in the Prez/Wardell tradition. He seems immature, searching, troubled by his own limitations, and the result is certainly no coherent masterpiece, yet it is disturbingly emotional. To be pitched against WBM must also be a nerveracking experience, even if GM definitely is the better player. Play this performance several times; at first you may think GM is a minor player capitalizing on the tenorsax duel fad, but after some repeats you may change your mind ...

**DEE WILLIAMS SEXTETTE/
THE CALIFORNIA PLAYBOYS**

L.A. Feb. 18, 1949

John Anderson (tp), Gene Montgomery (ts), Richard Brown (bar), Devonia Williams (p), Charles Norris (g), Morris Edwards (b), Roy Porter (dm).

Eight titles were recorded for Savoy, five issued, 505 and 506 as "Dee Williams", 508 and 509 as "California Playboys", no GM on 508 "Midnite Creep", but:

505-3	Dee's Boogie	Solo 24 bars. (M)
506-1	Bongo Blues	Solo 24 bars. (M)
509-1	Double Trouble Hop	Solo with ens 80 bars. (SM)
511	Blow, Gene, Blow	Soli 4 and 3 choruses of 12 bars. (FM)

Quoting the liner notes of the LP with these items: "While GM is feature on all four selections, he comes truly alive only on the previously unissued "Blow ...", where the homage to Lester Young is most clearly evident, and where, too, he has the chance to stretch out on some worthy material". Quite true, and "Blow ..." shows that GM was a capable and interesting performer who might have made it under the right circumstances. In "... Hop" he plays straight in the beginning but then solos competently but not too excitingly. The "Bongo ..." and "... Boogie" each have two blues choruses, the latter is the better item.

No further recording sessions.

JAMES MOODY

Born: Savannah, Georgia, Feb. 26, 1925

Died:

Transferred to separate Jazz Archeology file.

**WILLIAM MOORE
"WILD BILL"**

Born:

Died:

Continued from 1944.

**HELEN HUMES WITH
BILL DOGGETT OCTET**

L.A. 1945

Ross Butler (tp), John Brown (as), Wild Bill Moore (ts), Ernest Thompson (bar), Bill Doggett (p), Elmer Warner (g), Alfred Moore (b), Charles Harris (dm).

Five titles were recorded for Philo/Aladdin:

A2118	Unlucky Woman	Solo 12 bars. (SM)
A2119	Every Now And Then	Solo 8 bars. (S)
A2123	He May Be Your Man	Solo 12 bars. (M)
A2124	Blue Prelude	Intro 6 bars. Obbligato parts. (S)
A2126	Be-Baba-Leba	Solo 24 bars. (FM)

It is easy to understand why Mr. Moore got his nickname! His style is a weird mixture of many stylistic elements, and his playing is really wild or kind of avantgarde. I enjoy his playing and believe he is underrated. He has several very interesting contributions on this session, proving his quite prominent originality. You may possibly not share my views, but this is something out of the main road! Note for

instance his out-of-this-earth intro on "... Prelude"!

LOUIS ARMSTRONG AND HIS ORCHESTRA **NYC. Feb. 13, 1945**

Louis Armstrong (tp, vo), with unknown big band including Ted McRae, probably Wild Bill Moore (ts), Velma Middleton (vo).

AFRS ONS No. 540.

Most tenorsax soli are by McRae, except one:

Blame It On Me

Solo to fade out after 12 bars. (M)

Rough solo but not without qualities.

**DUKE HENDERSON WITH
JOHN SHIFTY HENRY's ALL STARS**

L.A. Dec. 4, 1945

Personnel given on Delmark CD issue: Teddy Buckner (tp), George "Happy" Johnson (tb), Wild Bill Moore (ts), Wilbert Baranco (p), Gene Phillips (g), Shifty Henry (b), probably Rabon Tarrant (dm). However, another (ts) is likely to be present, possibly Jack McVea.

Ten titles were recorded for Apollo, 789 issued as **WILD BILL MOORE**:

1153	Let's Get Vootin'	Unlikely solo 24 bars. (FM)
1154	Boogie Man Blues	Solo 36 bars. (M)
1155	Don't Slam The Door	Unlikely solo 12 bars. (SM)
1156	Blues In The Background	Solo 24 bars. (SM)
1156-alt.	Blues In The Background	As above. (SM)
1157	Don't Forget I Am A Married Man	Solo 12 bars. Unlikely soli 12, 4 and 4 bars. Solo 6 bars. (M)
1158	Woman's Blues Pt 1	Unlikely solo 12 bars. (M)
1159	Woman's Blues Pt 2	Solo 12 bars. (M)
1160	Don't Fall In Love With Me, Baby	Unlikely solo 12 bars. (M)
1161-2	Homecoming Blues	Solo 12 bars. (SM)
1162-2	Boulevard Boogie	Solo 24 bars. (M)

Interesting and colourful session with good WBM soloing, to hear something real "wild" try "Boulevard ...". Note however that another tenor man seems to be present, playing more softly, possibly Jack McVea who is known to be present on the session the day after. I have noted as "unlikely" above the items I feel differ from WBM's rough style. Note particularly "... Married Man" where 24 bars seem to be shared with WBM taking the first chorus. Comments will be welcomed!

WBM is reported to participate in the **SLIM GAILLARD AND HIS BOOGIEREENERS** recording session for King in LA. 1945, four titles, but all tenorsax soli are by Lucky Thompson and Teddy Edwards.

WILD BILL MOORE

Columbus?, Ohio, 1945?

Possible personnel: Willie Wells (tp), Bill Moore (ts), Barry Harris (p), Ernest Slay (g), Doug Watkins (b), Bob Atcheson (dm).

Doug Watkins is born in 1934, making 1945 rather improbable!

Two titles were recorded for Sensation:

B7070	Blue Journey	Solo 48 bars to long coda. (S)
B7071	Football Boogie	Intro 4 bars. Acc. (p). Solo 24 bars. Acc. (g). Solo 24 bars. (M)

"Blue Journey", which is a slightly camouflaged "I Surrender Dear", has lovely ballad playing, one of the best WBM items! Also "... Boogie" with some noise simulating a football match, has some fine, swinging tenorsax.

**JOE TURNER ACCOMPANIED BY
BILLY MOORE's LUCKY SEVEN BAND**

L.A. Jan. 23, 1946

Warren Brocken (tp), Wild Bill Moore, Lloyd Harrison (ts), Al Williams (p), Teddy Bunn (g), Shifty Henry (b), Alray Kidd (dm), Joe Turner (vo).

Six titles were recorded for National, three have WBM:

142-3	My Gal's A Jockey	Solo 24 bars. (M)
143	I'm Still In The Dark	Solo 12 bars. (SM)

144 I Got Love For Sale Solo 24 bars. (M)

Although the tenorsax soli are not of the most artistic kind, WBM's personality is strong. Note his second chorus on "... Jockey", where he goes far into the upper register of the horn in a pretty "wild" manner.

JOE TURNER

LA. Jan. 30, 1946

Russell Jacquet (tp), Wild Bill Moore, Lou Simon (ts), Camille Howard (p), Teddy Bunn (g), Shifty Henry (b), Walter Murden (dm), Joe Turner (vo).

Three titles were recorded for National, two have WBM:

145-4 Sunday Morning Blues Obbligato parts. (S)

146-2 Mad Blues Solo 12 bars. (M)

"Mad ..." represents a good example of WBM's "madness", listen for yourself!

JACK McVEA's ALL STARS

LA. ca. Feb. 1946

Jesse Perdue, Russell Jacquet (tp), Jack McVea, Wild Bill Moore (ts), Call Cobbs (p), Frank Clarke (b), Rabon Tarrant (dm).

Four titles were recorded for Black & White, one has WBM:

BW 198 Frantic Boogie Solo 12 bars. (M)

WBM gets one chance but misses badly, his flagoletto playing has few merits and JMV has no competitor.

HELEN HUMES ACCOMPANIED BY

LA. 1946

Unknown (tp), E. Hall (as), W. Woodman, Wild Bill Moore (ts), Mead Lux Lewis (p-250), Eddie Beal (p-251, 52), Irving Ashby (g), Red Callender (b), Chico Hamilton (dm).

Three titles were recorded for Black & White, no WBM on "Married Man Blues" but:

BW250 Be Ba Ba La Ba Solo 24 bars. (M)

BW252-4 Be Bop Bounce Solo 8 bars (2nd (ts)-solo). (M)

A good solo on "... Bounce", presumably by WBM, but WW is a notch sharper. "Be Ba ..." is more ordinary.

JAM SESSION

LA. July 6, 1947

Wild Bill Moore, Gene Montgomery (ts), Russ Freeman (p), Shifty Henry (b), Leroy Gray (dm).

Recorded at the Elk's Hall.

What Is This Thing Called Love? Solo 4 choruses of 32 bars. 2 choruses of 4/4 to duet 16 bars. (FM)

WBM really deserves his nickname, not only using the flagoletto in bad taste but even making his horn sound like a mule's neigh! Still, he is a good and personal musician, and if you choose to accept this bag of tricks as a camouflage and go deeper, you may find interesting details.

WILD BILL MOORE

1947

Wild Bill Moore (ts), unknown (rhythm).

Titles "Wild Bill Pt 1" and "Wild Bill Pt 2", unknown issue, ref. WB.

WILD BILL MOORE

LA. 1947

Unknown (tp), Wild Bill Moore (ts), unknown (bar), (p), (b), (dm), (vo-1066).

Four titles were recorded for Modern:

MM1065-1 Dubble Bubble Soli 4, 4, 4 and 48 bars. (SM)

MM1066-1 Rock And Roll Solo 24 bars. (M)

MM1068-1 Bright Light Blues Soli 24 and 24 bars. (S)

MM1114-2 Primavera Soli 16 and 56 bars. (SM)

This is rather boring, WBM's exciting personality is not really present, and not much jazz can be found. For a kind of "highlight" try "... Bubble".

PAUL WILLIAMS /

WILD BILL MOORE

Detroit, Nov. 20, 1947

Philip Gilbeaux (tp), Paul Williams (as, bar), Wild Bill Moore (ts), Floyd Taylor (p),

Herman Hopkins (b), Reetham Mallett (dm).

Four titles were recorded for Savoy, one issued, as **PAUL WILLIAMS**:

D811 Walkin' Around Solo 24 bars. (M)

Detroit, Nov. 21, 1947

Same/similar.

Four titles were recorded for Savoy, three issued, as **WILD BILL MOORE**:

D815 Harlem Parade Solo 6 choruses of 12 bars. (M)

D816 Bubbles In ensemble. Solo 64 bars. (SM)

D817 Swinging For Pappy Part of intro. Solo 4 choruses of 32 bars. (F)

Detroit, Dec. 18, 1947

Same/similar.

Eight titles, five issued, as **WILD BILL MOORE**, 690 and 717 have not been available but:

D823 We're Gonna Rock Intro 4 bars. Solo with ens
6 choruses of 12 bars. (M)

Detroit, Dec. 20, 1947

Same/similar.

Five titles were recorded for Savoy, issued as **PAUL WILLIAMS**, no tenorsax on "The Twister" and "Boogie Mr. Williams" but:

D826 Boogie Ride Solo 12 bars. (M)

D829 Hoppin' John Solo 36 bars. 24 bars 4/4 with (bar). (FM)

Blues Swing Solo 24 bars. 36 bars 4/4 with (bar). (M)

Detroit, March 2 & 4, 1948

Same/similar.

Eight titles were recorded for Savoy, six issued: "Spider Sent Me", "Waxie Maxie", "The Twister Pt 1 & 2", "Canadian Axe", "Turtle Rock", but no tenorsax soli.

Madness combined with full control; four items are quite noteworthy in their special tenorsax style. Although you may not dig the last chorus and finale on "Harlem ...", it is certainly original!! "... Ride" has a peculiar solo hardly worth the name. "... Swing" however is a fine piece with WBM to the best of advantage, note his chase with Paul on baritonesax!

KING PORTER AND HIS ORCHESTRA

Detroit, 1948

James "King Porter" Poe (tp, ldr), Wild Bill Moore (ts), probably Charles "Lefty" Edwards (ts, bar), Robert "Detroit Count" White (p), probably Millard Glover (b), probably Reetham Mallett (dm), ensemble (vo-5616).

Five titles were recorded for JVB, purchased by King, four issued:

5610 Bar Fly Solo 60 bars. (M)

5616 Shufflin' Boogie Solo 24 bars. (M)

5617 Russell Street Hustle Soli 36 and 20 bars. (M)

5618 King Porter Special Solo 48 bars. (FM)

WBM is the front man on these titles, and I find his music again full of surprises and quite exciting; he does things differently from other r&b performers. Note for instance the groovy "... Boogie" and the vulgar but fascinating upper register playing on "King Porter ..." and "Bar Fly". And "... Hustle", a different version from the one with Billy Mitchell. Well worth listening to the King Porter recordings, if you are not too much of a purist!!

Same

Jake Porter (tp), Wild Bill Moore (ts), unknown (bar), (b), (dm), Robert "Detroit Count" White (p, vo).

Probably same session as above, issued as **DETROIT COUNT**, three titles, two issued King:

K5614 Little Tillie Willie Weak obligato 16 bars. (S)

K5615 My Last Call Weak obligato parts.
Duet with (p) 8 bars. (S)

Some faint but interesting Prez-sounding background, particularly on "... Willie", and

an interesting duet section on "... Last Call".

MUDDY WATERS VOCAL WITH

Detroit, 1948

King Porter (tp), unknown (as), Wild Bill Moore (ts), Detroit Count (p), unknown (b), (dm).

Four titles were recorded for Federal, two issued 12409, not available.

KING PORTER AND HIS ORCHESTRA

Cincinnati, June 7, 1949

King Porter (tp), Wild Bill Moore (ts), Charles "Lefty" Edwards (ts, bar), Ted Sheely (p), Lewis Martin (b), Leonard Christine (dm), Jaspar Patterson (unknown instr.), ensemble (vo-5739).

Three titles were recorded for King, "Royal Blue" unissued, "Come On It" has tenorsax but probably by Lefty, however:

5740	Battle Axe	Part of intro. Solo some or all 7 choruses of 12 bars. 24 bars 4/4 with tenorsax. (FM)
------	------------	--

An exciting piece of tenorsax music! After repeated listening I have a feeling that the the two men also may share the seven choruses solo, but I am not able to tell you how!

WILD BILL MOORE

NYC. Oct. 20, 1949

Jonah Jones (tp), James Buxton (tb), Joe Gayles, Wild Bill Moore (ts), Walter Bishop (p), Ivan Rolle (b), Eddie Grant (dm).

Four titles were recorded for Regal, "Mean Old World" has not been available but:

1106-3	Dynaflow	With ens 16+8 bars, (tb) on bridge, to solo with ens 48 bars to coda. (SM)
1107-1	Blues At Dawn	Solo with ens 4 choruses of 12 bars. (S)
1108-1	Wild Bill's Bounce	Soli 8 and 32 bars. Solo with ens 32 bars. (M)

These are good examples of the "moderate" WBM, and particularly the slow blues on "... Dawn" is nice, but otherwise the medium are quite sluggish with some surprising details here and there.

BURNETTA EVANS ACCOMPANIED BY

NYC. Nov. 15, 1949

Wild Bill Moore (ts), Walter Bishop (p), Ivan Rolle (b), Eddie Grant (dm).

Two titles were recorded for Melford:

M-126	All On Account Of You	Obbligato 48 bars. (S)
M-127	Thrill Me	Intro 4 bars to obbligato 32 bars to solo 16 bars to obbligato 16 bars. (S)

The very active background playing on this session shows WBM to great advantage!

To be continued in 1950.

"GENE" MORRIS

Born:

Died:

GENE MORRIS QUINTET

LA. late 1946

Walter "Phatz" Morris (tp), Gene Morris (ts), George Williams (p), Charlie Mingus (b), Lee Young (dm), Lee Williams (vo-"... Sin", "... Life"), ensemble (vo-"Riff ...").

Four titles were recorded for Cleartone:

Riff G. M.	Riffing with ensemble. Solo 16 bars. (FM)
Is It A Sin?	Duet with (tp) 16 bars to coda. (S)
G-ing With Gene	Solo 5 choruses of 32 bars. (FM)
Laughing At Life	Solo 32 bars. (FM)

A typical West Coast performance; GM is a strong personality who plays everything at the same time, bebop, flageoletto, r&b in a lovely, undisciplined mixture. To say these are good tenorsax items would be a strong exaggeration, but there are details of really high quality, and judging from these sides, GM seems to have the potential

to develop into something, which he didn't. Note particularly the first part of "... Life" as well as the lovely "Is It ..." and be convinced!

GM joins Lionel Hampton late 1948/early 1949.

LIONEL HAMPTON AND HIS SEXTET **NYC. Jan. 24, 1949**

Benny Bailey, Duke Garrette (tp), Johnny Board (as), Gene Morris (ts), Albert Ammons (p), Lionel Hampton (p, vib), Wes Montgomery (g), Roy Johnson (b), Earl Walker (dm), Sonny Parker, Betty Carter (vo).

Three titles were recorded for Decca, two have GM:

- | | | |
|-------|----------------------|---|
| 74727 | Chicken Shack Boogie | Duet with (p) 12 bars to
obligato 12 bars to solo 12
bars to obligato 12 bars. (SM) |
| 74729 | Benson Boogie | Solo with ens 12 bars. (M) |

GM does not follow up the promising 1946 session above, but he plays the blues competently on "Chicken Shack ...", while "Benson ..." is rather anonymous.

GM records with **LIONEL HAMPTON AND HIS ORCHESTRA** from Jan. 28 to autumn 1949. He may play some of the soli listed under John Sparrow.

SONNY PARKER & HIS ALL STARS **LA. Sept. 7, 1949**

Walter Williams (tp), Al Grey (tb), Johnny Board (as), Gene Morris (ts), Floyd Dixon (p), Wes Montgomery (g), Ray Johnson (b), Ellis Bartee (dm), Sonny Parker (vo).

Five titles were recorded for Aladdin, four issued, two have GM:

- | | | |
|---------|----------------------|-----------------------------------|
| RR800-4 | Hamp's Gumbo | Break 2 bars to solo 16 bars. (M) |
| RR804-2 | I Want A Little Girl | Weak obligato parts. (S) |

This session looks exciting on paper but is somewhat disappointing, being concentrated upon the vocalist. GM gets one chance only, but he does not use it well; although his solo shows some modern inspiration, it is rather amateurish.

To be continued in 1950.

HUBERT MAXWELL MYERS
"BUMPS"

Born: Clarksburg, West Virginia, Aug. 22, 1912

Died: Los Angeles, California, April 9, 1958

Continued from 1944.

HM is now a member of the Benny Carter Orchestra.

BIG SID CATLETT'S BAND **LA. Jan. 19, 1945**

Joe Guy (tp), "Bull Moose" Jackson (as), Illinois Jacquet, Bumps Myers (ts), Horace Henderson (p, arr), Al Casey (g), John Simmons (b), Sid Catlett (dm).

Three titles were recorded for Capitol (more titles without HM):

- | | | |
|-------|-------------------|--|
| 554-3 | I Never Knew | Solo 32 bars (1 st (ts)-solo). (FM) |
| 555-3 | Love For Sale | Intro 4 bars to solo 32 bars. Coda. (S) |
| 556-4 | Just You, Just Me | Solo 16 bars. (M) |

A fine swing tenorsax on "... Never Knew" and "Just You, ...", in fact Bumps is an underrated performer who missed his opportunities to record in the thirties, where his style belongs. And he has a beautiful performance on "Love ...", making him coming close to Illinois' level on this date, certainly a compliment.

CEELE BURKE'S ORCHESTRA **LA. ca. 1945**

Bigband personnel including (tp), Bumps Myers (ts), Ceele Burke (vo-"Now Or Never", Ivie Anderson (vo-"Play Me The Blues").

Four titles (or more) were recorded for Excelsior, two have been available:

- | | | |
|------|-----------------------|---------------------|
| 3114 | Play Me The Blues | Obligato parts. (S) |
| | From Twilight To Dawn | Solo 16 bars. (S) |

BM presence is reported documented on the record label of 311. Excellent trumpet

playing and delicious tenorsax backing on "Play Me ...", and a sweet but cozy solo on "... Dawn".

BENNY CARTER AND HIS ORCHESTRA Hollywood, ca. March 1945

Benny Carter (tp, as, arr), Irving Lewis, Fred Trainer, Gerald Wilson, Emmett Berry, Paul Cohen (tp), J. J. Johnson, George Washington, Louis Taylor (tb), Porter Kilbert, Jewell Grant (as), Bumps Myers, Harold Clark (ts), John Taylor (bar), Rufus Webster (p), Herman Mitchell (g), Charles Drayton (b), Max Roach (dm), Timmie Rogers (vo).

AFRS Jubilee No. 125, 126, 127, 129, 131, 132, 136.

The following titles have HM:

CAR-61	Back Bay Boogie	Solo 48 bars. (F)
CAR-62	Unidentified Tune	Solo 16 bars. (FM)
CAR-63	Daddy-O	Soli 4 and 4 bars. (M)
CAR-65	Early Boyd	Solo 16 bars. (FM)
CAR-67	Fiesta In Brass	Solo 24 bars. (F)
CAR-68	Fish Fry	Solo 16 bars. (FM)
CAR-69	A Good Deal	Soli 4 and 4 bars. (SM)
CAR-72	Jubilee Jump	Soli 4 and 4 bars. (M)
CAR-73	Just You, Just Me	Solo 32 bars. (M)
CAR-77	La Rosita (Slick Mix)	Solo 8 bars. (FM)
CAR-78	Sleep	Solo 18 bars. (F)
CAR-81	Sweet Georgia Brown	Solo 16 bars. (F)

HM does not seem to have status enough to be featured much with Carter's band, only half of the titles have tenorsax, and in most cases the results are not too impressive. However, there are exceptions, primarily "Sweet Georgia ...", a good old tenorsax vehicle, and here HM plays with fire and inventiveness, showing why he is held in high esteem by many people. "Back Bay ..." also has an important solo, although the tempo is too fast, and "Daddy-O" has a few very groovy bars.

BENNY CARTER AND HIS ORCHESTRA

LA. March 26, 1945

Same/similar. Broadcast from Trocadero.

Theme	No solo.
Sleep	Solo with orch 18 bars. (F)
I Cover The Waterfront	Solo 16+8 bars, orch on bridge. (SM)
I'm Lost	No solo.
La Rosita	No solo.

"I Cover ..." has a lovely solo, one of the best HM performances from this period! "Sleep" is not particularly noteworthy.

BENNY CARTER AND HIS ORCHESTRA

LA. April 9, 1945

Same/similar. Two titles were recorded for Capitol but no tenorsax soli.

BENNY CARTER AND HIS ORCHESTRA

NYC. Dec. 12, 1945

Benny Carter (tp, as, arr), Louis Gray, Wallace Jones, Lewis Botton, Idrees Suleman (tp), Alton Moore, Charley Johnson, Al Grey, Johnny Morris (tb), Joe Epps, Porter Kilbert (as), Bumps Myers, Harold Clark (ts), Willard Brown (as, bar), Rufus Webster (p), James Cannady (g), Thomas Moultrie (b), Percy Brice (dm).

Four titles were recorded for Capitol, two have HM:

838-5	Cuttin' Time	Solo with orch 24 bars. (F)
848-1	Just You, Just Me	Solo 16 bars. (FM)

NYC. Jan. 5, 1946

Personnel probably as above.

Two titles were recorded for DeLuxe, one has HM:

166	Jump Call	Solo 16 bars. (F)
-----	-----------	-------------------

A quite good solo on "Jump Call".

IRVING ASHBY**LA. 1946**

Ernie Royal (tp), Bumps Myers (ts), Willard McDaniel (p), Irving Ashby (g), Red Callender (b), Ed Hall (dm), Jesse Cryor, Edith Wilson (vo).

Four titles were recorded for Enterprise/United Artists, Ent 285 has not been available but:

275-A Chop Chop Obligato 6 bars. (M)

275-B Sweet'n Easy Blues Obligato 12 bars. Obligato parts. (SM)

No tenorsax soloing but exquisite background, note particularly "Sweet ...".

BENNY CARTER**LA. March 31, 1946**

Miles Davis, Howard McGhee (tp), Al Grey, possibly Britt Woodman (tb), Benny Carter (as), Bumps Myers, unknown (ts), Sonny White (p), James Cannady (g), Thomas Moultrie (b), Percy Brice (dm).

Broadcast from Club "The Streets Of Paris".

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

Don't Blame Me Solo 32 bars. (S)

Sweet Georgia Brown Solo 4 choruses of 32 bars. (F)

This session offers the best opportunity ever to listen to HM's music, and we find his best preserved solo, "Sweet Georgia ...". During four choruses suddenly one understands why HB has such a high reputation, although his records rarely give a basis for this. This is some of the most inspired swing tenorsax I have ever heard in the U.S. after the end of the swing period!! Maybe the details are not so dramatic taken separately, HB is no creator comparable to the greatest on his instrument, but he swings in a basic, genuine way, riding the "golden age horse". Also "Just You ..." has a good and important solo, but it cannot compare with "Sweet Georgia ...". However, "Don't Blame Me" is an excellent piece of music to be played repeatedly. I have noted that Berger states "the ts solo is not by Myers", but I am not so sure about this, there is very little to compare with on the ballad scale, but there ring no false bells. Anyway the solo is excellent!! To repeat: A (the) most important HM session!!

BENNY CARTER**AND HIS ORCHESTRA****Southgate, Ca., April 30, 1946**

Benny Carter (tp, as, arr), Miles Davis, Fred Trainer, Calvin Strickland, Walter Williams, Ira Pettiford (tp), Candy Ross (tb, vo), Johnny Morris, Al Grey, Charley Johnson (tb), Bob Graettinger, Joe Epps (as), Bumps Myers, Harold Clark (ts), Willard Brown (bar), Sonny White (p), James Cannady (g), Thomas Moultrie (b), Percy Brice (dm), Lucy Elliott (vo).

Broadcast from the Trianon Ballroom, five titles, not available.

Southgate, Ca., May 5, 1946

Same, Seven titles, not available.

Hollywood, ca. April 1946

Similar personnel.

AFRS Jubilee No. 184 and 186. The following titles have HM:

CAR-83 Jump Call (Melodrama In A Solo 32 bars. (F)

CAR-84 Just You, Just Me Solo 32 bars. (FM)

CAR-87 Who's Sorry Now? Solo with orch 32 bars. (M)

Same

Two titles on AFRS Jubilee No. 184 as **KAY STARR (vo) with BENNY CARTER's LITTLE JAZZ PILLS**, probably Benny Carter (tp), Bumps Myers (ts), Sonny White (p), James Cannady (g), Thomas Moultrie (b).

STA-10 On The Sunny Side Of The Street Obligato parts. (M)

STA-11 He's Funny That Way Obligato parts. (S)

Hollywood, April 29 or July, 1946

Similar personnel.

AFRS Jubilee No. 191 and 193. The following titles have HB:

CAR-88 Back Bay Boogie Solo 48 bars. (F)

CAR-89 Co-Ed Solo with orch 32 bars. (F)

CAR-91	Frim Fram Sauce	Solo 8 bars. (SM)
CAR-92	I Cover The Waterfront	Solo 16+8 bars, orch on bridge. (SM)
CAR-95	Polishing Brass	Solo with orch 18 bars. (FM)
CAR-97	Stardust	Solo 16 bars. (SM)

Hollywood, ca. July or Nov. 1946

Similar personnel.

AFRS Jubilee No. 203, 205 and 207. The following titles have HM:

CAR-98	Chicago	Solo 8 bars, destroyed by announcer. (FM)
CAR-101	Love For Sale	Solo 8 bars. (FM)
CAR-104	Oof-Dah	Solo 32 bars. (M)
CAR-106	What Is This Thing Called Love?	Solo 32 bars. (FM)

HM rarely has the chance to stretch out in a pleasant tempo to show his obvious capabilities as a swingsoloist; in most cases his contributions are merely fill-ins, rather anonymous soli in the passing. There are however some exceptions, "Jump Call", "Just Me ...", "Oof-Dah", "What Is ..." and "Back Bay ..." have soli of high quality, and a lovely half chorus of "Stardust" as the highlight.

BENNY CARTER AND HIS ORCHESTRA **NYC. Aug. 1946**

Benny Carter (as, arr), Paul Cohen, Ira Pettiford, Walter Williams (tp), Al Grey, Candy Ross (tb), Willard Brown (as, bar), Bumps Myers (ts), Sonny White (p), James Cannady (g), Thomas Moultrie (b), Percy Brice (dm), Lucy Elliott (vo).

Four titles were recorded for DeLuxe, one has HM:

239	Mexican Hat Dance	Solo 16 bars. (M)
-----	-------------------	-------------------

A quite typical HM solo, but not very remarkable.

GEORGE VANN VOCAL ACC. BY

BUDDY HARPER's BAND

LA. 1946

Bumps Myers (ts), Sylvester Scott (p), Buddy Harper (g, hca, ldr), Joe Comfort (b), Earl Hyde (dm), George Vann (vo).

Two titles were recorded for Savoy/Jewell:

JRC277	Darkness Blues	Solo 12 bars. (S)
JRC278	Inflation Blues	Obbligato 6 choruses of 12 bars. (SM)

Nice background playing all the way through on "Inflation ..." and an expressive solo chorus on "Darkness ...".

LA. Dec. 23, 1946

Probably same personnel.

Four titles were recorded for Aladdin 177, 178, not available.

ERNESTINE ANDERSON WITH

SHIFTY HENRY's ORCHESTRA

LA. 1947

Jack Trainor (tp), Bumps Myers (ts), Willard McDaniel (p), Bill Hadnott (b), Oscar Bradley (dm), Ernestine Anderson (vo).

Two titles were recorded for Black & White:

BW687	K. C. Lover	Obbligato 12 and 12 bars. (S)
BW690	Good Lovin' Man	Solo 12 bars. 24 bars 2/2 with (tp). (M)

Good and groovy session but no lasting sax impressions, most interesting is the tp/ts chase on "... Man".

HM participates on **GEORGE FLOYD VOCAL WITH FLETCHER HENDERSON AND HIS ORCHESTRA** in LA., Feb.-April 1947, four titles for Supreme, but all tenorsax soli are by Maxwell Davis.

T-BONE WALKER

Hollywood, Sept. 13, 1947

John "Teddy" Buckner (tp), Hubert "Bumps" Myers (ts), Lloyd Glenn (p), T-Bone Walker (g, vo), Arthur Edwards (b), Oscar Lee Bradley (dm).

Four titles were recorded for Black & White:

635-3	I Know Your Wig Is Gone	Solo 8 bars. (M)
-------	-------------------------	------------------

636-1	T-Bone Jumps Again	Solo 24 bars. (M)
637-1	Call It Stormy Monday	Obbligato. (S)
637-3	Call It Stormy Monday	As above. (S)
638-2	She Had To Let Me Down	Obbligato. (S)
638-?	She Had To Let Me Down	As above. (S)

This is T-Bone's music, and the rest is only fill-in. Thus we cannot expect much from HM, still it seems he plays a less significant part than he might have done, probably he is not much interested in the whole setup. His few soli are quite ordinary, even "... Jumps Again" with two full choruses, and the obbligato parts have no real identity.

BENNY GOODMAN AND HIS ORCHESTRA Hollywood, Oct. 23, 1947

George Seaburg, Frank Beach, Irving Goodman, Jake Porter (tp), Lou McGarity, Tommy Pederson, Herbie Harper (tb), Benny Goodman (cl, ldr), Gus Bivona, Jack Dumont (as), Babe Russin, Bumps Myers (ts), Chuck Gentry (bar), Mel Powell (p), Al Hendrickson (g), Artie Shapiro (b), Tommy Romersa (dm), Red Norvo (vib-2373).

Five titles were recorded for Capitol, no tenorsax on "Back In Your Own Backyard", while "Wrap Your Troubles In Dreams" has not been available, while "On A Slow Boat To China", "Sweet And Lovely", "Oooh! Look-a There, Ain't She Pretty?" have tenorsax soli attributed to Babe Russin.

T-BONE WALKER L.A. Nov. 6 & 7, 1947

Teddy Buckner (tp), Bumps Myers (ts), William McDaniel (p), T-Bone Walker (g, vo), Billy Hadnott (b), Oscar Lee Bradley (dm).

Twelve titles were recorded for Black & White (sold to Capitol):

643-2	She's My Old Time	Obbligato. (SM)
644-1	Dream Girl Blues	Obbligato. (S)
644-2	Dream Girl Blues	As above. (S)
645-1	Midnight Blues	Obbligato. (SM)
645-3	Midnight Blues	As above. (SM)
646-3	Long Lost Lover Blues	Obbligato. (S)
646-4	Long Lost Lover Blues	As above. (S)
647-1	Triflin' Woman Blues	Obbligato. (S)
647-2	Triflin' Woman Blues	As above. (S)
648-2	Long Shirt Baby Blues	Solo 24 bars. (M)
648-3	Long Shirt Baby Blues	As above. (M)
649-1	Goodbye Blues	Obbligato. (S)
650-2	Too Much Trouble Blues	Solo 24 bars. (M)
650-3	Too Much Trouble Blues	As above. (M)
651-4	I'm Waiting For Your Call	Intro. Obbligato. (S)
652-1	Hypin' Woman Blues	Solo 12 bars. (M)
652-2	Hypin' Woman Blues	As above. (M)
653-1	So Blue Blues	Obbligato. (S)
654-1	On Your Way Blues	Obbligato. (S)

As on the previous T-Bone session, good music but no opportunity for other soloists, and on the few occasions HM get, he does not venture from a very simple blues concept. Try "Long Shirt ..." with two different versions, otherwise this is not very exciting from a tenorsax point-of-listening.

T-BONE WALKER L.A. Nov. 12 & 13, 1947

Personnel as Nov. 6 & 7, except George Orendorff (tp) replaces Buckner, and John W. Davis (b) replaces Hadnott on Nov. 13 (659-662).

Eight titles were recorded for Black & White:

655-2	The Natural Blues	Obbligato. (S)
656-1	That's Better For Me	Solo 24 bars. (M)

657-1	First Love Blues	Intro. Obbligato. (S)
657-2	First Love Blues	As above. (S)
658-2	Lonesome Woman Blues	Solo 12 bars. (M)
658-3	Lonesome Woman Blues	Solo 24 bars. (FM)
658-5	Lonesome Woman Blues	As take 3. (FM)
659-3	Vacation Blues	Obbligato. (S)
660-1	Inspiration Blues	Intro to solo 24 bars. (M)
660-2	Inspiration Blues	As above. (M)
661-1	Description Blues	Obbligato. (S)
661-2	Description Blues	As above. (S)
662-1	T-Bone Shuffle	Solo 12 bars. (M)
662-2	T-Bone Shuffle	As above. (M)

Same concept, same result; T-Bone produces no tenorsax of lasting value. The few soli follow the book and do not give evidence of a good tenorsax soloist from the swing era, rather a competent (but no more) blues performer. In fact, most pleasure is to be had from selecting a few (S)-(SM)-items on random and listening to the obbligato parts.

FREDDIE SLACK AND HIS ORCHESTRA **Hollywood, Nov. 25, 1947**

Personnel including Vido Musso, Bumps Myers (ts).

Three titles were recorded for Capitol, no tenorsax on "St. Louis Boogie", solo 16 bars (M) on "Chopsticks Boogie" and solo 24 bars (FM) on "Boogie Woogie In C Sharp Minor" but both believed to be by Vido Musso.

BENNY GOODMAN AND HIS ORCHESTRA

Same

One title, "You Turned The Tables On Me", was recorded for Capitol but no tenorsax.

Hollywood, Dec. 2, 1947

Two titles were recorded for Capitol, one issued "For Every Man There's A Woman" but no tenorsax.

MEL POWELL QUINTET

LA. Dec. 10, 1947

Jake Porter (tp, vo-"You Better ..."), Bumps Myers (ts), Mel Powell (p), Red Callender(b), Lee Young (dm).

Seven titles were recorded for Capitol, four have HM:

2807-4	Anything Goes	Solo 8 bars. (M)
2810-2	You Better Not Mess With Me	Obbligato 32 and 12 bars. (S)
2815-4	If Dreams Come True	Solo 16 bars. (M)
2817-4	Hallelujah	Solo 16+8 bars, (p) on bridge. (F)

These recordings are 99% Mel Powell's incredible piano playing, and the tenorsax is mostly fill-in. "... Goes" is of no interest, and "Hallelujah" has a tempo much too fast for HM. "If Dreams ..." has the better solo, but the only item of class is "... Mess ..." with some nice obbligato.

DAN GRISSOM VOCAL WITH BUDDY HARPER's ORCHESTRA

LA. Dec. 13, 1947

Bumps Myers (ts), Sylvester Scott (p), Buddy Harper (hca, g), Joe Comfort (b), Earl Hyde (dm).

Two titles were recorded for Jewell:

Why Must I Adore You?	Obbligato 48 bars. (S)
Recess In Heaven	Intro 4 bars. Obbligato 48 bars. (S)

Very nice background playing on both titles, and an exquisite intro on "Recess ...", in fact one of the nicest HM sessions around!!

T-BONE WALKER

LA. Dec. 16-18, 1947

Jack Trainor (tp), Bumps Myers (ts), Willard McDaniel (p), T-Bone Walker (g, vo), Billy Hadnott (b), Oscar Lee Bradley (dm).

Twelve titles were recorded for Black & White.

675-2	That Old Feeling Is Gone	Obbligato. (SM)
676-1	The Time Seems So Long	Obbligato. (S)
677-3	Prison Blues	Solo 24 bars. (SM)
678-2	Hometown Blues	Obbligato. (S)
679-1	Wise Man Blues	Obbligato. (S)
679-2	Wise Man Blues	As above. (S)
680-2	Misfortune Blues	Obbligato. (S)
680-4	Misfortune Blues	As above. (S)
681-1	I Wish You Were Mine	Obbligato. (SM)
681-3	I Wish You Were Mine	As above. (SM)
682-1	I'm Gonna Move You Out	Solo 12 bars. (S)
683-1	She's The No Sleepin'est Woman	Obbligato. Solo 8 bars. (SM)
683-2	She's The No Sleepin'est Woman	As above. (SM)
684-2	Plain Old Down Home Blues	No solo. (SM)
685-2	Born To Be Good	Obbligato. (S)
686-2	Go Back To The One You Love	Obbligato. (M)
686-3	Go Back To The One You Love	As above. (M)

Not much to add to the previous T-Bone sessions, except that "Prison ..." and "... Move You Out" have good soli, possibly the best HB has with this recording unit.

KING PORTER AND HIS ORCHESTRA

L.A. Dec. 19?, 1947

Probable personnel: Vernon "Jake" Porter (tp), Marshall Royal (as), Bumps Myers (ts), Gene Porter (bar), Charlie "Boogie Woogie" Davis or Lloyd Glenn (p), Gene Phillips (g, vo), Art Edwards or Billy Hadnott (b), Bill Street (dm).

Four titles were recorded for Imperial, no tenorsax on "Charlie The Boogie Woogie Man", "Hey! Little Brownie" and "Should Have Rationed Myself", but:

IM46	Bumps' Boogie	Intro to duet with vocal ens 24 bars to solo with ens 30 bars to long coda. (M)
------	---------------	---

L.A. Dec. 23, 1947

Same. Four titles were recorded for Imperial 5015, 5032, not available.

A feature number for HM and one of the best records I have heard with this artist. HM seems to be the one tenorsax player who missed the "recording train" in the thirties, when his style probably fit like a hand-in-glove. This is the blues, typical of the west coast in the late forties, thus no art intended! Nevertheless he plays with inspiration in a convincing manner on "... Boogie"!

BENNY GOODMAN AND HIS ORCHESTRA

Hollywood, Dec. 23, 1947

John Best, Jake Porter, Irving Goodman, Ray Linn (tp), Hoyt Bohannon, Herb Harper, Tommy Pederson (tb), Benny Goodman (cl), Jack Kelson, Nick Mumolo (as), Pete Pumiglio, Bumps Myers (ts), Chuck Gentry (bar), Mel Powell (p), Al Hendrickson (g), Red Callender (b), Bill Douglas (dm), Emma Lou Welsh (vo).

Four titles were recorded for Capitol, no tenorsax on "Am I Blue" but:

3054	I Hate To Lose You	Solo 8 bars. (SM)
3055	Muskrat Ramble	Solo 16 bars. (M)
3057	The Blues Jumped Up And Got Me	Solo 8 bars. (SM)

Typical HM on "Muskrat ..." and "The Blues ..." and fine quality too, while "... Lose You" is more anonymous.

T-BONE WALKER

L.A. Dec. 29, 1947

Personnel as Dec. 16-18.

Four titles were recorded for Black & White:

695-2	I Want A Little Girl	Obbligato. (S)
696-1	I'm Still In Love With You	Obbligato. (S)
697-1	You're My Best Poker Hand	Solo 24 bars. (M)

697-2	You're My Best Poker Hand	As above. (M)
698-3	West Side Baby	Obbligato. (S)

HM participates on 61 T-Bone items, but the result is meager; nothing of particular interest on this final session. Lovely guitar and vocal but a waste of time for tenorsax buffs.

KING PORTER AND HIS ORCHESTRA **LA. Dec. 30, 1947**

Personnel probably as Dec. 19, except Fletcher Smith (p).

Eight titles were recorded for Imperial, six issued, 5050, 5052 have not been available, but:

IM72	Chitlin' Ball	Solo 24 bars. (M)
IM76	Don't Let Fletcher Getcha	Solo 24 bars. (FM)

Two good, swinging blues soli with quite a resemblance to the style of Jack McVea ...?

MEL POWELL SEXTET **LA. Dec. 31, 1947**

Frank Beach (tp), Bumps Myers (ts), Chuck Gentry (bar), Mel Powell (p), Red Callender (b), Lee Young (dm).

Three titles were recorded for Capitol (a fourth title "When A Woman Loves A Man" is a piano solo), no HM on "That Old Black Magic" but:

3155-3	Cuban Pete	Solo 32 bars. (M)
3156-3	Cookin' One Up	Solo 24 bars. (F)

This recording session has a completely different mood from the one on Dec. 10, and BM is allowed to stretch out; particularly "Cuban ..." has a strong solo in the tradition, making us nod with appreciation.

BENNY CARTER AND HIS ORCHESTRA **LA. 1948**

Lew Obergh (tp), Henry Coker (tb), Benny Carter (as), Bumps Myers (ts), Cyril Haynes (p), Jack Marshall (g), Dallas Bartley (b), Henry Tucker (dm), Bob Decker, Emma Lou Welsh, The Entertainers (vo).

Six titles were recorded for Reina but no tenorsax soli.

BENNY CARTER AND HIS ORCHESTRA **Pasadena, Ca., early 1948**

Unknown personnel but probably including the artists listed above plus Wardell Gray (ts).

AFRS Jubilee No. 276 and 284. The following titles seem to have HM:

CAR-117	Congaroo	Solo 8 bars. (FM)
CAR-118	Congaroo	Solo 8 bars. (FM)
CAR-119	Hollyridge Drive	Solo 12 bars. (M)
CAR-120	Lover	Solo 16 bars. (F)

Nothing of great interest here with regard to HM.

BETTY HALL JONES **Hollywood, Feb. 11, 1949**

Henry Coker (tb), Bumps Myers, Dave Cavanaugh (ts), Betty Hall Jones (p, vo), Mitchell Webb (g), Ralph Hamilton (b), Jesse Price (dm).

Four titles were recorded for Capitol, no tenorsax on "This Joint's Too Hip For Me" but::

3960-2A	Why Can't You Love That Way?	Probably solo 8 bars. (S)
3962-2A	If I Ever Cry	Unlikely solo 8 bars. (SM)
3963-3A	You've Got To Have What It Takes	Probably solo 12 bars. (M)

I am not quite sure about the identity of the tenorsax soli here, but I assume HM plays more roughly than DC, thus "... Takes" is his baby. And "Why Can't ..." has a really exquisite solo!!

GEORGE FLOYD **La. mid Feb.-late April 1949**

Vernon Smith (tp), Renee Block (as), Bumps Myers, Maxwell Davis (ts), Chuck Walker (bar), Fletcher Henderson (p), Louis Speiginer (g), Charles Drayton (b), Jimmie Burns (dm).

Four titles were recorded for Supreme, but no HM.

MARION ABERNATHY **LA. March 25/26, 1949**

Joe Newman (tp), Henry Coker (tb), Marshall Royal (cl, as), Bumps Myers (ts), Maurice Simon (bar), Gerald Wiggins (p), Charlie Drayton (b), Chico Hamilton (dm), Marion Abernathy (vo).

Four titles were recorded for King, no BM on "I'm Lonesome Without You" but:

K5709	Ee-Tid-Ee-Dee	Solo 24 bars. (SM)
K5710	Ja-Hoosey Baby	Solo 24 bars. (M)
K5711	Love Me Or Please Let Me Be	Solo 4 bars. (S)

Rather ordinary two blues choruses on "Ee ...". Not remarkable but "... Baby" is the most interesting tenorsax piece from this session. "Love Me ..." might have developed into something, but 4 bars are not enough to give any results.

RUSSELL JACQUET AND HIS BOPPER BAND

Hollywood, April 1949

Personnel as March 25 plus Russell Jacquet, John Anderson (tp), minus Royal.

Eight titles were recorded for King, 4400 has not been available, no tenorsax on "Blues In F", "Jockey Joe", "King's Spinner" and "Wiggin'" but:

5704	Bongo Blues	Solo 24 bars. (M)
5705	Cross Bones	Solo 24 bars. (M)

HM stands with one foot in r&b now, but his qualities cannot be hidden; "Cross ..." has an interesting solo. "Bongo ..." however is rather tame.

BUMPS MYERS SEXTET

L.A. May/June 1949

Bumps Myers (ts), unknown (bar), (p, cel), (g), (b), (dm).

Four titles were recorded for Selective:

SE5	Memphis Hop	Solo 24 bars. (M)
SE6	Forty Nine Fifty	Solo 40 bars. (SM)
SE7-3	Annie Laurie	Soli 32 and 8 bars to coda. (S)
SE8-2	Bumpin' With Bumps	Solo 48 bars. (M)

At the age of 37, BM at last gets his own recording date! However, he does not use the opportunity to particular advantage, the swing era seems to be far away. One title is by far the best, "Forty Nine ..." is fine and groovy with a good, fat sound. "... Bumps" and "... Hop" are into the r&b vein, but of the better kind. However, the bombastic "Annie Laurie" is a great disappointment.

MEREDITH HOWARD

WITH BENNY CARTER's ORCHESTRA

L.A. July 14, 1949

Jake Porter (tp), Bumps Myers (ts), Charles Walker (as, bar), Willard McDaniel (p), Ulysses Livingston (g), Billy Hadnott (b), Zutty Singleton (dm), Meredith Howard (vo).

Four titles were recorded for Victor 22-0044, 22-0060, not available.

HM has been listed on the SMILEY TURNER session for Mercury, L.A. Aug. 4, 1949, but this is highly unlikely. For a better but not quite convincing suggestion, take a look at the Dexter Gordon section!

JOE ROBINSON

WITH BENNY CARTER's ORCHESTRA

L.A. Sept. 22, 1949

Teddy Buckner (tp), Benny Carter (as), Bumps Myers (ts), Charles Walker (bar), Gerald Wiggins (p), Earl Phillips (g), Charlie Drayton (b), Johnny Mills (dm).

Four titles were recorded for Victor 22-0054, 22-22067, 50-0038, not available.

To be continued in 1950.

GEORGE NICHOLAS "BIG NICK"

Born: Lansing, Michigan, Aug. 2, 1922

Died: NYC. Oct. 29, 1997

Continued from 1944.

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

New York and played with many bands including Claude Hopkins, J. C. Heard.

**DUSTY FLETCHER WITH
JIMMY JONES AND HIS BAND**

NYC. 1945

George Treadwell (tp), Dicky Harris (tb), Big Nick Nicholas (ts), Jimmy Jones (p), unknown (g), Al McKibbon (b), J. C. Heard (dm).

Two titles were recorded for National:

222/223 Open The Door Richard Pt I & II Obbligato parts. (SM)

Competent playing with a full, ripe sound, but fragments only, no real solo.

Played with Lucky Millinder 1946-47 and participates in the Decca recording session with LUCKY MILLINDER AND HIS ORCHESTRA on Feb. 26, 1946 and April 11, 1947 but is listed with (as) only.

SARAH VAUGHAN

YC. July 18, 1946

Personnel including George Nicholas (ts).

No tenorsax soli.

ETTA JONES

NYC. March 11, 1947

Joe Newman (tp), Richard Harris (tb), George Nicholas, Pete Clark (ts), Jimmy Jones (p), John Collins (g), Al McKibbon (b), J. C. Heard (dm).

Four titles were recorded for Victor, three have tenorsax:

644 I Sold My Heart To The Junkman Solo 8 bars. (S)

645 The Richest Guy In The Graveyard Obbligato 16 bars. (SM)

646 Ain't No Hurry Baby With ens 16 bars. Solo 8 bars. (M)

"... Junkman" has a lovely, emotional solo proving that GN could play along with the best of tenorsax men, and this good impression is continued with "... Graveyard". "... Baby" is much looser and less interesting.

