

The
TENORSAX
of
SELDON POWELL

Born: Lawrenceville, Virginia, Nov. 15, 1928
Died: New York, Jan. 25, 1997

Introduction:

I remember very well our first encounter with Seldon Powell; through the exciting 1956 Atlantic album "Boss Of The Blues" with Joe Turner. We enjoyed his music very much from the start, and realizing the enormous number of recording sessions he had taken part in, we called him a 'tenorsax potato', suitable for all jazz dishes. It was meant as an honour. In our opinion, SP did never get the recognition he deserved.

History:

First musical studies at Brooklyn and New York Conservatories 1947-49 and graduated at Juillard 1957. First job with the band of Betty Mays 1949, Tab Smith at Savoy Ballroom 1949 and Dec. 1949 with Lucky Millinder until 1951. Did army service 1951-52 playing in bands in France and Germany where he was stationed. After discharge returned to New York and played with Sy Oliver, Erskine Hawkins, Neal Hefti, Louis Bellson and Don Redman 1952-55. Studied at Juillard. In 1958 he travelled to Europe with Benny Goodman's band, and then he played briefly with Woody Herman. In the 1960s he worked chiefly for ABC TV but also recorded heavily. His numerous recordings as a studio musician include many made in the late 1960s and early 1970s with soul and soul-jazz musicians, including Groove Holmes (ca. 1973) and sessions in the big bands that accompanied Gato Barbieri (1974) and Anthony Braxton and Dizzy Gillespie (both 1976). He performed as a principal soloist in Gerry Mulligan's 16-piece orchestra at the JVC Jazz Festival, New York, in 1987 (ref. The New Grove Dictionary of Jazz).

SELDON POWELL SOLOGRAPHY

LUCKY MILLINDER **Cincinnati, Feb. 23, 1950**

Bigband personnel including Big John Greer, Seldon Powell (ts).

Four titles were recorded for King, two have tenorsax but unlikely SP.

NYC. May 1950

Same/similar.

Four titles were recorded for King, three have tenorsax but unlikely SP.

BIG JOHN GREER **NYC. July 6, 1950**

Personnel including Big John Greer, Seldon Powell (ts).

Four titles were recorded for Victor, but no SP.

**HOT LIPS PAGE ACC. BY
NELSON CLARK's ORCHESTRA** **NYC. July 13, 1950**

Hot Lips Page (tp, vo), Henderson Chambers (tb), Seldon Powell (ts), Haywood Henry (bar), Harry Van Walls (p), Rene Hall (g), Lee Stanfield (b), Nelson Clark (dm), Sylvia Vanterpool (vo).

Four titles were recorded for Columbia, three have SP:

44104	Chocolate Candy Blues	Solo 8 bars. (SM)
44105	Pacifying Blues	Solo 12 bars. (SM)
44106	Sharp Little Sister	Solo 12 bars. (SM)

Superficially rough and tailored to HLP's r&b downfall, but close listening reveals a strong and talented tenorsax player.

BIG JOHN GREER **NYC. Dec. 6, 1950**

Personnel including Big John Greer, Seldon Powell (ts).

Four titles were recorded for Victor, two have tenorsax, at least one by SP:

6247	Once There Lived A Fool	Obbligato 8 bars. (S)
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Beautiful background playing from the start of BJG's vocal, I believe he should have continued through the record!

EDDIE JEFFERSON & IRV TAYLOR **NYC. Feb. 20, 1953**

Seldon Powell (ts), Ed Swanston (p), Peck Morrison (b), Herbie Lovelle (dm), Eddie Jefferson, Irv Taylor (vo).

Four titles were recorded for Prestige:

427	Strictly Instrumental	Obbligato 8 bars. Solo 32 bars. (M)
428	Old Shoes	Obbligato 8 and 32 bars. Solo 4 bars. Obbligato 4 and 4 bars. Solo 8 bars. Obbligato 8 bars. (M)
429	Stop Talkin', Start Walkin'	Obbligato 48 bars to fadeout. (M)
430	Be Kind To Me	Solo 12 bars. Obbligato 32 bars. Solo 16 bars. Obbligato 16 bars. (M)

This is the first real SP session, although he is mainly confined to play behind the lovely vocals. However, he is cast in the Prez tradition, and in fact his obbligato playing is remarkable, the highlights of the session and of a kind rarely heard in the 1950s. His soli are also firm, bold and inventive, particularly those on "Be Kind ..." are close to brilliant. Of all the underrated tenorsax players of jazz, SP is one of the most heavy challengers for a place in the sun! Note this session, dig Eddie Jefferson and Irv Taylor, and enjoy a great tenorsax player!!

**PEARL BAILEY VOCAL ACC. BY
DON REDMAN's ORCHESTRA** **NYC. Sept. 10, 1953**

Bigband personnel including Seldon Powell (ts).

Three titles were recorded for Coral, no SP on "I Love My Argentine" and "She's Something Spanish" but:

85201	Me And My Shadow	Solo 18 bars. (M)
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NYC. Nov. 1953

Same/similar. Boomie Richman, Seldon Powell (ts).

Twentyone titles, two have SP:

He May Be Your Man Solo with orch 8 bars. (SM)

Let There Be Love Solo 2 bars. (SM)

These soli are not typical SP, but the liner notes (Coral CRL 57162), explicitly attribute the two longest one to him. I think also "Let There ..." sounds like SP.

BERTICE READING VOCAL ACC. BY

LEROY KIRKLAND's ORCHESTRA

NYC. Nov. 30, 1953

Personnel including Sam Taylor, Seldon Powell (ts).

Four titles were recorded for Victor, but no SP.

BUDDY LUCAS

NYC. Jan. 28, 1954

Personnel including Buddy Lucas, Seldon Powell (ts).

Six titles were recorded for Groove 0006, 0030, not available.

NEAL HEFTI AND HIS ORCHESTRA

NYC. 1954/1955

Collective personnel: Bobby Hackett, Billy Butterfield (tp), Billy Byers, Sonny Russo, Kai Winding (tb), Phil Woods, Jerome Richardson, Seldon Powell, Hal McKusick (saxes), Billy Taylor, Lou Stein, Nat Pierce (p), Barry Galbraith, Art Ryerson, Billy Mure (g), Chet Amsterdam, John Drew (b), Gus Johnson, Ted Sommer, Osie Johnson, Sol Gubin (dm).

Twelve titles were recorded for Epic, issued as "Hot'n Hearty", six have tenorsax, "Two For The Blues" has straight duet of no interest but:

Plymouth Rock Solo 12 bars. (SM)

Ev'rything I've Got Unlikely solo 20 bars. (FM)

Perdido Solo 16 bars. (M)

Jumpin' Jack Unlikely solo 18 bars. (M)

Lucky Duck Unlikely solo 16 bars. FM)

The personnel listing gives information as (saxes) only, and the tenorsax identification is not quite obvious. SP takes nice soli on "Plymouth ..." and "Perdido", no doubt about that! But I have my doubts about the fine, swinging soli on "... I've Got" and "... Duck", they don't quite fit, could it be JR? But what about "... Jack" then? The tenorsax solo there does not sound like JR either, it has a definite white vibrato flavour.

NEAL HEFTI AND HIS ORCHESTRA

NYC. 1954/1955

Ernie Royal, Mel Davis, Joe Wilder (tp), Frank Rehak, Sonny Russo, Billy Byers (tb), Phil Woods, Jerome Richardson (as), Seldon Powell, Al Cohn (ts), Lou Stein (p), Barry Galbraith (g), Milt Hinton, George Duvivier (b), Charlie Persip, Sol Gubin (dm), Neal Hefti (arr, cond), Neal Hefti Singers (vo-group).

Twelve titles, issued as "Pardon My Doo-Wah", one has SP:

Splanky Solo with vocal acc. 10 bars. (M)

A typical SP solo, no doubt!

LOUIE BELLSON

NYC. March 1955

Charlie Shavers (tp), Seldon Powell (ts), Lou Stein (p), Wendell Marshall (b), Louie Bellson (dm).

Four titles were recorded for Verve:

Basie Solo 3 choruses of 12 bars.
5 choruses of 4/4 with (tp). (M)

Jump It, Man! Soli 32 and 32 bars. (FM)

Charlie O Solo 64 bars. 64 bars
4/4 with (tp) and (dm). (F)

Greetings Solo 64 bars. (FM)

Although SP has been around for some time, this is his first chance to stretch out in a proper modern mainstream blowing setting. His staccato style is easily recognizable, and he plays with great inspiration backed by an excellent rhythm section. All four titles are highly recommended, but my favourite is the very fast "... O", dig this!!

LUCKY MILLINDER

NYC. March 8, 1955

Personnel including Sam Taylor, possibly Seldon Powell (ts).

Four titles were recorded for King, but no SP.

BIG JOHN GREER VOCAL ACC. BY**NYC. July 12, 1955**

Seldon Powell (ts), Haywood Henry, Jerome Richardson (bar), Ernest Hayes (p), Mickey Baker (g), Al Lucas (b), Bobby Donaldson (dm), The Four Students (vo-chorus-5199,5200).

Four titles were recorded for Groove:

5197	Lately	Intro. Solo 8 bars. (S)
5198	I Didn't Know	Solo 4 bars. (S)
5199	I'll Never Stop Lovin' You	Solo 4 bars. (S)
5200	A Man And A Woman	Solo 8 bars. (SM)

Only brief pieces and not remarkable, but the solo on "... Know" is still worth giving a try.

TONY ALESS**AND HIS LONG ISLAND SUITE****NYC. July 1955**

Nick Travis (tp), J. J. Johnson, Kai Winding (tb), Dave Schildkraut (as), Seldon Powell (ts), Pete Mondello (bar), Tony Aless (p), Billy Bauer (g), Arnold Fishkin (b), Don Lamond (dm).

Eight titles were recorded for Roost:

Levittown	Solo 32 bars. (M)
Corona	Solo 24 bars. (FM)
Aqueduct	Solo 64 bars. (F)
Riverhead	Solo 32 bars. (FM)
Valley Stream	Solo 32 bars. (M)
Greenport	Solo 32 bars. (FM)
Fire Island	Straight 16 + 8 bars, (p) on bridge, to solo 32 bars. Straight 8 bars to coda. (S)
Massapequa	Solo 36 bars. (FM)

This fine session is with the exception of the Eddie Jefferson one of 1953, and the Louis Bellson one, SP's real debut as one of the important tenorsax artists of the late fifties. In his slightly staccato style he performs very inspired soli on all items from Aless' well conceived suite. Note in particular the two tempo extremes; the fast "Aqueduct" and the delicate feature number "Fire Island"! The session also have an additional attraction with the presence of the great altosax player Dave Schildkraut, if you don't know what you are up, you are up to a great surprise!

