

The

TENORSAX

of

JOSEPH EDWARD
FILLIPPELLI
“FLIP PHILLIPS”

Born: Brooklyn, NY. March 26, 1915
Died: Fort Lauderdale, Florida, Aug. 17, 2001

Introduction:

Oh yes, Oslo Jazz Circle was very familiar with Flip Phillips. He visited us three times with Jazz At The Philharmonic; Feb. 1953, Feb. 1954 and Feb. 1956 (all before my time, too young), and in 1987 he recorded for Gemini Records together with our own Bjarne Nerem. His music was highly appreciated.

History:

After playing clarinet in a restaurant band in Brooklyn (1934-39) and with Frankie Newton (1940-41) he replaced Vido Musso as tenor saxophonist in Woody Herman's First Herd (1944). While with Herman (1944-46) and later, on tours with Jazz At The Philharmonic (1946-57), he acquired a reputation for his energetic improvisations (notably on Perdido); despite his rather tasteless, honking tone, these performances were popular with the audiences, but unfortunately tended to overshadow his sumptuous ballad playing (as on Sweet and Lovely) and the many swinging, melodic solos he recorded as the leader of small groups. After touring Europe with Benny Goodman (late 1959) Phillips settled in Pompano Beach, Florida, where he played part-time and managed an apartment building. He appeared at the Colorado Jazz Party (1970) and with Herman at the Newport Jazz Festival (1972), and resumed full-time playing in 1975. His later recordings exhibit the control, imagination, and warmth of his playing (ref. New Grove Dictionary of Jazz").

FLIP PHILLIPS SOLOGRAPHY

RED NORVO

& HIS OVERSEAS SPOTLIGHT BAND

NYC. Oct. 28, 1943

Dale Pierce (tp), Dick Taylor (tb), Aaron Sachs (cl, as), Flip Phillips (ts), Red Norvo (vib), Ralph Burns (p), Clyde Lombardi (b), Johnny Blowers (dm), Helen Ward, Carol Bruce (vo).

Twelve titles were recorded for V-Disc, eight have FP:

1-2-3-4 Jump	Soli 32, 8 and 8 bars. (F)
In A Mellow Tone	Solo 14 bars. (M)
Flying Home	Solo 16 bars. (F)
Too Marvellous For Words tk 1	As below. (SM)
Too Marvellous For Words tk 2	As below. (SM)
Too Marvellous For Words tk 3	As below. (SM)
Too Marvellous For Words tk 4	Solo with ens 16 bars. (SM)
I'll Be Around tk 1	Straight 6 bars. (S)
I'll Be Around tk 2	As above. (S)
The Sergeant On Furlough	Solo with ens 40 bars. (FM)
The Sergeant On Furlough alt.	As above. (FM)
N. R. C. Jump	Solo 16 bars. (FM)
Lagwood Walk	Solo 16 bars. (SM)

Flip Phillips was already an 'old man' on his first recording session, 28 years! It is therefore no surprise this his personal style is fully developed. Red Norvo offers a variety of temp here, and FP matches them all. Not everything is that exciting here; FP is just a sideman, but for highlights go for the laidback "... Walk" and "N.R.C. ...". Postscript of Nov. 10, 2020: Note also "Too Marvellous ..." with four fine tenorsax soli (also two breakdowns without FP), and how he is able to play with nice variations, even under constraints.

RUSS MORGAN & HIS ORCHESTRA

NYC. March 8, 1944

Bigband personnel including Flip Phillips (ts).

Two titles were recorded for Decca 18598, no FP on 71839-A "Louise" but:

71840-A Good Night, Wherever You Are	Solo 10 bars. (SM)
--------------------------------------	--------------------

Postscript of Nov. 1, 2020: "Then in 1943, he took a chair in Russ Morgan's commercial band – not for musical challenge, but security" (ref. Dan Morgenstern and Bob Porter). The solo is very well constructed, a nice archeological treasure.

EARL HINES SEXTET

NYC. April 26, 1944

Ray Nance (tp, vln), Johnny Hodges (as), Flip Phillips (ts), Earl Hines (p), Al Casey (g), Oscar Pettiford (b), Sid Catlett (dm), Betty Roche (vo-1006,07,08,10).

Six titles were recorded for Apollo, no FP on 1006 "Blues On My Weary Mind" and 1010 "I'll Get By" but:

1007	I Love My Lovin' Lover	Obbligato 12 bars. (SM)
1008	Trouble Trouble	Solo 12 bars. (S)
1009	Design For Jivin'	Solo 32 bars. (M)
1011	Life With Fatha	Solo 32 bars. (M)

Things start to move on this starstudded swingsession. "Design ..." and "Life ..." offer fine and relaxed tenorsax soli in a pleasant medium tempo. Even more exciting is the soft and emotional blues chorus on "... Trouble", and there is some good background on "... Lover".

CHUBBY JACKSON SEXTET

Chi. July 1, 1944

Neal Hefti (tp), Flip Phillips (ts), Ralph Burns (p), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm).

Four titles were recorded for King:

K5004	I Gotcha Covered	Solo 32 bars. (FM)
-------	------------------	--------------------

K5005	Popsie	Solo 32 bars. (FM)
K5006	Bass Face	Solo 32 bars. (FM)
K5007	Don't Get Too Wild, Child	Solo 32 bars. (FM)

Although this session has a more modern touch, the rhythm is pure swing, and FP has good solo opportunities on all items. Tempo variation would have been a good idea, but when this is said, each and every one of these four items are highly noteworthy, as a whole and for the fine tenorsax soli.

WOODY HERMAN & HIS ORCHESTRA **Chi. July 4, 1944**

Personnel as below, probably Al Esposito for Harris.
Broadcast from The Panther Room, Hotel Sherman, four titles, no FP on "125th Street Prophet" and "It's A Crying Shame" but:

A Fellow On Furlough	Solo 8 bars. (S)
Flying Home	Soli 32 and 8 bars. (FM)

This seems to be the first existing recording by Woody Herman's 'First Herd', and thus of important historical value. FH offers his first Woody-version of "... Home", a tune he would play again and again in the years to come, often also together with his tenorsax companion and tenorsax-"... Home"-initiator Illinois Jacquet. Already he knows how to play it!

similar

Two titles, recorded from radio by Timme Rosenkranz, "Down Under" and "Unknown (based on the chords from "Topsy")". Both have tenorsax soli but not sounding like FP, most likely Pete Mondello ("Down ..." is recorded for Decca in 1942 with the same solo structure).

WOODY HERMAN & HIS ORCHESTRA **NYC. Aug. 2, 1944**

Neal Hefti (tp, arr), Ray Wetzel, Pete Candoli, Conte Candoli (tp), Ralph Pfeffner, Bill Harris, Ed Keifer (tb), Woody Herman (cl, as, vo), Sam Marowitz, Bill Shine (as), Pete Mondello, Flip Phillips (ts), Skippy DeSair (bar), Ralph Burns (p, arr), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm), Frances Wayne, Allan Jones (vo).

"Old Gold Show Rehearsal", three FP solo found:

Is You Is Or Is You Ain't My Baby?	Break to solo 16 bars. (FM)
Flying Home	Soli 32 and 8 bars. (FM)
It Must Be Jelly	Solo 16 bars. (M)

NYC. Aug. 9, 1944

Same. Broadcast "Old Gold Show", not available.

NYC. Aug. 16, 1944

Same. CBS broadcast "Old Gold Show", three FP soli found:

G. I. Jive	12 bars 2/2 with (tb). (M)
Red Top	Solo with orch 36 bars. (FM)
Blues On Parade	Solo 12 bars. (F)

NYC. Aug. 21, 1944

Same. Broadcast from Cafe Rouge, Hotel Pennsylvania, five FP soli found:

Is You Is Or Is You Ain't My Baby?	Break to solo 16 bars. (FM)
Irresistible You	Solo with orch 8 bars. (S)
I've Got The World On A String	Solo 8 bars. (S)
I Ain't Got Nothin' But The Blues	Solo with orch 16 bars. (S)
Flying Home	Soli 64 and 8 bars. (FM)

NYC. Aug. 23, 1944

Same, except Dick Munson (tp) added (not replacing Billie Rogers who left already Jan. 1944 (ref. Tom Buhmann)),
"Old Gold Show Rehearsal", four FP soli found (note that this version of "Blues On Parade" seems to appear also on other, later programs):

Red Top	Identical to Aug. 16. (FM)
Noah	Solo 8 bars. (SM)
Golden Wedding	Solo with orch 32 bars. (FM)

Blues On Parade Solo 12 bars. (FM)

NYC. Aug. 28, 1944

Same. Broadcast from Cafe Rouge, Hotel Pennsylvania, three FP solo found:

Sweet Lorraine Solo 16 bars. (S)

I Ain't Got Nothin' But The Blues Solo with orch 16 bars. (S)

Flying Home Solo 64 bars. (FM)

NYC. Aug. 30, 1944

Same. "Old Gold Show Rehearsal", four FP soli found:

I've Got The World On A String Solo 8 bars. (S)

Jones Beachhead Solo with orch 16 bars. (M)

Four Or Five Times Solo 10 bars. (M)

Blues On Parade Solo 24 bars. (FM)

Woody Herman should be a home for FP some important years of the forties, and already on the Aug. 2 date he shows why he was such an important asset for the band. It is hard swinging here, and the tenorsax takes the challenge and plays some really hot bigband music on "... Jelly". He follows up later, particularly "Red Top" is exciting, while "... Home" is too rough for my taste. Note also his beautiful playing in slow tempo, notable particularly on Aug. 21 but also a lovely version of "... Lorraine" the following week.

WOODY HERMAN & HIS ORCHESTRA NYC. Sept. 5, 1944

Personnel as above.

Recording session for V-Disc, four titles, three have FP soli:

Red Top Solo with orch 48 bars. (FM)

Jones Beachhead Solo 16+8 bars (as-BS) on bridge. (M)

Jones Beachhead alt. As above. (M)

I Can't Put My Arms Around A Memory Solo 8 bars. (S)

I Can't Put My Arms Around A Memory alt. As above. (S)

Another fine and longer version of "Red Top" here!

WOODY HERMAN & HIS ORCHESTRA NYC. Sept. 6, 1944

Personnel as above.

