

The man who invented the be-bop virtuoso break with false fingerings

JOE GUY (tp) 1920-1962

by Mario Schneeberger

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last update: Recordings with Jack Sneed; Miles Davis (in chapters "Quotes" and "KEROUAC"), tune descriptions

Preface

Back in 1973 I heard Joe Guy soloing on EPISTROPHY with the Cootie Williams orchestra. I was impressed by his inspiration and his masterly negotiation of the tricky chords. That's why I decided to analyse his output and write this essay.

Acknowledgements

François Blank, Urs Buchmann, Jan Evensmo, Fabian Grob, Dieter Hartmann, Martin Meyer, George Ricci, Werner Rudin, Dieter Salemann, Loren Schoenberg, Tom from <themusicofmiles>

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1 Personality

Joe Guy was a most promising figure in the upcoming Be-Bop movement. At his best he played excellent and inspired solos and obligatos. He invented the virtuoso break with false fingerings, later to become a Be-Bop cliché.

2 Life and career

- | | | |
|------------|--|----|
| 1920/09/20 | JOSEPH LUKE GUY is born in Birmingham, Alabama. He grows up in New York | 1) |
| 1939 | with Fats Waller | 2) |
| 1939 | with Teddy Hill | 3) |
| | Dizzy Gillespie, lead trumpeter in the band: "Joe Guy was with the band and couldn't read well. I used to teach him his parts." | 4) |
| 1940 | with Coleman Hawkins | 2) |
| 1941 | with Kenny Clarke at Minton's | 3) |
| | "Teddy Hill got out of the business. He went to Mr. Minton, who owned the Rhythm Club. Minton knew that Teddy was a good business man and put Teddy in charge of Minton's Playhouse. (...) Teddy hired Joe Guy, Kenny Clarke, "Scotty" (Kermit Scott), Monk and Nick Fenton.." (Dizzy Gillespie) | 4) |
| 1941 | with Charlie Barnet | 2) |

1942	with Cootie Williams	2)
1943	with Lucky Millinder	2)
1944	with Oscar Pettiford 16 weeks at the Onyx in New York	5)
1945-1947	with Billie Holiday. Joe marries Billie; the liaison ends 1947	2)
1947 ca.	he moves to his birthplace in Birmingham, Alabama before falling into relative obscurity among the music industry. Still, he performs at the Woodland Club with local musician Frank Adams	6)
1962	Joe Guy dies in Birmingham, Alabama	7)

Sources of information:

- 1) *LP Xanadu 107 by Dan Morgenstern 1975*
- 2) *Mosaic Jazz Lexikon 1966*
- 3) *"Jazz Masters of the forties" by Ira Gitler 1974*
- 4) *"To Be Or Not To Bop by Dizzy Gillespie and Al Fraser 1979*
- 5) *"Inside Bebop" by Leonard Feather 1949*
- 6) *"The Story of a Birmingham Jazz Man". steeltoreview.com. 2015/08*
- 7) *Joe Guy by Wikipedia 2017*

3 Legacy

Joe Guy's recorded output covers the years 1939-1946. He participated in only eleven commercial recording sessions. His main solistic output comes from Minton's playhouse, from AFRS Jubilee, V-Discs, broadcasts and from Jazz At The Philharmonic. More than 70 solos or obbligatos are preserved. On EPISTROPHY with Cootie Williams he leaves us what is his probably his best solo.

Joe Guy composed FISH FOR SUPPER. The tune was recorded by Hot Lips Page in 1944 and by Jack McVea in 1947. He also composed GRABBACK, a very special melody on Blues chords, as well as DOWN, DOWN, DOWN. As occasional singer he left us NICE WORK IF YOU CAN GET IT and GRABBACK, both from Minton's Playhouse 1941.