**SONNY STITT WITH
QUINCY JONES ORCHESTRA****NYC. Sept. 30, 1955**

Personnel including Sonny Stitt (as), Seldon Powell (ts).

Four titles were recorded for Roost but no SP.

NYC. Oct. 17, 1955

Similar. Four titles but no SP.

SELDON POWELL**NYC. Oct. 24 & Nov. 14, 1955**

Jimmy Nottingham (tp), Bob Alexander (tb), Seldon Powell (ts), Haywood Henry, Pete Mondello (as, bar), Tony Aless (p), Billy Bauer (g), Arnold Fishkin (b), Don Lamond (dm).

Eight titles were recorded for Roost:

Go First Class	Straight/solo 32 bars to solo 64 bars to 32 bars 4/4 with (dm). Solo 8 bars. (FM)
Why Was I Born?	Solo 64 bars to long coda. (S)
Love Is Just Around The Corner	Straight intro and 1 chorus of 32 bars. Solo 2 ½ choruses. Solo 8 bars. (FM)
Someone To Watch Over Me	Solo 64 bars to coda. (S)
Count Fleet	Break 4 bars to solo 48 bars. (FM)

Autumn Nocturne	Solo/straight 32 bars. Solo 32 bars. Solo/straight 8 bars to long coda. (S)
Swingville Ohio	Soli 28 and 8 bars. (M)
Summertime	Intro 4 bars to solo 3 choruses of 32 bars to long coda. (S)

SP's first recording session under his own name and while not being quite as exciting as the following one, it has a lot of excellent and warm tenorsax playing. On the medium and upper tempi he swings lightly on all items, but no sensations. The four ballads are partly arranged, partly free soloing, possibly a shade to sweet at times, but generally very nice and inspired. The most memorable seems to be "Summertime", the second chorus is brilliant!

GEORGE WILLIAMS AND HIS ORCHESTRA **NYC. Jan. 11, 1956**
Charlie Shavers, Nick Travis, Ernie Royal, Jack Laubach, Bernie Glow (tp), Urbie Green, Eddie Bert, Billy Byers, Bart Varsalona (tb), Hal McKusick (as), "Often LePow" alias Seldon Powell, Bob Trock (ts), Sol Schlinger (bar), Joe Park (tu), Hank Jones (p), Steve Jordan (g), Doc Goldberg (b), Gus Johnson (dm), George Williams (arr, dir).

Four titles were recorded for Victor, issued as "We Could Make Such Beautiful Music", three have SP:

0822-4	But Beautiful	Solo 18 bars. (S)
0823-1	Oh, You Beautiful Doll	Solo 20 bars. (SM)
0824-4	Wake! Beautiful Dreamer	Solo with orch 32 bars. (F)

NYC. Jan. 12, 1956

Same except Billy Butterfield (tp) replaces Glow.
Four titles, two have SP:

0825-7	We Could Make Such Beautiful Music	Solo 8 bars. (SM)
0828-3	Beauty And The Beast	Solo 4 bars. (SM)

This jazzoriented dance music has great appeal to old people like me. SP makes several appearances, the most beautiful being "But ...", dig this!

SELDON POWELL SEXTET **NYC. 1956**
Jimmy Cleveland (tb), Seldon Powell (ts), Roland Hanna (p), Freddie Green (g), Aaron Bell (b), Osie Johnson (dm).
Eight titles were recorded for Roost:

Woody'n You	Soli 32 and 32 bars. (F)
She's Funny That Way	Intro 8 bars to solo 36 bars to coda. (S)
Missy's Melody	Solo 32 bars. (M)
I'll Close My Eyes	Solo 32 bars to long coda. (S)
11 th Hour Blues	Solo 24 bars. (M)
A Flower Is A Lonesome Thing	Intro with (p) to solo 32 bars to coda with (p). (S)
It's A Crying Shame	Break to solo 32 bars. (M)
Button Nose	Soli 64 and 32 bars. (M)

NYC. 1956

As above except Gus Johnson (dm) replaces Osie Johnson. Four titles:

Lolly Gag	Solo 36 bars. (FM)
Undecided	Break to solo 64 bars. 8 bars 2/2 with (tb). (F)
When It's Sleepy Time Down South	Solo 36 bars to long coda. (S)
Biscuit For Duncan	Solo 8 bars. Break to solo 32 bars. (M)

The two sessions are evidence enough, SP has got his real breakthrough and belongs to the great tenorsax performers of the late fifties! No nonsense brief titles which could easily have been issued on 78. rpm., a magnificent trombone player, and a swinging rhythm section as only Freddie Green could make them, all this contribute to an environment giving SP the best of opportunities. He seems to thrive in all tempi and on all titles, the uptempo on "... You" and "Undecided" is no problem, the medium swingers with "... Melody" and "11th Hour ..." on top, and four lovely slow tempo items of which "... That Way" and "... Down South" are my favourites. Dig these items, all on a Fresh Sound CD, and you will be an alltime SP-fan!!

JOE TURNER**NYC. March 7, 1956**

Jimmy Nottingham (tp), Lawrence Brown (tb), Pete Brown (as), Seldon Powell (ts), Pete Johnson (p), Freddie Green (g), Walter Page (b), Cliff Leeman (dm), Joe Turner (vo).

Five titles were recorded for Atlantic, issued as "Boss Of The Blues":

1921-	I Want A Little Girl	Solo 16 bars. (SM)
1921-2	I Want A Little Girl (NC)	No solo. (S)
1921-3	I Want A Little Girl	Solo 16 bars. (S)
1922-1	St. Louis Blues	Solo 24 bars. (M)
1922-	St. Louis Blues	As above. (M)
1923-1	You're Driving Me Crazy	Solo 16 bars. (M)
1923-	You're Driving Me Crazy	Solo 32 bars. (M)
1924-	Pennies From Heaven	Obbligato 32 bars. Solo 32 bars. (M)
1924-?	Pennies From Heaven	As above. (M)
1925	Wee Baby Blues	Solo 12 bars. (S)
	Testing The Blues	Solo 16 bars. (S)

Note: There is some splicing done on "Wee Baby Blues"; the piano introduction on Atlantic LP1234 and Atlantic Special 590.006 is different, but the trombone and tenorsax soli seem to be identical!

This session was my first encounter with SP, only a few years after it was recorded, and the memories are still strong. In his slightly staccato style he plays with inspiration and conviction on all items, and the appearance of alternate takes just makes it more exciting. The blues atmosphere made by Joe Turner and Pete Johnson is obviously stimulating, and this is a more important SP session than you might realize by first appearance.

LOUIS JORDAN**NYC. April 17, 1956**

Robert Mitchell (tp), Reuben Phillips (as), Louis Jordan (as, vo), Seldon Powell (ts), Heywood Henry (bar), Chester Lane (p), Bert Payne (g), Lewis Albert Martin (b), Hindai Butts (dm), Olivette Miller (harp), Debbie Smith (vo).

Three titles were issued on Bear Family, but no SP.

BETTY CARTER**NYC. April 25, 1956**

Bernie Glow, Nick Travis, Conte Candoli, Joe Ferrante (tp), Jimmie Cleveland, Urbie Green (tb), Sam Marowitz, Al Cohn, Seldon Powell, Danny Bank (saxes), Hank Jones (p), Milt Hinton (b), Osie Johnson (dm), Gigi Gryce (arr, cnd), Betty Carter (vo).

Four titles were recorded for Columbia, issued as "Social Call", one has tenorsax:

Social Call	Soli 4 and 4 bars. (SM)
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First I thought this was Cohn, but I have second thoughts, please help. Postscript of April 2021: Noal Cohen make me listen again; yes it is SP.

JOE CARROLL VOCAL ACC. BY**NYC. May 1, 1956**

Jimmy Cleveland (tb), Seldon Powell (ts), Ray Bryant (p), Milt Hinton (b), Osie Johnson (dm).

Four titles were recorded for Epic:

55896	It Don't Mean A Thing	Soli 16 and 8 bars. (F)
55897	Oh, Lady Be Good	Obbligato 8 and 4 bars. Solo 4 bars. (SM)

- 55898 School Days Intro 4 bars. Weak obbligato parts. Solo 12 bars. (FM)
- 55899 Honeysuckle Rose Very weak obbligato parts. (FM)

As always, SP plays nice things! To be preferred is his lovely, brief background on "... Good", but the soli on "... Thing" and "School ..." should also be noted.

FRIEDRICH GULDA AND HIS SEXTET NYC. June 28&29, 1956
Idrees Sulieman (tp), Jimmy Cleveland (tb), Phil Woods (as), Seldon Powell (ts), Friedrich Gulda (p), Aaron Bell (b), Nick Stabulas (dm), Pee Wee Marquette (mc). Fifteen titles were recorded for Victor at Birdland, nine have SP (first six on June 28, last three on June 29):

- Quintet In ens. (M)
- Introvert In ens. Solo 12 bars. (SM)
- Teheran Solo 32 bars. Long coda. (FM)
- 5841 Air From Other Planets Soli 2 and 32 bars. (S)
- 5842 New Shoes Soli 8 and 4 bars to trio (as/ts/tp). (FM)
- Out Of Nowhere Solo 64 bars. (M)
- 5837 Dodo Solo with orch 32 bars. (F)
- All The Things You Are Solo 3 choruses of 32 bars. (F)
- 5853 Bernie's Tune Solo 4 choruses of 32 bars. (F)

The Gulda group is playing conventional modern jazz, not at all the quasi-classical hybrid one might expect, and although the leader's style is somewhat "square", technically brilliant but too organized, the music is highly enjoyable with many fine originals by Gulda. SP has two very important performances; the slow, airy, moving "... Planets" and a forceful, extended, straightforward solo on the jam session oriented "... Tune". Postscript: The whole session has appeared on CD with several very important tenorsax contributions; a swinging "Teheran" and more jam session in "... Nowhere" and "All The Things ...", highly enjoyable, and not only for SP for the whole group!!

TONY SCOTT ORCHESTRA NYC. July 2&3, 1956
Bigband personnel including Seldon Powell, Zoot Sims (ts).
Five titles were recorded for Victor but no tenorsax.

