

**The**  
**TENORSAX**  
**of**  
**THEODORE MARCUS**  
**EDWARDS**  
**“TEDDY”**

Born: Jackson, Mississippi, Feb. 26, 1924  
 Died: April 20, 2003

*Introduction:*

I have to admit that Teddy Edwards was not a very much known tenor saxophone playerback in the old days of Oslo Jazz Circle, merely “the one who battled unsuccessfully with Dexter Gordon on that Dial session”.

*History:*

Father played trombone, reeds and violin. He studied first in home town. Already at 12 in band with clarinet, alto player with Doc Parmlee 1936, Don Dunbar 1938, Paul Gayten 1940. Moved to Detroit in 1942 and played with Hank Jones, Tweed Beard and others. Also own band in Alexandria, Louisiana and Tampa, Florida. He toured widely with Ernie Fields’ orchestra, then in 1945 settled in Los Angeles to work with the drummer and singer Roy Milton. He was invited to join Howard McGhee’s group and changed to tenor saxophone, on which he built his reputation as a resourceful and fluent improviser. During the late 1940s Edwards participated fully in the after-hours club life of the city and became a key figure in the development of bop; he also took part in a number of significant recording sessions and played with the bands led by Benny Carter and Gerald Wilson. Thereafter he performed as a soloist and as leader of his own groups, although he also secured engagements with Howard Rumsey (1949-50), Max Roach (1954) and Benny Carter (1955). In the early 1950s he spent a year at Bop City in San Francisco, returning to Los Angeles to join Gerald Wilson (with whom he appeared intermittently into 1970s). He also worked with Benny Goodman in 1964. Edwards became known as a composer and arranger for television and radio during the 1970s, but continued to tour and record frequently in 1980s and later (ref. The New Grove Dictionary of Jazz).

## TEDDY EDWARDS SOLOGRAPHY

**RUSSELL JACQUET AND HIS ORCHESTRA** **LA. 1945**

Russell Jacquet (tp, vo), Calvin Boze (tp), Teddy Edwards (as), Maurice Simon (ts), Arthur Dennis (bar), Bill Davis (p), Charlie Mingus (b), Forrest "Chico" Hamilton (dm).

Two titles were recorded for Globe, no TE on "Look What You've Done To Me", but

APP6A Penny's Worth Of Boogie (as)-Solo with ens 20 bars. (M)

Almost two blues choruses in a light style with no particular resemblance to his later tenorsax style.

**HOWARD MCGHEE AND HIS COMBO** **Hollywood, May 1945**

Howard McGhee (tp), Teddy Edwards (ts), Vernon Biddle (p), Stanley Morgan (g), Charlie Mingus (b), Nat "Monk" McFay (dm).

One title was recorded for Modern Music:

JM2 Deep Meditation Solo 32 bars. Solo 8 bars to long coda. (S)

A very appropriate introduction to TE's tenorsax playing, in a slow tempo he plays convincingly as the item's main soloist. The style is modern but seems to be composed of many elements not yet quite integrated. His playing is very emotional, and this item should be noted as one of his most interesting contributions from the middle forties.

**WYNONIE "MR. BLUES" HARRIS ACC. BY****JOHNNY OTIS' ALL STARS****LA. June/July 1945**

Howard McGhee (tp), Teddy Edwards (ts), Lee Jones (p), Stan Morgan (g), Robert Kesterton (b), Johnny Otis (dm), Wynonie Harris (vo).

Note however that TE was interviewed in April 1994 and upon the question: "What was your first date?", he responds: "With Wynonie Harris. We recorded his first hit, "Around The Clock". My first real record date and I happen to be on a hit record".

Four titles were recorded for Aladdin, TE not present on "Cock-A-Doodle-Do", but:

A3632 Around The Clock Blues Part I Solo 12 bars. Obligato 48 bars. Solo 12 bars. (SM)

A3633 Around The Clock Blues Part II Obligato 48 bars. Solo 12 bars. (SM)

P-104-B Yonder Goes My Baby Solo 12 bars. Obligato 12 and 12 bars. (SM)

Although fine tenorsax accompaniment to my favourite blues singer, there is not so much of the modern touch as might be expected.

**HOWARD MCGHEE AND HIS BAND** **Hollywood, Sept. 4, 1945**

Howard McGhee (tp), Teddy Edwards, James King (ts), Vernon Biddle (p), Bob Kesterton (b), Roy Porter (dm). Date may possibly be May.

Four titles were recorded for Philo, no tenorsax on 203 "Stardust", but:

van200 Intersection Part of intro. Soli 16 and 8 bars. (M)

van201 Life Stream Solo 16 bars. (S)

van202 Mop-Mop Three choruses of 32 bars tenorsax duet. (F)

The two first items are quite experimental and not really among the most successful ones of their kind. The tenorsax contributions are not very free and not memorable. Presumably TE takes all soli on "Intersection" but shares some space with JK on "Life Streams". "Mop-Mop" is not at all similar to the moderately successful efforts of the other items but features a "ra w" tenorsax duet, and although it is unstructured and quite ugly, it is still interesting in a historical perspective.

**HOWARD MCGHEE AND HIS ORCHESTRA** **Hollywood, Sept. 4, 1945**

Personnel as above 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" but:

Cool Fantasy Part I (McGhee Jumps) Solo 20 bars. (M)

Cool Fantasy Part II Solo 24 bars. (M)

Good sides these with tenorsax soloing of comparable quality. However, it is a weakness that Edwards and King are not easily identifiable, major soloists are! I believe that TE is the only tenorsax soloist on Part I, but that he takes the briefest solo only on Part II. Postscript of Sept. 26: David Brown has convinced me that TE takes the last and longest solo!

**SLIM GAILLARD AND HIS BOOGIEREENEERS LA. ca. Sept. 1945**

Howard McGhee, Karl George (tp), Lucky Thompson, Teddy Edwards, Wild Bill Moore (ts), Fletcher Smith (p), Slim Gaillard (g, vo), Bam Brown (b), Leo Watson (dm).

Four titles were recorded for King, two have TE:

5016	Tutti-Frutti	Solo 16 bars. (M)
5017	Travellin' Blues	Obbligato 12 bars (1 <sup>st</sup> obbligato part). (S)

The interesting solo on "Tutti ..." is certainly not by Lucky, and although I am not 100% sure, I do not believe this is Wild Bill either. The opening phrase is very lesterish, while the last eight has some fast birdlike fingering. The solo is very likely played by TE.

**HOWARD MCGHEE AND HIS ORCHESTRA Hollywood, ca. Dec. 1945**

Howard McGhee (tp), Teddy Edwards, James King (ts), Vernon Biddle (p), Bob Kesterton or Oscar Pettiford (b), Roy Porter (dm), Pearl Traylor, Estelle Edison, Clarence Williams (vo).

Eight titles were recorded for Modern Music:

11:45 Swing	Solo 16 bars. (M)
Play Boy Blues	Solo 12 bars. (SM)
Around The Clock I	No solo. (S)
Around The Clock II	Obbligato 8 and 8 bars. (S)
Gee I'm Lonesome	Solo 12 bars. (S)
Call It The Blues	Obbligato 12 and 12 bars. (S)
Jive I Like	No solo. (S)
I'm Drunk	Straight 12 bars. Obbligato parts (vo-CW). Solo 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:

BN 22	Mad Hype	Chase three choruses of 32 bars with (ts-JK). (F)
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The most interesting item is "Mad Hype" with a real tenorsax chase, although it is rather untidy and not at all comparable to the Dexter/Wardell battles. The tenorsax styles of TE and JK are rather similar, and although I have attributed most soloing to TE, I am not sure, particularly on the slow obbligato parts. Postscript of Dec. 3, 2018: The missing MM127 has appeared and "I'm Drunk" has some tenorsax playing but only fill-ins to a blues item. Note that McGhee cannot be heard himself on this record.

**HOWARD MCGHEE AND HIS ORCHESTRA Hollywood, Dec. 21, 1945**

Howard McGhee (tp), Teddy Edwards (cl-"... Blues", (ts), J. D. King (ts), Vernon Biddle (p), Bob Kesterton (b), Roy Porter (dm), Monette Moore (vo-"... Chair", "... Jive).

Broadcast from "Street of Paris" (issued on Uptown CD):

Intro/Night Mist (Theme)	No solo. (S)
Night In Tunisia	Unlikely solo 28 bars. (M)
Rockin' Chair	Possibly obbligato parts. (S)
Howard's Blues	(cl)-Solo 36 bars. (M)
Killin' Jive (Nagasaki)	Possibly obbligato parts. (F)
The Man I Love	Possibly soli 64 and 64 bars, destroyed by announcer. (F)

Interesting broadcast but mostly for the sake of the leader himself. King takes the strong tenorsax solo on "... Blues" as announced, and it is not evident what tenorsax contributions TE has here. Please give your opinion. Postscript: David Brown states that "... Tunisia" is played by King.

**HOWARD MCGHEE ORCHESTRA** **Hollywood, Spring 1946**

Howard McGhee (tp), Teddy Edwards (ts), James King (ts, vo-23345), Vernon Biddle (p), Robert Kesterson (b), Roy Porter (dm).

Four titles were recorded for Melodisc:

23333	Sweet Potato	Solo 32 bars. (F)
23337	Hoggin'	96 bars chase with (ts-JK). (F)
23345	Blues A La King	Obbligato parts. Solo 24 bars. (M)
23610	Night Mist	Straight. (S)

Again TE forces himself upon the listener; with still shortcomings he is a personality. Apart from McGhee's trumpet, which is brilliant on this low-fidelity date, there are fine tenorsax soli on "Sweet" in a very fast tempo, and "Blues ...", and also a rather unstructured battle with King on "Hoggin'". Important session for serious students of bebop.

**HOWARD MCGHEE AND HIS SEXTET** **Hollywood, Oct. 18, 1946**

Howard McGhee (tp), Teddy Edwards (ts), Dodo Marmarosa (p), Arv Garrison (g), Bob Kesterton (b), Roy Porter (dm).

Four titles were recorded for Dial:

1041-4	Dialated Pupils	Solo 32 bars. (F)
1041-5	Dialated Pupils	As above. (F)
1042-4	Midnight At Mintons	Solo 16 bars. (M)
1043-1	Up In Dodo's Room	Solo 24 bars. (M)
1043-2	Up In Dodo's Room	As above. (M)
1044-2	High Wind In Hollywood	Solo 28 bars. Break. (F)

Although TE's previous recordings almost completely have been with Howard McGhee, this session represents a change. Possibly due to Ross Russell's active participation, this is elaborate and concentrated bebop music, not watered out with the commercially oriented blues tradition as on several occasions before. The session is also more transparent, revealing strengths but also weaknesses without mercy. TE is a rather uneven musician, sometimes playing brilliantly and then seemingly having problems with the changes, sometimes playing almost in a timid manner for suddenly to produce some flashing and remarkable runs. These items are really difficult to evaluate, they represent some of TE's most important but not necessarily his best. However, they are important parts of our bebop heritage.