HOT LIPS PAGE

NYC. Oct. 28, 1947

Hot Lips Page (tp, vo), Alfred Outcalt (tb), Joe Evans (cl, as), George Nicholas (ts), Bill Spooner (p), Carl Wilson (b), Sticks Evans (dm).

Four titles were recorded for Columbia:

38289 Take Your Shoes Off Baby Soli 8 and 8 bars. (M)

38290 La Danse Soli 8 and 32 bars. (FM)

38291-2 St. James Infirmary Soli 16 and 4 bars. (M)

38292 Walkin' In A Daze Solo 12 bars. (M)

This is tenorsax playing with authority! GN's tenorsax is strong-voiced, almost in the tradition of the previous decade but with modern trends. He plays with fire on all items, but particularly "St. James ..." and "La Danse" should be noted.

DIZZY GILLESPIE AND HIS ORCHESTRA

NYC. Dec. 23, 1947

Dizzy Gillespie (tp, vo), Dave Burns, Elmon Wright, Lammar Wright Jr., Benny Bailey (tp), Bill Sheperd, Ted Kelly (tb), John Brown, Howard Johnson (as), Joe Gayles, George Nicholas (ts), Cecil Payne (bar), John Lewis (p), Al McKibbon (b), Kenny Clarke (dm), Chano Pozo (bgo, cga, vo), Kenneth Hagood (vo).

Four titles were recorded for Victor but no GN.

NYC. Dec. 30, 1947

Four titles were recorded for Victor, one has GN:

3090-1 Manteca Solo 16 bars. (M)

Stockholm, Feb. 2, 1948

Personnel as above. Recorded at concert in Vinterpalatset.

Ten items were recorded, four have GN:

Our Delight Solo with orch 32 bars. (FM)

Manteca Solo 16 bars. (M)

Oo-Pop-A-Da Solo 5 choruses of 12 bars, last 3 with orch. (FM)

Ray's Idea Solo with orch 3 choruses of 32 bars. (F)

Paris, Feb. 28, 1948

Personnel as above. Recorded at concert in Salle Pleyel.

Nine titles were recorded, one has GN:

Oo-Pop-A-Da Solo 13 choruses of 12 bars with orch. (FM)

The Dizzy Gillespie orchestra was an extremely demanding unit, and solo space was not something to be given away easily. Tenorsaxophone never had a strong place in it, although it was a kind of cradle for the great James Moody. GN does not seem to have the necessary qualities to make it with this orchestra, a strong tone is not enough. He has solo opportunities but plays a role to whip up a tension rather than to play music, the result is more forced than one of force. The best example to study GN's playing is the Paris version of "Oo-Pop-A-Da", there are good qualities, but they do not really fit into this context.

LUCKY MILLINDER & HIS ORCHESTRA **1948**

Personnel unknown but possibly including GN.

Filmshorts, issued on video, five titles, no tenorsax reported on "Unknown Tune", "Sweet Slumber" and "I Love You Yes I Do" but:

Let It Roll Rep. to have tenorsax. ()

The Hucklebuck Rep. to have tenorsax. ()

COZY COLE's CU-BOPPERS **NYC. Feb. 1949**

Joe Wilder (tp), Tony Acquaviva (cl), George Nicholas (ts), Reuben Cole (p), Billy Taylor (b), Cozy Cole (dm), Diego Iborra (cga), Bill Alvarez (bgo).

Four titles were recorded for Candy, two issued:

Stardust Solo 32 bars. (SM). Solo 36 bars (FM) to coda. (S)

La Danse Solo 40 bars. (F)

A peculiar but very fascinating record, a hybrid of swing, bebop and cuban rhythms, with GN playing very competently and with great excitement.

BOB MARSHALL WITH COZY COLE AND HIS ORCHESTRA **NYC. March 2, 1949**

Joe Wilder (tp), Tony Acquaviva (cl), George Nicholas (ts), Cecil Payne (bar), Reuben "June" Cole (p), Billy Taylor (b), Cozy Cole (dm), Bob Marshall (vo).

Four titles were recorded for Decca, two have GN:

74787 Until I Fell For You Solo 8 bars. (S)

74789 Red Light Solo 8 bars. Break to solo 24 bars. (F)

GN misses "... Light" completely, an awful solo! However, the slow "Until ..." is played very nicely.

GLORIA MAC **NYC. March 5, 1949**

Dick Vance (tp), Sandy Williams (tb), Hilton Jefferson (as), George Nicholas (ts), Bill McRae (p), Thomas Barney (b), Sid Catlett (dm).

Two titles were recorded for Abbey 75, not available.

To be continued in 1950.

JIMMY OLIVER

Born:

Died:

JIMMY OLIVER **ca. 1948**

Jimmy Oliver and another (ts), unknown (bar), (p), (b), (dm).

Two titles were recorded for Rainbow:

Stealin' Home Solo 32 bars to solo 32 bars to 32 bars 4/4. (FM)

Sweet Oliver Break to solo 36 bars. (FM)

A really sensational bebop discovery!! This is highly qualified modern tenorsax playing of unknown origin, and Bruyninckx' entry with Jimmy Oliver (g) must be some kind of mistake. On "... Home" there are two tenorsax players, both excellent but the second one best, and the chase is in the best Gordon/Gray tradition, also qualitywise. On "Sweet ..." there is only one man, presumably JO, three excellent blues choruses. This is really something!!

To be continued in 1950.

TIMOTHY OVERTON

Born:
Died:

MEMPHIS SLIM**Chi. 1949**

Alex Atkins (as), Timothy Overton (ts), Big Crawford (b), Memphis Slim (p, vo).
Two titles were recorded for Miracle, "Timsy Whimsy" has not been available but:

UB10003 Frisco Boy Solo 12 bars. (S)

Fine and groovy tenorsax playing in slow tempo here!

To be continued in 1950.

"CHARLIE" CHARLES PARKER
"BIRD"

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

Continued from previous tenorsax session in 1943.

MILES DAVIS ALL STARS**NYC. Aug. 1947**

Miles Davis (tp), Charlie Parker (ts), John Lewis (p), Nelson Boyd (b), Max Roach (dm).

Four titles were recorded for Savoy:

S3440-1	Milestones	Solo 8 bars. (M)
S3440-2	Milestones	As above. (M)
S3441-1	Little Willie Leaps (NC)	No solo.
S3441-2	Little Willie Leaps	Solo 34 bars. (FM)
S3441-3	Little Willie Leaps	As above. (FM)
S3442-1	Half Nelson	Solo 32 bars. (FM)
S3442-2	Half Nelson	As above. (FM)
S3443-1	Sippin' At Bells (NC)	Solo ca. 20 bars (breakdown). (FM)
S3443-2	Sippin' At Bells	Solo 24 bars. (FM)
S3443-3	Sippin' At Bells (NC)	No solo.
S3443-4	Sippin' At Bells	As take 2. (FM)

Four years have passed since Bird's previous brilliant tenorsax performance, but for collectors the sequencing is the inverse; this is the session which presented Bird on a new instrument! And it was and is a disappointment. The session has many merits, but due to Miles and the others; Bird is uninspired and unfamiliar with the heavy instrument, and he never makes it "sing". There are technical problems in abundance, like the breakdown of take 1 of "... Bells", and one just has to admit it: this isn't Bird's day. The best item seems to be take 2 of "... Nelson". One interesting point; it so happened that I played this session immediately after the Bud Powell 1949 session with Sonny Rollins, and the similarity struck me! It seems that Sonny played the tenorsax the way Bird would have if he had considered it his main instrument with its own rules and not an overgrown altosax!

ALLEN EAGER**Boston, autumn 1947**

Allen Eager (as), Charlie Parker (ts), Bud Powell (p), Specs Goldberg (b), Max Roach (dm).

Recorded at the Fraternal Clubhouse. Three titles with "normal horns" but:

Swapping Horns Soli 64 and 64 bars to coda. (FM)

Of course an interesting discovery and of jazz historical value, but the music is rather ordinary, a loosely connected jam session with lousy sound qualities. CP himself

plays his usual stuff on the larger instrument; if he had used the altosax, the performance would have drowned among so many better ones.

To be continued with a
final tenorsax session in 1953.

WILLIAM PARKER "WEASEL"

Born:
Died:

CLARK TERRY AND HIS SECTION EIGHTS **NYC. Feb. 1947**

Clark Terry (tp), William Parker (ts), Bob Parker (p), Singleton Palmer (b), Earl Martin (dm).

Three titles were recorded for VDisc:

Billie's Bounce	Solo 24 bars. (SM)
Phalanges	Solo 32 bars. (F)
Sleep	Solo 32 bars. Appr. 64 bars 4/4 with (tp). (F)

WP plays in a modern style, but it seems that the tempi on "Phalanges" and "Sleep" are more than he can master, therefore "... Bounce" should be considered the most interesting item. The session as such does not offer any particular promises.

COOTIE WILLIAMS AND HIS ORCHESTRA **NYC. July 1947**

Cootie Williams, Bob Merrill (tp), Rupert Cole (cl, as), Bill "Weasel" Parker (ts), Arnold Jarvis (p), Mundell Lowe (g), Leonard "Heady" Swain (b), Sylvester Payne (dm), Eddie Mack (vo).

Four titles were recorded for Mercury, three have WP:

1585-2	You Talk A Little Trash	Solo 32 bars. (M)
1586-3	Typhoon	As below. (F)
1586-4	Typhoon	Intro 8 bars to solo 64 bars, last 32 with orch. Solo 64 bars, last 32 with orch to coda 8 bars. (F)
1588	Smooth Sailing	Breaks. Solo 8 bars. Solo 16+8 bars, (tp) on bridge. (SM)

Here, WP must be considered almost sensational! He knows a lot of tricks from serious bop music, and in "Typhoon", where he almost has the whole record to himself, he knows how to scream in the most "popular" way. Taste and coherence are not well developed, and to be sure, these items are not good in the real sense of the word, but promising.

COOTIE WILLIAMS AND HIS ORCHESTRA **NYC. 1947**

Personnel probably as above.

Broadcast from Savoy Ballroom. Date has been suggested as 1950-51, but this seems unlikely.

Echoes Of Harlem	No solo.
'Gator Tail	Break to solo 16 choruses of 12 bars to coda. (F)
Things Ain't What They Used To Be	No solo.
Soft Winds	Solo 24 bars. (M)

"... Tail" is another exhibitionistic showpiece, similar to "Typhoon", and you may enjoy it in the right mood. However, "... Winds" is the interesting item here; WP knows his bebop, and particularly the second chorus is quite impressive and well worth noticing.

WP participates in a July 16, 1947 (date also given as Dec. 30, 1947) recording session in NYC. by **DINAH WASHINGTON WITH COOTIE WILLIAMS' ORCHESTRA**, four titles but no tenorsax soli.

**COOTIE WILLIAMS
AND HIS ORCHESTRA**

Washington DC. Aug. 6, 1947

Personnel probably same as before. Ella Fitzgerald (vo).
Midnight Jamboree Radio Broadcast from the Howard Theatre.

Ooh La La	Solo with orch 32 bars. (M)
Across The Alley From The Alamo	No solo.
I Shoulda' Been Thinkin'	Solo with orch
Instead of Drinkin'	36 bars. (FM)
Lady Be Good	No solo.
Bring 'Em Down Front	Solo with orch 32 bars. (M)
'Round 'Bout Midnight	No solo.

The tenorsax is faintly recorded but sounds very inspired, particularly on "I Shoulda' ...".

WP participates in a Dec. 16, 1947 recording session in NYC by **WYNONIE HARRIS**, four titles but only one issued, "Your Money Don't Mean A Thing", but no tenorsax.

Replaced Wardell Gray in the Count Basie orchestra, possibly as early as Nov. 1948.

COUNT BASIE AND HIS ORCHESTRA **NYC. Dec. 27, 1948**

Personnel similar but probably not identical to April 11, 1949.

"Eddie Condon Floor Show" broadcast with guests. Two tenorsax soli, one by PG, the other one not as reported by Wardell Gray but most likely WP:

The King	Break to solo with orch 4 choruses of 32 bars. (F)
----------	---

The first two choruses have some interesting details, the last two drown in the orchestra.

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

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

Four titles were recorded for Victor, one has WP:

602-1	Just An Old Manuscript	Solo 22 bars. (M)
602-2	Just An Old Manuscript	As above? ()

NYC. June 29, 1949

Personnel as above minus Melba Liston. "Taps" Miller, Jimmy Rushing (vo).
Three titles were recorded for Victor, one has WP:

1767-1	Did You Ever See Jackie Robinson	Solo 16 bars. (M)
--------	----------------------------------	-------------------

NYC. July 13, 1949

Same. Five titles were recorded, three issued, one has WP:

1767-2	Did You Ever See Jackie Robinson	Solo 16 bars. (M)
--------	----------------------------------	-------------------

NYC. July 22, 1949

Same. Four titles were recorded, no WP (note that the two takes of "The Slider" have excellent Dicky Wells (tb) instead of tenorsax soloing as on the takes rerecorded below!).

NYC. Aug. 5, 1949

Same with possibly Jimmy Tyler (ts) added. Billy Valentine (vo).
Three titles were recorded, two have WP:

2138-1	Normania	Soli 8 and 6 bars. (FM)
1898-1	The Slider	Solo 36 bars. (SM)
1898-2	The Slider	As above. (SM)

Although an interesting new tenorsax voice in the Basie band, WP does not seem to have developed since his recordings with Cootie. His soloing is partly modern, and most interesting title are "... Manuscript" and "The Slider", well conceived although

he is not able to execute his ideas perfectly. However, he also delves into the r&b tradition like in the high-noted "Normania". WP disappears from view after his brief visit in the Basie band. He seemed promising but never made it. What happened to him?

No further recording sessions.

JOHN PATTERSON "PAT"

Born:

Died:

IVORY JOE HUNTER AND HIS BAND

SF. 1946

Ernie Royal (tp), John Patterson (ts), Ivory Joe Hunter (p, vo), Pee Wee Crayton (g), Charlie Oden (b), Chuck Walker (dm).

Four titles were recorded for Pacific:

1035	Seventh Street Boogie	Solo 20 bars. (M)
1036	Reconversion Blues	Solo 12 bars. (S)
	Boogin' In The Basement	Obbligato 12 bars to solo 12 bars. (M)
	Don't Leave Me	Obbligato parts 8, 2, 8 and 6 bars. (S)

Rough blues playing but not without merits, particularly "Reconversion ...".

SF. 1946

Same/Similar, with Eddie Taylor (ts) added on one or more titles.

Five titles were recorded for Pacific, 612 has not been available but:

MS101	Tavern Swing	Solo 16 bars. (FM)
MS102	Bad Luck Blues	Obbligato 12, 8 and 6 bars. (S)
MS105	I'm Sorry	Solo 8 bars. (M)

SF. 1947

Same/Similar, with Aurelia (vo-131).

Three titles were recorded for Pacific, no JP on "I Love My Man" but:

130	Are You Hep?	Solo 16 bars. (M)
133	Heavy Hearted Blues	Intro 4 bars. Obbligato 12 bars and parts. (S)

Competent playing but not remarkable.

IVORY JOE HUNTER AND HIS BAND

SF. ca. Feb. 1947

Ernie Royal (tp), Baker Millian, John Patterson (ts), Ivory Joe Hunter (p, vo), Commodore Lark (b), Chuck Walker (dm).

Nine titles were recorded for Pacific, on one or several sessions, no tenorsax on "You're Always Looking For More", "High Cost, Low Pay", "Pretty Mama Blues" and "Big Wig", while "Grieving Blues" has not been available, but:

168	Jammin' Down In Town	Solo 16 bars. (M)
169	Blues At Midnight	Obbligato parts. (S)
171	Mean Woman Blues	Solo 12 bars. (SM)
185	Grieving Blues	Intro 4 bars to obbligato 12 bars. Solo 12 bars. (S)
200	I Don't Want Cheese No More	Obbligato parts. Solo 16 bars. (SM)
	Please Come Back Home Baby	Intro 4 bars. Obbligato parts. (S)

SF. 1947

Same/similar.

Six titles were recorded for Pacific, sold to 4 Star:

Did You Mean It	Obbligato parts. Soli 4, 4, 8 and 4 bars. (M)
Foolish Pride	Obbligato parts. (S)

	Jumpin' At The Dew Drop	Solo 4 bars. (M)
	She's A Killer	Solo 12 bars. (M)
1996	Boogien' In The Rain	Solo 12 bars. (M)
1998	I Shouldn't Love You	Solo 12 bars. (SM)

The tenorsax player on "... Rain" has certainly learned his Dexter/Wardell bebop lessons, this is a very interesting solo! "... Killer" is likewise, if not of quite the same quality. "... Drop" is brief and possibly there is some misunderstanding in the setup. This solo has been suggested to be Millian's, however, I am not sure about this. "Grieving ..." has some quite elaborate tenorsax in a slow tempo, substantially better than the average blues performer. "... Town" features both tenorsax players, an interesting title. And note the technically brilliant solo on "... Cheese ...", possibly the sessions' highlight.

JOHNNY INGRAM & HIS RHYTHM CATS **probably SF., ca. 1947**

Windy Morgan (tp), John Patterson (ts), Cedric Haywood (p), Johnny Ingram (b), Ferdinand Caldwell (dm).

Four titles were recorded for Trilon:

1046-1X	Streamlined Baby	Solo 12 bars. (S)
1047-4X	The Red Light Gotta Go	Solo 24 bars. (M)
1048-1X	Ridin' Hi	Solo 32 bars. (M)
1049-3	Jabudy	Solo 32 bars. (M)

Pleasant bebop influenced swinging tenorsax sides, soloing quite competent but sometimes with minor unwise choices, best are the blues items.

EMANON TRIO **LA. 1949**

Unknown (as), John Patterson (ts), Curtis Lowe (bar), Travis Warren (p), unknown (g), Vernon Grover (b), Louis Miller (dm), Geneva Vallier (vo).

Note that Blues Records puts date as 1953.

Four titles were recorded for Swingtime, 328 has not been available, no tenorsax on "My Man Is Gone" but:

Mr. Johnny Long Down Is Dead	Solo with ens 12 bars. (M)
------------------------------	----------------------------

Of no particular interest.

No further recording sessions.

"EDDIE" PENIGAR **"SUGARMAN"**

Born:

Died:

Continued from 1939.

BILL CROSBY AND HIS BAND **Chi. July 29, 1946**

Johnny Morton (tp), probably Oett Mallard (cl, as), Sugarman Penigar (ts, vo), probably Bill Owens (p), Bali Beach (b), Jump Jackson (dm), (chorus).

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

4587	Eat, Drink And Be Merry	Solo with ens 16 and 16 bars. (M)
4589	Sneaking Woman Blues	Solo 12 bars. (S)

A flashing run on "Eat ..." cannot stop a feeling of disappointment, the expectations from EP's prewar session are not fulfilled, this is rather ordinary and impersonal tenorsax playing. The slow blues on "Sneaking ..." confirms this impression.

ROOSEVELT SYKES /

JUMP JACKSON & HIS BAND **Chi. Sept. 26, 1946**

Johnny Morton (tp), Oett Mallard (as), Sugarman Penigar (ts), Art Simms (p), Walter Scott (g), Bill Carter (b, vo), Jump Jackson (dm), Leonard Gaston (vo), Roosevelt Sykes (p, vo).

Ten titles were recorded for Specialty 505, 506, 507, 508, 509, not available.

JIMMY "BABY FACE" LEWIS VOCAL

ACC. BY FLOYD CAMPBELL's ORCHESTRA **Chi. March 19, 1947**

Bigband personnel including Eddie Penigar (ts).

Four titles were recorded for Aladdin, three have tenorsax:

133-1	Josephine	Solo 24 bars. (M)
134-3	Riding With Jimmy	Obbligato parts. (M)
135-1	Lonesome Road	Solo 24 bars. (SM)

Simple playing but with a feeling, the two solo titles are blues, and the final choruses swing nicely.

JUMP JACKSON & HIS ORCHESTRA **Chi. June 1947**

Johnny Morton (tp), Oett Mallard (as), Eddie Penigar, Tom Archia (ts), Bill Owens (p), Hurley Ramey (g), Dallas Bartley (b), Jump Jackson (dm), Melrose Colbert, Benny Kelly (vo).

Six titles were recorded for Aristocrat, five issued, but no EP.

CHICAGO ALL STARS **Chi. July 27, 1947**

Johnny Morton (tp), Oett Mallard (as), Sugarman Penigar (ts), Bill Owens (p), Elmer Ewing (g), Bali Beach (b), Jump Jackson (dm), Cozy Eggleston, Pro McClam (vo).

Four titles were recorded for Columbia, three have tenorsax:

4805	I Love You Mama	Soli 12 and 4 bars. (M)
4806	Hey Hey Big Mama	Solo 24 bars. (M)
4807	Green Light	Solo 16 bars. (M)

Quite heavy blues-oriented swing music with a tenorsax playing of not too personal character, with a quite forceful but coarse sound.

EP records on (p, vo) with MEMPHIS SEVEN, Chi. Oct. 4, 1947, two titles for Columbia.

EDDIE "SUGARMAN" PENIGAR AND HIS BAND **Chi. Dec. 12, 1947**

P. King (tp), Eddie Penigar (sax, vo), Johnny Board (sax), Ruth Crowder (p, vo), R. L. Wilson (b), E. L. Phillips (dm), George Cayne (vo).

Four titles were recorded for Victor, two issued 20-2775, not available.

CHICAGO ALL STARS **Chi. Dec. 26, 1947**

Personnel probably as July 27.

Six titles were recorded for Columbia, two issued, but no tenorsax.

**ANDREW TIBBS WITH
SAX MALLARD's COMBO****Chi. Oct./Nov. 1948**

Unknown (tp), Oett Mallard (as, ldr), unknown (as), probably Eddie Penigar (ts), probably Milton Ramey (p), unknown (b), probably Sleepy Nelson (dm), Andrew Tibbs (vo).

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

U7144	He's Got Her And Gone	Solo 24 bars. (SM)
-------	-----------------------	--------------------

Uneven but strong Chicago tenorsax here!

EDDIE "SUGARMAN" PENIGAR AND HIS BAND **Chi. Feb. 25, 1949**

E. Whitlock (tp), Eddie Penigar (vo, sax), C. Clark (sax), Oett Mallard (reeds), Walter Davis (p), R. L. Wilson (b), O. S. Coleman (dm), Little Miss Sharecropper (vo).

Five titles were recorded for Victor, four issued, not available.

WASHBOARD SAM **Chi. Feb. 25, 1949**

Eddie Penigar (ts), Bob Call (p), Willie Lacey (g), Ransom Knowling (b), Washboard Sam (vo, wbd).

Four titles were recorded for Victor:

388	No. 1 Drunkard	Solo 24 bars to coda. (FM)
389	I'm Just Tired	Solo 12 bars. (S)
390	Maybe You Love Me	Solo 24 bars. (FM)
391	Nothing In Rambling	Intro 4 bars. Obbligato parts. (S)

Good opportunity to study EP's playing. He has a remarkably ugly tone in his horn, but occasionally shows how to play, in particular "... Tired" is quite interesting.

ARBEE STIDHAM VOCAL ACC. BY**Chi. March 10, 1949**

Ellis "Stumpy" Whitlock (tp), Oett Mallard (as), Eddie Penigar (ts), Bob Call (p), Willie Lacey (g), Ransom Knowling (b), Judge Riley (dm).

Five titles were recorded for Victor, no EP on "A Heart Full Of Misery", "Calling Blues" and "You'll Be Sorry" but:

- | | | |
|-----|--------------------------|-------------------|
| 426 | What The Blues Will Do | Solo 12 bars. (M) |
| 438 | I've Got So Many Worries | Solo 24 bars. (M) |

Not very beautiful but definitely groovy!

Chi. July 19, 1949

Same except Calvin Ladner (tp) replaces Whitlock.
Four titles, three issued, two have tenorsax:

- | | | |
|------|----------------------|--|
| 1135 | So Tired Of Dreaming | Obbligato parts to solo 8 bars. (S) |
| 1138 | Barbecue Lounge | Solo/Duet with vocal
8 choruses of 12 bars. (M) |

"... Dreaming" shows clearly EP's swing tradition, his solo here has the good old sound of old days, clearly distinct from modern Chicago honking. "... Lounge" features EP the whole title through, but no tenorsax history is made.

TAMPA RED**Chi. July 21, 1949**

Eddie Penigar (ts), Johnnie Jones (p, vo), Ransom Knowling (b), Odie Payne (dm), Tampa Red (vo, g, kazoo).

Four titles were recorded for Victor, two have EP:

- | | | |
|------|------------------------------------|----------------------|
| 1147 | Put Your Money Where Your Mouth Is | Obbligato parts. (S) |
| 1149 | It's Too Late Now | Obbligato parts. (S) |

WASHBOARD SAM**Chi. Oct. 27, 1949**

Personnel possibly as Feb. 25, 1949.
Four titles were recorded for Victor:

- | | | |
|------|------------------------|---|
| 1999 | You Said You Loved Me | Obbligato parts. Solo 12
bars. Obbligato parts. (S) |
| | Market Street Swing | Obbligato parts. Solo 24
bars. Obbligato parts. (FM) |
| | Motherless Child Blues | Obbligato parts. (S) |
| | Gamblin' Man | Solo 24 bars. Obbligato parts. (FM) |

The last opportunity to hear EP, and in the double-tempo blues he plays with inspiration, but his tone is not professional, and a vibrato in the Chu-tradition does not really help.

No further recording sessions.

JAY PETERS

Born: 1926

Died: 1974

JP plays briefly with Lionel Hampton in 1945, replacing Fred Simon and being replaced by Johnny Griffin.

LIONEL HAMPTON AND HIS ORCHESTRA**NYC. Jan. 22, 1945**

Personnel similar to below.

Two titles were recorded for VDisc but no JP.

NYC. April 15, 1945

Al Killian, Joe Morris, Dave Page, Lammar Wright, Wendell Cully (tp), Abdul Hamid, Al Hayse, John Morris, Andrew Penn (tb), Herbie Fields (cl, sop, as), Gus Evans (cl, as), Arnett Cobb, Jay Peters (ts), Charlie Fowlkes (bar), Lionel Hampton (p, vib, ldr), Milt Buckner (p), Billy Mackel (g), Charlie Harris, Ted Sinclair (b), Fred Radcliffe (dm), Dinah Washington (vo). Guest soloists: Cat Anderson, Dizzy Gillespie (tp), Leonard Feather (p).

Concert at Carnegie Hall. Eight titles, two seem to have JP:

Hamp's Blues Solo 24 bars. (M)
 Lady Be Good Duet with (ts-AC) 4 choruses of 32 bars. (F)

NYC. May 21, 1945

Personnel as above.

Four titles were recorded for Decca, one has JP:

72882 Punch And Judy Solo 16 bars. (M)

The "Lady ..." is a frantic mess; the first chorus has 4/4 but later the two tenorsaxes are continually trying to overblow each other. Probably exciting to be there but only historical value today. The two real JP soli found so far are rough and while not without qualities give no evidence of a performer of any importance.

HERBIE FIELDS' HOT SEVEN

NYC. May 30, 1945

Dave Page (tp), Herbie Fields (cl), Jay Peters (ts), Lionel Hampton (p), Billy Mackel (g), Charlie Harris (b), George Jones (dm).

Four titles were recorded for Savoy, three issued:

S5818 Just Relaxin' Solo 8 bars. (SM)

S5820 Camp Meeting Solo 24 bars. (FM)

S5821 Four O'Clock Blues Solo 16 bars. (M)

Tenorsax in the r&b domain but not at all bad, particularly "Camp ..." has some humorous, swingy music.

To be continued in 1954.

JAMES PETERSON
"PETE"

Born:

Died:

TEDDY BUNN /

SMOKEY JOE WHITFIELD

LA. Nov. 28, 1945

Morris McClure (tp), James Peterson (reeds), Thomas Spaulding (p), Teddy Bunn (g), Julius Gilmore (b), Smokey Joe Whitfield, Monette Moore (vo).

Four titles were recorded for Gilt Edge 532, 533, not available.

RED MACK & HIS ALL STARS

LA. 1945

Morris "Red Mack" McClure (tp, vo?), James Peterson (ts), Lloyd Glenn (p), Marshall Hicks (b), Leroy Stewart (dm).

Four titles were recorded for Gold Seal, 001 has not been available but:

Si002 The Joint Is Jumpin' Solo 32 bars. (FM)

Si004 T'Ain't Me Solo 32 bars. (M)

Strong tenorsax voice but not among the most noteworthy, the soli lack finesse.

LA. 1946

Same? Helen Andrews (vo-146, 148), Red Mack (vo-147).

Four titles were recorded for Atlas, three have tenorsax:

AT146 Black Man's Blues Weak obbligato. (S)

AT148 Helen's Blues Obbligato 48 bars. (S)

AT149 The Peanut Vendor Solo 16 bars. (FM)

Pleasant background playing on "Helen's ..." and "Black ...", while "... Vendor" is rather rough and primitive.

GENE PHILLIPS & HIS RHYTHMACES

LA. 1947/1948

Personnel according to Gene Phillips: Jake Porter (tp), Pete Peterson (ts), unknown (as, bar), Willard McDaniel (p), Arthur Edwards (b), William Streets (dm), Gene Phillips (g, vo).

Thirteen titles were recorded for Modern on probably four sessions, no tenorsax on "I Could Make You Love Me", while "Big Fat Mama", "Three O'Clock In The Morning" have not been available, but:

MM301-3	Stinkin' Drunk	Solo 12 bars. (S)
MM303-4	Boogie Everywhere	Solo 24 bars. (FM)
MM589-3	Big Leap	Solo 24 bars. (M)
MM590-4	Hey Lawdy Mama	Solo 24 bars. (FM)
MM591-4	Just A Dream	Solo 12 bars. (SM)
MM592-3	Honey Chile	Solo 16 bars. (M)
MM636-2	Punkin' Head Woman	Solo 24 bars. (M)
MM637-3	Fatso	Solo 32 bars. (M)
MM639-4	Rock Bottom	Solo 12 bars. (M)
MM718-2	Short Haired Ugly Woman	Solo 24 bars. (M)

These titles are not very exciting, but some good tenorsax playing can be noted, particularly on "... Dream" and "... Head". I am not at all sure Gene Phillips remembers correctly.

LOIS BOOKER WITH

BOOGIE WOOGIE JACKSON ORCHESTRA

L.A. 1948

James Ross, Art Farmer (tp), Frank Sweets (as), Pete Peterson (ts), Milburn Newman (bar), "Boogie Woogie Jackson" alias Jay McShann (p), Addison Farmer (b), Robert Brady (dm), Lois Booker (vo).

Four titles were recorded for Swingtime/Down Beat, 148 has not been available, but:

150-A1	No Name Boogie	Solo 24 bars. (M)
150-B1	Thinking About My Baby	Solo 12 bars. (SM)

A fine groovy session and JP is a great and pleasant surprise, his slightly echomodified solo on "No Name ..." is strong, confident and well conceived, and also "... Baby" is enjoyable.

JP may be present on a **JIMMY WYNN** session ca. Dec. 1948, see UNKNOWN.

JOE TURNER ACC. BY

PETE JOHNSON's ORCHESTRA

L.A. June 28 or July 2, 1948

Personnel as for Lois Booker, except Pete Johnson (p).

Eight titles were recorded for Swing Time/Down Beat on one or several sessions, three have PP:

4005	Radar Blues	Solo 12 bars. (M)
4128	Wine-O-Baby Boogie	Solo 12 bars. (M)
4130	Christmas Boogie	Solo with ens 12 bars. (M)

Strong and groovy soloing, note "Radar ..." in particular.

PETE PETERSON AND HIS ORCHESTRA

L.A. May 25, 1949

Unknown (tb), Pete Peterson (ts), unknown (bar), (p), (g), (b), (dm), Jimmie Turner (vo-1417).

Four titles were recorded for Exclusive:

1414-5	Rock Bottom	Solo 48 bars. (M)
1414-?	Rock Bottom	Soloing as above. (M)
1415-2	Butcher Hill Blues	Soli 8, 20 and 8 bars. (S)
1415-?	Butcher Hill Blues	Soloing as above. (S)
1416-2	Long Gravy	Solo 36 bars. (SM)
1417-3	By And By	Solo 34 bars. Coda. (M)

Note: The alternate takes of "Rock Bottom" and "Butcher Hill Blues" are issued on CD as by Buddy Tate and titled "Tate's A-Jumpin'" and "Fairweather's Friend".

JP confirms that he is a very strong player, and he certainly could have made it as a jazz man, if he had chosen to do so. These titles can all be very much recommended, showing fine variation in tempo, "Long ..." and "Butcher ..." as blues and "By ..." and "Rock ..." as standards. Alternate takes just add to the pleasure!!

To be continued in 1952.

MARVIN PHILLIPS

Born:

Died:

EDWARD "GREAT GATES" WHITE

LA. 1949

Marvin Phillips (ts), Richard Lewis (p), Jesse Ervin (g), Victor Malone (b), Earl Brown (dm), Edward White (vo).

Four titles were recorded for Selective:

SE-9	Home Town Boy	Obbligato parts. Solo 32 bars. (M)
SE-10	Late After Hours	Obbligato parts. Solo 12 bars. Obbligato parts. (S)
SE-11	Race Track Blues	Solo 16 bars. Obbligato parts. Solo 24 bars. In ensemble. (M)
SE-12	Change Your Ways	Obbligato parts. In ens. (S)

LA. 1949

Possibly similar to above, MP's presence uncertain.

Two titles were recorded for Kappa:

Rock Me	In ensemble. Obbligato parts. Solo 12 bars. Obbl. parts. (M)
Blue After Hours	Obbligato parts. Soli 4 and 4 bars. Obbligato parts. (S)

LA. ca. late 1949

Probably similar to above. Two titles were recorded for Miltone:

M548	Teardrops Are Falling	Intro 8 bars. In ens. (S)
M549	Come Back Home	Soli 12 and 12 bars. In ens. (SM)

MP is no great tenorsax player, not even a great honker. He gives the fine vocalist some effective backing, but the soloing is generally not impressive. For a brief taste try "Come Back ...".

LEE POPE

Born:

Died:

Continued from 1944.

COOTIE WILLIAMS AND HIS ORCHESTRA

NYC. Feb. 12, 1945

Harold Johnson, Ermit Perry, George Treadwell, Cootie Williams (tp), Ed Burke, Bob Horton (tb), Charlie Parker, Frank Powell (as), Lee Pope, Sam Taylor (ts), Ed De Verteuil (bar), Arnold Jarvis (p), Leroy Kirkland (g), Carl Pruitt (b), Sonny Payne (dm), Tony Warren (vo).

Broadcast from the Savoy Ballroom.

The following items feature LP (there may be others, erroneously attributed to ST):

Roll 'Em	Solo 12 bars. Duet with (ts-ST) 24 bars. (FM)
Perdido	Solo 32 bars. (FM)

LP seems to play the first tenorsax soli on the two items above in a quite competent manner.

LP participates in the **COOTIE WILLIAMS** recording sessions Feb. 26, 1945 for Hit and May 29 and July 19, 1945 for Capitol, but all tenorsax soli are by ST.

EDDIE "CLEANHEAD" VINSON AND HIS ORCHESTRA

NYC. ca. Dec. 1945

Stumpy Whitlock, John Hunt, Joe Bridgewater (tp), Leon Comegys, Rip Tarrant (tb), Eddie Vinson (as, vo), Frank Domageux, Ernest Tanner (as), Lee Pope, Red Camen

(ts), Greely Walton (bar), Earl Van River (p), Leonard Swain (b), Gus Johnson (dm).
Four titles were recorded for Mercury, two have tenorsax:

hu446	Mr. Cleanhead Steps Out	Solo 24 bars. (FM)
hu447	It's A Groovy Affair	Solo 8 bars. (SM)

Good soloing, particularly on "... Groovy Affair".

NYC./Chi.??/St. Louis, late 1945-1946-April 29, 1947

Same/similar. Fourteen titles recorded for Mercury but no tenorsax soli.

LP may be present on the June 26, Dec. 22 and Dec. 28 sessions, but the soloing seems to be different, and I have chosen to list them under Red Carman (ts).

To be continued in 1951.

"GENE" EUGENE PORTER

Born: Jackson, Mississippi, June 7, 1910
Died: San Diego County, Ca., Feb. 24, 1993

Continued from 1943.

Army service from Oct. 1944, was solo clarinetist in 103rd Army Band, after release in June 1945 rejoined Benny Carter for a while, then worked with Jake Porter. Recording sessions with DUKE HENDERSON, 1945 on (bar), DINAH WASHINGTON, 1945 on (bar), HOWARD McGHEE, 1945 on (as, bar), WILBERT BARANCO, 1946 on (bar), CHARLIE MINGUS, 1946 on (cl, bar).

IVIE ANDERSON **L.A. Jan. 1946**

Karl George (tp), Willie Smith (as), Gene Porter (ts), Buddy Collette (bar), Wilbert Baranco (p, arr), Buddy Harper (g), Charlie Mingus (b), Booker Hart (dm).
Four titles were recorded for Black & White, one has GP:

BW206-3	The Voot Is Here To Stay	Solo 12 bars. (M)
---------	--------------------------	-------------------

A simple but groovy solo of good quality. The style is not unlike that of John Hardee.

JESSE PRICE AND HIS BLUES BAND **L.A. Oct. 1946**

Snooky Young (tp), Gene Porter, Buddy Tate (ts), Allen Beal (p), Nappy Lamare (g), Bill Davis (b), Al Wichard (dm), Jesse Price (vo).
Four titles were recorded for Capitol, one has GP:

1475-5	Froggy Bottom	Solo 12 bars (2 nd (ts)-solo). (M)
--------	---------------	---

An ordinary solo, not much is remaining of the strong soloing of the Robechaux sessions in the early thirties.

With guitarist Lloyd Phillips late 1947.

GP records on (bar) with KING PORTER AND HIS ORCHESTRA, L.A. Dec. 19 and 30, 1947. He solos on "Don't Let Fletcher Getcha".

LLOYD GLENN AND HIS JOY MAKERS **L.A. Dec. 26, 1947**

Jake Porter (tp), Marshall Royal (as), Gene Porter (ts), Lloyd Glenn (p), Gene Phillips (g), Art Edwards (b), Bill Street (dm), Geraldine Carter (vo).
Four titles were recorded for Imperial, 43 "That Other Woman's Got To Go" has not been available but:

IM-41	Joymaker's Boogie	Solo 24 bars. (M)
IM-42	Advice To A Fool	Solo 24 bars. (M)
IM-44	Hep Cat Shuffle	Solo 24 bars. (M)

Here we suddenly have some gutsy swing tenor of good quality in very inspired surroundings, note this session!

GENE PHILLIPS & HIS RHYTHMACES **L.A. 1947/1948**

Jake Porter (tp), Marshall Royal (as), Maxwell Davis, Gene Porter (ts), Lloyd Glenn (p), Bill Davis (b), Al Wichard (dm), Gene Phillips (g, vo). Note that a baritone sax is added on "... Flying Home", sandwiched between the two tenorsax soli, otherwise it might have been played by GP.

Nine titles were recorded for Modern, three seem to have GP:

MM689-1	Hey Now	Solo 16 bars. (M)
MM691	New Flying Home	Solo 64 bars (1 st (ts)-solo). (FM)
MM792	Royal Boogie	Solo 24 bars (2 nd (ts)-solo). (F)

Note "... Home" as an interesting version of a famous tenorsax vehicle, this time with two performers. It seems that GP takes the first solo.

In Jan. 1948 joined Walter Fuller at Club Royal, San Diego.

CLUB ROYAL QUINTET/

WALTER FULLER

San Diego? early 1948

Walter Fuller (tp), Gene Porter (ts), Adam Cato (p), Preston Coleman (b), Charlie Blackwell (dm).

Four titles were recorded for Miltone, 5259 has not been available but:

M-497	Harlem Filibuster	Solo 9 choruses of 12 bars. (FM)
M-498	Rosetta	Obbligato parts. Solo 8 bars. (M)

An extended solo on "Harlem ..." calls for attention, but the results are not particularly noteworthy, the personality of old days are lacking.

San Diego, Aug. 1948

Same personnel.

Four titles were recorded for Kicks, 7 has not been available but:

Closer To My Heart	Intro 4 bars. Solo 16 bars. (S)
Pecan Mambo	Solo 24 bars. (FM)

This is sweet and schmaltzig popular music, but the strong tenorsax voice certainly had commercial qualities.

Remained with Fuller until 1960, then formed own small group. From 1967 resident at the Bronze Room, La Mesa, California.

This is the end for one of the most exciting tenorsax players of the early thirties, no further recording sessions.

ERNIE POWELL

Born:

Died:

Continued from 1941.

EP records on (as) with ANDREW SISTERS in 1946.

SY OLIVER AND HIS ORCHESTRA

NYC. April 1, 1947

Bill Coleman, Lammar Wright, Frank Galbraith, Wallace Wilson (tp), Henry Wells (tb, vo), Dicky Wells, Gus Chappelle, Fred Robinson (tb), George Dorsey, Eddie Barefield, Ernie Powell, Willard Brown (reeds), Buddy Weed (p), Aaron Smith (g), George Duvivier (b), Jimmy Crawford (dm), Sy Oliver (vo).

Four items were recorded for MGM, three issued, one has tenorsax:

Lammar's Boogie	Solo 12 bars. (FM)
-----------------	--------------------

NYC. Aug. 8, 1947

Bill Coleman, Lammar Wright, Paul Webster, Irving Randolph (tp), Henderson Chambers, Gus Chappelle, Fred Robinson (tb), George Dorsey (as), Willard Brown, Dave McRae (as, bar), possibly Fred Williams, Ernie Powell (ts), Charles Bateman (p), George Duvivier (b), Bill Beason (dm), Sy Oliver, Tommy Roberts (vo).

Ten titles were recorded for MGM, two have tenorsax:

47S267	You Can't Tell The Depth Of The Well	Solo 8 bars. (M)
	Scotty	Solo with orch 24 bars. (M)

It is assumed that EP plays these soli, but the personnel listings are not completely trustworthy. He does not live up to the expectations from his Benny Carter period more than half a decade before, the soli are competent but not much more. "...

Boogie" is the most prominent item.

No further recording sessions.

JESSE POWELL

Born: Forth Worth, Texas, Feb. 27, 1924

Died: New York, Oct. 19, 1992

Got a degree in music at Hampton University and first job with Hot Lips Page on tour in 1942/43. With Louis Armstrong 1943/44, Luis Russell 1944/45. Replaced Illinois Jacquet in the Basie band Sept. 1946 (not mentioned in Sheridan, no recording sessions).

CHAMPION JACK DUPREE /

WILLIE JORDAN AND HIS SWINGING FIVE

NYC. 1946

Jesse Powell (ts), Jack Dupree (p, vo), Brownie McGhee (g), Count Edmondson (b), Melvin Merritt (dm).

Four titles were recorded for Alert, 204 has not been available, but:

Fifth Avenue Woman Straight obligato parts. Solo 12 bars. (M)

Highway 31 Solo 12 bars. (S)

Obviously JP is a talented tenorsax player but on this session yet undeveloped. Best is the slow "Highway 31".

BROWNIE MCGHEE

NYC. 1946

Sonny Terry (hca), Jesse Powell (ts), Melvin Merritt (p), Pops Foster or Count Edmondson (b), Stick Evans (dm), Brownie McGhee (g, vo).

One title was recorded for Alert 413:

Baseball Boogie Solo 12 bars. (M)

This is pretty bad, can JP be so undeveloped?

DOC POMUS VOCAL ACC. BY

CURLY RUSSELL ALL STARS

NYC. Nov. 6 or 7, 1947

Ray Abrams, Jesse Powell (ts), Curly Russell (b), unknown (tp), (p), (dm).

Four titles were recorded for Savoy, all have tenorsax, three assumed to have JP:

S3475 Doc's Boogie Solo 12 bars (1st (ts)-solo). (FM)

S3476 Fruity Woman Blues Obbligato 12 bars. (S)

S3477 My Good Pott Obbligato parts. Solo 12 bars.
(1st (ts)-solo). (M)

Two tenorsaxes make an ordinary routine blues session into an exciting experience! I believe JP is not soloing on "... Chick" but takes the obligato on "Fruity ...". On "... Boogie" and "... Pott" we hear both players in a very nice blending of blues and modern jazz. Note this session!

KENNY CLARKE AND HIS ORCHESTRA

Paris, May 14, 1948

Howard McGhee (tp), Jimmy Heath, Hubert Fol (as), Jesse Powell (ts), John Lewis (p), John Collins (g), Percy Heath (b), Kenny Clarke (dm).

Four titles were recorded for Swing, two have JP:

OSW531-1 Maggie's Draw Solo 24 bars. (FM)

OSW534-1 I'm In The Mood For Love Solo 40 bars to coda. (S)

A largely forgotten session but a magnificent one! With regard to JP, he plays an effective modern solo on "... Draw", making me wonder why he was not already a "name" on his horn. And "... Love" is a remarkable feature number, a lovely solo clearly in the modern concept and of a class surpassed by very few. JP, why didn't you pursue that talent of yours?

HOWARD MCGHEE SEXTET

Paris, May 15, 1948

Howard McGhee (tp), Jimmy Heath (as), Jesse Powell (ts), Vernon Biddle (p), Percy Heath (b), Specs Wright (dm).

Five titles were recorded for French Vogue, no JP on "Dimitar" ("Mood McGhee") but:

ST2294	Al's Tune (Crossroads)	Solo 24 bars. (FM)
ST2295/96	How High The Moon (Pt I & II)	Solo 64 bars. (F)
ST2302	Bop En Vogue	Solo 24 bars. (M)
ST2303	Swiss Bounce	Solo 16 bars. (M)

Paris, May 18, 1948

Same personnel. Seven titles were recorded for Blue Star, "Prelude To Nicole" BSt 112 has not been available, no JP on "Denise", but:

ST2305	Nicole	Solo 16 bars. (M)
ST2306-1	Etoile	Solo 8 bars. (S)
ST2307	Punkins	Solo 16 bars. (M)
ST2308	Donna Lee	Soli 32 and 4 bars. (F)
ST2309-3	Big Will	Solo 16 bars. (M)

Interesting bebop sessions with fine soloing by all participants. JP is particularly noteworthy on "... Tune", his two blues choruses put him with the better modern performers on his instrument. "How High ..." is mediocre recorded, and JP is competent but not outstanding. On the second session he is somewhat uneven. Best is probably "Big Will" with some Dexter-influenced phrasing with a fluff, while "Etoile" is played nicely with older style elements. There is not really much of "Texas-tenor" here!

CHAMPION JACK DUPREE AND HIS COUNTRY BLUES BAND**NYC. 1949**

Mickey Spider (tp), Jesse Powell (ts), Jack Dupree (p, vo), Brownie McGhee (g), Cedric Wallace (b), Gene Moore (dm).

Two titles were recorded for Apollo:

1325-2	Come Back Baby	Obbligato parts. Solo 8 bars. (S)
1328	Chitlin's And Rice	Solo 36 bars. (M)

On "... Rice" JP opens by quoting his Wardell Gray but quickly goes for the rough blues and anonymity, stupid of him! He also takes a brief, groovy solo on "... Baby" but not with much personality.

JACK DUPREE AND HIS BAND**NYC. 1949**

Jesse Powell (ts), Lonnie Scott (p), Jack Dupree (p-1362), Brownie McGhee (g), Cedric Wallace (b), Melvin Merritt (dm).

Three titles were recorded for Apollo (a fourth without JP):

1362	One Sweet Letter	Obbligato parts. (S)
1364	Lonesome Bedroom Blues	Obbligato parts. (S)
1365	Old Woman Blues	Obbligato parts. Solo 12 bars. Obbligato parts. (SM)

Fine tenorsax blues but few traces of the talented modern JP.

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

For complete personnel see Paul Gonsalves.

Four titles were recorded for Capitol but no JP.

To be continued in 1950.

ROY PREACHLEY

Born:

Died:

HAPPY JOHNSON & HIS INTERNATIONAL JIVE FIVE**Hollywood, Dec. 9, 1947**

George L. Johnson (tb), Roy Preachley (ts), Hampton Hawes (p), Roger J. Alderson (b), Charles Thompson (dm).

Four titles were recorded for Columbia:

2908	Barbecue Hot Dog	Solo 8 bars. (FM)
2909	Jack, My Jaw Bone's Breakin'	Solo 8 bars. (M)
2910	Eight Skeight And Donate	Solo 8 bars. (M)
2911	Chicken Noodle Soup	Solo 8 bars. (M)

Not remarkable in any way.

No further recording sessions.

RUSSELL PROCOPE

Born: New York City, Aug. 11, 1908

Died: Jan. 21, 1981

This well known (cl)-(as) performer participates once in a (ts) recording session:

IVORY JOE HUNTER

Cincinnati, July 15, 1949

Harold Baker (tp), Tyree Glenn (vib, tb), Johnny Hodges (as), Russell Procope (ts), Ivory Joe Hunter (p, vo), Wendell Marshall (b), Sonny Greer (dm).