SELDON POWELL QUINTET NYC. July 7, 1956
Seldon Powell (ts), Hank Jones (p), Barry Galbraith (g), Milt Hinton (b), Osie Johnson (dm).
Three titles were recorded for Epic:

- 6453 Stoozie Straight 32 bars to solo 32 bars. 16 bars 4/4 with (dm) to straight 16 bars. (M)
- 6454 C. J.'s Brother Part of intro 2 bars. Solo 64 bars. (M)
- 6456 Serenade In Blue Solo 48 bars to coda. (S)

Pleasant, nice session with SP at his very best. Two fine medium swingers are most notable, but the beautiful and lighttoned version of "Serenade ..." will be your lasting memory!

ANDRE PERSIANY NYC. July 31 & Aug. 1-3, 1956
Personnel including Budd Johnson, Seldon Powell (ts), for details see former.
Ten titles were recorded for French Columbia, three have SP:

- Between B'Way 'N' Amsterdam Avenue Soli with orch 32 and 28 bars. (FM)
- Jessie's Idea Solo 32 bars. (M)
- Rough Ridin' Solo with orch 32 bars. (FM)

Strong SP playing on this session, note his confidence on "Between ...", his Dexter-quote on the relaxed "... Idea" and the rough swinging "Rough ...", this is the tenorsax playing we love!

MARY ANN McCALL VOCAL ACC. BY**ERNE WILKINS ORCHESTRA****NYC. Aug. 14-23, 1956**

Joe Wilder (tp), George Barrow, Seldon Powell, Zoot Sims (ts), Sol Moore (bar), Nat Pierce (p), Wendell Marshall (b), Kenny Clarke (dm), Ernie Wilkins (arr, cnd).

Twelve titles were recorded for Regent, two have SP:

You Can Depend On Me Solo 16 bars (1st (ts)-solo). (M)

'Deed I Do Solo 16 bars. (M)

I find this session somewhat disappointing; with such a prominent group one expects more excitement. However, it consists mostly of brief vocal items with little space for soli. SP takes two, best is "... Do" but "... On Me" features also Zoot for an interesting comparison.

DOC BAGBY**NYC. Dec. 27, 1956**

Seldon Powell, Ellworth Gooding (ts), Doc Bagby (org), Mickey Baker (g), Milt Hinton (b), Gus Johnson (dm).

Three titles were recorded for Okeh, two issued:

57059 Joy Ride Special Possibly straight/soli 32 and 16 bars to coda. (SM)

57060 The House Rocker Possibly solo 16 bars. Possibly solo 32 bars. (SM)

"Joy ..." is of not much interest, and the tenorsax playing does not sound much like SP either. However, on "... Rocker" both tenorsaxes are heard soloing without giving any more clues! Maybe the following Bagby session, when available, can help with identification here. Postscript of Feb. 2021: This is still not easy! Comparing with the session below, I believe SP is on "... Special", while EG has the last solo on "... Rocker".

DOC BAGBY**NYC. Jan. 16, 1957**

Same except Everett Barksdale (g) replaces Baker. EG also (harmonica-57076).

Five titles were recorded for Epic, four issued, EG only on 57076 "Harmonica Boogie" and 57077 "You're So Delightful" but:

57075 Cherry Solo 64+4 bars, (g) on bridges. (SM)

57079 Misty Morning Soli/straight. (S)

NYC. Jan. 17, 1957

Same except Billy Mure (g) replaces Barksdale. Two titles:

57080 Honky Tonk In Silk Solo 24 bars (2nd (ts)-solo). (M)

57081 Love Mood Soli/straight. (S)

Here it is much clearer! Obviously EG is an excellent tenorsax player, but he has a tone much growler than SP, the latter obviously taking the two beautiful slow items. Nevertheless, I am still not completely sure about who's first and last on "... Silk"!

IVORY JOE HUNTER**NYC. Jan. 24, 1957**

Romeo Penque (as), Seldon Powell (ts), Wild Bill Davis (org), Al Caiola, Billy More (g), Hayward Cheeks (b), Joe Marshall (dm), Phil Kraus (perc), Ivory Joe Hunter (vo), (vo-group).

Four titles were recorded for Atlantic, one has SP:

A2304 Love Is A Hunting Game Solo 4 bars. (S)

Yes, this is typical SP, alright, like the potato he could be used for anything!

LOUIS ARMSTRONG**NYC. Jan. 28, 1957**

Louis Armstrong (tp, vo), Trummy Young (tb), Edmond Hall (cl), Hilton Jefferson, George Dorsey, Seldon Powell (ts), Dave McRae (bcl, bar), Everett Barksdale (g), Squire Gersh (b), Barrett Deems (dm), Sy Oliver (arr).

Three titles were recorded for Decca, one has SP:

101493 Knockin' A Jug Solo 12 bars. (SM)

A lovely record, better than "the original" says DanM, and I am inclined to agree! And SP takes a real nice solo here!!

JIMMY RUSHING VOCAL ACC. BY**NYC. April 9, 1957**

Buddy Tate, Seldon Powell (ts), Haywood Henry (bar), Clarence Johnson (p), Everett Barksdale, Lord Westbrook (g), Milt Hinton (b), Gene Brooks (dm).

Two titles were recorded for Okeh, both have tenorsax, one probably by SP:

57691 Baby, Don't Tell On Me Solo 24 bars. (M)

This solo does not seem to be typical SP, but on the other hand BT seems unlikely. Competent but not particularly noteworthy.

DON REDMAN's PARK AVENUE PATTERS**NYC. April 11, 1957**

Collective personnel: Joe Wilder (tp), Bobby Byrne, Tyree Glenn (tb), Red Press (fl, cl, as), Don Redman (sop, as, vib, p, cel, arr), Coleman Hawkins, Seldon Powell (ts), Danny Bank (bar), Hank Jones (p), Barry Galbraith (g), Georges Duvivier (b), Osie Johnson (dm), Melvin Moore (vo).

Twelve titles were recorded for Golden Crest, three have SP:

Good Boog Di Goodie Solo 24 bars. (FM)

The Blame's On You Obbligato parts. (S)

Seedless Grapefruit Soli 8 and 16 bars. (FM)

Three typical and very good SP soli here!

PEARL BAILEY**NYC. May 13-14, 1957**

Charlie Shavers (tp), Santo Russo (tb), Seymour "Red" Press (as), Seldon Powell (ts), Danny Bank (bar), Lloyd Phillips (p), Al Caiola, Joe Puma (g), Al Hall (b), Louie Bellson (dm), Don Redman (dir, arr), Pearl Bailey (vo).

Date also given as April 21 & 22, 1958

Twelve titles were recorded for Roulette, issued as "Abroad", two have SP:

12165 That's What I Like About The North Solo 24 bars. (F)

12166 Loch Lomond Solo 16 bars. (F)

Typical SP on this PB session, the only one of some jazz interest!

CARMEN McRAE**NYC. June 20, 1957**

Charlie Shavers (tp), George Berg (fl), B. Kaufman, Ed Brown (as), Seldon Powell, Mel Tax (ts), William Holcombe (bar), Ray Bryant (p), Barry Galbraith, George Barnes (g), Ike Isaacs (b), Specs Wright (dm), Jack Pleis (dir), Carmen McRae (vo). Four titles were recorded for Decca, one has tenorsax:

102712 Never Again Obbligato 6 bars. (SM)

Beautiful but brief tenorsax backing, must be SP!

DON REDMAN's ALL STARS**NYC. July 22-26, 1957**

Personnel including Coleman Hawkins, Al Cohn, Seldon Powell (ts).

Twenty titles were recorded for Sesac Transcriptions, two have SP:

Peetni Petite Solo 22 bars. (FM)

Coffee Light Solo 4 bars. (SM)

A fine swinging solo on "... Petite"!

**BILLY VER PLANCK /
JAZZ IS BUSTING ALL OVER****Hackensack, NJ. July 30, 1957**

Bernie Glow, Phil Sunkel (tp), Bill Harris (tb), Phil Woods (cl, as), Seldon Powell (fl, ts), Sol Schlinger (bar), Eddie Costa (p, vib), Wendell Marshall (b), Gus Johnson (dm), Billy Ver Planck (arr, cnd).

Three titles were recorded for Savoy, no SP on "Playgirl Stroll" but:

70101 Walkin' Solo 3 choruses of 12 bars. (M)

70102 Jan Cee Brown Solo 16 bars. (M)

Fine arrangements and two prominent tenorsax soli, particularly "Walkin'" should be noted.

PEARL BAILEY**NYC. Sept. 6-9, 1957**

Bigband personnel possibly including Seldon Powell (ts).

Nine titles were recorded for Roulette R25016, but no tenorsax soli.

BILLY VER PLANCK**NYC. Nov. 17, 1957**

Clyde Reasinger, Joe Wilder (tp), Bill Harris (tb), unknown (fl), Phil Woods (cl, as), Seldon Powell (ts), Gene Allen (cl, bar), Eddie Costa (p, vib), George Duvivier (b), Bobby Donaldson (dm), Billy Ver Planck (arr, cnd).

Six titles were recorded for Savoy, issued as "Jazz For Playgirls", two have SP:

Miss Spring Blues	Solo 24 bars. (SM)
Duh-Udah-Udah	Solo 60 bars. (FM)

Two fine tenorsax contributions here!

**JIMMY WITHERSPOON VOCAL ACC. BY
JAY McSHANN's BAND****NYC. Dec. 4, 1957**

Ray Copeland (tp), J. C. Higginbotham (tb), Hilton Jefferson (as), Seldon Powell (ts), Heywood Henry (bar), Jay McShann (p), Kenny Burrell (g), Gene Ramey (b), Mousie Alexander (dm), Budd Johnson (arr, cnd).

Five titles were recorded for Victor, three have SP:

8195	Jumpin' The Blues	Solo 24 bars. (M)
8198	Confessin' The Blues	Solo 12 bars. (SM)
8199	Blue Monday Blues	Solo 12 bars. (SM)

NYC. Dec. 5, 1957

Same except Emmett Berry (tp), Al Sears (ts, bar) replace Copeland and Henry. Eight titles, four have SP:

8201	Ooo-Wee, When The Lights Go Out	Solo 16 bars. (SM)
8203	Froggy Bottom	Solo 24 bars. (M)
8204	Ride On, Ride On	Solo 8 bars. (S)
8205	Cloudy	Solo 8 bars. (S)

The session is a kind of counterpart to the Joe Turner session almost two years later. Lots of excellent music and SP gets his share. For a highlight, try "... Bottom"!

STEVE ALLEN**NYC. Dec. 1957**

Bigband personnel including Seldon Powell (ts).

Twelve titles were recorded for Coral, two have SP:

Sure Thing	Solo 16 bars. (M)
Lollypop	Solo 16 bars. (M)

Good tenorsax soli here!