**LOUIS (or LEWIS) OLES** **LA. ca. 1947(?)**

Lewis Oles (tp), Teddy Edwards (ts, arr), Wardell Gray (ts), 3 unknown (reeds), unknown (p), unknown (b), unknown (dm).

Recording session for Dick Bock, one title, "Before Dawn", possibly lost.

**HOWARD MCGHEE SEXTET** **Pasadena, ca. June 1947**

Howard McGhee (tp), Sonny Criss (as), Teddy Edwards (ts), Hampton Hawes (p), Addison Farmer (b), Roy Porter (dm).

AFRS Jubilee No. 238 (MCG-2,4) and 239/289 (MCG-3), recorded at the McCormack General Hospital.

MCG-2	Body And Soul	Solo 32 bars. (S)
MCG-3	The Man I Love	Solo 64 bars. (F)
MCG-4	Ornithology	Solo 32 bars. (FM)

A very fine group, and good soli by all. TE seems to thrive best in uptempo; his "... Love" is a very interesting performance. He is weakest in "... Soul", his lyrical vein does not seem to be a very strong one. "Ornithology" is quite interesting, but Criss takes most of the attention.

**HOLLYWOOD JAZZ CONCERT****LA. July 6, 1947**

Howard McGhee (tp), Trummy Young (tb), Sonny Criss (as), Dexter Gordon, Wardell Gray, Teddy Edwards (ts), Hampton Hawes (p), Barney Kessel (g), Red Callender (b), Tim Kennedy and/or Connie Kay and/or Roy Porter (dm).

Concert at the Elks Auditorium, one title has TE (more titles without him):

Jeronimo/Cherrykoke Solo 64 bars, last 16 with ens to coda. (F)

This solo has been confirmed to be TE's, and his brief contribution is of no lesser quality than the two other tenorsax performers.

**TEDDY EDWARDS ON TENORSAX****LA. July 1947**

Benny Bailey (tp), Teddy Edwards (ts), Dudley Brooks (p), Addison Farmer (b), Roy Porter (dm).

Eight titles were recorded for Rex:

MR-5	Bird Legs	Solo 32 bars. (M)
MR-6	Out Of Nowhere	No solo.
MR-7	Roy's Boy	Solo 36 bars. (FM)
MR-8	Steady With Teddy	Solo 32 bars. (M)
	Rexology	Solo 32 bars. (FM)
	Three Base Hit	Solo 32 bars. (FM)
	R.B.'s Wig	Solo 32 bars. (FM)
	Body And Soul	Solo 48 bars to coda. (S)

A very interesting session, possibly TE's most important, deserving a better fate than being produced for the obscure Rex and forgotten by all but the most explorative collectors! It seems that this is a serious bebop investment, trying to follow up the Dial efforts. The much underrated Benny Bailey replaces McGhee and makes some very interesting contributions, and there are some surprising and elaborate "unknown" bebop melodies like "Rexology", "Three Base ..", "... Legs" and "Steady ...". TE is acting like a leader, playing forcefully and more determined than on Dial but is still revealing his weaknesses; his ambitions seem to supersede his capabilities, thus his solos are uneven, a mixture of brilliance and downright misplaced notes. "Body And Soul" is a good example of this unevenness.

**TEDDY EDWARDS****LA. Oct. 1947**

Herb Harper (tb), Teddy Edwards (ts), Hampton Hawes (p), Robert "Iggie" Shevack (b), Roy Porter (dm).

Four titles were recorded for Rex:

	Teddy's Time	Solo 36 bars. (M)
	Wonderful Work	Solo 34 bars. (FM)
	Fairy Dance	Solo 34 bars. (FM)
	It's The Talk Of The Town	Solo 48 bars to coda. (S)

The second Rex session deserves the same comments as the first one; historically of great interest but not without weaknesses. HH's trombone is a pleasant encounter, not many played as well in the modern style in 1947! "Fairy ..." is a good example of TE's too highly aimed ambitions, he plays seemingly perfect bebop but the details show many weaknesses. He succeeds better on "... Work", and "... Time" is a thrilling item with three blues choruses of which the second in double tempo really is astonishing. "... Town" is a vehicle used by Dexter on Dial, and the comparison is bad and good; bad because Dexter is way ahead in every way creating masterpieces of music; good because TE shows that he strives for originality within his own constraints, a real innovator in the small, never to make it really big for good reasons but an exciting artist to be remembered.

**DEXTER GORDON QUINTET****Hollywood, Dec. 4, 1947**

Dexter Gordon, Teddy Edwards (ts), Jimmy Rowles (p), Red Callender (b), Roy Porter (dm).

Two matrix numbers were recorded for Dial (another two without TE):

D1143-B	The Duel Part 1 & 2	As below, except the 5 choruses after the piano solo are pretty disorganized. (FM)
D1144-B		
D1143-C	Hornin' In Part 1 & 2	Solo pattern: DG 64, TE 64. After piano solo: Three choruses with
D1144-C		

16/16, 8/8 and 4/4 respectively,  
 DG first. Then 2 choruses of 2  
 and 4 bars pieces to ensemble. (FM)

D1143-D The Duel Part 1 & 2 As above, except only one chorus  
 D1144-D of brief pieces in the end. (F)

These items are treated in detail in the Dexter Gordon solography, also with reference to Wardell Gray. I will only mention that this music is really ugly when you hear it for the first time, and the echo sound does not improve it, but it has intrinsic qualities that appear by repeated, concentrated listening. TE struggles to keep along with DG, an impossible challenge, yet he proves that he is one of the most prominent bebop performers and the real thing, not a fake. He has shortcomings, but he has his own things and is more than "a face in the crowd". Note that a third version of the tune has recently appeared!

**TEDDY EDWARDS QUARTET** **same date**  
 Personnel as above minus Dexter Gordon. One title:

1145 Blues In Teddy's Flat Intro 4 bars to solo 8  
 choruses of 12 bars. (M)

One of the finest TE items, proving that he was one of the most important bebop tenor saxophonists. A sharp, piercing, not necessarily beautiful tone combined with a well-developed technique often used rather abruptly, results in a quite original style. The fine recording quality of the Dials make them the most important of TE's contributions from the forties.

**THE KENTON ALL STARS** **LA. April 2, 1949**  
 Art Farmer (tp), Art Pepper (as), Bob Cooper, Teddy Edwards (ts), Hampton Hawes (p), John Simmons (b), Chuck Thompson (dm).  
 Gene Norman's "Just Jazz" Concert No. 53, recorded at the Shrine Auditorium.

Perdido Solo 3 choruses of 32 bars.  
 4/4 with horns 3 choruses. (M)

The Great Lie The announcer is reported to talk  
 through TE's chorus, which thus  
 exists but remains unissued. (FM)

An interesting jam session with good soli by all participants without being among the most memorable occasions.

**same date?**  
 Personnel possibly as above.

Donna Lee / Scratch Solo 3 choruses of 32 bars. (F)

**same date**  
 Teddy Edwards (ts), Erroll Garner (p), John Simmons (b), Chuck Thompson (dm),  
 Dave Lambert (vo).

Cherokee Solo 2 choruses of 64 bars. (F)

Erroll Garner is a marvellous soloist but as accompaniment his playing is no success, and TE is blowing uphill, doing as best he can but he does not really get anywhere.

**JUST JAZZ ALL STARS** **Pasadena, Ca., May 9, 1949**  
 Roy Eldridge (tp), Don Hill (as), Teddy Edwards (ts), Gene Gilbeaux (p), Herman Washington (b), Henry Tucker Green (dm).  
 Gene Norman's "Just Jazz" Concert, recorded at the Civic Auditorium, three titles:

Billie's Bounce Solo 6 choruses of 12 bars. (FM)

Idaho Solo 4 choruses of 32 bars. (F)

The Man I Love Solo 64 bars, last half destroyed  
 by the (mc). (FM)

These 'Stars' is in fact Gene Gilbeaux's quartet supplemented by trumpet and tenorsax. Particularly "Idaho" has some strong tenorsax playing.

Note: The "Donna Lee / Scratch" of April 2, 1949, may be from this session, research still ongoing.

There is a "Cherokee" presented as ERROLL GARNER & TEDDY EDWARDS from NYC. Apollo Theatre, Dec. 30, 1950. However, it is identical to the version above. What is the background for this error?

**GERALD WILSON & HIS ORCHESTRA**

**LA. ca. April 1953**

John Anderson, Bob Grey, Allen Smith, Clark Terry (tp), Isaac Bell, Atlee Chapman, John Ewing, Britt Woodman (tb), Jerry Dodgion (as), Teddy Edwards, Paul Gonsalves, Frank Haynes (ts), Bill Green (bar), Cedric Haywood (p), Addison Farmer (b), Gus Gustafson (dm), unknown (vo).  
Eleven titles were recorded for Federal, but no TE.

**GERALD WILSON & HIS ORCHESTRA**

**San Francisco, Feb. 8, 1954**

Personnel probably similar to above, but Sonny Criss (as) added, Paul Gonsalves (ts) omitted. Featuring guests: Wardell Gray, Zoot Sims, Stan Getz (ts).  
Concert, San Francisco's Veterans' Memorial, eleven titles (unissued titles from James Accardi collection), three should be discussed with regard to TE:

Hollywood Fantasy (brief version)	(as)-Duet with (as-SC?). (FM)
Love For Sale	(as)-Solo 48+16 bars, orch on bridge. (FM)
Suite	(ts)-Solo with orch 8 bars. (M)

Most interesting is the altosax solo on "Love ...", and it sounds so much like TE's tenorsax playing, that we go for him. If this is correct, TE might easily also be playing altosax on "...Fantasy". The brief tenorsax solo on "Suite" has no particular interest. Note however an unidentified tenorsax solo on "... Fantasy", not TE, but who is it?

**CLIFFORD BROWN**

**LA. April 1954**

Clifford Brown (tp), Teddy Edwards (ts), Carl Perkins (p), George Bledsoe (b), Max Roach (dm).