Five titles were recorded for King, two have tenorsax:

5752	Please Don't Cry Anymore	Obbligato 8 bars. (S)
5756	I Have No Reason To Complain	Obbligato 8 bars. (S)

Nice obbligato playing, maybe RP should have chosen the tenorsax as his main instrument?!

WILBERT PRY SOCK

"RED"

Born: Greensboro, North Carolina, Feb. 2, 1926

Died: Chicago, Illinois, July 18, 1993

Army service 1944-47, then joined Tiny Grimes.

TINY GRIMES QUINTET

NYC. Aug. 1, 1948

Red Prysock (ts, vo-134,138), Jimmy Saunders (p), Tiny Grimes (g), Ike Isaacs (b), Jerry Potter (dm). Date also given as May 1.

Ten titles were recorded for Atlantic, six issued:

130	Annie Laurie	Solo 16 bars. (M)
131	Hot In Harlem	Solo 32 bars to 32 bars 4/4 with (g). (F)
132	Flying High	32 bars 4/4 with (g) to solo 96 bars. (F)
134	Nightmare Blues	Solo 8 bars. (S)
136	Midnight Special	With ens 12 bars. Solo 8 bars. (S)
138	See See Rider	No solo. (S)

RP was perhaps the most prominent of the "screamers and honkers", and on his first tenorsax recording session he demonstrates clearly that he knows how to play his horn, and that he could have been an important jazz performer, if he had wanted to. All titles contain soli with interesting jazz elements, from the sensitive, slow "... Special" to the fast "Flying ...", where the Illinois Jacquet / Arnett Cobb influence is very obvious. The session is not recommended wholeheartedly to jazz purists, but RP should be noted as a talented artist who chose purposefully "the wrong road".

TINY GRIMES QUINTET

NYC. March 16, 1949

Red Prysock (ts), George Kelly (p), Tiny Grimes (g), Ike Isaacs (b), Sonny Payne (dm).

Six titles were recorded for Atlantic, four issued:

211	Jealousy	In ens. Solo 24 bars. (SM)
212	Sidewalks Of New York	Break to solo 16 bars. (M)
213	Rock The House	In ensemble only. (M)

214 Jumpin' At Gleason's Solo 9 choruses of 12 bars. (F)

RP's qualities can best be judged by the first two choruses on his long solo on "... Gleason's" (with overdubbed applause), he shows he can play modern tenorsaxophone good as anyone. With good soli on "Jealousy" and "... New York", RP should not be easily rejected, although he never became a jazz performer in the real sense.

**J. B. SUMMERS VOCAL WITH
TINY GRIMES ORCHESTRA**

Philadelphia, Aug. 30, 1949

Danny Turner (as), Red Prysock (ts), Tiny Grimes (g), Ray Bryant (p), Laveme Baker (b), Philly Joe Jones (dm).

Three titles were recorded for Gotham, no WP on "Drinking Beer" but:

Hey, Now! Solo 24 bars. (M)

Hey Mr. J. B. Solo 24 bars. (M)

Hey Mr. J. B. (alt.) As above. (M)

Is this the same tenorsax player as above? He is certainly influenced by Prez, but he does not seem to care much about details, as well as being a strong honker. "... Now!" is not at all good, while "... J. B." has definitely merits. An interesting combination of style elements.

Philadelphia, Nov. 14, 1949

Same with Harry "Doc" Bagby (p) replacing Bryant, issued as **DOC BAGBY'S ORCHESTRA**. Two titles, no WP on "My Baby Left Me" but:

JS-5 I Want A Present for Christmas Duet with g 24 bars. (SM)

Soft and reticent playing, nice but not particularly notable.

To be continued in 1950.

ERNEST PURCE

Born:

Died:

Continued from 1944.

EP played tenorsax with Jimmie Lunceford 1943-45. However, no soli have been identified.

EP records on (bar) with PANAMA FRANCIS, Dec. 1945 and with BULL MOOSE JACKSON 1945 and onwards. No further tenorsax recordings.

**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, 1914

Died: May 25, 1983

Transferred to separate Jazz Archeology file.

JOHN RANDOLPH

Born:
Died:

WILL ROLAND & HIS ORCHESTRA **LA. 1946**

Al Brooks (tp), Will Roland (cl?, as), John Randolph (ts), Frank White (p), Chuck Norris (g), Eric Sims (b), Martinez Raymond (dm), Numa Lee Davis (vo).

Five titles were recorded for Modern Music, 141 has not been available, no tenorsax on "Symphonic Boogie" but:

MM234-1 Roland's Idea Solo 12 bars. (M)

MM236-3 Shuffle Boogie Solo 12 bars. (SM)

Groovy and interesting opening on "... Idea", but JR does not quite manage to follow up. "Shuffle ..." is rather ordinary.

VELMA NELSON VOCAL WITH WILL ROLAND AND HIS BAND **LA. 1946**

Alford Brooks (tp), Will Roland (as), John Randolph (ts), Francis Middell (bar), Frank White (p), Buddy Harper (g), Eric Sims (b), Charles Thompson (dm), Velma Nelson (vo).

Six titles were recorded for Aladdin, no tenorsax on "Something's Gone Wrong", 140 has not been available but:

139-B-1R If I Were A Itty Bitty Girl Pt 1 Solo 16 bars. (M)

139-A-3R If I Were A Itty Bitty Girl Pt 2 Solo 16 bars. (M)

141-B-1 Early Morning Blues Solo 12 bars. (M)

Charming and swinging session! JR plays better than on the previous Roland session, and particularly impressing is the funny "... Itty Bitty Girl Pt 2".

GERALD WILSON AND HIS BIG LITTLE BAND **Pasadena, Ca., ca. May 1947**

Small bigband with Melba Liston (tb, arr).

AFRS Jubilee No. 232, recorded at McCormack General Hospital. The following items have tenorsax:

WIL-37 Melba's Blues Solo 4 choruses of 12 bars. (FM)

WIL-40 The Saint Solo 4 choruses of 12 bars. (F)

Competent modern tenorsax playing with this exciting orchestra.

GERALD WILSON ORCHESTRA **LA. 1947**

Possible personnel: Gerald Wilson, Red Kelly, R. Ross (tp), Lewis McGreery, Ken Medlock, Jim Robinson (tb), Les Robinson, Buddy Collette (as), Clyde Dunn, John Randolph, Vernon Slater (ts), Jimmy Bunn (p), B. Sexton (g), Red Callender (b), Vivian Glasby, Charles Thompson (dm), D. Bryant, R. Huerta (unknown instruments).

Four titles were recorded for Excelsior, no tenorsax on "The Black Rose", 542 has not been available, but:

S'Mada Solo 14 bars. (M)

An interesting bebop solo, a break to a blues chorus, possibly played by JR; a rather thin tone but firmly located in the middle of modern developments.

No further recording sessions.

LEROY RANKIN
"BATMAN"

Born:
Died:

LR may participate on (ts) with ROY BROWN recording sessions for DeLuxe, Autumn 1949, but without any substantial evidence, they are placed as UNKNOWN.

ALMA "THE LOLLIPOP" MAMA" MONDY WITH GEORGE MILLER's MID-DRIFTS **New Orleans, Aug. 19, 1949**

Lee Allen ?, Leroy "Batman" Rankin (ts), Alex "Duke" Burrell (p), Jack Scott (g), George Miller (b), Lester "Boots" Alexis (dm), background vocals, Alma Mondy

(vo). Note that Blues & Gospel lists a different personnel with Robert Parker (as), Charles Burbank (ts), however the ensemble has two tenorsaxes.

Four titles were recorded for Mercury:

7800-1	Miss Lollipop's Confession	Solo 12 bars. Obligato parts. (M)
7800-3	Miss Lollipop's Confession	As above. (M)
7801-3	Love Troubles	Solo 12 bars. (S)
7801-4	Love Troubles	As above. (S)
7802-2	Baby Get Wise	Solo 36 bars. (M)
7803-1	Just As Soon As I Go Home	Solo 4 bars. (S)
7803-2	Just As Soon As I Go Home	As above. (S)

On "... Confession" take 3 Alma shouts "Blow Batman Blow", and I believe all soloing here is taken by the same man; not earth shaking but with good blues merits. The two versions of "Love ..." should be particularly noted.

ROY BYRD AND HIS BLUES JUMPERS /

GEORGE MILLER's MID-DRIFTS

NO. Aug. 19, 1949

Lee Allen ?, Leroy "Batman" Rankin (ts), Roy Byrd (p, vo), Jack Scott (g), George Miller (b), Lester "Duke" Alexis (dm).

Five titles were recorded for Mercury, four have tenorsax:

7804-2	Her Mind Is Gone	As below but no intro. (S)
7804-3	Her Mind Is Gone	Intro. Obligato parts. Solo 12 bars. Obligato parts. (S)
7806-1	Hey Now Baby	Solo 12 bars. Obligato parts. Solo 12 bars. Obligato parts. (SM)
7807-1	Oh, Well	Solo 12 bars. Obligato parts. Solo 12 bars. Obligato parts. (M)
	Byrd's Blues	Solo 8 bars. Obligato parts. Solo 12 bars. Obligato parts. (S)

To me this utterly primitive music, not meant to be flattering, and the coarse tenorsax playing, probably by one man, is not impressing here, although a few details occasionally may catch one's interest.

LITTLE JOE GAINES / THEARD JOHNSON

HOSIE DWINE CRAVEN /

GEORGE MILLER & HIS MID-DRIFTS

NO. Aug. 22/23, 1949

Dave Bartholomew (tp), Lee Allen, Leroy "Batman" Rankin (ts), Alex "Duke" Burrell (p), possibly Walter Nelson (g), George Miller (b), Lester "Duke" Alexis (dm), Joe Gaines (vo-7812,13), Theard Johnson (vo-7808,09), Hosie Dwine Craven (vo-7814,15).

Eight titles were recorded for Mercury, 7808/09 as TJ, 7810/11 as GM, 7812/13 as LJG, 7814/15 as HDC, five have tenorsax:

7810-3	Boogie's The Thing	Break to solo 24 bars. (FM)
7811-2	Bat-Lee Swing	Solo 12 bars (LR). Solo 12 bars (LA) to 24 bars of 4/4 to 24 bars duet. (M)
7811-3	Bat-Lee Swing	Solo 12 bars (LR). Solo 12 bars (LA) to 48 bars duet. (M)
7812-1	She Won't Leave No More	Solo 12 bars. (M)
7814-1	Mercury Boogie	Soli 12 and 24 bars. (M)
7815-1	New Way Of Loving	Solo 12 bars. (S)

Exciting session and here we certainly have two tenorsaxes, as evident from the title "Bat-Lee ..."! A real swinger with inspired shouting "ride, Bat, ride" and "blow, Lee, blow", and that's what we get; one of the real memorable tenorsax duels, they know how to do that in New Orleans too! Take 2 is slightly more structured than take 3, but there are a lot of interesting details on both. Also the other titles, particularly "Mercury ..." have very good, rough blues playing, but I have problems with the identifications, can anybody help?

No further tenorsax recording sessions.

HERBERT REEDER

Born: prob. Charlotte, North Carolina, ca. 1905-10

Died:

PRESTON FAIR AND HIS MERRY SYNCOPATORS **Charlotte, 1945**

Preston Fair (tp), Obadiah "Obie" Rolls (as), Herbert Reeder (ts), Ed Locke (p), Len Currie (b), Bill Hart (dm).

Two titles, "Come Here Pretty Baby" and "Biddleville Bounce", were recorded for Seaboard 1103, not available.

MARILYN SCOTT &**THE LEN CURRIE QUARTET**

same

Obadiah Rolls (as), Herbert Reeder (ts), Ed Locke (p), Lou Currie (b), Marilyn Scott (g, vo).

Two titles were recorded for Muse/Free, one has tenorsax:

Another Woman's Man

Solo 12 bars. (SM)

Not very remarkable but fine feeling.

PAUL RENFRO

Born:

Died:

MARIE HENDERSON VOCAL WITH

Cincinnati, Dec. 13, 1947

Paul Renfro (ts), Allen Smith (p), Willie Gaddy (g), Monty Morrison (b), Nelson Burton (dm), Christopher Perkins, Archie Heard, Henderson Williams (unknown instruments).

Eight titles were recorded for King, four issued 4206, 4222, 4268, not available.

LONNIE JOHNSON /**THE THREE CLOUDS**

Linden, NJ. ca. Jan. 5, 1948

Paul Renfro (ts), Herman Smith (p), Monte Morrison (b), Lonnie Johnson (g, vo).

Two titles were recorded for King, "Matinee Hour in New Orleans" 4277 has not been available but:

5577 Playing Around

Straight 24 bars to solo 24 bars.
Solo 24 bars to straight 12 bars. (FM)

Sensational discovery, an excellent Dexter Gordon influenced player of high competence!! What happened to PR?

SONNY PARKER & HIS ORCHESTRA

Los Angeles, Dec. 1948

Probably King Kolax, Jesse Perry (tp), Archie Washington (as), Paul Renfro (ts), Pick Gordon (p), Monty Morrison (b), unknown (dm), Sonny Parker (vo).

Four titles were recorded for Columbia:

3446 Tossin' And Turnin'

Obbligato 36 bars. (S)

3447 Lay Right Down And Die

Obbligato 36 bars. (S)

3448 Gamblin' Woman

Part of intro. Obbligato
24 and 8 bars. (S)

3451 You Don't Know About Love

Obbligato 48 bars. (S)

Yeah, PR was obviously something special!! On this session he does not solo, but he plays behind Sonny Parker almost all the time, and he is excellently recorded. He is a modern performer with very good knowledge of what's going on. Since all titles here are in slow tempo, it is difficult to judge what he really good do, but rarely does anybody "unknown" appear with such promise as PR!! Why, why, did he disappear?

To be continued in 1965.

CARROLL RIDLEY

"STRETCH"

Born:

Died:

Continued from 1939.

ERSKINE HAWKINS AND HIS ORCHESTRA **NYC. 1948-1950**

Personnel varies but includes Julian Dash, Stretch Ridley (ts), for details see former.
One CR solo has been found:

NYC. March 11, 1949

D9VB280 Texas Hop

Solo 8 bars. (M)

There are two tenorsax soloists on "Texas ...", and the first one is surprisingly good and more modern than the later one by Dash.

No further recording sessions.

THEODORE WALTER ROLLINS
"SONNY"

Born: NYC. Sept. 7, 1930

Died:

Transferred to separate Jazz Archeology file.

"CHARLIE" CHARLES ROUSE

Born: Washington D.C., June 6, 1924

Died: Nov. 30, 1988

Transferred to separate Jazz Archeology file.

ESMOND SAMUELS

Born:

Died:

Note: ES is listed under MISCELLANEOUS with regard to the Luis Russell broadcasts and Manor/Apollo recordings of 1945/1946, p. 414-415. Probably most of the soli belong to him. Some specific information:

LUIS RUSSELL

NYC. Sept. 13, 1946

Reported by Mario Schneeberger:

1280

Jive

Possibly solo 24 bars. (M)

A competent solo but sounding different from below, so this is possibly another tenorsax player.

ESMOND SAMUELS

NYC. Oct. 1948

Don Dindlia (tp), Charlie Rawlings (as), Esmond Samuels (ts), Bill Graham (p), Leo Nurse (b), George Davis (dm).

Two titles were recorded for Apollo:

R1323

Turn Me On

Solo 12 bars. (SM)

R1324

Gallup

16 bars 2/2 with (dm).
Break to solo 64 bars. (FM)

ES turns out to be a modern, very Dexter-influenced tenorsax player, and this was a surprising and pleasant discovery!

BILL SAUNDERS

Born:

Died:

BUS MOTEN AND HIS MEN**KC. April 20/21, 1949**

Richard Smith (tp), Bill Saunders (ts), Bus Moten (p, vo), Jim "Daddy" Walker (g), John Witt (b), Paul Gunther (dm).

Six titles were recorded for Capitol (no tenorsax present on "Sugar Daddy Blues" and "Gone" which have Bus Moten (org, vo)):

414?	When You Want Chili	Solo 8 bars. (M)
4143	It's Hard To Laugh Or Smile	Solo 16 bars. (SM)
414?	You'll Wind Up On Top	Solo 12 bars. (M)
4145	On The Gravy Train	Intro 4 bars. Obbligato parts. (SM)
4150	I Ain't Gonna Give NOTJR	Solo 16 bars. (M)
41??	Gotta Good Reason For Being Bad	Solo 8 bars. (SM)

A pleasant encounter, BS plays with his roots firmly in the past and with a solid sound. Is he a real Kansas City "survivor"? He swings groovily and nicely in medium tempo but is particularly emotional and noteworthy in the slower "... Laugh Or Smile". A nice session as such with particularly good guitar playing.

No further recording sessions.

CECIL XAVIER SCOTT

Born: Springfield, Ohio, Nov. 22, 1905

Died: New York City, Jan. 5, 1964

Transferred to separate Jazz Archeology file.

CLIFFORD SCOTT

Born: San Antonio, Texas, June 21, 1928

Died: April 19, 1993

JAY McSHANN**Hollywood, Feb. 18, 1949**

Personnel given as: Douglas Byas (tp), Clifford Scott (ts), Jay McShann (p), Tiny Webb (g), Ralph Hamilton (b), Jesse Sailes (dm). However, the personnel is certainly larger, including at least (as) and (bar).

Five titles were recorded for Aladdin, no tenorsax on "Everything Will Be All Right" but:

641-3	Pic's Boogie	Solo 24 bars. (M)
642-1	Scotty's	Soli 24 and 24 bars. (M)
643-1	Cover Up	Solo 36 bars. (M)
644-2	Scotty Can Blow / Kicks	Solo 13 choruses of 12 bars. (F)

This is not a usual McShann session but more of the bebop/r&b-blend, though with fine piano, particularly on "Scotty's". CS sticks to the r&b and is not too impressive on his recording debut; innumerable other tenorsax players do the same thing in this period, and his sound is not too beautiful. He is featured as a star on the fast blues "Kicks", but we get more noise than musical ideas.

To be continued in 1952.

KERMIT SCOTT

Born:

Died:

Continued from 1944.

EARL HINES AND HIS ORCHESTRA**NYC. Jan. 12, 1945**

Willie Cook, Palmer Davis, Billy Douglas, Arthur Walker (tp), Druie Bess, Walter Harris, Gus Chappell (tb), Rene Hall (tb, g), George "Scoops" Carry (cl, as), Lloyd Smith (as), Kermit Scott, Wardell Gray (ts), John Williams (bar), Earl Hines (p, ldr),

Gene Thomas (b), David "Chick" Booth (dm), Betty Roche (vo).
Three titles were recorded for Bluebird, one has KS:

34-1 Scoop Carry's Merry Solo 16 bars (last (ts)-solo). (FM)

L.A. ca. Sept. 1945

Willie Cook, Billy Douglas, Fats Palmer, Arthur Walker (tp), Bennie Green, Dick Harris, Clifton Small, Pappy Smith (tb), George "Scoops" Carry (cl, as), Lloyd Smith (as), Wardell Gray, Kermit Scott (ts), John Williams (bar), Earl Hines (p), Bill Thompson (vib), Rene Hall (g), Gene Thomas (b), David Booth (dm), Essex Scott (vo). Date may possibly be March.

Three titles were recorded for ARA, two have KS:

1063 At The El Grotto Solo 16 bars. (M)

1064 Spooks Ball Solo with orch 24 bars. (FM)

L.A. ca. April 1946

Personnel probably same as ca. Sept. 1945. Dolores Parker, Arthur Walker (vo).

Four titles were recorded for ARA, but no KS.

Hollywood, prob. May 6, 1946

Personnel probably as above.

AFRS Jubilee No. 194 and 195, the following item has KS:

HIN-9 The Honeydripper Solo 16 bars. (FM)

L.A. ca. June 1946

Personnel similar to Sept. 1945, but possibly Vernon Smith (tp), Mack Lewis, Drue Bess (tb), replace Douglas, Harris and Smith.

Seven titles (in one or two sessions) were recorded for ARA?, unissued in the U.S. but issued in France, one has KS:

1251 Trick A Track Solo with orch 16 bars. (FM)

1251-? Trick A Track As above? ()

KS's potential, as felt by his numerous jam session performances at Monroe's, never seemed to be realized. Compared to Wardell Gray's modern, dancing style, KS seems oldfashioned, with a coarse sound in his horn and no particular inspiration. His soli with Hines are on the average not very exciting, best is "... Track".

SAUNDERS KING AND HIS ORCHESTRA San Francisco, April 4, 1949

Allen Smith (tp), Pony Poindexter (as), Kermit Scott (ts), Saunders King (g, vo), Vernon King (b), Bunny Peters (dm).

Three titles were recorded for Aladdin, one has KS:

RR680 St. James Infirmary Blues Obbligato parts. (S)

Competent but rather anonymous obbligato part. The Saunders King recordings are however something you should look into!

SF. Sept. 28, 1949

Personnel possibly as above. Four titles were recorded, three issued, no tenorsax.

No further recording sessions.

ALBERT OMEGA SEARS

"BIG AL"

Born: Macomb, Illinois, Feb. 22, 1910

Died: St. Albans, NYC. March 29, 1990

Continued from 1944.

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

AL SEARS AND THE ALL STAR RHYTHM NYC. ca. 1945

Al Sears (ts), Gene Schroeder (p), Tony Gottuso (g), Slim Dunham (b), Johnny Blowers (dm).

Two titles were recorded for International:

WEB 351 Searsy Intro.Soli 64,4 and 20 bars.(M)

WEB 352 Long Long Ago Solo 56 bars. Solo 8 bars to coda. (M)

This is AS's first recording session under his own name, while he is a member of the Duke Ellington orchestra. I would like to quote Degaud's liner notes to the reissue of these items: "AS is a quite original talent. He created a very peculiar language which alternates with success the bluntest staccato phrases with the most subtle phrases and their long melodic expansions. Inside his solos, the simple contrast of rhythm, sound volume and unscheduled schemes creates a harassing swing. He knows masterly how to use growl and to give to some periods of his improvisations some wild hues that are not without any charms". This is aptly described, although I in general do not find AS that exciting. On these items he plays in a reticent, 'kind' style with a certain charm. Although in my opinion not very much really happens, "Searsy" is a nice performance, some of the best I have heard with AS.

Note: Minor or short term changes of the Duke Ellington personnel in the following section are not listed.

DUKE ELLINGTON AND HIS ORCHESTRA **NYC. Jan. 2/3, 1945**

Rex Stewart, Taft Jordan, Shelton Hemphill, Cat Anderson (tp), Ray Nance (tp, vln, vo), Joe Nanton, Lawrence Brown, Claude Jones (tb), Jimmy Hamilton (cl, ts), Johnny Hodges (sop, as), Otto Hardwicke (as), Al Sears (ts), Harry Carney (cl, bcl, bar), Duke Ellington (p), Fred Guy (g), Junior Raglin (b), Hillard Brown (dm), Al Hibbler, Joya Sherill, Kay Davis, Marie Ellington (vo).

World Transcriptions. Fifteen titles were recorded, three have AS:

3005-1 I Ain't Got Nothin' But The Blues Soli 8 and 6 bars. (S)

3005-2	I Ain't Got Nothin' But The Blues (NC)	Solo 1 bar (NC). (S)
--------	--	----------------------

3005-3 I Ain't Got Nothin' But The Blues (NC) Solo 1 bar(NC). (S)

3005-4 I Ain't Got Nothin' But The Blues (NC) Solo 4 bars (NC). (S)

3005-5	I Ain't Got Nothin' But The Blues (NC)	Solo 8 bars. (S)
--------	--	------------------

3005-6 I Ain't Got Nothin' But The Blues Soli 8 and 6 bars. (S)

3006-1 Blutopia With orchestra. (SM)

3006-3	Blutopia	As above.(SM)
--------	----------	---------------

3007-2	Let The Zoomers Drool	Solo with orch 16 bars.(M)
--------	-----------------------	----------------------------

NYC. Jan. 4, 1945

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

D5VB12-1 Carnegie Blues As below. (S)

D5VB12-2 Carnegie Blues As below. (S)

D5VB12-3 Carnegie Blues 2/2 with (tb) 12 bars. (S)

LA. Jan. 17, 1945

Same. Billie Holiday, Taft Jordan (vo), Billy Strayhorn (p).

Concert at the Philharmonic Auditorium. Large number of titles, three have AS:

Blutopia With orchestra. (SM/FM)

It Don't Mean A Thing	Solo 4 choruses of 32 bars, last one with orch to coda. (FM)
-----------------------	---

Mauve Solo 16 bars.()

"... Thing" is one of AS's feature numbers in 1945, and he plays it with a fixed recipe; soft and reticent in the beginning, then starts using force and staccatos. Quite nice. In "Blutopia" he has an arranged part of slight interest in this context.

REX STEWART's BIG EIGHT **LA. Jan. 25, 1945**

Rex Stewart (cnt), Lawrence Brown (tb), Al Sears (ts), Harry Carney (bar), Eddie Heywood (p), Ulysses Livingstone (g), Junior Raglin (b), Keg Purnell (dm), Joya Sherrill (vo-563).

Four titles were recorded for Capitol:

560-4 Tain't Like That Solo 8 bars. (M)

560-5	Tain't Like That	As above.(M)
-------	------------------	--------------

561-3	Dutch Treat	Solo 32 bars. (M)
562-4	Rexercice	Solo 16 bars. (FM)
563-1	Blue Jay	Solo 20 bars. (SM)

Here we have the very best of AS, a fine elaborate solo on "... Treat" with a touch of staccato, topped by lovely, reticent "Rexercice" and "Blue Jay". Why didn't he always play like this?

DUKE ELLINGTON AND HIS ORCHESTRA Culver City, March 3, 1945

Personnel as Jan. 2. Recorded at Club Casa Manana. Four titles, two have AS:

I Ain't Got Nothin' But The Blues	Soli 8 and 6 bars. (S)
Blue Skies	Solo 28 bars. (FM)

Chi. March 25, 1945

Recorded at Civic Opera House.

It Don't Mean A Thing	Solo 3 choruses of 32 bars, last one with orch, to coda. (FM)
I Ain't Got Nothin' But The Blues	Soli 6 (NC) and 6 bars. (S)

NYC. April 6, 1945

Personnel as Jan. 2 except Sonny Greer (dm) replaces Brown, Juan Tizol (vtb) added. CBS broadcast from the 400 Club. Three titles, no solo info.

NYC. April 6, 1945

Same. MBS broadcast from the 400 Club. Four titles but no AS.

NYC. April 7, 1945

Same. DETS 1. Fourteen titles, two have AS:

Blutopia	With orchestra. (SM/FM)
I Ain't Got Nothin' But The Blues	Soli 8 and 6 bars. (S)

NYC. April 11, 1945

Same. Six titles, one has AS:

Main Stem	Solo 14 bars. (M)
-----------	-------------------

NYC. April 14, 1945

Same. Nine titles, no AS.

NYC. April 21, 1945

Same except Tizol out. DETS 2. Four titles, three have AS:

Riff Staccato	Soli 2 and 10 bars. Solo 48 bars, last 16 with orch. (M)
The Blues (Black, Brown and Beige)	With orchestra. (S)
It Don't Mean A Thing	Solo 3 choruses of 32 bars, last one with orch. (M)

NYC. April 22, 1945

Same. Six titles, two have AS:

I Ain't Got Nothin' But The Blues	Soli 8 and 6 bars. (S)
Riff Staccato (non-vocal)	Soli 2 and 10 bars. Solo 48 bars, last 16 with orch. (M)

NYC. April 24, 1945

Same. Two titles, no AS.

NYC. April 26, 1945

One title was recorded for Victor:

D5VB The Kissing Bug	Solo 12 bars. (SM)
--------------------------	--------------------

NYC. April 26, 1945

Recorded at the 400 Club. Two titles, no AS.

NYC. April 28, 1945

ABC broadcast from the 400 Club. DETS 3. Seventeen titles, three have AS:

Camegie Blues	2/2 with (tb) 12 bars. (S)
My Little Brown Book	Solo 8 bars. (S)
The Kissing Bug	Solo with orch 12 bars. (M)

NYC. May 1, 1945

Two titles were recorded for Victor, one has AS:

D5VB	Riff Staccato	Soli 2 and 10 bars. Solo 16
234-2		bars, last 8 with orch. (M)

NYC. May 1, 1945

Recorded at the 400 Club. Date also given as April 19. Six titles, no AS.

NYC. May 3, 1945

Recorded at the 400 Club.

The Kissing Bug	Solo 12 bars. (SM)
-----------------	--------------------

Newark, May 5, 1945

ABC broadcast from the Adams Theatre. "Treasury Show" No. 4. DETS 4.

Nine titles, four have AS:

Blutopia	With orchestra. (SM/FM)
Three Cent Stomp	Solo 16 bars. Solo with orch 4 bars. (FM)
Main Stem	Solo 14 bars. (FM)
Camegie Blues	2/2 with (tb) 12 bars. (S)

NYC. May 10/11, 1945

Four titles were recorded for Victor, one has AS:

264-1	Mood Indigo	Soli 8 and 4 bars. (S)
-------	-------------	------------------------

NYC. May 12, 1945

Same. ABC Blue Network broadcast from Radio City Hall. "Treasury Show" No. 5. DETS 5. Twentythree titles, four have AS:

Camegie Blues	2/2 with (tb) 12 bars. (S)
Riff Staccato	Soli 2 and 10 bars. Solo with orch 32 bars. (M)
All At Once	Solo with orch 24 bars. (SM)
I Ain't Got Nothin' But The Blues	Soli 8 and 6 bars. (S)

AS' main feature number now is "... Staccato", but no tenorsax history is made, his role is purposefully rough, and while there are interesting differences between the various versions, I am not sure he really puts his heart into it. Another title to be noticed is "... Mean A Thing", but it is obvious the solo is not "free" in the proper sense but heavily preplanned. In my opinion AS is shown to best advantage in the ballad "All At Once".

DUKE ELLINGTON AND HIS ORCHESTRA **NYC. May 14/15, 1945**

Rex Stewart, Shelton Hemphill, Taft Jordan, Cat Anderson (tp), Ray Nance (tp, vln, vo), Joe Nanton, Claude Jones, Lawrence Brown (tb), Jimmy Hamilton (cl, ts), Johnny Hodges, Otto Hardwick (as), Al Sears (ts), Harry Carney (bar, cl, bcl), Duke Ellington (p, ldr), Fred Guy (g), Bob Haggart (b), Sonny Greer (dm), Joya Sherrill, Kay Davis, Marie Ellington, Al Hibbler (vo).

Four titles were recorded for Victor, one has AS:

It Don't Mean A Thing	Solo 64 bars, last 32 with orch. (M)
-----------------------	--------------------------------------

Detroit, May 19, 1945

ABC broadcast from Paradise Theatre. "Treasury Show" No. 6. DETS 6.

Nineteen titles, three have AS:

Teardrops In The Rain	Solo 16 bars. (M)
It Don't Mean A Thing	Solo 3 choruses of 32 bars, last one with orch. (M)

C Jam Blues Solo 28 bars. (M)

Chi. May 26, 1945

ABC broadcast from Regal Theatre. "Treasury Show" No. 7. DETS 7.
Twenty titles, three have AS:

The Kissing Bug Solo 12 bars. (M)
I Ain't Got Nothin' But The Blues Soli 8 and 6 bars. (S)
My Honey's Lovin' Arms Solo 8 bars. (M)

Battle Creek, Mich. June 2, 1945

Broadcast from the Percy Jones Hospital Center. Treasury Show" No. 8. DETS 8.
Seventeen titles, four have AS:

Blues On The Double Solo 24 bars. (M)
On The Alamo Solo 4 bars. (M)
Camegie Blues 2/2 with (tb) 12 bars. (S)
Riff Staccato Soli 2 and 10 bars. Solo with orch 32 bars. (M)

Toledo, Ohio, June 9, 1945

ABC broadcast from the Paramount Theatre. "Treasury Show" No. 9. DETS 9.
Twentytwo titles, five have AS:

The Kissing Bug Solo 12 bars. (M)
I Ain't Got Nothin' But The Blues Soli 8 and 6 bars. (S)
Teardrops In The Rain Solo 16 bars. (M)
My Little Brown Book Solo 8 bars. (S)
C Jam Blues Solo 16 bars. (FM)

Evansville, Ind., June 16, 1945

ABC broadcast from Franklin Gardens. "Treasury Show" No. 10. DETS 10.
Fifteen titles, three have AS:

Blue Serge Solo 16 bars. (S)
Cotton Tail Solo 64 bars. Solo 16 bars to coda. (FM)
Let The Zoomers Drool Solo 16 bars. (M)

Akron, Ohio, June 23, 1945

Broadcast from the Palace Theatre. "Treasury Show" No. 11. DETS 11.
Eighteen titles, three have AS:

All At Once Solo with orch 24 bars. (SM)
Body And Soul Solo 3 choruses of 64 bars,
end of 2nd and beginning of
3rd chorus with Duke talking,
to coda. (FM)
What Am I Here For? Break. Solo 16 bars. (SM)

Atlantic City, June 27, 1945

Recorded at U.S. Coastguard Station.

The Kissing Bug Solo 12 bars. (M)
C Jam Blues Solo 16 bars. (FM)

NYC. June 30, 1945

ABC broadcast from the Apollo Theatre. "Treasury Show" No. 12. DETS 12.
Eighteen titles, six have AS:

The Kissing Bug Solo 12 bars. (M)
One O'Clock Jump Solo 24 bars. (M)
Chelsea Bridge Duet with (p-BS) 8 bars. (S)
My Little Brown Book Solo 6 bars. (S)

Riff Staccato	Soli 2 and 10 bars. Solo with orch 32 bars. (M)
Camegie Blues	2/2 with (tb) 12 bars. (S)

NYC. July 7, 1945

Same except Al Lucas (b) added.
 ABC broadcast from the Radio City Hall. "Treasury Show" No. 13. DETS 13.
 Eighteen titles, one has AS:

Camegie Blues	2/2 with (tb) 12 bars. (S)
---------------	----------------------------

Boston, July 14, 1945

ABC broadcast from the RKO Theatre. "Treasury Show" No. 14. DETS 14.
 Eighteen titles, four have AS:

The Kissing Bug	Solo 12 bars. (SM)
Downbeat Shuffle	Solo with orch 36 bars. (FM)
Blutopia	With orchestra. (SM/FM)
Main Stem	Solo 14 bars. (FM)

Marshfield, Mass., July 21, 1945

ABC broadcast from the Fieldston Ballroom. "Treasury Show" No. 15. DETS 15.
 Seventeen titles, four have AS:

C Jam Blues	Solo 28 bars. (FM)
Ultra Violet	Solo 8 bars. (SM)
Let The Zoomers Drool	Solo 4 bars (NC). (M)
Blues On The Double	Solo 24 bars. (M)

Hartford, Conn., July 28, 1945

ABC broadcast from the State Theatre. "Treasury Show" No. 16. DETS 16.
 Twenty titles, four have AS:

Teardrops In The Rain	Solo with orch 16 bars. (M)
9:20 Special	Solo with orch 12 bars. (M)
Just A-Settin' And A-Rockin'	Solo 16+40 bars. (tp) on first bridge. (SM)
One O'Clock Jump	Solo 24 bars. (FM)

NYC. July 30, 1945

Three titles were recorded for Victor but no AS.

NYC. July 31, 1945

World Transcriptions. Five titles were recorded, three have AS:

3513-1	Teardrops In The Rain	Solo with orch 16 bars. (M)
3513-3	Teardrops In The Rain	As above. (M)
3516-1	Otto, Make That Riff Staccato (NC)	Brief breaks. Solo 8 bars. (M)
3516-2	Otto, Make That Riff Staccato	As above plus solo with orch 32 bars. (M)
3516-3	Otto, Make That Riff Staccato	As above. (M)
3517-4	Downbeat Shuffle	Solo with orch 36 bars. (M)

NYC. Aug. 4, 1945

ABC broadcast from the Radio City Studios. "Treasury Show" No. 17. DETS 17.
 Sixteen titles, two have AS:

Dancing In The Dark	Soli 32 bars. Coda. (SM)
Downbeat Shuffle	Solo 36 bars to coda. (FM)

NYC. Aug. 7, 1945

World Transcriptions. Ten titles were recorded, four have AS:

3533-1	Ultra Blue	Solo 8 bars. (S)
--------	------------	------------------

3533-2	Ultra Blue	As above. (S)
3537-2	Blues On The Double	Solo 24 bars. (FM)
3537-3	Blues On The Double	As above. (FM)
3538-1	Kissing Bug	Solo with orch 12 bars. (SM)
3541-1	In A Jam	Solo 30 bars. (M)

NYC. Aug. 11, 1945

ABC broadcast from Radio City Studios. "Treasury Show" No. 18. DETS 18.
Thirteen titles, one has AS:

What Am I Here For?	Soli 2 and 16 bars. (SM)
---------------------	--------------------------

NYC. Aug. 18, 1945

ABC broadcast from Radio City Studios. "Treasury Show" No. 19. DETS 19.
Fifteen titles, four have AS:

The Blues	Solo 16 bars. (S)
Blue Skies	Solo 28 bars. (FM)
I Ain't Got Nothing But The Blues	Soli 8 and 6 bars. (S)
Riff Staccato	Soli 2 and 10 bars. Solo with orch 32 bars. (M)
The Kissing Bug	Solo 12 bars. (SM)

Marshfield, Mass., Aug. 25, 1945

ABC broadcast from Fieldston Ballroom. "Treasury Show" No. 20. DETS 20.
Sixteen titles, two have AS:

Take The A Train	Solo with orch 8 bars. (FM)
Let The Zoomers Drool	Solo with orch 16 bars. (M)

Philadelphia, Sept. 1, 1945

ABC broadcast from the Earle Theatre. "Treasury Show" No. 21. DETS 21.
Seventeen titles, three have AS:

Body And Soul	Solo 64 bars to 64 bars behind Duke's commercial. (FM)
On The Alamo	Solo 4 bars. (M)
One O'Clock Jump	Solo 24 bars. (FM)

NYC. Sept. 8, 1945

ABC broadcast from Radio City Studios. "Treasury Show" No. 22. DETS 22.
Seventeen titles, four have AS:

Camegie Blues	2/2 with (tb) 12 bars. (S)
The Kissing Bug	Solo 12 bars. (SM)
Chelsea Bridge	Duet with (p-BS) 8 bars. (S)
Just A-Settin' And A-Rockin'	Solo 16+32 bars, (tp) on first bridge. (SM)

NYC. Sept. 15, 1945

ABC broadcast from Radio City Studio 6B. "Treasury Show" No. 23. DETS 23.
Twelve titles, one has AS:

C Jam Blues	Solo 28 bars. (M)
-------------	-------------------

NYC. Sept. 16, 1945

Broadcast from Zanzibar. MBS. Six titles, but no AS.

NYC. Sept. 17, 1945

Same. NBC. Nine titles, no solo info.

NYC. Sept. 20, 1945

Same. MBS. Ten titles, no solo info.

NYC. Sept. 21, 1945

Same. AFRS ONS No. 763. Ten titles, but no AS.

NYC. Sept. 22, 1945

ABC broadcast from Radio City Studio 6B. "Treasury Show" No. 24. DETS 24.
Thirteen titles, five have AS:

Riff Staccato	Soli 2 and 10 bars. Solo with orch 32 bars. (M)
The Kissing Bug	Solo 12 bars. (SM)
Three Cent Stomp	Soli 16 and 4 bars. (M)
Fancy Dan	Solo 32 bars to coda. (M)
Blue Serge	Solo 16 bars. (S)

NYC. Sept. 23, 1945

MBS broadcast from the Zanzibar Club. Ten titles, no solo info.

NYC. Sept. 24, 1945

MBS broadcast from the Zanzibar Club. Eleven titles, one has AS:

Fancy Dan	Solo 16 bars. (M)
-----------	-------------------

NYC. Sept. 24, 1945

Broadcast from the Zanzibar Club. AFRS ONS No. 764.
Date also given as Oct. 7. Eleven titles, no solo info.

NYC. Sept. 26, 1945

MBS broadcast from the Zanzibar Club.

Lily Belle	Solo 16 bars. ()
------------	-------------------

NYC. Sept. 28, 1945

Same. AFRS ONS No. 780.

Riff Staccato	Soli 2 and 10 bars. Solo with orch 32 bars. ()
---------------	---

NYC. Sept. 29, 1945

MBS broadcast from the Zanzibar Club. Three titles, no solo info.

NYC. Oct. 1, 1945

NBC broadcast from the Zanzibar Club. Nine titles, five have AS:

Three Cent Stomp	Soli 16 and 4 bars. (M)
Blues On The Double	Solo 24 bars. (M)
The Kissing Bug	Solo 12 bars. (SM)
Riff Staccato	Soli 2 and 10 bars. Solo with orch 32 bars. (M)
Cotton Tail (NC)	Solo 64 bars. (F)

NYC. Oct. 4, 1945

Personnel as May 14 minus Nance.

MBS broadcast from the Zanzibar Club. Five titles, no solo info.

The numerous "Treasury Show"s from this period give the Duke Ellington collectors additional pleasures, offering alternate versions of familiar compositions, as well as new ones. This also goes for AS, who for this reason is one of the tenorsax players with most recorded titles from this period. However, his soli are generally rather brief, and in general competent but not too exciting. Feature numbers like "It Don't Mean ...", "Riff Staccato" and "Carnegie Blues" give him better opportunities, nevertheless he seems rather constrained and rarely manages to capture and thrill the listener like Ben Webster did a few years before. This is also quite evident when he tries, for the first time recorded, a classic like "Cotton Tail" on June 16, or "... Here For?" on June 23. It is difficult to find a real highlight, but to taste AS's various sides for good and bad, try "Body And Soul".

LEONARD FEATHER's HIPTET**NYC. Oct. 5, 1945**

Dick Vance (tp), Al Sears (ts), Harry Carney (bar), Leonard Feather (p) Jimmy Shirley (g), Lloyd Trotman (b), J. C. Heard (dm), "Cousin" Joe (vo-117).
Four titles were recorded for Philo/Aladdin, no AS on "Larceny Hearted Woman" but:

116-A	Just Another Woman	Solo 24 bars to obbligato 12 bars. (M)
	My Love Comes Tumblin' Down	Obbligato 12 bars. (SM)
	Post War Future Blues	Obbligato 12 bars. (S)

A very nice first chorus on "... Woman", but the second one is too corny staccato. The obbligato parts are of slight interest.

DUKE ELLINGTON AND HIS ORCHESTRA **NYC. Oct. 6, 1945**

Personnel as above.

ABC broadcast from Radio City Studio 6B. "Treasury Show" No. 25. DETS 25.

Seventeen titles, seven have AS:

Main Stem	Solo 14 bars. (FM)
Camegie Blues	2/2 with (tb) 12 bars. (S)
What Am I Here For?	Soli 2 and 16 bars. (SM)
Lilly Belle	Solo 16 bars. (M)
Cotton Tail	Soli 64 bars and 16 bars to long coda. (F)
Teardrops In The Rain	Solo with orch 16 bars. (M)
I Ain't Got Nothing But The Blues	Soli 8 and 6 bars. (S)

Another "... Tail", a more defiant version than the previous one!

NYC. Oct. 7, 1945

NBC broadcast from the Zanzibar Club. Ten titles, six issued, two have AS:

Main Stem	Solo 14 bars. (FM)
The Kissing Bug (NC)	Solo 4 bars (NC). (SM)

NYC. Oct. 8, 1945

Two titles were recorded for Victor but no AS.

NYC. Oct. 10, 1945

MBS broadcast from the Zanzibar Club. Nine titles, no solo info.

NYC. Oct. 11, 1945

MBS broadcast from the Zanzibar Club. Six titles, no solo info.

BUDDY RICH AND HIS V-DISC SPEED DEMONS/

ELLA FITZGERALD

AND HER V-DISC JUMPERS

NYC. Oct. 12, 1945

Charlie Shavers (tp), Lou McGarity (tb), Peanuts Hucko (cl), Al Sears (ts), Buddy Weed (p), Reno Palmieri (g), Trigger Alpert (b), Buddy Rich (dm).

Three titles were recorded for V-Disc:

1596	That's Rich	Brief break. (F)
1599	I'll Always Be In Love With You	Solo 16 bars. (M)
1661	I'll See You In My Dreams	Solo 16 bars. (M)

A mediocre VDisc session as such, and AS' playing on "... With You" is quite primitive, the cool "... Dreams" is to be preferred.

DUKE ELLINGTON AND HIS ORCHESTRA

NYC. Oct. 13, 1945

Personnel as Oct. 4. ABC broadcast from Radio City Studio 6B. "Treasury Show" No. 26. DETS 26. Twentythree titles, one has AS:

C Jam Blues	Solo 28 bars. (FM)
-------------	--------------------

NYC. Oct. 15, 1945

Broadcast from the Zanzibar Club. Four titles, no AS.

NYC. Oct. 18, 1945

MBS broadcast from the Zanzibar Club. Six titles, no solo info.

NYC. Oct. 20, 1945

ABC broadcast from Radio City Studio 6B. "Treasury Show" No. 27. DETS 27 and 28. Twentythree titles, six have AS:

Ultra Blue	Solo 8 bars. (SM)
Teardrops In The Rain	Solo with orch 16 bars. (M)
Riff Staccato	Soli 2 and 10 bars. Solo with orch 8 bars. (M)
Perdido	Solo 32 bars. (M)
Fancy Dan	Solo 32 bars to coda. (M)
Blues On The Double	Solo 24 bars. (FM)

NYC. Oct. 27, 1945

Personnel as Oct. 4 except Nelson Trotman (b) replaces Raglin.
 ABC broadcast from Radio City Studio 6B. "Treasury Show" No. 28. DETS 28 and 29. Fifteen titles, one has AS:

Three Cent Stomp	Soli 16 and 4 bars. (M)
------------------	-------------------------

NYC. Oct. 28, 1945

MBS broadcast from the Zanzibar Club. AFRS ONS No. 786.
 Ten titles, one has AS:

Riff Staccato	Soli 2 and 10 bars. Solo with orch 32 bars. (SM)
---------------	--

NYC. Oct. 29, 1945

NBC broadcast from the Zanzibar Club. Nine titles, no solo info.

NYC. Nov. 3, 1945

ABC broadcast from Radio City Studio 6B. "Treasury Show" No. 29. DETS 29 and 30. Nineteen titles, four have AS:

It Don't Mean A Thing	Solo 4 choruses of 32 bars. (M)
Court Session	Solo 18+8 bars, (tp) on bridge. (M)
That's For Me	Soli 34 and 28 bars to coda. (S)
On The Atchison, Topeka ATSF	Soli 8, 8 and 10 bars. (M)

NYC. Nov. 10, 1945

ABC broadcast from Radio City Studio 6B. "Treasury Show" No. 30. DETS 30 and 31. Twenty titles, seven have AS:

Just A-Settin' And A-Rockin'	Solo 16+40 bars, (tp) on 1 st bridge. (SM)
9:20 Special	Solo 12 bars. (M)
Jennie	Solo 4 bars. (M)
Dancing In The Dark	Solo 32 bars. Coda. (SM)
Crosstown	Solo 8 bars. (M)
I Ain't Got Nothin' But The Blues	Soli 8 and 6 bars. (S)
Cotton Tail	Solo 64 bars. Solo 16 bars to coda. (F)

NYC. Nov. 17, 1945

Personnel as Oct. 27 except Oscar Pettiford (b) replaces Trotman.
 ABC broadcast from Radio City Studio 6B. "Treasury Show" No. 31. DETS 31 and 32. Twelve titles, one has AS:

As Long As I Live	Solo 24 bars. Coda. (SM)
-------------------	--------------------------

NYC. Nov. 18, 1945

Recorded at the Zanzibar Club. AFRS ONS 800. Ten titles, five have AS:

As Long As I Live	Solo 24 bars. Coda. (SM)
9:20 Special	Solo 12 bars. (M)
Three Cent Stomp	Soli 16 and 4 bars. (M)
Court Session	Solo 18 + 8 bars, (tp) on bridge. (FM)
Let The Zoomers Drool	Solo 16 bars. (M)

NYC. Nov. 1945

Personnel as Oct. 27 except Wilbur de Paris (tb) replaces Nanton.
Broadcast from the Zanzibar Club.
AFRS "Magic Carpet" No. 180. Six titles, one has AS:

Just A-Settin' And A-Rockin'	Solo 16+40 bars. (tp) on 1 st bridge. (SM)
------------------------------	--

NYC. Nov. 24, 1945

ABC broadcast from Radio City Studio 6B. "Treasury Show No. 32". DETS 32.
Sixteen titles, five have AS:

C Jam Blues	Solo 28 bars. (M)
The Kissing Bug	Solo 12 bars. (SM)
On The Atchison, Topeka ATSF	Soli 8, 8 and 10 bars. (M)
Just A-Settin' And A-Rockin'	Solo 16+40 bars. (tp) on 1 st bridge. (SM)
Fancy Dan	Solo 16 bars. (FM)

NYC. Nov. 26, 1945

Three titles were recorded for Victor, but no AS.