JIMMY NOTTINGHAM GROUP**NYC. 1957**

Jimmy Nottingham (tp), Chauncey Welsh (tb), Seldon "Sam Pow" Powell (ts), Dick Katz (p), Sam Herman (g), Ed Jones (b), Shadow Wilson (dm).

Four titles were recorded for Seta, reissued on Seeco CELP 465 as "Cool Jazz" together with other groups, no tenorsax on "Sleigh Ride" but:

Undecided	Solo 32 bars. (FM)
How About You?	Solo 16 bars. (SM)
Stomping At The Savoy	Solo with ens 16 bars. (M)

Postscript of Jan. 19, 2021: This very pleasant mainstream session appeared today (from Christian Dangleterre) and is a great surprise! SP's name is on the cover, and there is no doubt about his presence. He takes three very swinging soli of which "... You?" is the most prominent one. Too bad that the whole LP was not filled with this group!

DOC BAGBY**NYC. Jan. 9, 1958**

Seldon Powell (ts), Doc Bagby (org), Billy Mure, Mickey Baker (g).

One titles was recorded for Okeh:

60323	Happy Feet	Soli/straight 48 and 16 bars. (M)
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Monotonous rocking and not really to my/our taste.

JOHNNY RICHARDS**NYC. March 25-31, 1958**

Ernie Royal, John Bello, Ray Copeland, Burt Collins (tp), Frank Rehak, Jimmy Cleveland, Jim Dahl (tb), Al Antonucci (frh), Jay McAllister (tu), Gene Quill (as), Bill Slapin (fl, saxes), Frank Socolow, Seldon Powell (ts), Shelly Gold (bssax), Hank Jones (p), Chet Amsterdam (b), Jimmy Campbell (dm), Joe Venuto (tymp), Sol Gubin (maraccas), Saby Martinez (bgo), Ubaldo Nieto (timb), Carlos Valdes (cga), Jose Mangual (tambouri), Alvin Goldberg (perc), Dave Lambert Singers (vo), Johnny Richards (arr, cnd).

Four titles were recorded for Roulette at Webster Hall, issued as "The Arranger's Touch - Rites Of Diablo":

Oluo Anu	Solo with vocal ens 24 bars. (S)
Kele Kele	Solo with vocalens 22 bars. (SM)
Ochun	Solo with vocalens 24 bars. (FM)
Omo Ado	Solo with vocal ens 32 bars. (F)

This is a concerto or "sort of black mass" as Alun Morgan states it, and I dare not comment the total work as such. The soli contributions are subordinate to the whole, and SP plays his role competently; for a highlight pick the slow "... Anu".

BILLY VERPLANCK**Hackensack, NJ. March 27, 1958**

Frank Rehak (tb), Bobby Jaspar (fl, cl), Seldon Powell (fl, ts), Frank Wess (fl), Eddie Costa (p, vib), George Duvivier (b), Bobby Donaldson (dm), Billy VerPlanck (ldr, arr).

Four titles were recorded for World Wide, one has tenorsax:

Marmaduke	Soli 64, 4 and 4 bars. (M)
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Excellent tenorsax playing here!

PEARL BAILEY**NYC. April 21&22, 1958**

Bigband personnels said to include Seldon Powell (ts).

Twentyfive titles were recorded for Roulette R25037, issued as "St. Louis Blues" and R25063, but no tenorsax soli.

BENNY GOODMAN & HIS ORCHESTRA**Berlin, May 10, 1958**

Bigband personnel as Brussels below, including Seldon Powell, Zoot Sims (ts).

Broadcast from Deutschland Halle, several titles, one has SP:

Roll' Em / Boogie Woogie	Obbligato (vo-JR) 36 bars. (M)
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BENNY GOODMAN & HIS ORCHESTRA**Brussels, May 25-31, 1958**

John Frosk, Taft Jordan, Emmet Perry (tp), Vernon Brown, Willie Dennis, Rex Peer (tb), Benny Goodman (cl, ldr), Al Block, Ernie Mauro (as), Seldon Powell, Zoot Sims (ts), Gene Allen (bar), Sir Roland Hanna (p), Billy Bauer (g), Arvell Shaw (b), Roy Burnes (dm), Ethel Ennis, Jimmy Rushing (vo).

Large number of titles (at least sixty) from Eurovision telecast and concerts at Brussels World Fair, seven have SP:

When You're Smiling 1 st version	Solo with orch 12 bars. (M)
When You're Smiling 2 nd version	As above. (M)
Brussels Blues	Obbligato (vo-JR) 24 bars. (M)
Goin' To Chicago	Obbligato (vo-JR) 48 bars. (SM)
Sometimes I'm Happy	Solo 14 bars. (SM)
Roll 'Em 1 st version	60 bars 4/4 with (ts-ZS). (M)
Roll 'Em 2 nd version	36 bars 4/4 with (ts-ZS). (M)

While the "... Smiling"s are of slight interest, "... Chicago" and "Brussels ..." have some very fine background to Rushing and "... Happy" an excellent solo! And the cream is the fine tenorsax chases on "Roll 'Em", two versions, one with three choruses the other with five (blues)!! Postscript: The orchestra also played here in Oslo but no recordings.

AARON BELL ORCHESTRA**NYC. May/June?, 1958**

Seldon Powell (fl, ts), Eddie Costa (vib), Ray Bryant (p), Kenny Burrell (g), Aaron Bell (b), Oliver Jackson jr., Charlie Persip (dm).

Eight titles were recorded for Lion L70113, issued as "Victory At Sea", but (fl)-soli only.

AARON BELL ORCHESTRA **NYC. same/similar?, 1958**

Personnel as above except Osie Johnson, Elvin Jones (dm).

Seven titles were recorded for Lion L70116, issued as "77 Sunset Strip", two have tenorsax:

77 Sunset Strip Blues	Solo 12 bars. (S)
77 Sunset Strip Jazz	Solo 24 bars. (M)

Slightly echoed and groovy tenorsax, quite pleasant, unmistakably SP.

AARON BELL ORCHESTRA **NYC. same/similar?, 1958**

Same/similar. Twelve titles were recorded for Lion L70112, issued as "Peter Gunn", six have tenorsax:

Peter Gunn	Solo 12 bars. (M)
Dreamsville	Soli 8 and 16 bars. (S)
Fallout	Solo 24 bars. (M)
Sorta Blue	Solo 32 bars. (M)
The Brothers Go To Mothers	Solo 16 bars. (M)
Session At Pete's Pad	Solo 8 bars. (M)

Delicate session with SP having some very nice contributions, particularly "Dreamsville" and "Sorta ..." should be noted! "Peter ..." is somewhat different from the other items, being almost in the r&b style.

MICHEL LEGRAND **NYC. June 30, 1958**

Ernie Royal, Art Farmer, Donald Byrd, Joe Wilder (tp), Jimmy Cleveland, Frank Rehak (tb), Jimmy Buffington (frh), Gene Quill, Phil Woods (as), Seldon Powell (ts), Teo Macero (bar), Don Elliott (vib), Nat Pierce (p), Milt Hinton (b), Osie Johnson (dm), Michel Legrand (arr, cond).

Three titles were recorded for Columbia, no SP on "Stompin' At The Savoy" and "Night In Tunisia" but:

In A Mist	Solo 16 bars. (M)
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A very exciting session with brilliant soli by many of the most prominent musicians of the day. SP gets only one opportunity but uses it well.

DELLA REESE VOCAL ACC. BY **NYC. July 17, 1958**

Bigband personnel including Sam Taylor, Seldon Powell (ts).

Two titles were recorded for Jubilee, but no SP.

AHMAD KHATAB SALIM **NYC. Sept. 26 & Oct. 6, 1958**

Nat Adderley (cnt), Joe Wilder (tp-Sept. 26), Paul Cohen (tp-Oct. 6), Buster Cooper (tb), Phil Woods (as), Seldon Powell (fl, ts), Sahib Shihab (bar), Eddie Costa (p, vib), Oscar Dennard (p-Oct. 6), George Duvivier (b), Philly Joe Jones (dm-Sept. 6), Granville T. Hogan (dm-Oct. 6), A. K. Salim (comp, arr, cond).

Seven titles were recorded for Savoy, issued as "Blues Suite", two have SP:

The Sultan	Solo with orch 8 choruses of 12 bars. (M)
Blue Shout	Solo 24 bars. (F)

The "Blues Suite" has stood the test of time and is a fine piece of music. The seven sections feature trombone, piano (note this one!), altosax, baritonesax, tenorsax, "everybody" and trumpet respectively. SP has a very good fast solo on "... Shout", but "The Sultan" is his feature number and should be noted by all fans of this important but often neglected tenorsax player!

RUTH BROWN **NYC. Oct. 28, 1958**

Personnel including King Curtis, Seldon Powell (ts).

Four titles were recorded for Atlantic, but no SP.

GEORGE RHODES & HIS ORCHESTRA **NYC. Dec. 1958**

Reunald Jones Sr., Ray Copeland, Taft Jordan (tp), Elmer Crumbley, Richard Harris (tb), George Dorsey (fl, cl), Reuben Phillips (cl, as), Seldon Powell (cl, ts), Heywood Henry (cl, bar), George Rhodes (p, arr, cond), Joe Benjamin, Bill Pemberton (b),

Herbie Lovelle (dm), Rebecca Hall, Carnegie Burruss, Barbara DeCosta, Johnnie Brown (vo).

Eight titles were recorded for Aamco ALP331, issued as "Porgy & Bess", two have SP:

My Man's Gone Now	Obbligato 4 and 4 bars (vo-BdC). (S)
I Got Plenty of Nothin'	Soli 4, 4 and 4 bars. (M)

GEORGE RHODES & HIS ORCHESTRA **unknown place and time**

Bigband personnel including possibly Seldon Powell (ts).

Ten titles were recorded for Aamco ALS-73, issued as "Rock! Rock! Rock!", six have tenorsax soli:

Beanhead	Solo 28 bars. (M)
Foot Pattin'	Solo with orch 24 bars. (M)
Gae Gae	Solo with orch 24 bars. (S)
Walkin' Thru	Solo 24 bars. (M)
Bam-A-Ram	Solo 24 bars. (M)
Headsville	Soli with orch 36 and 24 bars to fade out. (M)

No information on this rocking session, but the tenorsax player is strong and with very good qualities. As we know SP was an extremely adaptable artist with many 'untypical' sessions, it makes good sense to assume that he may be playing here. Can anyone contribute with something?

SEVENTH AVENUE STOMPERS /

BOBBY DONALDSON ORCHESTRA **NYC. Dec. 15, 1958**

Joe Wilder (tp), Vic Dickenson (tb), Seldon Powell (ts), Ernie Hayes (org), Bucky Pizzarelli (g), Al Lucas (b), Bobby Donaldson (dm, ldr).