Concert presented by Gene Norman. The following titles have TE:

Sunset Eyes	Solo 64 bars. (M)
All God's Chillun Got Rhythm	Solo 32 bars. (F)

Rather strained tenorsax playing here, not at all what we might have expected, best is "... Eyes".

**CLIFFORD BROWN**

**LA. 1954**

Clifford Brown (tp), possibly Teddy Edwards (ts), possibly Carl Perkins (p), Max Roach (dm).

Recorded by Clifford Brown himself, four titles, three have tenorsax:

Pennies From Heaven	Solo 64 bars. (M)
Second Balcony Jump	Solo 64 bars. Solo 4x4 bars. (M)
Lullaby In Rhythm	Solo ca. 40 bars. (M)

Competent tenorsax playing on "... Heaven" and "... Jump" but difficult to say whether it is TE or not. "Lullaby ..." however is a mess.

**JANE FIELDING VOCAL WITH  
THE KENNY DREW QUINTET**

**LA. late 1955**

Joe Maini (as), Ted Efantis (ts), Kenny Drew (p), Leroy Vinnegar (b), Lawrence Marable (dm).

Five titles were recorded for Jazz West, issued as "Embers Glow", one has tenorsax:

Too Marvelous For Words	Solo 32 bars. (FM)
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**LA. March 1956**

Personnel as previous except Paul Chambers (b) replaces Vinnegar.  
Five titles, one has TE:

Along With Me	Solo 16 bars. (M)
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There is surprisingly and disappointingly little tenorsax playing on these vocal sessions, and TE have much better stuff to show us later than the two items here.  
Postscript of July 2017: Ted Efantis exists! He was a Washington D.C. based musician who followed Jane Fielding to the West Coast and played this date (ref. James Howard).

**EARL BOSTIC****LA. Feb. 2, 1957**

Personnel including Teddy Edwards (ts).  
Four titles were recorded for King, but no TE.

**LA. Feb. 28, 1957**

Personnel including Teddy Edwards (ts).  
Four titles were recorded for King, but no TE.

**LEROY VINNEGAR****LA. July 15, 1957**

Gerald Wilson (tp), Teddy Edwards (ts), Victor Feldman (vib), Carl Perkins (p),  
Leroy Vinnegar (b), Tony Bazley (dm).

Four titles were recorded for Continental, two issued:

Walk On	Break to solo 32 bars. (M)
Walkin'	Solo 24 bars. (SM)

**LA. Sept. 16, 1957**

Same. Three titles, no TE on "I'll Walk Alone" but:

On The Sunny Side Of The Street	Soli 16 and 8 bars. (M)
Walkin' My Baby Back Home	Break to solo 16 bars. (SM)

**LA. Sept. 23, 1957**

Same. Two titles, no TE on "Would You Like To Take A Walk" but:

Walking By The River	Break to solo 32 bars. (M)
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Good to have TE back in good shape, not too much have been heard from him in this decade. He may still be a little rusty, "Walkin'" is not successful, and "... Street" quite ordinary. However, "... On" and "... River" in particular show that this is a tenorsax player with qualities. Note also the strong bass playing on this session!

**JIMMY WITHERSPOON****LA. probably spring 1958**

Personnel possibly including Teddy Edwards (ts).

Two titles were recorded for RIP Records, no tenorsax on 105 "Endless Sleep" but:

106	Coming Home	Obbligato 24 bars to solo 12 bars to obbligato 12 bars. (S)
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The tenorsax on "... Home", which is really "Going Down Slow", has some quick phrasing out of the blues ordinary, and it may quite easily be TE, but impossible to be sure.

**JIMMY WITHERSPOON****LA. May 8, 1958**

Gerald Wilson (tp), Jimmy Allen, Teddy Edwards (ts), Hampton Hawes (p),  
Herman Mitchell (g), Jimmy Hamilton (b), Jimmy Miller (dm), Jimmy  
Witherspoon (vo).

Six titles were recorded for World Pacific, no TE on "Times Are Changing", "Wee Baby Blues" and "All That's Good" but:

There's Good Rockin' Tonight	Solo 24 bars (1 <sup>st</sup> (ts)-solo). (M)
When I've Been Drinkin'	Solo 24 bars. (S)
It Ain't What You're Thinkin'	Solo 12 bars. Coda. (M)

**LA. May 16, 1958**

Same except Harry Edison (tp), Henry McDode (p) replace Wilson and Hawes. No (vo) on "Midnight Blues", issued as **TEDDY EDWARDS**.

Six titles, no TE on "Tain't Nobody's Business" and "S. K. Blues" but:

Midnight Blues / Red Shirt	Solo 24 bars (2 <sup>nd</sup> (ts)-solo). (M)
When Lights Go Out	Solo 16 bars. (SM)
Spoon's Blues	Obbligato 16 and 6 bars. (S)
Sweets' Blues	Solo 12 bars. (S)

These sessions are possibly some of the best ones with "Spoon" ever, brilliant rhythm sections and first rate backing! TE is featured a lot to great advantage; best

is he in slow tempo blues like "... Drinkin'" and "Sweets' ..." as well as the non-blues "When The Lights ...". Dig this session!

**THE RENE BLOCH ORCHESTRA****LA. Nov. 4, 1958**

Louis Valizian, Marvin Brown, Ronnie Ossa, Bob McKinzie (tp), Vince Diaz (tb), Rene Bloch, Teddy Edwards, Nash Maez, Dick Houldgate, Augie Alcaraz (sax es), Roberto Gil (p), Charlie Blackwell (b), Willie Bobo, Mongo, Jack Navara, Lalo Guerrero, Juan Cheda, Modesta Duran (perc).

Fifteen titles were recorded for Andex, issued as "Much Rock With Rene Bloch", five have tenorsax soli:

Stop-When-Swinging	Solo 16 bars. (M)
Rene's Mambo	Solo 16+8 bars, orch on bridge. (F)
One More	Solo 32 bars. (FM)
Harry's At One	Solo 32 bars. (FM)
Cha-Cha-Stroll	Soli with orch 12 and 12 bars. (SM)

A good orchestra playing: more latin than jazz but with occasional improvised soli. The competent tenorsax soli might all very well be played by TE.

**LEROY VINNEGAR QUARTET****LA. Dec. 15, 1958**

Teddy Edwards (ts), Joseph Armand "Joe" Castro (p), Leroy Vinnegar (b), Billy Higgins (dm).

TV show, two titles recorded live (TE not present on the third one, "Old Folks"), sent on Dec. 22, issued on Calliope:

Walk On	Straight/soli 16, 32 and 20 bars to coda. (SM)
Love For Sale	Straight 64 bars. Solo 32 bars. Straight 32 bars to long coda. (FM)

Not enough time to stretch out properly, like on "Love ..." where he gets only the last half of one solo chorus. Mostly relatively straight playing on "Walk On".

**JOE CASTRO****LA. probably Jan. 1959**

Personnel as LEROY VINNEGAR above.

Nine titles were recorded at Falcon's Lair, "Billie's Bounce"-4 and "A Foggy Day" issued on Metrojazz with date falsely given as Aug. 3, 1959, the rest on the Joe Castro 6-CD-box:

Feeling The Blues	Solo 36 bars. (M)
Sweet Georgia Brown tk 4	Straight 32 bars to solo 64 bars. Straight 32 bars to coda. (F)
Sweet Georgia Brown tk 8	As above. (F)
You Name It	Straight 36 bars to solo 32 bars. 32 bars 4/4 with (dm) to straight 36 bars to coda. (SM)
Woody'n' You	Solo 64 bars. 32 bars 4/4 with (dm) to straight. (FM)
Good Gravy	Straight 2 to solo 3 choruses of 12 bars. Straight 3 choruses to coda. (M)
Walk On	Straight/soli 16, 64 and 20 bars to coda. (SM)
Autumn Leaves mst	Straight 32 bars to solo 32 bars. 32 bars 8/8 with (dm) to solo/straight to long coda. (M)
Autumn Leaves tk 9	With (p) 64 bars. 8/8 and ending as above, but with (p). (M)
Autumn Leaves tk 13 (NC)	Straight 32 bars to solo 32 bars. (M)
Autumn Leaves tk 6 (NC)	Straight 32 bars to solo 24 bars. (M)
Billie's Bounce tk 4	Solo 5 choruses of 12 bars. Soli 12 and 12 bars. (M)

Billie's Bounce tk 5	As above. (M)
A Foggy Day	Break to solo 2 choruses of 36 bars. Straight 36 bars to coda. (FM)

Note: There are many additional breakdowns and false starts of "Autumn ...", terminating before the straight introductory chorus is finished, details unnecessary.

Fine piano and rhythm on these items, in fact I did not realize how fine pianist Castro was until recently. Lots of good tenorsax playing, particularly interesting to hear him on the good old "Sweet Georgia ...", and the two takes are very different except for the beginning of the second chorus. Interesting also to study the development of "... Leaves", but one longer take in a slightly slower tempo might have been better than all these versions.

Note: There are unissued takes of other items also as well as unissued tunes (ref. Daniel Richard). Those are, omitting brief breakdowns:

Teddy's Tune	Solo 5 choruses of 12 bars. Solo 12 bars to 36 bars 4/4 with (dm). Solo 12 bars to coda. (SM)
Feeling The Blues tk 1	Straight 24 bars to solo 36 bars. Straight 24 bars to coda. (M)
Feeling The Blues tk 4	As tk 1. (M)
Feeling The Blues (NC)	Straight 24 bars to solo 36 bars. (M)
Feeling The Blues tk 6	As tk 1. (M)
Love For Sale reh	Straight 32 and 16 bars. (FM)
Love For Sale reh	Solo 12 bars (NC). 64 bars 8/8 with (dm) to straight 64 bars and long coda. (FM)
Sweet Georgia Brown	As above. (F)
Sweet Georgia Brown tk 6	As above. (F)
Woody'n You tk 9	As above. (FM)
Walk On reh	Straight 16 bars. (SM)
Billie's Bounce tk 3	As above but 4 choruses. (M)
A Foggy Day tk 1 (NC)	Break to solo 2 choruses of 36 bars. Break to solo 4 bars (NC). (FM)
A Foggy Day tk 2 (NC)	Break to solo 36+10 bars (NC). (FM)
A Foggy Day tk 3 (NC)	Break to solo 36+3 bars (NC). (FM)
Leroy Blues reh	Straight 12 to solo 12 bars. (M)
Leroy Blues reh	Straight 12 to solo 36 bars. (M)
Leroy Blues reh	Straight 24 to solo 24 bars. (M)
Leroy Blues reh	Straight 24 to solo 12 bars. (M)

Postscript of Nov. 21, 2017: With the appearance of much more material from this session, its importance and interest grow, at least for this author it is exciting to follow how these artists work. There is a lot of blues here, first and foremost a 'new' tune "Teddy's ..." lasting more than eight minutes, very fascinating. Another new one is "Leroy ..." where the guys are fooling around with the blues, nothing serious it seems since it never gets down to anything. Neither "Love ..." results in anything, and another take of "... You" has TE for once out of tune. For those more fascinated by uptempi, two more complete takes of "... Georgia Brown" will do nicely.