Broadcast "Old Gold Show", three FP soli found (note that first half of "Perdido" is used as a closer):

Perdido Solo with orch 16 bars. (M)

I Can't Believe That YILWM Solo 2 bars. (S)

Who's That Up There? Solo 16 bars. (SM)

NYC. Sept. 10, 1944

Same. Recording session for V-Disc, three titles, one FP solo:

Apple Honey Solo 32 bars. (FM)

Note: Solid Sender LP SOL 503 has an "Apple ..." referring to V-Disc 369 but with solo 64 bars. However this version is identical to the undated one on First Heard LP 2.

NYC. Sept. 13, 1944

Same. "Old Gold Show Rehearsal", no FP soli found, is he absent here?

NYC. Sept. 20, 1944

Same, except Charles Frankhauser, Carl Warwick (tp) replace Dick Munson and Conte Candoli, while John LaPorta (as) replaces Shine.

"Old Gold Show Rehearsal", two FP soli found:

There Is No Greater Love Solo with orch 4 bars. (S)

Basie's Basement Solo with orch 12 bars. (M)

NYC. Sept. 27, 1944

Same except Marjorie Hyams (vib) added. Note: "... Jump" is played by the smallband group "The Woodchoppers": Neal Hefti (tp), Bill Harris (tb), Woody

Herman (cl), Flip Phillips (ts), Marjorie Hyams (vib), Ralph Burns (p), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm).

“Old Gold Show Rehearsal”, two FP soli found:

1-2-3-4 Jump Solo 16 bars. (FM)

Is You Is Or Is You Ain't My Baby Break to solo 16 bars. (FM)

NYC. Aug./Dec. 1944

Same. AFRS Downbeat 141, compilation from various sources, of FP soli, “Noah” and “Golden Wedding” are identical to Aug. 23, “Four Or Five Time” to Aug. 30, “Perdido” to Sept. 6, and “Apple Honey” to the First Heard FHR 2 version listed below as ‘unknown loc. and date’, but the following is unidentified:

Half Past Jumping Time Solo with orch 32 bars. (M)

Great tenorsax playing on another version of “... My Baby”. And another hit with “Apple ...” in two versions with two choruses by FP!

FLIP PHILLIPS FLIPTET

NYC. Oct. 2, 1944

Neal Hefti (tp), Bill Harris (tb), Aaron Sachs (cl), Flip Phillips (ts), Marjorie Hyams (vib), Ralph Burns (p), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm).

Four titles were recorded for Signature:

S1 Skyscraper In ens. Solo 40 bars. (F)

S2 Papilloma Soli 8, 2 and 16 bars. (M)

S3 A Melody From The Sky Soli with ens 32 and 8 bars. (S)

S4 1-2-3-4 Jump Solo 32 bars. (FM)

The first recording session under FP's own name, consisting of musicians from the Woody Herman orchestra. The opportunity is spent well. “Papilloma” is a very fascinating minor riff tune, and note how the tenorsax is sliding in on the first solo. I remember this title as one of those that opened my eyes to FP in the old days. He also plays beautifully ballad on “... The Sky”, and equally impressing on the two faster items. We can now certainly hold that FP is an established tenorsax on the highest level.

WOODY HERMAN & HIS ORCHESTRA

NYC. Oct. 4, 1944

Personnel as above. “Old Gold Show Rehearsal” (final), one title:

Apple Honey Soli 32 and 8 bars. (F)

One of numerous versions of “... Honey”, and the more the better!

FLIP PHILLIPS

NYC. Oct. 9, 1944

Neal Hefti (tp-except 8), Bill Shine (cl-except 8), Flip Phillips (ts), Ralph Burns (p), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm).

Note: Between the NYC. date above of Oct. 4 and the Hollywood date below of Oct. 17, the Herman band played one week in Cleveland, a few jobs in military bases in the west, plus transport, from New York to California. Thus FP's Signature sessions must have been in the very start of October, maybe even earlier.

Four titles were recorded for Signature, three issued:

RHT5 Bob's Belief Solo 32 bars. (M)

RHT6 Sweet And Lovely Solo 48 and 24 bars, (p) on bridge. (S)

RHT8 Lover Come Back To Me Soli/straight 64, 16 and 64 bars. (M)

“Sweet ...” turned out to be one of FP's favourite vehicles, and this first one is a gorgeous performance, the first chorus with rhythm only, later with ensemble background. “... Belief” has a good solo in medium tempo. However, I don't believe he gets so much out of “Lover ...” as expected, never ventures far from the melodi.

WOODY HERMAN & HIS ORCHESTRA

Hollywood, Oct. 17. 1944

Personnel as above.

AFRS ONS 396 from Hollywood Palladium, four FP soli found:

Who's That Up There? Solo 16 bars. (SM)

Let Me Love You Tonight Solo 4 bars. (SM)

I've Got You Under My Skin Solo 16 bars. (M)

Woodchopper's Ball Solo 24 bars. (FM)

Hollywood, Oct. 18, 1944

Personnel as above. The Woodchoppers: "1-2-3-4 Jump".
CBS broadcast from Hollywood Palladium, four FP soli found:

Who's That Up There?	Solo 16 bars. (SM)
1-2-3-4 Jump	Solo 16 bars. (FM)
I Can't Believe That You're ILWM	Solo 2 bars. (S)
Red Top	Solo with orch 48 bars. (FM)

Hollywood, Oct. 24, 1944

Personnel as above. The Woodchoppers: "1-2-3-4 Jump".
AFRS ONS 412 from Hollywood Palladium, three FP soli found:

Who's That Up There?	Solo 16 bars. (SM)
1-2-3-4 Jump	Solo 16 bars. (FM)
Apple Honey	Soli 64 and 8 bars. (FM)

Hollywood, Oct. 25, 1944

AFRS ONS 439 from Hollywood Palladium, one FP solo found so far (date also given as Nov. 21):

Skyscraper	Solo with ens 32 bars. (F)
------------	----------------------------

Hollywood, Oct. 26, 1944

AFRS ONS 418 from Hollywood Palladium, four FP soli found:

Who's That Up There?	Solo 16 bars. (SM)
I've Got You Under My Skin	Solo 16 bars. (M)
Up Up Up	Solo 16 bars. (M)
Red Top	Solo with orch 60 bars. (FM)

Hollywood, Oct. 31, 1944

Personnel as above. The Woodchoppers: "1-2-3-4 Jump".
AFRS ONS 426 from Hollywood Palladium, five FP soli found:

Who's That Up There?	Solo 16 bars. (SM)
1-2-3-4 Jump	Solo 32 bars. (FM)
It Must Be Jelly	Break to solo 12 bars. (M)
Sweet Lorraine	Solo 16 bars. (S)
Red Top	Solo with orch 36 bars. (FM)

Hollywood, Nov. 2, 1944

AFRS ONS 464 from Hollywood Palladium, two FP soli found:

Helen Of Troy	Solo with orch 8 bars. (FM)
Apple Honey (NC)	Solo 64 bars. (FM)

Lots of good stuff coming from Hollywood! Two more versions of "... Honey" are exciting, and also the "Red Top"s should be particularly noted. A fine slow version of "... Lorraine" demonstrates FP's lyrical qualities.

BOBBY SHERWOOD & HIS ORCHESTRA**LA. Nov. 13, 1944**

Bigband personnel including Flip Phillips (ts).
Four titles were recorded for Capitol, three issued, one has FP:

468	Caravan	Soli 12 and 12 bars. (F)
-----	---------	--------------------------

Fine and smooth and 'oriental' tenorsax playing here!

WOODY HERMAN & HIS ORCHESTRA**Hollywood, Nov. 14, 1944**

Personnel as above, but Dave Tough possibly replscd.
AFRS ONS 550 from Hollywood Palladium, four FP soli found:

Who's That Up There?	Solo 16 bars. (SM)
Helen Of Troy	Solo with orch 8 bars. (M)
I Ain't Got Nothing But The Blues	Solo 16 bars. (S)

Apple Honey Soli 64 and 8 bars. (FM)

Houston, Texas, Nov. 16, 1944

Same. The Woodchoppers: "1-2-3-4 Jump".
AFRS ONS 627 from Hotel Rice, three FP soli found:

1-2-3-4 Jump Solo 48 bars.(FM)
Helen Of Troy Identical to Nov. 14. (M)
Apple Honey (NC) Solo 64 bars. (FM)

Hollywood, Nov. 1944

Same.
Soundtrack from Republic film feature "Earl Carroll's Vanities, but no FP (except 1 bar on "Who's That Up There?").

Hollywood, Nov. 21, 1944

Same. The Woodchoppers: "Skyscraper".
AFRS ONS 439 from Hollywood Palladium, three FP soli found:

Skyscraper In ens. Solo 24+8 bars (vib) on bridge. (FM)
Helen Of Troy Solo with orch 8 bars. (FM)
Red Top Solo with orch 48 bars. (FM)

Hollywood, Nov. 22, 1944

Same. The Woodchoppers: "1-2-3-4 Jump".
AFRS ONS 684 from Hollywood Palladium, four FP soli found:

1-2-3-4 Jump Solo 48 bars. (FM)
It Must Be Jelly Solo 16 bars. (M)
I Ain't Got Nothing But The Blues Solo 16 bars. (S)
Apple Honey Soli 64 and 8 bars. (FM)

unknown place, probably after mid-Nov. 1944

Same (Marjorie Hyams (vib) is present). One title on First Heard (E) FHR 2:

Apple Honey Solo 64 bars. (FM)

California is coming to a close! The band closed at Hollywood Palladium at the end of November, for then touring around in the state, returning to LA. for a recording session and then back to the East. The final programs do not really offer anything new, the same repertoire is used repeatedly, but nevertheless deepen our appreciation of this fine orchestra and its soloists, and particularly its major soloist, FP. Another four versions of "Apple ...", bringing now the total up to nine! Some readers may find this boring or uninteresting, but it only through studying the various versions that the secrets of improvisation are revealed. Dig also "... Nothing But The Blues".

WOODY HERMAN & HIS ORCHESTRA LA. Dec. 11/12, 1944

Neal Hefti, Charlie Frankhauser, Ray Wetzel, Pete Candoli, Carl Warwick (tp), Bill Harris, Ralph Pheffner, Ed Kiefer (tb), Woody Herman (cl, as, vo-3695,96,ldr), Sam Marowitz, John LaPorta (as), Flip Phillips, Pete Mondello (ts), Skippy DeSair (bar), Marjorie Hyams (vib), Ralph Burns (p, arr), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm), Frances Wayne (vo-3690,91).