Five titles were recorded for Savoy, no tenorsax on "Blues Like They Used To Be", while "Breezy" and "Clap Hands, Here Comes Charlie" are unissued but:

70443	Ferry Boat Romp	Solo 24 bars. (SM)
70468	Bumpy	Solo 12 bars. (SM)

The groovy blues but nothing remarkable really.

FRED KARLIN AND HIS ORCHESTRA **NYC. Dec. 18, 1958**

Harry Edison, George Rapee, Joe Ferrante, Burt Collins, Taft Jordan (tp), Bob Brookmeyer, Billy Byers, Frank Rehak, Eddie Bert (tb), Phil Woods (as), Stan Webb, Bill Slapin (reeds), Seldon Powell (ts), Shelly Gold (bar), Harvey Phillips (tu), Eddie Costa (vib), Hank Jones (p), Barry Galbraith (g), Joe Benjamin (b), Terry Snyder, Ted Sommer (dm), Ubaldo Niete Potato (cga), Fred Karlin (arr, cnd).

Ten titles recorded for Everest, issued as "Swinging At the Opera", two have SP:

Coronation March	Break 2 bars. (FM)
Quartet	Solo 14 bars. (F)

This is what jazz research is all about! Not exactly a very jazzy session but occasionally interesting soli by important names. SP gets only two opportunities but they are worth the whole record!!

PEARL BAILEY **NYC. 1958/1959**

Personnel possibly including Seldon Powell (ts).

Thirteen titles recorded for Roulette R25101, issued as "More Songs For Adults Only" but no SP.

CHRIS CONNOR VOCAL ACC. BY **NYC. Jan. 29, 1959**

Bigband personnel including Frank Foster, Seldon Powell (ts).

Four titles were recorded for Atlantic, but no SP.

FRANKIE ORTEGA TRIO ACC. BY **NYC. March 1959**
SY OLIVER AND HIS ORCHESTRA

Bigband personnel including Sam Taylor, Seldon Powell (ts).

Four titles were recorded for Jubilee, but no SP.

BOB PRINCE AND HIS ORCHESTRA / **NYC. July/Aug. 1959**
SAXOPHONES INCORPORATED

Hal McKusick (sop), Phil Woods, Gene Quill (as), Al Cohn, Zoot Sims, Coleman Hawkins (session 2), Seldon Powell, Morty Lewis, Georgie Auld (session 2) (ts), Al Epstein (session 1, 3), Gene Allen (session 2) (bar), Shelly Gold (bsx), Dick Katz (p), George Duvivier (b), Osie Johnson (dm), Bob Prince (arr).

Eleven titles were recorded for Warner Brothers on three sessions, two have SP:

Fugue For Tinhorns Solo 4 bars. (FM)

Sometimes I'm Happy Solo 8 bars. (M)

A nirvana for saxophone lovers in the cool tradition, but not much to be heard from SP.

PEARL BAILEY ACC. BY ORCHESTRA CONDUCTED BY DON REDMAN NYC. 1959

Personnel unknown except George Barnes (g).

Twelve titles were recorded for Roulette R25116, one has tenorsax:

As Long As I Live Possibly soli 4, 4 and 4 bars. (M)

I wonder if this session in fact is recorded earlier? Possibly Harry Edison is present. The one tenorsax item has similarities to SP.

MORGANA KING VOCAL ACC. BY ERNIE WILKINS AND HIS ORCHESTRA NYC. 1959

Ernie Royal, Reunald Jones, Harry Edison (tp), Willie Dennis, Jimmy Cleveland, Tom Mitchell, Billy Byers (tb), Sam Most, Phil Woods (as), Seldon Powell (ts), Danny Bank (bar), Eddie Costa (vib), unknown (rhythm), Ernie Wilkins (dir).

Five titles were recorded for Camden, one has tenorsax:

At Sundown Break to solo 16 bars. (SM)

Typical and fine SP here!

ART FARMER NYC. late 1959

Art Farmer, Bernie Glow, Irving Markowitz, Nick Travis, Joe Ferrante (tp), Frank Rehak, Jimmy Cleveland, Tom Mitchell (tb), Jimmy Buffington, Tony Miranda (fh), James McAllister (tu), Zoot Sims (as, ts), Seldon Powell (ts), Spencer Sinatra (reeds), Sol Schlinger (bar), Hank Jones (p), Addison Farmer (b), Charlie Persip (dm), Jose Mangual, Tommy Lopez, Willie Rodriguez (perc), Chico O'Farrill (arr), Al Cohn (dir).

Six titles were recorded for United Artists, issued as "The Aztec Suite", no SP on the five separate titles but:

The Aztec Suite Solo 32 bars (2nd (ts)-solo). (F)

The Aztec Suite has withstood the test of time in my opinion, a 16 minutes brilliant piece of music. Art Farmer is of course the focus, but there are three tenorsax soli, two by Sims and one by SP, quite competent.

DUD BASCOMB NYC. Feb. 4, 1960

Wilbur "Dud" Bascomb, Taft Jordan (tp), Arthur Clarke, Seldon Powell (ts), Haywood Henry (bar), Ernie Hayes (p, org), Everett Barksdale (g), Teddy Cromwell (b), Shep Shepherd (dm), Sammy Lowe (arr).

Seven titles were recorded for Savoy, six issued, one has SP:

70731 My Extraordinary Gal Solo 16 bars. (M)

A simple, fine, slightly echoed solo; SP is worth noticing as we enter the 1960s!!

ERNIE WILKINS & HIS ORCHESTRA NYC. April 4&28, 1960

Clark Terry (tp, flh), Richard Williams, Charlie Shavers (tp), Henderson Chambers (tb), Earl Warren (as), Zoot Sims, Yusef Lateef, Seldon Powell (ts), Eddie Costa (vib), Walter Bishop (p), Kenny Burrell (g), Ron Carter (b), Charlie Persip (dm), Ernie Wilkins (arr, dir).

Twelve titles were recorded for Everest, issued as "The Everest Years", one has SP:

A Swinging Serenade Solo 16 bars. (SM)

A beautiful solo, should have been twice as long.

BUDDY RICH SEPTET NYC. April 7&8, 1960

Markie Markowitz (tp), Willie Dennis (tb), Seldon Powell (ts), Mike Mainieri (vib), Dave McKenna (p), Earl May (b), Buddy Rich (dm), Ernie Wilkins (arr).

Ten titles were recorded for EmArcy, eight have SP:

19886	Bloody Mary	Solo 20 bars . (SM)
19887	That's Rich Man	Solo 32 bars. (M)
19888	Astronaut	Solo 24 bars. (SM)
19889	Straight No Chaser	Solo 24 bars. (F)
19890	A Night In Tunisia	Solo 16 bars. (FM)
19891	Miss Bessie's Cookin'	Solo 16 bars. (SM)
19893	Big Leg Mary	Solo 32 bars. (FM)
19894	A Swingin' Serenade	Solo 16 bars. (SM)

I am not particularly fond of this session, too noisy for my taste, Rich is more at home in a bigband. SP does some honest playing as the most interesting soloist (together with vibraphone) and get many opportunities, so look and listen for those. Possible highlights are the jumpy blues on "Astronaut" and the fast blues on "... Chaser" and particularly the beautiful "... Serenade".

BUDDY RICH SEPTET **NYC. April 16&23, 1960**

Personnel as above.

Broadcasts from Birdland, issued on Alto, three titles have SP:

Justice	Solo 64 bars. (F)
Night In Tunisia	Break to solo 64 bars. (F) Long coda. (S)
A Swinging Serenade	Solo 16 bars. (SM)

Rather disappointing, two much too fast items of slight musical value, and a pleasant but not particularly exciting "... Serenade".

PANAMA FRANCIS & HIS ORCHESTRA **NYC. April 1960**

Johnny Letman, Ernie Royal, Lou Oles (tp), Lawrence Brown, Henderson Chambers (tb), Earl Warren (as), Seldon Powell (ts), Haywood Henry (bar), Dick Wellstood (p), Wendell Marshall (b), Panama Francis (dm), Sammy Lowe (arr).

Twelve titles were recorded for ABC-Paramount, seven have SP:

L'il Liza Jane	Solo 32 bars. (FM)
Song Of The Islands	Solo 16 bars.(SM)
Kansas City	Soli 8 and 8 bars. (SM)
Day In, Day Out	Solo 8 bars. (FM)
Nona	Solo 24 bars. (SM)
Sleepy Time Gal	Solo with orch 16 bars. (SM)
Prelude In C Minor	Solo 4 bars. (F)

Noisy session with few merits, sort of orchestral vulgar rhythm and blues. SP is the only light in the dark, doing as well as possible under the circumstances. Our 'jazz potato' is pretty groovy on "Nona", the highlight of the occasion. "Song ..." also has a nice tenorsax solo.

REUBEN PHILLIPS & HIS ORCHESTRA **NYC. April 1960**

Collective personnel: Harold Johnson, John Grimes, Ray Copeland, E. V.Perry (tp), Richard Harris, George Cooper (tb), George Dorsey, Joe Livramento (fl, as), Eric Dixon, Seldon Powell (fl, ts), George Barro (fl, bar), Heywood Henry (ts, bcl), Lloyd Mayers (p), Ketta Best (g), Laverne Baker (b), Bill English (dm), Reuben Phillips (arr, cond).

Ten titles were recorded for Poplar, issued as "Manhattan ... 3:00 A.M." , five have tenorsax soli, "Honky Tonk", "Undecided" and probably also "Slaughter On Tenth Avenue" are by Eric Dixon, but:

Good Time	Solo with orch 36 bars. (FM)
Skinny Lou	Solo with orch 32 bars. (M)

Postscript of Nov. 2020: Pleasant and superficial 'popular' jazz, possibly intended for dancing. Quite typical SP on "Good Time", while I am not fully convinced with regard to "... Lou".

ANN WILLIAMS

NYC. May 16, 1960

Clark Terry (tp, flh), Seldon Powell (fl, cl, ts), Frank "Sweet" Williams (p), Joe Puma (g), George Duvivier (b), Bobby Donaldson (dm), (strings).
Four titles issued on Charlie Parker records, one has tenorsax:

Everything I've Got Solo 8 bars. (F)

Brief solo but unmistakably quality SP.

SY OLIVER & HIS ORCHESTRA NYC. July 7, 1960

Personnel including Seldon Powell, Sam "The Man" Taylor (ts).
Twelve titles were recorded for Sesac, but all tenorsax soli by ST.