#### HELEN HUMES VOCAL ACC. BY

LA. Jan. 5, 1959

Benny Carter (tp), Frank Rosolino (tb), Teddy Edwards (ts), Andre Previn (p), Leroy Vinnegar (b), Shelly Manne (dm).

Four titles were recorded for Contemporary:

Ain't Misbehavin'	Solo 16 bars. (M)
Bill Bailey	Solo 16 bars. (FM)

Bill	Obbligato parts. (S)
When The Saints Go Marchin' In	Solo 32 bars. (M)

**LA. Jan. 27, 1959**

Personnel as Jan. 5 except Mel Lewis (dm) replaces Manne.  
Four titles, no TE on "Among My Souvenirs" but:

A Good Man Is Hard To Find	Solo 22 bars. (M)
'Tain't Nobody's Biz-ness If I Do	Obbligato parts. (SM)
I Got It Bad	Obbligato parts. (S)

**LA. Feb. 10, 1959**

Personnel as Jan. 5. Four titles:

You Can Depend On Me	Obbligato parts. (M)
Trouble In Mind	Solo 8 bars. (S)
Stardust	Obbligato parts. (S)
When I Grow Too Old To Dream	Obbligato parts. (M)

TE has not a prominent role here, most contributions are background to HH's vocal, but the quantity is quite impressive, and in the pleasant tempi the results are beautiful. Also several good soli, particularly "A Good Man ..." should be noted. Note also some excellent piano soli, particularly on "Ain't ..." and "Bill".

**ROY DeMICHEL & HIS ORCHESTRA LA. April 14-16, 1959**

Marvin Brown, Johnny Anderson, Johnny Audino (tp), Dave Wells, Ed Freudenberg (tb), Ted Parker (as), Lanny Morgan (as, bar), Teddy Edwards (ts), Modesto Brisenno (bar), Joyce Collins (p), Buddy Matlock (g), Jack Smalley (b), Roy Roten (dm), Roy DeMichel (cond).

Ten titles were recorded for Challenge CHS2503, issued as "For Bloozers Only", six have TE:

For Bluesers Only	Solo 24 bars. (S)
Twelve Bars High	Break to solo 24 bars. (FM)
A-Rompin' We Will Go	Solo 24 bars. (FM)
Blues In The Night	Solo 12 bars. (SM)
Playmates	Solo 20 bars. (M)
Ho Dere	Solo 24 bars. (F)

A really great swinging big band session with great arrangements, and TE plays very well, all blues. For a highlight choose the slow and very groovy "... Only".

**JOE CASTRO QUARTET NYC. July 18, 1959**

Teddy Edwards (ts), Joe Castro (p), Leroy Vinnegar (b), Billy Higgins (dm).  
Eight titles were recorded for Atlantic, issued as "Groove Funk Soul", 3722  
"That's All" is a piano solo but:

3716	Play Me The Blues	Solo/straight 6 choruses of 12 bars. Solo/straight 4 choruses to coda. (SM)
	Play Me The Blues alt.	Solo/straight 5 choruses of 12 bars. Solo/straight 2 choruses to coda. (SM)
3717	Day In, Day Out	Solo 58 bars. Straight 64 bars. (F)
3718	Day Dream	Solo/straight 32 and 16 bars to coda. (S)
3719	Lover	Solo 2 choruses of 64 bars. Acc. (dm). (F)
3720	It Could Happen To You	Solo 34 bars. Coda. (M)
3721	Yesterdays	Brief intro. Solo 16 bars (S) to 32 bars (SM). Solo 16 bars to long coda. (S)
	Yesterdays alt.	Solo 32 bars (S) to 32 bars (SM). Solo 16 bars to long coda. (S)

3723 Groove Funk Soul Fade in to solo 8 choruses of 12 bars.  
Solo 2 ½ choruses to fade out. (F)

This quartet session certainly has qualities, Castro is an interesting, competent pianist. TE's sound is however quite penetrating on this session, and he is somewhat uneven in his playing. "Day Dream" is beautiful but rather straight, while "Yesterdays" is not consistently treated with taste. "It Could ..." is rather ordinary, and he plays the blues to satisfaction but no more. Postscript of Dec. 2020: First of all I would like to give more credit to Castro, he is a really amazing pianist with high qualities! Next, two good new titles in uptempo, "Day In, ..." and "Lover". Finally two alternates, comparable to the originals, but solo structures are different, "Yesterdays" has a new start, and "Play ..." is shorter.

#### TEDDY EDWARDS QUARTET

LA. Aug. 1959

Teddy Edwards (ts), Les McCann (p), Leroy Vinnegar (b), Ron Jefferson (dm).  
Seven titles were recorded for Pacific Jazz:

Frankly Speaking	Straight 32 bars to solo 32 bars. Straight 20 bars to coda. (SM)
Our Love Is Here To Stay	Intro 8 bars to straight 1 chorus to solo 2 choruses of 32 bars. 32 bars 4/4 with (dm) to straight 16 bars to coda. (M)
Fools Rush In	Solo 64 bars to long coda. (S)
Undecided	Straight 1 chorus to solo 2 choruses of 32 bars. Soli 4 and 4 bars. Straight 8 bars to coda. (FM)
Beve's Comjumulations	Straight 1 chorus to solo 4 choruses of 12 bars. Solo 12 bars. (SM)
Willow Weep For Me	Solo 32 bars (S) to solo 32 bars (SM). Solo 8 bars to long coda. (S)
Lover Come Back To Me	Intro 8 bars to solo 3 choruses of 64 bars. Solo with (dm) 64 bars to long coda. (F)

Possibly this session should be considered TE's best in the late fifties! A firm rhythm section lays the foundation for laidback tenorsax playing. His tone is maybe somewhat thin, but his playing is not, he seems happy and inspired all the way in a variety of tempi, mostly in the lower range. Loose and pleasant in medium tempo on "Undecided" and "Our Love ...", a groovy "... Speaking", simple but moving ballad playing on "Fools ..." and particularly a delicious "Willow ...", soft blues on "Beve's ..." (note the second chorus!), and finally a flashing "Lover ... In uptempo. Note this session!!

#### GLORIA SMYTH

same?

Personnel as above plus Gloria Smyth (vo).  
Three titles were recorded for World Pacific (a fourth title "When You're Smiling" has no tenorsax):

I'll Remember April	Solo 64 bars. (FM)
Time After Time	Obbligato 32 and 8 bars. (S)
Imagination	Obbligato parts. Solo 16 bars. (SM)

A good but somewhat staccato tenorsax solo on "... April", also good "Imagination", but the pleasant obbligato on "... Time" is most noteworthy.

#### TEDDY EDWARDS / GLORIA SMYTH

LA. Aug. 16, 1959

Teddy Edwards (ts), Ronnie Ball (p), Ben Tucker (b), Al Levitt (dm), Gloria Smyth (vo-except "Tempo ...").  
Three titles were recorded for Pacific Jazz (a fourth title "Billy" without TE):

Tempo De Blues	Straight 2 to solo 4 choruses of 12 bars. Solo 1 chorus to straight 1 chorus. (M)
Sittin' And Sighin'	Obbligato 40 bars to coda. (S)
Bye Bye Blackbird	Solo 32 bars. Obbligato parts. (FM)

TE is swinging very nicely on “Tempo ...” and “... Blackbird”, and his beautiful background playing on “Sittin’ ...” is delicate and most memorable.

**GLORIA SMYTH****LA. Sept. 18, 1959**

Personnel including Teddy Edwards (ts), Gloria Smyth (vo).  
Two titles were recorded for World Pacific:

I’ll Be Over	Soli 8 and 8 bars. Obbligato parts. (FM)
Gee Baby, Ain’t I Good To You	Obbligato 36 bars. (S)

Good gospel on “... Over” which is the most exciting item here, but also fine background on “Gee ...”.

**JIMMY WITHERSPOON VOCAL ACC. BY****LA. Dec. 8, 1959**

Gerald Wilson (tp), Herbie Harper, Si Zentner (tb), Lanny Morgan (as), Teddy Edwards (ts), Gerald Wiggins (p), Al Viola (g), Jimmy Bond (b), Earl Palmer (dm), Bob Florence (arr, cnd).

Twelve titles were recorded for Reprise, four have TE:

224	Ain’t Misbehavin’	Solo with orch 10 bars. (SM)
225	We’ll Be Together Again	Obbligato parts. (S)
230	It Only Happens Once	Obbligato parts. Solo 8 bars. (S)
	Don’t Worry ‘Bout Me	Obbligato parts. (S)

Little soloing in general on this session, and I also think Witherspoon is better when he sings the blues. TE has a few competent contributions, best is “... Happens Once”.

**TEDDY EDWARDS QUARTET****LA. 1959/1960**

Teddy Edwards (ts), Gerald Wiggins (p), Joe Comfort (b), Bill Douglass (dm).  
Four titles were recorded for Crown:

The Grind Pt 1	Solo 5 choruses of 12 bars. (S)
The Grind Pt 2	Solo 7 choruses to coda. (SM)
Across Town	Soli 64, 8, 8, 64 and 48 bars to coda. (F)
I’ll Get Away	Soli 80 and 48 bars to coda. (SM)
Miss Beat	Intro 8 bars to solo 64 bars. Solo 88 bars to fade out. (M)

This is TE at his very best!! Possibly not on “Across ...” which is rather messy (what sort of supervisor did Crown use, none at all?), but the other three items have much groovy and swinging tenorsax playing to offer, my favourite is the first part of “The Grind”, plus some fine piano playing.

**JIMMY WITHERSPOON****LA. 1960**

Teddy Edwards (ts), Richard “Groove” Holmes (org), Paul Moer (p), Herman Mitchell (g), Jimmy Bond (b), Frank Butler (dm), Jimmy Witherspoon (vo).