Six titles were recorded for Coral/Decca, four issued, two have FP:

3690-alt. 1 As Long As I Live As below. (S)
3690-alt. 2 As Long As I Live As below. (S)
3690-A As Long As I Live Solo 6 bars. (S)
3696-alt. 1 I Ain't Got Nothin' But The Blues As below. (S)
3696-B I Ain't Got Nothin' But The Blues Solo 8 bars. (S)
3696-alt. 2 I Ain't Got Nothin' But The Blues As above. (S)

"As Long ..." is of no interest, but "... The Blues" has three nice tenorsax soli!

FLIP PHILLIPS mid 1940s?

Flip Phillips (ts), Billy Bauer (g), unknown (cl), (b), (dm). Acetate label writes "Flip - Turner jr. - Frohn - Nimiec - Bauer".

One title, originating from FP himself, now private collection:

Some Of This And Some Of That Solo 16 bars. (M)

Nice solo with the tone slightly different from usual.

FLIP PHILLIPS

mid-late 1940s?

Flip Phillips (ts), unknown (cl), (as), (g). Acetate label writes "Flip (ts), Eddie (as), Joeie (cl), Chick (g)".

One title, originating from FP himself, possibly recorded in his home, now private collection:

Rumpus At Flips Solo 8 and 64 bars. (M)

Relaxed tenorsax playing in homely surroundings.

CHUBBY JACKSON's SEPTET

NYC. Jan. 10, 1945

Howard McGhee (tp), Bill Harris (tb), Flip Phillips (ts), Ralph Burns (p), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm).

Two titles were recorded for Keynote:

76 Northwest Passage Solo 32 bars. (F)

77 Cryin' Sands Solo 8 bars. (S)

Too bad they only had time for two titles, because these early Keynote recordings are highly noteworthy in their tempo extremes. FP plays with great sensitivity on the slow "... Sands" and is driven by a violent bass to a solid swinging solo in "... Passage".

WOODY HERMAN & THE V-DISC ALL STARS

NYC. Jan. 24, 1945

Collective personnel: Charlie Shavers, Ray Wetzel (tp), Bill Harris (tb), Woody Herman (as, vo), Herbie Fields (as), Don Byas, Georgie Auld, Flip Phillips, Ben Webster (ts), Marjorie Hyams (vib), Ralph Burns (p), Billy Bauer (g), Chubby Jackson (b), Johnny Blowers (dm).

Four titles were recorded for V-Disc at the Vanderbilt Theatre" (FP is not present on "John Hardy's Wife"):

J. P. Vanderbilt IV /
Northwest Passage Solo 32 bars (1st (ts)-solo). (F)

Somebody Loves Me Solo 16 bars (1st (ts)-solo). (S)

Billy Bauer's Tune Solo with orch 16 bars. (S)

Just You, Just Me Solo 32 bars (1st (ts)-solo). (FM)

This is something different, Woody Herman with selected guests! Take first "Somebody ...", with FP playing a beautiful solo, and then handing it over to Ben Webster, wow!! Then "Just You ...", same thing in higher tempo. And then finally "... Vanderbilt ...", where FP is also first, there preceding Georgie Auld.

WOODY HERMAN & HIS ORCHESTRA

NYC. mid-Feb. 1945

Personnel same/similar to below.

Five titles were recorded for V-Disc, three issued, two have FP:

Golden Wedding Solo 32 bars. (FM)

I've Got The World On A String Solo 8 bars. (S)

Cedar Grove, NJ. Feb. 18, 1945

Same. CBS broadcast from Meadowbrook, two FP soli found:

Red Top Solo with orch 48 bars. (F)

Northwest Passage Solo with orch 32 bars. (F)

Even hotter broadcast than usual with an inspired FP.

WOODY HERMAN & HIS ORCHESTRA

NYC. Feb. 19, 1945

Sonny Berman, Charlie Frankhauser, Ray Wetzel, Pete Candoli, Carl Warwick (tp), Bill Harris, Ralph Pfeffner, Ed Kiefer (tb), Woody Herman (cl, as, vo, ldr), Sam Marowitz, Joh LaPorta (as), Flip Phillips, Pete Mondello (ts), Skippy DeSair (bar), Marjorie Hyams (vib), Ralph Burns (p, arr), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm).

Four titles were recorded for Columbia, two have FP:

34289-1 Apple Honey Solo 32 bars. Breaks. (F)

34289-2 Apple Honey As above. (F)

34289-5 Apple Honey As above. (F)

34290-1 I Wonder Solo 8 bars. (S)

NYC. Feb. 26, 1945

Same with Frances Wayne (vo) added. Four titles, one has FP:

34357-1 Caldonia Soli 8 and 20 bars. (F)

34357-2 Caldonia As above. (F)

34357-3 Caldonia As above. (F)

34357-4 Caldonia As above. (F)

NYC. March 1, 1945

Same. Five titles, four have FP:

34369-1 Goosey Gander Solo 12 bars. (SM)

34369-2 Goosey Gander As above. (SM)

34369-3 Goosey Gander As above. (SM)

34370-1 I Don't Care If Never Dream Again Solo 8 bars. (S)

34371-1 Northwest Passage Solo with orch 32 bars. (F)

34371-2 Northwest Passage As above. (F)

34371-3 Northwest Passage As above. (F)

34371-4 Northwest Passage As above. (F)

34373-1 I've Got The World On A String Solo 8 bars. (S)

With Columbia records comes a new era for the Woody Herman orchestra, as well as Flip Phillips. Mosaic records made a fantastic job of issuing this great music with alternate takes, and after Loren Schoenberg's great liner notes, not so much more needs to be said; assuming that the readers of this of course has bought the box. Mention first as to not forget, the three beautiful slow tenorsax pieces, particularly "I Wonder" shows FP's magnificent ballad capabilities. But of course, to meet again those fantastic bigband numbers we played again and again on 78 rpm. back then, is just incredible. The ultrahot "Apple ..." (three new versions, bringing the total up to twelve, some with 32, some with 64 bars), "Caldonia" and "Northwest ...", and the cool "Goosey ...", we all knew them by heart. FP is one of the band's great soloists, always in top shape, and it does not really matter that the variations from take to take are not great, some details are enough, if you care to listen carefully, as on "Caldonia"!

WOODY HERMAN & HIS ORCHESTRA

Chi. March 27, 1945

Bigband personnel including Flip Phillips (ts).

CBS broadcast from "College Inn", Hotel Sherman, last FP/Herman session for four months, three FP soli found:

Goosey Gander Solo 12 bars. (SM)

I Wonder Solo 8 bars. (S)

Apple Honey Solo 32 bars. (F)

Another hot broadcast! Unfortunately FP is recorded very much off mike on "... Honey", but the other two items, recorded a few weeks before on Columbia, are ok.

BILL HARRIS & HIS SEPTET

Chi. April 5, 1945

Pete Candoli (tp), Bill Harris (tb), Flip Phillips (ts), Ralph Burns (p), Billy Bauer (g), Chubby Jackson (b), Alvin Burroughs (dm).

Four titles were recorded for Keynote:

321-1 Cross Country Solo 32 bars. (F)

322-1 Characteristically, B. H. Solo 32 bars. (FM)

323-1 Mean To Me Intro 4 bars. Solo 8 bars. (S)

324-1 She's Funny That Way Solo 24 bars. (S)

The second Chubby Jackson Keynote session for FP (yes, he is the driving force also here) has two excellent, swinging tenorsax soli in uptempo, as well as two lovely examples of what he could do in slow tempo; "She's Funny ..." is not much improvisation but nevertheless so personal, so beautiful. But why couldn't he be allowed to finish the chorus?

- 107 We're In The Money Duet with (tp) 32 bars.
Soli 32, 4, 4 and 4 bars. (FM)
- 108 Melrose Blues Duet with (tp) 12 bars. Solo
12 bars. Duet 12 bars. (S)

A proper swing session, better they did not make it in postwar jazz, with the greatest of companions for our Flip, two of which he recorded with the day before. He responds with two excellent tenorsax soli in fast tempo, and even almost better; a gorgeous slow blues (also named "B. C. Blues") and a soft and delightful "Love Me ...". His coplaying with Buck is highly memorable, and this is one of the FP sessions to play and remember!!

RED NORVO & HIS ORCHESTRA NYC. June 9, 1945

Shorty Rogers (tp), Eddie Bert (tb), Aaron Sachs (cl), Flip Phillips (ts), Red Norvo (vib, xyl), Teddy Wilson (p), Remo Palmieri (g), Slam Stewart (b), Specs Powell (dm).

Six titles recorded at concert in Town Hall, no FP on 4968 "The Man I Love" and 4971 "Ghost Of A Chance":

- 4966 One, Two, Three, Jump Soli 16 and 8 bars. (FM)
- 4967 In A Mellow Tone Solo 64 bars. (M)
- 4969 Seven Come Eleven Solo 4 choruses of 32 bars. (F)
- 4970 One Note Jive Solo 64 bars. (FM)

As written below, an excellent rhythm section carries this session, giving the horn men a firm basis. The leader himself is obviously highly inspired, and FP is particularly noteworthy on "... Tone" and "... Jive". The sound quality of "Seven ..." is unfortunately much below par.

FLIP PHILLIPS / TEDDY WILSON QUINTET NYC. June 9, 1945

Flip Phillips (ts), Teddy Wilson (p), Remo Palmieri (g), Slam Stewart (b), Specs Powell (dm).

Two titles were recorded live in Town Hall:

- I Can't Believe That You're ILWM Solo 64 bars. 32 bars 4/4
with (dm) to solo 64 bars. (FM)
- Sweet and Lovely Solo 64 bars to long coda. (S)

These are two great items, a perfect swing background for a very inspired FP on "I Can't ...", and "Sweet ..." was one of his favourite ballads, so these are some of my FP highlights from this early era.

WOODY HERMAN & HIS ORCHESTRA Atlantic City, NJ. July 2, 1945

Personnel including Flip Phillips (ts).

Broadcast from Steel Pier, eight titles, not available.

NYC. July 13, 1945

Same. Broadcast from Cafe Rouge, Hotel Pennsylvania, eight titles, has not been available for listening.

