

HISTORY

OF

JAZZ TENOR SAXOPHONE

BLACK ARTISTS

1940 – 1944

SIMPLIFIED EDITION

INTRODUCTION UPDATE SIMPLIFIED EDITION

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

Jan Evensmo
June 22, 2015

INTRODUCTION ORIGINAL EDITION

What is there to say?

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

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

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

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

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

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

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

That jazz also is great fun!

Jan Evensmo
November 20, 1997

"GENE" EUGENE STANLEY AMMONS
"JUG"

Born: Chicago, Illinois, April 14, 1925
Died: Chicago, Illinois, Aug. 6 or 7, 1974

Transferred to separate Jazz Archeology file.

ERNEST ALVIN ARCHIA
"TOM"

Born: Groveton, Texas, Nov. 26, 1919
Died: Houston, Texas, Jan. 16, 1977

Transferred to separate Jazz Archeology file.

ULYSSES BANKS
"BUDDY"

Born:
Died:

Continued from 1939.

With Cee Pee Johnson through the early forties.

CEE PEE JOHNSON AND HIS ORCHESTRA **Hollywood, ca. Dec. 1943**

Teddy Buckner, possibly Karl George (tp), unknown (tb), possibly Edward Hale (as), possibly Chuck Walker (as, bar), Buddy Banks, W. Woodman Jr. (ts), Joe Liggins (p), possibly Ted Shirley (b), possibly Rabon Tarrant (dm), Cee Pee Johnson (ldr, vo, tom-tom, dm), Ivie Anderson (vo-AND-10), Ida James (vo-JAM-19,20), Johnny Mercer (vo-MER-1,2).
AFRS Jubilee No. 57, 60 and 61.

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

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

The Cee Pee Johnson shows contain some of the most interesting "unknown" black big band music of the early forties. A colourful, professional band with good soloists, having the misfortune to be on the "wrong coast". There is a lot of good

tenorsax playing on these shows, mostly by one performer. Play "Sherman Shuffle", "Southern Fried" or "Baby ...", and you will feel the same way I do: BB and WW could have been great names in jazz tenorsax under the right circumstances; strong, virile tone, technique and inventiveness, just go! But they never seemed to make it. Why?

To be continued in 1945.

"TED" BARNETT

Born:

Died:

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

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

Possible personnel: Shirley Clay, Kenneth A. Roane (tp), Jimmy Archey, Sandy Williams (tb), Joe Evans, Pinky Williams (as), Joe Garland, Ted Barnett (ts), John Ricks (bar), Claude Hopkins (p), John Benjamin Peabody Brown (b), Wilbert Kirk (dm).

AFRS Jubilee No. 100, 101 and 102.

There are two tenorsax soloists on these programs, the complete list of soli to be found under Joe Garland.

To be continued in 1947.

PAUL BASCOMB

Born: Birmingham, Alabama, Feb. 12, 1910

Died: Chicago, Illinois, Dec. 2, 1986

Continued from 1938.

ERSKINE HAWKINS AND HIS ORCHESTRA **NYC. June 10, 1940**

Erskine Hawkins (tp, arr, ldr), Sam Lowe, James Harris, Marcellus Green (tp), Edward Sims, Robert Range (tb), William Johnson (as), Jimmie Mitchell (as, vo), Paul Bascomb, Julian Dash (ts), Haywood Henry (cl, bar), Avery Parrish (p), William McLemore (g), Leemie Stanfield (b), James Morrison (dm).

Five titles were recorded for Bluebird, two have tenorsax, both PB:

051261-1	Sweet Georgia Brown	Break 4 bars to solo 5 choruses of 32 bars, partly with orch, to coda 16 bars. (F)
051263-1	Five O'Clock Whistle	Solo 8 bars. (M)

NYC. Nov. 6, 1940

Same, except Wilbur Bascomb (tp) replaces Harris.

Four titles were recorded, three have tenorsax, two PB:

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

NYC. Nov. 20, 1940

Personnel as Nov. 6.

Four titles were recorded, one has tenorsax by PB:

057725-1	I Know A Secret	Chase 24 bars with JD. (M)
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PB has matured since his previous recordings with Erskine Hawkins, this is foremost evident in the beautiful "Nona", a performance which ranks him with the greatest tenorsax stars of the era. In a style crossbred by Dick Wilson, Chu Berry and Ben Webster, he plays a memorable solo. He also receives the rare honor of a feature number, all for himself: "Sweet Georgia ...". He does a very able job; the occasion in itself is unusual, and if the results are not quite up to PB's abilities, it is due to a rather stiff rhythm section; compare with Chu's "46 W 52nd" and Sid Catlett. But by any standards, this is good tenorsax playing! In "... Secret" he chases JD; the structure is: PB 2, JD 2, PB 2, JD 2, PB 4, JD 4, PB 8 bars!

PB was a temporary replacement for Lester Young and recorded with **COUNT BASIE AND HIS ORCHESTRA** in NYC. Dec. 13, 1940, four titles but no soli.

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

NYC. May 15, 1941
 Same. Six titles were recorded, three have tenorsax, one is by PB:

065729-1 Blue Sea Solo 24 bars. (M)

NYC. May 27, 1941
 Same. Four titles were recorded, three issued, one has tenorsax by PB:

065910-1 I'm In A Low Down Groove Solo 28 bars. (SM)

NYC. Aug. 8, 1941
 Same. Three titles were recorded, all have tenorsax, probably one by PB:

067547-1 Jumpin' In A Julep Joint Solo 16 bars. (M)

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

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

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

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

ERSKINE HAWKINS AND HIS ORCHESTRA **Hollywood, ca. Aug. 9, 1943**

Personnel suggested by Lotz/Neuert to be: Erskine Hawkins (tp, vo, ldr), Charlie Jones, Dud Bascomb, Ed Sims (tp), Don Cole, David James, Norman Greene (tb), Bobby Smith (as), Jimmie Michelle (as, vo), Julian Dash, Paul Bascomb (ts), Haywood Henry (cl, bar), Gene Rodgers (p), Bill Johnson (g), Leemie Stanfield (b), Kelly Martin (dm).

AFRS Jubilee No. 43 (items HAW-4, 7, 9, 10, 12, 14), 45 (items HAW-3, 5, 11, 12) and 48 (items HAW-6, 8, 12, 13, 15), possibly also 44 and 47.

HAW-3 Bicycle Bounce Solo 32 bars. (M)

HAW-4 Don't Cry Baby No solo.

HAW-5 Get Up Mule No solo.

HAW-6 I Got Rhythm No solo.

HAW-7 Jubilee Hop Soli 24 and 24 bars. (F)

HAW-8 Let's Ball Awhile Solo 18 bars. (FM)

HAW-9 Let's Go Home Solo 64 and 32 bars. (FM)

HAW-10 Limehouse Blues No solo.

HAW-11 No Soap Solo with orch 5 choruses of 32 bars to coda. (F)

HAW-12 One O'Clock Jump (NC) Solo 24 bars to solo 24 bars to solo 20 bars (NC). (FM)
 (43)

HAW-12 One O'Clock Jump (NC) Solo 36 bars to solo 28 bars (NC). (FM)
 (45)

HAW-12 One O'Clock Jump (NC) Solo 36 bars to solo 12 bars (NC). (FM)
 (48)

HAW-13	Somebody's Rockin' My Dream Boat	No solo.
HAW-14	Tuxedo Junction	No solo.
HAW-15	Tuxedo Junction	Soli 16, 16 and 16 bars. (M)
JOH-11	Straighten Up And Fly Right	No solo.
THA-6	Sin Is To Blame	No solo.

same

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

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

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

SAMMY PRICE**NYC. March 1944**

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

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

To be continued in 1945.

SIDNEY BECHET

Born: New Orleans, Louisiana, May 14, 1897

Died: Paris, France, May 14, 1959

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

SIDNEY BECHET's ONE-MAN BAND**NYC. April 18, 1941**

Sidney Bechet (cl, sop, ts, p, b-63785, dm-63785).

Two titles were recorded for Victor:

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

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

LEON BERRY**"CHU"**

Born: Wheeling, West Virginia, Sept. 13, 1910

Died: Conneaut, Ohio, Oct. 31, 1941

Transferred to separate Jazz Archeology file.

HENRY BRIDGES
"HANK"

Born: Oklahoma City, ca. 1908
Died: 1986

Transferred to separate Jazz Archeology file.

IRVING B. BROWN
"SKINNY"

Born:
Died:

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

67433-A	Frenzy	Soli 8 and 8 bars. (F)
67434	Stop And Ask Somebody	Solo 24 bars. (M)
67436	Sophisticated Jump	Soli 4, 4 and 4 bars. (M)

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

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

To be continued in 1950.

"VI" VIOLET BURNSIDE

Born:
Died:

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

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

Do You Wanna Jump Children?	Solo 12 bars. (M)
Unidentified Blues	Solo 24 bars. (F)
Unknown Title	Solo with orch 64 bars. (FM)
She's Crazy With The Heat	Solo 20 bars. (F)

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

INTERNATIONAL SWEETHEARTS OF RHYTHM **Hollywood, ca. May 1944**
Lotz/Neuert suggest the following personnel: Anna Mae Winburn (tp, vo), Jean

Starr, Sadie Pankey, Nova Lee McGhee, Edna Williams (tp), Helen Jones, Annabelle Byrd, Posey Corinne (tb), Ellarize Thompson, Anne Garrison, Williamine Wong (as), Violet Burnside, Grace Bayron, Alma Cortez (ts), Johnny Mae Rice (p), Judy Byron (g), Bernice Rothchild (b), Pauline Bradley (dm), Ray Barrow (arr).

AFRS Jubilee No. 82 and 84. Seven titles:

INT-4	Bugle Call Rag	Break. Solo 16 bars. (F)
INT-5	Central Avenue Boogie	Solo with orch 24 bars. (M)
INT-6	Gin Mill Special	Solo 32 bars. (FM)
INT-7	Lady Be Good	Solo 32 bars. (F)
INT-8	One O'Clock Jump	No solo.
INT-9	Sweet Georgia Brown	Solo 128 bars to coda. (F)
INT-10	Unidentified Tune (Galvanizing?)	Solo 20 bars. (FM)

Hollywood, ca. July 1944

Same. AFRS Jubilee No. 88 and 92. Seven titles:

INT-11	Blue Lou	Solo 32 bars. (FM)
INT-12	Diggin' Dirt	Solo 24 bars. (M)
INT-13	Honeysuckle Rose	No solo.
INT-14	One O'Clock Jump	No solo.
INT-15	Slightly Frantic	Solo 8 bars. (FM)
INT-16	Swing Shift	Soli 18 and 8 bars. (FM)
INT-17	Tuxedo Junction	Solo with orch 32 bars. (M)

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

To be continued in 1945.

"ROY" BUTLER

Born: Richmond, Indiana, ca. 1902

Died:

Continued from 1936.

TEDDY WEATHERFORD AND HIS ALL STAR SWING BAND

Calcutta, Aug. 1942

Probable personnel: George Banks (tp), Reuben Solomon (cl), Roy Butler (ts), Teddy Weatherford (p), Cedric West (tb, g), Tony Gonsalves (b), Jimmy Smith (dm), Nester West (vo).

Four titles were recorded for Indian Columbia, no solo on 22189, while 22186/87 have not been available, however:

22188-1	One Dozen Roses	Solo 6 bars. (M)
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Calcutta, Sept. 1942

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

TEDDY WEATHERFORD AND HIS BAND

Calcutta, May 1943

George Banks, Bill McDermott, Pat Blake (tp), Reuben Solomon, Paul Gonsalves (cl, as), Roy Butler, Rudy Cotton (ts), Teddy Weatherford (p, vo), Tony Gonsalves (b), Jimmy Smith (dm), Kitty Walker (vo).

Four titles were recorded for Indian Columbia, three titles have not been available, but:

22343-1 The Lady Who Didn't Believe In Love Soli 8 and 4 bars. (M)

Calcutta, Sept. 1943

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

22523-2 There's No Two Ways About Love Solo 4 bars. (SM)

Calcutta, Jan./Feb. 1944

Same/similar. Bob Lee, The Hutton Sisters (vo).
Four titles were recorded, no solo on 22666, two titles have not been available, but:

22665-1 So Long, Sarah Jane Solo 8 bars. (FM)

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

CARLOS WESLEY BYAS "DON"

Born: Muskogee, Oklahoma, Oct. 21, 1912
Died: Amsterdam, Holland, Aug. 24, 1972

Transferred to separate Jazz Archeology file.

ROBERT CARROLL

Born: Louisville, Kentucky, ca. 1905
Died: NYC. 1952

Transferred to separate Jazz Archeology file.

PRITCHARD CHESSMAN "PRITCHIE"

Born:
Died:

JAM SESSION **NYC. May 26, 1941**

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

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

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

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

To be continued in 1947.

GEORGE F. CLARKE

Born: Memphis, Tennessee, Aug. 28, 1911
Died:

Continued from 1939.

STUFF SMITH AND HIS ORCHESTRA **NYC. ca. March 18-22, 1940**

Jonah Jones (tp, vo), George Clarke (ts), Stuff Smith (vln, vo), Eric Henry (p), Luke Stewart (g), John Brown (b), Herbert Cowens (dm), Stella Brooks (vo).

Four titles were recorded for Varsity, three have GC:

1506-1 It's Up To You Solo 8 bars. (SM)

1506-2	It's Up To You	As above. (SM)
1508-1	Crescendo In Drums	Solo 8 bars. (FM)
1508-2	Crescendo In Drums	As above. (FM)
1509-1	Joshua	Solo 16 bars. (FM)
1509-2	Joshua	As above. (FM)

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

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

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

A forceful and swinging solo!

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

To be continued in 1954.

ARNETT CLEOPHUS COBBS
"ARNETT COBB"

Born: Houston, Texas, Aug. 10, 1918
Died: Houston, Texas, March 24, 1989

Transferred to separate Jazz Archeology file.

ROBERT HENRY CROWDER
"LITTLE SAX"

Born: Ca. 1912
Died:

Transferred to separate Jazz Archeology file.

THOMAS CRUMP

Born:
Died:

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

To be continued in 1947.

"FRED" CULLIVER

Born:
Died:

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

70996-A Sepian Bounce Solo 8 bars. (FM)

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

To be continued in 1945.

HENRY CURTIS

Born:

Died:

TRUMMY YOUNG

Chi. Feb. 7, 1944

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

Four items were recorded for Session:

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

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

JULIAN BENNETT DASH

Born: Charleston, South Carolina, April 9, 1916

Died: Feb. 25, 1974

Continued from 1939.

ERSKINE HAWKINS AND HIS ORCHESTRA

NYC. Feb. 27, 1940

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

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

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

NYC. March 4, 1940

Same. Broadcast from the Savoy Ballroom.

The following items feature JD:

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

NYC. April 26, 1940

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

047278-2	Midnight Stroll	Solo 16 bars. (M)
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NYC. June 10, 1940

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

NYC. Nov. 6, 1940

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

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

NYC. Nov. 20, 1940

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

057725-1	I Know A Secret	Soli 2, 2 and 4 bars, chase with PB. (M)
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NYC. Jan. 22, 1941

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

060405-1	No Use Squawkin'	Solo 32 bars. (M)
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NYC. May 15, 1941

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

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

NYC. May 27, 1941

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

NYC. Aug. 8, 1941

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

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

NYC. Dec. 22, 1941

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

068714-1	Wrap Your Troubles In Dreams	Solo 8 bars. (SM)
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NYC. May 27, 1942

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

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

NYC. June 29, 1942

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

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

**ERSKINE HAWKINS
AND HIS ORCHESTRA**

Hollywood, ca. Aug. 9, 1943

Personnel suggested by Lotz/Neuert to be: Erskine Hawkins (tp, vo, ldr), Charlie Jones, Dud Bascomb (tp), Ed Sims, Don Cole, David James, Norman Greene (tb), Bobby Smith (as), Jimmie Michelle (as, vo), Paul Bascomb, Julian Dash (ts), Heywood Henry (cl, bar), Gene Rodgers (p), Bill Johnson (g), Lee Stanfield (b), Kelly Martin (dm).

AFRS Jubilee No. 43, 45 and 48.

The two tenorsax players have obviously influenced each other very much, and it is quite difficult to identify the soloing correctly. The complete list is therefore presented under PB, for discussion.

ERSKINE HAWKINS AND HIS ORCHESTRA

1943/1944

Personnel similar to above.
AFRS Downbeat No. 111.

Jubilee Hop	Soli 24 and 24 bars. (F)
St. Louis Blues	No solo.

After Hours	No solo.
Let's Go Home	Soli 64 and 32 bars. (FM)
Untitled Original	Solo 16 bars. (M)
Don't Cry Baby	No solo.
Tuxedo Junction	Soli 16, 16 and 16 bars. (M)

This program obviously uses material from the Jubilee programs 43-48, but at least in two cases, "Let's Go Home" and "Tuxedo ...", alternate versions are used. Other titles refer to Jubilee programs 107-110. Thus the date given as Nov. 17, 1944 cannot be recording date but rather the broadcasting date. In fact, I am rather confused about the whole Erskine Hawkins / AFRS mess, how many different recording dates there really were, and whether PB/JD were joined or replaced by other tenorsax players. Can anybody throw some light upon this issue?

ERSKINE HAWKINS AND HIS ORCHESTRA NYC. April 26, 1944

Personnel similar to next session.

Broadcast from the Apollo Theater. One title (known):

Tuxedo Junction	Solo 16 bars. Solo 4 bars to fadeout. (M)
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Rather sluggish and not too exciting.

NYC. June 21, 1944

Same. One title (known):

Down In Titusville	Solo 2 bars (fadeout). (M)
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ERSKINE HAWKINS AND HIS ORCHESTRA Hollywood, ca. Oct. 1944

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

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

HAW-16	After Hours	
HAW-17	The Bearmash Blues	No solo.
HAW-18	Don't Cry Baby	No solo.
HAW-19	Don't Cry Baby	No solo.
HAW-20	Eelibuj Boogie	No solo.
HAW-21	Gin Mill Special	Solo 32 bars. (M)
HAW-22	Ginger Snap	
HAW-23	Hot Platter	Solo 16 bars. (M)
HAW-24	Let's Go Home	
HAW-25	One O'Clock Jump (NC)	No solo.
HAW-26	Shower	Solo 16 + 8 bars, (tp) on bridge. (M)
HAW-27	St. Louis Blues	No solo.
HAW-28	Straighten Up And Fly Right	Solo 16 bars. (M)
HAW-29	Tuxedo Junction	Soli 16 and 16 bars. (M)
HAW-30	Tuxedo Junction	As above. (M)
HOR-19	Make Love To Me	
HOR-20	Sometimes I'm Happy	
RIC-13	Mr. B. B.	No solo.

There may be more than one tenorsax soloist on these programs. "Hot Platter" has a very nice solo in a Chu-influenced style, not unlike Bascomb. On "Tuxedo ..." the

first solo seems to be Dash, while the second is not unlike "Hot Platter"! So who's playing here?

JD continues to play with Erskine Hawkins.

To be continued in 1945.