Eleven titles were recorded for Constellation:

Goin’ To Chicago	Solo 12 bars. (SM)
Keys To The Highway	Intro. Solo 8 bars. (S)
In Blues	Intro. Solo 14 bars. (S)
Gee Baby, Ain’t I Good To You	Solo 8 bars. (S)
Loser’s Blues	Intro 12 bars. Solo 24 bars. (M)
Please Send Me Someone To Love	Intro. (S)
Cry The Blues	No solo. (S)
Since I Fell For You	Intro. (S)
Out Blues	Solo 24 bars. (M)
Everything	No solo. (S)

Take This Hammer

No solo. (M)

The sound is not particularly good on this live session, and although TE plays behind JW on almost all items, the details are difficult to sort out, but for instance "In Blues" has some pleasant examples. The brief tenorsax soli are not particularly remarkable, but there are good moments as in "Out Blues".

**KING PLEASURE****L.A. April 14, 1960**

Matthew Gee (tb), Teddy Edwards, Harold Land (ts), Gerald Wiggins (p, arr), Wilfred Middlebrooks (b), Earl Palmer (dm), King Pleasure (vo).

Nine titles were recorded for Hi Fi Jazz, six have tenorsax:

I'm In The Mood For Love	Unlikely obligato parts. (S)
The New Symphony Sid	Solo 16 bars (2 <sup>nd</sup> (ts)-solo). (M)
Don't Worry 'Bout Me	Solo 32 bars (2 <sup>nd</sup> (ts)-solo). (M)
Little Boy Don't Get Scared	24 bars 4/4 with (tb/ts). (M)
Tomorrow Is Another Day	Solo 16 bars (2 <sup>nd</sup> (ts)-solo). (SM)
No Not Much	Solo 32 bars (1 <sup>st</sup> (ts)-solo). (SM)

A very pleasant session here one with excellent tenorsax soloing by both of them, and don't ask if one is better than the other. All items are quite noteworthy, and it is not proper to focus on anyone in particular, just dig!

**TEDDY EDWARDS QUARTET****L.A. mid 1960**

Teddy Edwards (ts), Amos Trice (p), Leroy Vinnegar (b), Billy Higgins (dm).

Four titles were recorded for Pacific Jazz:

The New Symphony Sid	Straight 32 bars to solo 32 bars. Straight 16 bars to coda. (M)
I Hear A Rhapsody	Solo 48 bars to long coda. (S)
My Kinda Blues	Straight 24 bars to solo 60 bars. Straight 12 bars to coda. (SM)
Takin' Off	Straight 38 bars to break and solo 32 bars. Soli 4 and 4 bars. Straight. (F)

Note in particular a beautiful version of "... Rhapsody", ballad de luxe!

**TEDDY EDWARDS QUARTET****L.A. Aug. 16, 1960**

Teddy Edwards (ts), Joe Castro (p), Leroy Vinnegar (b), Billy Higgins (dm, vo-  
"... Lover").

Six titles were recorded for Pacific Jazz, issued as "Sunset Eyes":

Vintage '57	Solo 64 bars. (M)
Up In Teddy's New Flat	Solo 8 choruses of 12 bars. (M)
Sunset Eyes	Solo/straight 96, 16, 8 and 8 bars. (M)
Teddy's Tune	Straight 2 to solo 5 choruses of 12 bars. Soli 3x4 bars. Straight 24 bars. (FM)
Takin' Off	Straight 38 bars to break and solo 64 bars to straight 6 bars. Straight 36 bars to long coda. (F)
Me And My Lover	Riffing behind (vo). (M)

**L.A. Aug. 17, 1960**

Same. Seven titles were recorded for Contemporary, issued as "Teddy's Ready":

Blues In G	Straight 2 to solo 6 choruses of 12 bars. Solo/straight 12 and 12 bars. Straight 24 bars to coda. (M)
Scrapple From The Apple	Straight 1 to solo 3 choruses of 32 bars. Soli 8 and 8 bars. Straight to coda. (F)
What's New?	Solo 32 bars (S) + 16 bars (SM) + 8 bars to coda. (S)
You Name It	Straight 36 bars to solo 64 bars. Straight 20 bars to coda. (M)

Take The "A" Train	Straight 32 bars to solo 64 bars. Soli 8 and 8 bars. Straight to coda. (M)
The Sermon	Straight 2 to solo 6 choruses of 12 bars. Straight with (dm) to coda. (SM)
Higgins' Hideaway	Straight with (dm) to solo 3 choruses of 32 bars. (F)

Two days of intense playing with his quartet, all kinds of material and tempi. Although one perhaps in all modesty wish for another horn or two to make structure cleaner and soloing better defined, there is a lot of very fine tenorsax playing here (and don't forget Castro's piano). Nothing special to be mentioned (although I believe some would like to have "The Sermon" mentioned anyway).

**HELEN HUMES VOCAL ACC. BY**

**MARTY PAICH's ORCHESTRA**

**L.A. Sept. 6&7, 1960**

Bigband personnel including Teddy Edwards, Ben Webster (ts).

Eight titles were recorded for Contemporary, one has TE:

Please Don't Talk About Me When I'm Gone	Solo 8 bars. (M)
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**TEDDY EDWARDS OCTET**

**L.A. Dec. 7, 8 & 15, 1960**

Nathaniel Meeks (tp), Lester Robertson (tb), Jimmy Woods (as), Teddy Edwards (ts, arr), Modesto Brisenio (bar), Danny Horton (p), Roger Alderson (b), Larance (Lawrence ?) Marable (dm).

Nine titles were recorded for Contemporary, issued as "Back To Avalon":

Avalon (Version 1)	Break to solo 32 bars. (F)
Avalon (Version 2)	As above. (F)
The Cellar Dweller	In ens. Solo 64 bars. (M)
You Don't Know What Love Is	Soli with ens 32 and 12 bars to long coda. (S)
Steppin' Lightly	Solo 4 choruses of 12 bars. (SM)
Sweet Georgia Brown	Soli 64, 4 and 4 bars. (F)
Our Last Goodbye	Straight 32 bars (S) to solo 48 bars. (SM). Straight. (S)
Good Gravy	Solo 4 choruses of 12 bars. (SM)
(Under) A Southern Moon And Sky	Straight 32 bars. Solo 32 bars. Straight. Coda. (M)

A rather unusual session with a large group and exciting arrangements written by TE himself. When I heard it for the first time, it made no particular impression, but with repeated listening the emotions really got into my bones. There is also no lack of solo space for tenorsax, and while old vehicles like "... Georgia ..." and "Avalon" are perhaps not that exciting, "... Lightly" and "... Gravy" show what they promise, and the highlight is "... Dweller". Note also the fine piano playing on this session.

**MEL TORME ACC. BY**

**JOHNNY MANDEL ORCHESTRA**

**L.A. Dec. 12, 1960**

Jack Sheldon (tp), Frank Rosolino, Stu Williamson (tb), Joe Maini (as), Teddy "Ed Theodore" Edwards (ts), Bill Perkins (bar), Jimmy Rowles (p), Al Hendrickson (g), Joe Mondragon (b), Shelly Manne (dm), Mel Torme (vo).

Six titles were recorded for Verve, issued as "I Dig The Duke ...", but no TE.

**HELYNE STEWART ACC. BY**

**TEDDY EDWARDS SEPTET**

**Hollywood, Jan. 20, 1961**

Jack Sheldon (tp), Frank Rosolino (tb), Art Pepper (as), Teddy Edwards (ts, arr), Pete Jolly (p), Jimmy Bond (b), Frank Butler (dm), Helyne Stewart (vo).

Four titles were recorded for Contemporary, but no tenorsax soli. Note however fine trumpet and altosax soli!

**MEL TORME ACC. BY**

**JOHNNY MANDEL ORCHESTRA**

**L.A. Feb. 2, 1961**

Personnel as Dec. 12, 1960 except Mel Lewis (dm) replaces Manne.

Six titles were recorded for Verve, issued as "... I Dig The Count", four have tenorsax, "Blue And Sentimental" (liner notes says Bill Perkins here) and "Oh What A Night For Love" not by TE, but:

23478-2	Down For Double	Solo/(vo) 32 bars. (FM)
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23480-2 I'm Gonna Move To TOOT Solo 12 bars. (S)

A fine duet with Mel on "... Double" and a delicate slow solo on "... Move ...".

**TEDDY EDWARDS / HOWARD MCGHEE** **LA. May 15&17, 1961**

Howard McGhee (tp-except "Misty"), Teddy Edwards (ts), Phineas Newborn jr., Ray Brown (b), Ed Thigpen (dm).

Six titles were recorded for Contemporary, issued as "Together Again!":

Together Again	Solo 64 bars. 32 bars 4/4 with (tp). Solo 8 bars. (M)
You Stepped Out Of A Dream	Solo 4 choruses of 32 bars. (FM)
Up There	Solo 64 bars. (F)
Perhaps	Solo 6 choruses of 12 bars. (FM)
Misty	Solo 48 bars to long coda. (S)
Sandy	Solo 3 choruses of 32 bars. (FM)

This is a complete, magnificent session, one of the true treasures of the early sixties! Forty minutes and six titles with some of the best modern jazz could offer, and McGhee is amazing here. With regard to TE, he starts out with a groovy solo in medium tempo on his own composition "Together ...". Fine tenorsax playing also on the other medium tempo ones of which "Sandy" is the most exciting one and highly enjoyable. Nevertheless the highlight is the wonderful ballad playing on the solo feature "Misty". Dig this session!

**HELEN HUMES** **LA. July 27-29, 1961**

Joe Gordon (tp), Teddy Edwards (ts), Wynton Kelly (p), Al Viola (g), Leroy Vinnegar (b), Frank Butler (dm), Helen Humes (vo).

Twelve titles were recorded for Contemporary, ten have TE:

When Day Is Done	Solo 16 bars. (M)
Home	Obbligato parts. (SM)
There'll Be Some Changes Made	Obbligato parts. (SM)
I'm Confessin'	Obbligato parts. (SM)
S'Posin'	Obbligato parts. (M)
Pennies From Heaven	Obbligato parts. (M)
The Very Thought Of You	Solo 16 bars. (M)
Baby Won't You Please CH	Obbligato parts. Solo 8 bars. (SM)
I Surrender Dear	Solo 16 bars. (SM)
My Blue Heaven	Obbligato parts. Solo 16 bars. (M)

This is Humes' vocal session for good and bad, soft grooming to hard screaming, and TE mostly plays conventional background. However, the five brief tenorsax soli are absolutely of high quality.

**LES McCANN** **LA. Aug. 1961**

Bigband personnel including Teddy Edwards, Harold Land (ts), Les McCann (p, vo), Gerald Wilson (arr, dir).