NYC. July 21, 1945

Same. AFRS ONS 678 from Cafe Rouge, Hotel Pennsylvania, two FP soli found:

- Goosey Gander Solo 12 bars. (SM)
- Northwest Passage Solo with orch 32 bars. (F)

NYC. July 23, 1945

Same. ONS 692 from Cafe Rouge, Hotel Pennsylvania, three FP soli found:

- Katusha Solo 16 bars. (F)
- Goosey Gander Solo 12 bars. (SM)
- Apple Honey (NC) Solo 64 bars. (F)

NYC. July 28, 1945

Same. CBS broadcast from Cafe Rouge, Hotel Pennsylvania, four FP soli found:

- Don't Worry 'Bout That Mule Break 4 bars. (M)
- Goosey Gander Solo 12 bars. (SM)
- There's No You Solo 8 bars. (SM)
- Northwest Passage Solo with orch 32 bars. (F)

Bridgeport, Conn., July 30, 1945

Same except Tony Aless (p) replaces Burns.
AFRS ONS 740 from Ritz Ballroom, three FP soli found:

Katusha	Solo 16 bars. (F)
Apple Honey	Solo 32 bars. Breaks. (F)
The Good Earth	Solo with orch 8 bars. (FM)

FP is back to Herman after a few months absence, and there are many programs to enjoy and research. The funny "Goosey ..." now seems to be a very popular tune, and "Apple ..." and "Northwest ..." continue to be part of Herman's and FP's portfolio. And don't forget the spirited "Katusha", sung by Woody with a brief tenorsax solo.

FRANCES WAYNE ORCHESTRA**UNDER THE DIRECTION OF RALPH BURNS****NYC. Aug. 1945**

Neal Hefti (tp, arr), Sonny Berman (tp), Trummy Young (tb), Sam Marowitz, John LaPorta (as), Flip Phillips, Pete Mondello (ts), Skippy DeSair (bar), Ralph Burns (p, arr), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm), Frances Wayne (vo).

Four titles were recorded for Musicraft, 5300 "He's Funny That Way" and 5302-3 "In Love With Love" with no FP, while 5301 "I Only Have Eyes For You" and 5303-5 "In The Valley" have not been available.

Note: Two more titles were recorded for Musicraft, 5554 "All By Myself" and 5555 "If You Were There" but issued as "under the direction of Walter Gross". They have likely nothing to do with Burns, and there are no soli.

WOODY HERMAN & HIS ORCHESTRA**NYC. Aug. 2, 1945**

Personnel as below.

AFRS ONS 702 from Cafe Rouge, Hotel Pennsylvania, not checked.

NYC. Aug. 6, 1945

Same. Broadcast from Cafe Rouge, Hotel Pennsylvania, three FP soli found:

Goosey Gander	Solo 12 bars. (SM)
On The Atchison, Topeka And Santa Fe	Solo with orch 8 bars. (M)
Apple Honey	Soli 64 and 8 bars. (F)

Mostly good old favourites, but we never tire of them!

WOODY HERMAN & HIS ORCHESTRA**NYC. Aug. 8&10, 1945**

Sonny Berman, Conte Candoli, Pete Candoli, Ray Linn (tp), Neal Hefti (tp, arr), Bill Harris, Ralph Pfeffner, Ed Kiefer (tb), Woody Herman (cl, as, vo, ldr), Sam Marowitz, Joh LaPorta (as), Flip Phillips, Pete Mondello (ts), Skippy DeSair (bar), probably Marjorie Hyams (vib-"... Passage"), Tony Aless (p), Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm), Frances Wayne (vo), Ralph Burns (arr).

Four titles were recorded for Columbia but no FP.

J. C. HEARD QUINTET**NYC. Aug. 17, 1945**

Buck Clayton (tp), Flip Phillips (ts), Johnny Guarnieri (p), Milt Hinton (b), J. C. Heard (dm).

Four titles were recorded for Keynote:

105-3	Why Do I Love You?	Intro 8 bars to duet with (tp) 32 bars. Solo 40 bars to coda. (FM)
105-4	Why Do I Love You?	As above. (FM)
106-4	All My Life	Duet with (tp) 16+8 bars, (p) on bridge. Solo 16+8 bars, (tp) on bridge. (SM)
107-1	Groovin' With J. C.	Solo 16 bars. (M)
108	What's The Use?	Duet with (tp) 32 bars. Solo 32 bars. Coda 4 bars. (M)

Not as hard swinging as the previous Flip/Buck cooperation but nevertheless having excellent postwar swing music. All items are highly noteworthy, but the highlight must be the lovely laidback "... Life", FP (and Buck) at their very best!

WOODY HERMAN & HIS ORCHESTRA**NYC. Aug. 20, 1945**

Same. Three titles were recorded for Columbia, one has FP:

35104-1	The Good Earth	Solo with orch 12 bars. (FM)
---------	----------------	------------------------------

35104-2	The Good Earth	As above. (FM)
35104-3	The Good Earth	As above. (FM)
35104-5	The Good Earth	As above. (FM)

NYC. Aug. 22, 1945

Same. Seven titles were recorded for V-Disc at Liederkrantz Hall, no FP on "125th Street Prophet", "Lover Man" and "He's Funny That Way" but:

Your Father's Mustache	Soli 32 and 8 bars. (FM)
Don't Worry 'Bout That Mule	Break. (M)
Meshugah	Solo with orch 64 bars. (FM)
Secunda	Solo 5 choruses of 12 bars. (M)

NYC. Aug. 23, 1945

Same. AFRS ONS (702?) 711 from Cafe Rouge, Hotel Pennsylvania, four FP soli found:

Black Orchid	Solo with orch 16 bars. (M)
The Good Earth	Solo with orch 12 bars. (FM)
Apple Honey	Solo with orch 64 and 8 bars. (F)
Northwest Passage	Solo with orch 32 bars. (F)

NYC. Sept. 5, 1945

Same except Buddy Rich (dm) replaces Tough temporarily, Irv Lewis (tp), Red Norvo (vib) added.

Two titles were recorded for Columbia:

35167-1	Gee It's Good To Hold You	Soli 8 and 2 bars. (S)
35168-1	Your Father's Mustache	Solo 32 bars. (FM)
35168-3	Your Father's Mustache	As above. (FM)
35168-4	Your Father's Mustache	As above. (FM)

NYC. Sept. 8, 1945

Same except Norvo omitted.

Two titles were recorded for Columbia:

35182-2	You've Got Me Crying Again	Solo 8 bars. (SM)
35182-test	Wild Root	As below. (F)
35183-2	Wild Root	Solo with orch 32 bars. (FM)

More Columbia sessions, and the highlight is "... Mustache" with three particularly elegant tenorsax soli. Also a beautiful soft style solo on "... Hold You". Some broadcasts inbetween, and a two-chorus "Apple ..." should be noted. Finally, where one least expects it, the V-Disc "Secunda", a lovely tenorsax solo!

Note: Below are the first of 39 weekly "Wildroot" sponsored shows broadcast live on the ABC radio network. These were also transcribed by AFRS, which added extra titles to compensate for the deleted commercials and time-dated references. Most of the surviving programs are the AFRS versions.

WOODY HERMAN & HIS ORCHESTRA Cleveland, Ohio, Oct. 13, 1945

Personnel including Flip Phillips (ts). Note: Dave Tough (dm) was fired by Woody on Sept. 24 but is nevertheless present on the first two shows (Oct. 13 and Oct. 20). ABC broadcast, "Wildroot Radio Show"s #1, four FP soli found (note: There is a version of "Apple Honey" here, but it is identical to the First Heard version mentioned earlier; note also the (vib)-solo, but Marjorie Hyams was no longer in the band, thus an example of added titles mentioned above):

On The Atchison, Topeka And Santa Fe	Solo with orch 8 bars. (M)
Gee, It's Good To Hold You	Soli 8 and 2 bars. (S)
'Till The End Of Time	Solo 7 bars. (S)
Wild Root	Solo with orch 32 bars. (FM)

Milwaukee, WI. Oct. 20, 1945

Same. "Wildroot Radio Show #2, four FP soli found:

Love Me	Solo 4 bars. Coda. (S)
Gotta Be This Or That	Solo with orch 18 bars. (M)
I Can't Believe That You're ILWM	Solo 2 bars. (S)
Caldonia	Soli 8 and 20 bars. (F)

NYC. Oct. 27, 1945

Same. "Wildroot Radio Show #3, five FP soli found:

It Must Be Jelly	Solo 16 bars. (M)
On The Atchison, Topeka And Santa Fe	Solo with orch 8 bars. (M)
If I Loved You	Solo 8 bars. (S)
There Is No Greater Love	Solo with orch 4 bars. (S)
Wild Root	Solo 32 bars. (FM)

Boston, Nov. 3, 1945

Same. "Wildroot Radio Show #4, four FP soli found:

Don't Worry 'Bout That Mule	Straight 4 bars. (M)
'Till The End Of Time	Solo with orch 8 bars. (S)
I've Got The World On A String	Solo 8 bars. (S)
If I Loved You	Solo 8 bars. (S)
Apple Honey	Solo 32 bars. (F)

Newark, NJ. Nov. 10, 1945

Same. "Wildroot Radio Show #5, from Adams Theater, five FP soli found:

You've Got Me Crying Again	Solo 8 bars. (S)
Gotta Be This Or That	Solo with orch 18 bars. (M)
Sweet Lorraine	Solo 8 bars. (S)
On The Atchison, Topeka And Santa Fe	Solo with orch 8 bars. (M)
Your Father's Mustache	Solo with orch 32 bars. (FM)

There is not much to add on uptempo, except for a very fast "Caldonia", but one should note several slow and quite commercial vocal items which nevertheless have some very nice but brief tenorsax soli. FP was also a master of ballads, and there are many interesting soli here for those caring to listen. Just take a look above, the most of them have 8 bars.

WOODY HERMAN & HIS ORCHESTRA NYC. Nov. 16, 1945

Sonny Berman, Pete Candoli, Irv Lewis, Shorty Rogers (tp), Neal Hefti (tp, arr), Bill Harris, Ralph Pfeffner, Ed Kiefer (tb), Woody Herman (cl, as, vo, ldr), Sam Marowitz, Joh LaPorta (as), Flip Phillips, Mickey Folus (ts), Sam Rubinwitch (bar), Tony Aless (p), Billy Bauer (g), Chubby Jackson (b), Don Lamond (dm), Frances Wayne (vo), Ralph Burns (arr).

One title was recorded for Columbia:

35183-1	Wild Root	Solo with orch 32 bars. (FM)
35183-4	Wild Root	As above. (FM)
35183-6	Wild Root	As above. (FM)

NYC. Nov. 17, 1945

Same. "Wildroot Radio Show" #6, five FP soli found:

Katusha	Solo 16 bars. (F)
Gee, It's Good To Hold You	Soli 8 and 2 bars. (S)
It's Only A Paper Moon	Solo with orch 10 bars. (M)
Northwest Passage	Solo with orch 32 bars. (F)
I've Got The World On A String	Solo 8 bars. (S)

NYC. Nov. 19, 1945

Same. Schaefer Star Review, unknown titles, not available.