"EDDIE" EDWARD DAVIS
"LOCKJAW"

Born: NYC. March 2, 1921

Died: Culver City, California, Nov. 3, 1986

Transferred to separate Jazz Archeology file.

"SAMMY" DAVIS

Born:

Died:

Continued from 1937.

HOT LIPS PAGE AND HIS BAND

NYC. Jan. 23, 1940

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

Six titles were recorded for Decca, four have tenorsax:

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

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

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

SHAD COLLINS' JIVE BOMBERS

Aug. 16/17, 1940

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

Recorded by Frank Trolle. Acetates may still exist.

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

same date

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

I Thought About You

JAM SESSION - JOE GUY AND HIS BAND

NYC. May 3, 1941

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

Recorded by Jerry Newman at Minton's Playhouse.

HORACE HENDERSON AND HIS ORCHESTRA **NYC. Oct. 23, 1940**

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

Four titles were recorded for Okeh, two have tenorsax:

28959-1 Smooth Sailing Solo with orch 16 bars. (M)

28961-1 I'll Always Be In Love With You Solo 8 bars. (M)

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

Joined Cootie Williams' Big Band in 1942:

COOTIE WILLIAMS AND HIS ORCHESTRA **Chi. April 1, 1942**

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

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

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

A beautiful performance of which BD should be very proud!

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

To be continued in 1945.

... EDWARDS
"DUCKY"

Born:

Died:

This musician participates in two Jerry Newman recordings from 1941:

JAM SESSION **NYC. July 1941**

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

Recorded by Jerry Newman at Monroe's.

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

NYC. July 22, 1941

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

Recorded by Jerry Newman at Monroe's.

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

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

DAVID ELDRIDGE
"ROY"

Born: Pittsburgh, Pennsylvania, Jan. 30, 1911

Died: NYC. Feb. 26, 1989

Roy's contribution on the tenorsax relates to the following session:

JAM SESSION

NYC. May 20, 1941

Roy Eldridge (ts), Jerry Newman (tb), with Monroe's Uptown House Band. Personnel includes (tp), (cl), unknown (ts) and probably Allan Tinney (p). Recorded at Monroe's by Jerry Newman. One tenorsax item:

How About This Mess

Tenorsax solo, partly with ens
9 choruses, each of 32 bars,
with intro and coda. (F)

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

"HARRY" HAROLD FERGUSON

Born:
Died:

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

To be continued in 1945.

"JIMMY" JAMES ROBERT FORREST

Born: St. Louis, Missouri, Jan. 24, 1920
Died: Grand Rapids, Michigan, Aug. 26, 1980

Transferred to separate Jazz Archeology file.

**... FREDERICKS
"SONNY"**

Born:
Died:

Continued from 1939.

BUDDY JOHNSON AND HIS BAND

NYC. Oct. 25, 1940

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

Four titles were recorded for Decca, one has tenorsax:

68290 Southern Echoes

Solo 8 bars. (FM)

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

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

No further recording sessions.

"MOSEY" MOSES GANT

Born: 1916
Died: 1972

HORACE HENDERSON AND HIS ORCHESTRA **Chi. July 12, 1940**

Fletcher Henderson (arr, dir), Emmett Berry, Harry "Pee Wee" Jackson, Gail Brockman (tp), Edward Fant, Nat Atkins (tb), Dalbert Bright (cl, as), Willie Randall (as), Elmer Williams, Moses Gant (ts), Horace Henderson (p, arr), Hurley Ramey (g), Jesse Simpkins (b), Oliver Coleman (dm).

Three titles were recorded for Okeh, one has MG:

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

In a rather arranged setting and of no particular interest.

HORACE HENDERSON AND HIS ORCHESTRA **Chi. July 26, 1940**

Personnel probably similar to Okeh recording sessions. Emmett Berry (tp) is definitely present, probably Mosey Gant (ts).

CBS broadcast from the Grand Terrace. Two titles:

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

Blue Lou Soli 32 and 8 bars. (FM)

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

To be continued in 1946.

ANDREW GARDNER**"GOON"**

Born:

Died:

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

THE REDCROSS RECORDINGS **Chi. Feb. 28, 1943**

Billy Eckstine (tp), Charlie Parker, poss. Andrew Gardner (ts), Hurley Ramey (g).

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

same date

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

Boogie Woogie No solo.

unknown date

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

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

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

"JOE" JOSEPH COPELAND GARLAND

Born: Norfolk, Virginia, Aug. 15, 1903

Died: Teaneck, New Jersey, April 21, 1977

Continued from 1939.

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

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

LOUIS ARMSTRONG AND HIS ORCHESTRA **NYC. Nov. 16, 1941**

Louis Armstrong (tp, vo), Frank Galbreath, Shelton Hemphill, Gene Prince (tp), George Washington, Norman Greene, Henderson Chambers (tb), Rupert Cole, Carl Frye (as), Prince Robinson (cl, ts), Joe Garland (cl, ts, bsx, arr), Luis Russell (p, arr), Lawrence Lucie (g), Hayes Alvis (b), Sidney Catlett (dm).

Four titles were recorded for Decca, two have tenorsax:

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

Chi. Nov. 27, 1941

Same. Broadcast from Grand Terrace.

Swing That Music	Solo 24 bars. (F)
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The broadcast is badly recorded, and JG cannot be properly identified here.

L.A. April 17, 1942

Personnel as Nov. 16, 1941, except Bernard Flood (tp), James Whitney (tb), John Simmons (b) replace Prince, Greene and Alvis.

Four titles were recorded for Decca, three have tenorsax:

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

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

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

Hollywood, ca. March 1943

AFRS Jubilee No. 24. Only one tenorsax item:

I Can't Give You Anything But Love	Solo with orch 8 bars. (M)
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Houston, Texas, Dec. 7, 1943

Coca Cola Spotlight Bands 380.

I Can't Give You Anything But Love	Solo with orch 8 bars. (FM)
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In 1943-1944 free-lanced in New York - spell with Claude Hopkins in late 1944.

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

Possible personnel: Shirley Clay, Kenneth Roane (tp), Jimmy Archey, Sandy Williams (tb), Joe Evans, Pinky Williams (as), Joe Garland, Ted Barnett (ts), John Ricks (bar), Claude Hopkins (p), John Benjamin Peabody Brown (b), Wilbert Kirk (dm).

AFRS Jubilee No. 100, 101, 102.

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

These items are difficult to identify with regard to tenor saxophone. There are certainly two performers, if not three. One is influenced by modern trends, particularly evident on "Yacht Club ...", "... Gin Mill" and "Jump Off", while the

other one is in an older Chu-influenced school. Suggestions will be well received!

To be continued in 1946.

"AL" ALFRED GIBSON

Born:
Died:

Continued from 1939.

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

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

CAB CALLOWAY AND HIS ORCHESTRA **LA. July 27, 1942**
Lammar Wright, Russell Smith, Shad Collins, Jonah Jones (tp), Keg Johnson, Quentin Jackson (tb), Tyree Glenn (tb, vib), Irving Brown (cl, as), Hilton Jefferson (as), Al Gibson, Walter Thomas (ts), Andrew Brown (as, bar), Benny Payne (p), Danny Barker (g), Milt Hinton (b), Cozy Cole (dm), Cab Calloway (ldr, vo), The Cabaliers (vo).

A previously rejected title have both tenorsaxes soloing:

HCO887 Chant Of The Jungle Solo 32 bars or 16 bars. (F)

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

To be continued in 1945.

"BILL" GOODSON

Born:
Died:

JAY McSHANN AND HIS ORCHESTRA **NYC. Dec. 1, 1943**
Personnel differs in different sources but is certainly including Paul Quinichette (ts). The other man is given as BG by Frank Driggs, but discographies give John "Flap" Dungee. I choose to trust Driggs.

Four titles were recorded for Decca, three issued, two have tenorsax soli not by PQ:

71527 Say Forward, I'll March Solo 16+8 bars, (tp) on bridge.
Solo 6 bars. (M)

71528 Wrong Neighbourhood Solo 12 bars. (S)

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

DEXTER KEITH GORDON

Born: Los Angeles, California, Feb. 27, 1923
Died: Philadelphia, Delaware, April 25, 1990

Transferred to separate Jazz Archeology file.

CHAUNCEY GRAHAM

Born:
Died:

Continued from 1939.

BOONE'S JUMPING JACKS **NYC. Oct. 16, 1941**
Chester Boone (tp, vo), Buster Smith (cl), George Johnson (as), Chauncey Graham

(ts), Lloyd Phillips (p), Vernon King (b), Shadrack Anderson (dm).
Four titles were recorded for Decca, three have tenorsax:

69827-A	Messy	Solo 16 bars. (M)
69828	I'm For It	Solo 18 bars. (FM)
69830	Take Me Back	Solo 8 bars. (SM)

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

SONNY BOY WILLIAMS ACC. BY **NYC. March 12, 1942**
Chauncey Graham (ts), own (p), Jesse Jackson (g), Joe Brown (b), Cedric Anderson (dm), unknown (speech-70486).
Two titles were recorded for Decca:

70486-A	Shake It But Don't Break It	Solo 24 bars with vocal acc. (M)
70487-A	I'll Bring Home The Bacon For You, Baby	Faint obbligato. Solo 32 bars. (M)

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

No further recording sessions.

SIDNEY GRANT

Born:
Died:

HAROLD BOYCE AND HIS HARLEM INDIANS **NYC. July 5, 1941**
Joe James (tp), Lem Davis (as), Sid Grant (ts), Harold Boyce (p, vo), Gladstone Thomas (b), Arthur Herbert (vo).
Six titles were recorded for Decca, five have tenorsax:

69518-A	De Bush To Boil Tea	Solo 16 bars. (FM)
69519-A	Willie, Willie, Don't Go From Me	Solo 16 bars. (FM)
69520-A	Bajun Girl	Solo 16 bars. (M)
69521-A	Knock Ya'self Out	Solo 8 bars. (FM)
69522-A	So What?	Solo 8 bars. (FM)

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

BOYCE'S HARLEM SERENADERS **NYC. Oct. 9, 1941**
Harvey Davis (tp), Sidney Grant (ts), Harold Boyce (p, vo), Gladstone Thomas (b), probably Joe Johnson (dm).
Four titles were recorded for Decca, two have tenorsax:

69801-A	'Long About Three	Solo 8 bars. (S)
69802-A	Get In The Groove	Solo 16+8 bars, (tp) on bridge. (M)

To be continued in 1953.

CLAIRBORNE GRAVES

Born:
Died:

Participates in the following recording session:

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

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

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

To be continued in 1951.

WARDELL GRAY

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

Transferred to separate Jazz Archeology file.

SHIRLEY GREENE

Born:
 Died:

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

Participates in the three recording sessions with:

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

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

NYC. March 30, 1942
 Same. Four titles were recorded for Bluebird, all have tenorsax, at least one has SG:

73489-1 Tunie's Tune Solo 16 bars. (M)

The details of the Doc Wheeler tenorsax soli have not yet been sorted out. Certainly there are two very competent players sharing the soli between them. They play very well in a "post-Prez" style, but who is who? SG certainly solos on "Tunie's Tune", because on this item we have the two of them in sequence, but it is not known whether SG is first or last. Help is needed! The solo details aggregated are to be found under Sam Taylor.

SG played with Lucky Millinder's orchestra in 1943.

To be continued in 1947/48.

"JIMMY" JAMES HAMILTON

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

Continued from 1939.

Records with **BILLIE HOLIDAY AND HER ORCHESTRA**, Sept. 12, 1940 on (cl, ts), but the tenorsax soli are by Don Byas. JH played with **TEDDY WILSON** from 1940 until 1942, but the three recording sessions of Dec. 9, 1940, Feb. 12, 1941 (led by **CHICK BULLOCK**) and Sept. 16, 1941 only features (cl). Also (cl) in the recording session of Feb. 9, 1942 with **PETE BROWN AND HIS BAND**. Joined Eddie Heywood, then worked in Yank Porter's Band at Hotel St. George,

New York, before joining Duke Ellington in May 1943, remained with Duke until summer of 1968. A recording session on (cl, ts), with **SONNY GREER AND HIS REXTET**, May 16, 1944 has no tenorsax soli.

To be continued in 1946.

LOWELL W. HASTINGS
"COUNT" "RED"

Born:
Died:

SAVOY DICTATORS

Before Nov. 1942

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

Four titles were recorded for Savoy, three have LH:

Rhythm And Bugs	Solo 36 bars. (F)
Tricks	Solo 30 bars. (FM)
Jam And Crackers	Solo 32 bars. (F)

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

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

TINY BRADSHAW AND HIS ORCHESTRA

Hollywood, ca. Jan. 1944

Similar to Regis session probably later this year. Billy Ford (vo-BRA-4).

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

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

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

Hollywood, ca. July 1944

Same, with Sidney Catlett (dm).

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

BRA-9	Bradshaw Bounce	Solo 32 bars. (F)
BRA-10	It's Sand Man	Solo 40 bars. (F)
BRA-11	The Major And The Minor	No solo.
BRA-12	One O'Clock Jump (NC)	No solo.
BRA-13	Ready, Set, Jump	Solo with orch 32 bars. (M)
BRA-14	San Fernando Valley	Solo 16 bars. (FM)
BRA-15	San Fernando Valley	

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

TINY BRADSHAW AND HIS ORCHESTRA

NYC. 1944

Billy Ford, Talib Daawud, Sammy Yates (tp), Leon Comegys, Andrew Penn,

Alfonso King (tb), Sonny Stitt, Don Hill (as), Count Hastings, George Nicholas (ts), Charlie Fowlkes (bar), Howard "Duke" Anderson (p), Leonard "Heavy" Swain (b), Earl "The Fox" Walker (dm), Tiny Bradshaw (dir, vo).
Four titles were recorded for Regis, two have LH:

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

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

To be continued in 1945.

COLEMAN HAWKINS "BEAN"

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

Transferred to separate Jazz Archeology file.

"MIKE" MICHAEL HEDLEY

Born:
Died:

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

TAB SMITH AND HIS ORCHESTRA **NYC. May 10, 1944**
Frank Humphries (tp), Tab Smith (as), Mike Hedley (ts), Raymond Tunia (p), Trevor Bacon (g, vo), Al McKibbon (b), Walter Johnson (dm), Margaret Watkins (vo).
Four titles were recorded for Decca, three have tenorsax:

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

NYC. Nov. 1944

Same/similar.

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

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

NYC. Dec. 6, 1944

Same/similar.

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

72603-A	Loving You Just The Same	Obbligato 8 bars. (S)
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The first Tab Smith recording sessions concentrate upon the slow tempi exclusively. The tenorsax obbligato parts sound quite nice.

To be continued in 1945.

FRANK HENDERSON

Born:
Died:

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

To be continued in 1947.

OTIS HICKS
"SLATS"

Born:
Died:

Continued from 1939.

SKEETS TOLBERT

AND HIS GENTLEMEN OF SWING

NYC. March 12, 1940

Carl Smith (tp), Skeets Tolbert (cl, as, dir), Otis Hicks (ts), Charles Richards (p, vo), John Drummond (b), Hubert Pettaway (dm).

Four titles were recorded for Decca, two have tenorsax:

67298-A I Can't Go For You Solo 18 bars. (FM)

67299-A Jumpin' Jack Solo 8 bars. (F)

NYC. Oct. 2, 1940

Same, Yack Taylor (vo).

Four titles were recorded, one has tenorsax:

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

NYC. Dec. 17, 1940

Same, Yack Taylor, Babe Wallace (vo).

Four titles were recorded, one has tenorsax:

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

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

SKEETS TOLBERT

AND HIS GENTLEMEN OF SWING

NYC. May 22, 1941

Carl Smith (tp), Wingy Carpenter (tp, vo), Skeets Tolbert (cl, as, dir), Leslie Johnakins (as), Otis Hicks (ts), Buddy Johnson (p), John Drummond (b), Hubert Pettaway (dm).

Four titles were recorded for Decca, but no tenorsax.

NYC. Sept. 10, 1941

Carl Smith (tp), Campbell "Skeets" Tolbert (as), Otis Hicks (ts), Charles "Red" Richards (p, vo-69731), John Drummond (b), Hubert Pettaway (dm), Babe Wallace (vo-69732), Jean Eldridge (vo-69733).

Four titles were recorded for Decca, one has tenorsax:

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

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

SKEETS TOLBERT

AND HIS GENTLEMEN OF SWING

NYC. Jan. 29, 1942

Robert Hicks (tp), Skeets Tolbert (cl, as, dir), Otis Hicks (ts), Herbert Goodwin (p, vo), John Drummond (b), Larry Hinton (dm), Nora Lee King, Jean Eldridge (vo).

Four titles were recorded for Decca, two have OH:

70259 Fill Up Solo 16 bars. (FM)

70261 Because I Love My Daddy So Solo 4 bars. (SM)

NYC. July 25, 1942

Same/similar. Two titles were recorded for Decca, but no tenorsax.

The two soli above are quite ordinary, and OH never gets an honorable sortie.

OH records on (as) with Jimmie Lunceford in 1948-49.

"RAY" RAYMOND HILLS

Born:
Died

SAM PRICE AND HIS TEXAS BLUSICIANS **NYC. March 13, 1940**
Joe Brown, Ed Mullens (tp), Don Stovall (as), Ray Hills (ts), Sam Price (p, vo),
Duke Jones (b), Wilbert Kirk (dm).

Four titles were recorded for Decca, two have tenorsax:

67304-A Fetch It To Me Solo 8 bars. (M)
67307-A Swing Out In The Groove Solo 20+8 bars, (p) on bridge. (FM)

NYC. Sept. 26, 1940

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

68150-A Oh Red Solo 12 bars. (M)

Competent, driving tenorsax playing on these sides, RH obviously is a tenorsax talent!

To be continued in 1951.

KENNETH LYNN HOLLON

Born: Brooklyn, NYC. Nov. 26, 1909
Died: New York, Sept. 30, 1974

Transferred to separate Jazz Archeology file.

EDWARD INGE

Born: Kansas City, Missouri, May 7, 1906
Died: Oct. 8, 1988

This prominent clarinet player is listed with (cl, ts) under his recording sessions with **ANDY KIRK AND HIS TWELVE CLOUDS OF JOY** from June 25, 1940 to July 29, 1942, replacing Don Byas. However, no tenorsax soli.

GEORGE IRISH

Born: Panama 1910
Died: Boston, Mass. Nov. 24, 1959

Raised in Boston, Massachusetts. Began professional career as sax/arranger with Blanche Calloway's Band (summer 1938), following year joined Teddy Wilson's Big Band. Participates in recording sessions with **TEDDY WILSON** May 10, 1939 to Jan. 18, 1940, but all tenorsax soli are by Ben Webster.

With **BENNY CARTER** (1940 to early 1941), three recording sessions, Oct. 23, 1940, Nov. 19, 1940 and Jan. 21, 1941, but no tenorsax soli.

Then with Fletcher Henderson until 1942 (no recording sessions). Briefly with Don Redman (1943), then formed own band. Moved back to Boston and became a teacher at the Academy of Music in Arlington, Massachusetts, a position he held until his death. No further recording sessions.