Four titles were recorded for Pacific Jazz, but no tenorsax soli.

**HELYNE STEWART ACC. BY**

**TEDDY EDWARDS QUARTET** **Hollywood, Aug. 21&22, 1961**

Teddy Edwards (ts, arr), Phineas Newborn jr. (p), Leroy Vinnegar (b), Milt Turner (dm), Helyne Stewart (vo).

Eight titles were recorded for Contemporary, six have tenorsax:

I Hadn't Anyone Till You	Intro. Obbligato parts. (S)
My Heart Belongs To Daddy	Obbligato parts. (M)
This Love Of Mine	Obbligato parts. (S)
Why Don't You Do Right?	Solo 12 bars. (SM)
Easy To Love	Solo 16 bars. (M)
Besame Mucho	Solo 16 bars. (M)

TE takes on a modest role here (note however the many fine piano soli!), but he plays beautifully behind the singer as on "This Love ..." and takes a few reticent but nice soli.

**TEDDY EDWARDS QUARTET****LA. Aug. 23, 1961**

Teddy Edwards (ts), Phineas Newborn jr. (p), Leroy Vinnegar (b), Milt Turner (dm).

Two titles were recorded for Contemporary, issued as "Good Gravy":

A Little Later	Solo/straight 5 choruses of 12 bars. Solo/straight 2 choruses to coda. (M)
On Green Dolphin Street	Straight 36 bars to solo 72 bars. Straight 24 bars to coda. (M)

**LA. Aug. 24&25, 1961**

Same except Danny Horton (p) replaces Newborn. Seven titles:

Good Gravy	Solo/straight 7 choruses of 12 bars. Solo/straight 2 choruses to coda. (SM)
Could You Forget	Solo/straight 88 and 24 bars to coda. (M)
A Stairway To The Stars	Solo 64 bars to long coda. (S)
Just Friends	Straight 1 to solo 4 choruses of 32 bars. 32 bars 4/4 with (dm) to solo/straight 36 bars to coda. (FM)
Laura	Solo 48 bars to long coda. (S)
Yes I'll Be Ready	Solo/straight 5 choruses of 16 bars. Solo/straight 3 choruses to coda. (FM)
Not So Strange	Straight 40 bars to solo 40 bars. Straight 24 bars to coda. (FM)

Good sessions without being particularly noteworthy, perhaps an element of routine has crept into the quartet performances. However, it is enough listening to the beautiful ballads "... Stars" and "Laura" to enjoy great satisfaction at TE's tenorsax playing.

**EARL HINES QUARTET****1961**

Teddy Edwards (ts), Earl Hines (p), John Hurd (b), Jerry Granelli (dm).

One title, recorded live:

Body And Soul	Solo 32 bars (S) to 56 bars (M) to 4 bars and very long coda. (S)
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Something quite out of the ordinary!

**GERALD WILSON ORCHESTRA****LA. Sept. 9, 1961**

Gerald Wilson(arr, dir), Ray Triscari, Jimmy Zito, John Audino, Carmell Jones (tp), Bob Edmondson, Lester Robertson, John Ewing (tb), Kenny Shroyer (b-tb), Buddy Collette (cl, as, fl), Harry Klee (as), Teddy Edwards, Harold Land (ts), Jack Nimitz (bar), Richard Holmes (org), Jimmy Bond (b), Mel Lewis (dm).

Three titles were recorded for Pacific Jazz, one has TE:

The Wailer	Solo with orch 48 bars. (S)
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A great and groovy blues this item!

**LA. Sept. 30, 1961**

Bigband personnel including Teddy Edwards, Walter Benton (ts).

Four titles but no TE.

**TEDDY EDWARDS QUARTET****LA. April 24, 1962**

Teddy Edwards (ts), Gerald Wiggins (org), Leroy Vinnegar (b), Milt Turner (dm).

Seven titles were recorded for Contemporary, issued as "Heart And Soul":

Heart And Soul	Straight 32 bars to solo 34 bars. Solo/straight 24 bars to coda. (M)
Smokin'	Straight 2 to solo 9 choruses of 12 bars. Solo 3 to straight 2 choruses to coda. (M)
No Regrets	Straight 56 bars to solo 56 bars. Solo/straight 40 bars to coda. (M)

Secret Love	Straight 1 to solo 2 choruses of 48 bars. Solo/straight 68 bars to coda. (M)
Little Steddy	Straight 2 to solo 5 choruses of 12 bars. Straight 4 choruses to coda. (M)
Wiggin'	Solo 6 choruses of 12 bars. Solo 2 to straight 2 choruses to coda. (M)
Bag Of Blues	Intro to straight 2 to solo 7 choruses of 12 bars. Solo 3 to straight 3 choruses to coda. (M)

This is a rather typical tenorsax/organ session so popular around this time. Note that all items are in the same even medium tempo, somewhat boring in the long run. Since both TE and Wiggins are great musicians, the results are not at all bad, but there are more exciting sessions.

#### **TEDDY EDWARDS SEXTET**

**LA. June 4, 1962**

Freddie Hill (tp), Richard Boone (tb), Teddy Edwards (ts), John Houston (p), Stan Gilbert (b), Doug Sides (dm), Oscar Brown jr. (mc).

TV show "Jazz Scene USA" Program No. 4, CBS Television City, seven titles:

Give Irving My Love (Theme)	Solo with (mc) 32 bars. (M)
The Cellar Dweller	Solo 8+48+8 bars. (FM)
Sunset Eyes	Solo 32 bars. (M)
Afraid Of Love	Solo 32 bars. (S)
Good Gravy	Solo/straight 7 choruses of 12 bars. (M)
Velvet Mist	Solo 64 bars. (F)
Give Irving My Love (Theme)	Solo 48 bars. (M)

A real jazz program without constraints, twentyfive minutes of excellent music, good sound quality, in fact almost like a studio recording session (with a for once competent mc). Everybody play their best here, and TE is obviously highly inspired. Fine variation of tempi with consequent concentrated soloing, from the beautiful ballad chorus on "Afraid ..." (as a fine bonus we hear TE's voice presenting it) to the uptempo (yes, right) "... Mist". Fine versions also of TE's famous vehicles "Sunset ..." and "... Gravy". Even the "Theme"s have fine soloing!!

#### **LEROY VINNEGAR**

**LA. Aug. 1, 1962**

Freddie Hill (tp), Teddy Edwards (ts), Victor Feldman (p, vib), Leroy Vinnegar (b), Ron Jefferson (dm).

Five titles were recorded for Contemporary:

Hard To Find	Solo 32 bars. (M)
I'll String Along With You	Solo 32 bars. (SM)
Subway Grate	Solo 24 bars. (SM)
Motherland	Solo 36 bars. (M)
Restin' In Jail	Solo 64 bars. (FM)

With Vinnegar on the bass, everybody are in the best of hands, having the most solid of rhythmic basis, inspiring to great music. These five items are great jazz, clean and well organized, and TE seems to thrive, offering five brilliant tenorsax soli, none should be highlighted before the others, just play them!.

#### **GERALD WILSON & HIS ORCHESTRA**

**LA. Aug. 27, 1962**

Gerald Wilson (arr, dir), Carmell Jones, Jules Chaiken, John Audino, Freddie Hill (tp), Bob Edmondson, Lou Blackburn, Frank Strong (tb), Bob Knight (b-tb), Bud Shank (as, fl), Joe Maini (as), Teddy Edwards, Harold Land (ts), Don Raffell (bar), Jack Wilson (p), Joe Pass (g), Jimmy Bond (b), Mel Lewis (dm).

Five titles were recorded for Pacific Jazz, two have TE:

Viva Tirado	Solo with orch 32 bars. (SM)
Moment Of Truth	Soli with orch 12 and 16 bars to fade out. (S)

Sparkling bigband tenorsax on the hypnotic latin "Tirado" and groovy blues on "... Truth", great this! Dig these fantastic Gerald Wilson bigband performances, get yourself the magnificent Mosaic box!!!

**LA. Sept. 1962**

Similar. Four titles, but no TE.

**GERALD WILSON & HIS ORCHESTRA**      **LA. late 1962 (or early 1963)**  
 Bigband personnel including Freddie Hill (tp), Lou Blackman (tb), Buddy Collette (as), Teddy Edwards (ts), Jack Wilson (p), Gerald Wilson (tp, arr, dir).  
 TV shows from the West Coast called "Frankly Jazz", hosted by Frank Evans, three titles:

Blues For Yna Yna	Solo with orch 12 bars. (SM)
Milestones	Solo with orch 40 bars. (F)
Latino	Solo with orch 24 bars. (M)

Nothing wrong with these items, but I believe there are so many much interesting ones.

**SHELLY MANNE**      **LA. Dec. 17, 18 & 20, 1962**  
 Shorty Rogers (tp, flh), Teddy Edwards (ts), Victor Feldman (p, vib), Al Viola (g), Monty Budwig (b), Shelly Manne (dm).  
 Ten titles were recorded for Contemporary, issued as "My Son, The Jazz Drummer" and "Steps To The Desert (Modern Jazz Versions Of Favorite Jewish & Israeli Songs)":

Hava Nagilah	Solo 32 bars. (F)
Bei Mir Bist Du Scon	Solo 16 bars. (M)
Yussef, Yussef	Solo 16 bars. (S)
Bokrei Lachish	Solo 16 bars. (M)
Tzena	Solo 24 bars. (F)
Exodus	Solo 36 bars. (F)
Di Grine Kuzine	Solo 32 bars. (M)
ZamarNodad	Solo 24 bars. (M)
My Yiddische Momme	Straight 48 bars to coda. (S)
Orchah Bamidbar	Solo 24 bars. (M)

Don't shy away from this one, believing it is not what you are looking for, because this a real jazz session!! Great songs, great arrangements and great soli by everybody! TE is excellent here, note particularly his contributions on "Hava ...", "Tzena" and "... Nodad"!