NYC. Nov. 24, 1945

Same. "Wildroot Radio Show" #7, three FP soli found (note: "Blowin' Up ..." has no intro on the AFRS version of the show, but an aircheck indicates that on the date of broadcast, this was a new untitled instrumental which listeners were to name):

It Must Be Jelly	Solo 16 bars. (M)
Caldonia	Soli 8 and 20 bars. (F)
Blowin' Up A Storm	Solo 24 bars. (FM)

NYC. Nov. 26, 1945

Same. Two titles were recorded for Columbia:

35458-1	Everybody Knew But Me	Solo 8 bars. (S)
35459-1	Blowin' Up A Storm	Solo 24 bars. (FM)
35459-2	Blowin' Up A Storm	As above. (FM)
35459-3	Blowin' Up A Storm	As above. (FM)

NYC. Nov. 27, 1945

Same. NBC broadcast from the 400 Club, six titles, not available.

With "... Root" and "...Storm" in the Columbia sessions we get another two great uptempo titles, also here with FP playing in a relaxed manner, and the takes have the necessary differences to be really exciting. Note also the soft FP on "... But Me".

FLIP PHILLIPS BOPTET**NYC. late Nov. 1945**

Sam Marowitz (as), Flip Phillips, Mickey Folus, Pete Mondelle (ts), Sam Rubinwitch (bar), Tony Aless (p), Billy Bauer (g), Chubby Jackson (b), Shelly Manne (dm).

Two titles were recorded for Signature:

162	Without Woody	Solo 64 bars. Coda. (F)
163	More Than You Know	Soli 16, 4 and 16 bars to long coda. (S)

Good tenorsax playing here, but why did he need the full Herman sax section as a backup band? "More ..." is arranged with that in mind, but it would have been much better to have a quartet and proper chorus all way through.

WOODY HERMAN & HIS ORCHESTRA**NYC. Dec. 1, 1945**

Personnel as above.

"Wildroot Radio Show" #8, six FP soli found:

'Till The End Of Time	Solo 8 bars. (S)
Gotta Be This Or That	Soli 10 and 4 bars. (M)
It's Only A Paper Moon	Solo with orch 8 bars. (M)
Your Father's Mustache	Solo 32 bars. (FM)
Sorrento	Solo with orch 18 bars. (S)
Blowin' Up A Storm	Solo 24 bars. (FM)

NYC. Dec. 8, 1945

Same. "Wildroot Radio Show" #9, three FP soli found:

No Can Do	Soli 8 and 4 bars. (M)
I've Got The World On A String	Solo 8 bars. (S)
Woodchopper's Ball	Solo 24 bars. (FM)

NYC. Dec. 8, 1945

Same. ABC broadcast from the 400 Club, five titles, not available.

NYC. Dec. 9, 1945

Same. CBS broadcast from the 400 Club, nine issued on AFRS ONS 837, not available.

NYC. Dec. 10, 1945

Same. Two titles were recorded for Columbia, but no FP.

NYC. Dec. 15, 1945

Same. "Wildroot Radio Show" #10, five FP soli found:

As Long As I Live	Solo with orch 6 bars. (S)
On The Atchison, Topeka And Santa Fe	Solo with orch 8 bars. (M)
Good Earth	Solo/straight 16 bars. (FM)
It's Only A Paper Moon	Solo with orch 10 bars. (M)
Blowin' Up A Storm	Solo with orch 24 bars. (FM)

NYC. Dec. 15, 1945

Same. CBS broadcast from the 400 Club, not available.

NYC. Dec. 22, 1945

Same/similar. "Wildroot Radio Show" #11, three FP soli found:

Flying Home	Solo with orch 32 bars. (FM)
White Christmas	Solo 8 bars to obbligato 4 bars. (S)
Jingle Bells	Solo 16 bars. (FM)

NYC. Dec. 29, 1945

Same with Red Norvo (vib) added.

"Wildroot Radio Show" #12, three FP soli found:

No Can Do	Soli 8 and 4 bars. (M)
A Melody From The Sky	Intro 4 bars to solo 32 bars to long coda. (S)
Your Father's Mustache	Solo 32 bars. (FM)

Cedar Grove, New Jersey, Dec. 31, 1945

Broadcast from Meadowbrook, one title, "Woodchopper's Ball", not available.
Note that this is the broadcast date of pre-recorded program, date of recording not known.

NYC. Jan. 3, 1946

Same except unknown (fl), Red Norvo (vib) added, Arnold Fishkin (b) replaces Jackson temporarily. Two titles, but no FP.

NYC. Jan. 5, 1946

Same. "Sergeant ..." is by the Woodchoppers.

"Wildroot Radio Show" #13, four FP soli found:

Sergeant On A Furlough	Straight. Solo 16 bars. (F)
Bells Of St. Mary's	Solo with orch 8 bars. (S)
Wildroot	Solo 32 bars. (FM)
Caldonia (NC)	Soli 8 and 20 bars. (F)

Although there is not much to add, one should be impressed by FP's enthusiasm and authority and his ability to make variations on tunes he plays almost every day. Note also again the many brief soli in slow tempi on rather commercial tunes, they are soft and very nice. For a highlight above, take "... The Sky", a feature number for FP, introduced by Leonard Feather, spotlighting one band member every week

BENNY CARTER**NYC. Jan. 7, 1946**

Emmett Berry, Shorty Rogers, Joe Newman (tp), Neal Hefti (tp, arr), Trummy Young, Alton Moore, Sandy Williams, Dicky Wells (tb), Benny Carter (tp, as, arr), Tony Scott (cl, as), Russell Procope (as), Flip Phillips, Don Byas (ts), Willard Brown (as, bar), Sonny White (p), Al Casey (g), John Simmons (b), J. C. Heard (dm), James Cannady (arr).

Three titles were recorded for DeLuxe, one has FP:

169	Who's Sorry Now?	Solo with orch 32 bars. (M)
-----	------------------	-----------------------------

Flips gets one, Don gets two vehicles on this exciting date, both with great success!

WOODY HERMAN & HIS ORCHESTRA**NYC. Jan. 12, 1946**

Personnel as above. "Sergeant ..." is by the Woodchoppers.

"Wildroot Radio Show" #14, five FP soli found:

Sergeant On A Furlough	Straight. Solo 16 bars. (F)
------------------------	-----------------------------

Love Me	Coda 4 bars. (S)
Gee It's Good To Hold You	Soli 8 and 2 bars. (S)
I've Got The World On A String	Solo 8 bars. (S)
Apple Honey	Solo 32 bars. (F)

Nice variations on "... String" and "... Honey".

METRONOME ALL STARS

NYC. Jan. 15/16, 1946

Personnel for "Look Out": Harry Edison, Cootie Williams, Rex Stewart, Pete Candoli, Neal Hefti, Sonny Berman (tp), Tommy Dorsey, Will Bradley, Bill Harris, J. C. Higginbotham (tb), Buddy DeFranco (cl), Johnny Hodges, Herbie Fields (as), Flip Phillips, Georgie Auld (ts), Harry Carney (bar), Teddy Wilson (p), Tiny Grimes, Billy Bauer (g), Chubby Jackson (b), Dave Tough (dm), Sy Oliver (cnd). Two titles were recorded for Victor, no FP on 5027-2 "Metronome All Out" but:

5026-1	Look Out	Solo 12 bars. (M)
--------	----------	-------------------

FP is preceding GA here on this swinging ... Out", but the tenorsax soli are not particularly impressive.

**ESQUIRE THIRD ANNUAL JAZZ CONCERT /
WOODY HERMAN & HIS ORCHESTRA**

NYC. Jan. 16, 1946

Personnel including Flip Phillips (ts).

Seven titles recorded at the Ritz Theater, three have FP:

Caldonia	Soli 8 and 20 bars. (F)
Blowin' Up A Storm	Solo with orch 24 bars. (M)
C Jam Blues	Solo 16 bars. (FM)

Almost one year has passed since the studio recording of "Caldonia", but nothing indicates the guys are tired of playing it!

WOODY HERMAN & HIS ORCHESTRA

NYC. Jan. 19, 1946

Personnel as above. "Papilloma" is by the Woodchoppers.

"Wildroot Radio Show" #15, three FP soli found:

Papilloma	Soli 8, 2 and 16 bars. (M)
Sorrento	Solo with orch 18 bars. (S)
Northwest Passage	Solo with orch 32 bars. (F)

Three nice alternatives; note in particular "Papilloma", recorded for Signature more than a year earlier.

NYC. Jan. 25, 1946

"Wildroot Radio Show #16", not available.

NYC. Feb. 1, 1946

Same. "Flip The Whip" is by the Woodchoppers.

"Wildroot Radio Show #17", partially available, two FP soli found:

Flip The Whip	In ens. Solo 4 bars. Coda. (F)
'Till The End Of Time	Solo 8 bars. (S)

A beautiful "... Time"!

WOODY HERMAN & HIS ORCHESTRA

NYC. Feb. 6, 1946

Same except Marky Markowitz, Conrad Gozzo (tp) replace Lewis and Hefti. The Blue Flames (ens-vo).

Two titles were recorded for Columbia, one has FP:

35741-4	You Haven't Changed At All	Brief obligato parts. (SM)
---------	----------------------------	----------------------------

NYC. Feb. 7, 1946

Same. Four titles, three have FP:

35182-3	You've Got Me Cryin' Again	Solo 8 bars. (SM)
35822-3	A Jug Of Wine	Solo 14 bars. (M)
35824-1	Panacae	Obligato (vo-WH) 12 bars. (S)
35824-2	Panacae	As above. (S)

35824-3 Panacae As above.(S)
 35824-4 Panacae As above.(S)

Note particularly an elegant tenorsax solo on "... Wine".

WOODY HERMAN & HIS ORCHESTRA NYC. Feb. 8, 1946

Personnel as above."Back Talk" is by the Woodchoppers.
 "Wildroot Radio Show" #18, three FP soli found:

Back Talk	Solo 16 bars. (FM)
Half Past Jumpin' Time	Solo 32 bars. (FM)
The Good Earth	Solo/straight 16 bars. (FM)

NYC. Feb. 15, 1946

Same, except Jo Stafford (vo) replaces Herman (vacation!).
 "Wildroot Radio Show #19", partially available, no Flip soli found.