BENJAMIN CLARENCE JACKSON "BULL MOOSE"

Born: Cleveland, Ohio, 1919

Died: Cleveland, Ohio, July 31, 1989

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

"BULL-MOOSE" JACKSON

ca. 1943

Unknown personnel.

Soundie (3 minutes) (not available) reported to feature BMJ on:

Big Fat Mamas

To be continued in 1945.

FRANZ R. JACKSON

Born: Rock Island, Illinois, Nov. 1912

Died: Dowagiac, Michigan, May 6, 2008

Continued from 1939.

A recording session with own band:

FRANZ JACKSON AND HIS JACKSONIANS **NYC. March 12, 1940**

Bobby Williams (tp), Eli Robinson (tb), Joe Eldridge (as), Franz Jackson (cl, ts), Ken Kersey (p), Ted Sturgis (b), Panama Francis (dm), Maxine Johnson (vo-67294/95).

Four titles recorded for Decca, two have tenorsax (the other two clarinet):

67294-A Summer Rhapsody Intro 4 bars. Solo 8 bars. (SM)

67295-A You're The Maker Of Rain In My Heart Part of intro.
Solo 16 bars. (SM)

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

To California with Earl Hines in October 1940:

EARL HINES AND HIS ORCHESTRA **Hollywood, Dec. 2, 1940**

Harry Jackson, Rostelle Reese, Leroy White (tp), Joe McLewis, John Ewing, Edward Fant (tb), Leroy Harris (as, vo), Scoops Carry (as), William Randall, Budd Johnson (ts), Franz Jackson (ts, arr-55179), Earl Hines (p, dir), Hurley Ramey (g), Truck Parham (b), Alvin Burroughs (dm), Billy Eckstine, Madeline Green a.o. (vo).

Six titles were recorded for Bluebird, one has FJ:

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

NYC. April 3, 1941

Personnel as above, except George Dixon (tp, as), Tommy Enoch, Benny Harris (tp), George Hunt (tb), Rudolph Taylor (dm) replace Reese, White, Ewing and Burroughs. FJ (arr-63332).

Five titles were recorded for Bluebird, two have FJ:

063330-1 Jersey Bounce Solo 14 bars. (FM)

063332-1 South Side Solo 8 bars. (FM)

**Wonderland Park, London, Ontario,
Canada, June 17, 1941**

Dance date, location recording.

Probably none of the tenorsax soli are played by FJ.

Hollywood, Aug. 20, 1941

Personnel as April 3, 1941, except Freddy Webster (tp), John Ewing (tb) replace Harris and Fant.

Six titles were recorded for Bluebird, two have FJ:

061542-1 Straight To Love Solo 8 bars. (M)

061544-1 Swingin' On C Solo with orch 16 bars. (FM)

Chi. Oct. 28, 1941

Personnel as Aug. 20, 1941, except Jesse Miller (tp), Nat Atkinson (tb) replace

Webster and Ewing.

Four titles were recorded for Bluebird, none seem to feature FJ.

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

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

ROY ELDRIDGE AND HIS ORCHESTRA NYC. June 26&Oct. 13, 1944

Bigband personnel including Hal Singer, Franz Jackson (ts).

Two recording sessions for Decca, six titles, one has FJ:

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

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

To be continued in 1946.

JAMES JACKSON JR.

Born:

Died:

JOE LIGGINS & HIS ORCHESTRA LA. Nov. 1944

Personnel probably as March 26, 1945: Little Willie Lackson (as, bar), James Jackson jr. (ts), Frank Pasley (g), Red Callender (b), Peppy Prince (dm), Joe Liggins (p, vo).

Two titles were recorded for Bronze, no tenorsax on "The Honeydripper Pt 1" but:

The Honeydripper Pt 2 Solo 24 bars. (M)

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

To be continued in 1945.

JEAN BATTISTE ILLINOIS JACQUET

Born: Broussard, Louisiana, Oct. 31, 1922

Died: NYC. July 22, 2004

Transferred to separate Jazz Archeology file.

RUSSELL JOHNS

Born:

Died:

Participates in the following recording session:

LIL ARMSTRONG AND HER DIXIELANDERS NYC. March 18, 1940

Jonah Jones (tp), Don Stovall (as), Russell Johns (ts), Lil Armstrong (p), Wellman Braud (b), Manzie Johnson (dm), Midge Williams (vo-67333), Hilda Rogers (vo-67334).

Four titles were recorded for Decca, two have tenorsax:

67331-A Sixth Street Solo with ens 16 bars. (M)

67332-A Riffin' The Blues Solo 24 bars. (FM)

Stompy and somewhat primitive but not without merits.

ALBERT JOHNSON

"BUDD"

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

Transferred to separate Jazz Archeology file.

"EDDIE" EDWIN JOHNSON

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

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

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

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

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

To be continued in 1946.

"LEM" LEMUEL CHARLES JOHNSON
"DEACON"

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

Continued from 1939.

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

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

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

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

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

68336-A	I Want A Little Girl	Solo 8 bars. (SM)
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- 68338-A Fare Thee Honey, Fare Thee Well Solo 4 bars. (M)
 68339-A Magic Carpet Solo 16 bars. (FM)

A notable improvement again! The solo on "... Girl" has real class, groovy and confident. Also "Magic ..." shows talent.

**LEM JOHNSON AND HIS WASHBOARD BAND/
 SAM PRICE AND HIS TEXAS BLUSICIANS** **NYC. Dec. 6, 1940**

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

Four titles were recorded for Decca, one has tenorsax:

- 68457-A Thinking Obligato 32 bars. Solo
 8 bars. Obligato 8 bars. (S)

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

**SIDNEY BECHET AND HIS
 NEW ORLEANS FEETWARMERS** **NYC. April 28, 1941**

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

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

- 063823-1 Swing Parade In ensemble. (FM)
 063823-2 Swing Parade In ensemble. (FM)
 063824-1 I Know That You Know In ensemble. (F)
 063824-2 I Know That You Know In ensemble. (F)
 063824-3 I Know That You Know In ensemble. (F)
 063825-1 When It's Sleeping Time Down South Solo 8 bars. In ensemble. (S)
 063825-2 When It's Sleeping Time Down South As above? ()
 063826-1 I Ain't Gonna Give Nobody ... In ensemble. (FM)
 063826-2 I Ain't Gonna Give Nobody ... In ensemble. (FM)

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

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

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

HOT LIPS PAGE AND HIS BAND **NYC. March 8, 1944**

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

Four titles were recorded for Commodore, all have LJ:

- 4730-1 My Gal Is Gone Obligato (2nd chorus) 12 bars. (SM)
 4730-2 My Gal Is Gone As above. (SM)
 4731-1 Rockin' At Ryan's Solo 24 bars (1st (ts)-solo). (FM)
 4731-2 Rockin' At Ryan's As above. (FM)
 4732-1 You'd Be Frantic Too Obligato (2nd chorus) 12 bars. (S)
 4732-2 You'd Be Frantic Too As above. (S)
 4733-1 The Blues Jumped The Rabbit As below. (M)
 4733-2 The Blues Jumped The Rabbit Solo 12 bars (1st chorus). (M)

A very interesting encounter between the "old" LJ and the new, upcoming genius Lucky Thompson. LF manages surprisingly well under the circumstances. His obligato parts on "My Gal ..." and "Frantic ..." are really high-class, and the soli

(tp), Russell Moore, James Wormick (tb), Harlan Leonard, Earl Jackson (cl, as), Jimmy Keith, Merrill Anderson (ts), unknown (bar), Arvella Moore (p), unknown (g), Bob Kesterton or Rodney Richardson (b), Ernie Williams (dm, vo), Savannah Churchill (vo-2), Tadd Dameron, Benny Carter, Eddie Durham (arr).
AFRS Jubilee No. 52.

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

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

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

COUNT BASIE AND HIS ORCHESTRA **Hollywood, Sept. 25, 1944**

Harry Edison, Al Killian, Ed Lewis (tp), Ted Donnelly, Eli Robinson, Louis Taylor, Dicky Wells (tb), Artie Shaw (cl), Jimmy Powell, Earl Warren (as), Jimmy Keith, Buddy Tate (ts), Rudy Rutherford (cl, bar), Count Basie (p), Freddie Green (g), Rodney Richardson (b), Buddy Rich (dm), Thelma Carpenter, Jimmy Rushing (vo).
AFRS Jubilee Program 98. One JK item:

Kansas City Stride	Solo 32 bars. (FM)
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When I heard this item for the first time, I was rather confused. Assuming that Tate and Prez were in the band, I could not decide which one took the solo! There were definite elements disproving first one, then the other. The solo, a good one, seems to linger in between. I was therefore quite happy to read Sheridan's Basie bio-discography and be presented with JK as the tenorsaxophone player; not that the resemblance to the Leonard recordings is so convincing as to form a proof, but combined with my previous uncertainty, I believe the suggestion.

To be continued in 1946.

GEORGE KELLY

Born: Miami, Florida, July 31, 1915

Died: Chester, Pennsylvania, July 15, 1985

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

AL COOPER AND HIS SAVOY SULTANS **NYC. Feb. 28, 1941**

Al Cooper (cl, as, bar, arr, dir), Pat Jenkins, Sam Massenberg (tp), Rudy Williams (as), George Kelly (ts, vo), Cyril Haynes (p), Paul Chapman (g, arr), Grachan Moncur (b), Alex Mitchell (dm).

Four titles were recorded for Decca, two have tenorsax:

68754-A	Second Balcony Jump	Solo 24 bars. (FM)
68756-A	Jackie Boy	Solo 6 bars. With orch. (M)

NYC. Dec. 29, 1941

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

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

To be continued in 1949.

WOODROW H. KEY

Born: Tuskegee, Alabama, ca. 1915-1920.
Died:

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

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

That's A Plenty Solo 18 bars. ()

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

I Got Rhythm	Solo 8 bars. (FM)
Keep 'Em Swinging	Solo 20 bars (1st solo). (M)
Stompin' At The Savoy	Solo 32 bars (1st solo). (M)
Clap Hands Here Comes Charlie	Soli 8 and 24 bars. (FM)

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

To be continued in 1945.

JAMES D. KING

Born:
Died:

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

To be continued in 1945.

MORRIS LANE

Born:
Died: Gary, Indiana, May 1967

First and only recording session in the early forties:

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

S5752 Sugar Solo 16 bars. (M)

Note: Several alternate takes said to exist.

Undeveloped but promising tenorsax playing on "Sugar".

To be continued in 1945.

LEROY LOVELESS

Born:
Died:

Participates in one recording session by

WINGY CARPENTER AND HIS WINGIES **NYC. Jan. 12, 1940**
Theodore "Wingy" Carpenter (tp), Leroy Loveless (cl, ts), Edward J. Allen (p), Jimmy Shirley (g), Ted Sinclair (b), Bob Warren (dm), Mae Hopkins (vo-67055/56).

Four titles were recorded for Decca, three have tenorsax:

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

Quite modest performances.

"BOB" MABANE

Born:
Died:

JAY McSHANN COMBO **Wichita, Kansas, Aug. 1940**
Personnel probably as below.
Recorded at the Trocadero Ballroom.

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

JAY McSHANN COMBO **Wichita, Kansas, Dec. 2, 1940**
Orville Minor, Bernard Anderson (tp), Bud Gould (tb, vln), Charlie Parker (as), Bob Mabane (ts), Jay McShann (p), Gene Ramey (b), Gus Johnson (dm).
Radio transcriptions KFB1. Five items, three have BM:

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

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

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

BINGIE S. MADISON

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

Continued from 1939.

LOUIS ARMSTRONG AND HIS ORCHESTRA **NYC. March 14, 1940**
Louis Armstrong (tp, vo), Shelton Hemphill, Bernard Flood, Henry Allen (tp), Wilbur de Paris, George Washington, J.C. Higginbotham (tb), Rupert Cole, Charlie Holmes (cl, as), Joe Garland, Bingie Madison (ts), Luis Russell (p, arr), Lee Blair (g), Pops Foster (b), Sid Catlett (dm).
Five titles were recorded for Decca, but no BM.

NYC. May 1, 1940

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

67650-A Cut Off My Legs And Call Me Shorty Solo 8 bars. (M)

A fine, swinging solo showing that BM still was on stage; too bad he did not record more, because I feel he never had the chance really to show his talents.

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

HANK DUNCAN TRIO

NYC. June 7, 1944

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

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

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

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

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

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

"QUE" QUEDELlys MARTYN

Born:

Died:

LES HITE AND HIS ORCHESTRA

NYC. ca. June 1940

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

Six titles were recorded for Varsity, four have tenorsax:

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

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

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

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

NYC. March 6, 1941

Possibly same personnel as above.

Four titles were recorded for Bluebird, three have tenorsax:

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

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

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

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

LES HITE AND HIS ORCHESTRA

NYC. ca. Jan. 1942

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

Four titles were recorded for Hit, one has tenorsax:

W-152 Jersey Bounce Soli 4 and 4 bars. (M)

Hollywood, ca. autumn 1942

Unknown personnel, suggested to be possibly Gerald Wilson, Jack Trainor, Snookie Young, Walter Williams (tp), John Ewing, Jimmy Robinson, Sonny Craven, Ralph Bledsoe (tb), Buddy Collette (as, bar), five unidentifiable (reeds), Gerald Wiggins (p), unidentifiable (g), (b), (dm), Les Hite (dir, as, bar) (ref. Lotz/Neuert).
AFRS Jubilee No. 2. Two titles have tenorsax:

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

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

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

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

To be continued in 1946.

AARON MAXWELL

Born:
Died:

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

To be continued in 1945.

THEODORE JOBETUS McCORD

"TED"

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

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

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

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

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

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

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

Herman Autrey (tp), Joe Beters alias Ted McCord (ts), Stuff Smith (vln), Sammy

Benskin (p), Al Casey (g), Al Hall (b), Slick Jones (dm).
Broadcasts from Old Vienna Restaurant:

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

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

No further recording sessions.

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

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

Transferred to separate Jazz Archeology file.

JACK McVEA

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

Transferred to separate Jazz Archeology file.

"FREDDIE" MITCHELL
"TAXI"

Born: Orlando, Florida
Died:

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

BENNY CARTER AND HIS ORCHESTRA NYC. Jan. 21, 1941

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

Four titles were recorded for Bluebird, one has tenorsax:

060353-1 Babalu Solo 16 bars. (FM)

A quite good semi-stompy solo.

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

FLETCHER HENDERSON AND HIS ORCHESTRA NYC. April 24, 1941

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

Four titles were recorded for Columbia, two have FM:

30307-1	Let's Go Home	Solo 8 bars. (M)
30307-2	Let's Go Home	As above. (M)
30308-1	A Pixie From Dixie	Solo 16 bars. (FM)

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

FLETCHER HENDERSON AND HIS ORCHESTRA **Chi. Nov. 28, 1941**

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

Three tenorsax items:

Sugar Foot Stomp	Solo 34 bars. (FM)
Night And Day (NC)	Solo 12 bars (NC). (SM)
Panama	Solo 32 bars. (F)

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

Chi. Jan. 3, 1942

Same. One tenorsax item:

Sugar Foot Stomp	Solo 34 bars. ()
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To be continued in 1946.

WILLIAM MOORE
"WILD BILL"

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

CHRISTINE CHATMAN **NYC. April 6, 1944**

Reginald Adams (tp), Ralph Bowden (tb), William Moore (ts), Christine Chatman (p, vo-71949,50), Roger Jones (b), Horace Washington (dm), "Big Maybelle" Mabel Smith (vo-71951). Sam Price (p) has been suggested, not without sense.

Four titles were recorded for Decca, all have WM:

71948	Naptown Boogie	Solo 24 bars. (FM)
71949	Boogin' The Boogie	Solo 24 bars. In ens. (M)
71950	Boogie Woogie Girl	Obbligato parts before and after solo 12 bars. (S)
71951	Hurry, Hurry	Solo 12 bars. (S)

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

To be continued in 1945.

HUBERT MAXWELL MYERS
"BUMPS"

Born: Clarksburg, West Virginia, Aug. 22, 1912
Died: Los Angeles, California, April 9, 1968

Continued from 1929.

To China with Teddy Weatherford and Buck Clayton in 1934, lived in Shanghai for

18 months. Back to Los Angeles to join Lionel Hampton in 1936 and again with Charlie Echols before long spell in Les Hite's band. Played in small band led by Lee Young, and remained on tenor when Lester Young joined the band as co-leader, May 1941.

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

LEE AND LESTER YOUNG'S BAND **LA. June 1, 1942**
 "Red" Mack Morris (tp, vo), Bumps Myers, Lester Young (ts), Jimmy Rowles (p), Louis Gonzales (g), Red Callender (b), Lee Young (dm), Billie Holiday (vo).
 Two broadcasts from Trouville Club. Seven titles, one has BM:

Lady Be Good (NC beginning) Solo with ens 32 bars.
 Solo 8 bars. (F)

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

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

BENNY CARTER AND HIS ORCHESTRA **LA. May or later, 1943**
 Benny Carter (tp, as, arr, comp), band personnel probably similar to Oct. 25, 1943 recording session, Savannah Churchil (vo).
 AFRS Basic Library of Popular Music P-33.
 Four titles, one has tenorsax:

Fish Fry Solo 16 bars. (F)

LA. Sept. 1943

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

SF. Oct. 25, 1943

Benny Carter (as, arr, comp), Claude Dunson, Vernon "Jake" Porter, Teddy Buckner, Freddie Webster (tp), Alton Moore, J.J. Johnson, John "Shorty" Haughton (tb), Porter Kilbert (as), Willard Brown (as, bar), Gene Porter, Bumps Myers (ts), Ted Brannon (p), Ulysses Livingston (g), Curly Russell (b), Oscar Bradley (dm), Savannah Churchil (vo).

Four titles were recorded for Capitol, one has tenorsax:

96-A Love For Sale Solo 8 bars (M)

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

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

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

BENNY CARTER AND HIS ORCHESTRA **LA. June 12, 1944**
 Benny Carter (tp, as, arr), Milton Fletcher, Sleepy Grider, Fatso Ford, Edwin Davis (tp), John "Shorty" Haughton, Alton Moore, J.J. Johnson (tb), Porter Kilbert, Bumps Myers, Gene Porter, Willard Brown (reeds), Gerald Wiggins (p), Jimmy Edwards (g), Charles Drayton (b), Max Roach (dm), Savannah Churchil (vo).
 AFRS Jubilee No. 83. Four titles, one has tenorsax:

Jay Jay's Jump Solo 16 bars. (FM)

JAZZ AT THE PHILHARMONIC **LA. July 2, 1944**
 Shorty Sherock (tp), Bumps Myers, Joe Thomas (ts), Buddy Cole (p), Red Callender (b), Joe Marshall (dm).
 Recorded at the Philharmonic Auditorium.

C Jam Blues Solo 10 choruses of 12 bars
 (last tenorsax solo). (FM)

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

BENNY CARTER & HIS ORCHESTRA **LA. July 11, 1944**
 Similar personnel.

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

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

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

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

BENNY CARTER AND HIS ORCHESTRA **NYC. 1944**

Personnel similar to above.
Broadcast from the Apollo Theater.

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

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

To be continued in 1945.