**LEE KATZMAN QUINTET**      **probably LA. ca. 1963**  
 Lee Katzman (tp), Teddy Edwards (ts), Jack Wilson (p), Leroy Vinnegar (b), Nick Martinis (dm).  
 Eight titles were recorded for Coliseum records, but issued later as "Beautiful", TE not present on "You're Too Beautiful" but:

Green Dolphin Street	Acc. (tp). Solo 64 bars. (SM)
I Love You	Acc. (tp). Solo 3 choruses of 32 bars. (FM)
Woody'n You	Acc.(tp). Solo 64 bars. (M)
I Surrender Dear	Solo 32 bars. (S)
Your First Bounce	Solo 64 bars. 32 bars 4/4 with (tp). (FM)
Blues You	Solo 6 choruses of 12 bars. (M)
Like Your Lover	Solo 32 bars. (M)

Postscript of June 2, 2020: This session came to our notice very recently is a very nice surprise! It is a real hard bop session, well organized with solo space for everybody. I (JE) must admit that the trumpeter was unknown to me, and he is somewhat uneven, but remarkable at his best. TE certainly thrives with this quintet, because he plays inspired soli on all items. The extremely slow "... Dear" must be mentioned, a magnificent ballad performance! Otherwise, just go to spotify and pick your choice, in any case you will be pleased and amazed!!

**LEROY VINNEGAR**      **LA. March 5, 1963**  
 Freddy Hill (tp), Teddy Edwards (ts), Mike Melvoin (p), Roy Ayers (vib), Leroy Vinnegar (b), Milt Turner (dm).  
 Three titles were recorded for Contemporary:

Down Under	Solo 24 bars. (M)
For Carl	Solo 64 bars. (SM)
Wheelin' And Dealin'	Solo 36 bars. (F)

Another great Vinnegar session! Note how the "... Dealin'" swings, wow! The TE highlight is the sore "For Carl", a tribute to the great pianist Carl Perkins who passed away much too early.

**EARL HINES PIANO WITH  
RALPH CARMICHAEL ORCHESTRA** **L.A. April 1963**  
Bigband personnel reported to include Teddy Edwards.  
Twelve titles were recorded for Capitol, one has tenorsax solo:

Thou Swell	Solo 8 bars. (FM)
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When asked about this, TE replied "hmmmm ... it sounds familiar, that's all". The brief solo on "Thou ..." is excellent and might easily be his.

**SARAH VAUGHAN** **L.A. May 29 – June 12, 1963**  
Carmell Jones (tp), Teddy Edwards (ts), Ernie Freeman/Jack Wilson (p), John Collins (g), Al McKibbin (b), Milt Turner / Earl Palmer (dm). Sarah Vaughan (vo).  
Twelve titles were recorded for Roulette, three have tenorsax:

17530	Midnight Sun	Solo 4 bars. (S)
17531	Easy Street	Solo 2 bars. (S)
17539	Baby Won't You Please Come Home	Obbligato parts. (S)

Fine vocal session but of no interest in this context.

**ONZY MATTHEWS** **L.A. July 30, 1963**  
Bud Brisbois, Bob Rolfe, Dalton Smith, Freddie Hill, Walter Williams (tp), Horace Tapscott, Lou Blackburn, Joe Vasquez (tb), Ron Smith (b-tb), Curtis Amy (sop, ts), Teddy Edwards (ts), Jay Migliori (bar), Onzy Matthews (p, arr, ldr), Rene Hall, Ray Crawford (g), Jim Crutcher (b), Earl Palmer (dm), Lou Rawls (tamb).  
One title was recorded for Capitol:

50232-7	Lilies Of The Field	Probably solo with orch 64 bars. (M)
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The Mosaic liner notes states "the soloist is most likely a raucous Teddy Edwards", anyway, it is quite interesting.

**LOU RAWLS** **L.A. July 30, 1963**  
Bigband personnel including Teddy Edwards (ts), Ray Crawford (g), Lou Rawls (vo).  
Five titles were recorded for Capitol, one has TE:

50228	Georgia On My Mind	Obbligato 4 bars. (S)
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**NANCY WILSON ACC. BY  
GERALD WILSON & HIS ORCHESTRA** **L.A. Oct. 8&10, 1963**  
Bigband personnel including Teddy Edwards, Harold Land (ts), Gerald Wilson (arr, cond).  
Eight titles were recorded for Capitol, one has tenorsax solo, but now (July 2019) confirmed to be by HL.

**ONZY MATTHEWS** **L.A. Oct. 10, 1963**  
Bigband personnel including Curtis Amy, Teddy Edwards, Clifford Solomon (ts).  
Four titles were recorded for Capitol, but no tenorsax soli.

**GERALD WILSON & HIS ORCHESTRA** **L.A. Dec. 2, 1963**  
Gerald Wilson (arr, dir), Al Porcino, Carmell Jones, Jules Chaikin, Freddie Hill, Nat Meeks (tp), Bob Edmondson, John Ewing, Lester Robertson (tb), Don Switzer (b-tb), Joe Maini, Jimmy Woods (as), Teddy Edwards, Harold Land (ts), Jack Nimitz (bar), Jack Wilson (p), Joe Pass (g), Leroy Vinnegar (b), Chuck Carter (dm).  
Four titles were recorded for Pacific Jazz, one has TE:

Paco	Solo with orch 40 bars. (SM)
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Good solo on "Paco". Note that the Mosaic liner notes states that "Edwards and Land solo" on the fast "So What". However the solo preceding Land's tenorsax solo is a three choruses alto sax solo, and should that one be played by Edwards?

**LA. Jan. 8, 1964**

Same except Lew McCreary (tb), Dave Dyson (b) replace Robertson and Vinnegar. Three titles, one has TE:

Aram Solo 8 bars. (SM)

Nice waltz "Aram" for a change, brief but nice tenorsax solo.

**BENNY GOODMAN & HIS ORCHESTRA Hollywood, June 16-18, 1964**

Tony Terran, Ray Triscari, Jimmy Zito (tp), Bob Edmondson, Vern Friley (tb), Benny Goodman (cl, ldr), Skeets Herfurt, Herb Steward (as), Teddy Edwards, Bob Hardaway (ts), Pete Jolly (p), Benny Garcia (g), Monte Budwig (b), Colin Bailey (dm), Tommy Newsome, Gerald Wilson, Bill Holman (arr).

Nineteen titles were recorded for Capitol, fifteen issued, three have tenorsax:

52243 Them There Eyes Solo 8 bars. (FM)

52243-alt. Them There Eyes As above. (FM)

52252 The Pink Panther Theme Solo 16 bars. (M)

52253 Great Day Solo 16 bars. (F)

Colourful soli on "... Pink Panther ..." and "... Day", well worth noticing.

**Anaheim, Ca., June 16&17, 1964**

Same. Live recordings from Disneyland, not available.

**BENNY GOODMAN Mystic Seaport, Conn., July 10, 1964**

Bobby Hackett (tp), Benny Goodman (cl), Teddy Edwards (ts), Vince Guaraldi (p), Monte Budwig (b), Colin Bailey (dm), Marilyn Moore (vo).

This session is mentioned in Connor's "Legacy" to exist as "Mystic Seaport Concert", not available, but in particular for TE:

Sunset Eyes

**LES McCANN TRIO ACC. BY GERALD WILSON ORCHESTRA****LA. late 1964**

Personnel including Teddy Edwards (ts).

Five titles were recorded for Pacific Jazz, one has tenorsax:

Stragler Solo 6 bars. (S)

**HERB ELLIS LA. 1965**

Teddy Edwards (ts), Ron Feuer (org), Herb Ellis (g), Monte Budwig (b), Stan Levey (dm).

Six titles were recorded for Dot (Spotify), issued as "Man With The Guitar":

Empty Rooms Solo 24 bars. (S)

Swinging On A Shoestring Solo 36 bars. (M)

A. M. Blues Acc. (g) 12 bars. Solo 12 bars.  
Acc. (g) 12 bars. (SM)

Tennessee Waltz Solo 32 bars. (M)

Herbin' Solo 32 bars. (M)

Besame Mucho Solo 56 bars. (M)

Honestly I did not expect much from this session, thought it would be a mere commercial showcase for guitar. Luckily I was quite wrong, this is a fine jazz record with good soloing by everybody! TE starts out with two beautiful and groovy blues choruses in slow tempo, and is active and inspired all through in pleasant tempi.

**JULIE LONDON VOCAL WITH THE GERALD WILSON BIGBAND****LA. 1965**

Bigband personnel including Teddy Edwards (ts).

Ten titles were recorded for Liberty, but no TE.

**GERALD WILSON & HIS ORCHESTRA LA. Jan. 13, 1965**

Gerald Wilson (arr, dir), Al Porcino, Melvin Moore, Jules Chaikin, Freddie Hill, Nat Meeks (tp), Bob Edmondson, John Ewing, Lester Robertson (tb), Don Switzer (b-tb), Anthony Ortega (as), Bud Shank (fl, as), Teddy Edwards, Harold Land (ts), Jack Nimitz (bar), Roy Ayers (vib), Phil Moore (p), Joe Pass (g), Herbie Lewis (b), Chuck Carter (dm).

Four titles were recorded for Pacific Jazz, two have TE:

Los Moros De Espana	Solo 40 bars. (M)
Perdido	Solo 48 bars. (F)

**LA. March 10, 1965**

Gerald Wilson (arr, dir), Bobby Bryant, Melvin Moore, Jules Chaikin, Freddie Hill, Nat Meeks (tp), Bob Edmondson, John Ewing, Lester Robertson (tb), Ernie Tack (b-tb), Anthony Ortega (as), Curtis Amy, Teddy Edwards, Harold Land (ts), Jack Nimitz (bar), Roy Ayers (vib), Phil Moore (p), Jack Wilson (p, org), Joe Pass (g), Victor Gaskin (b), Chuck Carter (dm).

Five titles, three have TE:

Who Can I Turn To?	Solo 8 bars. (S)
In The Limelight	Solo 40 bars. (SM)
Lately	Solo 24 bars. (SM)

**LA. Nov. 30, 1965**

Similar. Three titles, two have TE:

I Got You	Solo with orch 12 bars. (M)
I Concentrate On You	Solo with orch 64 bars. (S)

**LA. Dec. 2, 1965**

Similar. Five titles, three have TE:

Watermelon Man	Solo with orch 16 bars. (M)
One On The House	Solo 10 bars. (SM)
Well Son Shuffle	Solo with orch 32 bars. (M)

**unknown date**

Similar. Two titles, both have TE:

When I'm Feeling Kind Of Blue	Solo with orch 8 bars. (SM)
Yeh Yeh	Solo 16 bars. (M)

Again it is a great pleasure to listen to this magnificent orchestra, and TE is the perfect bigband tenorsax player, playing seemingly so easily on all kinds of beat and creative arrangements. Some of the highlights here are "... Limelight", "Lately", "... House" and particularly "... Concentrate ..."; quote Doug Ramsey's liner notes: "A consummate swinger, an authentic bebopper, Edwards, like most first-rate musicians, is also a respecter of melody. He adores this one. Wilson's arrangement lets Edwards glow against the depth and richness of the backgrounds".