COUNT BASIE & HIS ORCHESTRA NYC. July 13, 1960

Bigband personnel including Seldon Powell, Frank Wess (ts).
Two titles were recorded for Roulette, one has SP:

15159-4 Time Out Solo with orch 28 bars. (FM)

LEIBER-STOLLER BIG BAND NYC. July 15, 18 & 26, 1960

Bigband personnel including Frank Wess (fl, as), Frank Foster, Billy Mitchell (ts), Seldon Powell (fl, ts).

Twelve titles were recorded for Atlantic, but no tenorsax by SP.

LAVERN BAKER / JIMMY RICKS NYC. Nov. 14, 1960

Bigband personnel including Seldon Powell (ts).
Two titles were recorded for Atlantic, but no SP.

CLARK TERRY & HIS ORCHESTRA NYC. Nov. 19, 1960

Clark Terry (tp, flh), Jimmy Knepper (tb), Julius Watkins (frh), Yusef Lateef (fl, ts, oboe, eng-hm), Seldon Powell (fl, ts), Tommy Flanagan (p), Budd Johnson (p- "Chat ..."), Joe Benjamin (b), Ed Shaughnessy (dm).

Seven titles were recorded for Candid, three have SP on tenorsax:

Blue Waltz Solo 24 bars (1st (ts)-solo). (M)

No Problem Solo 32 bars (1st (ts)-solo). (F)

Chat Qui Peche Solo 64 bars. (F)

An excellent solo on "Chat ...", one of the highlights of the session!

TERI THORNTON NYC. Dec. 23, 1960

Clark Terry (tp), Britt Woodman (tb), Earl Warren (as), Seldon Powell (ts), Wynton Kelly (p), Freddie Green (g), Sam Jones (b), Jimmy Cobb (dm), Norman Simmons (arr, cond), Teri Thornton (vo).

Six titles were recorded for Riverside, issued as "Devil May Care", but no SP.

RAY CHARLES NYC. Dec. 27, 1960

Bigband personnel including Budd Johnson, Seldon Powell (ts).

Four titles were recorded for Impulse, tenorsax on "Let's Go" is by BJ, no SP.

AL "JAZZBO" COLLINS

PRESENTS "SWINGING AT THE OPERA" NYC. 1960

Harry Edison, Taft Jordan, George Rappe, Joe Ferrante, Burt Collins (tp), Bob Brookmeyer, Billy Byers, Frank Rehak, Eddie Bert (tb), Harvey Phillips (tu), Phil Woods, Seldon Powell, Stanley Webb, Bill Slapin, Shelly Gold (saxes), Eddie Costa (vib), Hank Jones, Joe Knapp(p), Barry Galbraith (g), Joe Benjamin (b), Jo Jones (dm), Potato Valdes (cga), Libaldo Nieto (timb), Terry Snyder, Ted Sommers, Bob Rosengarden (perc), Fred Karlin (cnd, arr).

Ten titles were recorded for Everest, two have SP:

Coronation March Break 2 bars. (FM)

Quartet Rigoletti - Verdi Solo 14 bars. (FM)

Definitely SP here but of no particular interest.

BOBBY DONALDSON NYC. 1960

Irving Stokes (tp), Elmer Crumbley (tb), Seldon Powell (fl, ts), Haywood Henry (bar), John Abney, Al Williams (p), Wally Richardson (g), Leonard Gaskin (b), Bobby Donaldson (dm).

Twelve titles were recorded for Golden Crest, issued as "Jazz Unlimited", (fl)-soli on "Flighty", "Blue Pastel" and "The Message" but:

Blues For D Solo/straight 76 bars. (SM)

Three Little Words Solo 32 bars. (F)

Postscript of Feb. 2021: A straightforward solo on "... Words", but "... D", which is not a blues, is almost a feature number and more interesting.

BOB WILBER **NYC. ca. 1960/61**

Personnel including Bob Wilber (ts?, comp, arr), Seldon Powell (ts), Hilton Jefferson, Jerome Richardson (as) and others.

Eight titles were recorded for Music Minus One 4006 (cannot find this in Lord), issued as "For Saxs Only!". Lots of tenorsax playing here, but difficult to note down, and who is it? Seems to be the same artist on all items.

TERI THORNTON **NYC. Jan. 10, 1961**

Personnel as Dec. 23, 1960, except Sam Herman (g) replaces Green.

Six titles were recorded for Riverside, issued as "Devil May Care", two have SP:

What's Your Story, Morning Glory? Solo 12 bars. (S)

Left Alone Solo 6 bars. (S)

In contrast to the previous Thornton session, SP gets two opportunities here, particularly "... Glory?" is nice.

NORMAN MAPP **NYC. March 9&10, 1961**

Clark Terry (tp), Seldon Powell (fl, ts), Tommy Flanagan (p), Peck Morrison (b-66375-79), George Duvivier (b-66381-86), Dave Bailey (dm), Norman Mapp (vo). Ten titles were recorded for Epic, issued as "Jazz Ain't Nothin' But Soul", four have tenorsax (lots of fine flute!):

66377 In The Night Solo 12 bars. (S)

66378 Free Spirits Solo 36 bars. (FM)

66385 Moanin' Solo 32 bars. (M)

66386 Jazz Ain't Nothin' But Soul Solo 32 bars. (M)

Without knowing the personnel, one might easily overlook this session, which would be a great shame, because it has great music. Most space is of course given to a good vocalist, but SP gets lots of opportunities. A beautiful very slow solo on "... Night" should definitely be noted, and three swingers have excellent tenorsax playing, choose the soft "... Soil" as an introduction to this quite important event!

BUDDY GRECO **NYC. April 19-21, 1961**

Bigband personnel including Zoot Sims, Seldon Powell (ts), Buddy Greco (vo).

Twelve titles were recorded for Epic, issued as "I Like It Swinging", but no SP.

SELDON POWELL QUARTET **NYC. July 14, 1961**

Seldon Powell (fl, ts), Lloyd Mayers (p), Peck Morrison (b), Denzil Best (dm).

Three titles were recorded for Epic, (fl) on "Bowl Of Soul" but:

Two For One Straight 1 to solo 3 ½ choruses of 32 bars.
Straight 40 bars to fade out. (M)

For Lester Solo 2 choruses of 44 bars.
Solo/straight 52 bars to coda. (M)

Two excellent swingers, SP is definitely inspired here with a most effective rhythm section. Both items are highly noteworthy!!

MUSIC MINUS ONE **NYC. prob. 1961**

Seldon Powell (ts), George Duvivier (b), Roy Haynes (dm), Mal Waldron (arr).

Six titles were recorded for Music Minus One, issued as "They Laughed When I Sat Down To Play" and "Fools Rush In":

Love Me Or Leave Me Straight 36 bars. Solo 8 bars.
Straight 32 bars. (M)

This Is Always Straight 32, 4, 4 and 8 bars. (S)

Makin' Whopee Straight 36 bars. Solo 8 bars.
Straight 32 bars. (M)

Serenade In Blue Straight 36 bars. Solo 8 bars.
Straight 36 bars. (S)

Day In, Day Out Straight 30 bars. (S). Soli 8, 8 and
8 bars. (FM). Straight 28 bars. (S)

Blue Greens 'N' Beans Straight 24 bars. Solo 24 bars
to straight 24 bars. (SM)

This is an educational session, but in contrast to the Tyree Glenn items sharing the LP, there are some very successful and beautiful improvised tenorsax here and there, so this is more interesting than might be expected.

SY OLIVER & HIS ORCHESTRA **NYC. ca. 1962**

Bigband personnel said to include Seldon Powell (ts).

Twelve titles were recorded for Columbia, issued as "I Can Get It For You Wholesale", but no tenorsax soli.

JOHNNY "HAMMOND" SMITH **NYC. Jan. 22, 1962**

Seldon Powell (ts), Clement Wells (vib), Johnny "Hammond" Smith (org), Wally Richardson (g), Leo Stevens (dm).

Three titles were recorded for New Jazz (four more without (ts)), issued as "Look Out!":

3353	Upset	Solo 36 bars. (FM)
3354	Soul Grits	Solo 48 bars. (SM)
3355	Let's Everybody Say Amen	Straight to solo 48 bars. Straight to coda. (SM)

SP can play anything with everybody! Personally I am not too fond of these organ & blues combinations, but when listening closely and particularly to SP's tenorsax one might be quite pleased. Try "... Amen" and you will find a good and typical solo, and if you enjoy it, the two other titles will do too.

RAY BROWN

WITH THE ALL STAR BIG BAND **NYC. Jan. 22&23, 1962**

Bigband personnel including Cannonball Adderley (as), Budd Johnson, Yusef Lateef, Seldon Powell (ts).

Nine titles were recorded for Verve, but no SP.

JIMMY FORREST ACC. BY

OLIVER NELSON'S ORCHESTRA **Hackensack, NJ. June 1, 1962**

Personnel including Jimmy Forrest, Seldon Powell, George Barrow, Oliver Nelson (ts).

Three titles were recorded for New Jazz, but no SP.

KING PLEASURE

NYC. July 26 & Sept. 4&5, 1962

Bigband personnel including Seldon Powell (ts), King Pleasure (vo).

Ten titles were recorded for United Artists, one has SP:

Don't Get Scared	Solo 12 bars. (FM)
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Typical solo here, pretty staccato!

SY OLIVER & HIS ORCHESTRA **NYC. Oct. 18, 1962**

Jimmy Nottingham, Joe Newman, Dick Perry (tp), Frank Saracco, Mort Bullman, Rod Levitt (tb), Phil Bodner, George Dorsey, Seldon Powell, Budd Johnson (reeds), Dave Martin (p), George Barnes (g), Joe Benjamin (b), Jimmy Crawford (dm), Warren Smith (perc), Sy Oliver (ldr, arr).

Twelve titles were recorded for Sesac, issued as "Easy Walker", one has SP:

Five Flats Furnished	Solo with orch 24 bars. (M)
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Fine and relaxed solo here!

JOHNNY "HAMMOND" SMITH **NYC. Nov. 8, 1962**

Seldon Powell (ts), John "Hammond" Smith (org), Eddie McFadden (g), Leo Stevens (dm).

Five titles were recorded live for Riverside, issued as "Black Coffee":

Black Coffee	Soli 24, 12 and 24 bars to coda. (S)
I Remember Clifford	Solo 28 bars. (S)
Rufus Toofus	Solo 6 choruses of 12 bars. (M)
Body And Soul	Solo 64 bars. (M)
He's A Real Gone Guy	Solo 3 choruses of 32 bars. (M)

This session is more interesting than the previous "Hammond" with regard to SP's tenorsax. The highlight may be a very beautiful version of "... Clifford. "Body ..." is played in a unusually fast tempo, interesting, while "... Guy" is really wailing in double tempo, dig this one! And don't forget to play "Rufus ...", a relaxed medium blues.