NYC. Nov. 28, 1945

Broadcast from the Zanzibar Club. Nine titles, no solo info.

NYC. Nov. 1945

Same. AFRS "Magic Carpet" No. 195. Five titles, no solo info.

NYC. Dec. 3, 1945

Same. Three titles, no info.

Toronto, Dec. 29, 1945

Personnel as Nov. except Francis Williams (tp) replaces Stewart.
Broadcast from Queensway Club. Eight titles, no solo info.

NYC. Jan. 4, 1946

Recorded at Carnegie Hall. Numerous titles, twentyone issued, two have AS:

The Blues	Solo 16 bars. (S)
The Suburbanite	Soli with orch 40, 112 and 16 bars (F) to coda. (S)

LA. Jan. 16, 1946

Taft Jordan, Shelton Hemphill, Cat Anderson, Francis Williams, Bernard Flood (tp),
Lawrence Brown, Claude Jones, Wilbur De Paris (tb), Jimmy Hamilton, Otto
Hardwicke, Johnny Hodges, Al Sears, Harry Carney (reeds), Duke Ellington (p),
Fred Guy (g), Oscar Pettiford (b), Sonny Greer (dm).
ABC broadcast. Third Esquire All-American concert. Six titles, one has AS:

Take The A Train	Solo with orch 8 bars. (M)
------------------	----------------------------

Chi. Jan. 20, 1946

ABC broadcast from the Civic Opera House (two concerts). DETS 33.
Large number of titles, most not available, one AS so far:

The Suburbanite	Solo with orch 40, 112 and 32 bars to coda. (F)
-----------------	--

There is not much to add to the previous comments, AS takes his allocated soli without ever, in my opinion, really creating works of a quality to position him among the greatest of the tenorsax players of the era. Note, however, the feature number "The Suburbanite".

MERCER ELLINGTON OCTET**NYC. March 18, 1946**

Jacques Butler (tp, vo), Mercer Ellington (tp), Lawrence Brown (tb), Al Sears (ts),
Harry Carney (bar), Leonard Feather (p), Mary Osborne (g), Bill Pemberton (b),
Heyward Jackson (dm).

Four titles were recorded for Aladdin 145/146, not available.

DUKE ELLINGTON AND HIS ORCHESTRA**NYC. March 28, 1946**

Personnel as Jan. 16 except Wilson Meyers (b) joins Pettiford and Joe Nanton (tb) added.

Capitol transcriptions.

Crosstown	Solo 8 bars. (M)
Everything Goes	Solo 14 bars. (SM)
Jennie	Solo 4 bars. (M)
Perdido	Solo 8 bars. (M)

San Antonio, Texas, April 13, 1946

ABC broadcast from studio. DETS 34. Three surviving titles, no AS.

Washington D. C., April 20, 1946

Personnel as March 28 except Ray Nance (tp, vo), Reunald Jones (tp) replace Flood, and Meyers out.

ABC broadcast from the Howard Theatre. "Treasury Show" No. 34. DETS 34.

Eleven titles, four have AS:

The Blues	Solo 16 bars. 2/2 with (tb) 12 bars. (S)
One O'Clock Jump	Solo 24 bars. (FM)
Riff Staccato	Soli 2 and 10 bars. Solo with orch 32 bars. (M)
Just A-Settin' and A-Rockin' (NC)	Solo 16+8 bars (NC), with announcer, (tp) on bridge. (SM)

Worcester, Mass., April 27, 1946

Broadcast from the Municipal Auditorium. "Treasury Show No. 35". DETS 35. Fourteen titles, two have AS:

Just A-Settin' And A-Rockin'	Soli 16+40 bars, (tp) on 1 st bridge. Coda. (SM)
Jennie	Solo 4 bars. (M)

Hanover, NH, May 4, 1946

ABC broadcast from the Dartmouth College. "Treasury Show" No. 36. DETS 36.

Twelve titles, four have AS:

Just A-Settin' And A'Rockin	Solo 16+8 bars, (tp) on bridge. Solo 16 bars. Coda. (SM)
9:20 Special	Solo 12 bars. (M)
Fancy Dan	Soli 16 and 8 bars. (M)
Three Cent Stomp	Soli 16 and 4 bars. (M)

NYC. May 18, 1946

ABC broadcast from Radio City Studio 6B. "Treasury Show" No. 37. DETS 37.

Nine titles, no AS.

NYC. May 25, 1946

ABC broadcast from Radio City Studio 6B. "Treasury Show" No. 38. DETS 37.

Seven titles, three have AS:

Just A-Settin' And A-Rockin'	Solo 16+8 bars, (tp) on bridge. Solo 16 bars. Coda. (SM)
Crosstown	Solo 8 bars. (M)
Teardrops In The Rain	Solo with orch 16 bars. (M)

NYC. June 1, 1946

ABC broadcast from the Paramount Theatre. "Treasury Show" No. 39. DETS 38.

Nine titles, one has AS:

Main Stem	Solo 14 bars. (FM)
-----------	--------------------

Reading, Pa., June 8, 1946

ABC broadcast from the WEEU studio. "Treasury Show" No. 40. DETS 39.

Sixteen titles, two have AS:

Blues On The Double	Solo 24 bars. (FM)
---------------------	--------------------

Riff Staccato

Soli 2 and 10 bars. Solo
with orch 32 bars. (M)**LA. July 6, 1946**ABC broadcast from Paramount Theatre or Million Dollar Theatre. "Treasury Show"
No. 41. DETS 40. Twelve titles, four have AS:

The Blues Solo 16 bars. 2/2 with (tb) 12 bars. (S)

Teardrops In The Rain Solo with orch 16 bars. (M)

Just A-Settin' And A-Rockin' Solo 32 bars. Coda. (SM)

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

Hollywood, July 9/10, 1946

Personnel as April 20 except Harold Baker (tp) replaces Jones.

Eight titles were recorded for Victor, three have AS:

2097-1 A' Gathering In A Clearing Intro with (p). Solo
with orch 16 bars. (SM)

2098-1 You Don't Love Me No More Solo 18 bars. (S)

2100-1 Hey, Baby! Part of intro 4 bars. (SM)

Hollywood, July 11, 1946

Capitol Transcriptions.

A' Gathering In A Clearing Solo with orch 16 bars. (SM)

You Don't Love Me No More Solo 18 bars. (S)

Hey, Baby! Part of intro 4 bars. (M)

Hollywood, July 16, 1946

Capitol Transcriptions.

9:20 Special Solo 12 bars. (M)

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

The Suburbanite Solo with orch 96 bars to coda. (F)

Hollywood, July 17, 1946

Capitol Transcriptions.

In A Jam Solo 30 bars. (M)

On The Alamo Solo 4 bars. (M)

San Diego, July 27, 1946Personnel as July 10 except for Joe "Tricky Sam" Nanton who passed away on July
20.

ABC broadcast from the Orpheum Theatre. "Treasury Show" No. 42. DETS 41.

Nineteen titles, three have AS:

A' Gathering In A Clearing Solo with orch 16 bars. (SM)

You Don't Love Me No More Solo with orch 18 bars. (S)

Cotton Tail (NC) Solo 64 bars.
Solo 12 bars (NC). (F)**SF. Aug. 3, 1946**ABC broadcast from the Golden Gate Theatre. "Treasury Show" No. 43. DETS 42.
Fourteen titles, no AS.**Culver City, Aug. 17, 1946**

ABC broadcast from Meadowbrook. "Treasury Show" No. 44. DETS 43.

Eleven titles (additional titles not on the show, unissued), two have AS:

9:20 Special Solo 12 bars. (M)

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

Culver City, Aug. 18, 1946

Broadcast from Meadowbrook.

Seven titles, two reported to have AS, not available.

The Suburbanite	Solo with orch 96 bars to coda. ()
Blue Skies	Solo 28 bars. ()

Culver City, Aug. 19, 1946

Broadcast from Meadowbrook. Two titles, one has AS:

9:20 Special	Solo with orch 12 bars. (M)
--------------	-----------------------------

Culver City, Aug. 22, 1946

Broadcast from Meadowbrook. Three titles, no solo info.

Culver City, Aug. 24, 1946

ABC broadcast from Meadowbrook. "Treasury Show" No. 45. DETS 44.

Thirteen titles, four have AS:

A' Gathering In A Clearing	Solo with orch 16 bars. (SM)
C Jam Blues	Solo 28 bars. (FM)
The Suburbanite	Soli with orch 40, 112 and 16 bars to coda. (F)
You Don't Love Me No More	Solo 18 bars. (S)

Culver City, Aug. 25, 1946

Broadcast from Meadowbrook. Six titles, one reported to have AS, not available.

Take The A Train	Solo with orch 8 bars. ()
------------------	----------------------------

Hollywood, Aug. 26, 1946

Five titles were recorded for Victor, one has AS:

2117-1	Beale Street Blues	Part of intro. (S)
--------	--------------------	--------------------

L.A. Aug. 31, 1946

ABC broadcast from Lincoln Theatre. "Treasury Show" No. 46. DETS 45.

Seventeen titles, six have AS:

My Honey's Lovin' Arms	Solo 8 bars. (M)
Swamp Fire	Solo with orch 32 bars. (FM)
Beale Street Blues	Part of intro. (S)
St. Louis Blues	Solo 24 bars. (M)
Three Cent Stomp	Soli 16 and 4 bars. (M)
Blues On The Double	Solo 24 bars. (FM)

Hollywood, Sept. 3, 1946

Eight titles were recorded for Victor, three have AS:

2126-1	My Honey's Lovin' Arms	Solo 8 bars. (M)
2129-1	St. Louis Blues	Solo 24 bars. (M)
2130-1	Swamp Fire	Solo with orch 32 bars. (FM)
2130-2	Swamp Fire	As above. (FM)

NYC. Oct. 5, 1946

ABC broadcast from Radio City Studio 6B, Radio City. DETS 46.

Five titles, one has AS:

Just You, Just Me	Solo 32+24 bars, orch 8 bars inbetween. (FM)
-------------------	---

NYC. Oct. 11, 1946

ABC broadcast from the Aquarium Restaurant. Two titles, no AS.

NYC. Oct. 25, 1946

Same. Seven titles, two have AS:

Jenny	Solo 4 bars. (M)
-------	------------------

C Jam Blues

Solo 16 bars. (M)

Chi. Nov. 10, 1946

Recorded at the Civic Opera House. Django Reinhardt (g) is guesting.

St. Louis Blues

Solo 24 bars. (M)

Happy-Go-Lucky Local

Solo 2 bars. (SM)

Hiawatha

Solo 144 bars to long coda. (FM)

You Don't Love Me No More

Solo 18 bars. (S)

NYC. Nov. 23, 1946

Recorded at Carnegie Hall.

Happy-Go-Lucky Local

Solo 2 bars. (SM)

NYC. Nov. 25, 1946

Eight titles were recorded for Musicraft, three have AS:

5814-2 Happy-Go-Lucky Local Part II Duet with (p) 8 bars. (SM)

5816-2 Happy-Go-Lucky Local Part I Solo 2 bars. (SM)

5817-1 Hiawatha Solo 112 bars (FM) to 8 bars. (S)

NYC. Dec. 11, 1946

Three titles, no AS.

NYC. Dec. 18, 1946

Two titles, no AS.

The year of 1946 has passed and the numerous DETS programs terminated. Personally I feel Duke made a mistake with hiring AS; although a competent player he really does not have the greatness expected of a successor to Ben Webster. But maybe Duke was looking for a less strong tenorsax personality, mostly to play a minor role? For the lack of great highlights one should compare the various alternate versions and note that AS in fact within his limitations is making the necessary variations in his soloing. The two years gone offer at least 14 versions of "Riff Staccato", 10 of "Just A-Settin' ...", and 9 of "C Jam Blues", enough for comparative studies!

AL HIBBLER ACCOMPANIED BY**1947**

Ray Nance (tp), Jimmy Hamilton (cl), Al Sears (ts), Harry Carney (bar), Billy Strayhorn (p), Al Raglin (b), Fletcher Jackson (dm).

Four titles were recorded for Chess, one has AS:

EB1004 Feather Roll Blues

Solo 24 bars. (SM)

Nice tune and a tenorsax solo better than the average.

DUKE ELLINGTON AND HIS ORCHESTRA**NYC. Jan. 7, 1947**

Taft Jordan, Shelton Hemphill, Cat Anderson, Francis Williams, Wallace Jones (tp), Ray Nance (tp, vln, vo), Lawrence Brown, Claude Jones, Wilbur De Paris (tp), Jimmy Hamilton, Johnny Hodges, Russell Procope, Al Sears, Harry Carney (reeds), Duke Ellington (p), Fred Guy (g), Oscar Pettiford (b), Sonny Greer (dm), Kay Davis, Al Hibbler, Marion Cox (vo).

Capitol Transcriptions.

Happy-Go-Lucky Local Part I

Solo 2 bars. (SM)

Happy-Go-Lucky Local Part II

Duet with (p) 8 bars. (SM)

Chi. Feb. 2, 1947

Recorded at the Civic Opera House.

Happy-Go-Lucky Local

Duet with (p) 8 bars. ()

Near Miss

Solo 36 bars. ()

Hiawatha

Solo 112 bars. ()

Ithaca, NY. April 19, 1947

Concert at Bailey Hall, Cornell University. Numerous titles, of those available, two have AS:

Blutopia

With orchestra (SM/FM)

The Blues

Soli 16, 2, 2 and 2 bars. (S)

Dartmouth, April 30, 1947

Personnel as Jan. 7 except Eddie Barefield (cl) added.
Recorded at Dartmouth College.

Bluetopia

With orchestra. ()

The Blues

Soli 16, 2, 2 and 2 bars. ()

Beale Street Blues

Part of intro. ()

Hiawatha

Solo 112 bars. ()

NYC. May 10, 1947

WNEW broadcast "Saturday Night Swing Show". Eleven titles, two have AS:

C Jam Blues

Solo 28 bars. (FM)

It Don't Mean A Thing

Solo 64 bars. (FM)

NYC. June 9 & 10, 1947

Personnel as April 30 except Wilbur Bascomb (tp), Tyree Glenn (tb) added, Barefield out.
Capitol transcriptions.

Beale Street Blues

Part of intro. (S)

St. Louis Blues

Solo 24 bars. (M)

Swamp Fire

Solo with orch 32 bars. (FM)

JOHNNY HODGES AND HIS ORCHESTRA**NYC. June 10?, 1947**

Taft Jordan (tp), Lawrence Brown (tb), Johnny Hodges (as), Al Sears (ts), Billy Strayhorn (p), Oscar Pettiford (b), Wilbur De Paris (dm).
Four titles were recorded for Sunrise/Mercer, but no AS.

NYC. 1947

Same. Four titles were recorded for Sunrise/Mercer, but no AS.

DUKE ELLINGTON AND HIS ORCHESTRA**Denver, July 1, 1947**

Personnel as June 9 except Jordan and De Paris out.
CBS broadcast from Lakeside Park.

Hiawatha

Solo 112 bars (FM) to solo 8 bars. (S)

Denver, July 4, 1947

CBS broadcast from Lakeside Park.

Happy-Go-Lucky Local

Duet with (p) 8 bars. (SM)

Denver, July 9, 1947

CBS broadcast from Lakeside Park.

One O'Clock Jump

Solo 24 bars. (M)

Beale Street Blues

Part of intro. (S)

Denver, July 11, 1947

CBS broadcast from Lakeside Park. Date also given as July 8.

How High The Moon

Solo 24 bars. (M)

North Hollywood, Ca., July 25, 1947

Broadcast from Ciro's. AFRS Spotlight Bands No. 1044 and 1047. Joyce 4015. Ten titles, but no AS.

North Hollywood, Ca., July 30, 1947

Same. AFRS Spotlight Bands No. 1083. Five titles, two have AS:

Happy-Go-Lucky Local Pt II

Duet with (p) 8 bars. (SM)

Hiawatha

Solo 112 bars (FM) to solo 8 bars. (S)

North Hollywood, Ca., Aug. 1, 1947

Same. AFRS Spotlight Bands No. 1077. Five titles, but no AS.

NYC. Aug. 14, 1947

Three titles were recorded for Columbia, but no AS.

Portland, Oregon, Aug. 23 or 24, 1947

Concert from Auditorium. Numerous titles, no solo info.

Hollywood, Aug. 31, 1947

"Moonlight Concert" broadcast from Hollywood Bowl. Two titles have AS:

Hiawatha	Solo 112 bars (FM) to solo 8 bars. (S)
The Blues	Solo 16 bars. 12 bars 2/2 with (tb). (S)

NYC. Sept. 1, 1947

Three titles were recorded for Columbia, but no AS.

NYC. Sept. 29, 1947

Five titles were recorded for Columbia, but no AS.

Hollywood, Sept. 30, 1947

Recording session for Columbia.

2658-1	Antidisestablishmentarianism	Solo 4 and 8 bars. (M)
2658-alt	Antidisestablishmentarianism	As above. (M)

Hollywood, Oct. 1/2, 1947

Five titles, no AS.

Culver City, Oct. 4, 1947

Broadcast from Meadowbrook, not available.

Blue Lou	Solo 16 bars. ()
How High The Moon	Solo 30 bars. ()
Antidisestablishmentarianism	Solo 8 bars. ()

NYC. Oct. 6, 1947

Three titles were recorded for Columbia, no AS.

NYC. Nov. 10, 11, 14, 18, 20, 1947

Ten titles were recorded for Columbia two have AS:

38387-1	I Can't Believe That You're ILWM	Solo 16 bars. (FM)
38388-1	How High The Moon	Solo 30 bars. (FM)

AL HIBBLER AND HIS ORCHESTRA

Detroit, Nov. 1947

Taft Jordan (tp), Johnny Hodges (as), Al Sears (ts), Harry Carney (bar), Billy Strayhorn (p), Oscar Pettiford (b), Sonny Greer (dm), Al Hibbler (vo).

Three titles were recorded for Miracle/Sunrise, no tenorsax.

JOHNNY HODGES AND HIS ORCHESTRA

NYC. late 1947

Harold Baker (tp), Johnny Hodges (as), Al Sears (ts), Harry Carney (bar), Billy Strayhorn (p), Oscar Pettiford (b), Sonny Greer (dm).

Four titles were recorded for Sunrise/Mercer, one has AS:

M2032	Searsy's Blues	Solo 12 bars. (M)
-------	----------------	-------------------

Of the twelve Sunrise/Mercer titles in three sessions, only one has an AS solo, and it is exactly the kind of nonsense I hate!

DUKE ELLINGTON AND HIS ORCHESTRA

NYC. Dec. 22&24, 1947

Shelton Hemphill, Francis Williams, Harold Baker, Al Killian (tp), Ray Nance (tp, vln), Lawrence Brown, Claude Jones, Tyree Glenn (tb), Jimmy Hamilton (cl, ts), Russell Procope (cl, as), Johnny Hodges (sop, as), Al Sears (ts), Harry Carney (bar, cl, bcl), Duke Ellington (p), Fred Guy (g), Oscar Pettiford, Junior Raglin (b), Sonny Greer (dm), Kay Davis, Al Hibbler (vo).

Four titles were recorded for Columbia, "Liberian Suite", one has AS:

40790	Dance No. 1	Solo with orch 72 bars to coda. (SM)
40790-alt	Dance No. 1	As above. (SM)

The tenorsax has a well-defined role in the suite, and although there are variations between the takes, they are not sensational.

NYC. Dec. 26, 1947

Concert at Carnegie Hall. Numerous titles, no solo info.

NYC. Dec. 27, 1947

Same. Numerous titles, of those issued the following have AS:

Blue Serge	Solo 16 bars. (S)
Dance No. 1	Solo with orch 72 bars to coda. (SM)
Cotton Tail	Solo 64 bars. Solo with orch 16 bars to long coda. (F)

"... Tail" has a much too fast tempo, but AS manages his job quite well.

NYC. Dec. 30, 1947

Small band personnel: Harold Baker, Al Killian (tp), Lawrence Brown, Tyree Glenn (tp), Jimmy Hamilton, Johnny Hodges, Al Sears (reeds), Duke Ellington (p), Junion Raglin (b), Sonny Greer (dm):

Two titles were recorded for Columbia, no AS on "A Woman And A Man" but:

119017	Let's Go Blues	Solo 16 bars. (FM)
--------	----------------	--------------------

Unknown loc. 1948

Broadcast. One title reported to have AS, not available:

It Don't Mean A Thing	Solo 64 bars. ()
-----------------------	-------------------

DUKE ELLINGTON AND HIS ORCHESTRA NY. Nov. 6, 1948

Harold "Shorty" Baker", Sheldon Hemphill, Al Killian, Cootie Williams (tp), Ray Nance (tp, vln, vo), Lawrence Brown, Quentin Jackson (tb), Jimmy Hamilton (cl, ts), Russell Procope (cl, as), Johnny Hodges (as), Al Sears, Ben Webster (ts), Harry Carney (cl, bar, bcl), Duke Ellington (p, ldr), Fred Guy (g), Wendell Marshall (b), Sonny Greer (dm), Kay Davis Al Hibbler (vo).

NBC broadcast from concert at Union College, Schenectady.

Eight titles, five have been available, no AS.

NYC. Nov. 13, 1948

Concert at Carnegie Hall, more than twenty titles, two have AS:

The Tattooed Bride	Solo 2 bars. (S)
My Friend	Soli with orch 32 and 48 bars. (S)

Philadelphia, Nov. 1948

Same. "Here's To The Veterans". Five titles, no AS.

Philadelphia, Nov. 23-27, 1948

Same. NBC broadcast from the Click Restaurant.

Twentyfive titles, several unissued, one (from Nov. 24) so far has AS:

It Don't Mean A Thing (NC)	Solo 64 bars. then 12 bars to fade out. (M)
----------------------------	--

NY. Dec. 10, 1948

Same. Concert at Cornell University, Ithaca. Two titles have AS:

The Tattooed Bride	Solo 2 bars. (S)
My Friend	Soli with orch 32 and 48 bars. (S)

Hollywood, early 1949

Same/similar.

Various AFRS programs including JJ-323 from the Hollywood Empire Hotel.

One title found with AS:

My Friend	Soli with orch 32 and 48 bars. (S)
-----------	------------------------------------

AS terminates his five years' cooperation with the Duke, leaving behind quantities of music but rarely touching us emotionally with exciting, surprising quality details so typical of the great performers.

AS left Duke Ellington mid-January 1949.

AL SEARS AND THE SPARROWS NYC. Dec. 19, 1949

Al Sears, Charles Lee (ts), Allen Tinney (p), William "Pee Wee" Tinney (g), Clarence Palmer (b, dm, vo), ensemble (vo).

Four titles were recorded for Coral:

75610	125th Street New York	Solo with vocal ens 36 bars. (M)
75611	Shake Hands	Long free intro. Solo with vocal ens 16 bars (M) to coda. (S)
75612	Tan Skin Lad	Solo 8 bars. (S)
75613	Brown Baby	Solo with vocal acc. 16 bars. (SM)

AS goes on his own after many years with the Duke, and he seems to seek his luck in the commercial market. However, he has little to offer on the medium titles, even in comparison with those who never did anything but honk. The exception is a beautiful, brief piece on "Tan Skin ..." and also "Brown ...", why didn't he always play like this?

To be continued in 1953.

"GENE" EUGENE SEDRIC "HONEY BEAR"

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

Continued from 1944.

THE FATS WALLER MEMORIAL SHOW **NYC. Feb. 4-11, 1945**

Herman Autrey (tp), Gene Sedric (cl, ts), Pat Flowers (p), Al Casey (g), Cedric Wallace (b), Art Trappier (dm), with Louis Armstrong (tp, vo), Tommy Dorsey (tb), Red Norvo (vib), Mildred Bailey (vo), James P. Johnson (p), Una Mae Carlisle (vo), and others.

WNEW broadcast(s) "The Second Annual American Swing Festival - A Tribute to Fats Waller". The following items have tenorsax:

Honeysuckle Rose	In ensemble. (FM)
I've Got A Feeling I'm Falling	In ensemble. (SM)
Honeysuckle Rose	Solo 32 bars. (FM)
Yacht Club Swing	Solo 32 bars. (FM)
On The Sunny Side Of The Street	Solo 32 bars. (M)
The Joint Is Jumpin'	Solo 32 bars. (F)
"Early To Bed"	Duet with (p) 32 bars. (S)
I Got Rhythm	In ensemble. (F)

All tenorsax soli here are only faint echoes of the "real thing", best seems to be "... Sunny Side ...".

GS records on (cl) with ALBINIA JONES in 1945 and also participates on the Timme Rosenkrantz jam sessions with Don Byas, late 1944/early 1945, also here (cl).

UNA MAE CARLISLE **NYC. July 3, 1946**

Johnny Letman (tp), Gene Sedric (cl, ts), Una Mae Carlisle (p, vo), Jimmy Shirley (g), Cedric Wallace (b), Slick Jones (dm).

Four titles were recorded for Savoy, no tenorsax on "That's My Man" but:

S3314	If It Ain't Mine	Solo 8 bars. (M)
S3315	I'm Crazy About My Baby	Solo 16 bars. (FM)
S3316	Throw It Out Your Mind	Solo 16 bars. (M)

GS seems to continue his style as it was developed with Fats Waller. His soloing here is easily recognizable and quite predictable, best is the groovy "... Mind".

PAT FLOWERS AND HIS RHYTHM **NYC. July 15, 1946**

Herman Autrey (tp), Gene Sedric (cl, ts?), Pat Flowers (p, vo), Jimmy Shirley (g), Cedric Wallace (b), Slick Jones (dm), Bunty Pendleton (vo).

Three titles were recorded for Victor, but no tenorsax can be heard.

RUBY SMITH /**GENE SEDRIC AND HIS ORCHESTRA****NYC. Aug. 1946**

Lincoln Mills (tp), Gene Sedric (cl, ts, vo), Freddie Jefferson (p, cel), Danny Settle (b), Slick Jones (dm), Ruby Smith (vo).

Eight titles were recorded for Harmonia, no tenorsax on "Bootin' And Swingin'", Har 1804, 1805 have not been available, but:

Lonely Moments	In ens. Solo 8 bars. (M)
Forget It	Intro. Solo 16+8 bars, (tp) on bridge. Solo 8 bars. (M)
Music To Be My Sorrow	Long intro to solo 8 bars. (S)

In medium tempo I believe GS is his own shadow compared to his Fats Waller era. However, the slow "... Sorrow" is something different, the item has an emotional push well worthwhile encountering.

GENE SEDRIC AND HIS ORCHESTRA**NYC. Sept. 6, 1946**

Personnel as Aug. 1946 plus Al Casey (g).

Four titles were recorded for Swing, (cl) only on 2799 "Clarinet Blues" but:

2796	Honeysuckle Rose	Solo 64 bars. (FM)
2797-1	These Foolish Things	Solo 32 bars (S) to 12 bars (M) to 8 bars. (S)
2798-1	The Session Jumped	Solo 48 bars. (F)

Probably this is the best GS session in the late forties. There is nothing remarkable in his playing, but he shows his individualship and experience and plays his own things. His sweet performance of "... Things" is really nice, and also the uptempo items have carefully executed, competent soli.

GENE SEDRIC ORCHESTRA**NYC. Dec. 11, 1946**

Lincoln Mills (tp), Gene Sedric (cl, ts, vo-189,191), Freddie Jefferson (p), Al Casey (g), Danny Settle (b), Slick Jones (dm, vo-189,191).

Four titles were recorded for Keynote, no tenorsax on "I Can't Give You ..." and Take 1 of "I Got Rhythm" but:

HL 188-1	Teasin'	Intro 4 bars. Solo 64 bars. (FM)
HL 189-4	T-I-L-L-I-E	Solo 8 bars. (M)
HL 191-3	I Got Rhythm	Solo 32 bars. (F)

An unpretentious session and not one to remember for long. GS has a fine intro on "Teasin'", but he does not manage to follow up properly. "I Got ..." is slightly better, but I suggest that you choose the small mouthful of "T-I-L...".

PAT FLOWERS AND HIS RHYTHM**NYC. Dec. 11, 1946**

Henry Goodwin (tp), Gene Sedric (cl, ts), Pat Flowers (p, vo), Al Casey (g), Cedric Wallace (b), Slick Jones (dm).

Two titles were recorded for Victor, one has tenorsax:

D6VB	Bring Me Some Money, Honey	Obbligato 8 bars.
3408		Solo 12 bars. (SM)

Pat Flowers is a good pianist in the Fats Waller tradition, however, GS does not seem particularly inspired.

RUBY SMITH ACCOMPANIED BY**GENE SEDRIC's ORCHESTRA****NYC. Jan. 8, 1947**

Personnel as Dec. 1, 1946 with Ruby Smith (vo).

Four titles were recorded for Victor, two have tenorsax:

0039	Hot Sauce Susie	Solo 6 bars. (M)
0041	Port Wine Blues	Solo 12 bars. Obbligato 8 bars. (SM)

The session is all Ruby Smith's, and GS's soli are quite ordinary.

PAT FLOWERS AND HIS RHYTHM**NYC. March 3, 1947**

Personnel as above, except Herman Autrey (tp) replaces Goodwin.

Two titles were recorded for Victor, one has tenorsax:

620	Aloysius Do The Dishes	Soli 4 and 4 bars. (M)
-----	------------------------	------------------------

Quite ordinary.

PAT FLOWERS AND HIS RHYTHM

NYC. June 4, 1947

Herman Autrey (tp), Al Johnson, Henry Ross, Gene Sedric, Steve Madrick (reeds), Pat Flowers (p, vo), Dan Perri (g), Cedric Wallace (b), Norris Shawker (dm).

Five titles were recorded for Victor, no tenorsax on "Just You Just Me", "How Many Kisses" and "A Chocolate Sunday", but:

- | | | |
|-----|------------------------------|---|
| 944 | Sha-Wa-Wa | Solo 16+8 bars, (tp) on bridge.
Duet with (tp) 16 bars. (FM) |
| 947 | Goodbye, Good Luck, Get Lost | Solo 8 bars. (SM) |

Memories of a past; "Sha-Wa-Wa" is quite good, reminding one of some of the more (melo-)dramatic Waller recordings, while "... Get Lost" is just that. However, the records as such are very nostalgic, and "A Chocolate Sunday" is a lovely tribute to a past missed by many.

To be continued in 1950.

WILMER SHAKESNIDER

Born:

Died:

CLARENCE GARLOW

Houston, 1949

Shelby Lackey (as), Wilmer Shakesnider (ts), Mildred Smith (p), unknown (b), Johnny Marshall (dm), Clarence Garlow (g, vo).

Five titles were recorded for Macy's, one has been available:

- | | | |
|------|------------------|------------------|
| 1224 | In A Boogie Mood | Solo 8 bars. (M) |
|------|------------------|------------------|

Tenorsax solo seems too brief to merit any opinion, but the music is swinging!

Houston, 1949

Same except Johnnie Mae Brown (p) replaces Smith.

Five titles, one issued, no tenorsax.

LAVADA DURST

Houston, 1949

Wilmer Shakesnider, unknown (ts), unknown (g), (b), (dm), Lavada Durst (p, vo).

Two titles were recorded for Peacock 1509, not available.

CLARENCE "GATEMOUTH" BROWN

Houston, late 1949

George Alexander (tp), Wilmer Shakesnider (as, ts), unknown (saxes), Clarence Green (p), unknown (b), Harold Easton (dm).

Eight titles were recorded for Pickwick, seven issued, no tenorsax on "I've Been Mistreated" and "Justice Blues" but:

- | | | |
|------|----------------------------|--------------------------|
| 1350 | I Live My Life | Soli 12 and 12 bars. (M) |
| 1351 | Two O'Clock In The Morning | Obbligato 24 bars. (S) |
| 1352 | Boogie Rambler | Solo 12 bars. (M) |
| 1354 | It Can Never Be That Way | Solo 12 bars. (M) |
| 1357 | Just Got Lucky | Solo 12 bars. (SM) |

Nice, groovy titles and although the tenorsax playing is primitive and unfinished, it has strength, charm and a certain personality. The slow "... Morning" seems to be the most exciting example of WS's playing, but the medium titles also have their merit, try "... Rambler"!

No further recording sessions.

FRED SIMON

Born:

Died:

Continued from 1944.

LOUIS JORDAN**NYC. Jan. 19, 1945**

Idrees Sulieman (Leonard Graham) (tp), Louis Jordan (as, vo), Fred Simon (ts), William Austin (p), Al Morgan (b), "Razz" Mitchell (dm).
Four titles were recorded for Decca, two have FS:

72710	They Raided The House	Solo with ens 12 bars. (M)
72711-A	Caldonia Boogie	Solo with ens 12 bars. (M)

Quite anonymous performances.

LOUIS JORDAN**NYC. Feb. 28, 1945**

Personnel as Jan. 19.

Five titles (or more), probably World Transcriptions, no tenorsax on "Seventh Avenue" and "Honey Chile" but:

N3099	Sweatin' On Swing Street	Solo with ens 24 bars. (FM)
N3103	Baby, You're Just Too Darned Good To Be True	Obbligato 24 and 24 bars. (S)
N3105	When I Grow Too Old To Dream	Solo 32 bars. (M)

Nice obbligato playing on "Baby ...", but the soli are rather lame.

FS may be present at the VDisc session NYC. Jan. 22, 1945 with **LIONEL HAMPTON AND HIS ORCHESTRA**, he had been a member of that orchestra from ca. June 1944, however no soli.

JIMMY WYNN's BOBALIBANS**LA. 1945**

Stanley Casey (tp), David Graham, Fred Simon, Jimmy Wynn (reeds), Luther "Lord" Luper (p, vo), Teddy Shirley (b), Robert "Snake" Sims (dm), Pee Wee Wiley, Claude Trenier (vo).

Sixteen titles were recorded for 4 Star/Gilt Edge, FS may take some of the soli attributed to Jimmy Wynn, see latter.

FS participates in a 1946 LA recording session with **WILBERT BARANCO** for Black & White, four titles, but the only tenorsax solo is by Lucky Thompson.

**WILBERT BARANCO
AND HIS ORCHESTRA****Hollywood, ca. March 1946**

For personnel, see Lucky Thompson.

AFRS Jubilee No. 175. One title has FS:

BAR-1	Baranco Boogie	Solo 24 bars. (FM)
-------	----------------	--------------------

A quite ordinary solo.

GEECHIE SMITH**LA. Sept. 27, 1946**

Geechie Smith (tp, vo), George Washington (tb), Joe Lutcher (as), Fred Simon (ts), Arthur Dennis (bar), Fletcher Smith (p), Louis Speiginer (g), Herman Washington (b), Minor Robinson (dm).

Four titles were recorded for Capitol, two have FS:

1411	Let Your Pride Be Your Guide	Solo 16 bars. (M)
1412	Big Fine Girl	Solo 12 bars. (M)

Unsure playing and a terrible opening on "Let Your ...". Afterthought: The sound is pitched high, can this be altosax?

LA. March 4, 1947

Two titles were recorded for Capitol 399, but no FS.

JIMMY WYNN AND HIS BAND**LA. ca. Dec. 1948**

Personnel may include FS.

Four titles were recorded for Supreme 1509 and 1522, see UNKNOWN.

MAURICE SIMON & HIS SEXTETTE**LA. 1949**

Fred Simon (tp, ts), Maurice Simon (ts, bar), Gerald Wiggins (p), Al Lucas (b), Walter Burden (dm).

Three titles were recorded for Down Beat, one has FS:

Slummin'	Tenorsax duet with MS, for see latter. (F)
----------	--

FS is in discographies listed as playing (tp) only, but on "Slummin'" he joins his brother on tenorsax in an interesting battle.

To be continued in 1950.

MAURICE SIMON "JAMES"

Born: Houston, Texas, March 26, 1929
Died:

Brother of Fred Simon. First job with Anderson Lacy and Russell Jacquet in Texas 1943-44. Moved to Los Angeles. Recording session with **RUSSELL JACQUET** for Globe, LA. 1944-45, two titles but no soli. Worked on (bar) with **GERALD WILSON** but possibly he takes some of the tenorsax soli on the Excelsior and Black & White recording sessions.

GERALD WILSON AND HIS ORCHESTRA **Hollywood, ca. Jan. 1946**

For personnel see Eddie Davis.

AFRS Jubilee No. 176-180, only 176-177 have been available.

Most tenorsax soli are believed to be by ED, but the following title are introduced as ED/MS by Ernie "Bubbles" Whitman and features both tenorsax players:

WIL-33	Squatty Roo	Solo 3 choruses of 32 bars with two tenorsaxes. (F)
--------	-------------	--

GERALD WILSON AND HIS ORCHESTRA **LA. 1946**

Personnel includes Eddie Davis, Vernon Slater (ts), Maurice Simon (ts, bar), for details see former.

Four titles were recorded for Black & White, one has MS on tenorsax:

402	The Saint	Solo 24 bars. (M)
-----	-----------	-------------------

"... Saint" has a competent, modern oriented solo.

MS participates in a recording session with **RUSSELL JACQUET AND HIS ALL STARS**, four titles for Sensation, Detroit, May 1948, but no tenorsax soli.

Then on (ts, bar) with **ILLINOIS JACQUET** in 1949 but no tenorsax soli on the Victor recording session.

MAURICE SIMON & HIS SEXTETTE **LA. 1949**

Freddie Simon (tp, ts), Maurice Simon (ts, bar), Gerald Wiggins (p), Al Lucas (b), Walter Burden (dm).

Three titles were recorded for Down Beat:

The Saint	Soli 12 and 20 bars to coda. (S)
Slummin'	Tenorsax duet: MS 16, FS 8, MS 8, MS/FS 48, MS 4, FS 4, MS/FS 8. (F)
Frenchie	Solo 24 bars. (FM)

A fine session with MS showing his tenorsax, as well as baritonesax capabilities. A variety of tempi, from a beautiful, slow "... Saint" to an uptempo tenorsax battle.

To be continued in 1950.

STAFFORD SIMON "PAZUZA"

Born: NYC. 1908
Died: NYC. 1960

Continued from 1942.

REX STEWART AND HIS ORCHESTRA **NYC. Feb. 8, 1946**

Rex Stewart (cnt, vo), Sandy Williams (tb), Pete Clark (as), Stafford Simon (ts), Mike Colucchio (p), Wilson Myers (b, vo), Bazeley Perry (dm).

Four titles were recorded for Mercury, one has SS:

239-2	That's Rhythm	Break to solo 32 bars. (M)
-------	---------------	----------------------------

This session is almost all Rex, but SS gets one chance. His sound is coarser than before, and the solo does not go very deep but is nevertheless worth noticing.

KENNY WATTS BROOKLYN BUDDIES **NYC. Sept. 26 or 30, 1946**

Johnny Swan (tp), Stafford Simon (ts), Kenny Watts (p), Les Millington (b), Arthur Herbert (dm), Red Foxx (vo).

Five titles were recorded for Savoy:

S3358	Let's Wiggle A Little Woogie	Solo 24 bars. (M)
S3359	Lucky Guy	Solo 36 bars. (M)
S3360	Fine Jelly Blues	Intro 4 bars. Obbligato parts. (S)
S3361	Red Foxx Blues	Obbligato parts. Solo 12 bars. (SM)
S3362	Shame On You	Solo 24 bars. (M)

I am disappointed at this session, I expected SS to follow up and be a personality, but he seems to have collapsed into an ordinary, coarse, blues-addicted player on his way to honkerkingdom. I hope to be proven wrong later!

THE BEALE STREET GANG **NYC. Oct. 28, 1946**

Stafford Simon (ts), Milt Buckner (p), Curley Russell (b), Arthur Herbert (dm). Note that the "old" Jepsen has Hal Singer (ts).

Four titles were recorded for Savoy, three issued:

S3364	Tupelo Junction	Duet with (p) 8 choruses of 12 bars. (M)
S3365	Raisin' The Roof	Solo 5 choruses of 12 bars, last 3 with ensemble. (M)
S3366	Lights Out	Straight 12 bars. (S)

Quite ordinary playing, and I am not able to tell if it really is "Pazuza". Also "... Junction" is rather anonymous and not very exciting.

**CLYDE BERNHARDT
& HIS BLUE BLAZERS**

NYC. Jan. 21, 1947

Willie Moore (tp), Clyde Bernhardt (tb, vo), Joe Alston (as), Stafford Simon (ts), Skip Hall (p), Joe Scott (b), Clay Burt (dm).

Four titles were recorded for Sonora:

1979-1	Good Woman Blues	Solo 12 bars. (SM)
1980	My Little Dog Got Kittens	Solo with ens 32 bars. (M)
1981-1	If It's Any News To You	Solo 12 bars. (M)
1992	I'm Henpecked	Solo with ens 12 bars. (SM)

This seems to be SS's actual sortie from the swing era, and fortunately it is a respectable one. A fine swinging jump band lays the ground work, and the tenorsax playing makes a fine groove on all titles, the best in slow medium tempo.

WYNONIE HARRIS

NYC. Dec. 13, 1947

Jesse Drakes (tp), Clyde Bernhardt (tb), Elwyn Fraser (as), Stafford Simon (ts), Skip Hall (p), Edgar Brown (b), Clarence H. Burt (dm).

Four titles were recorded for King, three issued, one has SS:

K5314	Love Is Like Rain	Solo/intro 10 bars. (M)
-------	-------------------	-------------------------

Not particularly noteworthy.

CHARLIE SINGLETON & BAND

NYC. 1949

Irving Stokes (p), Charlie Singleton (as), Stafford Simon (ts), Ashby (p), unknown (b), (dm).

Two titles were recorded for Apollo but no SS.

During the 1940s and 1950s regularly led own small band.

To be continued in 1954.

"HAL" HAROLD SINGER
"CORNBREAD"

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

Continued from 1944.

Worked with Earl Bostic, Don Byas in 1945.

DON BYAS

NYC. late 1945

Personnel includes Don Byas, Hal Singer (ts).
Three titles were recorded for Hub, but no HS.

LEM DAVIS

NYC. March 6, 1946

Neal Hefti (tp), Lem Davis (as), Hal Singer (ts), Sanford Gold (p), John Simmons (b), Denzil Best (dm).

Four titles were recorded for Savoy, one has HS:

Daily Double

Solo 16 bars. (FM)

A quite anonymous solo introduces HS's recording career.

Worked with Henry Red Allen Sextet in summer 1946, Sid Catlett 1947. No recording sessions.

TAB SMITH

NYC. Dec. 1947

Frank Humphries, Russell Green (tp), Tab Smith (as), Hal Singer (ts), Red Richards (p), Johnny Williams (b), Walter Johnson (dm), Jimmy "Baby Face" Lewis (vo).

Six titles were recorded for Manor, no HS on "Good Woman Blues", while 1205 has not been available, but:

HS1000 Riffin' At The Savoy Solo 16 bars, last 8 with orch. (M)

F1739 I'm Wise To You Baby Soli 12 and 12 bars. (M)

F1743 The Red Rider Solo 4 choruses of 32 bars to coda. (F)

If this is HS, he should be very proud, because this tenorsax playing is excellent! The two blues choruses on "... Baby" seem to be played by the same man, I do not believe Tab is involved. "... Rider" has an extended solo of really high class, to be noticed. And "... Savoy" has some really inventive Prez-inspired blowing of excellence!

MABEL "BIG MAYBELLE" SMITH

Cincinnati, Nov. or early Dec. 1947

Personnel as below (no (tb) and (as)).

Four titles were recorded for King, no HS on K5288 Little Miss Muffet but:

K5286 Indian Giver Obbligato parts. (S)

K5287 Foolin' Blues Intro 4 bars. Solo 12 bars. (M)

K5289 Bad Dream Blues Obbligato parts. (S)

Particularly "Foolin' ..." has some fine HS.

WYNONIE HARRIS / MABEL SMITH

LONNIE JOHNSON WITH

HOT LIPS PAGE AND HIS ORCHESTRA

Cincinnati, Dec. 23, 1947

Hot Lips Page (tp), Joe Britton (tb), Vincent Bair-Bey (as), Hal Singer, Tom Archia (ts), Joe Knight (p), Carl "Flat Top" Wilson (b), Clarence Donaldson (dm), Lonnie Johnson (g-5323), Wynonie Harris (vo-5324-30).

Numerous titles were recorded for King, for details see Tom Archia, the following seem to have HS:

K5322 Too Tight Mama Intro 4 bars. Obbligato parts. Solo 12 bars. (S)

K5323 Friendless Blues Obbligato parts. (S)

K5325 Blow Your Brains Out Soli 12 and 24 bars (1st and 3rd (ts)-solo). 24 bars 4/4 with TA. (FM)

K5326 Blowin' To California Solo 12 bars (2nd (ts)-solo). (FM)

K5328 From Bad Too Good Blues Solo 12 bars. (S)

K5375-3 Sad And Disappointed Jill Part of intro. Obbligato parts. (S)

K5376 Don't Try To Fool Me Intro 4 bars. Obbligato parts. (S)

K5377 Dirty Deal Blues Obbligato parts. (S)

Referring to my comments under TA, I repeat that this is a hell of a session with my favorite singer, wonderful lyrics and with lovely tenorsax in abundance. The two items above have with certainty both tenorsax soloists, in "... Your Brains ..." they are even introduced verbally, HS as "Oklahoma". Certainly HS blows as a man on this and the following session, and he and TA forms a memorable tenorsax team, comparable to the best there is!!

**WYNONIE HARRIS /
MARION ABERNATHY WITH
HOT LIPS PAGE AND HIS ORCHESTRA** **Cincinnati, Dec. 28, 1947**

Personnel as Dec. 23, Wynonie Harris, Marion Abernathy (vo), for details see Tom Archia.

Numerous titles were recorded for King, the following seem to have HS:

K5378	My Man Boogie	Solo 12 bars. (M)
K5379	Brotherly Love	Obbligato 24 bars. (S)
K5380	Nobody Wants You	Solo 12 bars. (S)
K5381	Hey Little Boy	Solo with ens 24 bars (last (ts)-solo). (FM)
K5383	Little John Blues	Solo 12 bars. (SM)
K5386	Good Rockin' Tonight	Solo 12 bars. (M)
K5387	Lollipop Mama	Obbligato 12 and 12 bars to solo 12 bars. Obbligato 12 and 12 bars. (M)
K5390	Bessie's Sin	Solo 12 bars. (M)

Fine personal honking on "... Tonight", Wynonie Harris' greatest hit, a magnificent record!! I feel quite confident that HS is the tenorman who solos on "Lollipop ..." in an efficient manner. The obligatos are evenly shared between the two tenormen.

Worked with Lucky Millinder early 1948, later that year spent six months with Duke Ellington, however, unfortunately no recording sessions.

HAL SINGER SEXTETTE **NYC. June 1948**

Milton Larkins (tb), Hal Singer (ts), Wynton Kelly (p), Frank Skeete (b), Heywood Jackson (dm).

Date erroneously given as Oct. 25, 1948.

Four titles were recorded for Savoy, three issued:

S35-124	Swanee River	Intro 4 bars. Solo 56 bars. (SM)
S35-126	A Plug For Cliff	Intro 4 bars to straight 16+8 bars, solo 8 bars on bridge. Solo 3 choruses of 32 bars. (FM)
S35-127	Cornbread	Solo with ens 9 choruses of 12 bars. (M)

Something must be wrong with my personal taste! This "Cornbread" "made HS a star, and for one whirlwind season Cornbread was hotter than the Duke" to quote Phil Schaap. Nevertheless, I can find nothing but honking and screaming in this item. "Swanee ..." is performed more ugly than ever before, and only "... Cliff" gets into a jumping groove making this honking tolerable and even charming at times.

BROWNIE MCGHEE **NYC. early 1948**

Hal Singer (ts), Tiny Parker (p), Bob Harris (b), Brownie McGhee (g, vo), unknown (dm).

Four titles were recorded for Savoy:

23013	Sweet Lover	Intro 4 bars. Obbligato 24 bars to solo 12 bars to obbligato 12 bars. (S)
23014	Brownie's New Worried Life Blues	Obbligato parts. (SM)
23015	I Was Fooled	Obbligato parts. Solo 12 bars. (M)
23016	Confused	Intro 4 bars. Obbligato 32 bars to solo 8 bars to obbligato 16 bars. (SM)

Very pleasant background playing in ample quantity here, but the soli are quite simple and not impressive.

NYC. 1948

Milt Larkins (tb), Hal Singer (ts), Harry Van Walls (p), Brownie McGhee (g, vo), unknown (b), (dm), The X Rays (vo-group).

Two titles were recorded for Savoy, one has been available:

27145 Feed My Baby Obligato parts. (M)

NYC. 1948

Hal Singer (ts), Lannie Scott (p), Brownie McGhee (g, vo), Franklin Skeete (b), Heywood Jackson (dm).