4 Style

Joe Guy was a follower of Roy Eldridge. He was also a forerunner of the new direction, in close contact with Dizzy Gillespie and Thelonious Monk. Some of his solos are very close to Dizzy in style and quality. If somebody claimed that Joe Guy's EXACTLY LIKE YOU from Minton's is played by Dizzy there would be little objection, I think. His solos are adventurous and filled with nice melodic elements. He is able to produce marvelous outstanding performances such as EPISTROPHY with Cootie Williams. On the other hand he does not always master his intentions. At times he seems to lack inspiration or to play directionlessly, and his articulation is not always clean. He likes the upper register. In fast tempo he plays rather legato with little accentuation. Many of his better solos and obbligatos are played with bucket mute (EXACTLY LIKE YOU from Minton's, obbligatos with Billie Holiday). He sometimes uses the plunger mute to produce wah-wah effects (EPISTROPHY from Minton's). Ornamental triplets, as displayed in EPISTROPHY with Cootie Williams, are rather rare. Very often he starts a phrase with a quarter note followed by eighth notes. This is an important characteristic of his style, borrowed from Eldridge. His solo on EPISTROPHY with Cootie starts in this way.

Licks

His most famous lick, transcribed by Gunther Schuller who calls it "virtuoso break", is a series of eighths triplets with false fingerings:



This lick was later adopted by Dizzy Gillespie and Miles Davis.

Some early examples of Dizzy are SWEET GEORGIA BROWN from a jam session 1943, RED CROSS with Hampton 1945 and I STAY IN THE MOOD FOR YOU with Eckstine 1944.

Miles used the virtuoso break on SWEET GEORGIA BROWN with Benny Carter 1946/03/31, JUST YOU JUST ME with Benny Carter 1946/04-05, ORNITHOLOGY with Charlie Parker 1946/02-03, A NIGHT IN TUNISIA with Charlie Parker 1946/03/28 and on OVERTIME with the Metronome All Stars 1949/01/03 (bars 37-40).

Joe Guy himself used it very often, in DOWN DOWN DOWN (1941), EPISTROPHY (1942, original and alternate take), I GOT RHYTHM, SAVOY, LADY BE GOOD (twice!), HOW HIGH THE MOON, TEA FOR TWO, RHYTHM CHANGES and SWEET LORRAINE. On several recordings the virtuoso break helps to identify Joe Guy.

Another lick with triplets reminds me of John Coltrane. Joe plays it in CHANT OF THE GROOVE.



A further lick with triplets, reminiscent of DR. JEKYLL, can be heard on DOWN DOWN DOWN:



Borrowed for Eldridge is this phrase on INDIANA, SHEIK OF ARABY and SWEET GEORGIA BROWN:



This phrase is played on SWEET GEORGIA BROWN:



5 Quotes

"Joe Guy was an interesting transitional figure in the 1940s. He was not a great trumpet player, although a capable one, and like Dizzy Gillespie a disciple of Roy Eldridge. As such, a catalyst, he brought the new bop sounds of Harlem to the various bands and groups he played with: Fats Waller, Coleman Hawkins, Charlie Barnet, Teddy Hill, Cootie Williams, and Billie Holiday. A regular at Minton's in Harlem during the incubation period of bebop, when Christian, Parker and Monk jammed there nightly, Guy spread the new gospel of bebop everywhere." (Gunther Schuller)

« Une sonorité épatée, un peu pousrive, draillée, lorsqu'il s'aventure sur les terrains presque vierges (suraigu, tempos rapides..) des harmonies bebop où Gillespie devait s'imposer triomphalement; un disciple de Roy Eldridge et, surtout, une sorte de 'passeur' entre trompette Swing et bop." » (Dictionnaire du Jazz)

"A very erratic musician, at his best, reminiscent of Roy Eldridge". (Panassié-Gautier)

"Much of his appearances as an instrumentalist are marked by his enthusiasm and tempo, however on occasions Guy would over exert himself and consequently sound erratic". (Scott Yanow)

"I went up to the Heatwave, a funky little jazz club ... I had brought my horn ... Bird was not there. I met some others musicians, like and Joe Guy, who played a great trumpet." (Miles Davis)

Concerning Minton's: "I was shocked to find out that among the older guys, Dizzy, Roy Eldridge, and long-haired Joe Guy were the only ones I could listen to and learn something from." (Miles Davis)

6 Remarkable recordings

SWEET LORRAINE (Jam Session 1941/04/30) has Joe Guy stating the theme in a charming, relaxed way. His solo is inspired, fluent and easy-going. It includes a tricky variation of his virtuoso break.