**KITTY WHITE****LA. Jan. 14, 1966**

Teddy Edwards (ts), Vernon Polk (g), Wilfred Middlebrooks (b), Billy Moore, Jack Costanzo (perc), Kitty White (vo-items 1-2).

This session was earlier placed as prob. ca. 1950s.

Two titles issued on Clover:

Summer In The City	Intro 4 bars. Obligato parts. Solo 6 bars. Obligato parts. (S)
Bossa Nova All The Way	Obligato parts. (SM)
Squeeze Me	Acc. (p). (S)

Ok, these tenorsax contributions. Postscript of Dec. 2020: The recently appearing "Squeeze ..." seems to be non-vocal warmup for piano; TE is just milling around softly in the back ground.

**JOHN ANDERSON****LA. 1966**

John Anderson (ldr, comp, arr, tp?), Bobby Bryant, John Audino, Anthony Terran, Melvin Moore, Harry Edison (tp), Lou Blackburn, Pete Myers, Ernest Tack (tb), Harold Land, Teddy Edwards, Carrington Visor, Wakler Benton, Jewell Grant (reeds), William Green (piccolo), Buddy Collette (fl), Jack Wilson (p), John Pisano, Bsmey Kessel? (g), Robert West (b), Mel Lee (dm).

Eight titles were recorded for Tangerine, issued as "Time Will Tell", several have tenorsax soli but mostly by Harold Land, one by TE:

Time Will Tell	Solo 24 bars. (SM)
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A simple but groovy and effective tenorsax solo upon a great bigband!

**JOHNNY HARTMAN****LA. Feb. 2, 1966**

Bigband personnel including Teddy Edwards, Harold Land (ts), Johnny Hartman (vo).

Four titles were recorded for ABC Paramount, issued as "Unforgettable Songs", but no TE.

**JOE CASTRO BIG BAND****Hollywood, Feb. 16, 1966**

Al Porcino, Ray Triscari, Bobby Bryant, Conte Candoli (tp), Vern Friley, Mike Barone, Frank Rosolino (tb), Dick Leith (bass-tb), Anthony Ortega, Gabe Baltazar (as), Bob Cooper, Teddy Edwards (ts), Bill Hood (bar), Joe Castro (p), Howard Roberts (g), Leroy Vinnegar (b), Larry Bunker (dm).

Four titles were recorded for Clover at United Recorders, Studio A, 6050 Sunset Boulevard, no TE on "Daisy Mae" but:

Subway Grate	Solo with orch 12 bars. (SM)
For Carl	Solo with orch. (F)
Hard To Find	Solo with orch. (M)

My goodness, how they could make bigbands on the West Coast in those days! The Castro box can be highly recommended. With regard to TE, his groovy blues will probably be more played than the other more complicated tracks.

**JOHNNY HARTMAN****LA. Feb. 17, 1966**

Similar to Feb. 2. Four titles, but no TE.

**TEDDY EDWARDS TENTET****LA. March 1, 1966**

Freddie Hill (tp), John Ewing, Lou Blackburn, Lester Robertson (tb), Ernie Tack (tb, bass-tb), Teddy Edwards (ts, arr), Joe Castro (p), John Gray (g), Leroy Vinnegar (b), Carl Lott (dm).

Four titles were recorded for Clover at Sunset Sound Studio, 6650 Sunset Boulevard:

Angel City	Solo 16 bars. (S)
Angel City alt.	Solo 32 bars. (S)
The Midnight Creeper	Solo 44 bars. (SM)
The Midnight Creeper alt.	As above. (SM)
Theme For Jay	Straight. Solo 40 bars. (SM)
Theme For Jay alt.	As above. (SM)
I'm In That Old Mood Again	Intro. Straight. (S). Solo 16 bars. (SM). Straight. Coda. (S)
I'm In That Old Mood Again alt.	As above. (S/SM)

Fascinating arrangements and sounds here, all items in slower tempi. TE plays with strong emotion, and this music creates a profound impression on the open minded listener. No particular favourite, or possibly "... Creeper".

**JOE CASTRO BIG BAND****Hollywood, March 2, 1966**

Al Porcino, Ray Triscari, Stu Williamson, Jimmy Zito (tp), Dick Noel, Mike Barone, Ken Shroyer, Frank Rosolino (tb), Dick Leith (bass-tb), Anthony Ortega (fl, as), Gabe Baltazar (as), Bob Cooper, Teddy Edwards (ts), Bill Hood (bar), Joe Castro (p), Ron Anthony (g), Leroy Vinnegar (b), Carl Lott (dm).

Four titles were recorded for Clover at United Recorders, Studio A, 6050 Sunset Boulevard, no TE on "Vintage 57" and "Sunset Eyes" but:

Jeannie's Waltz	Solo with orch 24 bars. (M)
Play Me The Blues	Solo 24 bars. Coda. (S)

More great bigband items and fine blues playing by TE.

**BENNY CARTER****LA. March 2, 1966**

Benny Carter (as, arr), Bud Shank (as), Buddy Collette, Teddy Edwards (ts), Bill Hood (bar), Don Abney (p), Barney Kessel (g), Ray Brown (b), Alvin Stoller (dm). Four titles were recorded for Impulse, issued as "Additions To Further Definitions":

90472	If Dreams Come True	Solo 32 bars (2 <sup>nd</sup> (ts)-solo). (FM)
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90473	Fantastic, That's You	Solo 8 bars. (SM)
90474	Come On Back	Solo 32 bars (1 <sup>st</sup> (ts)-solo). (FM)
90475	Prohibido	Solo 8 bars. (SM)

**LA. March 4, 1966**

Benny Carter (as, arr), Bud Shank (as), Bill Perkins, Teddy Edwards (ts), Bill Hood (bar), Don Abney (p), Mundell Lowe (g), Al McKibbon (b), Alvin Stoller (dm).  
Four titles, no TE on 90479 "Rock Bottom" but:

90476	Doozy	Solo 24 bars (1 <sup>st</sup> (ts)-solo). (FM)
90477	We Were In Love	Solo 8 bars. (S)
90478	Titmouse	Solo 8 bars. (FM)

Wonderful five-saxes sessions with arrangements as only Benny Carter could make them! All tunes are such swinging thrills, that it does not really matter who is soloing. TE is fine but only one among many. Except on "... You", I am not quite sure he is the one on the brief slower items.

**TEDDY EDWARDS TENTET****LA. May 4, 1966**

Personnel as March 1 except Jack Wilson (p) replaces Castro.

Four titles were recorded for Clover at Sunset Sound Studio, 6650 Sunset Boulevard:

Bear Tracks	Solo with ens 44 bars. (SM)
Lee-Ann	Straight 34 to solo 34 bars. Straight 8 bars. (SM)
Nairobi Chant	Solo 64 bars. (M)
Steppin' Lightly	Solo 24 bars. (SM)

Fine follow-up of the March 1 session, great music!

**JOE CASTRO BIG BAND****Hollywood, May 27, 1966**

Al Porcino, Ray Triscari, Stu Williamson, Conte Candoli (tp), Ernie Tack, Mike Barone, Frank Rosolino (tb), Dick Leith (bass-tb), Anthony Ortega (as), Gabe Baltazar (fl, as), Bob Cooper, Teddy Edwards (ts), Bill Hood (bar), Joe Castro (p), Howard Roberts (g), Leroy Vinnegar (b), Clarence Johnston (dm), Stan Levey, Frank Guerrero (cga, timb).

Five titles were recorded for Clover at United Recorders, Studio A, 6050 Sunset Boulevard, no TE on "For Carl" but:

Reflection	Solo 24 bars. (F)
Reflection alt.	As above. (F)
Sunset Eyes	Solo 64 bars. (M)
Funky Blues	Solo with orch 38 bars. (S)
Play Me The Blues	Solo 12 bars. Coda. (S)

A shorter version of "Play Me ..." on this session, overshadowed by a dramatic "Funky ...", dig this one! And this time TE solos on his own and famous "... Eyes", also most noteworthy. And don't forget the beautiful "Reflection" starting with flute in slow tempo, then throwing itself into uptempo including fine tenorsax soli by both of them, and much more. Amazing, I must admit that I had never heard about Joe Castro until one year ago, always something important to learn by doing jazz research!

**GERALD WILSON & HIS ORCHESTRA****LA. June 21, 1966**

Bigband orchestra including Teddy Edwards, Harold Land (ts).

Three titles were recorded for Pacific Jazz, one has TE:

The Serpent	Solo with orch 80 bars. (F)
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**LA. July 8, 1966**

Similar. Three titles, one has TE:

The Golden Sword	Solo with orch 18 bars. (M)
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**LA. Aug. 19, 1966**

Similar. Four titles, but no TE.

Note a strong solo on “The Serpent”!

**ESTHER PHILLIPS**

**LA. Oct. 24, 1966**

Bigband personnel including Teddy Edwards (ts), Esther Phillips (vo), Onzy Matthews (p, arr, dir).

Four titles were recorded for Atlantic, three issued, but no TE.

**TEDDY EDWARDS**

**NYC. Dec. 13, 1966**

Teddy Edwards (ts), Walter Davis jr. (p), Phil Orlando (g), Paul Chambers (b), Billy Higgins (dm), Montego Joe (cga, bgo).

Eight titles were recorded for Prestige, six issued as “Nothin’ But The Truth!”:

Nothin’ But The Truth!	Straight 2 to solo 4 choruses of 12 bars. Straight 28 bars to coda. (M)
Games That Lovers Play	Long intro to solo/straight 32 bars to long coda. (S)
On The Street Where You Live	Straight 64 bars to solo 64 bars. Straight 32 solo 20 bars to coda. (M)
Brazilian Skies	Straight 40 bars. Solo 80 bars. Straight 24 bars to coda. (M)
But Beautiful	Soli 64 and 16 bars to long coda. (S)
Lovin’ It, Lovin’ It	Straight 2 to solo 4 choruses of 16 bars. Solo 16 bars to straight 20 bars. (SM)

A session made for pleasure, not digging very deep but combining TE’s seriousness with some nice tunes in not too high tempi. Except for “... You Live” which never really takes off, there is fine music here. My favourite is in slow tempo, and you might take as granted that “But Beautiful” is the one, and it is, almost, but there is something with the semi-straight “Games ...” that makes me play it again several times, lovely!!

This solography has to take a rest somewhere, and here seems to be a suitable time and place, although Teddy Edwards continues to play great tenor saxophone for many decades, last session in 2002.

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