Four titles were recorded for Savoy:

23112-2 Robbie Doby Boogie Straight intro 8 bars. Obligato parts. Solo 12 bars. (M)

23113-1 My Fault Obligato 24 and 16 bars. (S)

23114 Brown Mule Blues Straight intro 8 bars. Obligato parts. Solo 34 bars. (FM)

23115-1 Hard Bed Blues Intro 4 bars. Obligato 36 bars. Solo 24 bars. (SM)

There is little left of HS's bebop flirting now, but his debt to Chu and Hawk lingers. All titles have nice, relaxed tenorsax playing in a pleasant blues setting with fine guitar and vocal.

HAL SINGER

NYC. Sept. 1948

Hal Singer (ts), unknown (rhythm).

Four titles were recorded for Savoy:

S35-180 Rent Party Solo 7 choruses of 12 bars. (M)

S35-181 Singer Song Solo 4 choruses of 12 bars. (SM)

S35-182 Rice And Red Beans Break 4 bars to solo 5 choruses of 12 bars. (M)

S35-183 Swing Shift Solo with orch 32 bars to solo 64 bars. (M)

A big step forward from "Cornbread". Apart from "... Shift" this session is the frantic blues but with a finesse above that of most contemporaries in the r&b domain. With an open mind you will find a lot of swinging music here, to be preferred is "Singer ..."

SIR CHARLES THOMPSON's ALL STARS

Boston, Sept. 21, 1948

Unknown (tp), Hal Singer (ts), Sir Charles Thompson (p), unknown (g), (b), (dm).

Three titles were recorded for Acorn/Savoy, Acorn 300 "Jiblets" has not been available, no HS on "Cooking With Cookie" but:

B905 Blue Monday Caravan Solo 12 bars. (SM)

Rumours say Sir Charles was ashamed of these sides, and it is possible to understand him, but HS takes a nice slow solo on "Blue Monday ...".

HAL SINGER

NYC. Dec. 10, 1948

Willie Moore (tp), Chippie Outcalt (tb), Hal Singer (ts), George Rhodes (p), Walter Page (b), Bobby Donaldson (dm).

Four titles were recorded for Savoy:

S23006 Beef Stew Break to solo with orch 9 choruses of 12 bars. (M)

S23007 One For Willie Intro 8 bars to solo 2 1/2 choruses of 32 bars. (M)

S23008 Neck Bones Solo 8 choruses of 12 bars. (M)

S23009 Teddy's Dream Soli 8 and 40 bars. (SM)

Compared to "Cornbread" and even to the "Rent Party" session, this is of much better jazz quality. Although playing with a keen attention to a dancing, commercial public, HS nevertheless plays soli with interesting details and with a down-to-earth swinging groove. Particularly "... Dream" is noteworthy in a pleasant tempo, and the blues of "Neck ..." is far above most performers in the r&b tradition.

**WYNONIE HARRIS
AND HIS ALL STARS**

St. Louis, Miss., Dec. 19, 1948

Cat Anderson (tp), Frank Culley (as), Hal Singer (ts), Elmer Alexander (bar), Albert Wallace (p), Jimmy Butts (b), Connie Kay (dm), unknown (vocal group-5647).
Four titles were recorded for King:

K5647	Grandma Plays The Numbers	Intro 4 bars. (M)
K5648	She Just Won't Sell No More	Soli 12 and 24 bars. (M)
K5649	I Want My Fanny Brown	Intro to solo 12 bars. Solo 12 bars. (M)
K5650-1	I Feel That Old Age Comin' On	Solo 24 bars. (M)

Two rough flagolletto blues choruses on "... On", not uninteresting but probably too rough for most jazz listeners. Typical HS on "... No More", swinging nicely, with Wynonie giving some vocal encouragement in the last chorus.

ARBEE STIDHAM VOCAL ACC. BY

LUCKY MILLINDER's ORCHESTRA **NYC. Dec. 21, 1948**

Frank Galbreath (tp), Tab Smith (as), Harold Clark, Hal Singer (ts), Sir Charles Thompson (p), Mundell Lowe (g), H. Holmes (b), G. Stanton (dm).

Four titles were recorded for Victor, two issued, one has HS:

4098	Stidham Jumps	Solo with orch 48 bars. (M)
------	---------------	-----------------------------

Four blues choruses on this one, nice and strong, simple but clean.

MILT LARKINS

NYC. Jan. 12, 1949

Buck Clayton (tp), Milt Larkins (tb, vo), Hal Singer (ts), George Rhodes (p), Walt Buchanan (b), Joe Harris (dm).

Four titles were recorded for ???, unissued, ref. Walter B.

HAL SINGER

NYC. Feb. 9, 1949

Willie Moore (tp), Chippie Outcalt (tb), Hal Singer (ts), Tate Houston (bar), George Rhodes (p), Walter Buchanan (b), Butch Ballard (dm).

Four titles were recorded for Savoy:

S36100	Happy Days	Solo with vocal and orch 3 choruses of 32 bars. (M)
S36101	Midnight Jump	Solo with orch 4 choruses of 32 bars. (FM)
S36102	Hot Bread	Solo 8 bars. Solo with orch 4 choruses of 32 bars. (FM)
S36103	Loose Riffs	Soli 8 and 48 bars. (M)

same date

Same personnel as above, issued as **CHICAGO DAVIS** (vo).

Two titles were recorded for Savoy:

S36104	Travelin' Shoes	Solo 36 bars. (M)
S36105	I Feel So Good	Solo 24 bars. Obbligato parts. (M)

HS is a very uneven performer, and on this session he is honking with no clear purpose, most of it rather boring and even quite bad. There is one exception, "Loose ...", a good tune makes this title quite nice. He seems also to thrive on the Chicago Davis sides.

Through success of own best-selling single "Cornbread" formed own touring band 1949-58.

To be continued in 1950.

VERNON SLATER

Born:

Died: Probably 1975

GERALD WILSON AND HIS ORCHESTRA

L.A. May 6, 1945

Gerald Wilson, Emmett Berry, Hobart Dotson, Fred "Jack" Trainor, James Anderson, ?Snooky Young (tp), Vic Dickenson, Robert "?Sanchez" Huerta, Melba Liston, Isaac Livingston, ?Alton "Slim" Moore (tb), Floyd Turnham, Edward Hale (as), Vernon Slater, Ollis (?or Oliver) West (ts), Charles "Chuck" Waller (bar), Jimmy Bunn (p),

?Bill Sexton or ?William Edwards (g), Art Edwards (b), Henry "Tucker" Green (dm), Dick Gray, Pat Kay (vo).

Four titles were recorded for Excelsior, one has tenorsax:

124-1 Synthetic Joe Solo 8 bars. (M)

LA. May 21, 1945

Same/similar. Betty Roche (vo) replaces Kay. Thrasher Sisters (vo-group) added. Four titles were recorded for Excelsior, no tenorsax on "Just One Of Those Things" and "Just Give Me A Man", while 127 "Yesterdays" / "Don't Blame Me" has not been available.

LA. 1945

Personnel similar to above.

Four titles were recorded for Excelsior, two have VS:

Love Me A Long, Long Time Solo 8 bars. (M)

I Don't Know What That Is Solo 24 bars. (M)

The best solo seems to be "... Time".

From later Gerald Wilson sessions, VS seems to have the following solo:

Hollywood, ca. April 1946

Same/similar. AFRS Jubilee No. 179.

I Don't Know What That Is Solo 8 bars? ()

**DINAH WASHINGTON WITH
GERALD WILSON AND HIS ORCHESTRA**

LA. April 6, 1946

Personnel including Gerald Wilson, Snooky Young (tp), Melba Liston, James Robinson (tb), Clyde Dunn, Vernon Slater (ts), Maurice Simon (ts, bar), Jimmy Bunn (p), Red Callender (b), Henry "Tucker" Green (dm), Rene Hall (arr), Dinah Washington (vo).

Three titles were recorded for Mercury, two have tenorsax:

392-1 Oo Wee Walkie Talkie Solo 6 bars. (M)

394 You Didn't Want Me Then Solo 8 bars. (SM)

Modern inspired playing on "... Me Then", more rough on "... Talkie", also possibly attributed to Maurice Simon.

No further recording sessions.

TALMADGE SMITH

"TAB"

Born: Kingston, North Carolina, Jan. 11, 1909

Died: St. Louis, Missouri, Aug. 17, 1971

This wellknown altosaxophone artist, recording with famous bigbands like Count Basie and Lucky Millinder, made a few appearances on tenorsax. He played (ts) with Frankie Newton in 1939 and with Teddy Wilson bigband in spring 1940. However, first (ts) recording session:

TAB SMITH AND HIS ORCHESTRA

LA. Aug. 1945

Personnel is given as Frank Galbraith (tp), Tab Smith (as, ts), Johnny Hicks (ts), Larry Belton (bar), Red Richards (p), John Drummond (b), Walter Johnson (dm), Robie Kirk (vo). However, no (tp) nor (bar) can be heard, and all tenorsax soli seem certainly to be played by TS, no trace of a second (ts).

Five titles were recorded, three have been available:

BEL15 Granny Dodging At The Savoy Solo 4 ½ chorus of 32 bars. (FM)

BEL16 Believe Me When I Tell You

BEL17 Robie's Blues Solo 24 bars to obligato
36 bars to solo 24 bars to
obligato 24 bars. (FM)

BEL18 I Don't Want To Play In The Kitchen Solo 12 bars. Duet with
(g) 12 bars. Solo 12

BEL19 So This Must Be Love bars. Obbligato 12 bars. (M)

I have never belonged to TS's foremost admirers, his altosax very often seems to be on the schmalz-side, although he has great tone and technique. It is therefore a pleasure to hear him on tenorsax, an instrument I feel is more fitting! Maybe a comparison to Sonny Stitt should be made on this point; SS was also predom-inantly an altosax player but his personality was much better expressed by the larger instrument. TS does not play sensationally on this date, there are better performances in the early fifties, but he is well worth giving some of your time.

To be continued in 1951.

"BILLY" WILLIAM (?) SMITH

Born:

Died:

THELONIOUS MONK

NYC. Oct. 15, 1947

Idrees Sulieman (tp), Danny Quebec West (as), Billy Smith (ts), Thelonious Monk (p), Gene Ramey (b), Art Blakey (dm).

Four titles were recorded for Blue Note, no tenorsax on "Suburban Eyes" and "Thelonious", but:

308-2	Humph	Solo 32 bars. (F)
309-1	Evonce	Solo 16 bars. (FM)
309-4	Evonce	As above. (FM)

"Brooklyn tenor saxophonist Billy Smith remains a cryptic figure in the music" states Michael Cuscuna, BS's Dexter-influenced solo on "Humph" is quite remarkable, and together with the two versions of "Evonce", of which take 1 is the best one, BS seems to be a modern tenorsax player destined for a great future, which never came.

BS is suggested to be present on a Chi. Feb. 1948 recording session by Howard McGhee (see UNKNOWN).

No further recording sessions.

"WILLIE" WILLIAM (?) SMITH

Born:

Died:

AMOS MILBURN

LA. Oct. 1, 1949

Personnel including Willie Smith, Don Wilkerson (ts), Amos Milburn (p, vo).

Five titles were recorded for Aladdin, most tenorsax assumed to be by DW, but the following item seems to feature both players:

RR910-2	Bow-Wow!	Soli 64 and 32 bars, probably shared between WS and DW. (FM)
---------	----------	--

LA. Dec. 19, 1949

Same. Eight titles, WS may play some of the tenorsax soli, see DW.

Ordinary r&b, nothing special.

To be continued in 1950.

TOGGE SMYTHE

TOGGE SMYTHE AND THE FOUR SOUNDS

Newark, NJ. 1949?

Probable personnel: Togge Smythe (ts), Corky Caldwell (p), Curley Bell (b), Milton Hayes (dm).

Two titles were recorded for Coleman:

North Wind	Solo 36 bars. (M)
Harlem Conference	Soli 8, 32 and 8 bars. (M)

This record has some close to sensational modern tenorsax playing!! Both "North ...", which is a variation on "Soft Winds", and the standard "Harlem ..." are very interesting performances. Who was this TS really?

CLIFFORD SOLOMON "KING"

Born: Los Angeles, Jan. 17, 1931
Died: June 21, 2004

ROY PORTER AND HIS ORCHESTRA L.A. Jan. 19 and Feb. 23, 1949

Art Farmer, Eddie Preston, James Metlock, Robert Ross (p), Jimmy Knepper, Danny Horton, William Wigginton (tb), Eric Dolphy, Leroy Robinson (as), Clifford Solomon, Joe Howard (ts), Clyde Dunn (bar), Joe Harrison (p), Addison Farmer or Roger Alderson (b), Bennie White (g), Roy Porter (dm), Alvy Kidd (cga), Paul Sparks (vo).

Eight titles issued (another five to nine unissued), four have tenorsax, two assumed to be CS:

Sippin' With Cisco	8 bars 2/2 with (ts-JH). Solo 12 bars. 48 bars 4/4 with (ts). (FM)
Little Wig	Break to solo 32 bars. (F)

The session and orchestra have been praised in the Joe Howard section, here we must again highlight the magnificent tenorsax battle in "... Cisco". Who's the winner is a matter of taste, I put a dime on CS but narrowly. Also "Little Wig" in a very fast tempo has a first rate solo. This is some orchestra you really should study to understand the developments of modern jazz.

ROY PORTER AND 17 PIECE BOP BAND

L.A. early 1949

Personnel possibly similar to above.

Three titles were recorded for Rex, "Don't Blame Me" 28002 has not been available, but:

Everything Is Cool	Break to solo with orch 16 bars. (FM)
Frantic Dream	Solo with orch 32 bars. (FM)

This interesting experimental early bebop band is a very valuable evidence of modern jazz development on the West Coast, and the noteworthy tenorsax soli, particularly "... Dream", are not unlike CS.

To be continued in 1953.

JOHN SPARROW

Born:
Died:

Continued from 1944.

JS plays with Louis Armstrong 1946-47, (ts) or (bar). Only the following session seems to have tenorsax soli:

LOUIS ARMSTRONG AND HIS ORCHESTRA NYC. April 27, 1946

Louis Armstrong (tp, vo), Ludwig Jordan, Ed Mullens, Fats Ford, William Scott (tp), Russell Moore, Adam Martin, Norman Powe, Al Cobbs (tb), Don Hill, Amos Gordon (as), John Sparrow, Joe Garland (ts), Ernest Thompson (bar), Ed Swanston (p), Elmer Warner (g), Arvell Shaw (b), Butch Ballard (dm), Velma Middleton (vo).

Five titles were recorded for Victor, one has JS:

1737-1 Whatta Ya Gonna Do?	Solo 4 bars. (SM)
---------------------------------	-------------------

Too brief to merit any comments.

Joined Lionel Hampton Spring/Summer 1947. At this time Morris Lane seems to be the main tenorsax soloist, and most tenorsax information is to be found there. Some of the soli may be played by JS though, like the following ones:

LIONEL HAMPTON AND HIS ORCHESTRA**L.A. Aug. 6, 1947**

Wendell Cully, Duke Garrette, Jimmy Nottingham, Kenny Dorham, Leo Shepherd (tp), Britt Woodman, James Warwick, Sonny Craven, Andrew Penn (tb), Jack Kelson (cl, as), Bobby Plater, Ben Kynard (as), Morris Lane, John Sparrow (ts), Charlie Fowlkes (bar), Lionel Hampton (vib), Milt Buckner (p), Billy Mackel (g), Joe Comfort (dm), Charlie Harris (b), East Walker (dm), Wini Brown (vo).

Four titles were recorded for Decca, one has JS:

4484 Three Minutes On 52nd Street Solo 12 bars (1st (ts)-solo). (M)

Aug. 31, 1947

Same/similar. U. S. Treasury Department.

The Pencil Broke Solo with orch 12 bars (1st (ts)-solo). (M)

An interesting, pensive solo on "Three Minutes ...", if JS could play as well as this, why didn't he get more solo opportunities?

LIONEL HAMPTON AND HIS ORCHESTRA**1948**

Personnel changes but includes Fats Navarro, Teddy Buckner, Wendell Cully, Leo Shepherd, Jimmy Nottingham, Duke Garrette (tp), Britt Woodman, Jimmy Wormick, Andrew Penn, Sonny Craven (tb), Ben Kynard, Johnny Board, Bobby Plater (as), Billy Williams, John Sparrow (ts), Charlie Fowlkes (bar), Lionel Hampton (vib, p, dm, vo), Milt Buckner (p), Wes Montgomery (g), Charlie Harris, Charlie Mingus (b), Earl Walker (dm).

The following titles have tenorsax:

May 1 or July 1, 1948

Broadcast from Howard Theatre, Washington D.C. or Geneva, New York:

Adam Blew His Hat Solo 24 bars. (FM)

Portsmouth, Va., May 8, 1948

Broadcast.

Red Top Solo 8 bars. (M)

Unknown loc., June 12, 1948

Broadcast.

Brant Inn Boogie Solo with orch 24 bars. (FM)

Mochacho Azul Solo 34 bars. (FM)

Geneva, NY. July 21, 1948

Broadcast.

Brant Inn Boogie Solo 8 bars. (M)

The style is a mixture of r&b and bebop. Not too exciting but there are qualities.

**LIONEL HAMPTON
AND HIS ORCHESTRA****Little Rock, Ark., Oct. 15, 1948**

Walter Williams, Benny Bailey, Duke Garrette, Wendell Cully, Leo Shepherd (tp), Al Grey, Lester Bass, Jimmy Worwick (tb), Johnny Board, Bobby Plater (as), Gene Morris, Billy Williams, John Sparrow (ts), Ben Kynard (bar), Lionel Hampton (vib, p, dm, vo), Milt Buckner (p), Wes Montgomery (g), Roy Johnson (b), Earl Walker (dm).

Broadcast. One title:

Dues In Blues Solo 8 bars. (S)

Hollywood, ca. Oct. 1948

Same/similar. AFRS Jubilee No. 307 (tenorsax soli listed below) and 308 (not available).

HAM-39 Beulah's Boogie Solo with orch 16 bars. (M)

HAM-43 Flying Home Solo 64 bars. (FM)

Hollywood, ca. Dec. 1948

Same/similar. AFRS Jubilee No. 312/321 (tenorsax soli listed below).

HAM-49 Beulah's Boogie Solo with orch 16 bars. (M)

HAM-50 Blue Boy Solo 34 bars. (M)

Pasadena, ca. Jan. 1949

Same/similar. AFRS Jubilee No. 319.
Two titles have tenorsax:

HAM-55 Beulah's Boogie Solo 14 bars. (M)

HAM-58 Red Top Solo 24 bars. (M)

Note: With three tenorsaxes present, I have no idea who's soloing! I therefore have chosen to list the soli here under JS until definite information turns up.

Illinois' solo on "... Home" is played nicely but no venturing into originality. The most interesting tenorsax solo on these programs is to be found on "Blue Boy".

LIONEL HAMPTON AND HIS ORCHESTRA NYC. Jan. 28, 1949

Personnel as Oct. 15, 1948. Albert Ammons (p).
Four titles were recorded for Decca, two have tenorsax:

74732 Beulah's Sister's Boogie Solo with orch 20 bars. (M)

74733 Wee Albert Solo 32 bars. (M)

LIONEL HAMPTON AND HIS ORCHESTRA Hollywood, ca. Feb. 1949

Same/similar. AFRS Jubilee No. 327/340.

HAM-62 Gladys's Idea Solo 16 bars. (FM)

HAM-65 Oklahoma City Boogie And Bop Soli 8 and 8 bars. (FM)

Hollywood, ca. April 1949

Same/similar. AFRS Jubilee No. 331/345 (tenorsax soli are listed below) and 332 (not available).

HAM-79 The New Look Solo with orch 32 bars. (F)

HAM-80 Swanee River Solo 16 bars. (M)

NYC. April 26, 1949

Same personnel as Jan. 28 except Doug Duke (p) replaces Ammons.
Two titles were recorded for Decca but no tenorsax.

NYC. May 10, 1949

Same personnel except Ed Mullens (tp), Chippie Outcalt (tb), France Gadison (p) replace Bailey, Powell and Duke. Garrette out. Betty Carter (vo-74897), The Hamp-Tones (vo-group-74898).
Three titles were recorded for Decca but no tenorsax.

NYC. Autumn 1949

Same/similar.
Eight titles issued on Jazz Society, A544, 561, 587 have not been available, but:

Beulah's Boogie Pt 1 & 2 Solo with orch 20 bars. (M)

"... Look" has a quite interesting solo with good technique, while "... Idea" starts very promising but is inexplicably cut short.

JOHNNY SPARROW AND HIS ORCHESTRA NYC. 1949

Johnny Sparrow (ts), unknown (p), (b), (dm), two unknown (vo-592).
Four titles were recorded for National:

NSC585 Michael's Cycle Straight 2 to solo 4 choruses of 12 bars.
Solo 6 to straight 1 choruses. (FM)

NSC588 Serenade To Twins Solo 64 bars to long coda. (SM)

NSC591 Word From Deacon Bird Solo/straight intro to solo
64 bars to coda. (SM)

NSC592 Who Owns The Joint? Straight/solo 40 bars. (M)

This was a big, nice surprise!! JS obviously knew a lot more than to honk in Hampton's band. "... Twins" is a beautiful tenorsax piece, played with emotion and a sense of drama, a performance of high quality! And his sound is quite unique and very identifiable, with a particular charm in the lower register, in fact you should be able to identify JS anywhere! Not that he always uses his competence for the best of

jazz purposes, these records are obviously meant for a not wholly dedicated jazz public. Sometimes he uses rather corny elements, and "... Bird" and "... Joint?" will probably not receive standing ovations from the readers of this book. But "... Cycle" is a fast swinging medium blues, quite original. And again, "... Twins", something really "different"!!

JOHNNY SPARROW

AND HIS BOW AND ARROWS

NYC. 1949

John Sparrow (ts), unknown (p), (b), (dm).

Four titles were recorded for Melford, 254 has not been available but:

M122	Sparrow's Flight	Straight 32 bars to solo 32 bars. Straight 16 bars to coda. (M)
M123	Saratoga Rock	Straight 40 bars to solo 64 bars. Solo 64 bars. (F)

Same type of music as on the session above, a mixture of straight playing and a commercial approach with nice jazz elements, and with a very personal sound. I get the feeling that JS might have cultivated his talents to become an important mainstream tenorsax player, which he never did. Note that "... Rock" is a simply camouflaged "Sweet Georgia Brown".

To be continued in 1952.

"RED" SPENCER

Born:

Died:

CHRIS POWELL & HIS BLUE FLAMES

NYC. Nov. 30, 1949

Danny Turner (as), Red Spencer (ts), Duke Wells (p, vo) Eddie Lambert (g), James Johnson (b), Joe Harris (dm), Chris Powell (vo).

Two titles were recorded for Columbia, no tenorsax on "I'm Still in Love with You" but:

41946	Swingin' In The Groove	Obbligato parts to solo 32 bars to obbligato parts. (M)
-------	------------------------	--

Groovy tenorsax playing but more energy and ambition than good music.

To be continued in 1950.

JIMMY STANFORD

Born:

Died:

Continued from 1944.

BUDDY JOHNSON AND HIS ORCHESTRA

NYC. late 1945

Personnel including David Van Dyke, Jimmy Stanford (ts), for details, see former.

AFRS ONS No. 767, 832 and miscellaneous. The following titles are believed to have JS:

Theme - Walk 'Em	Solo with announcer 16 bars (NC). (M)
Theme - Walk 'Em	Solo with announcer 24 bars. (M)
Traffic Jam	Solo 32 bars (last (ts)-solo). (F)
Opus #2	Solo 24 bars (last (ts)-solo). (M)
Exactly Like You	Break to solo 16 bars. (FM)
In There	Intro. Solo with orch 32 bars (2 nd (ts)-solo). (F)

JS is a good tenorsax player in a Webster-influenced style, and together with DVD, the latter possibly a notch sharper, he makes the Buddy Johnson recordings from this period memorable. For a highlight choose "Traffic Jam", a gasser! Note: Soli identifications are open for discussion.

BUDDY JOHNSON AND HIS ORCHESTRA**NYC. Nov. 7, 1945**

Frank Brown, Dupree Bolton, Johnny Wilson, Willis Nelson (tp), Bernard Archer, Leonard Briggs, Gordon Thomas (tb), Joe O'Laughlin, Alfonso Robinson (as), David Van Dyke, Jimmy Stanford (ts), Teddy Conyers (bar), Woodrow Wilson "Buddy" Johnson (p, vo), Jerome Darr (g), Leon Spann (b), Teddy Stewart (dm), Ella Johnson, Arthur Prysock (vo).

Four titles were recorded for Decca, three issued, two have JS:

73103	Opus Two	Solo 24 bars (last (ts)-solo). (FM)
73106	Walk 'Em	Soli 24 and 12 bars. (SM)

Competent soloing on both items.

No further recording sessions.

WILLIAM STAPLES

Born:

Died:

ROY HAWKINS**Oakland, 1948**

William Staples (ts), Roy Hawkins (p, vo), Ulysses James (g), Floyd Montgomery (b), Madison Little (dm).

Ten titles were recorded for Down Town on one or several sessions, no WS on "Strange Land", eight titles not available, but:

MM1150	Quarter To One	Solo 24 bars. (M)
--------	----------------	-------------------

An r&b solo not above the average.

ULYSSES JAMES**Oakland, 1948**

Personnel probably as above.

One title was recorded for Cavatone, but no tenorsax.

No further recording sessions.

HAROLD STEIN

Born:

Died:

TAB SMITH SEPTETTE**NYC. Oct. 15, 1945**

Taft Jordan (tp), Tab Smith (as), Harold Stein (ts), Leonard Feather (p), Chuck Wayne (g), Ben Brown (b), Walter Johnson (dm), Laurel Watson (vo-1039,41), Doc Pomus (vo-1038,40).

Four titles were recorded for Apollo, no HS on 1041 "Honey In A Hurry" (1313 "Naggin' Wife Blues" / 1315 "Alley Alley Blues" on Apollo 401 have no reeds and may be from a different session) but:

1038	Blues In The Red	Solo 12 bars. (S)
1039	Kangaroo Blues	Obbligato 12 bars. (SM)
1040	Blues Without Booze	Obbligato 12 bars. (S)

Recorded at the same day as the Willie Bryant session for Apollo, the personnel is the same, but Johnny Hicks is replaced by HS. "... Red" has a really fine, gutsy solo.

No further recording sessions.

EDWARD STITT**"SONNY"**

Born: Boston, Massachusetts, Feb. 2, 1924

Died: July 23, 1982

Transferred to separate Jazz Archeology file.

VERNON STORY

Born:
Died:

VS was recruited for Rex Stewart's European tour in Autumn 1947.

**REX STEWART ALL STAR
EUROPEAN TOUR BAND**

NYC. Sept. 29, 1947

Rex Stewart (cnt), Sandy Williams (tb), John Harris (cl, as), Vernon Story (ts), Don Gais (p), Billy Houston (b), Ted Curry (dm), Honey Johnson (vo).
Four titles were recorded, unissued.

Stockholm, Nov. 25, 1947

Personnel as Sept. 29 except Simon Brehm (b) replaces Houston.
Four titles were recorded for Cupol, one has VS:

920-C Run To The Comer Solo 20 bars. (M)

Stockholm, Nov. 1947

Same. Two titles were recorded for The Swedish Radio Company, one has VS:

Mood Indigo Solo 4 bars to ens/coda. (S)

This "unknown" tenorsax player, appearing only with Rex Stewart on his European tour, plays very nicely in slow tempo on "... Indigo", really promising! Also "... Corner" has a professional solo, while the upper tempi like "... Savoy" is less impressive.

REX STEWART

Basel, Nov. ? 1947

Personnel as Sept. 29 except George Kennedy (cl, as) replaces Harris. Date also given as 1949.

Six titles recorded, concert? No VS on "Don Gais Boogie" and "Jug Blues", but:

Stompin' At The Savoy Soli 32 and 4 bars. (F)

Muskrat Ramble Solo 16 bars. (M)

Mood Indigo Solo 16 bars. Solo 4 bars to ens/coda. (S)

Wee Part of intro 2 and 2 bars. Break 4 bars
to solo 3 choruses of 32 bars. (F)

Particular on "Wee" does VS really stretches out, showing he is a pretty advanced modern performer.

REX STEWART AND HIS ORCHESTRA

Paris, Dec. 8, 1947

Personnel as Sept. 29 except Fred Ermelin (b) replaces Brehm.

Five titles were recorded for Blue Star, no VS on "Boy Meets Horn" and "Don't Get Around ..." but:

ST2202-1 Be-Bop Boogie Soli 32, 4 and 4 bars. (FM)

ST2203-1 Feeling Fine Break 4 bars to solo 24 bars. (FM)

ST2206-1 Just Squeeze Me Solo 8 bars. (M)

Paris, Dec. 9/10, 1947

Personnel as Dec. 8 except Ladislav Czabanijck (b) replaces Ermelin.

Thirteen titles were recorded for Blue Star, six have VS:

ST2207-2 Stompin' At The Savoy Soli 8 and 32 bars. (FM)

ST2211-1 Storyville Break 4 bars to solo 3
choruses of 32 bars. (F)

ST2212 Cherokee Break to solo 3 choruses of 64 bars,
orch on 1st bridge, to coda. (F)

ST2213-1 Run To The Comer Solo 20 bars. (FM)

ST2217-1 I'm The Luckiest Fool Soli 16 and 8 bars. (M)

ST2218-1 At The Barclay's Club Solo 32 bars. (FM)

This is an extraordinary band, being both a vehicle for Rex in his traditional style and an experimental band heavily into bebop. For the latter "Be-Bop ..." and "... Club"

are good examples, also showing that VS is a remarkable performer well into the new concepts. In fact VS is a tenorsax player not afraid of challenges, note uptempo feature titles like "Cherokee" and "Storyville", where he really goes for it. His sound is rough but not too rough, and his technique is amazing, swinging so easily and forcefully that one is quite perplexed. Based upon the swing tradition, his playing is nevertheless primarily modern oriented, and one is bound to be curious of his background, how did he pick up these trends? As early as late 1947, only half-a-dozen tenorsax performers in the modern style played better than this, and I believe VS would have made a good fight even with Dexter Gordon, Teddy Edwards and Wardell Gray!

REX STEWART AND HIS ORCHESTRA

Paris, Dec. 1947

Personnel similar to above. Concert at Salle Pleyel.

Six titles were recorded for Blue Star (12"), no VS on "I Can't Get Started" and "I Cover The Waterfront" but:

ST2222	Mobile Bay	Solo 12 bars. (S)
ST2225	Cotton Tail	Solo with ens 7 choruses of 32 bars to coda. (F)
ST2226	The Man I Love	Solo with ens 32 bars. (F)
ST2227	Sweet Georgia Brown	Solo 64 bars. (F)

The tempi are somewhat violent here, but I am amazed at how sure VS exploit these standard vehicles, particularly "Cotton Tail" as a feature number, venturing where Frog never dared to go. VS might have been an important modern tenorsax player, did he choose to go to Europe to find his luck? Note also a lovely slow chorus on "... Bay".

REX STEWART

Paris, Jan. 1948

Rex Stewart (cnt, vo-5524), Vernon Story (ts), Don Gais (p, cel-5526), Jean-Jacques Tilche (g), Lucien Simoens (b), Ted Curry (dm), Louie Williams (vo-5521).

Eight titles were recorded for Blue Star:

ST5519-1	Stardust	Soli 8 and 16 bars. (S)
ST5520-1	Vernon's Story	Soli 32, 4, 4, 4 and 16 bars. (F)
ST5521-1	Never Let It Be Said	Solo with vocal comments 16 bars. (SM)
ST5522-1	Swamp Mist	Soli 8 and 16 bars. (S)
ST5523-1	Goofin' Off	Break to solo 32 bars. (FM)
ST5524-1	All On Account Of You	Faint obbligato parts. (SM)
ST5525-1	Snacknasty	Solo 12 bars. (SM)
ST5526-1	Last Blues	Solo 12 bars. (SM)

This session does not have any of the remarkable feature numbers for tenorsax but still fills out the interesting picture of the "unknown" VS. His playing varies from pure, and fine, bebop in "... Story" to a more swingbased "... Off" to lovely mood pieces in a traditional setting, of which "Swamp Mist" and "Snacknasty" are the most prominent. Since the VS solography already comes to a conclusion, one must only regret that this talented tenorsax player seemed to get lost in post-war Europe.

REX STEWART & HIS QUARTET

Basel, April 10, 1948

Rex Stewart (cnt), Vernon Story (ts), Bernard Peiffer (p), Ted Curry (dm), Peter Sisters (vo).

Four titles were recorded for Elite, no tenorsax on "Jug Blues" but:

3883	Vernon's Story	Soli 32, 4 and 4 bars. (F)
3885-2	Blue Say	With ensemble/vocal. (M)
3886-2	Fine And Dandy	In coda. (F)

Peculiar session, highlighting a vocal group. VS is heard quite a lot on "Blue ..." and "... Dandy" but nothing like a solo; curiosities but of slight jazz value. However, "... Story" is one real jazz number which features VS to good modern advantage.

REX STEWART

Nice, early June 1948

Rex Stewart (cnt), Sandy Williams (tb), George Kennedy (as), Vernon Story (ts), Don Gais (p), Ted Curry (dm).

One title, "Perdido", recorded at the Nice Jazz Festival, not available.

VERNON STORY**Sweden, Jan. 25, 1949**

Unknown (as), Vernon Story (ts), "Nalle" (p), unknown (g), "Bo" (dm).

Two titles were recorded on a Vitaphone 12" acetate:

Blue Skies	Soli 1 and 3 choruses of 32 bars. (FM)
Body And Soul	Solo 56 bars to fade out. (S)

This is quite a discovery!! It seems that VS returned to Sweden after leaving Rex Stewart in late 1948, but nothing more is known about his fate nor this session. His playing here is excellent, almost two beautiful choruses of "... Soul" and a "... Skies" where he does not want to quit and takes another chorus unexpectedly. Where are you Vernon?

"JIMMY" JAMES STREETER
"VON"

Born: Wichita, Kansas
Died:

JOHNNY OTIS AND HIS ORCHESTRA**L.A. Sept. 13, 1945**

Bigband including Paul Quinichette, James Von Streeter (ts), for complete personnel, see former.

Four titles were recorded for Excelsior, but all tenorsax soli are by PQ.

Hollywood, Oct. 15, 1945

Bigband, for personnel see PQ.
AFRS Jubilee No. 152. JVS is heard on:

Jamsession Blues	Solo 12 bars. (M)
------------------	-------------------

L.A. ca. Feb. 1946

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

Two titles were recorded for Excelsior, one has JVS:

Jeff Hi Stomp	Solo 8 bars. (FM)
---------------	-------------------

L.A. ca. Feb. 1946

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

Four titles were recorded for Excelsior, one has JVS:

Sgt. Barksdale Part 2	Solo 32 bars. (M)
-----------------------	-------------------

An interesting tenorsax player of competence, playing in a reticent but emotional style, reminding of the early Paul Gonsalves. Particularly "... Barksdale" has a really fine and memorable solo.

JESSE PRICE ORCHESTRA**L.A. 1947**

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

Three titles were recorded for Capitol, "Mistreated" has not been available, no solo on "The Whirligig", but:

2321	Frettin' For Some Pettin'	Possibly 2 nd tenorsax solo 12 bars. (M)
------	---------------------------	---

The Jukebox reissue suggests Dave Cavanaugh, but JVS seems also to be a good possibility for the competent solo.

Personnel for the 1948 Exclusive recordings by JOE SWIFT VOCAL ACCOMPANIED BY JOHNNY OTIS AND HIS ORCHESTRA gives Paul Quinichette, James Von Streeter (ts). However, PQ does not seem to be present, and I believe there are at least two tenorsax players. I have chosen to list these items under UNKNOWN.

JOHNNY OTIS AND HIS ORCHESTRA**Hollywood, June 25, 1948**

Personnel may include Big Jay McNeely, Paul Quinichette, James Von Streeter (ts).
AFRS Jubilee No. 279, not available.

JAMES VON STREETER SEPTET**L.A. July 27, 1949**

Nat Meeks (tp), Walter Henry (as), James Streeter (ts), Hampton Hawes (p), Charlie

Norris (g), Shifty Henry (b), Al Wichard (dm).
Four titles were recorded for Savoy, three issued:

4422	Slow Blues	Solo 24 bars. (SM)
4424	I'll Never Smile Again	Solo 48 bars to coda. (S)
4425	The Square Dance Hop	Solo 24 bars. (SM)

The session is as close as we ever get to JVS! A single recording session under his own leadership demonstrates clearly that he had talent enough to play with the best performers of his horn. Two fine blues choruses on "Slow ..." and "... Hop" and a real feature ballad number, "... Smile Again" should be noted by all tenorsax addicts!!

JAMES VON STREETER & HIS WIG POPPERS **LA. 1949**

Unknown (tp), James Von Streeter (ts), unknown (ts), (bar), (p), (g), (b), (dm).
Two titles were recorded for Scoop:

Chitlin'	Intro to solo with ens 28, 24 and 24 bars. (M)
Landslide	Soli 8 and 112 bars. (FM)

These are pure r&b items, extrovert, not much for a jazz fan, and JVS's personality is absent. Note that there are two tenorsaxes on "Landslide", but one is backing the soloist only.

JOHNNY OTIS **LA. Dec. 23, 1949**

Personnel including George Washington (tb), James Von Streeter, Lorenzo Holden (ts), Walter Henry (bar), probably Devonia Williams (p), Pete Lewis (g), Mario Delagarde (b), Leard Bell, Johnny Otis (dm), Little Esther (vo-4457), Redd Lyte (vo-4459).

Two titles were recorded for Savoy/Regent (two other titles with Big Jay McNeely), one has JVS:

4460	New Orleans Shuffle	Solo 12 bars. (M)
------	---------------------	-------------------

A fascinating solo of good quality to be noted, not at all in the r&b tradition. The personnel of this session is unclear, but I am pretty well sure JVS plays this one.

To be continued in 1952.

TEDDY SUTTON

Born:
Died:

COLERIDGE DAVIS & HIS ORCHESTRA **NYC. 1945**

Bigband personnel probably including Silas Johnson (cl, as), Teddy Sutton (ts), Coleridge Davis (p), Al Dunn (dm), Marva Louis (vo).

Five titles were recorded for Hub, "Atlantic City" has not been available, two have no tenorsax but:

hu442	Harlem Caballeros	Solo 16 bars. (M)
hu444	Boardwalk Stomp	Solo 22 bars. (M)

A swinging oldfashioned solo on "Harlem ..." while "... Stomp" is more ordinary.

GEORGE TATE

"BUDDY"

Born: Sherman, Texas, Feb. 22, 1915
Died: Chandler, Arizona, Feb. 10, 2001

Transferred to separate Jazz Archeology file.

"EDDIE" TAYLOR

Born:

Died:

Continued from 1943.

ERNIE LEWIS ALL STARS

SF. ca. Summer 1946

Ernie Royal (tp), Jerome Richardson (as), Eddie Taylor (ts), Ernie Lewis (p), Earl Boatly (g), Vernon Alley (b), Earl Watkins (dm), ensemble (vo-127). Previously erroneously attributed to Wardell Gray.

Two titles were recorded for Pacific, no tenorsax on "Vernon Alley's Blues" but:

MS-127	Hit That Jive Jack	Solo with ens 32 bars. (FM)
--------	--------------------	-----------------------------

An excellent record with fine bass playing on Vernon's feature number, and then "... Jack" which is a real jazz item with inspired choruses in sequence by ET, altosax and trumpet. The resemblance to Wardell is rather limited, but the enthusiasm and originality have similarities. Learning what ET really could do, it is a loss to have him so rarely in pure jazz contexts.

IVORY HUNTER AND HIS BAND

San Francisco, 1947

Collective personnel: Ernie Royal (tp), Eddie Taylor, John Patterson (ts), Ivory Joe Hunter (p, vo), Pee Wee Crayton (g), Charlie Oden (b), Chuck Walker (dm).

Five titles were recorded for Pacific, ET is probably present on two: "Ivory Joe's Boogie" and "Gazing" on Pacific 612, not available.

San Francisco, 1947

Three titles were recorded for Pacific, two have been available:

130	Are You Hep?	Unlikely solo 16 bars. (M)
131	I Love My Man	Possibly prominent obligato. (S)
133	Heavy Hearted Blues	

I do not find much resemblance in the rough solo on "Are You ..." to the previous ET recordings. However, the mood on "... Man", a dreamy tenorsax background, seems to indicate our man.

SAUNDERS KING AND HIS RHYTHM

SF. 1947

Eddie Walker (tp), Bob Barfield (cl, as), Eddie Taylor (ts), Johnny Cooper (p), Saunders King (g, vo), Douglas Kinnard (b), Bunny Peters (dm).

Four titles were recorded for Rhythm, no tenorsax on "Lonesome Pillow Blues Pt 1" and "I've Had My Moments" but:

13156	The Atom Leaps	Solo 8 bars. (M)
13158	Lonesome Pillow Blues Pt 2	Solo 12 bars. (S)

SF. 1947

Eddie Walker (tp), Bob Barfield (cl), Eddie Taylor (ts), Travis Warren (p), Vernon Glover (b), Bill Douglas (dm), Saunders King (g, vo).

Twelve titles were recorded for Rhythm, 201 "After Hours", 204 "I'd Climb The Highest Woman" have not been available, but:

RM-304	Why Was I Born?	Solo 16 bars. (M)
RM-206A	Write Me A Letter Blues	Solo 12 bars. (S)
RM-206B	Swingin'	Solo with ens 16+8 bars, (g) on bridge. (FM)
	S. K. Jump Pt 1	Solo with ens 24 bars. (M)
	S. K. Jump Pt 2	Solo with ens 24 bars. (M)
	Stay Gone Blues	Solo 12 bars. (S)
	Lazy Woman Blues	Obligato parts. (M)

Swinging sessions with fine vocal and trumpet, and ET's tenorsax is interesting. His groovy slow soli on "Write Me ..." and "Stay Gone ..." are quite remarkable, and also the other titles encountered so far show a personal tenorsax player with qualities.

SAUNDERS KING AND HIS ORCHESTRA

SF. 1948/49

Eddie Walker (tp), Eddie Taylor (ts), Cedric Haywood (p), Saunders King (g, vo), Lawrence Kato (b), Bobby Osiban (dm).

Ten titles were recorded for Rhythm/Modern, 301 and 302 have not been available, no ET on "Empty Bedroom Blues" and "Something's Worrying Me" but:

RH-984	Imagination	Solo 8 bars. (S)
RH-1109	2:00 A. M. Hop	Solo 24 bars. (M)
MM1308	Danny Boy	Obbligato parts. Solo 16 bars. (SM)
MM1309	Read The Good Book	Solo 12 bars. (SM)

Interesting solo on "... Hop", a fat r&b approach combined with prez-influenced phrasing, also prominent on "... Good Book". A brief solo in the lower register on "Imagination" is nice but not remarkable, and "Danny ..." is sweet and of slight interest.

**LILLIE GREENWOOD WITH
ROY MILTON & HIS BAND**

LA. 1949

Charles Gillum (tp), Jackie Kelso (as), Eddie Taylor (ts), Camille Howard (p), Johnny Rogers (g), Lawrence Kato (b), Roy Milton (dm), Lillie Greenwood (vo).
Four titles were recorded for Modern 20-751, 20-757, not available.

To be continued in 1950.

**"SAM" SAMUEL LEROY TAYLOR
"THE MAN"**

Born: Lexington, Tennessee, July 12, 1916
Died: Atlanta, Ga., Oct. 5, 1990

Continued from 1944.

ST is now a member of the Cootie Williams orchestra:

COOTIE WILLIAMS AND HIS ORCHESTRA **NYC. Feb. 12, 1945**

Harold Johnson, Ermit Perry, George Treadwell, Cootie Williams (tp), Ed Burke, Bob Horton (tb), Charlie Parker, Frank Powell (as), Lee Pope, Sam Taylor (ts), Ed De Verteuil (bar), Arnold Jarvis (p), Leroy Kirkland (g), Carl Pruitt (b), Sonny Payne (dm), Tony Warren (vo). On "Floogie Boo": Cootie Williams (tp), Charlie Parker (as), Sam Taylor (ts), Arnold Jarvis (p), Carl Pruitt (b), Sylvester Payne (dm).
AFRS ONS No. 582 from the Savoy Ballroom.

Theme ('Round Midnight)	No solo.
Roll 'Em	Solo 12 bars. Duet with (ts-LP) 24 bars. (FM)
Do Nothin' Till You Hear From Me	No solo.
Don't Blame Me	Solo 8 bars. (S)
Perdido	Solo 32 bars. (FM)
Night Cup	Soli 64 and 12 bars. (FM)
Saturday Night	No solo.
Floogie Boo	Solo 32 bars. (FM)
St. Louis Blues (NC)	Solo 24 bars. (F)

ST plays beautifully in his brief solo on "... Blame Me", but otherwise I am somewhat disappointed, I expected more. Particularly "Floogie Boo" in a Prez-oriented style seems coarse and unconcentrated. In "St. Louis ..." he plays roughly a la Illinois. Possibly "Perdido" is the best uptempo item.

NYC. Feb. 1945

Same/similar. Broadcast from the Savoy Ballroom?

The Rhythm Is Jumping	Solo 32 bars. (F)
Birmingham Special	Solo with orch 16 bars. (FM)

"... Jumping" has a very good solo, while "... Special" is ordinary.

COOTIE WILLIAMS AND HIS ORCHESTRA **NYC. Feb. 26, 1945**

Two titles were recorded for Hit/Majestic, but no tenorsax soli.

COOTIE WILLIAMS AND HIS ORCHESTRA **NYC. May 29, 1945**

Cootie Williams, Ermit V. Perry, George Treadwell, Billy Ford, Clarence Redd (tp), Ed Burke, Dan Logan, Bob Horton (tb), Rupert Cole, Eddie Vinson (as), Sam Taylor, Lee Pope (ts), George Favors (bar), Arnold Jarvis (p), Carl Pruitt (b), Sylvester Payne (dm).

Four titles were recorded for Capitol, three issued, two have tenorsax:

665-4	Salt Lake City Bounce	Solo 16+8 bars, (p) on bridge. (M)
666-2	Jitterbug Serenade	Solo 8 bars. (M)

NYC. July 19, 1945

Personnel as above, except Jimmy Clover (b) replaces Pruitt.
Four titles were recorded for Capitol, two have tenorsax:

680-1	When My Baby Left Me	Obbligato 12 bars. (S)
681-1	Everything But You	Solo 32 bars. (FM)
681-5	Everything But You	As above. (FM)

Excellent soloing! Note that Lee Pope has been suggested to play some of these.

BULL MOOSE JACKSON AND HIS BAND **NYC. Dec. 1945**
Five titles were recorded for Queen/King 4109, 4112, 4117, 4213, also issued as **PANAMA FRANCIS AND HIS MIAMIANS**, not available.

NYC. Dec. 19, 1945

Four titles were recorded for Queen/King, no tenorsax on three titles, "Shorty's Got To Go" has not been available.

NYC. Dec. 20, 1945

Eight titles were recorded for Queen/King, some issued as **ANNISTEEN ALLEN AND HER HOME TOWN BOYS**. There are several titles not available, see Bull Moose Jackson. I have found so far the following title with ST:

5039	Just In Case You Change Your Mind	Obbligato 8 bars. (SM)
------	-----------------------------------	------------------------

COOTIE WILLIAMS AND HIS ORCHESTRA **NYC. Jan. 21, 1946**
Cootie Williams, Ermit V. Perry, George Treadwell, Bob Merrill, Clarence Redd (tp), Ed Burke, Edward Johnson, Bob Horton (tb), Rupert Cole, John Jackson (as), Everett Gaines, Sam Taylor (ts), Bob Ashton (bar), Arnold Jarvis (p), Napoleon Allen (g), Norman Keenan (b), Butch Ballard (dm).
Broadcast from Zanzibar Club.

	Jumpin' At The Zanzibar	Solo 24 bars. (M)
--	-------------------------	-------------------

NYC. Jan. 22, 1946

Personnel probably as above.
Four titles were recorded for Capitol, two have tenorsax:

904-2	Jumping To Conclusions Pt 2	Solo 24 bars. (M)
905-5	Someone I Knew	Solo 24 bars. (M)

NYC. Jan. 29, 1946

Personnel as above plus Billy Ford (tp).
Four titles were recorded for Capitol, two have tenorsax:

908-3	He Should'a Flip'd When He Flop'd	Solo with orch 16 bars. (M)
910-1	That's The Lick	Solo 32 bars. (M)

A real good solo on "... Lick"!

LUCKY MILLINDER AND HIS ORCHESTRA **NYC. Feb. 26, 1946**
John Bello, Harold Johnson, Archie Johnson, Leon Meriam (tp), Alfred Cobbs, Gene Simon, Frank Mazzoli (tp), Bernie Peacock, Sam Hopkins, George Nicholas (as), Bull Moose Jackson, Sam Taylor (ts), Ernest Purce (bar), Sir Charles Thompson (p), Bernard Mackey (g), Jerry Cox (b), Panama Francis (dm), Annisteen Allen (vo-73395,97), Lucky Millinder ldr, vo-73396), Bull Moose Jackson (vo-73399).
Five titles were recorded for Decca, all have tenorsax, the following three seem to have ST:

73395	How Big Can You Get?	Soli 4 and 4 bars. (SM)
73397	There's Good Blues Tonight	Soli 4 and 4 bars. (SM)

73398 Shorty's Got To Go Solo 8 bars. (M)

Brief soli of no particular importance.