Detroit, Feb. 22, 1946

Same (Herman back). "Gung Ho" is by the Woodchoppers.
 "Wildroot Radio Show #20" from Michigan Theater, six Flip soli found:

When I Take My Sugar To Tea	Solo 16 bars. (M)
Red Top	Soli with orch 8 and 8 bars. (F)
Apple Honey	Solo with orch 32 bars. (F)
Gung Ho	Solo with ens 8 bars. (F)
You've Got Me Crying Again	Solo 8 bars. (SM)
The Good Earth	Solo/straight 16 bars. (FM)

Toronto, March 1, 1946

Same. "Glommed" by the Woodchoppers.
 "Wildroot Radio Show #21", one title has been available:

Glommed	Solo 8 bars. (F)
---------	------------------

Columbus, Ohio, March 8, 1946

Same. "Wildroot Radio Show #22" from Neil House, three Flip soli found:

Rose Room	Solo 16 bars. (M)
Black Orchid	Solo with orch 16 bars. (FM)
Red Top	Solo 20 bars. (F)

Indianapolis, In., March 15, 1946

Same. "Wildroot Radio Show #23" from Morah Temple, not available.

NYC. March 22, 1946

Same. "Wildroot Radio Show #24", partially available, no Flip soli found yet.

Note two gorgeous, laidback, soft soli on "... Tea" and "... Room"!

SONNY BERMAN NYC. Winter 1946

Sonny Berman (tp), Bill Harris (tb), Woody Herman (cl, vo), Flip Phillips (ts), Red Norvo (vib), Tony Aless (p), Billy Bauer (g), Chubby Jackson (b), Don Lamond (dm).

Six titles, issued as "Woodchopper's Holiday 1946":

Flip The Whip	In ens. (F)
Back Talk	Solo with ens 16 bars.(FM)
Sergeant On A Furlough	Solo with ens 8 bars. (F)
I Got A Rhythm	In ens. (FM)
Gloomed	Solo 8 bars. (F)
Gung Ho	Solo with ens 16 bars. (F)

In my opinion the Woodchoppers was an overarranged attempt to play some bebop ensembles with few, brief and rarely very interesting soli. So also here; FP can be heard, and to advantage on "Back ..." and "Gloomed", but there is so much more interesting stuff around.

WOODY HERMAN & HIS ORCHESTRA **NYC. March 25, 1946**

Sonny Berman, Marky Markowitz, Conrad Gozzo, Pete Candoli, (tp), Shorty Rogers (tp, arr), Neal Hefti (tp, arr), Bill Harris, Ralph Pfeffner, Ed Kiefer (tb), Woody Herman (cl, as, vo, ldr), Sam Marowitz, John LaPorta (as), Flip Phillips, Mickey Folus (ts), Sam Rubinwitch (bar), Red Norvo (vib), Tony Aless (p), Billy Bauer (g), Chubby Jackson (b), Don Lamond (dm), Ralph Burns, Neal Hefti, Dave Matthews, Igor Stravinsky (arr). Woodchoppers: "Heads Up" and "One-Two-Three-Four Jump".

Concert in Carnegie Hall, twenty three titles, ten have FP:

Sweet And Lovely	Soli 32 and 32 bars to long coda. (S)
Blowin' Up A Storm	Solo with orch 24 bars. (M)
The Good Earth	Solo/straight 16 bars. (FM)
Your Father's Mustache	Solo 32 bars. (FM)
Red Top	Solo with orch 4 choruses of 12 bars. (F)
Heads Up	Solo with orch 16 bars. (FM)
One-Two-Three-Four Jump	Straight in ens. (F)
Summer Sequence	Straight in orch. (M)
Wild Root	Solo with orch 64 bars. (FM)
With Someone New	Soli with orch 50 and 8 bars to long coda. (S)

One might of course say that all this has been heard before. However, that would be quite unfair, because just start from the beginning and you find a slow "... Lovely", never recorded by Columbia, more beautiful than ever! "... Storm", "... Mustache" and particularly "... Root" are played with usual professionalism and swinging enthusiasm. "Red Top" is a new one, a fast blues. Finally a great surprise, the encore of the concert, and the very highlight, "... Someone ...", quoting Mosaic's liner notes: "This is another priceless recording that had to wait over 50 years to be heard again. It was worth it – this music is timeless".

WOODY HERMAN & HIS ORCHESTRA **NYC. March 29, 1946**

Personnel as above. "Gung Ho" by the Woodchoppers.
"Wildroot Radio Show #25, one Flip solo found:

Gung Ho	Solo with ens 8 bars. (F)
---------	---------------------------

Providence, R.I., April 5, 1946

Same. "Wildroot Radio Show #26", not available.

Syracuse, NY., April 12, 1946

Same. "Heads Up" by the Woodchoppers. "Wildroot Radio Show #27", three Flip soli found ("... Earth" may be dubbed from an earlier show):

The Good Earth	Solo/straight 16 bars. (FM)
Heads Up	Solo with ens 16 bars. (F)
They Went That-A-Way	Solo 32 bars. (F)

Note a very nice solo on "They Went ...".

WOODY HERMAN & HIS ORCHESTRA **NYC. April 14/15, 1946**

Same except Jimmy Rowles (p) replaces Aless, Lynne Stevens (vo) added.
Five titles were recorded for Columbia, one has FP:

36075-1 Linger In My Arms ALL, Baby	Soli 6 and 2 bars. Coda. (S)
-------------------------------------	------------------------------

Only Ben W did soft things like this.

SONNY BERMAN **NYC. Spring 1946**

Sonny Berman (tp), Bill Harris (tb), Woody Herman (cl, vo), Flip Phillips (ts), Red Norvo (vib), Jimmy Rowles (p), Billy Bauer (g), Chubby Jackson (b), Don Lamond (dm).

Four titles, issued as "Woodchopper's Holiday 1946":

Heads Up	Solo with ens 16 bars. (F)
Papaloma	Straight 8 bars. Break. Solo 16 bars. (M)
Igor	Solo with ens 16 bars. (F)

Fan It Solo 24 bars. (F)

Nothing here that has not been treated better on the studio sessions.

WOODY HERMAN & HIS ORCHESTRA **Minneapolis, April 19, 1946**
Same. "Wildroot Radio Show #28", not available, however, the following item by the Woodchoppers is usually included in the track list:

Pappiloma Solo/straight 8, 2 and 16 bars. (M)

Chi. April 26, 1946

Same. "Wildroot Radio Show #29" from Hotel Sherman, not available.

Chi. May 3, 1946

Same. "Wildroot Radio Show #30" from Hotel Sherman, not available.

Chi. May 10, 1946

Same. "Wildroot Radio Show #31" from Hotel Sherman, not available, except for the following, which seems very similar to April 12:

Heads Up Solo with ens 16 bars. (F)

WOODY HERMAN & HIS WOODCHOPPERS **Chi. 1946**

Woody Herman (cl), Flip Phillips (sweetwind, ts), Ralph Burns (p), Billy Bauer (g), Chubby Jackson (b), Don Lamond (dm).

Four titles were recorded at Pioneer Musical Instrument Company for Sweetwind Demonstration Record, four titles, "Mighty Like A Rose", "Sweet Wind Stomp", "Blue Flame" and "Folk Medley", not available.

WOODY HERMAN & HIS WOODCHOPPERS **Chi. May 13/16/20/22, 1946**

Sonny Berman (tp), Shorty Rogers (tp-4542-44, arr), Bill Harris (tb), Woody Herman (cl, as, vo-4544), Flip Phillips (ts), Red Norvo (vib), Jimmy Rowles (p), Billy Bauer (g, arr), Chubby Jackson (b), Don Lamond (dm), Ralph Burns (arr).

Eight titles were recorded for Columbia, no FP on 4543-1 "Four Men On A Horse" and 4548-1 "I Surrender Dear" but:

4541-1	Igor	Solo 16 bars. (FM)
4541-4	Igor	As above. (FM)
4541-5	Igor	As above. (FM)
4542-1	Steps	Solo 8 bars. (SM)
4542-3	Steps	As above. (SM)
4544-1	Fan It	Solo 24 bars. (F)
4544-2	Fan It	As above. (F)
4544-3	Fan It	As above. (F)
4544-4	Fan It	As above. (F)
4545-1	Nero's Conception	Solo 16 bars to long coda. (S)
4546-1	Lost Week-End	Soli 8 and 24 bars. (F)
4546-3	Lost Week-End	As above. (F)
4546-4	Lost Week-End	As above. (F)
4547-2	Pam	Duet with (p) 8 bars to duet with (tp) 8 bars. (S)
45473	Pam	As above. (S)

It is only fair to admit that I don't like the Woodchoppers concept very much, it seems artificial and reminds me too much of John Kirby's group's corny arrangements and quite brief soli. When this is said in various tempi here, it is only fair to evaluate the soli as such, and then the situation is much better. Taking FP, he has a lot of fine contributions with the slow "... Conception" as a highlight.

WOODY HERMAN & HIS ORCHESTRA **Chi. May 17, 1946**

Same. "Wildroot Radio Show #32", not available.

Chi. May 24, 1946

Same. "Wildroot Radio Show #33", not available, except for the following by the Woodchoppers:

Fan It Solo 24 bars. (F)

Chi. May 31, 1946

Same. "Wildroot Radio Show #34", not available.

Detroit, June 7, 1946

Same. "Igor" is by the Woodchoppers, and probably from another show.