GEORGE NICHOLAS
"BIG NICK"

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

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

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

TINY BRADSHAW AND HIS ORCHESTRA **NYC. 1944**

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

Four titles were recorded for Regis, two have GN:

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

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

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

SABBY LEWIS AND HIS ORCHESTRA **Boston, 1944**

Ray Perry (vln), Big Nick Nicholas, Jerry Heffron (ts), Sabby Lewis (p), Al Morgan (b), Joe Booker (dm). Private acetates cut by C.W. French jr. Three titles, two have GN:

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

The tempi are fast and BNN does not quite make it here. He plays with inspiration and moves his fingers quite rapidly, but the results are not very remarkable and his

pitch control is certainly way out at times.

To be continued in 1945.

GEORGE OLDHAM

Born:
Died:

THE VARIETY BOYS

Chi. March 15, 1941

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

Four titles were recorded for Decca, two have tenorsax:

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

ALFRED PAGE

Born:
Died:

SKEETS TOLBERT AND HIS ORCHESTRA

NYC. Oct. 5, 1944

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

No, No, Baby	Break to solo 16 bars. (F)
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Competent but rather anonymous solo.

"CHARLIE" CHARLES PARKER "BIRD"

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

Transferred to separate Jazz Archeology file.

... PAYNE "SAXIE"

Born:
Died:

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

JAY PETERS

Born:
Died:

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

To be continued in 1945.

LEE POPE

Born:
Died:

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

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

COOTIE WILLIAMS SEXTET **NYC. ca. 1944**
Cootie Williams (tp), Lee Pope, Sam Taylor (ts), Arnold Jarvis (p), Carl Pruitt (b),
Sylvester Payne (dm).
Mutual broadcast from the Savoy Ballroom.
Two titles have LP:

Perdido	Solo 32 bars (1 st (ts)-solo). (FM)
You'll Talk A Little Trash	Solo 16 bars (1 st (ts)-solo). (FM)

Competent playing in a rather passive style.

To be continued in 1945.

"GENE" EUGENE PORTER

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

Continued from 1937.

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

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

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

FATS WALLER AND HIS RHYTHM **LA. Jan. 23, 1943**
Benny Carter (tp), Alton Moore (tb), Gene Porter (cl, ts), Fats Waller (p, vo), Irving
Ashby (b), Slam Stewart (b), Zutty Singleton (dm), Ada Brown (vo).
Three titles were recorded, one has tenorsax:

202	Moppin' And Boppin'	Solo 8 bars. (M)
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A good solo, but the style has changed since the Robichaux days, the fire is not the same anymore.

BENNY CARTER AND HIS ORCHESTRA **LA. March 24, 1943**
Suggested personnel: Benny Carter (tp, as, arr, comp), Gerald Wilson, Snooky
Young, Walter Williams, Fred Trainer (tp), John "Shorty" Haughton, J. J. Johnson,
Alton Moore (tb), Kirk Bradford, Willard Brown, Gene Porter, Eddie Davis (reeds),
Ted Brannon (p), Curly Russell (b), Oscar Bradley (dm), The Charioteers (vo).
Radio Show "Blueberry Hill", four titles, one has tenorsax, presumably by GP
(Eddie Davis is not "lockjaw").

(Blueberry Hill) Fish Fry (Jamboree)	Solo 16 bars. (F)
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LA. April 10, 1943

Same personnel plus Savannah Churchil (vo).
Seven titles, broadcasts from the Hollywood Club, not available, some may possibly
have GP.

LA. May or later, 1943

Personnel includes Benny Carter (tp, as, arr, comp), Bumps Myers, Gene Porter (ts), Savannah Churchill (vo).

AFRS Basic Library of Popular Music P-33.

Four titles, two have tenorsax, one by GP:

Sleep

Solo 18 bars. (F)

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

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

To be continued in 1945.

ERNIE POWELL

Born:

Died:

Continued from 1939.

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

JOE SULLIVAN's BAND

NYC. ca. March 1941

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

WNYC broadcast. Master of ceremonies: Ralph Berton. Broadcast from Manhattan Center. Probably between Feb. 27 and March 17.

Pom Pom

Solo 32 bars. (FM)

I Got Rhythm

Solo 68 bars. (F)

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

BENNY CARTER AND HIS ORCHESTRA

NYC. April 1, 1941

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

Four titles were recorded for Bluebird, two have tenorsax:

063701-1 My Favorite Blues

Solo 22 bars. (FM)

063702-2 Lullaby To A Dream

Solo 8 bars. (SM)

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

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

To be continued in 1947.

ERNEST PURCE

Born:

Died:

Played and recorded with Blanche Calloway (cl, as) 1931-34, Bobby Martin (as) 1938, Benny Carter (as) 1941, Lucky Millinder (bar) 1941-42. Joined **JIMMY LUNCEFORD AND HIS ORCHESTRA** 1943-44 and is present with (ts) on the recording sessions from Feb. 2, 1944 to Aug. 9, 1945. He may have tenorsax soli but none have yet been identified from 1944.

To be continued in 1945.

IKE ABRAMS QUEBEC
"JIM DAWGS"

Born: Newark, New Jersey, Aug 17, 1918
Died: New York City, Jan. 16, 1963

Transferred to separate Jazz Archeology file.

PAUL QUINICHETTE
"VICE PREZ"

Born: Denver, Colorado, May 7, 1921
Died: NYC. May 25, 1983

Transferred to separate Jazz Archeology file.

WILLIAM RANDALL

Born: 1912
Died:

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

PRINCE ROBINSON

Born: Portsmouth, Virginia, June 7 (or possibly Feb. 7), 1902
Died: NYC. July 23, 1960

Continued from 1939.

With Louis Armstrong's Big Band 1940-1942.

LOUIS ARMSTRONG AND HIS ORCHESTRA NYC. April 11, 1941

Louis Armstrong (tp, vo), George Washington (tb), Prince Robinson (cl, ts), Luis Russell (p), Lawrence Lucie (elg), John Williams (b), Sid Catlett (dm).

Note that a session with same personnel on March 10 has (cl) only.

Four titles were recorded for Decca, all have tenorsax:

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

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

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

With Lucky Millinder 1942-1943, left Lucky to freelance in New York. With Benny Morton at Cafe Society Downtown autumn 1944.

**HELEN HUMES ACCOMPANIED BY
LEONARD FEATHER's HIPTET**

NYC. Nov. 20, 1944

Bobby Stark (tp), Herbie Fields (cl, sop, as, ts?), Prince Robinson (cl, ts), Leonard Feather (p), Chuck Wayne (g), Oscar Pettiford (b), Denzil Best (dm).

Four titles were recorded for Savoy, all have tenorsax:

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

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

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

To be continued in 1950.

"JOHNNY" JOHN W. RUSSELL

Born: Charlotte, North Carolina, June 4, 1909

Died:

Transferred to separate Jazz Archeology file.

"BOBBY" SANDS

Born:

Died:

Continued from 1937.

CLAUDE HOPKINS AND HIS ORCHESTRA NYC. prob. March 4, 1940

Claude Hopkins (p, arr, dir), Albert Snaer, Russell Jones (tp), Herman Autrey (tp, vo-608), Ray Hogan, Norman Greene, Bernard Archer (tb), Howard Johnson, Norman Thornton (as), Bobby Sands (ts), Benny Waters (cl, ts), Walter Jones (g), Elmer James (b), Walter Johnson (dm), Orlando Roberson (vo-605,07,09).

Six titles were recorded for Ammor, four have tenorsax, probably by BS:

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

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

BS is not known to have recorded after this date.

CECIL XAVIER SCOTT

Born: Springfield, Ohio, Nov. 22, 1905

Died: New York City, Jan. 5, 1964

Transferred to separate Jazz Archeology file.

KERMIT SCOTT

Born: Beaumont, Texas, 1913

Died: Houston, Texas, Feb. 2, 2002

First recording session with:

BILLIE HOLIDAY AND HER ORCHESTRA **NYC. Feb. 29, 1940**

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

Four titles were recorded for Vocalion, one has tenorsax:

26575-A Falling In Love Again Solo 16 bars. (SM)

26575-B Falling In Love Again As above. (SM)

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

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

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

JOE GUY AND HIS ORCHESTRA **NYC. April 27, 1941**

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

Recorded at Minton's Playhouse.

Dr. Christian Soli 32, 32 and 8 bars. (FM)

Graback (Epistrophy) No solo.

Drumboogy Solo 36 bars. (M)

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

JOE GUY AND HIS ORCHESTRA **NYC. May 3, 1941**

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

Recorded at Minton's Playhouse.

Stompin' At The Savoy Solo 3 or 2 choruses of 32 bars.

Possibly soli 8, 8 and 8 bars. (FM)

Body And Soul Solo 64 bars. (S)

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

JAM SESSION - JOE GUY AND HIS BAND **NYC. May 4, 1941**

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

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

Sweet Georgia Brown Solo 2 choruses of 32 bars.

Solo with ens 32 bars to close. (FM)

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

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

JAM SESSION **NYC. May 6, 1941**

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

Recorded by Jerry Newman.

I Never Knew Soli 64, 64 and 64 bars. (FM)

Old Yazoo Solo 64 bars. (FM)

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

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

JAM SESSION NYC. May 8, 1941

Hot Lips Page, Joe Guy (tp), Rudy Williams (as), Don Byas ?, Kermit Scott (ts), "Tex" (p), Charlie Christian (g), Nick Fenton (b), Kenny Clarke (dm).

Recorded at Minton's Playhouse by Jerry Newman.

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

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

JAM SESSION NYC. May 18, 1941

Joe Guy (tp), Sammy Davis, possibly Kermit Scott (ts), probably Allan Tinney (p), probably Ebenezer Paul (b), Hal West (dm).

Recorded by Jerry Newman at Minton's Playhouse.

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

JAM SESSION NYC. July 10, 1941

Dick Wilson, Kermit Scott (ts), probably Allan Tinney (p), probably Ebenezer Paul (b), unknown (dm), Gladys Bentley (vo-"When I Fall ...").

Recorded by Jerry Newman at Monroe's.

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

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

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

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

JAM SESSION NYC. July 22, 1941

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

Recorded by Jerry Newman at Monroe's.

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

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

EARL HINES AND HIS ORCHESTRA Hollywood, ca. Oct. 1944

Suggested personnel: Willie Cook, Billy Douglas, Fats Palmer, Arthur Walker (tp), Bennie Green, Dickie Harris, Clifton Small, Peppy Smith (tb), Scopps Carry (cl, as), Lloyd Smith (as), Wardell Gray, Kermit Scott (ts), John Williams (bar), Earl Hines (p), Rene Hall (g), Gene Thomas or Lucille Dixon (b), Chick Booth (dm), Bill Thompson (dm), Betty Roche (vo).

AFRS Jubilee No. 105 and 106 (see also Wardell Gray).

KS solos on the following items:

HIN-2/19 The Father's Idea Solo 16 bars (last (ts)-solo). (FM)

HIN-5 Keep On Jumpin' Solo 16 bars. (FM)

AS did participate in the jam sessions recorded by Jerry Newman, and the following items exist:

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

Dr. Christian	Solo 32, 32 and 8 bars. (FM)
Grabback (Epistrophy)	Solo 12 bars. (M)
Drumboogy	In ensemble. (M)

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

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

Indiana	Solo 64 bars (1 st (ts)-solo). (FM)
Honeysuckle Rose	Solo 16 bars (NC). (FM)
Rareback (Drum Boogie)	Solo 48 bars (2nd (ts)-solo). (M)

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

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

Theme	No solo.
Down Down Down	Solo 32 bars. (M)
I Found A Million Dollar Baby	Solo 32 bars to 16 bars in ensemble. (M)
Walkin' By The River	Obbligato with (tp) 32 and 16 bars. (S)
Theme	No solo.

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

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

Theme (Epistrophy)	No solo.
The Sheik Of Araby	Solo 24 bars. In ens. (FM)
Mean To Me	Solo 8 bars. In ens. (S)
I Got Rhythm	Obbligato. (FM)
Theme	No solo.

Same

Same.

Theme	No solo.
Indiana	Solo 32 bars. In ens. (FM)
I Found A New Baby	In ensemble. (F)

Theme

No solo.

These very interesting broadcasts are history, featuring the young and now legendary Thelonious Monk on piano and with Joe Guy in better shape than I can remember having heard him. AS is not a regular member of the band, but sits in on two sessions. The recording quality is not too good, and the "in ensemble" could easily have been "duet with trumpet", there is active coplaying which I should have liked to study in greater detail. AS seems to play fine; he has not yet developed his "jump style" which in my opinion put him on the wrong track.

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

ANDY KIRK AND HIS CLOUDS OF JOY **NYC. July 29, 1942**

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

Four titles were recorded for Decca, two have tenorsax:

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

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

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

LIONEL HAMPTON AND HIS ORCHESTRA **NYC. March 2, 1944**

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

Four titles were recorded for Decca, one has AS.

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

NYC. March 10, 1944

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

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

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

LIONEL HAMPTON AND HIS ORCHESTRA **NYC. "mid" 1944**

Personnel similar to March 2.

Mutual broadcast from the New Zanzibar Cafe.

Seven titles, two have AS:

Sentimental Journey Solo 8 bars. (S)
Hamp's Boogie Woogie No. 2 Solo with orch 14 bars. (M)

Yes, there is an AS airshot! However, he plays in a very reticent mood, rather filling in than doing real solo work. Still it is quite interesting to hear him in an informal setting.

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

DUKE ELLINGTON AND HIS ORCHESTRA **NYC. May 19/20, 1944**

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

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

NYC. May 21, 1944

Same personnel and place. Eleven titles, three have AS:

C Jam Blues

My Honey's Lovin' Arms

Solo 8 bars. (M)

Blue Skies

Soli with orch 32 bars. (FM)

NYC. May 24, 1944

Same personnel and place. Six titles, one has AS:

Perdido

Solo 40 bars, last 8 with orch. (M)

NYC. May 26, 1944

Same personnel and place.

CBS broadcast, ten titles, one (also on VDisc) has AS:

My Little Brown Book

Solo 6 bars. (S)

NYC. May 26, 1944

Same. MBS broadcast, one title, no AS.

NYC. May 27, 1944

Same personnel and place. Ten titles, four have AS:

G.I. Jive

Solo 12 bars. (M)

My Little Brown Book

Three Cent Stomp

Soli 16 and 4 bars. (M)

Blue Skies

Soli with orch 32 bars. (FM)

NYC. May 31, 1944

Same personnel and place. Six titles, one has AS:

My Little Brown Book

Solo 8 bars. (S)

NYC. June 2, 1944

Same personnel and place. Nine titles, three have AS:

Dancing In The Dark

Solo 32 bars. (M)

Main Stem

Solo 14 bars. (FM)

My Little Brown Book

NYC. June 3, 1944

Same personnel and place. Six titles, two have AS:

Three Cent Stomp

Solo with orch 32 bars to coda. (M)

Perdido

Solo 24 bars. (M)

NYC. June 4, 1944

Same personnel and place. Five titles, one has AS:

It Don't Mean A Thing

Soli 4 and 4 bars. (FM)

NYC. June 6, 1944

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

Bainbridge, Maryland, July 8, 1944

Same personnel. "Coca Cola Spotlight Bands" broadcast no. 564 from the Naval Training Center.

Ten titles, one has AS:

My Little Brown Book

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

DUKE ELLINGTON AND HIS ORCHESTRA

NYC. Nov. 29, 1944

Personnel as Dec. 1, 1944.

Broadcast from the Apollo Theatre. Two titles. No solo info.

NYC. Dec. 1, 1944

Shelton Hemphill, Taft Jordan, Cat Anderson (tp), Ray Nance (tp, vo), Joe Nanton, Claude Jones, Lawrence Brown (tb), Johnny Hodges, Otto Hardwick (as), Al Sears (ts), Jimmy Hamilton (cl, ts), Harry Carney (bar), Duke Ellington (p), Fred Guy (g), Junior Raglin (b), Sonny Greer (dm), Al Hibbler, Joya Sherrill, Kay Davis (vo).
Four titles were recorded for Victor, one has AS:

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

NYC. Dec. 11/12, 1944

Same. Extracts from the suite "Black, Brown and Beige" were recorded for Victor, AS is featured on:

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

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

DUKE ELLINGTON AND HIS ORCHESTRA**NYC. Dec. 19, 1944**

Personnel as Dec. 1, except Hillard Brown (dm) replaces Greer, and Rex Stewart (cnt) added.

Concert in Carnegie Hall. The following items have AS:

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

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

To be continued in 1945.

"GENE" EUGENE P. SEDRIC**"HONEY BEAR"**

Born: St. Louis, Missouri, June 17, 1907

Died: New York City, April 3, 1963

Continued from 1939.

FATS WALLER AND HIS RHYTHM**NYC. Jan. 12, 1940**

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

Eight titles were recorded for Bluebird, five have tenorsax:

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

NYC. April 11, 1940

Same. Eight titles, five have tenorsax:

048775-1	Old Grand Dad	Solo 8 bars. (M)
048776-1	Fat And Greasy	Solo 16 bars. In ens. (M)
048778-1	Square From Delaware	In ensemble. Duet with (p) 24 bars. (FM)
048780-1	Too Tired	In ensemble obl. (SM)

048781-1 "Send Me" Jackson Solo 16+8 bars, (tp) on bridge. In ens. (M)

NYC. July 16, 1940

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

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

NYC. Nov. 6, 1940

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

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

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

FATS WALLER AND HIS RHYTHM

NYC. Nov. 7, 1940

Personnel as July 16. Filmshorts.

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

Chi. Dec. 3, 1940

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

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

Chi. Dec. 10, 1940

Same.

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

	8 bars. In ens 16 bars. (M)
Frenesi	Straight. (FM)
I Give You My Word	Faint obbligato. (M)
Whatcha' Know Joe?	Solo 8 bars. Faint obbligato parts. Solo 16+8 bars, (tp) on bridge. (FM)

Chi. Dec. 31, 1940

Same.

Dark Eyes	Solo 32 bars. In ens. (F)
Jingle Bells	Intro. Solo 32 bars. (FM)
Lila Lou	Solo 32 bars. (M)

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

FATS WALLER AND HIS RHYTHM**Chi. Jan. 2, 1941**

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

Seven titles were recorded for Bluebird, four have tenorsax:

053794-1	Mamacita	In ensemble. (M)
053796-1	Buckin' The Dice	Solo 16 bars. (M)
053797-1	Pantin' In The Panther Room	Solo 16+8 bars, (tp) on bridge. (M)
053797-2	Pantin' In The Panther Room	As above. (M)
053799-1	Shortnin' Bread	Solo 16 bars. (FM)
053799-2	Shortnin' Bread	As above. (FM)

NYC. March 20, 1941

Same. Five titles, three have tenorsax:

062761-1	Do You Have To Go?	Solo 16 bars. Acc. (tp) and vocal. (S)
062763-1	I Wanna Hear Swing Songs	Obbligato with (tp) 32 bars. (SM)
062764-1	You're Gonna Be Sorry	Solo 32 bars to duet with (tp) 32 bars. (FM)

NYC. May 13, 1941

Same. Four titles, one has tenorsax:

063895-1	Headlines In The News	Solo 16 bars. (SM)
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My favorite piece here is "Do You Have ...", slow and sweet, this is something GS masters to perfection, and the jazz feeling may be more prominent than on many fast numbers.