**ANNISTEEN ALLEN / SAM TAYLOR
WITH THE ALABAMA SWINGSTERS**

NYC. April 1946

Unknown (tp), (tb), Burnie Peacock, Sammy Hopkins (as), Sam Taylor (ts), Bull Moose Jackson (ts, speech-5061), Sir Charles Thompson (p), Bernard Mackey (g), Jerry Cox (b), Panama Francis (dm), Lucky Millinder (ldr), Annisteen Allen, ensemble (vo).

Five titles were recorded for Queen/King, three titles 5057,58,61 issued under Allen's name, two titles 5059,60 under Taylor's name. 5057,59,60 have not been available, no ST on 58,61

LUCKY MILLINDER AND HIS ORCHESTRA

NYC. May 10, 1946

Same/similar. One title was recorded for Decca:

73561 Fare Thee Well Deacon Jones Solo 16 bars. (M)

Introduced as "Brother Sam", ST plays a forceful and good solo well worth noticing.

LUCKY MILLINDER AND HIS ORCHESTRA

early 1946

Same/similar. Broadcast? Con.Rar.CH522.

Mason Flyer
Clarinet Holiday
St. Louis Breakdown

early 1946

Same/similar. Filmshorts.

Hello Bill 8 bars 2/2 with (ts-BMJ). (M)
I Want A Man Soli 8 and 8 bars. (SM)
I Want A Big Fat Mama Brief breaks. (M)

CAB CALLOWAY AND HIS ORCHESTRA

NYC. Feb. 3, 1947

Lammar Wright, Jonah Jones, Johnny Letman, Paul Webster (tp), Keg Johnson, Quentin Jackson, James Braxton, Earl Hardy (tp), Hilton Jefferson, Rudy Powell, Charles Frazier (as, bar), Al Gibson, Sam Taylor (ts), Dave Rivera (p), John Smith (g), Milt Hinton (b), Panama Francis (dm), Cab Calloway (vo, ldr).

Four titles were recorded for Columbia, no tenorsax on "Hi-De-Ho-Man" and "Don't Falter At The Alter", but:

37341 Necessity Solo 6 bars. (SM)
37342 Oh! Grandpa Solo 8 bars. (M)

Juicy soli of high quality here, continuing the fine IQ tradition.

CAB CALLOWAY AND HIS CAB JIVERS

NYC. May 1, 1947

Jonah Jones (tp), Hilton Jefferson (as), Sam Taylor (ts), Dave Rivera (p), John Smith (g), Milt Hinton (b), Panama Francis (dm), Cab Calloway (vo).

Two titles were recorded for Columbia:

37686 Give Me Twenty Nickels For A Dollar Solo 8 bars. (SM)
37687 The Jungle King Solo 8 bars. (M)

The highlight is on Cab, rather than some really jiving, but both items have forceful ST tenorsax soli.

CAB CALLOWAY AND HIS ORCHESTRA

Hollywood, July 2, 1947

Personnel similar to Feb. 3.
AFRS SB 1033 from Ciro's.

Minnie The Moocher No solo.
Hey Now! No solo.
I Want To Be Loved No solo.
It's A Good Day No solo.
Unknown title Solo 48 bars. (FM)

Minnie The Moocher (Theme)

No solo.

Hollywood, July 4, 1947

Same. AFRS SB 1030 from Ciro's.

I Got A Gal Named Nettie

Solo 32 bars. (M)

A Sunday Kind Of Love

No solo.

Coffee Song

Soli 12 and 8 bars. (M)

Fiesta In Brass

Solo 48 bars, last 12
drowned by the announcer. (FM)

Particularly interesting soli on "... Nettie" and to some extent "Fiesta ...".

MILT HINTON**Detroit, Oct. 28, 1947**

Jonah Jones (tp), Keg Johnson (tb), Hilton Jefferson (as), Sam Taylor (ts), Dave Rivera (p), Milt Hinton (b), Panama Francis (dm), Emile Jones (vo).

Eight titles were recorded for Staff, four titles have not been available, no ST on "If I Should Lose You" and "If You Believe In Me" but:

Oo-La-Fee

Solo 3 choruses of 32 bars. (F)

And Say It Again

Solo 32 bars, acc. by (tp) on bridge. (M)

A very interesting group in the twilight zone between swing and modern, I hope to have the opportunity to hear all eight items!! "Oo-La-Fee" features ST at length, starting rather reticent but going rougher. Interesting item that one, but "... Say It Again" is something different, a lovely piece of music with piano/bass introduction to proceed with a remarkable tenorsax solo, somewhat marred by an artificial call-and-response in the bridge, nevertheless one of the best examples of ST's unexploited jazz capabilities. Note this session!

CAB CALLOWAY AND HIS ORCHESTRA**NYC. Dec. 11, 1947**

Personnel as Feb. 3 except Edward Mullins (tp) replaces Wright and Webster.

Four titles were recorded for Columbia, but no ST.

CAB CALLOWAY AND HIS ORCHESTRA**ca. 1947-49**

Bigband personnel.

Movieshort.

St. Louis Blues

Solo 36 bars. (FM)

ST plays three good choruses with Cab fooling around.

CAB CALLOWAY**ca. 1947-49**

Smallband personnel, probably Jonah Jones (tp), Sam Taylor (ts), (p), (b), (dm), Cab Calloway (vo).

Movieshort.

Dawn Time

Solo 34 bars. (M)

An excellent solo, far above the average!! Although the hat is too far down for proper identification of its owner, it sounds like "The Man", the roots back to Prez (and Doc Wheeler?) seem evident.

SAM TAYLOR AND HIS ORCHESTRA**NYC. March 5, 1949**

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

Four titles were recorded for Abbey 55 and 62, not available.

SAM TAYLOR AND HIS ORCHESTRA**NYC. April 3, 1949**

Jonah Jones (tp), Ed Burke (tb), Hilton Jefferson (as), Sam Taylor (ts), Arnold Jarvis (p), Gene Ramey (b), Kelly Martin (dm).

Four titles were recorded for Abbey, rejected.

CAB CALLOWAY AND HIS CAB JIVERS**NYC. May 5, 1949**

Jonah Jones (tp), Keg Johnson (tb), Bernie Peacock (as), Sam Taylor (ts), Dave Rivera (p), Milt Hinton (b), Panama Francis (dm), Cab Calloway, Eugenie Baird (vo).

Four titles were recorded for Hi-Tone 135 and Signature 15243, not available.

KIRBY WALKER ORCHESTRA**NYC. June 28, 1949**

Dick Vance (tp), Benny Morton (tb), Hilton Jefferson (as), Sam Taylor (ts), Kirby Walker (p, vo), Al Hall (b), Sid Catlett (dm).

Four titles were recorded for Columbia, 30170 not available, no ST on 40919 "Oh

I'm Evil" but:

40921 Juke Box Time Solo 8 bars. (M)

**CLYDE BERNHARDT AND HIS
KANSAS CITY BUDDIES**

NYC. Oct. 6, 1949

Clyde Bernhardt (tb, vo), Sam Taylor (ts), Dave Small (bar), Earl Knight (p), Rene Hall (g), Gene Ramey (b), Gus Johnson (dm).

Four titles were recorded for Blue Note, 1203 has not been available but:

BN366 Cracklin' Bread Solo 16 bars. (M)

BN367 Meet Me On The Corner Solo 24 bars. (M)

BN368 Don't Tell It Solo 12 bars. (M)

BN369 Chattanooga Solo 24 bars. (M)

Not among Blue Note's greatest creations, and ST makes no lasting impression, best is "... Corner".

CAB CALLOWAY AND HIS CAB JIVERS

NYC. Nov. 29, 1949

Jonah Jones (tp), Tyree Glenn (tb), Hilton Jefferson (as), Sam Taylor (ts), Dave Rivera (p), Milt Hinton (b), David "Panama" Francis (dm), Cab Calloway (vo).

Two titles were recorded for Victor:

2285 Rooming House Boogie Soli 12 and 12 bars. (M)

2286 I Beeped When I Shoulda Bopped Solo 16 bars. (M)

You may like or dislike the kind of rough tenorsax playing you get in "... Boogie", but it certainly is played with confidence and competence by one of the masters of the trade. However, you will be surprised to hear the pure jazz solo on "I Beeped ..."! It gives some insight into what some of these jazz honkers did and what they could

...

To be continued in 1950.

CHARLES L. THOMAS

Born:

Died:

EDDIE SMITH & HIS JOY JUMPERS

LA. 1946

Forrest Powell (tp), Arcinia Taylor (as), Charles Thomas (ts), Monroe Tucker (p), Willie Strange (b), Eddie Smith (dm, vo).

Two titles were recorded for W&W 200, not available.

JIMMY WITHERSPOON

LA. Oct. 18, 1947

Forrest Powell (tp), Frank Slets (as), Charles Thomas (ts), Frankie White (p), Louis Speiginer (g), Benny Booker (b), Edward Smith (dm).

Four titles were recorded for Supreme, "Christmas Blues" has not been available, but:

105-A1 Wandering Gal Blues Solo 24 bars. (M)

105-A1 Wandering Gal Blues (alt.) As above. (M)

106-A2 Cain River Blues Solo 12 bars. (M)

105-B2 Hey Mr. Landlord Obbligato parts. (M)

CT is a very interesting Prez-inspired tenorsax player, and his soli on "Cain ..." and "Wandering ..." have high merits.

JIMMY WITHERSPOON

LA. Nov. 15, 1947

Forrest Powell (tp), Frank Slets (as), Charles Thomas (ts), Jay McShann (p), Louis Speiginer (g), Benny Booker (b), Pete McShann (dm), Jimmy Witherspoon (vo).

Five titles were recorded for Supreme, no tenorsax on "How Long Blues", "Ain't Nobody's Business Pt 1" and "Third Floor Blues" but:

108-B3 Money's Gettin' Cheaper Solo 24 bars. (M)

108-B3 Times Gettin' Tougher Than Tough (alt) As above. (M)

109-A1 Skidrow Obbligato 8 bars. (S)

109-A2	Skidrow	As above. (S)
109-A3	Skidrow	As above. (SM)

L.A. Nov. 20, 1947

Same. Eight titles were recorded for Supreme, partly issued as vocal **JAY McSHANN**, no tenorsax on "Backwater Blues", "Ain't Nobody's Business Pt 2", "McShann Bounce Pt 1 & 2" 1540 and "Jumpin' With Louis" while "Louis' Guitar Blues" has not been available but:

113-A2	In The Evening	Obbligato 12 bars. (S)
	In The Evening (alt.)	As above. (S)
112-B1	Frog-I-More	Solo 24 bars. (M)
	Frog-I-More	As above. (M)

"... Evening" have two takes of lovely, very Prez-inspired obligato to Witherspoon's masterly singing, very nice pleasures!! Also "Skidrow" has fine background playing, particularly take A1 is successful. When the tempo increases his playing becomes however less outstanding, but CT is nevertheless a quite interesting performer.

The AFRS Jubilee No. 281 program with **JIMMY WITHERSPOON & HIS BLUES BAND** from Pasadena, late April 1948, is listed with (ts), but I cannot hear any and certainly no tenorsax soli. Probably CT was no longer with Spoon.

No further recording sessions.

"JOE" JOSEPH VANKERT THOMAS

Born: Uniontown, Pennsylvania, June 19, 1908

Died: Kansas City, Missouri, Aug. 3, 1986

Continued from 1944.

JT is still a member of the Jimmie Lunceford orchestra.

BARNEY BIGARD SEXTET**NYC. Jan. 5, 1945**

Joe Thomas (tp), Barney Bigard (cl), Joe Thomas (ts, vo-65), Art Tatum (p), Billy Taylor (b), Stan Levey (dm).

Four titles were recorded for Black & White:

BW63	Can't Help Lovin' That Man	Duet with (tp) 16+8 bars, solo 8 bars on bridge. Duet with (tp) 8 bars. (S)
BW64	Please Don't Talk About Me WIG	32 bars 4/4 with (tp). (FM)
BW65	Sweet Marijuana Brown	Vocal 32 and 16 bars. (M)
BW66	Blues For Art's Sake	Solo 12 bars. (S)

A fine swing session with trumpet Joe and the incredible Art as the most prominent performers. JT sings nicely on "... Marijuana ...", and of his quite sympathetic tenorsax contributions, "... Sake" should be particularly noted.

JIMMIE LUNCEFORD AND HIS ORCHESTRA**NYC. Feb. 27, 1945**

Melvin Moore, Ralph Griffin, William Scott, Russell Green (tp), Fernando Arbello, Earl Hardy, Johnny Ewing (tb), Omer Simeon (cl, as), Kirkland Bradford (as), Joe Thomas (ts, vo), Ernest Purce (ts), Earl Carruthers (cl, bar), Eddie Wilcox (p), John Mitchell (g), Charles "Truck" Parham (b), Joe Marshall (dm), Jimmie Lunceford (dir, ldr).

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

72749	Buzz-Buzz-Buzz	Solo with orch 12 bars. (M)
-------	----------------	-----------------------------

Hollywood, March-July 1945

Personnel similar to above. Alvino Rey (g) added on "Hindustan".

AFRS Jubilee No. 137, 138, 139, 144.

LUN-23	Body And Soul	Intro to solo 32 bars (SM). Solo 48 bars (M) to solo 8 bars to coda. (SM)
LUN-24	Bust Out	Solo 32 bars. (F)

LUN-25	E-Ba-Ba-Le-Ba	No solo.
LUN-26	The Honeydripper	Solo with orch 12 bars. (FM)
LUN-27	I'm Beginning To See The Light	No solo.
LUN-28	I'm Gonna See My Baby	Solo with orch 8 bars. (FM)
LUN-29	Jeep Rhythm	Solo with orch 32 and 8 bars. (F)
LUN-30	The Jimmies	No solo.
LUN-31	Little John	Solo 16+8 bars, (tb) on bridge. (FM)
LUN-32	Meditation From Thaïs	No solo.
LUN-33	The Old Music Master	No solo.
LUN-34	One O'Clock Jump (Theme)	No solo.
LUN-35	Song Of The Islands	Solo with orch 16 bars. (FM)
LUN-36	Still Like That Here	No solo.
LUN-37	For Dancers Only	Soli with orch 8 and 8 bars. (M)
LUN-38	The Honeydripper	Solo with orch 24 bars. (FM)
LUN-39	Indiana (NC)	No solo.
LUN-40	Minor Riff	Solo with orch 24 bars. (M)
LUN-41	Unidentified Tune	No solo.
REY-1	Hindustan	Soli 4 and 4 bars. (M)

Note: "For Dancers ..." as heard on Jubilee 144 has two tenorsax soli, concluding with Ernie "Bubbles" Whitman's closing comments, leading to "One O'Clock Jump". First Heard FH-15 links this with the version on ONS 694 below.

"Body ..." is one of the very best items I have heard with JT, an interesting version of an old classic!! He is best in an expressive medium tempo, more bombastic in slow tempo, but as a whole, a remarkable tenorsax piece!

Culver City, Ca., Aug. 4, 1945

Same/similar. James Williams (tb) already present.
AFRS ONS No. 720 from Casa Manana.

I Need A Lift	Soli with orch 8 and 8 bars. (M)
What A Difference A Day Made	No solo.
By The River Sainte Marie	No solo.
I'm Like A Ship At Sea	No solo.
Mandy	No solo.
Sentimental Joumey	No solo.
Caldonia	Solo 20 bars. (M)
Sophisticated Lady (NC)	No solo.

Culver City, Ca., Aug. 9, 1945

Same/similar.
AFRS ONS No. 694 from Casa Manana.

Theme	No solo.
Little John	Soli 16+8 bars. (tb) on bridge. (F)
Fascinating Rhythm	No solo.
I'm Like A Ship At Sea	No solo.
Caldonia	Solo 20 bars. (FM)
Sophisticated Lady	No solo.
Dream	No solo.
I've Got It	Solo 16 bars. (FM)

Sentimental Joumey

No solo.

For Dancers Only

Soli with orch 8 and 8 bars. (M)

Note: "For Dancers ..." seems to have the same tenorsax chorus twice.

JONAH JONES AND HIS ORCHESTRA**NYC?. ca. Aug. 1945?**

Jonah Jones (tp), Hilton Jefferson (as), Joe Thomas (ts), Buster Harding (p), Milt Hinton (b), J. C. Heard (dm), unknown (vo-111).

Four titles were recorded for Keynote:

HL109-2 Poor John Solo 16+8 bars, (b) on bridge. (FM)

HL110-1 Trumpet Interlude Solo 8 bars. (S)

HL111 Little Sir Echo Solo 16 bars. (FM)

HL112-1 Exactly Like You Duet with (tp) 32 bars. Solo 16+8 bars, (dm) on bridge. In ens 16 bars. (FM)

Note: How can JT be in NYC. and LA. at the same time?? Short visit?? Wrong date?? Wrong place??

The identity of the tenorsax soloist has been questioned, but as Dan M. states it: "So we vote for Joe Thomas, of Lunceford fame, whose style of this time fits the playing here, having coarsened considerably since the '30s." Yes, I believe it is JT who plays beautifully on the slow "... Interlude" but is not so impressing on the fast medium titles, where he indeed plays coarsely.

JOE THOMAS AND HIS ORCHESTRA**LA. Aug. 1945**

Russell Green (tp), Kirkland Bradford (cl, as), Joe Thomas (ts, vo-1319), Edwin Wilcox (p), Truck Parham (b), Joe Marshall (dm).

Four titles were recorded for Melodisc:

1318 Don't Blame Me Long intro to solo 32 bars. Long coda. (S)

1319 You're Buggin' Me Vocal. Soli 4 and 4 bars. (SM)

1320 For Boobs Only Solo 32 bars. (F)

1321 Sequence Solo 24 bars. (FM)

This session has one particularly important item, "... Blame Me", where JT plays very convincingly. His sound is rather rough, and his style seems to be in transition from swing to the blues oriented concepts of the West Coast in the late forties. He is not so successful in upper tempi, "Sequence" to be preferred.

THE DELTA RHYTHM BOYS WITH**JIMMIE LUNCEFORD AND HIS ORCHESTRA****LA. Aug. 9, 1945**

Personnel as Feb. 27, except Charles Stewart, Bob Mitchell (tp) replace Moore and Griffin, James Williams (tb) replaces Ewing. The Delta Rhythm Boys (vo).

Four titles were recorded for Decca, two issued, but no JT.

JIMMIE LUNCEFORD AND HIS ORCHESTRA**Oct. 2&3, 1945**

Same/similar. Four titles were recorded for VDisc:

The Jimmies No solo.

I Need A Lift Soli with orch 8 and 8 bars. (M)

What To Do? Solo 34 bars. (FM)

For Dancers Only Solo 8 bars. (M)

For Dancers Only As above. (M)

Jefferson Barracks, Mo., Nov. 23, 1945

Same/similar. AFRS SB No. 722 / CC SB No. 925.

Date falsely given as March 8, 1944.

Theme No solo.

Jeep Rhythm Soli 32 and 8 bars. (F)

Blues In The Night No solo.

What To Do? Solo 34 bars. (FM)

Baby Are You Kiddin'	No solo.
Meditation	No solo.
The Honeydripper	No solo.
For Dancers Only	Solo 8 bars. (M)
Theme	No solo.

LA. Feb. 9, 1946

Same/similar. Broadcast.

The Minor Riff	Solo with orch 24 bars. (FM)
----------------	------------------------------

JIMMIE LUNCEFORD AND HIS ORCHESTRA NYC. April 25, 1946

Charles Stewart, William Scott, Bob Mitchell, Russell Green (tp), Fernando Arbello, Russell Bowles, Willie Tompkins, Alfonso King (tb), Omer Simeon (cl, as), Kirkland Bradford (as), Joe Thomas (ts, vo), William Horner (ts), Earl Carruthers (bar), Edwin Wilcox (p), John Mitchell (g), Truck Parham (b), Joe Marshall (dm), Nick Brooks (vo).

Six titles were recorded for Majestic, three have tenorsax:

T716	Cement Mixer	Solo with orch 8 bars. (M)
T718	Jay Gee	Solo with orch 16 bars. (M)
T721	I Need A Lift	Soli 8 and 8 bars. (M)

NYC. Aug. 28, 1946

Personnel as April 25, except Ronald Jones (tp), Trummy Young (tb, vo), Al Cobbs (tb), Al Norris (g) replace Stewart, Arbello, Tompkins and Mitchell. Brooks out.

Four titles were recorded for Majestic, two have tenorsax:

T879	Them Who Has Gets	Solo 40 bars to coda. (M)
T882	Shut-Out	Solo with orch 16 bars. (M)

NYC. May 26, 1947

Personnel as Aug. 28, 1946, except Joe Wilder (tp), Al Grey (tb), Lee Howard (ts) replace Scott, Young and Horner.

Four titles were recorded for Majestic, three issued, one has JT:

One O'Clock Jump	Solo with orch 24 bars. (M)
------------------	-----------------------------

As time passes, JT changes bit by bit his style into a rough one, suitable for r&b. style. "Shut-Out" is a good example in the better sense. In "... Gets" the style has changed so radically from what we are used to, that I am not even sure it really is JT. I prefer the old Lunceford and the old JT.

Jimmie Lunceford died July 12, 1947.

**JIMMIE LUNCEFORD's ORCHESTRA
UNDER DIRECTION OF
EDDIE WILCOX & JOE THOMAS****NYC. March 20, 1948**

Personnel similar to below.

"Magic Carpet" broadcast from the Royal Roost.

Seven titles, two have tenorsax, one of these by JT:

White Heat	Solo 24 bars. (FM)
------------	--------------------

NYC. Dec. 1948

Willie Cook, Bob Mitchell, Paul Webster (tp), Elmer Crumbley, Russell Bowles, Al Cobbs (tb), Omer Simeon (cl, as), Otis Hicks (as), Joe Thomas (ts, vo), Lee Howard (ts), Earl Carruthers (bar), Edwin Wilcox (p), Al Norris (g), Ed Sneed (b), Joe Marshall (dm).

Six titles were recorded for Manor, five have JT:

A1574	Saxology	Soli 16, 8, 8 and 8 bars (last tenorsax player in chase). (F)
A1575	What'cha Gonna Do?	Solo 16 bars (last (ts)-solo). (M)
A1576	One For The Book	Solo 16 bars. (FM)
A1577	Sneaky Pete	Solo with orch 32 bars. (M)
A1578	Moonbeams	Soli 18 and 12 bars to long coda. (S)

JT is no longer alone as tenorsax soloist in the Lunceford orchestra, or what's left of it on this Manor session, which in general is quite attractive and better than in several years, and in the upper tempi he comes in second. However, on "Moonbeams" he plays beautifully in slow tempo showing some of his past greatness, a notable item.

JOE THOMAS

NYC. May 21, 1949

Ermit V. Perry, Johnny Grimes (tp), Dickie Harris (tb), Ben Kynard (as, bar), Joe Thomas (ts, vo), George Rhodes (p), George Duvivier (b), Joe Marshall (dm).

Four titles were recorded for King:

K5726	Lavender Coffin	Intro 4 bars. Solo with ens 8 bars. Coda. (M)
K5727	Backstage At The Apollo	Straight 2 choruses of 12 bars to solo with ensemble 9 choruses to coda. (FM)
K5728	My Baby Done Left Me	Intro 8 bars. Solo 12 bars. (S)
K5729	Tearing Hair	Intro 4 bars. Solo 4 choruses of 32 bars to coda. (F)

Rough tenorsax playing in the r&b genre, with little or no resemblance to the "old" JT of the thirties and early forties. Of course he plays competently, and he certainly manages well compared to most of the other performers in the same style, but one may also call it decay ...

JIMMIE LUNCEFORD's ORCHESTRA UNDER DIRECTION OF EDDIE WILCOX & JOE THOMAS

NYC. ca. June 1949

Personnel similar to next. Freddy Bryant, Savannah Churchill (vo).

Ten titles were recorded for Manor on one or several sessions, most never issued on 78 rpm., no tenorsax on "Ooh, That's What I Like" and "Fatigue", the others have not been available.

NYC. June/July 1949

Personnel as Dec. 1948, except Rostelle Reese, Tommy Simms (tp), Arnett Sparrow (tb), Curby Alexander (as), Slim Henderson (ts), Ed Sneed (b), Danny Farrar (dm) replace Cook, Cobbs, Hicks, Howard and Marshall.

Three titles were recorded for Manor, "Jackie" has not been available, no tenorsax on "Arleen" but:

A1693	Gug Mug	Solo 16 bars. (F)
-------	---------	-------------------

JT participates in the **BILLIE HOLIDAY/BUSTER HARDING** recording session of Aug. 17, 1949 in NYC., two titles but no tenorsax soli.

JOE THOMAS

NYC. Nov. 28, 1949

Personnel as May 21, except Perry out.

Three titles were recorded for King:

K5800	Wham-A-Lam	Solo 32 bars. (M)
K5801	Artistry In Moods	Solo 34 bars. (FM)
K5802	Harlem Hop	Solo 36 bars. (SM)

"Artistry ..." is a mixture of latin and swing, more interesting than "... Hair" from the previous session but not very important music.

To be continued in 1950.

JOE THOMAS

Born:

Died:

TODD RHODES AND HIS ORCHESTRA

Cincinnati, Jan. 25, 1949

Howard Thompson (tp), Holly Dismukes (as), Joe Thomas, Louis Barnett (ts), George Favors (bar), Todd Rhodes (p), Joe Williams (b), Huestell Tally (dm).

Two (or possibly all six) titles from this Sensation/King session are reported to have JT, no solo on "Teardrops" but:

K5672 Page Boy Shuffle Solo 48 bars. (M)

Four swinging blues choruses on "... Shuffle", by JT, but not the Lunceford guy!

To be continued in 1950.

WALTER THOMAS "FOOTS"

Born: Muskogee, Oklahoma, Feb. 10, 1907

Died: Englewood, New Jersey, Aug. 26, 1981

Continued from 1944.

SIR WALTER THOMAS AND HIS BAND NYC. March 8, 1945

Charlie Shavers (tp), Milt Yaner (cl, as), Walter Thomas (as, ts), Ben Webster (ts), Ernie Caceres (cl, bar), Billy Taylor (p), Slam Stewart (b), Cozy Cole (dm).

Four titles were recorded for Joe Davis, three have WT:

The Bottle's Empty Solo 16 bars (2nd (ts)-solo). (F)

For Lovers Only Solo 16 bars. (M)

Peach Tree Street Blues Solo 8 bars (2nd (ts)-solo). (S)

Not exactly exciting tenorsax playing by WT here, but "Peach Tree ..." is quite nice.

MISS RHAPSODY AND ORCHESTRA NYC. May 15, 1945

Freddie Webster (tp), Walter Thomas (as, ts), Eddie Davis (ts), June Cole (p), Harold Underhill (g), Billy Taylor (b), Cozy Cole (dm), Viola Wells "Miss Rhapsody" Underhill (vo).

Four titles were recorded for Savoy, two have WT:

S5815 We're Sisters Under The Skin Solo 8 bars. (S)

S5817 I Fell For You Solo 16 bars. (SM)

A sensitive solo of quality on "I Fell ...". On "... Skin" WT plays an extended intro, nice but rather straight.

WALTER THOMAS AND HIS ORCHESTRA NYC. June 27, 1945

Doc Cheatham (tp), Eddie Barefield, Hilton Jefferson (cl, as), Walter Thomas, Ted McRae (ts), Buddy Saffer (bar), Billy Taylor (p), Milt Hinton (b), Specs Powell (dm).

Four titles were recorded for Joe Davis, two have WT:

Dee Tees Solo 12 bars. (FM)

Bird Brain Solo 32 bars. (M)

Quite good playing by WT on his own date.

EARL BOSTIC AND HIS ORCHESTRA NYC. ca. Nov./Dec. 1945

Roger Jones, Dick Vance, Benny Harris (tp), Claude Jones, Benny Morton (tb), Eddie Barefield (cl), Earl Bostic (as, vo), Don Byas, Walter "Foots" Thomas (ts), Ed Finkel (p), Tiny Grimes (g), Al Hall (b), Cozy Cole (dm).

Four titles were recorded for Majestic, one has WT:

T616 The Major And The Minor Solo 8 bars. (FM)

A quite nice, reticent solo.

DELTA RHYTHM BOYS ACC. BY NYC. Dec. 30, 1947

Walter Thomas (ts), Rene De Knight (p), Danny Perri (g), Trigger Alpert (b), Bunny Shawker (dm).

Four titles were recorded for Victor, two issued 20-2855, 20-3007, not available.

To be continued in 1953.

ELI THOMPSON "LUCKY"

Born: Detroit, Michigan, June 16, 1924

Died: Seattle, July 30, 2005

Transferred to separate Jazz Archeology file.

"DANNY" TURNER

Born:

Died: April 14, 1995

DT is mostly known for his (as) playing. His first recording session is on (cl, as) with FOUR KINGS AND A QUEEN in 1944/45. Then:

SABBY LEWIS AND HIS ORCHESTRA

NYC. 1947

Eugene "Sugar" Caines (tp), Maceo Bryant (tp, tb), Jimmy Tyler (as, ts), Danny Turner (ts), Bill Dorsey (bar), Sabby Lewis (p), Al Morgan (b, vo), Joe Booker (dm), Evelyn White (vo).

Ten titles were recorded for Crystalltone, nine issued, presumably at three sessions. No tenorsax on 1112 "I Made Up My Mind", 1114 "Rockin' Chair", 1123 "King For A Day", 1158 "I Can't Give You ...", 1159 "Minor Mania" and "Old Sheep", JT on 1113 "Bottoms Up" but:

1124	Hangover	Soli 16 and 8 bars. (F)
	Clayton's Bounce	Solo 4 choruses of 12 bars. (FM)

Competent playing without being noteworthy. Good start on "... Bounce".

SABBY LEWIS AND HIS ORCHESTRA

NYC. April 1949

Personnel as above, except Elwyn Fraser (as) replaces Tyler. Al Morgan (vo-2711). Four titles were recorded for Mercury, "The King Pt 2" is a feature number for baritonesax, but:

2708	Clark's Idea	Intro 4 bars to solo 8 choruses of 12 bars to coda. (M)
2709	The King Pt 1	Solo 3 choruses of 32 bars. (F)
2711	Ugly Woman Blues	Obbligato parts. (M)

Here we have evidence that DT was a very competent tenorsax player! "... Idea" is a feature number with jazz tenorsax all the way through in a swinging medium blues, and "The King ...", which is known from Wardell Gray with the Count, is played with great force and inspiration.

To be continued in 1951.

"JIMMY" TYLER

Born:

Died:

JT plays (as) on the March 1946 SABBY LEWIS recording session for Continental. Then:

SABBY LEWIS AND HIS ORCHESTRA

NYC. 1947

Eugene "Sugar" Caines (tp), Maceo Bryant (tp, tb), Jimmy Tyler (as, ts), Danny Turner (ts), Bill Dorsey (bar), Sabby Lewis (p), Al Morgan (b, vo), Joe Booker (dm), Evelyn White (vo).

Ten titles were recorded for Crystalltone, nine issued, presumably at three sessions, no tenorsax on 1112 "I Made Up My Mind", 1114 "Rockin' Chair", 1123 "King For A Day", 1158 "I Can't Give You ..." (but altosax solo), 1159 "Minor Mania", DT on 1124 "Hangover", but:

1113	Bottoms Up	Solo 3 choruses of 32 bars. (FM)
------	------------	----------------------------------

"... Up" is almost a feature number for tenorsax and a great surprise!! Played with inspiration and competence with modern phrasing in the very best Jacquet/Cobb tradition, this is a great pleasure. More!!

JT may possibly be present on the **COUNT BASIE** recording session of Aug. 5, 1949 but takes no soli. Possibly he did not join Basie until October (ref. Sheridan) and stayed until the band broke up in early Jan. 1950. Unfortunately no recording

sessions nor broadcasts in this period.

To be continued in 1951.

"DON" WARREN

Born:

Died:

FRANK HUMPHRIES

1947

Frank "Fat Man" Humphries, Henry Boozier, "Brazil", Rex Kearny or Kenny Dorham (tp), Eddie Durham, Jimmy Archey, George Stevenson (tb), Hildred Humphries, Joe Bishop (as), Johnny Hicks, Don Warren (ts), Norman Thornton (bar), Teddy Humphries (p), unknown (b), Roger Humphries (dm).

Two titles were recorded for Pick-Up, no tenorsax on "After You've Gone" but:

Lonesome Mood

Soli 8 and 6 bars. (S)

This is quite some record, a really exciting discovery! "After ..." has no tenorsax but brilliant trumpet playing inspired by Roy Eldridge's famous version. "Fat Man" shows also on "... Mood" that he could have been among the most recognized swing trumpeters, magnificent playing!! And the tenorsax, beautiful in a traditional style, utterly competent and melodically inventive. A great pleasure and surprise this rare record!!

LEON WASHINGTON

"DIAMOND"

Born: Jackson, Mississippi, June 27, 1909

Died:

Continued from 1937.

With Red Saunders' Band from 1938 until 1963 (including 18 years residency at Club De Lisa, Chicago).

RED SAUNDERS' SEXTETTE

Chi. Dec. 1945

Sonny Cohen (tp), Antonio Cosey (as), Leon Washington (ts), Porter Derico (p), Mickey Sims (b), Red Saunders (dm).

Five titles were recorded for Savoy, two issued:

S5855 Hallelujah

Soli 64 and 16 bars. (F)

S5856 Red's Boogie Woogie

Solo 6 choruses of 12 bars. 24 bars
4/4 with (dm). Solo 24 bars. (FM)

Quite comy sides, particularly "Hallelujah" is bad, and the tenorsax playing is rather primitive. I never thought I should wish for a real honker, but LW's traditional sound and style does not fit into the new schemes.

ROOSEVELT SYKES

Chi. Feb. 18, 1946

Johnny Morton (tp), Oett "Sax" Mallard (as), Leon Washington (ts), Roosevelt Sykes (p, vo), Leonard Caston (g), Alfred Elkins (b), Armand "Jump" Jackson (dm).

Four titles were recorded for Victor, one has LW:

1822 That's My Gal

Solo 16 bars. (M)

Ambitions are greater than capabilities; quite modest tenorsax playing.

RED SAUNDERS AND HIS BAND

Chi. May 1946

Personnel as Dec. 1945, except Nat Jones (as) replaces Cosey.

Two titles were recorded for Sultan 2501, 2503, not available.

NYC. July 1946?

Same/similar. Joe Williams (vo).

Two titles were recorded for Okeh 7061, but no tenorsax.

LW may be present on the **JOE TURNER** Oct. 11 & 12, 1946 recording session for National, but I have chosen to list it under Otis Finch.

EDWARD "BUNKY" REDDING VOCAL ACC.

BY RED SAUNDERS AND HIS ALL STARS**Chi. Nov. 1947**

Sonny Cohn (tp), Porter Kilbert (as), Leon Washington (ts), McKinley Easton (bar), Earl Washington (p), Jimmy Richardson (b), Red Saunders (dm).

Four titles were recorded for Aladdin 210 and Score 4001, not available.

Chi. Dec. 26, 1947

Same except Everett Gaines (as) replaces Kilbert.

Seven titles were recorded, two issued on Score, one has LW:

25-1007 Take It Upstairs

Solo 12 bars. (M)

Rather ordinary.

**CLARENCE SAMUELS WITH
PORTER KILBERT's ORCHESTRA**

Chi. Dec. 1947

Possible personnel: Porter Kilbert (as, ldr), McKinley Easton (as), Everett Gaines, Leon Washington (ts), Earl Washington (p), Jimmy Richardson (b), Red Saunders (dm).

Four titles were recorded for Aristocrat, two issued 1003, not available.

RED SAUNDERS**Chi. 1949**

Nick Cooper, Flip Richard, Sonny Cohn (tp), Harlan Floyd, Joe Avant (tb), Porter Kilbert (as), Everett Gaines, Leon Washington (ts), McKinley Easton (bar), Earl Washington (p), Jimmy Richardson (b), Red Saunders (dm).

Three titles were recorded for Supreme, one has LW:

su-181 Synthesis

Solo 16 bars. (FM)

Somewhat better.

CAB CALLOWAY**Chi. Aug. 18, 1949**

Jonah Jones (tp), John Ewing (tb), S. A. Stewart, Leon Washington (reeds), Dave Rivera (p), Milt Hinton (b), Panama Francis (dm).

Two titles were recorded for Bluebird:

1185 Ol' Joe Louis

Solo 8 bars. (M)

1186 Your Voice

Solo 20 bars. (M)

Quite ordinary soli, not much to my taste.

To be continued in 1950.

"BENNY" BENJAMIN A. WATERS

Born: Brighton, Maryland, Jan. 23, 1902

Died: Aug. 11, 1998

Continued from 1940.

Toured with Roy Milton late forties.

ROY MILTON AND HIS SOLID SENDERS**Hollywood, Feb. 22, 1949**

Arthur Walker (tp), John J. Kelson (as), Benjamin A. Waters (ts), Camille Howard (p), Johnny Rogers (g), Dallas Bartley (b), Roy Milton (dm, vo).

Three titles were recorded for Specialty, no tenorsax on "Junior Jumps" but:

The Hucklebuck

Solo 28 bars. (M)

Sympathetic Blues

Solo 12 bars. (SM)

Hollywood, March 24, 1949

Same. Three titles, no tenorsax on "There Is Something Missing" but:

Bartender's Boogie

Solo 16 bars. (M)

Oh Marie

Solo 32 bars. (M)

Hollywood, Dec. 16, 1949

Same. Five titles:

Information Blues

Solo 12 bars. (M)

Waking Up Baby

Solo 24 bars. (M)

Playboy Blues	Solo 12 bars. (M)
Bye Bye Baby Blues	Solo 12 bars. (SM)
My Sweetheart	Solo 8 bars. (S)

A long way from Charlie Johnson to here, and I am not sure it was the right one. One recognizes the old fashioned vibrato in a modern rhythm & blues setting, but there is not much creativity, although BW represents a clear improvement from his predecessor in the Milton band. Best is the non-blues items, try "Oh Marie".

To be continued in 1950.

ELTON WATKINS

Born:
Died:

ERNIE FIELDS AND HIS ORCHESTRA NYC. 1947

Personnel is listed as Artis Paul, Lammar Wright Sr. (tp), Parker Berry, Henderson Chambers (tb), Luther West (as), Robert "Brooks" Lewis (b), Melvin Moore (vo) and others. However, it is a full bigband personnel including probably Elton Watkins (ts). Four titles were recorded for Frisco, no tenorsax on "I Can't Give You Anything But Love" and "Thursday Evening Blues", while "E. F. Boogie" Frisco 3 has not been available, but:

F111	Jazz Axe	Solo 64 bars. (M)
------	----------	-------------------

Discovered after I wrote the comments below, this item is very interesting, and the long, modern solo confirms EW's talent. Particularly the first chorus is well constructed, and one should note that the early years of modern jazz still prevail, there are not too many performers of this kind of music. He does not seem to swing convincingly, but this may be due to a rhythm section pushed far back by an unbalanced recording setup.

ERNIE FIELDS AND HIS ORCHESTRA Tulsa, 1949

Artis Paul, Harold Bruce, Walter Miller (tp), Parker Berry (tb), Luther West, Harold Minerva (as), Elton Watkins (ts), Oscar Estelle (bar), Helen Lewis (p), Ernest Loskett (g), Brooks Lewis (b), Al Duncan (dm), unknown (vo).
Five titles were recorded for Gotham, no EW on "Untitled Blues" but:

F123	Long Lost Love	Obbligato parts. Solo 12 bars. Coda. (S)
F124-X	Butch's Blues	Break to solo 36 bars. (M)
F124-Y	Butch's Blues	As above. (M)
	Frustrated Woman	Obbligato 8 and 8 bars. (S)
	My Prince	Solo 40 bars. (M)

1949

Same/similar. Two titles were recorded for Bullet 302, not available.

EW really is an exciting encounter, his modern playing on the "I Got Rhythm"-related "... Prince" and on "Butch..." is absolutely out of the ordinary, and he certainly had the potential to become better known. What happened to him??

ERNIE FIELDS AND HIS ORCHESTRA Linden, NJ. Nov. 29, 1949

Personnel as above except Michael Wood (tb) added, Leroy Cooper (bar), Charles Sherill (p) replace Estelle and Lewis.
Seven titles or more recorded for Regal, two have tenorsax:

"88"	Solo with orch 20 bars. (M)
Big Lou	Solo 32 bars. (M)

EW is one of the early modern tenorsax performers with his roots in Prez and Dexter, and although he is far from possessing their capabilities, he is nevertheless an interesting "discovery".

No further recording sessions.

**"BEN" BENJAMIN FRANCIS WEBSTER
"FROG"**

Born: Kansas City, Missouri, March 27, 1909
Died: Amsterdam, Holland, Sept. 20, 1973

Transferred to separate Jazz Archeology file.

FRANK WELLINGTON WESS

Born: Kansas City, Missouri, Jan. 4, 1922
Died:

Transferred to separate Jazz Archeology file.

CHARLIE WHITE

Born:
Died:

WALTER BROWN **Cincinnati, July 11, 1946**
Earl Shepherd (tp), Tommy Smith (tb), Charlie White, Jimmy Benner (ts), Jimmy Green (p), Nick Buanodonna (g), Lawrence Borgan (b), Charles Lee (dm).
Eight titles were recorded for Queen/King, six issued, seven have tenorsax, see MISCELLANEOUS.

CHARLIE WHITE AND HIS ORCHESTRA **Cincinnati, July 22, 1946**
Edvin Shepherd (tp), Edward Inge (cl, as), Charlie White (ts), Thomas A. Smith, Gerald Chapman, Neal Baker, Walter Atkinson (unknown instruments), Ducky Rice (vo).
Eight titles were recorded for King, three issued, no tenorsax on "Takin' Up Where I Left Off" but:

K5131	Pots And Pans	Solo 18 bars. (M)
K5132	Short Man	Solo 24 bars. (SM)

Rather primitive tenorsax playing on this session.

ED WILEY

Born:
Died:

PERRY CAIN VOCAL ACC. BY **probably Houston, 1949**
Walter Green (tp), Ed Wiley, Nathaniel Hoskins (ts), Buster Pickers (p), unknown (g), (b), (dm).
Two titles were recorded for Freedom, not available.

BILL HAYES & HIS ORCHESTRA **Houston, 1949/1950**
Henry Hayes (as), Ed Wiley (ts), Buster Pickers (p), Donald Cooks (b), Ben Turner (dm), Coree Carter (g, vo), Perry Cain (vo).
Ten titles were recorded for SIW/Jade, eight issued, four have been available:

2050	My Baby Cares For Me	Obbligato parts. Solo 16 bars. (S)
2051	I'm Sorry I Was Reckless	Obbligato 24, 8 and 8 bars. (S)
2060	South Texas Blues	Intro 4 bars. Solo 12 and 18 bars to coda. (S)
2089	I'm Just Another Fool	Obbligato 24 bars to duet with (g) 12 bars to obbligato 12 bars. (SM)

EW is a very interesting blues performer with a lot of competence also within the modern trends, and these sides are quite noteworthy! But horrible sound quality!

To be continued in 1950.

"DON" WILKERSON

Born: Moreauville, Louisiana, July 1932
Died: Houston, Texas, July 18, 1986

First altosax in high school Houston, Texas. Debut in Dayton, Texas, with local group. First recording session:

LITTLE WILLIE LITTLEFIELD **Houston, Texas, ca. 1948**
Don Wilkerson (as), Little Willie Littlefield (p, vo), unknown (dm).
One title was recorded for Eddie's:

Boogie Woogie Playgirl Altosax solo 12 bars. (S)

Youthful but immature sax playing, obviously an altosax.

DW may participate in the **LITTLE WILLIE LITTLEFIELD** recording sessions for Modern in Oct./Nov. 1949, but the sessions will be found under UNKNOWNNS.

Joined Amos Wilburn in 1948.

AMOS WILBURN
AND HIS ALADDIN CHICKENSHACKERS **L.A. Oct. 1, 1949**
Don Wilkerson, Willie Smith (ts), Willie Simpson (bar), Amos Wilburn (p, vo), Johnny Brown (g), Harper Crosby (b), Calvin Vaughns (dm), Maxwell Davis (dir).
Five titles were recorded for Aladdin:

RR910-2	Bow-wow!	Soli 64 and 32 bars, probably shared with (ts-WS). (FM)
RR911-2	Let's Make Christmas Merry, Baby	Obbligato 12 and 12 bars. (S)
RR912-3	Drifting Blues	Obbligato 24 and 12 bars. (S)
RR913-1	Real Pretty Mama	Solo 24 bars. Coda. (M)
IM5152	Untitled Boogie	Solo 24 bars. (M)

L.A. Dec. 19, 1949

Same. Eight titles:

RR920-2	Johnson Rag	Soli 16 and 16 bars. (M)
RR921-3	Melting Blues	Obbligato parts. Soli 24 and 12 bars. (M)
RR922-2	Can't You See What You're Doing To Me?	Obbligato parts. (S)
RR923-2	Play It Straight Baby	Obbligato parts. (S)
RR924-1	Square Dance Boogie	Soli 16, 16 and 16 bars. (M)
RR925-1	Square Dance Boogie (alt. arr.)	Obbligato parts. Soli 16, 16 and 16 bars. (M)
RR926-1	Donald's Idea	Intro 4 bars. In ensemble 32 bars. Soli 32 bars. In ens 16+8 bars, solo 8 bars on bridge. (M)
RR927-2	Boogie Woogie	Straight in ens. (M)

Amos Wilburn is a remarkable personality, and it is a pleasure to listen to his piano and vocal. However, his choice of accompaniment is rather awkward, most of these performances are rather ordinary, ugly rhythm & blues. The tenorsax parts are possibly shared between the two tenormen, but I have chosen to put it all in here. The slow obbligato parts are clearly to be preferred.

To be continued in 1950.

ERNIE WILKINS

Born: St. Louis, Missouri, July 20, 1922
Died: St. Louis, Missouri, June 5, 1999

First piano lessons by his mother. Studied at Wilberforce University and after army service he started to play with Clark Terry, Willie Smith and Gerald Wilson. With

Earl Hines big band in 1948 and George Hudson in St. Louis. EW is mostly known for his (as) and composing, however, his first recording session, the only one in the late forties, has tenorsax:

GEORGE HUDSON AND HIS ORCHESTRA **St. Louis ?, Feb. 7, 1949**

George Hudson, Tommy Turrentine, Sykes Smith, Cyrus L. Stoner, Paul Gydner Campbell (tp), William Seals, Robert Horne, Eliska "Bartley" Dabney (tb), Frank Domaguex, Cyrus L. Stoner jr. (as), Ernie Wilkins, William Adkins (ts), Wallace Brodis (bar), Robert Parker (p), James Royal (b), Earl Martin (dm), Danny Knight (vo).

Four titles were recorded for King, two have tenorsax:

K5676 Applejack Boogie Solo 20 bars. (SM)

K5677 Put It On The Cuff Solo 16 bars. (M)

Interesting modern bigband and "... Cuff" is a fine instrumental with several soloists, including a very good tenorsax player, which I consider most likely to be EW.

To be continued in 1951.

"BILLY" WILLIAMS
"SMALLWOOD"

Born:

Died:

Plays and records with **LIONEL HAMPTON AND HIS ORCHESTRA** from early 1948 to early 1950. Some of the tenorsax soli listed under John Sparrow may be played by BW.

To be continued in 1950.

ELBERT WILLIAMS
"SKIPPY" "SHAFEEK KAREEM"

Born: Tuscaloosa, Alabama, July 27, 1916

Died: Feb. 28, 1994

Continued from 1944.

SKIPPY WILLIAMS **Feb./March 1945**

Arnold "Doc" Wiley (as), Skippy Williams (ts), George Turner (p), Eddie Gibbs (g), John Brown (b).

Four titles recorded for "Cincinnati", unissued? (acc. to WB).

DOC WILEY **NYC. 1945-46**

Skippy Williams (cl, ts), Eddie Gibbs (g), John Brown (b), George Turner (dm), Arnold "Doc" Wiley (p, vo).

Two titles were recorded for Chicago 105, not available.

To be continued in 1951.

ELMER WILLIAMS
"TONE"

Born: Red Bank, New Jersey, 1905

Died: Red Bank, New Jersey, June 1962

Transferred to separate Jazz Archeology file.

"FREDDIE" WILLIAMS

Born:

Died:

Continued from 1941.

MERCER ELLINGTON AND HIS ORCHESTRA **NYC. May 17, 1946**

Personnel including Alva McCain, Fred Williams (ts).

Four titles were recorded for Musicraft, three issued, two have tenorsax, for detailed personnel and solo details see Alva McCain.