"Wildroot Radio Show #35" from Eastwood Gardens, four Flip-soli found:

Igor Solo 16 bars. (F)

The Good Earth Solo/straight 16 bars. (FM)

I Don't Know Why Solo 12 bars. (S)

Northwest Passage Solo with orch 8 bars. (F)

Detroit, June 13, 1946

Same. Broadcast from Eastwood Gardens, three Flip soli found:

The Good Earth Solo/straight 16 bars. (FM)

Non Alcoholic Solo 1 bars (NC). (FM)

Wildroot Solo with orch 32 bars. (FM)

Detroit, June 14, 1946

Same. "Wildroot Radio Show #36" from Eastwood Gardens, three Flip-soli found:

Prisoner Of Love Solo 16 bars. (S)

Sergeant On Furlough Solo with ens 24 bars. (F)

Wildroot Solo with orch 32 bars. (FM)

Troy, NY., June 21, 1946

Same. "Steps" is by the Woodchoppers. "Wildroot Radio Show #37" from Troy Armory, five Flip-soli found ("Crazy ..." and "... Again" from AFRS version only):

The Good Earth Solo/straight 16 bars. (FM)

Crazy Rhythm Solo with orch 16 bars. (F)

Steps Solo 8 bars. (SM)

You've Got Me Crying Again Solo 8 bars. (S)

Blowin' Up A Storm Solo 24 bars. (M)

Lincoln, NE., June 28, 1946

Same. "Wildroot Radio Show #38" from University of Nebraska, two Flip-soli found:

Ghost Of A Chance Solo 16 bars. (S)

Your Father's Mustache Solo with orch 32 bars. (FM)

Ft. Worth, TX., July 5, 1946

Same. "Wildroot Radio Show #39" from Casino Ballroom, two Flip-soli found:

Crazy Rhythm Solo with orch 16 bars. (FM)

Wildroot Solo with orch 32 bars. (FM)

It seems that the Woody Herman orchestra is on its way down, the material in general is less exciting than before. FP is influenced by this, and there are not many very exciting tenorsax soli from this period, preferably the ballads, like "Prisoner ..." and "Ghost ...", are most nice.

THE WOODY HERMAN ORCHESTRA

CONDUCTED BY IGOR STRAVINSKY

LA. Aug. 19, 1946

Personnel as usual.

Two titles, "Ebony Concerto Pt 1 & 2" were recorded for Columbia, but no FP.

WOODY HERMAN & HIS ORCHESTRA

LA. Sept. 17-20, 1946

Sonny Berman, Shorty Rogers (tp, arr), Cappy Lewis, Conrad Gozzo, Pete Candoli, (tp), Bill Harris, Ralph Pfeffner, Ed Kiefer, Neil Reid (tb), Woody Herman (cl, a.s, vo, ldr), Sam Marowitz, John LaPorta (as), Flip Phillips, Mickey Folus (ts), Sam Rubinwitch (fl, bar), Red Norvo (vib), Jimmy Rowles (p), Chuck Wayne (g), Joe Mondragon (b), Don Lamond (dm), Ralph Burns, Neal Hefti (arr).

Sixteen titles were recorded for Columbia, fourteen issued, six have FP:

2036-1	Stars Fell On Alabama	Solo 4 bars. (S)
2039-1	Lady McGowan's Dream Pt 2	Solo 4 bars. (S)
2046-1	Summer Sequence Pt 3	Solo/straight 20 bars. (M)
2051-1	With Someone New	Soli 32 and 8 bars and long coda. (S)
2052-1	Wrap Your Troubles In Dreams	Solo 8 bars. (SM)
2053-1	Back Talk	Solo with orch 32 bars. (FM)
2053-2	Back Talk	As above. (FM)
2053-4	Back Talk	As above. (FM)

Another slow masterpiece here; FP plays "... Someone ..." with superior elegance, or to quote LS: FP sounds like Ben Webster and very much like himself with relaxed phrasing and an expansive aura". "Wrap ..." could have been something similar but he gets only 8 bars here. Also a new and exciting uptempo title in "Back ..."; FP takes it professionally but the three takes are quite similar.

SONNY BERMAN / BILL HARRIS / RALPH BURNS LA. Sept. 21, 1946
 Sonny Berman (tp), Bill Harris (tb), Flip Phillips (ts), Serge Chaloff (b), Ralph Burns (p, arr-1032), Chuck Wayne (g), Artie Bernstein (b), Don Lamond (dm), Shorty Rogers (arr-1031).

Three titles were recorded for Dial (two more without FP), no tenorsax solo on 1032-D "Nocturne" / "Moonburns" but:

1031-F	Curbstone Scuffle	Solo 16 bars. (F)
1031-G	Curbstone Scuffle	As above. (F)
1033-C	Woodchopper's Holiday	Solo 16 bars. (FM)
1033-D	Woodchopper's Holiday	As above. (FM)

Excellent session, and nothing wrong with FP*s contributions, but they are quite brief in length.

JAZZ AT THE PHILHARMONIC Pittsburgh, March 5, 1947
 Buck Clayton (tp), Trummy Young (tb), Willie Smith (as), Coleman Hawkins (ts- "... Moon"), Flip Phillips (ts), Kenny Kersey (p), Benny Fonville (b), Buddy Rich (dm).

Two titles were recorded at Syria Mosque:

How High The Moon	Solo 64 bars. (FM)
Bell Boy Blues	Solo 10 choruses of 12 bars. (FM)

In spite of a rough atmosphere FP's solo on "... The Moon" is quite decent and swinging properly, while "Bell ..." is purposely made more vulgar.

WOODY HERMAN & HIS WOODCHOPPERS LA. Oct. 12, 1946
 Sonny Berman (tp, arr), Bill Harris (tb), Woody Herman (cl), Flip Phillips (ts), Red Norvo (vib), Jimmy Rowles (p), Chuck Wayne (g), Joe Mondragon (b), Don Lamond (dm).

Two titles were recorded for Columbia, one has FP:

2076-1	Someday, Sweetheart	Solo with ens 16 bars. (M)
2076-4	Someday, Sweetheart	As above. (M)

This is the Woodchoppers at their best, sounding like an ordinary smallband session should, with FP taking to fine soli.

WOODY HERMAN & HIS ORCHESTRA Chi. Dec. 10&12, 1946
 Al Porcino, Cappy Lewis, Conrad Gozzo, Chuck Peterson, Bob Peck (tp), Bill Harris, Ralph Pfeffner, Ed Kiefer (tb), Woody Herman (cl, as, vo, ldr), Sam Marowitz, John LaPorta (as), Flip Phillips, Mickey Folus (ts), Sam Rubinwitch (fl, bar), Jimmy Rowles (p), Chuck Wayne (g), Joe Mondragon (b), Don Lamond (dm), The Blue Moods (vo-group), Ralph Burns, Neal Hefti, Jiggs Noble (arr).
 Five titles were recorded for Columbia, two have FP:

4690-1	Woodchopper's Ball	Solo 24 bars. (FM)
4690-2	Woodchopper's Ball	As above. (FM)
4694-1	Non-Alcoholic	Break to solo 32 bars. (FM)

The end of an extremely fruitful cooperation; FP has been one of Woody's Herman's most prominent soloists for more than two years, and now it is time for both to go on; the latter with a new group of fantastic reed players, better than ever before, and the former to use his name, professionalism and versatility to join the upcoming and violently successful JATP. Good old "... Ball" is fine way to say goodbye, though the two takes are rather similar.

Note: Last session with Woody Herman is Dec. 12, 1946.

JAZZ AT THE PHILHARMONIC **NYC. May 24, 1947**

Roy Eldridge (tp), Pete Brown, Willie Smith (as), Flip Phillips (ts), Les Paul (g), Hank Jones (p), Benny Fonville (b), Alvin Stoller (dm).

One title recorded in Carnegie Hall:

Blues Solo 11 choruses of 12 bars. (F)

Typical jatp performance; the first four tenors x choruses proceed pretty smoothly, but then comes the expected simulated excitement for another seven choruses, Great fun but ...

WNEW SATURDAY NIGHT SWING SESSION **NYC. May 31, 1947**

Roy Eldridge (tp), Flip Phillips (ts), Rocky Coluccio (p), Al Casey (g), Eddie Safranski (b), Specs Powell (dm).

WNEW broadcast, live audience, three titles:

Flip And Jazz Solo 4 choruses of 32 bars. (M)

How High The Moon (NC) Solo 32 bars. In ens. (M)

Lover (NC) Solo 16 and 128 bars. (F)

FP is hot a la jatp on "... Jazz", keeps between limits on "Lover" but surprisingly takes only one chorus on "... Moon".

CHUBBY JACKSON & HIS KNIGHTS /

LENNIE TRISTANO ALL STARS /

BILL HARRIS & HIS ALL STARS

NYC. Aug. 22, 1947

Bill Harris (tb), Flip Phillips (ts), Lennie Tristano (p-items 1-3), Argonne Thornton (p-items 4-5), Billy Bauer (g), Chubby Jackson (b), Denzil Best (dm).

Live at "The Pied Piper", five titles:

A Knight In The Village Solo 5 choruses of 32 bars. (F)

What Is This Thing Called Love? Solo 6 choruses of 32 bars. (FM)

Just You, Just Me Solo 4 choruses of 32 bars. (M)

Medley: Sweet Lorraine Solo 32 bars to coda. (S)

Flip Meets Bill Solo 5 choruses of 32 bars. (FM)

This sounds very much like it should have been an excerpt from a jatp concert, the music, the audience, FP himself, playing long and extrovert soli on four items, but of course always of good quality. Note also a nice "... Lorraine" but the sound quality is inferior here.

FLIP PHILLIPS / HOWARD McGHEE BOPTET **NYC. Sept./Oct. 1947**

Howard McGhee (tp-except 231), Flip Phillips (ts), Hank Jones (p), Ray Brown (b), J. C. Heard (dm).

Date also given as LA. Jan. 1949.

Four titles were recorded for Mercury/Clef:

229 Cake Solo 24 bars. (M)

229-alt. Cake As above. (M)

230 Znarg Blues Duet with (tp) 12 bars to solo 6 choruses of 12 bars. (FM)

231 My Old Flame Solo 48 bars. (S)

231-alt. My Old Flame As above. (S)

232 Cool Solo 24 bars. (M)

232-alt. Cool As above. (M)

Pleasant, swinging smallband session, starting a series of recordings for Mercury/Clef, three blues in similar tempo, with good tenorsax soli on all with fine variations between the takes. Nevertheless, it is "... Flame"s that are the highlights, beautiful!

JAZZ AT THE PHILHARMONIC **NYC. Sept. 27, 1947**
Howard McGhee (tp), Bill Harris (tb), Illinois Jacquet, Flip Phillips (ts), Hank Jones (p), Ray Brown (b), Jo Jones (dm).
Four titles were recorded at Carnegie Hall:

Perdido	Solo 4 choruses of 32 bars. (M)
Mordido	Solo 16 choruses of 12 bars. (FM)
Endido	Solo 7 choruses of 32 bars. (FM)
I Surrender Dear	Solo 32 bars to long coda. (S)

Quoting the Illinois Jacquet solography from many years ago: "Note Flip on this date, he deserves his own solography really, being one of the greatest white postwar tenorsax players". Here they meet and make jazz history; not only because the music quality is not that overwhelming, but because the strength of jazz concert tenorsax is firmly established. For both of them the receipt is clear; make some fun for the audience, be vulgar, pretend that you are overagitated and want to scream your bowels out, but never let it forget that you are a good musician and artist. FP does this clearly, the first choruses always contain some elegant phrasing before the show must go on. It is so easy to be determined to dislike this early jatp, but I suggest you to relax, take in what you hear, imagine you were there, being one of "them", and accept what you find. I know that I can enjoy one tenorsax chorus here more than whole sessions of self-digging so-called contemporary jazz. One thing strikes me: Wasn't the 4/4 tenorsax chases really discovered by now, or didn't Norman Granz like them? This session would have been one perfect time to introduce them.