FATS WALLER,**HIS RHYTHM AND HIS ORCHESTRA****Hollywood, July 1, 1941**

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

Four titles were recorded for Bluebird, three have tenorsax:

061334-1	Chant Of The Groove	Solo 32 bars. (M)
061335-1	Come And Get It	Solo 16 bars. (FM)
061336-1	Rump Steak Serenade	Solo 8 bars. (M)

I repeat what I wrote about a 1934 session; I believe GS was primarily a big band tenorsaxophone player! The shortcomings of his style sometimes become too evident in a transparent small band setting, but in a big band he seems to function better. Or maybe I react more positively because of the rarity of the occasion?

FATS WALLER AND HIS RHYTHM **NYC. Oct. 1, 1941**
 Personnel as March 20, 1941.
 Six titles were recorded for Bluebird, but no tenorsax.

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

Honeysuckle Rose Solo 8 bars. (F)

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

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

068810-1 Winter Weather Solo 16 bars. (SM)

068813-1 Your Socks Don't Match Obbligato 8 bars. (SM)

068813-2 Your Socks Don't Match As above. (SM)

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

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

Winter Weather Solo 16 bars. (SM)

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

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

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

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

073442-1 Really Fine Solo 32 bars. (M)

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

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

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

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

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

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

GS launched his own small group with a residency at The Place in March 1943. This item is the finale of a broadcast with most space given to a piano solo, and when GS enters, he is almost lost behind the announcer.

JAM SESSION**NYC. Nov. 19, 1944**

Gene Sedric (cl, ts), Joe Eldridge (as), Ted Brannon (p), Freddie Moore (dm).
Two titles (the last given as Oct. 3 but probably not correct), Timme Rosenkranz collection:

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

Interesting soft spoken jam session without the greatest of sensations.

CLIFF JACKSON's VILLAGE CATS**NYC. Dec. 21, 1944**

Sidney De Paris (tp), Wilbur De Paris (tb), Sidney Bechet (cl, sop), Gene Sedric (cl, ts), Cliff Jackson (p, vo), Everett Barksdale (g), Wellman Braud (b), Eddie Dougherty (dm).

Four titles were recorded for Black & White, three have tenorsax:

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

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

To be continued in 1945.

LEON SHADOWIN

Born:

Died:

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

JAM SESSION**Hawaii, July 24, 1941**

Henry Coker (tb), Leon Shadowin (ts), Raphael Gregory (p), DeWitt Ray (b), Bill Winston (dm).

Personnel belongs to "The Brown Cats Of Rhythm", an eight-piece band which played at dances for American soldiers in Hawaii early 1941.

Six 10" sides were recorded at Marshall Stearns' house.

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

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

happened to him, he could have made it really great.

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

"SAM" SAMUEL SIMMONS
"LONNIE"

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

Continued from 1939.

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

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

NYC. early 1940

Broadcast from the Roseland Ballroom:

After You've Gone	Break to solo 36 bars. (F)
Back Bay Shuffle	Solo 16 bars. (M)
Undecided	Intro 8 bars to solo/straight 32 bars to solo 3 choruses of 32 bars, last 2 with orch, to straight 12 bars and coda. (FM)

NYC. March 4, 1940

Same.

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

NYC. March 20, 1940

Recording session for Decca:

67360-A	Jubilee Swing	Solo 16+8 bars, orch on bridge. (M)
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Good and authoritative tenorsax soloing, and it is surprising that SS was not allotted more solo opportunities. Note particularly his extended feature number on "Undecided", very interesting, and one does not get such opportunities without competence and trust!

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

To be continued in 1953.

"FRED" SIMON

Born:
Died:

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

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

BING CROSBY ACCOMPANIED BY **LA. July 26, 1944**
Probably Leonard Graham (tp), Louis Jordan (as, vo), Fred Simon (ts), William Austin (p), Al Morgan (b), Razz Mitchell (dm).
Two titles were recorded for Decca, one has FS:

L 3477-A	My Baby Said Yes	Soli 4 and 10 bars. Acc. (tp) 8 bars. Obbligato parts. (M)
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Pleasant session with relaxed swinging and singing and good contributions by FS.

LIONEL HAMPTON AND HIS ORCHESTRA **Ca. Oct. 10, 1944**

Personnel probably as Oct. 16.

AFRS One Night Stand 398 from Trianon Ballroom. One title has FS:

Chop Chop Solo 32 bars. (M)

Quite rough playing but not at all bad.

LA. Oct. 16, 1944

Snooky Young, Wendell Culley, Joe Morris, Dave Page, Lamar Wright (tp), Vernon Porter, Fred Beckett, Andrew Penn, Sonny Craven, Allen Durham (tb), George Dorsey, Gus Evans (as), Arnett Cobb, Fred Simon (ts), Charlie Fowlkes (bar), Lionel Hampton (vib), Milt Buckner (p), Billy Mackel (g), Charles Harris, Ted Sinclair (b), Fred Radcliffe (dm), Dinah Washington (vo).

Four titles were recorded for Decca, but no FS.

LA. ca. Oct. 1944

Same personnel. AFRS Jubilee No. 103, 104 (158). Nine titles, one has FS:

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

Hebie Saxes Del Rio, Washington DC, Oct. 20, 1944

Same personnel. AFRS ONS 419. One title has FS:

Shout Shout Solo 32 bars. (M)

Oakland, Ca. ? Nov. 1, 1944

Similar. Coca Cola SB 663. No FS.

LA. Nov. 17, 1944

Similar. AFRS SB 522. No FS.

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

To be continued in 1945.

STAFFORD SIMON
"PAZUZA"

Born: ca. 1908

Died: New York, 1960

Continued from 1939.

OLLIE SHEPARD AND HIS KENTUCKY BOYS **NYC. Jan. 22, 1940**

Stafford Simon (ts), unknown (p), (dm), Ollie Shepard, Ollie Potter (vo).

Four titles were recorded for Decca:

67082-A Jitterbug Broke It Down Faint obbligato.
Soli 32 and 32 bars. Coda. (FM)

67083-A Octavia Blues Obbligato 24 and 24 bars.
Solo 12 bars. (SM)

67084-A I'm Stepping Out Tonight Intro 16 bars.
Obbligato parts. Solo 8 bars. (M)

67085-A You Got Me Wondering Obbligato 32 bars. Solo 16
bars. Obbl. 16 bars to coda. (SM)

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

LOUIS JORDAN AND HIS TYMPANY FIVE **NYC. Jan. 25, 1940**

Louis Jordan (dir, cl, as, bar, vo), Courtney Williams (tp), Stafford Simon (ts),

Clarence Johnson (p), Charlie Drayton (b), Walter Martin (dm), Yack Taylor (vo).
Four titles were recorded for Decca, one has tenorsax:

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

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

FRED RICH AND HIS ORCHESTRA **NYC. Feb. 14, 1940**

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

Four titles were recorded for Vocalion, two have tenorsax:

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

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

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

BENNY CARTER AND HIS ORCHESTRA **NYC. May 20, 1940**

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

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

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

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

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

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

Recorded privately by Frank Trolle, acetates may still exist.

Way Down Yonder In New Orleans

I Surrender Dear

China Boy

Body And Soul

Sheik Of Araby

Pleadin' Blues (take 1)

Pleadin' Blues (take 2)

I Got Rhythm

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

LOUIS JORDAN AND HIS TYMPANY FIVE **NYC. April 2, 1941**

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

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

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

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

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

LUCKY MILLINDER AND HIS ORCHESTRA **NYC. June 27, 1941**

William Scott, Archie Johnson, Nelson Bryant (tp), George Stevenson, Donald Cole, Eli Robinson (tb), Buster Bailey (cl, ts), George James, Billy Bowen (as), Stafford Simon (ts), Ernest Purce (bar), Bill Doggett (p), Trevor Bacon (g, vo), Abe Bolar (b), David "Panama" Francis (dm), Lucius "Lucky" Millinder (ldr, vo), Sister

Thomas. His soli on "Sweet Georgia ..." and "... Home" are evidence of a well-developed sax stylist, in fact your ears will certainly move in surprise by these creative performances!! Also, the remaining performances are good, note in particularly "96" and "... On A Spree".

LUCKY MILLINDER AND HIS ORCHESTRA **ca. 1941**

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

Four Or Five Times Solo 16 bars. (F)

Shout, Sister, Shout No solo.

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

LUCKY MILLINDER AND HIS ORCHESTRA **NYC. Feb. 18, 1942**

Personnel as Nov. 6, 1941, except Joe Britton (tb), Billy Bowen (as), Clyde Hart (p), Trevor Bacon (g, vo) replace Williams, Barnett, Doggett and Marlowe.
Four titles were recorded for Decca, one has tenorsax:

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

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

LUCKY MILLINDER AND HIS ORCHESTRA **NYC. July 29, 1942**

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

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

71244-A Mason Flyer Solo 24 bars. (F)

71246-A Little John Special Solo 24 bars. (FM)

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

LUCKY MILLINDER AND HIS ORCHESTRA **ca. 1943**

Personnel probably similar to above.
Filmshort.

Hello Bill Solo 8 bars. (M)

Competent but not remarkable.

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

To be continued in 1946.

"HAL" HAROLD SINGER

Born: Tulsa, Oklahoma, Oct. 8, 1919

Died:

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

ROY ELDRIDGE AND HIS ORCHESTRA **NYC. June 14, 1944**

Personnel possibly similar to above, probably including Hal Singer (ts).
Broadcast from Apollo Theatre, no tenorsax on "Jumpin' With The Jeep" and "Piff Poff" but:

I Can't Get Started

Solo 32 bars. (S)

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

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

To be continued in 1945.

"JIMMY" SMITH

Born:

Died:

Participates in the following recording session:

JIMMY SMITH AND HIS SEPIANS **NYC. Oct. 15, 1941**

Kenneth Roane (tp, ocarina), Jimmy Smith (cl, ts), "Little Ham" Jackson (g), William Smith (p), unknown (dm), Nora Lee King (vo-69817,19).

Four titles were recorded for Decca, two have tenorsax:

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

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

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

PERRY SMITH**"STONY"**

Born:

Died:

Continued from 1937.

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

No further recording sessions.

TOGGE SMYTHE

Born:

Died:

HAL MITCHELL's NEW DICTATORS**NYC. 1944**

Hal Mitchell (tp), Togge Smythe (ts), Joe Crump (p), Clarence Mack (b), Danny Gibson (dm), Nahi Sahi Jackie (vo-1148).

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

S1147 Mitch's Idea Solo 32 bars. (M)

NYC. 1944

Same, except Mamie Miller (vo-1158).

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

S1157 Blitzkrieg Soli 32 and 8 bars. (FM)

"Blitzkrieg" is an interesting item with modern trumpet, swing rhythm and an in-between rather rough but charming tenorsax player.

To be continued in 1949.

JOHN SPARROW

Born:
Died:

First session is uncertain but may be:

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

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

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

To be continued in 1946.

JIMMY STANFORD

Born:
Died:

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

71915	South Main	Solo with orch 32 bars. (M)
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NYC. Oct. 4, 1944
 Personnel as above, except Gus Aiken, Lewis Dupree, Henry Glover, Herbert
 Turner (tp) replace Jones, Larkin and Lawton, Gordon Thomas (tb) replaces
 Walker, George Jenkins (dm) replaces Young. Arthur Prysock (vo) added.
 Five titles were recorded for Decca, two have tenorsax:

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

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

To be continued in 1945.

GEORGE HOLMES TATE
 "BUDDY"

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

Transferred to separate Jazz Archeology file.

"EDDIE" TAYLOR

Born:
Died:

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

382-1	Big Fat Butterfly	Solo 16 bars. (M)
383-1	Ambling With Herb	Solo 16 bars. (FM)
385-8	Swinging Down Groove (Rigamarole, S. K. Groove)	Solo with ens 16 bars. (M)
387-7	S. K. Blues Pt II	Solo 12 bars. (S)
389	Jive At Eleven Five	Solo 32 bars. (F)
	What's Your Story Morning Glory?	Long intro. (S) Solo 24 bars. (FM)

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

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

KIN-3	B-Flat Blues	Solo 12 bars. (M)
KIN-4	Big Fat Butterfly	Solo 16 bars. (M)
KIN-5	C-Jam Blues	Solo 24 bars. (F)

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

To be continued in 1947.

"SAM" SAMUEL LEROY TAYLOR "THE MAN"

Born: Lexington, Tennessee, July 12, 1916
Died: Oct. 5, 1990

Started on clarinet and joined his brother's band in Gary, Indiana. Worked with Scat Man Crothers 1937-38, Sunset Royal Orchestra 1939-41:

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

67727-1	Foo-Gee	Possibly solo 8 bars. (M)
67728-1	How 'Bout That Mess?	Possibly solo 16 bars. (M)

NYC. Nov. 6, 1941

Same. Four titles were recorded for Bluebird, three have tenorsax:

68152-1	Gabby	Possibly solo 16 bars. (M)
68166-1	Big And Fat And Forty-Four	Possibly solo 4 bars. (M)

68168-1 Leave The Rest To Me Possibly solo 16 bars. (M)

NYC. March 30, 1942

Same plus James Otis Lewis (vo).

Four titles were recorded for Bluebird, all have tenorsax:

73487-1 Who Threw The Whisky In The Well? Possibly solo 6 bars. (M)

73488-1 Me And My Melinda Possibly solo 8 bars. (M)

73489-1 Tunie's Tune Solo 16 bars. (M)

73490-1 Keep Jumpin' Possibly solo 16+8 bars, (tb) on bridge. (M)

These recordings came to me as a real surprise! Two excellent tenorsax players in a Prez-inspired style seem to share the solo opportunities, and the soli are mainly great! Note in particular "Foo-Gee", a real gasser!! And "... Mess", yet unfinished but note bars 9-12!!! But I don't know who is taking these soli, ST or Shirley Greene. They play 16 bars in sequence on "Tunie's Tune", the last solo is more Prez than the first one, but both are excellent. These are modern guys with a great potential. But I need help to ensure that I have the soli correctly attributed, please help!!

Worked with Cootie Williams 1941-43, then with Lucky Millinder:

**LUCKY MILLINDER
AND HIS ORCHESTRA**

Culver City, Ca., ca. July 1943

Personnel similar to the Decca recording session of Oct. 19, 1943.

AFRS Jubilee No. 37, 38 and 39, recorded at Casa Manana. The following items were recorded, using the Lotz/Neuert notation:

MIL-4 After You've Gone No solo.

MIL-5 Are You Ready? No solo.

MIL-6 Big Fat Mama Soli 2, 2 and 24 bars. (M)

MIL-7 Boogie Woogie (Little John Special) Solo 24 bars. (F)

MIL-8 Cherokee Solo with orch 128 bars to a very long close. (F)

MIL-9 Chinatown, My Chinatown No solo.

MIL-10 Jitters (Git It) Solo 16 bars. (F)

MIL-11 One O'Clock Jump (NC) No solo.

MIL-12 Rhythm Changes (You Big Ham) Solo with orch 68 bars.
Solo 8 bars. (FM)

MIL-13 Rustle Of Spring No solo.

MIL-14 St. Louis Breakdown Solo 16 bars. (FM)

THA-1 Down By The Riverside Solo 16 bars. (FM)

THA-2 Rock Daniel Solo 16 bars. (M)

THA-3 I Want A Tall Skinny Papa Brief break. Solo 24 bars. (M)

Note: Some of the soli above might be played by Mike Hedley.

It is just a shame that Lucky Millinder's prime came during the recording ban. The few recordings that exist are a meager sample of this jumping band. Fortunately, it was recorded in California as part of the Armed Forces Radio Services Jubilee shows, some of which are available today. The band featured "The Man", a tenorsax player heavily influenced by Lester Young but playing in a more extrovert style, possibly inspired by Illinois Jacquet. Unfortunately, ST was almost wholly captured by his success along these lines, trapping him later in the tentacles of rhythm and blues. Here, however, we can discover his real talents. "Big Fat Mama" has some juicy tenorsax nobody could do better, and "Rhythm Changes" is an impressive work. "... The River ..." is fine with an opening fluff, and it is impressive how he masters the utterly fast "Little John ...". Talking about "utterly fast", however, then take "Cherokee", played almost in Charlie Parker's "Ko-Ko" tempo. This is a feature number for tenorsax, and ST pours forth two aggressive and firm choruses of great listening value until he enters what may be called history's first purposefully tasteless jazz tenorsax intermezzo! With only piano, drums or purely alone he buzzes around

like a bee for another two minutes, and to me it is an anticlimax deluxe. But "The Man" can certainly play, no doubt! Wish we had a ballad feature number to complete the picture of this interesting and gifted musician who might have had quite another image in jazz history if he had wanted to.

Culver City, Ca., ca. July 1943

Same. Broadcast from Casa Manana?

There'll Be Some Changes Made	Solo 36 bars. (F)
Sleep	Solo 26 bars. (FM)
Don't Get Around Much Anymore	No solo.

A particularly colourful solo on "... Changes Made" in an unusual fast tempo.

SISTER ROSETTA THARPE ACC. BY LUCKY MILLINDER AND HIS ORCHESTRA **NYC. ca. Aug. 1943**

Personnel similar to Oct. 19, 1943.

Four titles were recorded for VDisc, one has ST:

Rock Daniel	Solo 16 bars. (M)
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This session is all Tharpe's and the only tenorsax solo is not particularly noteworthy.

LUCKY MILLINDER AND HIS ORCHESTRA **NYC. Oct. 19, 1943**

Milt Fletcher, Joe Guy, Ludwig Jordan, Frank Humphries (tp), George Stevenson, Gene Simon, Joe Britton (tb), Tab Smith (as, arr), Billy Bowen (as), Sam Taylor, Mike Hedley (ts), Ernest Purce (bar), Raymond Tunia (p), Trevor Bacon (g, vo), George Duvivier (b), Panama Francis (dm).

Three titles were recorded for Decca, two have tenorsax:

71451	Don't Cry Baby	Solo 2 bars. (S)
71453	Shipyards Social Function	Solo 12 bars. (FM)

NYC. Nov. 22, 1943

Similar personnel.

Savoy	No solo.
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ST proves his professionalism on "Shipyards ..." with a good blues chorus, should have been more! And the two bars of deep, fat, slow sax on "... Baby" are just irritating, why not a whole chorus!

Back to Cootie Williams in 1944:

COOTIE WILLIAMS AND HIS ORCHESTRA **Hollywood, ca. April 10, 1944**

Possible personnel: Cootie Williams, Ermit V. Perry, George Treadwell, Harold Johnson (tp), Ed Burke, George E. Stevenson or Ed Glover (tb), Eddie Vinson, Charlie Holmes (as), Lee Pope, Eddie Davies or Sam Taylor (ts), Bud Powell (p), Leroy Kirkland (g), Norman Keenan or Carl Pruitt (b), Sylvester Payne (dm), Van Alexander (arr).

AFRS Jubilee No. 78.