**CLYDE BERNHARDT
& HIS BLUE BLAZERS**

NYC. Sept. 16, 1946

George Scott (tp), Clyde Bernhardt (tb, vo), Joe Alston (as), Freddie Williams (ts), Jimmy Phipps (p), Joe Scott (b), Clay Burt (dm). Date may be Nov. 16.

Four titles were recorded for Sonora:

1849-2	Sweet Jam Jam	Solo 16 bars. (M)
1850-1	Triflin' Woman Blues	Solo 12 bars. (SM)
1851-1	Lay Your Habits Down	Solo 12 bars. (M)
1852-2	Would You Do Me A Favor?	Solo 8 bars. (FM)

FW turns out to be an interesting tenorsax player with more than average qualities. He enters "Lay Your ..." almost like Illinois would have done it, and the chorus is excellent! "... Woman ..." also shows an artist sure of himself, with fine relaxed feeling. "Sweet ..." and "Would You ..." are more ordinary.

SY OLIVER AND HIS ORCHESTRA

Nyc. Nov. 24, 1946

Personnel same/similar to Jan. 9, 1947.

Mutual broadcast from the Zanzibar Club. Date of third item is uncertain.

This Time	No solo.
Slow Burn	Solo 16 bars. (SM)
Darktown Strutters' Ball	Solo 20 bars. (M)

NYC. Nov. 29, 1946

Same.

Slow Burn	Solo 16 bars. (SM)
A Nickel For A Memory	No solo.

NYC. Nov. 31, 1946

Same.

Opus 1	No solo.
--------	----------

Made before the MGM 78 rpm. version, these two live "Slow Burn"s may be considered as "alternate takes", different but of same exquisite quality, really big surprises!

SY OLIVER AND HIS ORCHESTRA

NYC. Jan. 9, 1947

Bill Coleman, Lammar Wright, Lyman Vunk, Skeets Reid (tp), Dicky Wells, Gus Chappelle, Bill Granzow (tb), Henry Wells (tb, vo), George Dorsey, Eddie Barefield (as), Fred Williams, Gale Curtis (ts), Willard Brown (bar), Billy Kyle (p), Aaron Smith (g), George Duvivier (b), Wally Bishop (dm), Sy Oliver (vo).

Four titles were recorded for MGM, three issued, one has tenorsax:

A Slow Burn	Solo 16 bars. (SM)
-------------	--------------------

An exquisite solo in an elegant style reminiscent of tenorsax stars Dick Wilson and Henry Bridges, a very nice surprise!!

BILL JOHNSON & ORCHESTRA

NYC. Feb. 15, 1949

Freddie Williams (ts), Irving "Smiley" Trotman (p), Clifton Best (g), Jimmy Robinson (b), George Jenkins (dm), Bill Johnson, Gus Gordon (vo).

Four titles were recorded for King, two issued, but no jazz contents and no tenorsax.

FW may also participate in the Decca sessions with **SY OLIVER** Aug. 29, Sept. 1, 7, 8, Oct. 5, Nov. 2, Dec. 12, 1949, some featuring Billie Holiday and Louis Armstrong, not all have been available, no FW found so far.

To be continued in 1950.

"RUDY" RUDOLPH WILLIAMS

Born: Newark, New Jersey, 1909

Died: Sept. 1954

This important altosaxophonist, mostly known from Al Cooper's Savoy Sultans, plays (ts) on certain occasions, first on the Dec. 31, 1947 (date also given as Aug.) recording session by **HELEN HUMES ACC. BY BUCK CLAYTON AND HIS ORCHESTRA**, four titles for Mercury, but no tenorsax soli.

To be continued in 1950.

SAM WILLIAMS

Born:

Died:

CONRAD JOHNSON

Houston, 1947

Jimmy Vincent (tp), Conrad Johnson (as), Sam Williams (ts), Ed Harris (bar), unknown (p), (g), (b), (dm), ensemble (vo).

Two titles were recorded for Gold Star, no tenorsax.

Houston, 1948

Same/similar. Two titles were recorded for Freedom:

ACA1062 Ugly Mae Solo 12 bars. (M)

ACA1063 Shout It Out Soli 12 and 12 bars. (FM)

Swinging record this one! The tenorsax playing is rather primitive but with modern influences.

LONNIE LYONS & HIS BAND

Houston, 1949

Nelson Mills (tp), Conrad Johnson (as), Sam Williams (ts), Goree Carter (g), Louis "Nunu" Pitts (b), Allison Tucker (dm), Lonnie Lyons (p, vo).

Thirteen titles were recorded for Freedom on several sessions, ten issued, six have not been available, no tenorsax on "Betrayed" but:

SMK1162 Helpless Obbligato 24 and 12 bars. (S)

SMK1163 Down In The Groovy Solo with ens 24 bars. (M)

SMK1228 Sneaky Joe Soli 4, 28, 4 and 4 bars. (M)

An excellent blues band in the real sense and tenorsax playing without the usually unavoidable honking. The first two titles have perhaps not so remarkable tenorsax, but on "Sneaky ..." SW really takes off with some juicy, exciting playing far from routine, dig this!!

GOREE CARTER & HIS HEPCATS

Houston, 1949

Nelson Mills (tp), Conrad Johnson (as), Sam Williams (ts), Lonnie Lyons (p), Nunu Pitts (b), Allison Tucker (dm), Goree Carter (g, vo).

Large number of titles were recorded for Freedom, twelve issued, not all available, no tenorsax on "Back Home Blues", "How Can You Love Me?", "My Love Is Coming Down", "I Just Thought Of You", "What A Friend Will Do" and "Serenade" but:

1056 Rock Awhile Solo 20 bars. (M)

1068 I'll Send You Solo 24 bars. (M)

1079 Hoy-Hoy Solo with ens 24 bars. (M)

1164 She's Just Old Fashioned Solo 36 bars. (M)

1165 Workin' With My Baby Obbligato parts. (S)

1178 Is It True? Solo 12 bars. Obbligato parts. (S)

1226 She's My Best Bet Solo 36 bars. (M)

These are fine swinging soli; "Hoy-Hoy", "... Best Bet" and "Is It ..." are well worth noticing, and also the others with the exception of "... Send You" which is quite mediocre. Several tenorsax players on several sessions?

"EDDIE" WOODLAND

Born:

Died:

EDDIE WOODLAND

NYC. May 20, 1949

Eddie Woodland (ts), unknown (p), (b), (dm).

Two titles were recorded for Gotham:

Snap Case	Intro to straight/solo 112 bars. (FM)
Jumpin' With Pio	Intro to straight/solo 120 bars. (FM)

"A new sax sensation" on the promotion flyer seem to be rather strong words. These two previously unissued sides are characterized as "tremendous rocking honkers with more than a hint of be-bop". There is some truth in this, and I have heard r&b of less quality, however, it takes more to become legendary.

J. B. SUMMERS VOCAL WITH EDDIE WOODLAND ORCHESTRA

Philadelphia, June 1949

Eddie Woodland (ts), Robert Jefferson (p), Stanley Gaines (b), Sonny Brown (dm).

Two titles were recorded for Gotham:

Stranger In Town	Solo 36 bars. (M)
Backdoor Mama	Obbligato parts. (S)

Some interesting details on "... Mama", but on "... Town" it is obvious that EW is a rather undeveloped tenorsax player.

No further recording sessions.

WILLIAM WOODMAN JR. "BROTHER"

Born: L.A. April 22, 1919

Died:

His father William Woodman Sr. was an accomplished musician and trombonist, and he had three brothers; Coney, Britt and George. Learned to play piano, trumpet, clarinet and saxophone. Started playing in the Woodman Brothers Biggest Little Band in the World around 1934, with Sr. as arranger and manager. Later played with Maxwell Davis, Cee Pee Johnson, Happy Johnson, Lee Young, Jake Porter, Jesse Price, Sammy Davis jr..

Continued from 1943.

GLADYS BENTLEY QUINTETTE

LA. 1945

William Woodman jr. (ts), Sylvester Scott (p), Byron Johnson (g), Billy Hadnott (b), Robert Rose (dm).

Ten titles were recorded for Excelsior, seven titles on Exce 164, 166, 168, 169 have not been available but:

Boogien'n My Woogie	Straight 8 bars. Obbligato parts. Solo 12 bars. (FM)
Find Out What He Likes	Intro 4 bars. Weak obbligato parts. Solo 8 bars. (SM)
Red Beans And Rice Blues	Weak obbligato. Solo 12 bars. (M)

This is one of the very pleasant surprises in my solo research! WW is an excellent tenorsax player with a big sound, Chu Berry roots and all it takes to be a big star!! Why didn't he make it? Listen to the intro on "... What He Likes" and the following obbligato, and I bet you will be immensely surprised! "Red Beans ..." is good, while "... Woogie" is not that interesting.

CHARLES MINGUS SEXTET

LA. Autumn 1945

Personnel including Maxwell Davis, William Woodman jr. (ts), for details see former.

Four titles were recorded for Exclusive, all have tenorsax, three have WW:

CM132	The Texas Hop	Solo 8 bars (last (ts)-solo). (M)
CM134	Lonesome Woman Blues	Obbligato parts. Break to solo 12 bars. (S)
CM135	Swingin' An Echo	Some of soli 16, 32 and 8 bars. (M)

This seems to be one of WW's first recording session, and he is obviously one of the most underrecorded tenorsax players. His solo with excellent technique on the slow "Lonesome Woman ..." should be particularly noted. See also comments to MD.

CEE PEE JOHNSON AND HIS BAND **NYC. Nov. 2, 1945**

Teddy Buckner (tp), Edward Hale (as), William Woodman jr. (ts), E. Brooks (p), D. Russell (b), R. Ross (dm).

Six titles were recorded for Apollo, and the session was previously listed under Ulysses "Buddy" Banks in accordance with info on the Delmark "West Coast Jive" CD 657. However, the Jack McVea CD 756 gives WW, which obviously now seems correct:

1139-X	The "G" Man Got the "T" Man	Solo 16 bars. (M)
1139-Y	The "G" Man Got The "T" Man	As above. (M)
1140	Without You	Solo 8 bars. (SM)
1141	Miss Jiveola Brown	Soli 4 and 12 bars. (FM)

I should have realized that this fine tenorsax playing with roots back to Dick Wilson was performed by WW, and the two takes have the necessary differences.

BARON MINGUS AND HIS OCTET **LA. April 20, 1946**

Karl George, John Anderson (tp), Britt Woodman (tb), Buddy Collette (cl, as), William Woodman (ts, bar), Lady Will Carr (p), Louis Speiginer (g), Charlie Mingus (b), Lee Young (dm), Claude Trenier (vo).

Five titles were recorded for 4-Star, one has WW:

395	Bedspread	Solo 16 bars. (M)
-----	-----------	-------------------

A fine, smooth tenorsax solo here, typical of WW!

SYLVESTER SCOTT AND HIS ORCHESTRA **LA. 1946**

Red Mack (tp, vo), Martin Gower (as), William Woodman jr. (ts), Sylvester Scott (p, vo), Buddy Harper (g), Bill Davis (b), Oscar Bradley (dm), Paul de Vorn (vo).

Six titles were recorded for Juke Box, four have not been available, no WW on "Time Of Day Blues" but:

Going Home Blues	Solo 12 bars. (S)
------------------	-------------------

A sparkling solo, showing that WW belongs with the greatest on his instrument and confirming the good impression from the previous session.

HELEN HUMES **LA. 1946**

Unknown (tp), E. Hall (as), William Woodman jr., Wild Bill Moore (ts), Meade Lux Lewis (p-250), Eddie Beal (p-251, 252), Irving Ashby (g), Red Callender (b), Chico Hamilton (dm).

Three titles were recorded for Black & White, two have WW:

BW251	Married Man Blues	Obbligato 12 bars. (S)
BW252	Be Bop Bounce	Solo 8 bars (1 st (ts)-solo). (M)

Fine record this one, with a trumpeter uncanny like Buck Clayton, and a first rate brief tenorsax solo presumed to be WW. Also pleasant obbligato on "Married ...".

To be continued in 1950.

CRANFORD WRIGHT

Born:

Died:

CW has been suggested to participate on some of the TODD RHODES sessions, for discussion see Louis Barnett.

"JIMMY" JAMES WRIGHT

Born:

Died:

JW has been suggested to be playing on a Minton session May 4, 1941, but I have listed the session under Kermit Scott.

LOUIS JORDAN

NYC. Oct. 10, 1946

Aaron Izenhall (tp), Louis Jordan (as, vo), Jimmy Wright (ts), Bill Davis (p), Carl Hogan (g), Po Simpkins (b), Christopher Columbus (dm).

Six titles were recorded for Decca, no tenorsax.

probably late 1946

Same/similar. Film "Reet Petite and Gone", many titles but no tenorsax.

NYC. Jan. 11 & 23, 1947

Same/similar. Two titles, no tenorsax.

"JIMMY" JIM WYNN "BIG JIM"

Born: El Paso, Texas, 1912

Died: July 19, 1977

JIMMY WYNN's BOBALIBANS

LA. Sept. - Nov. 1945

Stanley Casey (tp), David Graham, Freddie Simon, Jimmy Wynn (reeds), Luther "Lord" Luper (p, vo), Teddy Shirley (b), Robert "Snake" Sims (dm), Pee Wee Wiley, Claude Trenier (vo).

Sixteen titles were recorded for 4 Star/Gilt Edge on probably four sessions, 4 Star 1060, Gilt Edge 527, 529, 530 have not been available. Of the seven titles issued on "Whiskey ..." KM-703, "I Want A Little Girl" and "Shipyard Woman" have no tenorsax, as well as "I Don't Want To Cry No More" but:

V144	Buzz Buzz Buzz	Solo 16 bars. (M)
V160	Rock Woogie	Solo 24 bars. (F)
V162	Ee-Babalibu	Solo 12 bars. (M)
V178	A Rhapsody In Minor	Solo 16 bars. (M)
V179	Jelly Kelly Blues	Solo 12 bars. (SM)

JW was one of the r&b pioneers, starting on tenorsax but later preferring baritonesax. Nevertheless these recordings are closer to the swing tradition and full of uninhibited joy of playing. I find them highly enjoyable with good soloing by everybody, and JW himself is a strong and competent tenorsax soloist. Los Angeles never stops surprising me with its multifaceted jazz scene, never properly documented.

JIM WYNN AND HIS ORCHESTRA

LA. 1946

Personnel unknown except Jim Wynn (ts), Teddy Charles (b, vo).

Four titles were recorded for Modern 20-506, 507, not available.

JIM WYNN & HIS BAND

LA. Oct. 12, 1947

Unknown (tp), Jim Wynn (ts), unknown (p), Teddy Shirley (b, vo), Robert Sims (dm).

Two titles were recorded for Specialty, no tenorsax on "Put Me Down Blues" but:

Fat Meat	Solo 20 bars. (M)
----------	-------------------

Three years since the Bobalibans, JW has matured and plays in a more modern groove and still not under any notable r&b influence compared to contemporaries like McNeely. His soloing on "... Meat" shows strength.

JIM WYNN & HIS ORCHESTRA

LA. 1948

Personnel unknown except Jim Wynn (ts, bar), Robert Sims (vo, dm).

Two titles were recorded for Modern 20-634, one title has been available:

MM902	Cold Blooded Boogie	Solo 12 bars. (M)
-------	---------------------	-------------------

Good tenorsax solo here!

JIMMY WYNN AND HIS GROOVE MASTERS**LA. ca. Dec. 1948**

Probable personnel: Eddie Preston (tp), Jimmy Wynn (cl, ts?, bar), Ed Hale (as), Pete Peterson or Freddie Simon or Eddie Davis (ts), Zell Kindred (p), Shifty Henry (b), Robert Sims (dm).

Four titles were recorded for Supreme, all have tenorsax but JW seems to be so much involved with the baritone sax playing, that he is not likely to be able to take any tenorsax soli. For details consult UNKNOWN.

To be continued in 1951.

DAVID YOUNG

Born: Nashville, Tennessee, Jan. 14, 1912

Died:

Continued from 1942.

**DINAH WASHINGTON WITH
GUS CHAPPEL's ORCHESTRA****Chi. Jan. 14, 1946**

Willie Cook, Harry "Pee Wee" Jackson (tp), Gus Chappel (tb), Dave Young (ts), Rudy Martin (p), Bill Settles (b), Oliver Coleman (dm), Dinah Washington (vo).

Four titles were recorded for Mercury, one has DY:

204 Joy Juice Solo 12 bars. (S)

Competent playing, while his sound is not at all like Chu, as implied by the CD liner notes.

**DINAH WASHINGTON WITH
DAVE YOUNG's ORCHESTRA****Chi. Aug. 5, 1947**

Harry 'Pee Wee' Jackson (tp), Andrew 'Goon' Gardner (as), Dave Young (ts), Rudy Martin (p), Bill Settles (b), Curtis 'Geronimo' Walker (dm), Dinah Washington (vo).

Four titles were recorded for Mercury, one has DY:

927-1 There's Got To Be A Change Solo 12 bars. (M)

Chi. 1947

Same. Four titles were recorded for Mercury but no DY.

A good, professional solo in a somewhat rougher style compared to the "old days". DY should certainly not have been so modest at his own record dates.

**ANDREW TIBBS / CLARENCE SAMUELS
WITH DAVE YOUNG's ORCHESTRA****Chi. Sept. 1947**

Pee Wee Jackson (tp), Andrew "Goon" Gardner (as), Dave Young (ts), Tom Archia (ts-7048S), Rudy Martin (p), Bill Settles (b), Curtis Walker (dm), Clarence Samuels (vo, g-U7044,7047), Andrew Tibbs (vo-U7048-51).

Nine titles were recorded for Aristocrat, no DY on 7048 "Bilbo Is Dead", 7050 "Toothless Woman Blues", 7048S "Hey Tom Archia", 7044 "Boogie Woogie Blues" while 7046 "Special Lesson No. 1", 7047 "I Don't Love You Mamie" have not been available but:

U7045 Lollipop Mama Solo 12 bars. (M)

U7049 Union Man Blues Solo 12 bars. (S)

U7051 Drinking Ink Splink Solo 24 bars. (M)

"Union ...", a lovely and personal blues performance, very noteworthy. "... Splink" has a first rate solo firmly based on the old traditions but adapting to newer concepts, and "... Mama" is not inferior. They confirm my impression that DY is one of the most underrated tenorsax players.

BILL MARTIN VOCAL ACC. BY**Chi. 1947**

Paul King (tp), Dave Young, Buck Douglas (ts), G. Dixon (bar), R. Claxton (p), H. Fort (b), R. Barnett (dm).

Four titles were recorded for Hy-Tone, 25 has not been available, no tenorsax on "Dairy Man Blues" but:

UB2159 Dream Blues Solo 24 bars. (M)

Quite nice solo on "Dream ...".

Chi. 1947

Same except Gail Brockman (tp) replaces King.
Four titles on Hy-Tone 27, 28, not available.

LIL GREEN VOCAL ACCOMPANIED BY**Chi. Dec. 2, 1947**

David Young (ts), Simeon Henry (p), Hurley Ramey (g), William Lee Settles (b),
Curtis D. Walker (dm).

Four titles were recorded for Victor:

2317	I Gotta Have It	Intro 4 bars. Obbligato 36 bars. Solo 12 bars. Obbligato 12 bars. Coda. (SM)
2318	Walkin' And Talkin'	Obbligato 24 and 12 bars. Coda. (SM)
2319	Rock Me Baby	Obbligato parts. Solo 12 bars. (SM)
2320	Them There Eyes	Obbligato 32 bars. Solo 16 bars. Obbligato 32 bars. (M)

This is probably the actual sortie of a rather unknown but underrated tenorsax player from the swing era. This session is one of his very best, and particularly "... Have It" has a delicate and beautiful solo. Also "... Baby" has an expressive solo based upon old traditions. Don't forget Dave Young!

Participates on (bar) in a 1952 recording session by Jo Jo Adams, then in Oct. 1967 with Lionel Hampton, also with (sop, ts, cowbells) on a 1972 session by Jack McDuff. Can this be the same man?

LESTER WILLIS YOUNG**"PREZ"**

Born: Woodville, Mississippi, Aug. 27, 1909

Died: New York City, March 15, 1959

Transferred to separate Jazz Archeology file.

MISCELLANEOUS**ANDY MARTIN / ESMOND SAMUELS / TROY STOWE****LUIS RUSSELL AND HIS ORCHESTRA****NYC. probably autumn 1945**

Probable personnel: Chester Boone, John Swan, Emory Thompson, James Mitchell (tp), Luther Brown, Austin Lawrence, Charles Williams (tb), Sam Lee, Clarence Grimes (as), Esmond Samuels, Andy Martin (ts), Howard Robertson (bar), Howard Biggs (p), Dave Richmond (b), Roy Haynes (dm), Luis Russell (cnd).

"Magic Carpet" broadcast from the Savoy Ballroom.

Theme	No solo.
Zoom	Soli 32 and 32 bars. (FM)
I Love You	No solo.
St. Louis Holiday	Solo 36 bars. (FM)
After Hour Creep	No solo.

There are two tenorsax players on this program. The better one plays three blues choruses on "... Holiday" and the last solo on "Zoom", quite interesting.

NYC. Sept. 1945

Same/similar. Milton Buggs (vo-1243).

Two titles were recorded for Manor:

W1243	You Taught Me How To Smile Again	Solo 8 bars. (S)
W1244	Boogie In The Basement	Solo with orch 24 bars. (FM)

"... Basement" is a fine jazz record, and the tenorsax solo is very good although badly recorded. However, "You Taught Me ..." is a real highlight, played by a very competent player who obviously deserves a recognition he never got.

NYC. Oct. 4, 1945

Same/similar. Two titles were recorded for Manor but no tenorsax.

LUIS RUSSELL AND HIS ORCHESTRA **NYC. Nov. 10, 1945**

Unknown personnel.

AFRS ONS No. 919 from Savoy Ballroom. Eight titles, "That's For Me" and "Windy" repeated on ONS No. 823, for the rest no solo info.

NYC. Nov. 27, 1945

Same. AFRS ONS No. 823.

St. Louis Blues	Solo 36 bars. (FM)
Kansas City Holiday	Solo 8 bars. (M)
Begin The Beguine	No solo.
Bolero At The Savoy	Soli 8 and 8 bars. (M)
The Honeydripper	Soli 32, 16 and 16 bars. (M)
That's For Me	No solo.
Windy	Soli 28 and 32 bars, fade-out and repeat. (FM)

Probably same two performers as above, one with "St. Louis ..." and last solo on "Windy", the other with the remaining titles. "... Holiday" and "Bolero ..." have no interest.

LUIS RUSSELL AND HIS ORCHESTRA **NYC. May 29, 1946**

George Scott (tp), Nathaniel Allen (tb), Clarence Grimes (as), Esmond Samuels (ts), Howard Robertson (bar), Howard Biggs (p), Nathan Woodley (b), Roy Haynes (dm), Luis Russell (cnd).

Four titles were recorded for Apollo 1012, 1020, but no tenorsax soli.

LUIS RUSSELL AND HIS ORCHESTRA **NYC. Sept. 13, 1946**

George Scott, John Swan, James Thomas, James Kearney (tp), Charles Stowall, Luther Brown, Thomas Brown (tb), Sam Lee, Clarence Grimes (as), Esmond Samuels, Troy Stowe (ts), Howard Robertson (bar), Howard Biggs (p), Leslie Bartlett (b), Roy Haynes (dm), Luis Russell (cnd).

Two titles were recorded for Apollo:

R1061	1280 Jive	Solo 24 bars. (FM)
R1062	I've Got A Gal	Break to solo 16 bars. (M)

Quite interesting Prez influenced soloing on these items.

LUIS RUSSELL AND HIS ORCHESTRA **NYC. Oct. 19, 1946**

Personnel similar to above, Esmond Samuels, Troy Stowe (ts), Lee Richardson (vo). Fourteen titles were recorded for Apollo, (1045 has not been available), only one has tenorsax:

4104	Luke The Spook	Solo 36 bars, last 24 with orch. (M)
------	----------------	--------------------------------------

A terribly commercial band, one almost chokes by considering what the name Russell meant 15-20 years earlier. Then suddenly one jazz title appears, featuring fine piano and then an interesting modern-influenced tenorsax solo. Particularly the first (blues) chorus is lovely!

No further recording sessions.

MISCELLANEOUS

CLIFF JENKINS / BENNY MILLER

**WALTER BROWN VOCAL
WITH SKIP HALL's ORCHESTRA**

NYC. Dec. 19/20, 1945

Tom "Sleepy" Grider, Archie Johnson, Isaac Larkin, Bill Arter (tp), John McConnell, Joe Baird, Nat Clayton (tb), Edward Lee, Livingston McConnell (as), Benny Miller, Cliff Jenkins (ts), George Hall (bar), Archie "Skip" Hall (p), Rudy Mason (g), Vic McMillen (b), Fred Riley (dm), Walter Brown (vo).

Eight titles were recorded for King/Queen, five have tenorsax:

K5033	I Love My Baby	Solo 8 bars. (SM)
-------	----------------	-------------------

K5034	It's A Good Deal Mama	Solo 12 bars. (SM)
K5035	Susie May	Soli 12 and 12 bars. (M)
K5036	Mary B	Solo 4 bars. (SM)
K5038	Confessin' The Blues	Obbligato 8 bars. (SM)

These are interesting, previously rare titles, recently issued on CD. It seems that both tenorsax players take soli, but sharper ears than mine can give definite answers. I believe the better one takes "I Love ..." and the first solo on "Susie ...", possibly also "... B". The obbligato on "... Blues" is aimed at Prez but misses a key point; to be in tune!

MISCELLANEOUS

CHARLES BOWEN / GEORGE LAWSON

ROY ELDRIDGE AND HIS ORCHESTRA NYC. Jan. 31, 1946

Roy Eldridge (tp, vo), Henry Clay, Elmon Wright, Tom Grider, Elton Hill (tp), Sandy Watson, George Robinson, John McConnell, Al Riding (tb), Porter Kilbert, Chris Johnson (as), Charles Bowen, George Lawson (ts), Al Townsend (bar), Buster Harding (p, vo), Luke Fowler (g), Rodney Richardson (b), Mel Saunders (dm).

Four titles were recorded for Decca, three have tenorsax:

73335-B	Baby, That'll Be The Day	Solo 16 bars. (M)
73336-1A	All The Cats Join In	Solo 8 bars. (M)
73337-B	Poor John	Solo 16 bars. (FM)

Never heard about these guys, both competent tenorsax players, who do not seem to appear on other recording sessions. It seems that there are different men on "... The Day" and "Poor ...", the first reminding somewhat of Julian Dash, probably this one also takes "... Join In".

MISCELLANEOUS

JIMMY BENNER / CHARLIE WHITE

WALTER BROWN Cincinnati, July 11, 1946

Earl Shepherd (tp), Tommy Smith (tb), Charlie White, Jimmy Benner (ts), Jimmy Green (p), Nick Buanodonna (g), Lawrence Borgan (b), Charles Lee (dm).

Eight titles were recorded for Queen/King, six issued, seven have tenorsax:

K5104	I've Come Back To You	Solo 12 bars. (SM)
K5105	Fine Brown Baby	Break to solo 12 bars. (SM)
K5106	My Baby's Boogie Woogie	Solo 5 choruses of 12 bars. (FM)
K5108	Gonna Open Up A Business	Solo 16 bars. (S)
K5109	Stop Light	Soli 24 and 20 bars. (M)
K5111	New Fore Day Rider	Solo 12 bars. (M)
K5112	I'm Through Confessin' The Blues	Solo 24 bars. (SM)

"Fine ..." has a well recorded highlighted solo with very good intentions, although the performer is not that well into the world of blues harmonies. "... Woogie" shows an early honker of good quality, not necessarily the same artist. Postscript: Also on this Walter Brown session do both tenorsax players solo, but here it is even more difficult to state who's who. Both of them are certainly going on "Stop Light", and I like the latter's style best, but is he also taking the reticent, nice solo on "I've Come Back ..." and also "... Rider"? More research is needed.

MISCELLANEOUS

WALT LOCKHART / HAROLD WEBSTER

ROY ELDRIDGE AND HIS ORCHESTRA NYC. Sept. 24, 1946

A sweet but expressive piece of soloing with good technique involved. Sorry to have omitted this item from Vol. 4!

HERMAN BELL/LESTER CARTER

Hardy Matthews (tp), Bill Hodge (tb), Tommy Douglas (cl, bar, vo), Herman Bell, Lester Carter (ts, g), George Salisbury (p), Clarence Fisher (b), Joshua Reeves (dm).
Date also given as May 12.
Four titles were recorded for Capitol:

KC. April 26, 1949

4171-3	Kickapoo	Solo 24 bars (1). (M)
4172-1	Tea For Tommy	Solo 12 bars (2). Solo 36 bars (1). (M)
4173-5	If You Don't, Why Don't Ya?	Solo 16 bars (1?). (SM)
4174-2	I Want You To Be My Guy	Solo 16 bars (2) to solo 16 bars (1). (M)

It seems that there are two competent tenors as performers on these sessions; one (1) r&b-oriented using strong tools like the flageoletto, the second (2) in a more modern-oriented style, the latter clearly to be preferred. The sessions as such are highly uneven, trying to blend all kind of styles into one, with slight success. "Goosed" is purely vulgar r&b, while the piano player tries to let the session go quite modern on "Jackson ...". The Illinois influence is there but mostly with the one which does not use his flageoletto!

HB participates on the **TOMMY DOUGLAS** session in KC. Oct. 30, 1949, but the single tenorsax solo is listed under TD.

ARTIE CLARK / FRED JACKSON

Possibly Howard Callender (tp), Neil James (as), Fred Jackson (ts), Sam Cochrane (p), George Battle (b), Melvin Booker (dm).
Four titles were recorded for Savoy, three issued, not available.

Same. Four titles, one has been available:

Savoy LP liner notes says possibly Artie Clark, could this be Arthur Clarke? The solo is as stated "lightly honking, Lestorian", very nice, I dig this one!

UNKNOWN

HAL MITCHELL AND HIS ORCHESTRA **NYC. 1944/1945**

Hal Mitchell (tp), unknown (ts), (p), (b), (dm), female (vo-1158).

Two titles were recorded for Regis, one has tenorsax:

S1157 Blitzkrieg Soli 32 and 8 bars. (FM)

Interesting record with modern trumpet, swing rhythm and an in-between rather rough but charming tenorsax player.

UNKNOWN

SAMMY FRANKLIN & HIS ATOMICS **LA. 1945**

Sammy Franklin (tp), unknown (as), (ts), (p), (b), (dm), Lem Talley (vo).

Four titles were recorded for Black & White, two have tenorsax:

BW-110 The Honeydripper Pt 1 Solo 24 bars. (M)

BW-113 Atom Boogie Solo 24 bars. (M)

Competent tenorsax playing but not particularly noteworthy.

UNKNOWN

MILT COLES TRIO **NYC. 1945**

Unknown (ts), probably Milt Coles (p), unknown (b).

Movie "Romance On The Beat" – All American News 1945. Two titles:

Light Up Soli 8 and 32 bars. (FM)

Unknown Title Solo 80 bars to coda. (FM)

Exciting discovery brought to my attention by jazz movie guru Mark Cantor. "Light Up" is a trio feature with the group filmed, but we are not able to identify him. His playing however is very nice in a Prez-influenced style. There is also a tenorsax player in the background (no photo) when a dance group is on the stage, and also this has very attractive tenorsax playing. Who is it??

UNKNOWN(S)

LUCKY MILLINDER AND HIS ORCHESTRA **Hollywood, ca. Jan. 1945**

Personnel suggested to include some of the following: Mel Moore, Freddie Webster, Joe Jordan, Curtis Murphy, Elton Hill, Joe Guy (tp), Gene Simon, Al Cobbs, Joe Britton (tb), Bill Swindell, Preston Lowe (as), Elmer Williams, Eddie Davis, Lucky Thompson (ts), Earnest Levey (cl, as, bar), Sir Charles Thompson (p), Bernard Addison (g), Jimmy Butts (b), Panama Francis (dm), Melvin Moore, Judy Carrol (vo).

AFRS Jubilee No. 113-116. The following items have tenorsax:

MIL-15 Sleep Solo 26 bars. (M)

MIL-16 Caravan Solo 16 bars. (FM)

MIL-18 I Never Knew Solo with orch 8 bars. (M)

MIL-19 I'll Always Be In Love With You Solo 36 bars. (FM)

MIL-21 A Little Weenie From Toscanini Solo with orch 16 bars. (F)

MIL-24 There'll Be Some Changes Made Solo 36 bars. (F)

MIL-25 Three Bones Solo with orch 4 and 12 bars. (FM)

MIL-26 The Ride (Three Bones) Solo with orch 24 bars. (M)

WHI-17 Savoy Solo 12 bars. (FM)

These soli are certainly not by "Lockjaw", nor Elmer nor Lucky. They are competent but not remarkable.

LUCKY MILLINDER AND HIS ORCHESTRA **Hollywood, ca. Jan. 1945**

Personnel similar to above.

AFRS DB 117. The following titles have tenorsax:

Sleep	Solo 26 bars. (FM)
I Got Rhythm	Soli 68 and 8 bars. (FM)
There'll Be Some Changes Made	Solo 36 bars. (F)
Theme (I Got Rhythm) (NC)	Solo 17 bars (NC). (F)

Particularly "I Got ..." and "... Changes Made" are quite interesting, but I have no idea who's playing.

UNKNOWN

TINY BRADSHAW AND HIS ORCHESTRA

Chi. Feb. 1945

Unknown personnel.

Three titles were recorded for Manor, no tenorsax on "School Day Blues" but:

1247	V-2	Soli 8 and 8 bars. (M)
1249-C	Butterfly	Obbligato 40 bars. (S)

Surprises are when you don't expect them!! "Butterfly" is a slow ballad with the full orchestra entering only for a few bars at the end, the rest is all Tiny's nice vocal, with an excellent tenorsax background all the way through. This unknown performer has a big beautiful sound and an emotional expression, and I cannot but believe he must be a wellknown name, but who?? Could it be "Big Nick" Nicholas?

UNKNOWN

WARREN EVANS /

SAM PRICE AND HIS ORCHESTRA

NYC. March 9, 1945

Freddy Webster (tp), George James (as), unknown (ts), Sammy Price (p), John Brown (b), Doc West (dm), Warren Evans (vo).

Four titles were recorded for Decca, two have tenorsax:

72763	Don't Be Late	Solo 8 bars. (S)
72765	Just Call On Me	Intro 4 bars. (S)

Rather modest action but a big tone, not without interest. Is this performer one of the well-knowns?

UNKNOWN

TINY BRADSHAW AND HIS ORCHESTRA

NYC. July 24, 1945

Personnel unknown. Tiny Bradshaw (vo, ldr).

AFRS ONS No. 681 from Savoy Ballroom, eight titles, five have tenorsax:

San Fernando Valley	Solo 16 bars. (M)
Tippin' In	Soli 8 and 8 bars. (M)
On The Sunny Side Of The Street	Solo 8 bars. (SM)
Dawn Time	Soli 8 and 8 bars. (M)
Deep Purple (NC)	Soli 8 and 3 (NC) bars. (SM)

NYC. Sept. 4, 1945

AFRS ONS No. 758 from Savoy Ballroom, no solo info.

NYC. Sept. 11, 1945

AFRS ONS No. 898 from Savoy Ballroom, no solo info.

NYC. Sept. 18, 1945

AFRS ONS No. 826 from Savoy Ballroom, no solo info.

I cannot identify the tenorsax soloists from the examples given in the first of the four ONS programs, but they play strongly and are obviously capable musicians worthy of greater notice. Note in particular "Dawn Time" where a 16 bars sequence is shared by the two men, both playing with great inspiration. Possibly Count Hastings and George Nicholas still are with the Bradshaw band.

UNKNOWN

LOUIS ARMSTRONG AND HIS ORCHESTRA

Gardner Field, Wash., Oct. 31, 1945

Personnel unknown.

AFRS SB 762, recorded at Aviation Engineers Concert.

Perdido

Solo 32 bars. (M)

Good but not outstanding soloing. Wild Bill Moore may be a likely candidate.

LOUIS ARMSTRONG AND HIS ORCHESTRA

Dec. 31, 1945?

Personnel unknown.

AFRS New Year Party, also suggested to be a reissue from Magic Carpet 59.

Accentuate The Positive

Solo 16 bars. (M)

Good solo, there are details pointing to Wild Bill Moore, but I am not sure.

UNKNOWN

HOT LIPS PAGE AND HIS ORCHESTRA

NYC. 1945

Personnel unknown but including Hot Lips Page (tp, vo), J. C. Higginbotham, Don Byas, Ben Webster and another (ts).

Seven titles were recorded for Continental, one has the unknown performer:

W3403 Florida Blues

Solo 24 bars. (FM)

I have a feeling I should know the identity of this performer, the start of the second four of the second chorus seems very familiar!

UNKNOWN

TINY GRIMES

1945

Personnel unknown. Soundies.

One Is Never Too Old To Swing

Solo 16 bars. (FM)

Tiny Grimes' Boogie Woogie

Solo with (g) 24 bars. (F)

Coarse tone and rather ordinary playing.

UNKNOWN

ACE HARRIS AND HIS ORCHESTRA

NYC. 1945/1946

Unknown (tp), (as), (ts), (rhythm), (vo).

Four titles were recorded for Hub:

478 I Gotta Get It Off My Chest

Solo 16 bars. (M)

479-3 Shorty's Gotta Go

Solo 16 bars. (M)

480-4 After Hours

Solo 12 bars. (M)

481 I'll Show You How It's Done, Baby

Solo 12 bars. (M)

similar?

Same/similar? One title, "Feelin' Low", but no tenorsax.

A very surprising session with trumpet bebop and remarkable tenorsax playing of

professional quality. Serious candidates are John Hardee and Julian Dash.

UNKNOWNNS

HENRI WOODE & HIS ORCHESTRA **1946**

Bigband personnel including two unknown (ts), unknown male (vo-"Adventure").
Movie, three titles:

Adventure	Solo 16 bars. (S)
Unidentified Tune	Solo 32 bars. (FM)
Broadway	Solo 32 bars. (FM)

A very exciting discovery, also this one by Mark Cantor! An excellent bigband features two prominent tenorsax player. The magnificent ballad playing on "Adventure" by a spectacled performer is close to sensational, and he also swings merrily on the unidentified tune. "Broadway" is taken by another performer, also swinging like the best of them. But who are they? MC suggests Kenneth Hollon, Ted Barnett and Walter Wheeler as candidates, but there are few or none sessions with which to compare. None sounds like Hollon to me though.

UNKNOWN

JAM SESSION **Hollywood, Feb. 1946**

Dizzy Gillespie (tp), Charlie Parker (as), unknown (ts), unknown (p), Red Callender (b), Harold "Doc" West (dm).

Recorded by Bob Redcross at the home of a fan named Freddie James. Redcross names the tenorsax player as Don Byas, but he was in New York at that time.

Sweet Georgia Brown	Soli 6 (NC), 16, 8, 8 and 8 bars. (F)
---------------------	---------------------------------------

The tenorsax player here sounds more than a bit like Lucky Thompson, who recorded with Bird a few weeks later.

UNKNOWN

FRANK HAYWOOD VOCAL ACC. BY MONROE TUCKER AND HIS ALL STARS **LA. Feb. 27, 1946**

Personnel unknown except Monroe Tucker (p).
Three or more titles were recorded for Apollo, "Baby Maybe I Can Change Your Mind" 1004 has not been available, but:

S1192	You Gotta Give It Up	Solo 8 bars. (M)
S1193	Now Or Never	Solo 34 bars. (M)

A real amateur with a lot to learn, nevertheless these items are interesting because he tries to play in a modern style. A terrible fluff mars "... Up", but the last half has some unmistakable Dexter Gordon influence, and also "... Never" has interesting details.

UNKNOWN

CLAUDE HOPKINS AND HIS ORCHESTRA **NYC. March 7, 1946**

Personnel unknown.
NBC broadcast. Eleven titles, one has tenorsax:

Funiculi, Funicula	Solo with orch 16 bars. (FM)
--------------------	------------------------------

Badly recorded and the performer is impossible to identify aurally.

NYC. March 20, 1946

Broadcast from Cafe Zanzibar. Eight titles, two have tenorsax:

I Fall In Love With You Every Day	Solo 4 bars. (S)
One O'Clock Jump	Solo 24 bars. (FM)

A boring orchestra. "... Day" may have Joe Garland, but the solo has slight value. However, "... Jump" is not at all bad.

NYC. March 20?, 1946

Broadcast from Cafe Zanzibar. Two titles, one has tenorsax:

Sweet Georgia Brown

Solo 20 bars. (FM)

Quite ordinary.

UNKNOWN

JOHNNIE TEMPLE

Chi. Sept. 1946

Unknown (tp), (ts), Jimmie Gordon (p), unknown (bjo), (b), (dm), Johnnie Temple (vo).

Ten titles were recorded for Queen/King (K5146-5147, 5152-5159), two issued:

K5147 Yum Yum Obbligato parts. Solo 18 bars. (M)

K5152 I Believe I'll Go Downtown Obbligato parts. Solo 12 bars. (M)

Cozy and swinging items these, and in my opinion better than the following Gordon session. A rather primitive tenorsax player is present but with a certain charm, note in particular "... Again".

JIMMIE GORDON BIP BOP BAND

Chi. Sept. 1946

Unknown (tp), (ts), Jimmie Gordon (p?, vo), unknown (b), (dm).

Eight titles were recorded for Queen/King (K5142-5145, 5148-5151), four issued:

K5142 Rock That Boogie Soli 8 and 12 bars. (FM)

K5143 Fast Life Obbligato parts. (S)

K5144 It Ain't Like That No More Obbligato parts. Solo 16 bars. (SM)

K5151 Jumpin' At The Club Blue Flame Solo 32 bars. (FM)

It seems from the mx numbers that the Gordon and Temple sessions are recorded on the same day, and the tenorsax player seems to confirm this. He is no great star but playing with a certain charm. Most interesting is his solo on "... No More" and his obbligato on "... Life".

UNKNOWN

MURIEL NICHOLS & HER DIXIELANDERS

NYC. 1946

Unknown (ts), (p), (g), (b), (dm), Muriel "Bea Booze" Nichols (vo).

Two titles were recorded for 20th Century, one has been available:

See See Rider

Obbligato 24 and 24 bars. (SM)

Nice, oldfashioned vibrato and big sound, pleasant performance.

UNKNOWN

EFFIE SMITH VOCAL WITH

DARBY HICKS & HIS ORCHESTRA

L.A. ca. 1946

Unknown (tp), (ts), (p), (b), (dm). Note that "Bible of the Blues" states that Darby Hicks was a pseudonym used by Johnny Otis for Devonia Williams who may play piano here.

Four titles were recorded for Gem:

GEM17A I've Been Down In Texas Solo 16 bars. (M)

GEM17B Root-Lie-Voot Solo 32 bars. (M)

Ooh What I Dreamed About You Obbligato 32 bars. (S)

Ditty Bag Jump Solo 8 bars. (M)

Interesting and fascinating performer, a combination of oldfashioned stuff and Prez-elements. But who is it? Does not sound like Maxwell Davis to me, a suggested

candidate.

UNKNOWN

TINY BRADSHAW AND HIS ORCHESTRA

NYC. 1946/1947

Smaller group including Jack Fine (vo).

Three titles, no tenorsax on 1668 "Bride And Groom Boogie" but:

A1667 Six Shooter Junction Solo 16 bars. Weak obbligato parts. (M)

A1680 I Found Out Too Late Intro 4 bars. Weak obbligato parts. (S)

Not particularly remarkable.

UNKNOWN

NOBLE SISSLE AND HIS ORCHESTRA

1946

Personnel unknown. Soundie.

Sizzle With Sissle

Solo 8 bars. (FM)

Ordinary playing.

UNKNOWN

JAM SESSION

LA. 1946

Unknown (tp), probably three different (ts), unknown (p), Slim Gaillard (p, g), Bam Brown (b), Scat Man Carruthers (dm).

AFRS ONS No. 1072 from Billy Berg, presented as "JAM SESSION NIGHT".

Body And Soul Solo 12 bars (NC) (1). (S)

The Road To Laguna/
Blue'n Boogie Solo 11 choruses of 12 bars (1).
Solo 7 choruses (2).

Solo 2 choruses (1). (FM)

Take The A Train Solo 64 bars (3). (M)

A rather unstructured jam session with identification problems. Number (1) seems to be a white player by the sound of it, why not Herbie Fields? Number (2) plays in a style heavily debted to Dexter Gordon, but it is not him. Number (3) plays heavily in the Lester Young/Paul Quinichette tradition, but not these people either. So whom do we meet here?? The quality of the playing is not on the top level, so I doubt any of the most known West Coast performers are involved, but one never knows??

JAM SESSION

LA. 1946

Probably as above but unknown (as) and probably another two (ts) added.

AFRS ONS No. 1223 from Billy Berg, presented as "JAM SESSION TIME".

Body And Soul/
Saxofonorooney Fades in to solo 6 bars (3) with announcer.
Solo 32 bars (1). (S)

One O'Clock Jump/
The Four O'Clock Vout Solo 5 choruses of 12 bars (1).
Solo 4 choruses (2).

Solo 7 choruses (4).

Solo 4 choruses (3). (M)

C Jam Blues/
Our Grapes Have Tough Leaves Solo 6 choruses of 12 bars (1).
Solo 7 choruses (repeated) (5). (F)

Here the problems only increase! I seem to hear number (2) and (3) once more, as well as the white number (1). However, it seems "One O'Clock ..." has another white player, named (4)! Also, there is certainly a black player on (5), playing in a modern style, but clearly different from (2) and (3)! Go and get crazy!

Postnote: Eddie Davis has been reported to "work with Slim Gaillard at Billy Berg's until the arrival of Diz and Bird in Dec. 1945. After the flop of Diz' band Slim and Eddie got right back to work there" (Mario S.). So one of the fellows above might be ED. However, none of them seem to be in his style, really.

UNKNOWN

JAMES "SWEET LUCY" CARTER**Chi. 1946**

Unknown (ts), (p), (b), (vo).

One title was recorded for 20th Century:

Let Me Be Your Coal Man	Obbligato 4 choruses of 12 bars. (S)
-------------------------	--------------------------------------

Nice lyrics ..., and quite competent tenorsax backing.

UNKNOWN

DIZZY GILLESPIE & HIS ORCHESTRA**LA? late 1946/1947?**

Personnel details not known but including Dizzy Gillespie (tp), Milt Jackson (vib), Ray Brown (b), Helen Humes (vo).

Film "Jivin' In Bebop", eleven titles, only one has tenorsax:

Oo-Bop-Sh-Bam	Solo with orch 8 bars. (M)
---------------	----------------------------

This does not look nor sound like James Moody! Can anyone identify this tenorsax player and/or give complete and correct personnel? Could he be Bill Frazier who played briefly with Dizzy around this time?

UNKNOWN

BILL OSBORNE AND HIS HEPTETTE**ca. 1946/1947**

Personnel unknown.

Two (or more) titles were recorded for Continental:

E3640	Ball And Chain Boogie	Solo 12 bars. (M)
E3643	Open The Door Richard	Solo 16 bars. (SM)

Exciting, unconventional soloing on both titles, good technique, modern ideas.

UNKNOWN

COUSIN JOE & HIS SEXTET**New Orleans, ca. Feb. 1947**

Probably Theodore Purnell (as), unknown (ts), Paul Gayten (p), possibly Edgar Blanchard (g), possibly Warren Stanley (b), possibly Robert Green (dm), Cousin Joe (vo).

Four titles were recorded for DeLuxe, two have tenorsax:

361	Just As Soon As I Go Home	Solo 16 bars. (M)
362	Phoney Woman Blues	Obbligato 2 bars. (S)

This rather primitive tenorsax playing has not much resemblance to that of Lee Allen, whose presence has been suggested.

UNKNOWN

**CHARLES "CROWN PRINCE" WATERFORD
WITH GERALD WILSON AND HIS BAND****LA. March 13, 1947**

Bigband including Gerald Wilson (tp), Melba Liston (tb), Marshal Royal (cl, as), Floyd Turnham (as), Maurice Simon (ts?, bar?) or unknown (ts) or unknown (bar), Jimmy Bunn (p), Elijah "Buddy" Harper (g), Robert Rudd (b), Chuck Thompson (dm), Crown Prince Waterford (vo).

Five titles were recorded for Aladdin, 535 and LP703 have not been available, no tenorsax on "Whistler's Blues" but:

129-1	The "Prince" Strikes Back	Solo 24 bars. (M)
-------	---------------------------	-------------------

A honking solo of no interest, followed by a baritone sax solo, possibly played by MS.

UNKNOWN

EARL JACKSON & HIS ORCHESTRA**L.A. April 26, 1947**

Unknown (tp), (as), (ts), (p), (g), (b), (dm), Walter Roberts (vo-187), Luther Luper (vo-186).