ROSE MURPHY

NYC. ca. late 1962

Charlie Shavers (tp), Seldon Powell (fl, ts), Ernie Hayes (org), Carl Lynch (g), Slam Stewart (b, talk?), Julio Calazzo (cga), Specs Powell, Jo Jones (dm), Rose Murphy (p, vo).

Twelve titles were recorded for United Artists, issued as "Jazz, Joy And Happiness", (fl) on "Seasons Greetings" and "When Johnny Comes Home Again", five have tenorsax:

If You Were Mine	Obbligato parts. (S)
You Made Me Love You	Obbligato parts. (S)
All Of Me	Obbligato parts. (SM)
You Go To My Head	Obbligato parts. (S)
Put On A Happy Face	Intro 4 bars. Obbligato parts. (SM)

One might have some controversy over this session. Rose Murphy is a very sweet but not particularly jazzy vocalist, however the atmosphere is pleasant. Most titles are quite brief, and much more should have been done with a personnel like this. SP plays beautifully wherever he is allotted space, and for a highlight choose "... Happy Face".

BILL ENGLISH

NYC. 1963

Dave Burns (tp), Seldon Powell (ts), Lloyd Mayers (p), Martin Rivera (b), Bill English (dm).

Eight titles were recorded for Vanguard, (fl) 'only' on "Rollin'" and "Makin' Whopee" but:

Fly Me To The Moon	Soli 16 and 8 bars. (S)
Heavy Soul	Solo 36 bars. (M)
	Duet with (tp) 16 bars. (FM)
A Blues Serenade	Straight/solo 32 bars. Duet with (tp) 16 bars. Solo 16 bars to long coda. (S)
Sel's Tune	Solo 32 bars. (FM)
222	Solo 64 bars. (FM)

Would you have guessed that this is one of the greatest SP sessions of the early sixties? A swinging date where everything seems to work out to perfection, a very effective rhythm section, with a fine trumpeter really adding to the session qualities. SP plays convincingly and inspired on all items. Starting with the beautiful slow "... Moon", only surpassed by a magnificent "... Serenade", no doubt that SP was a master of this tempo! It is time to stop and again wonder why this great artist never got the attention he deserved, and nevertheless he is obviously invited to all kinds of get-togethers, obviously known to be a reliable one that always can contribute, a real 'jazz potato'! The four items in medium tempo and up are very successful swingers. There is almost a Blue Note feeling with this session, better recommendation cannot be given!

TYREE GLENN

NYC. unknown date

Bigband personnel including Tyree Glenn (tb, vib), Seldon Powell (ts).

Sixteen titles were recorded for Sesac, issued as "Just A Minute!", but no SP.

BILLY TAYLOR SEPTET

NYC. 1963

Seldon Powell (fl, ts), Billy Taylor (p), Barry Galbraith (g), Ben Tucker (b), Dave Bailey (dm), Carmen Costa, Jose Paulo (perc).

Twelve titles were recorded for Sesac, issued as "Brazilian Beat", two have tenorsax:

A Secret	Straight 32 bars to solo 32 bars. Solo/straight 48 bars to fade out. (FM)
Brazilian Beat	Straight 32 and 32 bars. (M)

Latin rhythms are popular these days, and SP can play anything but prefers flute here. Only "A ..." has some good but not outstanding tenorsax.

JOHNNY "HAMMOND" SMITH

NYC. ca. 1963

Thad Jones (tp, cnt), Seldon Powell (fl, ts), Johnny "Hammond" Smith (org), Eddie McFadden (g), Bob Cranshaw (b), Leo Stephens, Art Taylor (dm), Ray Barretto (cga).

Seven titles were recorded for Riverside, issued as "Open House", (fl) on "Theme From Cleopatra", three have tenorsax:

Open House	Solo 4 choruses of 12 bars. (FM)
Cyra	Acc. (tp) / Straight. (S)
Blues For De-De	Solo 5 choruses of 12 bars. (SM)

More tenorsax blues here, relaxed uptempo on "... House", but the highlight is "... De-De" in a very pleasant tempo with rare guitar backing.

FREDDIE HUBBARD **NYC. March 11, 1963**
Bigband personnel including Seldon Powell (ts).
Three titles were recorded for Impulse, but no SP.

KENNY BURRELL QUINTET **Englewood Cliffs, NJ. April 2, 1963**
Seldon Powell (ts), Hank Jones (p), Kenny Burrell (g), Milt Hinton (b), Osie Johnson (dm).
One title was recorded for Blue Note:

I Hadn't Anyone Till You	Duet with (g) 16 bars. Solo 16 bars. Duet 6 bars. (SM)
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Postscript of March 2020: A beautiful small piece of chamber music, could have fitted into a 78 rpm., great SP, wonder why only one title was recorded?

QUINCY JONES & HIS ORCHESTRA **NYC. April 9-11, 1963**
Bigband personnel including Seldon Powell and numerous others (ts).
Eleven titles were recorded for Mercury, ten issued, "Exodus", "Bossa Nova U.S.A." and "Watermelon Man" have tenorsax soli but no SP.

GENE KRUPA & LOUIE BELLSON **NYC. ca. 1963**
Joe Wilder, Joe Newman (tp), Tyree Glenn (tb), Phil Woods (as), Seldon Powell (ts), Dick Hyman (p), Mary Osborne (g), Milt Hinton or Art Davis (b), Gene Krupa, Louie Bellson (dm).
Twelve titles were recorded for Roulette, issued as "The Mighty Two", three have SP:

Rolls Ala Bossa Nova Pt 2	Solo/straight 16 bars. (M)
More Flams	Solo 8 bars. (FM)
Two In One	Solo 32 bars. (M)

This is a session for drums, with a backup band to create some contrast. Very little soloing by the many great supporting artists, and SP gets only two proper soli of ordinary quality without being remarkable.

CHARLIE BYRD **NYC. May 10, 1963**
Collective personnel: Clark Terry (tp), Seldon Powell (ts), Charlie Byrd (g), Keter Betts (b), Bill Reichenbach (dm).
Eleven titles were recorded for Riverside, three have SP:

More	Straight. (M)
Ela Me Deixou	Straight. (SM)
Broadway	Solo 64 bars. (FM)

Tom Lord is all wrong here, but one item, "Broadway", compensates with excellent tenorsax playing!

ANTONIO DIAZ **NYC. July 1963**
Clark Terry (tp), Jimmy Cleveland (tb), Leo Wright (fl), Seldon Powell (fl, ts), Jerome Richardson (fl, bar), Felipe Yanez (p), Frank Schifano (b), Rudy Collins (dm), Antonio Diaz (cga), Victor Allende, Meguil Avila (perc), Lalo Schifrin (arr, cnd).
Five titles were recorded for Audio Fidelity, issued as "Eso Es Latin Jazz ... Man!", two have tenorsax:

Tin Tin Deo	Straight 8 bars. (M)
Harlem Nocturne	Solo 20 bars. (M)

Pleasant tenorsax solo on "... Nocturne".

JIMMY SMITH **NYC. July 10&17, 1963**
Bigband personnel including Budd Johnson, Seldon Powell (ts).
Six titles were recorded for Verve, issued as "Any Number Can Win", but no tenorsax soli.

CLARK TERRY ORCHESTRA **NYC. Aug. 1963**

Clark Terry (tp), Urbie Green (tb), Phil Woods (fl, cl, as), Seldon Powell (ts, bar, bcl), Dave McKenna (p), George Duvivier (b), Mel Lewis (dm), Pat Williams (arr). Ten titles were recorded for 20th Century Fox, two have SP:

Humble	Solo 40 bars. (FM)
Maybe Some Other Time	Solo 16 bars. (FM)

Two well conceived soli here.

CLARK TERRY

NYC. Sept. 1963

Collective personnel: Clark Terry (tp, flh), Seldon Powell (ts, b-cl, bar?), Buddy Lucas (ts, fca), Homer Fields alias Ray Bryant (p), Gene Bertoncini (g), Major Holley (b), Dave Bailey (dm), Al Epstein, Willie Rodriguez (cga).

Eight titles were recorded for Cameo, four have tenorsax, BL on "Tread Ye Lightly" but:

Free And Oozy	Solo 24 bars. (M)
Sapphire Blues	Solo 44 bars (2 nd (ts)-solo). (F)
Freedom Blues	24 bars 4/4 with (tp). (SM)

No tenorsax chases here, the styles may be judged to be too different, but the "Sapphire ..." has both playing fine soli. Interesting details also on the other two items.

FREDA PAYNE

NYC. Sept. 17&18, 1963

Bigband personnel including Seldon Powell, Zoot Sims (ts), Freda Payne (vo).

Six titles were recorded for Impulse, issued as "After The Lights Go Down Low", but no SP.

RUFUS JONES

NYC. ca. Nov. 1963

Seldon Powell (ts), Jaki Byard (p), Gene Bertoncini (g), Major Holley (b), Rufus Jones (dm).

Four titles were recorded for Cameo, issued as "Five On Eight":

I Long For Your Love	Straight 32 bars to solo 32 bars. Straight 32 bars to solo fade out. (M)
My Special Dream	Straight 32 bars to solo 64 bars. Straight/solo 40 bars to coda. (FM)
Theme From "The Prize"	Soli 18 and 18 bars to coda. (S)
Ebb Tide	Straight/soli 16 and 32 bars to fade out. (SM)

Very nice and soft spoken surprise session with SP as the main soloist, could easily have been billed as 'SP's quintet'! The backing is excellent, note in particular the fine guitar! All four items are musts, but try first the latin inspired "... Love". Dig this session!

JOE WILLIAMS

NYC. Nov. 18, 1963

Clark Terry(tp), Urbie Green (tb), Phil Woods (as), Seldon Powell (ts), Danny Bank (bar), Hank Jones (p), Barry Galbraith (g), Milt Hinton (b), Osie Johnson (dm), Jimmy Jones (arr, cond), Joe Williams (vo).

Three titles were recorded for RCA Victor, issued as "Me And The Blues", one has SP:

6702	Good Morning Heartache	Obbligato 4 bars. (S)
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NYC. Dec. 5, 1963

Same except Thad Jones (tp), Jerome Richardson (as) replace Terry and Woods. Four titles, two have SP:

6708	Me And The Blues	Obbligato 4 bars. (S)
6709	Kansas City	Solo 10 bars. (SM)

Rather untypical solo on "... City".