WIL-1	Airmail Special	Solo 16 bars. (F)
WIL-2	Let's Toot	Solo 16 bars. (FM)
WIL-3	One O'Clock Jump (NC)	No solo.
WIL-4	Roll 'Em	Solo with orch 36 bars. (F)
FIT-1	Do Nothing Till You Hear From Me	No solo.
FIT-2	A Tisket, A Tasket	No solo.

The solo on "... Toot" is a very nice Prez-inspired one, while "Roll 'Em" is badly recorded. "... Special" also is quite notable in a fast tempo. I presume these soli are played by ST.

COOTIE WILLIAMS AND HIS ORCHESTRA **NYC. ca. mid 1944**

Possible personnel: Cootie Williams, Ermit V. Perry, George Treadwell, Lammar Wright, Tommy Stevenson (tp), Ed Burke, Robert H. Horton, Ed Glover (tb), Eddie Vinson (as, vo-2), Frank Powell (as), Sam Taylor, Lee Pope (ts), Eddie De Verteuil or Greely Walton (bar), Bud Powell (p), Leroy Kirkland (g), Carl Pruitt (b),

Sylvester Payne (dm), Laurel Watson (vo-4), Douglas Brothers (tap dancing-3),
Lindy Hoppers (dancing-5).
Movie soundtrack.

1	Wild Fire	Solo 10 bars. (F)
2	Things Ain't What They Used To Be	No solo.
3	Unidentified	No solo.
4	Go 'Long Mule	No solo.
5	Keep On Jumping	Solo with orch 32 bars. (FM)

"Keep On ..." has a very attractive solo in the Prez-tradition and helps to establish ST as one of the important tenorsax performers of the middle forties. The amputated blues chorus on "Wild Fire" is also not at all bad.

COOTIE WILLIAMS AND HIS ORCHESTRA **NYC. Aug. 22, 1944**

Personnel probably as above.

Four titles were recorded for Hit/Majestic, one has tenorsax:

T451	Blue Garden Blues	Solo 24 bars. (FM)
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A good solo without being particularly noteworthy.

COOTIE WILLIAMS SEXTET **NYC. ca. 1944-45**

Cootie Williams (tp), Lee Pope, Sam Taylor (ts), Arnold Jarvis (p), Carl Pruitt (b),
Sylvester Payne (dm).

Mutual broadcast from the Savoy Ballroom. Date may be May 2, 1945.

Don't Blame Me	Solo 8 bars. (S)
Perdido	Solo 32 bars (2 nd (ts)-solo). (FM)
You'll Talk A Little Trash	Solo 16 bars (2 nd (ts)-solo). (FM)
Royal Garden Blues	Solo 24 bars. (F)
Round Midnight	No solo.
Theme	Solo 8 bars behind announcer. (M)

Several good soli, note particularly "... Blame Me" and "... Little Trash".

COOTIE WILLIAMS AND HIS ORCHESTRA **NYC. ca. 1944-45**

Personnel unknown, Ella Fitzgerald (vo-item 2).

Broadcast from the Apollo Theatre. Two titles:

Birmingham Special	Possibly solo with orch 16 bars. (FM)
Cow Cow Boogie	No solo.

Sounds like ST but not remarkable.

COOTIE WILLIAMS SEXTET **NYC. late 1944**

Cootie Williams (tp), possibly but not very likely Charlie Parker (as), Sam Taylor
(ts), Bud Powell (p), Carl Pruitt (b), Sonny Payne (dm).

Broadcast from the Savoy Ballroom.

You Talk A Little Trash (The Boppers)	Solo 16 bars. (FM)
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Nice Prez-influenced solo.

To be continued in 1945.

"JOE" JOSEPH V. THOMAS

Born: Uniontown, Pennsylvania, June 19, 1909

Died: Kansas City, Missouri, Aug. 3, 1986

Continued from 1939.

JIMMIE LUNCEFORD AND HIS ORCHESTRA **NYC. Jan. 5, 1940**

Gerald Wilson, Eugene "Snooky" Young, Paul Webster (tp), Elmer Crumbley,

Russell Bowles, James "Trummy" Young (tb), Willie Smith, Ted Buckner, Dan Grissom, Joe Thomas, Earl Carruthers (reeds), Eddie Wilcox (p), Al Norris (g), Moses Allen (b), Jimmy Crawford (dm).

Four titles were recorded for Columbia, all have JT:

26397-A	Bugs Parade	Solo with orch 30 bars. (M)
26398-A	Blues In The Groove	Solo 12 bars. (FM)
26399-A	I Wanna Hear Swing Songs	Solo with orch 8 bars. Duet with (as) 8 bars. (M)
26400-A	It's Time To Jump And Shout	In orchestra 6 and 8 bars. (FM)

LA. Feb. 28, 1940

Same. Four titles were recorded, two have JT:

LA-2163-C	What's Your Story, Morning Glory?	Solo with orch 6 and 10 bars to long coda. (S)
LA-2165-C	Dinah Part II	Solo with orch 32 bars. Vocal 32 bars. (FM)

Chi. May 9, 1940

Same. Five titles were recorded, four have JT:

3067-A	I Got It	Solo 16 bars. (M)
3069-A	Swingin' On C	Solo 10 bars. (F)
3069-B	Swingin' On C	As above. (F)
3070-A	Let's Try Again	Solo with orch 14+6 bars, (tp) on bridge. (SM)
3070-B	Let's Try Again	As above? ()
3071-A	Monotony In Four Flats	Solo 16 bars. (FM)

JT continues the way he ended the thirties, by being a main soloist in the Lunceford orchestra and one of the most professional and experienced tenorsax performers. The same problem is still there: In a so well-planned band, what is really improvised music? JT plays with great conviction and there are many great soli, like "Bugs ...", "In The Groove", "Dinah" and the slow, beautiful "... Morning Glory?". Still I have problems in ranking JT with the very greatest tenorsax soloists, I find his music somewhat shallow and cold in the middle of all that swinging and concerting.

JIMMIE LUNCEFORD AND HIS ORCHESTRA **NYC. June 7, 1940**

Same. Broadcast from the Fiesta Danceteria.

Jazznocracy (Theme)	No solo.
Swingin' On C (NC)	Solo 10 bars. (F)
Chopin's Prelude No. 7	No solo.
Let's Try Again	Soli 16 and 8 bars. (S)
My Melancholy Baby	No solo.
Lunceford Special (NC)	Solo 16 bars (NC). (F)
By The River St. Marie (NC)	No solo.
My Blue Heaven	Solo with orch 8 bars. (FM)
Monotony In Four Flats	Solo 16 bars. (FM)
Pavanne (NC)	No solo.
I Can't Believe That You're ILWM	Solo 4 bars. (F)

NYC. June 12, 1940

Same. Broadcast from the Fiesta Danceteria.

Isn't That Everything	No solo.
Coquette	Solo 8 bars. (SM)

Please Say The Word	Solo 8 bars. (M)
Stardust	No solo.
I Used To Love You	Soli 8 and 24 bars. (FM)
Lazy River	Solo 21 bars. (SM)
Sleep	Soli 12 and 16 bars. (FM)
Unknown Title	Solo 16 bars. (FM)
Ti-Pi-Tin	No solo.

NYC. June 13, 1940

Same. Broadcast from the Fiesta Danceteria.

Make Believe	Solo 8 bars. (FM)
In The Shade Of The Old Apple Tree	No solo.

NYC. June 1940

Same. Broadcast from the Fiesta Danceteria.

Jazznocracy	No solo.
Monotony In Four Flats	No solo.
I Can't Believe That ...	Solo 4 bars. (F)
Wham	Solo 32 bars. (M)

June/July 1940

Same/similar.

Barefoot Blues (NC)	Solo 8 bars. (S)
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In these airshots there are many fine variations on the recorded Lunceford items from this period. To highlight some good tenorsax playing, "Wham", "... Love You", "Lazy River" and "Sleep" are all notable. It seems that Chu's influence on JT is more prominent now than in the thirties.

JIMMIE LUNCEFORD AND HIS ORCHESTRA**Ca. 1940**

Same/Similar. Different broadcasts or belonging to the above.

The Goon Came On	Solo with orch 32 bars. (M)
Mazurka Time	Solo with orch 16 bars. (FM)
Just You	No solo.
Charmaine	Solo with orch 32 bars. (M)
Slender Tender And Tall	No solo.
What To Do	Solo 32 bars. (FM)
Body And Soul	Intro to solo 16 bars. Solo 4 bars. (S)
Stardust	No solo.
Impromptu	No solo.
What's Your Story, Morning Glory?	Solo with orch 6 bars. (S)
Let's Try Again	Soli with orch 16 and 8 bars. (SM)
Stratosphere	Solo with orch 16 bars. (FM)

Very nice playing on "... Soul", should have been a full chorus!

JIMMIE LUNCEFORD AND HIS ORCHESTRA**NYC. June 19, 1940**

Same. Four titles were recorded for Columbia, two have JT:

26936-A	Barefoot Blues	Solo 8 bars. (SM)
26937-A	Minnie The Moocher Is Dead	Solo 3 bars. (FM)

NYC. July 9, 1940

Same. Four titles were recorded for Columbia, two have JT:

28007-A	You Ain't Nowhere	Solo 4 bars. (SM)
28008-A	Please Say The Word	Solo 8 bars. (FM)
28008-B	Please Say The Word	As above. (FM)

Nice "Barefoot ..." and "... Word" to be noted.

JIMMIE LUNCEFORD AND HIS ORCHESTRA **Chi. July/Aug. 1940**

Same/similar.

Broadcasts from the Panther Room.

What's Your Story, Morning Glory?	Soli 6 and 16 bars to coda. (S)
Honeysuckle Rose	Solo 8 bars. (M)
The Morning After (NC)	No solo.
Unknown Title (NC)	No solo.
Rhythm Is Our Business	Solo 20 bars. (F)
Uptown Blues	No solo.
Annie Laurie	Solo with orch 32 bars. (M)
Uptown Blues	No solo.
The Morning After	No solo.
Wham	Solo with orch 32 bars. (M)
What's Your Story, Morning Glory?	As above. (S)

Fine sound on these broadcasts, and JT's soloing is fine, particularly "... Laurie" and "Wham" belong to his most prominent ones from this period.

JAM SESSION **NYC. Aug. 12, 1940**

Tab Smith, Willie Smith (as), Herbie Fields (cl, ts), Buddy Tate, Skippy Williams, Joe Thomas (ts), Sonny Burke (p), George Simon (dm).

Recorded by Jerry Newman at Minton's Playhouse.

I Found A New Baby	Solo 64 bars (4th tenorsax solo). (F)
I Surrender Dear	Solo 32 bars (2nd tenorsax solo). (SM)
The Blues	Solo 24 bars (3rd tenorsax solo). (SM)
Body And Soul	No solo.
On The Sunny Side Of The Street	No solo.

It is difficult to recognize JT's Lunceford style in this exciting jam session, but I believe my notations above are correct. The soloing is inventive with a fine technique, and it competes favorably with the others.

**JIMMIE LUNCEFORD
AND HIS ORCHESTRA**

NYC. Nov. 12, 1940

Personnel probably as March 26, 1941. Date also given as May 1941 and mid-1942. Lang-Worth Transcriptions 597-598.

State And Tioga Stomp	Solo 8 bars. (FM)
I Had A Premonition	Solo 2 bars. (SM)
Annie Laurie	Solo 32 bars. (FM)
There I Go	No solo.
My Heart Is A Helpless Thing	No solo.
I'm A Heck Of A Guy	Solo 16+8 bars, orch on bridge. Vocal 32 and 8 bars. (M)
Blue Afterglow	No solo.
I Heard My Heart	No solo.

NYC. Dec. 11, 1940

Same. Lang-Worth Transcriptions 599-600.

Moonlight And Music	Solo 8 bars. (SM)
Battle Axe	Soli 20 and 4 bars. (FM)
The Morning After	No solo.
Isn't That Everything?	No solo.
Like A Ship At Sea	No solo.
Just You	No solo.
I'm Walking Through Heaven With You	No solo.
Okay For Baby	Solo 8 bars. (M)

These transcriptions have an excellent sound quality, and it is a pleasure to listen to such a superb band. There are some fine JT contributions like "Annie Laurie" and "Battle Axe".

JIMMIE LUNCEFORD AND HIS ORCHESTRA NYC. Dec. 23, 1940
Same. Three titles were recorded for Columbia, one has JT:

29293-1	Okay For Baby	Solo 8 bars. (M)
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A typical, strong JT solo of the early forties.

JIMMIE LUNCEFORD AND HIS ORCHESTRA NYC. March 26, 1941
Jimmie Lunceford (dir), Snooky Young, Gerald Wilson, Paul Webster (tp), Elmer Crumley, Russell Bowles (tb), Trummy Young (vo, tb), Willie Smith (cl, as, bar, vo, arr), Earl Carruthers (cl, as, bar), Ted Buckner (cl, as), Dan Grissom (cl, as, vo), Joe Thomas (cl, ts, vo), Edwin Wilcox (p, cel, arr), Al Norris (g, vln), Moses Allen (b), Jimmy Crawford (dm, vib), Sy Oliver, Billy Moore jr., Roger Segure (arr).
Four titles were recorded for Decca, three have JT:

68874-A	Blue Prelude	Solo 10 bars. (FM)
68875-A	I Had A Premonition	Solo 3 bars. (SM)
68877-A	Battle Axe	Soli 20 and 4 bars. (F)

NYC. April 22, 1941

Same. Two titles were recorded for Decca, no JT.

LA. June 23, 1941

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

2450-A	Siesta At The Fiesta	Solo 16 bars. (FM)
2450-D	Siesta At The Fiesta	As above? ()

LA? June 1941

Same/similar. Filmshorts.

Hang On To Your Lids, Kids	No solo.
Blues In The Night	No solo.

LA. July 19, 1941

Same. Broadcast from Casa Manana, not available.

Lazy River

NYC. Aug. 26, 1941

Same. Gerald Wilson (arr).
Four titles were recorded for Decca, two have JT:

69680-A	Gone	Solo 2 bars. (SM)
69681-A	Hi Spook	Solo 16 bars. (M)

NYC. Dec. 22/23, 1941

Same. Tadd Dameron (arr).
Four titles were recorded for Decca, one has JT:

70095-A	I'm Losing My Mind	Solo 8 bars. (SM)
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Hollywood, ca. Jan. 1942

Similar personnel. AFRS Jubilee No. 8.

LUN-1	At Last	No solo.
LUN-2	Short'n Sweet But Hot	Solo with orch 8 bars. (M)
LUN-3	Tain't What 'Cha Do (NC)	Soli with orch 32 and ca. 12 (NC) bars. (M)

NYC. April 14, 1942

Same. Three titles were recorded for Decca, one has JT:

70656-A	I'm Gonna Move To The Outskirts Of Town II	Solo 8 bars. (S)
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A change of recording contract from Columbia to Decca does not bring any change in the music, and JT continues to play nicely.

JIMMIE LUNCEFORD AND HIS ORCHESTRA LA. June 26, 1942

Jimmie Lunceford (dir), Freddy Webster, Paul Webster, Bob Mitchell (tp), Harry Jackson (tp, arr), Fernando Arbello, Russell Bowles (tb), Trummy Young (tb, vo), Willie Smith (cl, as, vo), Benny Waters (as), Dan Grissom (as, vo), Joe Thomas (cl, ts), Earl Carruthers (cl, bar), Edwin Wilcox (p, cel, arr), Al Norris (g), Truck Parham (b), Jimmy Crawford (dm), Tadd Dameron (arr).

Four titles were recorded for Decca, three issued, all have JT:

3063-A	Strictly Instrumental	Solo 16+8 bars, (tp) on bridge. (M)
3065-A	Knock Me A Kiss	Solo 16 bars. (SM)
3066-A	Keep Smilin', Keep Laughin', Be Happy	Solo 24 bars, last 8 with orch. (M)

Southgate, Ca. June 1942

Same. Broadcast from Trianon Ballroom.

	Jersey Bounce	Solo 18 bars. (M)
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JAZZ AT THE PHILHARMONIC LA. July 2, 1944

Personnel including Bumps Myers, Joe Thomas (ts), for details see former.

Recorded at the Philharmonic Auditorium.

	C Jam Blues	Solo 5 choruses of 12 bars (first tenorsax solo). (FM)
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Much as we are happy for new discoveries of this kind, it must be admitted that JT's contribution is quite meagre.

JIMMIE LUNCEFORD & HIS ORCHESTRA LA. July 14, 1942

Same. Two titles were recorded for Decca, no tenorsax.

JIMMIE LUNCEFORD AND HIS ORCHESTRA Hollywood, June 1943

Personnel suggested: Charles Stewart, Robert Mitchell, William Scott, Russell Green (tp), Fernando Arbello, Russell Bowles, Alphonso King, Willie Tompkins, Johnny Ewing (tb), Kurt Bradford, Omer Simeon, William Horner, Joe Thomas, Earl Carruthers (reeds), Eddie Wilcox (p), Truck Parham (b), John Mitchell (g), Joe Marshall (dm).

AFRS Jubilee No. 29 and 33.

LUN-4	Blues In The Night	No solo.
LUN-5	Chocolate	No solo.
LUN-6	For Dancers Only	Solo with orch 8 bars. (M)
LUN-7	Hallelujah	Soli 10 and 4 bars. (FM)
LUN-8	Wham	Solo with orch 32 bars. (FM)
LUN-9	Yesterdays	No solo.

Hollywood, late 1942 - mid 1943

Personnel similar to above.

AFRS Jubilee/Downbeat various. LUN-43, from Jub 263/DB 143, is different from LUN-8. "Keep Smiling ...", possibly from DB 143 or BMP/L-173.

LUN-10	Alone Together	No solo.
LUN-11	Little John	Solo 16+8 bars, (tb) on bridge. (F)
LUN-12	Tain't What 'Cha Do	Solo 32 bars. (FM)
LUN-13	For Dancers Only	Solo with orch 8 bars. (M)
LUN-42	Westside Blues	Solo 8 bars. (M)
LUN-43	Wham	Solo with orch 32 bars. (M)
LUN-44	Yesterdays	No solo.
	Keep Smiling, Keep Laughing	Solo with orch 24 bars. (M)

July 1943

Same/similar. Effie Smith (vo).
Broadcast.

	Slender, Tender And Tall	No solo.
	Give, Baby, Give	Solo . ()
	Tain't What 'Cha Do	Solo 32 bars. (FM)

A strange bunch of items, from pure jazz to quasi-what-should-I-call-it. The tenorsax playing in up-tempo is rough and not at all in the pleasant style of numerous Lunceford records for almost a decade. First I wondered whether it was JT at all!

JIMMIE LUNCEFORD AND HIS ORCHESTRA NYC. Feb. 8, 1944

Jimmie Lunceford (dir), Melvin Moore, Bob Mitchell, William Scott, Russell Green (tp), Fernando Arbello, Russell Bowles, Earl Hardy, Johnny Ewing (tb), Omer Simeon (cl, as), Chauncey Jarrett (as), Joe Thomas (ts, vo), Ernest Purce (ts), Earl Carruthers (cl, bar), Eddie Wilcox (p), Al Norris (g), Truck Parham (b), Joe Marshall (dm), Charles Trenier (vo), Roger Segure, Horace Henderson (arr).