Six titles were recorded for Supreme, four have been available:

su183-1	Kansas City Jump	Solo with ens 24 bars. (M)
su183-2	Kansas City Jump	As above. (M)
su184	Talking To Myself	As below? ()
su184	Talking To Myself (alt.)	Solo with ens 24 bars. (M)
su187	If I Had One	Solo 12 bars. (M)
su188-4	So Help Me	Solo 12 bars. (S)
su188-?	So Help Me (alt.)	As above. (S)

Good strong blues playing, particularly on "... Help Me", as well as on the swinging "... Jump", also featuring a fine growl trumpeter.

UNKNOWN

WYNONIE HARRIS AND HIS ALL STARS**NYC. June/July 1947**

Unknown (tp), possibly Pete Brown (as), one or two unknown (ts), unknown (bar), (p), (g), (b), (dm), Wynonie Harris (vo), The Harlemaires (vo-group).

Four titles were recorded for Aladdin, one has tenorsax:

A4026	Hard Ridin' Mama	Solo 20 bars. (M)
-------	------------------	-------------------

Quite interesting this bebop influenced tenorsax playing. It seems to be a switch of performers after the first blues chorus (last 8 only), but I am not sure.

UNKNOWN

COOTIE WILLIAMS AND HIS ORCHESTRA**NYC. July 1947**

Personnel unknown. Bob Merrill (vo).

Four titles were recorded for Majestic, two have tenorsax:

T1260	Ooh La La	Solo 16 bars. (M)
T1263	I Shoulda Been Thinkin' Instead Of Drinkin'	Solo 36 bars. (M)

This is a strong tenorsax performer, and I do not believe he is Eddie Johnson who now is a member of Louis Jordan's small group.

**COOTIE WILLIAMS
AND HIS ORCHESTRA****Washington, D. C., Aug. 6, 1947**

Probably as above. Ella Fitzgerald, Bob Merrill (vo).

"Midnight Jamboree Radio Broadcast" from the Howard Theatre.

The following titles have tenorsax:

Ooh-La-La	Solo with orch 32 bars. (M)
I Shoulda Been Thinkin' IOD	Solo with orch 36 bars. (F)

Two very lively soli, particularly on "I Shoulda ...", where this unknown performer almost inaudible in the background seems to play with great capabilities and fire. His rough solo on "Ooh-La-La" is also by no amateur. Who is it?

UNKNOWN

GERALD WILSON**L.A. before Oct. 1947**

Bigband including Gerald Wilson (tp), Willie Smith (as), Dan Grissom (vo), and possibly: Ernie Royal, Walter Williams (tp), Melba Liston, Henry Coker, Robert Wagner, Trummy Young (tb), Gerald Wiggins (p), Red Callender (b), Lee Young

(dm).

Four titles were recorded for United Artists/Excelsior, one has been available:

What A Fool I Was

Solo 6 bars. (S)

A lovely, very Dexter-like solo, should have filled the whole record!

UNKNOWN

JIMMY MUNDY AND HIS ORCHESTRA **Pasadena, ca. Oct./Nov. 1947**

Personnel unknown.

AFRS Jubilee No. 256 and 258, the following titles have tenorsax:

MUN-28 Airmail Special Solo with orch 16 bars. (FM)

MUN-29 Fiesta In Brass Solo ? choruses of 12 bars. (FM)

MUN-30 One O'Clock Boogie Solo with orch 24 bars. (M)

MUN-32 Queer Street Solo with orch 16 bars. (M)

MUN-33 Step And Fetch It Solo with orch 32 bars. (M)

Modern influenced playing but no "name" and of slight interest.

UNKNOWN

**BIG MAYBELLE VOCAL ACC. BY
TINY BRADSHAW AND HIS ORCHESTRA**

NYC. Nov. 1947

Personnel unknown.

Six titles were recorded for King 4207, 4227, 4271, not available.

UNKNOWN

**ALBINIA JONES ACC. BY
SAMMY PRICE AND HIS QUARTET**

NYC. Nov. 28, 1947

Unknown (ts), Sammy Price (p), unknown (elg), (b), (dm), Albinia Jones (vo).

Four titles were recorded for Decca, 74184-A "The Rain Is Falling" is unissued but:

74185-A Love Is Such A Mystery Obbligato 36 bars. (SM)

74186-A I Have A Way Of Lovin' Obbligato 36 bars. Solo 12 bars. (SM)

74187-A Hey Little Boy Obbligato riffs. (M)

A very pleasant performer rooted in the swing tradition with fine technique and melodic conception. He plays behind Albinia in an active, elaborate and inspired way, and his solo on "... Lovin'" is worth more than to be labelled 'unknown'.

UNKNOWN

LADY BLUES & HER ALL STARS

Houston, Nov. 1947

Tina Dixon (vo) with unknown (tp), (ts), (bar), (p), (b), (dm).

Two titles were recorded for Aladdin, one has tenorsax:

455 Don't You Know I Want To Love You Solo 4 bars. (S)

Quite primitive execution but modern thinking.

UNKNOWN

ROY BROWN VOCAL WITH

Houston, 1947

Unknown (tp), (ts), (p), (dm).

Two titles were recorded for Gold Star:

Deep Sea Diver

Obbligato parts. (SM)

Bye Baby Bye

Soli 24 and 32 bars. (FM)

"Bye ..." has swinging soli starting out in the traditional style but entering into modern, a quite interesting blending of styles.

UNKNOWN

JOE TURNER**1947?**

Bigband personnel. Date and seven titles are given in Blues Records as San Francisco, Nov. 6, 1947 with small band personnel including Jack McVea (ts), but two titles are misplaced. No tenorsax on 4783 "Roll 'Em Pete" but:

IM4784 Ice Man Blues

Obbligato 2, 2 and 2 bars. (S)

Interesting, good, seems familiar, but not McVea, whom can it be?

UNKNOWN

PETE TURNER & HIS RHYTHM**NYC. 1947**

Unknown (tp), (ts), (p), (b), (dm).

Two titles were recorded for Haven, one has tenorsax:

H1943 Pete Turner Blues

Solo 12 bars. (M)

Original playing of the elder school, worth noticing.

UNKNOWN

RUDY GREENE AND HIS ORCHESTRA**Nashville, 1947**

Unknown (ts), (p), (g), (b), Rudy Greene (vo).

Six titles were recorded for Bullet, 260, 261 have not been available but:

Buzzard Pie

Obbligato parts. Solo 4 bars. (M)

Florida Blues

Obbligato parts. (S)

UNKNOWN

RED CALHOUN**Nashville, 1947**

Unknown (tp), (as), (ts), (p), (b), (dm), Red Calhoun ?, Thomas Ross (vo).

Two titles were recorded for Bullet, one has been available:

Here Comes The Man With The Gin

Solo 8 bars. (M)

Rather awful this tenorsax playing (but an interesting trumpeter).

UNKNOWN

CECIL GANT & HIS ORCHESTRA**Nashville, 1947**

Unknown (as), (ts), (g), (b), (dm), Cecil Gant (p, vo).

Four titles were recorded for Bullet, one has been available:

Boozie Boogie

Soli 24 and 8 bars. (FM)

Rather ordinary tenorsax playing here (but note some interesting very Christian-like guitar!).

UNKNOWN

RUDY GREEN ORCHESTRA**Nashville, 1947**

Unknown (tp), (as), (ts), (b), (dm), Rudy Green (p, vo).

Two titles were recorded for Bullet:

Buzzard Pie

Obbligato parts. Solo 4 bars. (M)

Florida Blues

Obbligato 6 bars. (S)

Rather ordinary tenorsax playing here.

UNKNOWN

FELIX GROSS & HIS SEXTET**LA. 1947/1948**

Unknown (tp), (reeds), (p), (b), (dm), Felix Gross (vo).

Thirteen titles were recorded for Down Beat, ten have been available (From Blues Records it seems that three titles are still missing: "Can't Do That No More" (DB 138), "Leap Year" (DB 129) and "Walking The Floor" (DB 137):

:

What's Your Style, Baby?	Solo 24 bars. (M)
How Could You?	Solo 24 bars. (SM)
Let's Get Together	Solo 24 bars. (SM)
F. G. Boogie	Solo 20 bars. (M)
Can't Do That No More	Solo 24 bars. (M)
Goin' To Get Straight	Solo 20 bars. (M)
Flying Baby Boogie	Solo 12 bars. (SM)
Don't Make Me Late Baby	Solo 20 bars. (SM)
Six Eight Boogie	Solo 24 bars. (M)
Worried About You Baby	Solo 12 bars. (SM)

Blues backed by a medium sized group including a very interesting tenorsax player with great ambitions. His modernistic solo on "How ..." is really something quite special; although he gets himself into trouble at the end of the first chorus, the second one is really inventive and very original!!! "... Baby?" is also notable, and the unknown performer daringly uses the full range of the instrument. "... Together" and "F. G. ..." are not as exciting but nevertheless confirm the impression of a tenorsax player with his own ideas. Postscript: The good impression is maintained, this is quite original tenorsax playing, probably all soli by one performer. Not all titles are equally exciting, but in general there are elements of surprise to be found; note particularly "... Straight" and the peculiar honking on "... Make Me Late". Be familiar with the Felix Gross sides!!

UNKNOWNNS

**JOE SWIFT VOCAL WITH
JOHNNY OTIS ORCHESTRA****LA. ca. 1948**

Personnel unknown. There are at least two tenorsax players present on probably several sessions. One source includes Paul Quinichette, James Van Streeter (ts), but no trace of PQ and also JVS is unlikely. Another source includes Maxwell Davis (ts) which seems quite possible. Note that Night Train CD 7003 has not been available, can anybody help?

Many titles were recorded for Exclusive, no tenorsax present on 1297 "That's Your Last Boogie", but:

1296-3	I'll Just Laugh While You Cry	Part of intro. Solo 12 bars. (SM)
1298-2	Lovin' Baby Blues	Solo 24 bars. (M)
1299-5	Crazy 'Bout Your Cookin'	As below, but different (ts). (M)
1299-	Crazy 'Bout Your Cookin'	
1299-	Crazy 'Bout Your Cookin'	Solo with orch 24 bars. (M)
1300-3	What's Your Name?	Solo with orch 8 bars. (M)
1303-5	Right Now Baby	Solo 16 bars. (M)
1303-	Right Now Baby	As above. (M)
	Nightmare	
	Alligator Meat (vocal)	Solo 14 bars. (SM)

Alligator Meat (non-vocal)

Train Blues

Be Bop Baby Blues

Be Bop Baby Blues Solo 24 bars. (FM)

Love And Gold Solo 12 bars. (M)

Hold It No solo.

Come To Me Soli 4, 4, 4 and 4 bars. (M)

These are very nice recordings, lots of good music and absolutely interesting tenorsax performances. I am likely to believe Maxwell Davis is present on "What's Your Name?" and "Alligator Meat", as well as the Juke Box version of "Crazy Cookin". The NT CD 7006 version of the latter has, however, a different player much more into the Prex/Dexter tradition, and he may play the rest of the soli, including the particularly exciting "Be Bop Baby Blues"! Who is this guy??

UNKNOWN

BILLY LANGFORD COMBO

NYC. 1948

Unknown (ts), (p), (b), (dm), Billy Langford (vo).

Two titles were recorded for Lenox 504, one has been available:

HS4018 Blues In Nashville

HS4019 Be Bop On The Boogie Obligato 36 bars to solo
24 bars to obligato 24
bars to solo 12 bars. (M)

A great surprise, one of those making jazz research worth while!! After an opening piano chorus, an excellent tenorsax player swings the modern blues in a magnificent way. Based upon one item only, I should be careful with my judgment, but this guy really seems to be able to blow with the very best, and I mean the very best of the modern upcoming tenormen. I seem to hear Langford mention "jackson" before sax soloing, but I am not sure. A very valuable discovery, please help in identifying this man!!

UNKNOWN

EDGAR HAYES AND HIS STARDUSTERS

L.A. ca. 1948

Unknown (ts), Edgar Hayes (p), Teddy Bunn (g), Curtis Counce (b), Bryant Allen (dm).

Four titles were recorded for Exclusive, 106X has not been available, but:

1404-2 Blues At Dawn Pt 1 Solo 36 bars. (S)

1405-3 Blues At Dawn Pt 2 Solo 36 bars. (SM)

Rough but expressive tenorsax playing here, quite fascinating and certainly above the average level of r&b.

CLIFFORD BLIVENS WITH

EDGAR HAYES & HIS STARDUSTERS

L.A. ca. 1948

Unknown (ts), probably Edgar Hayes (p), Teddy Bunn (g), Curtis Counce (b), Bryant Allen, Clifford Blivens (vo).

Six titles were recorded for Exclusive, 106X and 110X have not been available, but:

1408-1 Hobo Boogie Solo 36 bars. (M)

1409-2 Sundown Blues Intro 4 bars to obligato 24
bars to solo 12 bars. (S)

Rough but exciting this tenorsax player! Possibly the same as on the previous session.

UNKNOWN

HOWARD McGHEE

Chi. Feb. 1948

Howard McGhee (tp), Billy Eckstine (vtb), Kenny Mann, unknown (ts), Will Davis

(p), Percy Heath (b), Joe Harris (dm), Marcelle Daniels (vo).
Four titles were recorded for Vitacoustic, later issued on Savoy LP. No tenorsax on "The Man I Love", but:

Belle From Bunnycock	Solo 32 bars. (FM)
Belle From Bunnycock - alt.	As above. (FM)
Flip Lip	Soli 8 and 8 bars. (M)
The Last Word	Soli 16 and 16 bars. (F)

Exciting modern performances! Bob Porter notes correctly the change of style in "Flip ...", and I am convinced that two tenorsax men are present. In fact, the 32 bars chorus in "... Word" also is a shared effort! Noting this, I studied "Belle ..." carefully, and although these probably are played by one man, I am not quite sure! Porter also refers to the (only) tenorsax player being white and may have been named Jay. However, Bruyninckx suggests Billie Smith as one of the two men, not at all a bad idea! The music is very noteworthy anyway.

UNKNOWN

JOHNNY OTIS AND HIS ORCHESTRA **Hollywood, ca. April 1948**

Personnel unknown.

AFRS Jubilee No. 279. Three titles have tenorsax:

OTI-3	Califomia Boogie	Solo 24 bars. (FM)
OTI-4	Flying Home	Solo 8 bars. Solo with orch 4 choruses of 32 bars. (F)
OTI-5	One O'Clock Jump (Theme)	Solo with orch 48 bars. (F)

The identity of the tenorsax soloist here is not solved. It is certainly not Paul Quinichette, and I believe he had left the Otis orchestra at this time. Lotz/Neuert suggest possibly James Von Streeter and/or Big Jay McNeely. The solo on "... Boogie" is modern, well conceived, in a Wardell Gray influenced style, while "... Home" is an Illinois Jacquet clone without individuality. "Theme" is badly recorded, so no judgement to be made. What about JVS on "... Boogie" and BJM on "... Home"?

UNKNOWN

ROY BROWN & HIS MIGHTY-MIGHTY MEN **New Orleans, Oct. 1948**

Unknown (tp), (ts), (bar), Leroy Rankin (p), unknown (g), (b), (dm), Roy Brown (vo).
Four titles were recorded for DeLuxe, two have tenorsax:

D-817	Miss Fanny Brown Returns	Solo 12 bars. (M)
D-818	Roy Brown Boogie	Solo 24 bars. (M)

New Orleans, Jan. 1949

Same/similar. Two titles, "Judgement Day Blues" has not been available but:

D-881	Rockin' At Midnight	Solo 12 bars. (M)
-------	---------------------	-------------------

Probably the same man on these two items, and particularly "... Midnight" is a fine swinger!

UNKNOWN

ROY BROWN & HIS MIGHTY-MIGHTY MEN **NO. Oct. 1948**

The remaining titles from this session, listed on p. 428, have become available, no tenorsax on "Rainy Weather Blues" but:

D-818	Roy Brown Boogie	Solo 24 bars. (M)
-------	------------------	-------------------

An unusually relaxed and swinging solo here, not at all in the expected r&b tradition. Note that KIX-2 says LeRoy Rankin (ts), but I doubt this. The session in general is very interesting, and note bebop riffs on "Rainy Weather ..."!

UNKNOWN

**THE DOZIER BOYS WITH
SAX MALLARD's COMBO****Chi. late Nov. 1948**

From the Andrew Tibbs CD on Classics, the following title appears:

U7159	Big Time Baby	Soli 12 and 24 bars. (M)
-------	---------------	--------------------------

This is supposed to be Oett "Sax" Mallard (ts), however, Red Saunders' Sax Mallard disco states this item as unissued, and two other items are without reeds. Further one states that the title was remade in early Dec. with Eugene Wright and issued on Arct 3002. Looking at this session in Vol. 4, I find it under Yusef Lateef, also with Melvin Scott (ts). Playing the "... Baby", I do not find the YL I expected, ambitious playing but not the contents nor the technique exhibited on the two items there. So I am confused; can this item be the unissued version after all with Oett playing or what?

UNKNOWN

PINEY BROWN**NYC. late 1948**

Unknown (ts), (p), (g), (b), (dm), Piney Brown (vo).

Four titles were recorded for Apollo:

1329	Down And Out Blues	Obbligato parts. (S)
1330	Gloomy Monday Blues	Obbligato parts. Solo 12 bars. (S)
1331	Morning Blues	Obbligato parts. Solo 12 bars. (M)
1332	Piney Brown Boogie	Obbligato parts. Solo 12 bars. (M)

Nice, oldfashioned tenorsax playing here!

UNKNOWN

Jimmy Preston's Gotham recordings: The presentation of personnel below is taken from "Blues Records" with comments.

JIMMY PRESTON & THE PRESTONIANS**Philadelphia, 1948**

Jimmy Preston (as, vo), probably Earl Patterson (ts), Raymond King (p), Leroy Terry (b), Eddie Winters (dm).

Four titles were recorded for Gotham, no tenorsax on "Messin' With Preston" and "Let Me Call You Sweetheart" but:

JP3	Chop Suey Louie	Obbligato 32 bars. Solo 16 bars. Obbligato 16 bars. (M)
JP4	Number's Blues	Obbligato 44 bars. (SM)

Philadelphia, 1948

Same/similar. Six titles were recorded, two issued:

JP8	Hucklebuck Daddy	Obbligato 36 bars. Solo 12 bars. Obbligato 36 bars. (M)
JP9	Sugar Baby	Obbligato 32 bars. (SM)

The tenorsax obbligato parts here are of high quality and well worth noticing, for a highlight try "Number's ..."! Also the soloing is above the what-to-expect r&b ordinary level.

JIMMY PRESTON**Philadelphia, 1949**

Personnel as above with Danny Turner (ts) added (reported not to be the DT recording with Sabby Lewis).

Six titles were recorded for Gotham:

JP10	Hold Me Baby	Solo with ens 12 bars. (SM)
JP11	Home Cookin'	Solo with ens 24 bars. (SM)
JP12	Rock The Joint	Solo 24 bars. (M)
JP14	Drinking Woman	Obbligato 36 bars. Solo 24

		bars. Obbligato 12 bars. (SM)
JP15	Do The Bump	Tenorsax duet 24 bars. (M)
	Oh Mr. Possum	Solo with ens 32 bars. (M)

Groovy music and competent but not particularly tenorsax playing and not quite comparable to the previous session. For some highlights try "Drinking ..." with fine obbligato, and "... Bump" with two tenorsaxes clearly present. The tenorsax soli seem to be played by one man, who is not the same as on the previous sessions!

JIMMY PRESTON

Philadelphia, 1949

Jimmy Preston (as, vo), unknown and possibly Len Bailey (ts), rhythm as above. "Swingin' In" has (ts) with rhythm only. Six titles (or more) were recorded for Gotham, 204 "Bell's Of St. Mary" / "Foolish Me" has not been available but:

JP21	Credit Blues	Solo 24 bars. (SM)
JP22	Going Away	Obbligato 48 bars to solo 24 bars. (FM)
	I'm Lonesome (alt. of JP22)	Obbligato 24 bars to solo with ens 24 bars. (M)
	Swingin' In	Intro 4 bars to straight/solo 48 +16 bars, (p) on 2 nd bridge. (M)

This really swings! On "... Lonesome" and "... Away", the latter a faster version of the former, the tenorsax player is introduced with "blow Len Blow" and "blow Len" respectively, which he really does! The main tenorsax item here, however, is "Credit ..." with a charming and inventive solo, particularly the second chorus, where he is encouraged by "play it Len, play it Len". "... In" is almost a feature number for a modern influenced tenorsax and has several good moments.

JIMMY PRESTON

NYC. ca. 1949

Unknown (ts), (p), (b), (dm), ensemble (vo).

One title was recorded for Gotham, possibly at some of the sessions above:

Hey Everybody	Intro 4 bars to solo 10 choruses of 12 bars, with 3, 4, 7 and 8 as solo choruses, rest with ensemble vocal, to coda. (FM)
Hey Everybody	As above. (FM)
Hey Everybody	As above, but another 4 choruses, of which 11 and 12 are solo choruses. (FM)

This is r&b tenorsax blowing of the best (or worst) kind, quantitatively and qualitatively, not at all beautiful nor good jazz, but it swings! Two different versions would probably be more than enough for most listeners, and the third one, which is a little bit faster than the others, has some extra blowing still!

UNKNOWN

JIMMY WYNN AND HIS BAND

LA. ca. Dec. 1948

Probable personnel: Eddie Preston (tp), Jimmy Wynn (cl, ts?, bar), Ed Hale (as), Pete Peterson or Freddie Simon or Eddie Davis (ts), Zell Kindred (p), Shifty Henry (b), Robert Sims (dm).

Four titles were recorded for Supreme, all have tenorsax, but JW plays so prominent baritonesax that he is unlikely to take any tenorsax soli, although KM-703 attributes "J. W. Bop" and "Farewell Blues" to him.

SU143	J. W. Bop	Solo 12 bars. (M)
SU144	Blow Wynn Blow	Solo 24 bars. (FM)
SU145	Farewell Baby	Straight 8 bars. Solo 20 bars. (M)
SU146	Goofin' Off	Solo 24 bars. 36 bars 4/4 and 12 bars duet with (bar). (FM)

A fine combination of bebop and blues with interesting modern tenorsax playing particularly on "Blow Wynn ...", where JW plays fine baritonesax, and "... Off". There may be more than one tenorsax player here, but I doubt that JW himself

manages to switch from his preferred baritonesax to tenorsax.

UNKNOWN

HADDA BROOKS / PEARL TRAYLOR **LA. 1948/1949**

Unknown (ts), Hadda Brooks (p), unknown (b), (dm), Pearl Traylor (vo-"... Gal").

Two titles (or more) were recorded for Modern:

Nightmare Boogie Solo 24 bars. (M)

Lonesome Gal Solo 12 bars. Obbligato parts. (S)

Not exactly remarkable but firmly placed among the middle roaders of the era.

UNKNOWN

DON JOHNSON & HIS BAND **LA. Feb. 2, 1949**

Don Johnson (tp), Raymond Martinez, Adam Green, Morris Edwards, Earl Jackson, Ralph Bateman (unknown instruments, incl. (ts), (bar)), Smilin' Smokey Lynn (vo). Four titles were recorded for Specialty, three issued, no tenorsax but fine baritonesax solo on "Jackson's Blues" but:

State Street Boogie Solo 24 bars. (M)

Chesterfield Baby Soli 14, 12 and 12 bars. (M)

Not particularly noteworthy, quite ordinary although competent honking.

SMILIN' SMOKEY LYNN **LA. Feb. 17, 1949**

Earl Jackson, Eddie Hutchinson, Robert Cifax, Julius Gilmore, Sherman Williams (unknown instruments, incl. (tp), (as), (ts), (bar)), Smilin' Smokey Lynn, Larry Costello (Lawrence Robinson) (vo).

Five titles were recorded for Specialty:

Lonesome Lover Blues Solo 12 bars. (S)

Run, Mr. Rabbit, Run Soli 24 and 24 bars. (F)

Feel Like Ballin' Tonight Obbligato 12, 12 and 12 bars. (M)

Rock-A-Bye Baby Soli 12 and 12 bars. (M)

Hometown Baby Solo 24 bars. (M)

The tenorsax player has a quite prominent role here. He may be the same as on the preceding session, and the soloing is slightly more interesting.

UNKNOWN

ALBINIA JONES ACC. BY SAMMY PRICE AND HIS ROCKIN' RHYTHM **NYC. Feb. 11, 1949**

Unknown (tp), (ts), and other (reeds), Sammy Price (p), unknown (b), (dm), Albinia Jones (vo).

Two titles were recorded for Decca:

74755-A Song Man Intro 2 bars. Obbligato 6 bars. (S)

74757-A Hole In The Wall Soli 12 and 12 bars. (M)

An inspired tenorsax player with a mixture of styles, not at all bad! And the session as such is very enjoyable!

UNKNOWN

JIMMY SMITH & HIS SEPIANS **LA. March 8, 1949**

Unknown (as), (ts), (bar), (p), (g), (b), (dm), "Kansas City Jimmy" (vo).

Four titles were recorded for Acorn/Savoy, three issued:

516-3 Cheatin' Woman Soli 2, 3 and 1 choruses of 12 bars. (FM)

- 517-2 Jimmie's Blues Solo 8 bars. (S)
 519-4 Saturday Night Solo 24 bars. (M)

L.A. March 26, 1949

Same/similar. Jimmy Smith (vo). Four titles, two issued:

- 520-3 Ma-Ma Solo 12 bars. (M)
 523 Talking Boogie Soli 12 and 24 bars. (M)

L.A. Aug. 22, 1949

Same/similar with group (vo). "Little Jimmy" (vo). Four titles, one issued:

- 4429-3 Rock That Boogie Soli 12 and 24 bars. (M)

This is rhythm & blues at its best and/or worst! Most jazz tenorsax freaks probably would shun this music, if they ever got close to it, and titles like "... Woman" and "Saturday ..." makes this understandable; the "soli" are just honking on a few notes. However, with an open mind, the music swings, and the two "... Boogie"'s certainly have their tenorsax merits. Try "Talking ..." and test your emotions!

UNKNOWN

ROY BROWN**New Orleans, March 22, 1949**

Personnel including unknown (tp), (as), (ts), (rhythm) but said to be members of the Lucky Millinder orchestra. Roy Brown (vo).

Four titles were recorded for DeLuxe (dubbed-in applause?), two have tenorsax:

- D-1453 Rock-A-Bye Baby Solo 24 bars. (M)
 D-1455 Big Town Brief obbligato parts. (M)

Not particularly personal playing. If the Millinder info is correct, the performer may be Big John Greer.

UNKNOWN

CHRIS POWELL & HIS BLUE FLAMES**NYC. April 14, 1949**

Personnel unknown, including (ts), Chris Powell (dm, vo).

Four titles were recorded for Columbia, three have tenorsax:

- 40658 Hot Dog Solo with vocal acc. 32 bars. Coda. (M)
 40659 Last Saturday Night Obbligato parts. Solo 16 bars. (FM)
 40660 Sunday Obbligato parts to solo 16+8 bars,
 (g) on bridge. In ens. Solo
 8 bars. Obbligato parts.

"Hot ..." is of slight interest but a sprinkle of Prez. The two others however are more colourful and well worth listening to, being "talk shows" with more or less continuous tenorsax background and occasional soloing.

CHRIS POWELL & HIS BLUE FLAMES**NYC. Sept. 22, 1949**

Personnel unknown, including unknown (ts), (g), Chris Powell (dm, vo).

Two titles were recorded for Columbia:

- 41733 Rock The Joint Intro 8 bars to solo with
 vocal comments 7 choruses of 12
 bars and 1 chorus close. (FM)
 41736 On The Sunny Side Of The Street Obbligato parts. Solo with
 ens 32 bars. Coda. (FM)

"Rock ...", one of the better r&b performances, a groovy tenorsax player really goes for it! An uptempo version of "... The Street" with driving tenorsax background. The solo is rather uneven though, but with some interesting details.

UNKNOWN

**HARRY CRAFTON WITH
DOC BAGBY's ORCHESTRA****NYC. ca. Aug. 1949**

Unknown (tp-"... Baby"), possibly Joe Sewell (ts), Doc Bagby (p), unknown (b), (dm), Harry Crafton (g, vo).

Four titles were recorded for Gotham, no tenorsax on "So Long Baby" but:

HC-1	I Don't Want Your Money Honey	Intro with (g). Obbligato 32 bars. Solo 8 bars. Obbligato 8 bars. (S)
HC-2	Roly-Poly Mama	Intro 4 bars. Obbligato 48 bars. Solo 24 bars. Obbligato 24 bars. (M)
	Roly-Poly Mama (alt.)	As above. (M)
HC-3	Bring That Cadillac Back	Obbligato parts. (S)
	Bring That Cadillac Back (alt.)	As above. (S)

Competent player this one, and he has an enjoyable slow solo on "... Honey". The main items are however the two versions of his "feature number" "... Mama" which really swings! Note that the solo on Col-CD-5303 (House Party) is better than the one on Col-CD-5318 (Harry Crafton), on the latter he really has trouble in the second chorus.

UNKNOWN**TINY GRIMES****NYC? ca. March 1949**

Unknown possibly Joe Sewell (ts), (p), (b), (dm), Tiny Grimes (g).

Three titles were recorded for Gotham, two issued:

TG-1	Things Ain't What They Used To Be	Solo with ens 24 bars. (M)
TG-2	Drivin' And Jivin'	Solo with ens 48 bars. (M)

UNKNOWN**ERLINE "ROCK 'N' ROLL" HARRIS****NYC. April 1949**

Unknown (tp), (as), (ts), (p), (b), (dm), ens (vo-941), Erline Harris (vo).

Two titles were recorded for DeLuxe, one has tenorsax:

940-3	Rock And Roll Blues	Solo 12 bars. (M)
-------	---------------------	-------------------

Good thinking and swinging but technically weak.

UNKNOWN**JIMMY WITHERSPOON****Pasadena, Ca., May 9, 1949**

Blues Records gives the following personnel: Don Hill (as), Gene Gilbeaux (p), Herman Washington (b), Henry Green (dm), Jimmy Witherspoon (vo). However, I hear a larger band with (tp), (as) and (ts).

Two titles were recorded for Modern, "No Rollin' Blues" has not been available but:

MM1135	Big Fine Girl	Soli 24 and 24 bars. (M)
--------	---------------	--------------------------

Excellent, creative tenorsax playing here, who can this performer be? I have heard this style before but cannot identify it right now. Also, while the two soli melodically seems to be played by the same man, the second is much rougher than the first one, can it be two performers?

JIMMY WITHERSPOON**L.A. unknown date**

Personnel including (ts).

MM898-1	Same Old Blues	Solo 24 bars. (M)
---------	----------------	-------------------

Rough playing of the Maxwell Davis or Buddy Floyd kind, who is it?

JIMMY WITHERSPOON**L.A. unknown date**

Unknown personnel including (tp), (as), two? (ts), (rhythm), Jimmy Witherspoon (vo). Three titles with matrice numbers indicating a particular session were recorded

for Modern. no tenorsax on 803 "Sweet Lovin' Baby" but:

MM802-2	Your Red Wagon	Solo 12 bars. (M)
MM803	Sweet Lovin' Baby	No solo.
MM805-X	Geneva Blues	No solo.
MM805-4	Geneva Blues	Solo 24 bars. (M)

Now, what's this? "... Wagon" is sounding like an "avantgarde" Paul Quinichette to me!!! However, "Geneva ...", although also "far out" certainly isn't!!? Note that the alternate on CDCHD297 has altosax solo replacing the tenorsax solo.

JIMMY WITHERSPOON

L.A. unknown date

Personnel unknown.

One title was recorded for Modern:

692-4	Thelma Lee Blues	Solo 20 bars. (M)
-------	------------------	-------------------

This sounds like the second solo on "Big Fine Girl" on May 9, 1949.

JIMMY WITHERSPOON

L.A. unknown date

Personnel unknown.

One title was recorded for Modern:

T. B. Blues	Solo 24 bars. (M)
-------------	-------------------

Similar to above.

UNKNOWN

HERMAN "PEETIE WHEATSTRAW" RAY

VOCAL ACCOMPANIED BY

NYC. May 20, 1949

Unknown (ts), probably Sammy Price (p), unknown (g), (b), (dm).

Four titles were recorded for Decca:

74935-A	Working Man	Obbligato 18 bars to solo 12 bars to obbligato 18 bars. (S)
74936-A	Trouble Blues	Obbligato with ens 16 bars. Coda. (S)
74937-A	President's Blues	Obbligato 16, 8 and 24 bars. (S)
74938-A	I'm A Little Piece Of Leather	Intro with (p) 4 bars to obbligato 24 bars to solo 12 bars to obbligato 12 bars to solo 12 bars to obbligato 12 bars to solo 12 bars. (M)

One of the most exciting tenorsax discoveries since that of the July 26, 1942 Sonny Boy Williams session! Again Prez' spirit is overwhelming (no, it is not Prez!), and this is a fellow who has learned his lessons and is certainly no amateur! He plays magnificently, full of inventiveness and inspiration on all items, but there are a few unforgettable highlights like his solo and obbligato on "Working Man" in the slow tempo, or his three soli on the "... Leather", the only not-slow item. I have wondered if this really is an 'unknown', but I have reached a conclusion; it must be Paul Quinichette, the resemblance is uncanny. Nevertheless I have chosen to place the session in the big-bag-category for the time being until definite proof comes up. Play these wonderful records, dig the tenorsax and let me have your opinion!! Postscript: "Bible of the Blues" lists these items as J. T. Brown (ts), but there is no resemblance in my opinion.

UNKNOWN

ROY BROWN

New Orleans, July 1949

Unknown (tp), (tb), (as?, bar?), two (ts), unknown (p), (b), (dm), Roy Brown (vo).

Two titles were recorded for DeLuxe:

D1000-2	Please Don't Go	Solo 12 bars. (SM)
D1001-2	Riding High	Solo 24 bars. Solo 20 bars. (FM)

Quite interesting these titles, two tenorsaxes present; the latter on "... High" is the

better one. And "... Go" also has a quite nice solo.

UNKNOWN

SLIM GAILLARD & HIS SEXTET

NYC. Sept. 1949

Unknown (ts), Cyril Haynes (p), Slim Gaillard (org, vo), unknown (b), (dm), (bgo).
Four titles were recorded for MGM, no tenorsax on "Little Red Riding Woods" but:

49S390	Bongo City	Solo 48 bars. (F)
49S391	Organ Oreenie	Solo 48 bars. (F)
49S398	When Banana Skins Are Falling	Intro 8 bars. Obligato 30 bars to solo 18 bars. Obligato 36 bars to coda. (M)

Slim Gaillard always has some surprises up his sleeve, and here he features a very competent, modern tenorsax player in the middle of all his jokes! All titles are most noteworthy!! Who could he be?? Postscript: Ray Abrams has been suggested, good idea!

UNKNOWNNS

LITTLE WILLIE LITTLEFIELD

LA. Oct. 1949

Personnel according to Blues Records: Wilbert Brown (tp), Don Wilkerson, John Handy, Buddy Floyd (saxes), Johnny Moore (g), Bill Davis (b), Chuck Thomas (dm). However, I am quite convinced Maxwell Davis (ts) is present.

Seven titles were recorded for Modern on one or several sessions, 1115 "Midnight Whistle" has not been available, no tenorsax on "Farewell" and "Merry Xmas" but:

1116-2	It's Midnight	Obligato parts. Solo 12 bars. Coda. (S)
1117	Drinkin' Hadacol	Obligato parts. Solo 12 bars. (SM)
1143	Come On Baby	Solo 24 bars. (M)
1220	The Moon Is Risin'	Solo 12 bars. (M)

On "... Midnight" the solo is resembling the style of Buddy Floyd. However, on the last three titles, Maxwell Davis seems to be a very likely candidate. Note in particular the pleasant playing on "The Moon ...".

LITTLE WILLIE LITTLEFIELD

LA. Oct./Nov. 1949

Blues Records lists thirteen titles and states that they are probably from above sessions. However, the Littlefield CDCHD736 gives matrix numbers for four titles, showing this not necessarily to be correct. I have chosen to integrate this information below:

Matrix sequence 1226 - 1234:

Personnel given in Blues Records: Wilbert Brown (tp), Don Wilkerson, John Handy, Buddy Floyd (saxes), Johnny Moore (g), Bill Davis (b), Chuck Thomas (dm), Little Willie Littlefield (p, vo).

Five titles (or more), no tenorsax on 1226 "Tell Me Baby" and 1228 "Nights Are Too Long", no info on 1230 - 1233, but:

1227-2	Your Love Wasn't So	Obligato parts. Duet with (p) 12 bars. Obligato parts. (S)
1229-1	The Sun Is Shining At Your Front Door	Solo 24 bars. (FM)
1234	Train Whistle Blowing	Solo 12 bars. (SM)

Difficult to identify the tenorsax on these performances; "Your Love ..." seems similar to Buddy Floyd, while "The Sun ..." and "Train ..." are more like Maxwell Davis.

Matrix sequence 1255 - 1257:

Personnel given in Blues Records as above.

Three titles (or more), no tenorsax on 1255 "Frightened", while 1256 "Why Leave Me All Alone" has not been available but:

1257-2	Love Me Tonight	Obligato parts. Solo 24 bars. (SM)
--------	-----------------	------------------------------------

This is most probably Buddy Floyd.

Matrix sequence 1281 - 1284:

Personnel given in Blues Records: Unknown (tp), (ts), (bar), Chuck Norris (g), unknown (b), (dm), Little Willie Littlefield (p, vo).

Four titles (or more), no tenorsax on 1281 "Once Was Lucky" but:

1282-1	Trouble All Around Me	Obbligato 24 bars. Solo 12 bars. (SM)
1282-4	Trouble All Around Me	As above. (SM)
1283-2	Rockin' Chair Mama	Soli 12 and 12 bars. (M)
1284	Hit The Road	Solo 12 bars. (M)

The second solo on "... Mama" is by an unidentified performer, could it be Don Wilkerson? The rest are most likely by Buddy Floyd.

Matrix sequence 1371 - 1376:

This session has no tenorsax but a very fine baritonesax, dig this session, one of the best!!

Titles without matrix numbers in Blues Records:

Eight titles, "I Want You" has not been available but:

Mello Cats	Duet with (tp) 24 bars. (M)
I Like It	Solo 24 bars. (M)
Blues At Sunset	Solo 12 bars. (S)
I'd Like To See	Solo 24 bars. (M)
So Fine And Brown	Solo 24 bars. (M)
Just Before Sunrise	Solo 12 bars. (S)
Three Times Three	Solo 24 bars. (SM)

The two first titles may very well be by Buddy Floyd, but for the rest Maxwell Davis seems quite likely.

Matrix numbers from ca. MM1400 are supposed to belong to the 1950s and will be treated accordingly.

UNKNOWN

LIL GREEN

Chi. Nov. 14, 1949

Personnel given as probably Maxwell Davis (ts), Simeon Henry (p), Willie Lacey (g), Curtis Walker (dm), Lil Green (vo). However, since Chicago is given as recording place, can this be correct?

Two titles were recorded for Aladdin:

000-3	Running Around In Circles	Obbligato parts. (S)
001-2	My Be Bop Daddy	Obbligato parts. (S)

UNKNOWN

MELVIN GILL COMBO

Philadelphia, ca. Nov. 14, 1949

Unknown (tp), (ts), Melvin "Sax" Gill (bar), unknown possibly Fats Wright (p), Herb Gordy (b), James Coatesville Harris (dm).

Four titles were recorded for Gotham, two have tenorsax:

Crisco Jump	Solo 8 bars. (M)
Shortening Bread	Solo 24 bars. (M)

Rather thin tone and no lasting impression.

UNKNOWN

CHUBBY NEWSOME VOCAL ACC. BY NYC. Dec. 19, 1949

Unknown (tp), (tb), (saxes), Howard Biggs (p), Gene Ramey (b), Jo Jones (dm).

Four titles were recorded for Regal, two have tenorsax:

1138-1 You Better Find A Job Solo 20 bars. (M)

1139 I'm Still In Love With You Obbligato parts. (S)

Competent and probably somebody already presented in this book, but who?

UNKNOWN**JOE TURNER & HIS ORCHESTRA Houston, Dec. 22, 1949**

Unknown (saxes), (p), Goree Carter (g), unknown (b), (dm), Joe Turner (vo).

Four titles were recorded for Freedom, "Jumpin' At The Jubilee" has not been available, no tenorsax on "Still In The Dark" and "Life Is A Card Game" but:

SMK1342 Adam Bit The Apple Solo 24 bars. (M)

Quite ordinary. Postscript: Joe Houston has been suggested.

UNKNOWN**LUKE JONES & HIS ORCHESTRA LA. 1949**

Red Mack (tp, vo), unknown (as), (ts), (p), (b), (dm), ensemble (vo-1040).

Four titles were recorded for Modern/RPM, RPM 303 has not been available, no tenorsax on "Worried Life" but:

1040-2 Jump Me Some Boogie Solo 4 choruses of 12 bars. (FM)

While not very sophisticated music, it really swings, and the tenorsax player has lots of drive and is quite competent.

UNKNOWN**AL HIBBLER AND HIS ORCHESTRA Chi.? 1949**

Personnel unknown, (ts) is not Ben Webster as suggested.

Four titles were recorded for Chess/Sunrise, "By The River Sainte Marie" has not been available, no tenorsax on "What Will I Tell My Heart", but:

su2141 Poor Butterfly Solo 16 bars. (SM)

su2142 I Love You Intro with vocal acc. 8 bars.
Straight 4 and 4 bars. (S)

This is certainly not Ben Webster, nor do I believe in Al Sears. Particularly "... Butterfly" has a competent, emotional solo.

UNKNOWN**KITTY STEVENSON VOCAL WITH Chi.? 1949**

Unknown (tp), (saxes), (p), (g), (b), (dm).

Four titles were recorded for Old Swing Master, 20 has not been available, no tenorsax on "Blues By Myself" but:

V1943 I'm Satisfied Solo 16 bars. (M)

A magnificent solo out of the blue, with a modern touch but deep in the Prez-tradition!! Who is he??

UNKNOWN**ARTHUR PRY SOCK AND BAND ca. late 1940s**

Unknown (ts), (p), (g), (b), Arthur Prysock (vo).

Two titles were recorded for Haven:

Makin' A Fool Out Of Me	Solo 12 bars. (S)
I'll Always Be With You	Solo 8 bars. (S)

This is a pleasant record with good tenorsax playing. Particularly the first part of "... Of Me" is of high class, but some problems at the end reduce the total impression.

UNKNOWN

LOUIS SPEIGINER **ca. 1949**

Personnel unknown.

Two titles (or more) recorded for Colonial:

Norbo Boogie	Solo 8 bars. (M)
Sundown	Solo 12 bars. (S)

Quite primitive tenorsax playing.

UNKNOWN

EARL HINES AND HIS ORCHESTRA **late 1940s**

Personnel unknown.

One title appears on LP/CD but has a tenorsax soloist neither being Wardell Gray nor Kermit Scott:

Limehouse Blues	Solo with orch 32 bars. (F)
-----------------	-----------------------------

Who is this? Seems well known but I cannot get to it! Is the orchestra really Earl Hines at all?

UNKNOWN

JESSE PRICE **LA. late 1940s**

Unknown (tp), (as), (ts), (p), (g), (b), Jesse Price (dm).

One title was recorded for Miltone:

Creepin' And Peepin'	Soli 12 and 4 bars. (SM)
----------------------	--------------------------

Rather ordinary playing, suggested to be Maxwell Davis or Buddy Floyd.

UNKNOWN

SONNY BOY FRANKLIN ORCHESTRA **Houston, 1949**

Unknown (tps), (reeds), (p), (dm), Sonny Boy Franklin (g), Pee Wee Bell (vo).

Two titles were recorded for Eddie's, no tenorsax on "Merry Go Round" but:

Jumpin' The Blues	Solo 12 bars. (FM)
-------------------	--------------------

A fascinating way to close this volume; a terrible tenorsax solo but the thinking in there somewhere is definitely modern!

UNKNOWN

CLARENCE SAMUELS & ORCHESTRA **Houston, 1949**

Unknown (tp), (tb), (as), (ts), (p), (g), (b), (dm), Clarence Samuels (vo).

Thirteen titles were recorded for Freedom, eight issued, six have not been available, no tenorsax on "Somebody Gotta Go" but:

1821	Hey Joe	Solo 24 bars. (M)
------	---------	-------------------

Quite primitive honking.

UNKNOWN

CAB CALLOWAY AND HIS ORCHESTRA**late 40s/early 50s**

Personnel unknown, possibly Sam Taylor (ts).

Miscellaneous titles from Metronome (Am) MNR1211. Some are already listed under Ike Quebec Aug. 15, 1945, some are not even with Cab, of the remaining, the following two have tenorsax:

The Angels Sing

Solo with orch 24 bars. (M)

Fiesta In Brass

Solo with orch 24 bars. (FM)

Competent playing, certainly not IQ.

UNKNOWN

TINY TIM**NYC. 1949**

Unknown (tp), (as), (ts), (p), (b), (dm), Timothy E. Fair (vo).

Three titles were recorded for Apex, no tenorsax on "Worst Old Feeling" but:

Do The Bump Pt 1

Solo 24 bars. (M)

Do The Bump Pt 2

Solo 12 bars. (M)

Quite ordinary r&b playing.

**TINY TIM WITH
DOC BAGBY's ORCHESTRA****NYC. 1949**

Unknown (tp), (ts), Harry "Doc" Bagby (p), Harry Crafton (g), unknown (b), (dm), Timothy E. Fair (vo).

Two titles were recorded for Gotham, not available.

UNKNOWN

ANDY KIRK AND HIS ORCHESTRA**1949**

Personnel unknown, Kenny White (vo-74920), Jimmy Anderson (vo-74923).

Two titles (or more?) were recorded for Vocalion, no tenorsax on 74920 "The Huckle-Buck" but:

74923 Close Your Eyes

Solo 8 bars. (S)

A fat, beautiful solo, wonder who the man is??!

UNKNOWN

CHRIS POWELL & HIS BLUE FLAMES**NYC. Sept. 22, 1949**

Report on an item previously not noted, referring to p. 431:

4173?

That's Right

Intro 8 bars to solo with (vo) comments
4 choruses of 32 bars. (FM)

A fine follow-up to "Rock The Joint"! Could the tenorsax player be Red Spencer?

UNKNOWN

ROY HAWKINS**LA. Nov. 1949**

Unknown (tp), (tb), (saxes), (g), (b), (dm), Roy Hawkins (p, vo).

Three titles were recorded for Modern:

1230-4

Sleepless Nights

Solo 12 bars. (S)

1232-2

Got My Dreams Under My Pillow

Solo 12 bars. (S)

1233-3

Mistreatin' Baby

Solo 12 bars. (M)

Nice solo on "... Nights", and emotional on "... Pillow" but weak on harmony. "... Baby" is rather ordinary.

UNKNOWN

SAX GILL**Philadelphia, ca. Nov. 14, 1949**

Unknown (tp), (ts), Melvin "Sax" Gill (bar), unknown (p), Herb Gordy (b), James Coatesville Harris (dm).

Four titles were recorded for Gotham, two have tenorsax:

Crisco Jump Solo 8 bars. (M)

Shortening Bread Solo 24 bars. (M)

Sounding almost like an altosax and of no particular interest.

UNKNOWN

**GRANT "MR. BLUES" JONES VOCAL WITH
DANNY MANNERS & HIS ORCHESTRA****NYC. Dec. 1, 1949**

Unknown (tp), (ts), (bar), (p), (b), (dm).

Four titles were recorded for Decca, one has been available:

75562-A They Call Me Mr. Blues Solo 8 bars. (S)

Simple and rather amateurish.

UNKNOWN

ROOSEVELT SYKES**Chi. 1949**

Unknown (tp), (as), (ts), Henry Townsend (g), unknown (b), Jump Jackson (dm), Roosevelt Sykes (p, vo).

Two titles were recorded for Bullet, one has been available:

Candy Man Blues Solo 12 bars. (M)

Interesting playing; I have a feeling I have heard this tenorsax player before.

UNKNOWN

DADDY DEAN ORCHESTRA**Nashville? 1949**

Personnel unknown.

Two titles (or more), no tenorsax solo on "The Road" but:

Love Me A Long Long Time Solo 24 bars. (M)

Rather simple honker of no particular interest.

UNKNOWN

DOC WILEY**1949/50**

Unknown (tp), (ts), (g), (b), (dm), Doc Wiley (p, vo).

Two titles were recorded for Bullet, one has been available:

Play Your Hand Solo 20 bars. (SM)

Peculiar style with a strong vibrato, not without merits.

UNKNOWN

LEN McCALL**ca. late 1940s**

Unknown personnel including (tp), (ts), Len McCall (vo).

One title was recorded for 20th Century:

Philadelphia Boogie Solo 12 bars. (M)

Good playing without being particularly remarkable.

UNKNOWN

????

late 1940s

Unknown personnel with unknown (ts). Issued on Plymouth LP 12-113.

Moonlight Bounce

Solo with orch 10 choruses
of 12 bars. (FM)

Interesting, could this be Morris Lane?

.... 0000