CHARLIE PARKER
WITH NEAL HEFTI's ORCHESTRA **NYC. Dec. 1947**
Bigband personnel including Charlie Parker (as), Flip Phillips (ts).
Two titles, "Repetition" / "Rhumbacito", were recorded for Mercury, but no FP.

METRONOME ALL STARS **NYC. Dec. 21, 1947**
Personnel for "Leap Here": Dizzy Gillespie (tp), Buddy DeFranco (cl), Bill Harris (tb), Flip Phillips (ts), Nat King Cole (p), Billy Bauer (g), Eddie Safranski (b), Buddy Rich (dm), Pete Rugolo (arr). For "... Riff": Stan Kenton & his Orchestra added.
Two titles were recorded for Capitol:

2933-3	Leap Here	Solo 16 bars. (FM)
2933-4	Leap Here	As above. (FM)
2934-4	Metronome Riff	Solo with orch 16 bars. (M)

Two quite different tenorsax soli on "Leap ..." are the most important here.

JAZZ AT THE PHILHARMONIC **Chi. May 21 – July 5, 1948**
Roy Eldridge (tp), Tommy Turk (tb), Flip Phillips (ts), Mickey Crane (p), Al McKibbin (b), Dave Tough (dm), Helen Humes (vo).
ABC broadcast "Jazz at College Inn", Hotel Sherman, private collection, no tenorsax on "Somebody Loves Me" and "Moonlight In Vermont" but:

Blue Lou	Soli 64 and 4 bars. (FM)
How High The Moon	Solo 4 choruses of 32 bars. Soli 8 and 8 bars. (FM)

FP is in excellent shape here, swings these great vehicles like the master he is!

JAZZ AT THE PHILHARMONIC **LA. Nov. 22, 1948**
Howard McGhee (tp), Tommy Turk (tb), Sonny Criss (as), Flip Phillips (ts), Al Haig (p), Tommy Potter (b), Jeremiah Cranston "J. C." Heard (dm), Gene Norman (mc).
AFRS "Just Jazz" transcription, recorded in Shrine Auditorium (James Accardi collection), two titles:

12:55	Perdido	Solo 4 choruses of 32 bars. (M)
9:02	Lover Come Back To Me (NC)	Solo 3 choruses of 64 bars. (F)

FP is in his very best shape here! "Perdido" is played slower than usual, and FP is more civilized also. On "Lover ..." the first chorus is close to straight and replaces an ordinary collective ensemble.

**MACHITO
& HIS AFRO CUBAN ORCHESTRA** **NYC. Dec. 20, 1948**
Bigband personnel including guest soloists Charlie Parker (as), Flip Phillips (ts).
Four titles were recorded for Mercury, two have FP:

2154-9 No Noise Pt 2 Solo 3 choruses of 32 bars. (M)
2156 Bucabu Soli/straight 2 and 7 choruses of 16 bars. (F)

NYC. Jan. 1949

Same. Four titles, three have FP:

2170-2 Caravan Solo/straight 96 bars.(SM)
2172 Tanga Solo 64 bars to long coda. (FM)
2173-9 Perdido Solo 3 ½ choruses of 32 bars. (FM)

Let aside the fact that this author generally has problem with the Latin concept, it takes on his nerves; FP executes his role with great professionalism. Try in particular "Tanga" and the two non-Latin tunes, quite nice.

JAM SESSION **NYC. Jan. 15, 1949**
Conte Candoli (tp), Bennie Green (tb), Charlie Parker (as), Flip Phillips, Charlie Ventura (ts), Al Haig (p), Dillon "Curley" Russell, Tommy Potter (b), Joe Harris, Shelly Manne, Ed Shaughnessy (dm).
WMCA broadcast from the Royal Roost (erroneously dated in discographies as from Jan. 1, 1949 – correct info from James Accardi and Leif Bo Petersen's forthcoming study on the Royal Roost), one title:

How High The Moon (NC) Solo 32 bars. (FM)

"Here comes the great Perdido himself, Flip Phillips"! Such is the announcement for FP following Bird's solo. They both play their best, but space is limited to one chorus per artist.

FLIP PHILLIPS **NYC. Jan. 15, 1949**
Flip Phillips (ts), Al Haig (p), Curley Russell (b), Shelly Manne (dm).
FP was on the bill at Royal Roost for two weeks (opened Jan. 7, closed Jan. 18).
Boris Rose recorded the Jan. 15 set, but it remains unissued, probably still exists.
The three titles were "Perdido", "Snog (probably Znarg) Blues" and "Lover".

JAZZ AT THE PHILHARMONIC **NYC. Feb. 11, 1949**
Fats Navarro (tp), Tommy Turk (tb), Sonny Criss, Charlie Parker (as), Flip Phillips (ts), Hank Jones (p), Ray Brown (b), Shelly Manne (dm).
Concert at Carnegie Hall, the opening night of 8th national tour, the following items have FP:

11:21 Leap Here Solo 4 choruses of 32 bars. (FM)
11:16 Indiana (Ice Freezes Red) Solo 4 choruses of 32 bars. (FM)
15:27 Lover Come Back To Me Straight 1 to solo 2 choruses of 64 bars. (F)

same

Same except Charlie Parker omitted, Ella Fitzgerald (vo-"Perdido").
Same concert, three titles:

3:54 Unidentified (NC) Solo 64 bars. (FM)
13:34 Perdido Solo 4 choruses of 32 bars. (FM)
7:12 How High The Moon Solo 4 choruses of 32 bars. (FM)

FP is more restrained here than on many other jazz concert sessions, and the result is fine soloing on all items.

JAZZ AT THE PHILHARMONIC **Pittsburgh, PA. March 4, 1949**
Fats Navarro (tp), Tommy Turk (tb), Sonny Criss (as), Coleman Hawkins, Flip Phillips (ts), Hank Jones (p), Ray Brown (b), Shelly Manne (dm), Ella Fitzgerald (voc).
Private recordings exist of the entire concert at Syria Mosque.

FLIP PHILLIPS & HIS ORCHESTRA **NYC. Feb. 11, 1949**
John d'Agostino, Buddy Morrow, Tommy Turk, Kai Winding (tb), Sonny Criss (as), Flip Phillips (ts), Mickey Crane (p), Ray Brown (b), Shelly Manne (dm).
Date also given as Sept. 26, 1949.
Four titles were recorded for Clef:

288-4	Swingin' For Julie And Brownie	Solo 16 bars. Coda. (M)
288-alt.	Swingin' For Julie And Brownie	As above. (M)
289	Blow, Flip, Blow	With ens to solo with (vo)-comments 64 bars to ens. (FM)
290-4	Lazy River	Solo 3 choruses of 18 bars to long coda. (S)
291	Flips Idea / Put That Back / Symphony	Solo 36 bars. (F)

Lots of excellent FP here, particularly the delightful "... River" should be noted. Postscript of March 2021: The fourth title, "Blow ..." has appeared, with fine tenorsax playing; possibly the whole thing with vocal comments became too much for issuing.

MACHITO **NYC. Feb. 11, 1949**

Flip Phillips (ts) with Machito's rhythm section: Rene Hernandez (p), Ralph Miranda (cga), Ubaldo Nieto (timbales), Jose Mangual (bgo).

One title was recorded at Bop City:

Bucabu	Solo/straight 9 choruses of 16 bars. (F)
--------	--

Three minutes of rhythmic play but mostly of academic interest.

FLIP PHILLIPS **NYC. Aug. 29, 1949**

Billy Butterfield (tp), Bennie Green (tb), Pete Mondello (as), Flip Phillips (ts), Mickey Crane (p), Sam Bruno (b), Max Roach (dm).

Two titles were recorded for Clef:

280-6	This Can't Be Love	Soli 8 bars and 3 choruses of 32 bars. (M)
281-2	Cookie	Solo 6 choruses of 12 bars to coda. (FM)

FP really go for it here, long and excellent soli! Note the shuffle rhythm behind him on the highlight "... Love"!

JAZZ AT THE PHILHARMONIC **NYC. Sept. 18, 1949**

Roy Eldridge (tp), Tommy Turk (tb), Charlie Parker (as), Flip Phillips, Lester Young (ts), Hank Jones (p), Ray Brown (b), Buddy Rich (dm).

Four titles were recorded at Carnegie Hall:

The Opener	Solo 9 choruses of 12 bars. (FM)
Lester Leaps In	Solo 5 choruses of 32 bars to coda. (F)
Embraceable You	Solo 32 bars to coda. (S)
The Closer	Solo 9 choruses of 12 bars. (F)

Another one of the great jatp concerts, and this time Flip is up against Pres. Somebody once wrote that FP probably struggled to find his place between Hawk and Pres, which he in my opinion managed perfectly, creating his own things, easily identifiable. There is no hierarchy here, FP is one of the greatest swingers at this time of the late forties. The uptempo items proceed like described before; the simulated exhibitionism cannot camouflage the inherent qualities of the great artists, including FP, thus there are always interesting details to find, although the noisy uptempo blues "The Opener" and "The Closer" do not exactly invite to quality. Anyway, listen to his wonderful conclusion of "Embraceable ...", great tenorsax ballad playing!!

same date

Same with Ella Fitzgerald (vo) added. Four titles, no FP on "Ow!" but:

Flying Home	Solo 64 bars. (M)
Perdido	Solo 4 choruses of 32 bars. (FM)
How High The Moon	Solo 32 bars to ens & acc. (dm). (FM)

Ella takes the charge here and after doing a long scat on "...Home" (terrible in my opinion but irrelevant here), FP concludes the performance with a solo that mostly is quite decent but having a bit of honking and a few deep down sounds to satisfy the public. Competent playing also on "... The Moon", but we have heard so much better stuff elsewhere. The highlight is "Perdido" with FP finishing off the item, and seeing through all the public noise, this is good jazz.