OLATUNJI & HIS DRUMS OF PASSION

prob. NYC. ca. 1963

Bigband personnel including Budd Johnson, Seldon Powell, Hosea Taylor, Jerome Richardson (reeds).

Ten titles were recorded for Columbia, issued as "High Lfe", one has tenorsax:

Eyo-sese	Duet with (as) 24 bars. (FM)
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This may very well be SP on tenorsax, otherwise not particularly exciting.

WILLIE RODRIGUEZ JAZZ QUARTET **NYC. 1964**

Seldon Powell (fl, cl, as, ts), Barry Galbraith (g), George Duvivier (b), Willie Rodriguez (dm, latin perc).

Twelve titles were recorded for Riverside, issued as "Flatjacks", (fl) on "Serenata", "Brasileira", "Flatjacks", "After Words" and "El Sueno De Frances", (cl) on "Mr. Yosso", (as) on "One Foot In The Gutter" but:

Moliendo Café	Straight to solo 60 bars. Straight/ens to coda. (FM)
Nanigo Soul	Straight to solo 24 bars. Straight/ens to coda. (F)
It Happened In Monterey	Straight to solo 32 bars. Straight/ens to coda. (M)
Seafood Wally	Solo/straight 48 bars. (FM)
Tasty	Straight to solo 32 bars. Straight with (dm) to coda. (M)

Another session of the kind you would easily bypass but it has delightful music. A very professional quartet with perhaps the guitar playing as the particular highlight, but with fine rhythm all over, and SP is very active. The flute is the preferred instrument, but there are notable tenorsax items, try "... Monterey" first, then "... Café"!

QUINCY JONES & HIS ORCHESTRA **NYC. Feb. 6, 1964**

Bigband personnel including Seldon Powell and others (ts).
Four titles were recorded for Mercury, but no tenorsax soli.

AHMED ABDUL-MALIK **NYC. March 12, 1964**

Ray Nance (cnt, vln), Seldon Powell (fl, ts), Paul Neves (p), Ahmed Abdul-Malik (b), Hamza Aldeen (oud), Walter Perkins (dm).

Six titles were recorded for Status, five issued as "Spellbound", SP not present on "Spellbound", (fl) only "Song Of Delilah" ((fl) also on "... Sunday") but:

Never On A Sunday	Solo 80 bars. (M)
Body And Soul	Solo 32 bars. Solo and duet with (cnt) 16 bars to coda. (S)
Cinema Blues	Solo 8 choruses of 12 bars. (M)

Pleasant smallband session with good soloing by all participants. SP's three tenorsax contributions are all highly noteworthy, and of course it is very interesting to hear him throw himself into "... Soul", absolutely with success.

CAL TJADER **NYC. May 8, 11&13, 1964**

Personnel possibly including Seldon Powell or Jerome Richardson (ts).
Eleven titles were recorded for Verve, but no tenorsax soli.

PANAMA FRANCIS & HIS BLUES BAND **NYC. June 1964**

Thad Jones, Dud Bascomb (tp), Rudy Powell (as), Seldon Powell (fl, ts), Haywood Henry (sop, bar), Ernie Hayes (p), Billy Butler (g), George Duvivier (b), Panama Francis (dm, arr), Horace Ott (arr).

Ten titles were recorded for 20th Century Fox, issued as "The Good Life" and "Tough Talk", six have tenorsax:

The Good Life	Solo with orch 32 bars to long coda. (S)
Hi Fly	Solo 8 bars. (SM)
Jeannie	Break to solo 16 bars. (FM)
Killer Joe	Solo 24 bars. (FM)
Tough Talk	Solo with orch 24 bars. (M)
Panama's Party	Solo 24 bars. (M)

Another rather vulgar Panama Francis session, with echoed tenorsax soli. Brief items that could have fitted into 78 rpm. records. Nevertheless SP does not let himself be much disturbed by this, listening closely one discovers that he plays competently and enjoyable as always. Take the blues on "... Party" as a nice example.

PAT BOWIE **NYC. Oct. 23,26&27, 1964**

Seldon Powell (fl, ts), Ray Bryant (p), Kenny Burrell (g), Milt Hinton (b), Osie Johnson (dm), Pat Bowie (vo).

Twelve titles were recorded for Prestige, eleven issued as "Out Of Sight", five have tenorsax:

The Sounds Of Night	Obbligato parts. Solo 16 bars. (M)
Get Out Of Town	Solo 8 bars. (M)
Don't 'Cha Go 'Way Mad	Solo 16 bars. (M)
Joey, Joey, Joey	Obbligato parts. (FM)
Moon And Sand	Solo 16 bars. Obbligato parts. (M)

Fine accompaniment on this session, and SP have nice contributions on both instruments, for tenorsax note in particular "... Town" and "... Sand".

WILD BILL DAVIS **NYC. Dec. 3, 1964**

Seldon Powell, Jerome Richardson (cl, ts), Wild Bill Davis (org), Dickie Thompson, Mundell Lowe (g), George Duvivier (b), Osie Johnson (dm).

Four titles were recorded for RCA Victor, issued as "Free, Frantic And Funky":

C Jam Blues	28 bars 4/4 with (ts-JR). (FM)
Hit The Road Jack	Possibly solo 16 bars. (M)
Sent For You Yesterday	Possibly solo 24 bars. (M)
Well, Get It!	16 bars 4/4 with (ts-JR). (FM)

The producer should have made much more out of this tenorsax meeting (and faintly some flute). Most interesting is the chase on "... Blues".

NAT ADDERLEY **NYC. Dec. 21, 1964**

Nat Adderley (cnt), Ernie Royal (tp), Tony Studd (b-tb), Don Butterfield (tu), Seldon Powell (fl, ts), Joe Zawinul (p), Sam Jones (b), Bruno Carr (dm).

Three titles were recorded for Atlantic, two issued as "Autobiography":

8438	Work Song	Solo 32 bars. (M)
8439	Little Boy With The Sad Eyes	Solo 32 bars. (M)

NYC. Jan. 7, 1965

Personnel as above except Benny Powell (b-tb), Grady Tate (dm) replace Studd and Carr.

Three titles, one has tenorsax:

8466	Never Say Yes	Solo 32 bars. (M)
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Three good tenorsax soli here, more modern than ever before, in a rather arranged session, and I wonder if Yusef Lateef may have been an inspiration, note particularly "... Song".

Postscript of Feb. 2021: The following session has been moved back here:

SELDON POWELL & HIS ALL STARS **NYC. 1960s**

Ernie Royal (tp), Seldon Powell (ts), Buddy Lucas (bar, hca), Paul Griffin (p), Everett Barksdale (g), Bob Bushnell (b), Bernard "Pretty" Purdie (dm).

Twelve titles were recorded for PMI, issued as "At The Hop": "The Clearasil Hop", "Hop Up!", "Flip Flop", "Milk Shake", "Bow Wow!", "Wiggle While You Work", "Wrist Twist", "Feet Beat", "Hot Tamale", "Fronkey", "Quick Trick" and "Tough Time". However, this is a terrible and noisy affair, a live session of r&b and screaming and whatever, no jazz, also with mostly ensemble playing. It is possible with great effort to find a few brief sections with some tenorsax bars possibly of interest, but there is a limit to everything, even solographies!!

Postscript of Jan. 2018: The following session was earlier given like this:

"SELDON POWELL **unknown**

Personnel including Seldon Powell (ts).

One title was recorded for Stang 5059, not available".

However, the session is from 1975, SP plays(sop) and it has nothing to do with jazz.

The solography has to stop here, possibly to be continued later. There is an enormous number of sessions to go through!

Postscript of June 2021: The three last sessions, 1992/93, are listed below:

THE BASIE ALUMNI

NYC. June 12, 1992

Harry Edison (tp), Clark Terry (tp, flh), Mark Morganelli (tp-“Basie Like”), Roland Hanna (p), Bucky Pizzarelli (g), Milt Hinton (b), Bobby Durham (dm).

Nine titles were recorded for Candid, issued as “Swinging For The Count”:

Red Bank Shuffle	Solo 24 bars. (SM)
The Snapper	Solo 44 bars. (FM)
Jive At Five	Solo 32 bars. (SM)
Swinging For The Count	In ens. Solo 32 bars. (FM)
Blue And Sentimental	Solo 36 bars to long coda. (S)
Kansas City Kitty	Solo 32 bars. (M)
Basie Like	Soli 32 and 4 bars. (M)
Slow Boat	Solo 24 bars. (S)
Jumpin’ At The Woodside	Soli 32 and 8 bars. Solo with ens 32 bars to coda. (F)

Comments later.

SELDON POWELL

NYC. June 23/24, 1993

Clark Terry (tp, flh), Seldon Powell (ts), Barry Harris (p), Bob Cranshaw (b), Mickey Roker (dm).

Nine titles were recorded at Birdland, issued on Candid as “End Play”:

7:02	Hackensack	Solo 64 bars. 64 bars 4/4 with (flh). (FM)
9:24	Body And Soul	Soli 64 and 8 bars to long coda. (S)
8:00	Push And Pull	Straight 1 to solo 3 choruses of 32 bars. Solo/straight 64 bars to coda. (FM)
7:30	Just In Time	Straight 1 to solo 5 choruses of 32 bars. 64 bars 4/4 with (dm). Solo/straight 40 bars to coda. (FM)
4:28	Park And Ride	Soli 8, 64 and 8 bars. (FM)
8:28	Ow!	Solo 64 bars. (M)
6:10	Flintstones	Soli 64, 4, 8, 4, 8 and 24 bars. (F)
9:04	Sel’s Idea	Solo 5 choruses of 12 bars. (M)
7:49	Straight No Chaser	Solo 11 choruses of 12 bars. 4 choruses 4/4 with (tp). (FM)

Comments later.

JOE WILDER

NYC. Aug. 3/4 1993

Joe Wilder (tp, flh), Seldon Powell (fl, ts), Bobby Tucker (p), James Chirillo (g), Milt Hinton (b), Sherman Ferguson (dm).

Six titles were recorded for Evening Star (more without SP), issued as “No Greater Love”:

Come On Home	Solo 32 bars. (M)
It’s Easy To Remember	Solo 16+8 bars, (tp) on bridge. Solo 16 bars. Duet with (tp) to coda. (S)
Samba De Orfeu	Duet with (tp) 56 bars. Solo 56 bars. 112 bars 4/4 with (tp). Solo 8 bars. (FM)
Harry Lulu	Solo 64 bars. (F)
The Courtship	(fl). (M)
Thinking Of A Lady	Solo 24 bars. (SM)

Comments later.

No further recording sessions.

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