Eleven titles were recorded for World Transcriptions, ten issued, three also issued on Decca:

1623-1	Back Door Stuff Pt I	No solo.
1624-3	Back Door Stuff Pt II	Solo 8 bars. (SM)
1625-4	The Goon Came On	Solo with orch 32 bars. (M)
1626-2	Just Once Too Often	No solo.
1627-2	Jeep Rhythm	Soli 32 and 8 bars. (FM)
1628-4	Charmaine	Solo 32 bars. (FM)
1629-2	Solitude	Solo 8 bars. (S)
1630-2	Down By The Old Millstream	No solo.
1631-2	I'm Like A Ship At Sea	No solo.
1632-1	For Dancers Only	Solo 8 bars. (M)

NYC. Feb. 9, 1944

Same. Eleven titles were recorded, two issued:

1645-1	Margie	No solo.
1646-3	Sleepy Time Gal	No solo.

JIMMIE LUNCEFORD AND HIS ORCHESTRA**Hollywood, ca. June 1944**

Personnel similar to above.
AFRS Jubilee No. 85, 86 and 89.

LUN-14	The Goon Came On	Solo with orch 32 bars. (M)
LUN-15	Hallelujah	Solo with orch 12 bars. (F)
LUN-16	Holiday For Strings	Solo with orch 12 bars. (FM)
LUN-17	Keep Smiling, Keep Laughing	Solo with orch 24 bars. (M)

LUN-19 Little John Solo 16+8 bars, (tb) on bridge. (FM)
 LUN-20 One O'Clock Jump (NC) No solo.
 LUN-21 Pistol Packin' Mama Solo with orch 40 bars. (M)
 LUN-22 Wham Solo with orch 32 bars. (M)

Note: LUN-22 is different from LUN-43 above. LUN-17 is different from the version listed below LUN-44.

1944?

Transcriptions or broadcasts. Only JT items noted:

O. K. For Baby Solo 8 bars. (M)

AFRS SB 221.

When The Swallows Solo 16 bars. (M)

Come Back To Capistrano

NYC. Dec. 27, 1944

Personnel as Feb. 8, 1944, except Ralph Griffin (tp), Kirkland Bradford (as), John Mitchell (g) replace Mitchell, Jarrett and Norris. Bowles out. George Duvivier (b) and Bill Darnell (vo) added.

Six titles were recorded for World Transcriptions, four issued on Decca/Coral, one has JT:

72655 I'm Gonna See My Baby Solo 8 bars. (M)

It seems that JT's style has changed to a rougher one during the last two years, I would not have guessed his identity if I did not know I was playing Lunceford items! Sometimes I wonder if there were not another tenorsax soloist in this band? Generally I am not impressed with the results. I find little personality in the tenorsax soli from this period.

Note: The JIMMIE LUNCEFORD broadcasts from this period are still not completely sorted out, and probably many more items exist. Also an item may appear in several places, since crosschecking is extremely difficult with this band. The dates may be quite wrong, since broadcasting date for AFRS programs often is confused with recording date.

JT continues to play with Jimmie Lunceford.

To be continued in 1945.

WALTER THOMAS
"FOOTS"

Born: Muskogee, Oklahoma, Feb. 10, 1907
 Died: Englewood, New Jersey, Aug. 26, 1981

Continued from 1934.

WT did not solo again with the Cab until:

CAB CALLOWAY AND HIS ORCHESTRA Chi. March 8, 1940

Mario Bauza, Lammar Wright, Dizzy Gillespie (tp), Quentin Jackson, Keg Johnson (tb), Jerry Blake, Andrew Brown, Hilton Jefferson, Walter Thomas, Chu Berry (reeds), Bennie Payne (p), Danny Barker (g), Milt Hinton (b), Cozy Cole (dm), Cab Calloway (ldr, vo).

Vocalion session, one solo item by WT:

2986-A Boog It Solo 8 bars. (M)

NJ. July 27, 1940

Personnel probably as above.

Broadcast from Meadowbrook, Cedar Grove. One solo item by WT:

Boog It Solo 16 bars. (M)

With a dry tone and stiff phrasing, this is just not good enough. Why WT got these opportunities, with Chu all eager to go, is a mystery.

"FROG" "BRUTE"

Born: Kansas City, Missouri, March 27, 1909
 Died: Amsterdam, Holland, Sept. 20, 1973

Transferred to separate Jazz Archeology file.

"GIL" GILBERT WHITE

Born:
 Died:

Continued from 1938.

NOBLE SISSLE AND HIS ORCHESTRA **Hollywood, ca. 1943**

Personnel unknown, probably similar to Jubilee No. 56 below.

AFRS Jubilee No. 5, 9, 11, 18, 23. The programs have not been available except No. 11 pt 1 with no tenorsax, and one title from No. 18:

Take It And Git Solo with orch 12 bars. (FM)

Strong and professional playing, the opening phrase has a familiar ring to it, and first I thought this might be a well known performer. However, I believe he is the same as on the later Sissle program.

NOBLE SISSLE AND HIS ORCHESTRA **Hollywood, ca. Nov. 1943**

Suggested personnel: Wendell Cully, Demas Dean, Clarence Brown, Russell Smith, Clarence Wheeler, Tom Lindsay (tp), Chester Burrill, Herb Fleming, Harry White, Big Chief Moore (tb), Jerome Pasquall, Gene Mikell, Ben Whitted, Otto Mikell (as), Gilbert White (ts), Philipp Cubinar (reeds), Howard Biggs (p), Jimmy Jones (b), Wilbert Kirk, Chick Morrison (dm), Edna Williams, Dorothy Webster (vo). Presumably not all of these people at the same time??!

AFRS Jubilee No. 56. The following titles have tenorsax:

SIS-4 Hey, Lawdy Mama Solo with orch 12 bars. (FM)

SIS-6 Skater's Waltz Solo with orch 8 bars. (M)

SIS-7 Sunday, Monday Or Always Solo with orch 8 bars. (S)

This is tenorsax playing of high class, and the slow solo on "Sunday ..." is remarkable, of the kind only played by the "great ones". If this is GW (the personnel above is suggested only), I am interested to learn more about the man!

NOBLE SISSLE AND HIS ORCHESTRA **NYC. May 24, 1944**

Personnel unknown, possibly similar to above.

Broadcast from the Apollo Theatre. One title (known):

Unnecessary Jive Solo 32 bars. (M)

Quite rough, competent but not remarkable, not necessarily by the same man as above, but I have yet chosen to include the item here.

No further recording sessions.

"EDDIE" WILLIAMS

Born:
 Died:

Continued from 1937.

GARVIN BUSHELL **NYC. Oct. 13, 1944**

Louis Bacon (tp), Garvin Bushell (cl, as), Eddie Williams (ts), Freddy Johnson (p), Wellman Braud (b), George Ward (dm), Russ Leonard (vo).

Four items were issued in an album with no label and record number, they have not been available.

EW participates in an unissued recording session with **EDMOND HALL** on Nov. 14, 1945. No further recording sessions.

ELBERT WILLIAMS
"SKIPPY" "SHAFEEK KAREEM"

Born: Tuscaloosa, Alabama, July 27, 1916
 Died: Feb. 28, 1994

Brother of baritone saxist Pinky Williams (born: 1914). Raised in Cleveland, began on soprano sax at the age of 13. Played local gigs, then formed own band. Played with Chester Clark and J. Frank Terry before moving to Chicago for long stint in bassist Eddie Cole's Band (1936-39). Briefly with Count Basie in early 1939 (after Herschal Evans' death but before Buddy Tate's permanent replacement), then with Edgar Hayes until joining Earl Bostic in New York (summer 1939). With Lucky Millinder (1940-41), during World War II did touring with USO shows.

JAM SESSION **NYC. Aug. 12, 1940**

Tab Smith, Willie Smith (as), Herbie Fields (cl, ts), Joe Thomas, Buddy Tate, Skippy Williams (ts), Sonny Burke (p), George Simon (dm).

Recorded by Jerry Newman at Minton's Playhouse.

I Found A New Baby	Solo 64 bars (1st tenorsax solo). (F)
I Surrender Dear	Solo 32 bars (3rd tenorsax solo). (SM)
The Blues	Solo 24 bars (1st tenorsax solo). (SM)
On The Sunny Side Of The Street	No solo.
Body And Soul	No solo.

Three very good contributions by SW on this extraordinary sax jam session. Note particularly "The Blues".

SAM PRICE AND HIS TEXAS BLUESICIANS **NYC. June 13, 1941**

Chester Boone (tp), Floyd Brady (tb), Don Stovall (as), Skippy Williams (ts), Sam Price (p, vo), Ernest Hill (b), Herb Cowens (dm).

Four titles were recorded for Decca, two have tenorsax:

69366-A	I Know How To Do It	Solo 12 bars. (M)
69367-A	Valetta	Duet with (p) 8 bars. (S)

A quite ordinary blues performance and some background to SP's piano. Nothing remarkable and comparable to the previous jam session.

JAM SESSION **NYC. Nov. 12, 1941**

Don Byas, Skippy Williams (ts), Allan Tinney (p), probably Ebenezer Paul (b), Bob Holing (dm).

Recorded at Monroe's by Jerry Newman.

I Surrender Dear	Solo 32 bars (2nd tenorsax solo) (SM).
(6'10")	96 bars 4/4 with DB (F)
	to ensemble closing 8 bars. (SM)

SW gives Don Byas really something to think about here! His style is close to Don's and you might easily miss the transition from the one to the other on the opening slow medium part. However, very soon you discover it is a chase going on, and SW has no modesty but leads and pushes Don to his very best. An exciting performance!!

JAM SESSION **NYC. Nov. 12, 1941**

Hot Lips Page, Vic Coulsen, George Treadwell (tp), Don Byas, Skippy Williams (ts), Allan Tinney (p), probably Ebenezer Paul (b), Bob Holing (dm).

Recorded at Monroe's by Jerry Newman.

Get Together And Jump	Soli 4 and 4 choruses of 12 bars (2nd and 4th tenorsax solo). (FM)
I Surrender Dear (10'40")	Solo 64 bars. Ensemble chase for 64 bars. (M)

Dated the same day as the previous jam session, the musical quality and contents are pretty much the same; high and spirited. SW seems to have no inferiority complex towards DB and competes favorably on "Get Togheter ...", a fast medium blues. "... Dear" seems to be a popular item on this night, since there are two versions, and DB and SW are so similar in style that identification in fact is made with some difficulty.

Note particularly the final medium tempo chorus with 4 bars disorganized chase, but where the two tenors blend admirably.

With Lucky Millinder in 1942. With Duke Ellington from ca. August 3, 1943 to ca. May 15, 1944 as a replacement for Ben Webster.

The details of this period have not yet been sorted out. The following items have been identified as EW:

DUKE ELLINGTON AND HIS ORCHESTRA **NYC. Aug. 3, 1943**

Ray Nance, Wallace Jones, Harold Baker, Taft Jones (tp), Joe Nanton, Lawrence Brown, Juan Tizol (tb), Jimmy Hamilton (cl, ts), Nat Jones (as), Johnny Hodges (as), Elbert Williams (ts), Harry Carney (bar), Duke Ellington (p), Fred Guy (g), Junior Raglin (b), Sonny Greer (dm).

Broadcast from the Hurricane Restaurant. One title, which has EW:

Three Cent Stomp

NYC. Aug. 9, 1943

Same personnel and place. Four titles, no EW.

NYC. Aug. 14, 1943

Same personnel and place. Nine titles, no EW.

NYC. Aug. 21, 1943

Same personnel and place. Three titles, one has EW:

Baby, Please Stop And Think About Me

Soli 4 and 4 bars. (M)

NYC. Aug. 26, 1943

Same personnel and place. Five titles, two have EW:

Baby, Please Stop And Think About Me

Soli 4 and 4 bars. (M)

Clementine

NYC. Aug. 27, 1943

Same personnel and place. Two titles, no EW.

NYC. Aug. 28, 1943

Same personnel and place. Nine titles, one has EW:

Three Cent Stomp

Soli 16 and 4 bars. (M)

NYC. Aug. 29, 1943

Same personnel and place. Ten titles, one has EW:

Cotton Tail

Solo 64 bars.
Solo 16 bars to coda. (F)

NYC. Aug./Sept., 1943

Same personnel and place. Three titles, no EW.

NYC. Sept. 1943

Same personnel and place. Five titles, two have EW:

Until It Happened To Me

Solo with orch 16 bars. (SM)

Cotton Tail (NC)

Solo 32 bars (NC). (F)

NYC. Sept. 1, 1943

Same personnel and place. Seven titles, no EW.

NYC. Sept. 3, 1943

Same personnel and place. Six titles, no EW.

NYC. Sept. 4, 1943

Same personnel and place. Two titles, no EW.

NYC. Sept. 5, 1943

Same personnel and place. "Pastel Period" broadcast. Eight titles, no EW.

NYC. Sept. 7, 1943

Same personnel and place (WHN broadcast). Six titles, no EW.

NYC. Sept. 7, 1943

Same personnel and place (CBS broadcast). Four titles, one has EW:

Blue Skies Solo with orch 32 bars. (M)

NYC. Sept. 10, 1943

Same personnel and place. Five titles, no EW.

NYC. Sept. 11, 1943

Same personnel and place. Eight titles, two have EW:

Bojangles

Cotton Tail

NYC. Sept. 12, 1943

Same personnel and place. Five titles, one has EW (not confirmed):

Bojangles

NYC. Sept., 1943

Same personnel and place. Nine titles, one has EW:

It Don't Mean A Thing

NYC. Sept., 1943

Unidentified broadcasts, seven titles, no EW.

NYC. Sept. 23, 1943

Same personnel and place. Five titles, no EW.

To replace Ben Webster as tenorsax soloist in Duke's band must have been a hopeless task, even worse than Buddy Tate replacing Herschal Evans "chez Count" some years earlier. It should not be possible to fill even half of Ben's boots, and EW does not, being a normal mortal being. However, he attacks his Urias mission with courage, even dares to ride Ben's immortal vehicle "Cottontail", and I admit to a feeling of admiration. He plays not at all bad in this tough piece of music. What EW lacks is a good personal tone in his horn, otherwise he knows his basics in the art of tenorsax playing.

**DUKE ELLINGTON
AND HIS ORCHESTRA****NYC. Nov. 8, 1943**

Wallace Jones, Taft Jordan, Dizzy Gillespie (tp), Rex Stewart (cnt), Joe Nanton, Lawrence Brown, Juan Tizol (tb), Jimmy Hamilton (cl, ts), Johnny Hodges, Otto Hardwick (as), Elbert Williams (ts), Harry Carney (bar), Duke Ellington (p, ldr), Fred Guy (g), Ernest Wilson Myers (b), Sonny Greer (dm), Al Hibbler (vo).

World Transcriptions, the following items have EW:

37652-B Blue Skies - 1 Solo with orch 32 bars. (FM)

37653-A C Jam Blues Solo 28 bars. (FM)

37653-B Blue Skies - 6 Solo with orch 32 bars. (FM)

NYC. Nov. 9, 1943

Same, except Harold Baker (tp), Ray Nance (tp, vln, vo), Junior Raglin (b), Betty Roche replace Gillespie, Myers and Hibbler.

37667-A Main Stem - 3 Solo 14 bars. (FM)

37667-B Three-Cent Stomp - 2 Soli 16 and 4 bars. (M)

37667-B Three-Cent Stomp - 3 As above. (M)

37668-A Baby, Please Stop!
And Think About Me - 2 Soli 4 and 4 bars. (M)37668-A Baby, Please Stop!
And Think About Me - 3 As above. (M)

The highlights on these transcriptions are "C Jam ..." and "Blue Skies". SW is a better musician than most people realize; his Ellington engagement is in the period of the recording ban, thus his music has mostly been available through tapes of broadcasts. It is therefore interesting to have him here in good sound quality.

DUKE ELLINGTON AND HIS ORCHESTRA Buffalo, NY. Nov. 27, 1943

Personnel as Nov. 9. "Spotlight Bands" broadcast from the Trico Factory Plant.

Eight titles, one has EW:

Blue Skies Solo with orch 32 bars. (M)

NYC. Dec. 1, 1943

Personnel as Nov. 9. Ray Nance, Taft Jordan (vo).
World Transcriptions.

N-1055-1 It Don't Mean A Thing Solo with orch 16 bars. (FM)

N-1055-2 It Don't Mean A Thing Soli 4 and 4 bars. (FM)

N-1055-3 It Don't Mean A Thing Soli 4 and 4 bars. (FM)

Langley Fields, Va., Dec. 8, 1943

Personnel as Nov. 9. "Spotlight Bands" broadcast. Six titles, one has EW:

Three Cent Stomp Solo . ()

NYC. Dec. 11, 1943

Personnel as Nov. 9. Concert in Carnegie Hall. More than twenty titles, two have EW:

C Jam Blues Solo 28 bars. (FM)

Cottontail Solo 64 bars. Solo 16 bars to coda. (F)

NYC. April 1, 1944

Personnel as Nov. 9, 1943 except Shelton Hemphill (tp) replaces Jones.
Broadcast from the Hurricane Restaurant. Six titles, no EW.

NYC. April 2, 1944

Personnel and place as above. Ten titles, one has EW:

Five O'Clock Drag Solo 4 bars. (M)

NYC. April 7, 1944

Personnel and place as above, except Baker out. Ten titles, two have EW:

My Gal Sal Solo 2 bars. (FM)

Sweet Georgia Brown Solo 32 bars. (F)

NYC. April 13, 1944

Personnel and place as above. Ten titles, one has EW:

Three Cent Stomp Solo. ()

NYC. April 22, 1944

Personnel and place as above. Five titles, one has EW:

Perdido Solo 32 bars. (FM)

NYC. April 28, 1944

Same personnel and place. Nine titles, two have EW:

On The Alamo Solo 4 bars. (FM)

Three Cent Stomp Solo 16 bars. Solo 8 bars to coda. (M)

NYC. May 5, 1944

Same personnel and place. Seven titles, two have EW:

Perdido Solo 32 bars. (FM)

Blue Skies Solo with orch 32 bars,
last 8 with announcer. (FM)

NYC. May 6, 1944

Same personnel and place. Seven titles, one has EW:

My Gal Sal Solo 2 bars. (FM)

NYC. May 7, 1944

Same personnel and place. Five titles, one has EW:

It Don't Mean A Thing

Solo with orch 16 bars. (FM)

Several solo opportunities for Skippy during Duke's Hurricane period, and although he never reaches the higher strata, it should be repeated that he was a competent musician. Note for instance his contributions on "Perdido" or take 1 of "... Thing" on the World transcriptions. He left to be replaced by Al Sears, better known to most Ellington enthusiasts but in my opinion not necessarily better than Skippy.

EW leaves Duke to be replaced by Al Sears sometime between May 7 and May 20, 1944.

To be continued in 1945.

ELMER WILLIAMS
"TONE"

Born: Red Bank, New Jersey, 1905
Died: Red Bank, New Jersey, June 1962

Transferred to separate Jazz Archeology file.

"FRED" WILLIAMS

Born:
Died:

Participates on one recording session: **BENNY CARTER AND HIS ORCHESTRA**, April 1, 1941 for Bluebird. There are two tenorsax soli, but most likely they are played by Ernie Powell.

To be continued in 1946.

LEO WILLIAMS

Born:
Died:

Joined Fletcher Henderson ca. Nov. 1942 to spring 1943, remembered as a very talented modern sax stylist (quote "Hendersonia"). No recording sessions, but is present on the only known broadcast by Henderson's "Pittsburgh Band":

**FLETCHER HENDERSON
AND HIS ORCHESTRA**

Minnesota, Dec. 25, 1942

Walter Bennett, Council Dixon, Maron Hazel (tp), Walter Harris (tb), Riley Hampton, Specs Thomas (as), Nelson Peterson, Leo Williams (ts), Grover Lofton (bar), Linton Garner (p), William McMahon (b), Bill Smalls (dm).
Coca-Cola Spotlight Band Broadcast, recorded at Fort Snelling.
One tenorsax item, listed as:

I'm Coming Virginia

Solo 24 bars. (M)

Good soloing but not particularly modern.

Later (as) with Dizzy Gillespie 1945. No further recording sessions.

"DICK" RICHARD WILSON

Born: Mount Vernon, Illinois, Nov. 11, 1911
Died: New York, Nov. 24, 1941

Transferred to separate Jazz Archeology file.

WILLIAM WOODMAN JR.

Born:
Died:

CEE PEE JOHNSON AND HIS ORCHESTRA **Hollywood, ca. Dec. 1943**

Teddy Buckner, possibly Karl George (tp), unknown (tb), possibly Edward Hale (as), possibly Chuck Walker (as, bar), Buddy Banks, W. Woodman Jr. (ts), Joe Liggins (p), possibly Ted Shirley (b), possibly Rabon Tarrant (dm), Cee Pee Johnson (ldr, vo, tom-tom, dm), Ivie Anderson, Ida James, Johnny Mercer (vo).
AFRS Jubilee No. 57, 60 and 61.

For details see Buddy Banks; several tenorsax soli are probably played by WW, and on two titles there are two tenorsax players to be heard:

JOH-2	Jumpin' In The Groove	Soli 8, 8 and 16 bars. (FM)
JOH-10	Unidentified Tune	Soli 16, 16 and 8 bars. (FM)

Opinions are needed!

To be continued in 1945.

DAVID YOUNG

Born: Nashville, Tennessee, Jan. 14, 1912
Died:

Continued from 1937.

Worked with Fletcher Henderson (1939), Horace Henderson (1939-40):

HORACE HENDERSON AND HIS ORCHESTRA **Chi. Feb. 27, 1940**

Fletcher Henderson (arr, dir), Emmett Berry, Harry "Pee Wee" Jackson (tp), Ray Nance (tp, vln), Edward Fant, Nat Atkins (tb), Dalbert Bright (cl, as), Willie Randall (as), Elmer Williams, Dave Young (ts), Horace Henderson (p, arr), Hurley Ramey (g), Jesse Simpkins (b), Oliver Coleman (dm), Viola Jefferson (vo).

Four titles were recorded for Vocalion/Okeh, two have DY:

2963-A	Shufflin' Joe	Solo with orch 32 bars. Solo 8 bars. (F)
2964-A	Oh Boh, I'm In The Groove	Solo 14 bars. (F)

Chi. May 8, 1940

Same. Ray Nance also (vo).
Five titles were recorded for Okeh, two have DY:

3051-B	Swingin' And Jumpin'	Solo 2 bars. (FM)
3052-A	They Jittered All The Time	Soli 8 and 8 bars. (M)

Chi. Aug. 13, 1940

Same, except Joe McLewis (tb), Leroy Harris (g), Israel Crosby (b) replace Atkins, Ramey, Simpkins.

Five titles were recorded for Okeh, two have DY:

WC-3272-A	Turkey Special	Solo with orch 12 bars. Solo 8 bars. (FM)
WC-3274-A	Coquette	Solo 8 bars. (M)

The good impression from the Eldridge sessions some three years earlier is continued. DY plays with self-assurance and competence in a quite flexible and modern style, sometimes rather roughly as in "Coquette", at other times light-voiced as in "Oh Boy ...".

SAM PRICE AND HIS TEXAS BLUSICIANS **NYC. Jan. 20, 1942**

Herman Autrey (tp), David Young (ts), Sam Price (p), William Lewis (g), Vernon King (b), O'Neil Spencer (dm), Mabel Robinson (vo-70187/188).

Four titles were recorded for Decca, all have tenorsax:

70187-A	Me And My Chauffeur	Solo 16 bars. (FM)
70188-A	I've Got Too Many Blues	Weak obbligato. (SM)
70189-A	It's All Right, Jack	Solo 32 bars. (F)
70190-A	Blow, Katy, Blow	Solo 12 bars. (SM)

DY's tone seems to be rougher than before, but he plays to satisfaction. "... Jack" is maybe not quite successful, but the juicy blues chorus on "... Katy ..." should be noted.

SAM PRICE AND HIS TEXAS BLUSICIANS **NYC. July 25, 1942**

Freddie Webster (tp), Don Stovall (as), David Young (ts), Sam Price (p), unknown (g), (b), (dm).

Two titles were recorded for Decca:

71195-A Teed-Up Solo 16 bars. (M)

71196-A Frantic Solo 12 bars. (M)

Two quite anonymous tenorsax soli in a style typical of the period.

DY records with **LUCKY MILLINDER** on July 29, 1942, but the tenorsax soli are presumably by Stafford Simon.

During the early forties also worked with Walter Fuller, Roy Eldridge and King Kolax, then joined US Navy - played in Lonnie Simmons Navy Band 1944-1945. After demobilisation had own band in Chicago prior to leaving full-time music to work for the Chicago Defender newspaper.

To be continued in 1947.

LESTER WILLIS YOUNG

"PREZ"

Born: Woodville, Mississippi, Aug. 27, 1909

Died: New York City, March 15, 1959

Transferred to separate Jazz Archeology file.

UNKNOWN

THE RANGOON SYMKLARA CLUB ORCHESTRA **India, early 1940s**

Unknown (cl), (ts), probably Teddy Weatherford (p, vo), unknown (rhythm).

One title on FT 8975:

My Melancholy Baby Solo 32 bars with vocal comments. (M)

A lovely "old-fashioned" tenorsax, that is, in the European Hawkins tradition, with fine feeling. If this is a black artist, his solo is extremely interesting, because nobody but Hawk and Goudie ever played like this; if he is "merely" white, the solo is still lovely and could have been played by one of our Norwegian tenorsax ancients!

UNKNOWN

THE QUINTONES **NYC. Feb. 2, 1940**

Vocal group accompanied by unknown personnel. Suggested personnel in Rust (Joe Thomas (tp), Benny Carter (as), Coleman Hawkins (ts), Eddie Heywood (p), Hayes Alois (b), Keg Purnell (dm)) is certainly wrong. Aural evidence gives Buck Clayton (tp).

Four titles were recorded for Vocalion, three have tenorsax:

1130-A Honey Bunny Boo Solo 16+8 bars with (vo) acc., (tp) on bridge. (M)

1132-A Harmony In Harlem Solo 8 bars. (M)

1133-A Midnight Jamboree In ensemble. (M)

This is a quite proficient tenorsax player, the style seems to indicate a black artist, and his two solo items are quite interesting. Probably his identity is one of the well-known ones in this book, but I cannot pinpoint him. However, to suggest that it is Hawk, is nonsense.

UNKNOWN

JOE BROWN & HIS BAND**NYC. Dec. 3, 1940**

Joe Brown (tp), Don Stovall (as), unknown (ts), Jewel Paige (p), unknown (b), (dm).
Two titles were recorded for Decca:

68433-A Red Bank Romp Solo 8 bars. (M)

68434-A Beaumont Street Blues Solo 24 bars. (F)

This session was not listed with (ts) in Rust and escaped my attention. A typical Decca-jump-band and nice record. The tenorsax player has elements from Hollon but is not yet a professional, he is best on "... Romp".

UNKNOWN

VARIETY BOYS**Chi. March 15, 1941**

Unknown personnel; (tp), (cl), (ts), (vln), (p), (g), (b), (vib); probably extensive doubling.

Four titles were recorded for Decca, two have tenorsax:

93601-A Tack Annie Duet with (tp) 16+8 bars, (tp) on bridge.
Solo 16 bars. Duet with (tp) 16 bars. (FM)

93603-A The Chant Solo 16 bars. (F)

An interesting session reminding me of European sessions in the "string swing" tradition and not at all black-sounding. Good musicians, whether four or eight persons, including the tenorsax player.

UNKNOWN

JAM SESSION**NYC. ca. May 1941**

Joe Guy (tp), Don Byas, unknown (ts), Thelonius Monk (p), unknown (b), (dm),
Helen Humes (vo).

Recorded at Minton's Playhouse by Jerry Newman.

Exactly Like You Soli 32 and 8 bars. (M)

"A mystery tenorman" as Don Morgenstern states it! His roots are in the Prez-tradition, and he seems in the developing rather than mature stage, still I have the feeling I should know his identity. The soli are quite good.

UNKNOWN

JAM SESSION**NYC. ca. May 1941**

Joe Guy (tp), unknown (cl), unknown (ts), Thelonius Monk (p), unknown (b),
unknown (dm).

Recorded at Minton's Playhouse by Jerry Newman.

You're A Lucky Guy Soli 32, 8, 16, 8, 4, 4 bars. (M)

Quite unidentifiable tenorsax player with elements from many styles in his still immature playing.

UNKNOWN

JAM SESSION**NYC. ca. May 1941**

Hot Lips Page (tp), unknown (ts), Thelonius Monk (p), unknown (b), Kenny
Clarke (dm).

Recorded at Minton's Playhouse by Jerry Newman.

Baby Lips (I Found A New Baby) Soli 3 and 2 choruses
of 32 bars. Duet
with (tp) 32 bars. (F)

I do not think this artist is one of the more common visitors to Minton's and Monroe's. The style is softer, more Prez-like, with qualities but otherwise quite

unfinished.

UNKNOWN

JAM SESSION

NYC. ca. May 1941

Hot Lips Page, Joe Guy, unknown (tp), unknown (ts), Thelonious Monk (p), unknown (b), (dm).

Recorded by Jerry Newman at Monroe's Uptown House.

Topsy

Solo 32 bars. In ensemble. (FM)

"Topsy", a tune the "advanced" swing players were fond of, opens with a pretty strange tenorsax player who cannot handle the changes too well, to quote Dan M. on the Onyx liner notes.

UNKNOWN

JAM SESSION

NYC. ca. May 1941

Hot Lips Page, unknown (tp), unknown (ts), (p), (b), (dm).

Recorded by Jerry Newman at Monroe's Uptown House.

Konk

Solo 6 choruses of 12 bars. (FM)

A rather ordinary solo more in the old tradition than really participating in the modern trends.

UNKNOWN

JAM SESSION

NYC. May 20, 1941

Roy Eldridge, unknown (tp), Jerry Newman (tb), unknown (cl), Herbie Fields, unknown (ts), probably Allan Tinney (p), unknown (b), unknown (dm).

Recorded at Monroe's by Jerry Newman.

I Found A New Baby

Solo 64, 32 and 32 bars. (FM)

Body And Soul

No solo.

I Surrender Dear

Solo 32 bars. In ensemble 32 bars. (SM)

Rose Room

Solo 64 bars. In ensemble 16 bars. (FM)

The two last items were earlier listed in my Roy Eldridge Solography as Roy on tenorsax, but I have changed my judgment, the playing is much too good for an amateur! Particularly the professional and beautiful playing on "... Dear" must be some well-known tenorsax name, which I have not identified. Also "... Baby" is unidentified, while "Body ..." must have Herbie Fields.

UNKNOWN

JAM SESSION

1941?

Hot Lips Page (tp, vo-"Blues"), unknown (ts), unknown (p).

Reported to be recorded at a Timme Rosenkranz party.

Who

Solo appr. 1 1/2 chorus, start incomplete.
Solo/duet with (p) appr. 5 choruses. (F)

Dinah

Ensemble 1 chorus to solo 2 choruses.
Solo 2 choruses to ensemble 2 choruses. (M)

I Got Rhythm

Solo appr. 1/2 chorus, start incomplete.
Duet with (tp) 3 choruses. Solo 2 choruses.
Duet with (tp) 3 choruses. (F)

I'm In The Mood For Love

Solo 2 choruses. (S)

Tea For Two

Solo brief and amputated.
Solo 1 chorus. In ens. (SM)

I'll Get By

In ensemble. (F)

Blues Obligato.

In ensemble. (SM)

A jam session of great historical value but unfortunately not of similar musical value. The background is a very lively party and a piano terribly out of tune. The seven titles last altogether almost 40 minutes and with only three musicians, everybody gets ample blowing space. The most satisfying musical moments are created by the piano player, in a style similar to Fats Waller but with no vocal comments, therefore one has to look for others; James P. Johnson has been suggested. There is obviously a lot of booze around, and it is difficult to judge if the tenorsax player is a sober amateur or a rather drunk professional. The latter is most likely, though. The slow tempi are most successful, and "... Love" has much to offer, in a style so related to Chu Berry that his name has been considered, however I don't go for that suggestion. Lips is equally uneven in his playing, and the party guests should have been in bed already! As a whole, the session is a chaos, but it gives valuable insight into the jazz scene of the turbulent early forties.

UNKNOWN

JEWEL PAIGE AND HER BROWN BROWNIES NYC. June 12, 1941

Joe Brown (tp), probably Don Stovall (as), unknown (ts), unknown (p), (g), (b), (dm), Jewel Paige (vo).

Four titles were recorded for Decca, three issued, two have tenorsax:

69348-A	Give It Up	Obligato 24 bars. (M)
69349-A	I'm Left With A Broken Heart	Obligato 32 bars. (M)

Some quite nice, "almost" modern, obligato playing of definite listening value.

UNKNOWN

PEETIE WHEATSTRAW ACCOMPANIED BY Chi. Nov. 25, 1941

Unknown (ts), possibly Lil Armstrong or Jack Dupree (p), unknown (b).

Three titles were recorded for Decca, all have tenorsax:

93844-A	Old Organ Blues	Intro 4 bars. Obligato 12 bars. Solo 12 bars. (SM)
93845-A	Hearse Man Blues	Duet with (p) 12 bars. Obligato 24 and 24 bars. (SM)
93846-A	Bring Me Flowers While I'm Living	Duet with (p) 12 bars. Obl. 24 and 24 bars. (SM)

Typical of Decca's stereotype blues productions; never anything to break the monotony. However, this tenorsaxophone artist plays competently in a sort of post-Chu style.

UNKNOWN

JAM SESSION

NYC. Dec. 5, 1941

Two unknown (ts), Ken Kersey (p) and rhythm.

Recorded by Jerry Newman.

What's Yours? (Blue Skies)	Ensemble 32 bars to solo 32 bars, ensemble at the end. (S)
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Quite interesting duet/ensemble with two tenor voices, not so interesting solo, but still an important item. I presume these are not unknown musicians, but identification is not simple.

UNKNOWN

SONNY BOY WILLIAMS

NYC. July 26, 1942

Enoch "Sonny Boy" Williams (vo), probably Freddie Webster (tp), unknown (as), unknown (ts), unknown rhythm.

Four titles were recorded for Decca, three have tenorsax:

71221-A Savoy Is Jumpin' Solo 16 bars. (M)
 71223-A Rubber Bounce Solo 16 bars. (M)
 71224-A Honey It Must Be Love Solo 16 bars. (M)

The most exciting "unknown" I have ever heard! When I first heard "Rubber Bounce" I almost fell off the chair; it had to be Lester Young!! The sound, the phrasing, the rhythm, all so similar to Prez in 1942, particularly to the Una Mae Carlisle recordings. If the first half of this solo had been played to a thousand experts on Prez, I bet on a 100% agreement. Even if the second half has some details (I cannot explain them properly) which may arouse some suspicion with some "super" experts, still I believe that "Rubber Bounce" alone would have been considered a Prez item. However, when the other record turned up, with two more solo items, the guesswork was all over, no Prez. Although these soli also have a high quality and an unusual amount of Prez phrasing, copied straight from the master himself, it is evident that we listen to a gifted pupil. But who can it be???

UNKNOWN

**BEA BOOZE VOCAL ACC. BY
 LOUIS ARMSTRONG AND HIS ORCHESTRA** **Houston, Dec. 7, 1943**
 Unknown personnel, Louis Armstrong does not seem to participate in this item.
 Coca Cola Spotlight Bands No. 380 from Coliseum.

Don't Cry Baby Solo 16 bars. (S)

A very nice performance, I should really like to know who is playing!?! A fine pianist adds to the pleasure.

UNKNOWN

GENE PHIPPS & HIS ORCHESTRA **NYC, 1943/1944**
 Bigband personnel unknown except Gene Phipps (as), unknown (ts), Josh Irving (vo).
 Four titles were recorded for Regis/Manor, 1000 has not been available, on 1001 one has tenorsax:

After Hours Bounce Soli 16 and 8 bars. (M)

Rather primitive tenorsax playing here.

UNKNOWN

LOUIS ARMSTRONG AND HIS ORCHESTRA **1943/44**
 Personnels are not stable at this time, and there are several cases where I cannot attribute the tenorsax soli to Dexter Gordon, Joe Garland, Prince Robinson or Ted McRae. An idea: What about Willard Brown, listed as playing altosax in the band at this time? I choose to list these cases here:

Dallas, Texas, Aug. 17, 1943

Coca Cola Spotlight Bands No. 284.

I Never Knew Solo 16 bars. (FM)

What's The Good Word? Solo 16 bars. (M)

Unknown loc. Sept. 23, 1943

AFRS Down Beat No. 30/38.

Coquette Solo with orch 14 bars. (FM)

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

Houston, Dec. 7, 1943

CCSB No. 380.

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

L.A. Jan. 1944

AFRS Jubilee No. 58.

Ain't Misbehavin'	Brief break. Solo 18+8 bars, (cl) on bridge. (M)
Coquette	Solo with orch 14 bars. (FM)

Southgate, Ca., May 19/20, 1944

AFRS ONS No. 240/253 from Trianon Ballroom.

Swanee River	Solo 32 bars. (M)
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Quite anonymous soli in general with a remarkable exception: A forceful and well conceived solo in the swing tradition on "... Misbehavin'". Who is it? I seem to hear Louis say "blow it Bob? Boss?" or something like that. In fact, it sounds a little like what might be believed to be a Robert Carroll in good shape, but this is pure speculation. Comments will be appreciated!

UNKNOWN

**ELLA FITZGERALD ACC. BY
CLAUDE HOPKINS & HIS ORCHESTRA** **NYC. Oct. 1944**
Personnel unknown. AFRS Jubilee No. 100.
Two titles, no tenorsax on "Is You Is Or Is You Ain't My Baby" but:

St. Louis Blues	Soli 16 and 12 bars. (FM)
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The recording quality is quite bad, and the tenorsax soli, which do not seem to be among the most interesting, are unidentifiable.

...000...