EXACTLY LIKE YOU (Jam Session 1941/05~) has again a charming exposition of the theme, played muted by Joe Guy. In his solo he masterfully exerts some chord alternations and gives a convincing display of his melodic skills.

EPISTROPHY (Cootie Williams 1942/04/01) with the Cootie Williams big band is probably the only tune where Cootie lets another trumpeter play a solo. The result is a milestone in the development of the new style. Joe Guy negotiates the tricky chords with remarkable ease. Both takes, the issued and the unissued one, are excellent. Gunther Schuller writes: "Kenny Kersey's big piano solo on Epistrophy didn't at all fit Monk's new language. (...) Right next to Kersey

appeared Joe Guy in a totally different futuristic music world, playing an excellent solo that includes among other things a virtuoso break which Dizzy later appropriated and turned into a formula and bop cliché".

I NEVER KNEW (Sidney Catlett 1945/01/19) pleases with Joe's nice variation of the theme.

7 EPISTROPHY – the first recorded Be-Bop tune

"One night Charlie [Christian] and I [Kenny Clarke] were at the Douglas Hotel on St. Nicholas Avenue, visiting a friend who was a dancer and played the ukulele. I fooled around with the uke and then Charlie took it out of my hand. 'Look, Kenny', he said, 'you can make all the chords you want to on this if you just stretch your fingers right.' He showed me, handed back the uke, and I started experimenting. I got an idea that sounded good; went upstairs to my room in the same hotel, and wrote it down. Later on Joe Guy showed the tune to Cootie Williams, and Cootie had Bob McRae make an arrangement. I called it Fly Right, and Cootie used to broadcast it from the Savoy Ballroom. This was right after he'd left Benny Goodman and formed his own band. Cootie recorded it for Columbia but it was never released. Later on I recorded it for Victor with a band of my own under the new title – Epistrophy". (Kenny Clarke in "Inside Be-Bop").

The first trace of Epistrophy leads us to two unissued broadcasts from Minton's 1941, by Joe Guy's & Kenny Clarke's band including Thelonious Monk. It serves as signature tune. Six excerpts are preserved, unfortunately only the melody and not the solos. They are announced either as JOE'S THEME or as JOE GUY'S THEME. Is this the first recording of a Be-Bop tune? I think so.

The first commercial recording of Epistrophy was made in 1942 by the Cootie Williams orchestra including Joe Guy. It was now called FLY RIGHT and stayed unissued for 30 years. In 1972 Frank Driggs unveiled it from the CBS vaults. Composer credit was given to T. Monk - K. Clarke - C. Williams. Only recently did I become aware of the existence of an alternate take.

In 1946 the tune was copyrighted under the name of EPISTROPHY, composed by Kenny Clarke and Thelonious Monk. Kenny Clarke recorded it with a nonet. We realize with consternation that the solos are unsuitably based on the chords of I GOT RHYTHM in the A parts, so the charm of the fabulous, tricky harmonic structure is gone.

Two years later in 1948 Monk recorded EPISTROPHY for the first time with an own group, seven years after its creation.

8 Recordings with Jack Sneed

First session 1938/09/09.

All tunes contain excellent trumpet solos and accompaniments, all played muted.

The identity of the trumpeter is not clear. Charlie Shavers, Joe Guy, Shad Collins or an unknown are proposed by various sources. Shavers can be excluded for stylistic reasons.

I have compared these recordings with DINAH by Shad Collins (Dicky Wells 1938) and EXACTLY LIKE YOU by Joe Guy (Jam Session 1941). Both titles are played with muted trumpet.

The clean articulation, staccato phrasing and perfect execution point to Shad Collins. No identifying element of Guy's playing can be heard.

Second session 1939/05/25

Here the trumpet plays more in Joe Guy's style. Guy's lick reminding of Dr. Jeckyll as described in chapter "Style" appears four times. However, the trumpeter uses more ornaments than Joe Guy usually does. Anyway, I can imagine that Joe Guy is the trumpeter here.

9 KEROUAC

This tune from Minton's is discussed because a source suggests that Joe Guy takes a solo.

KEROUAC, built on EXACTLY LIKE YOU, consists of three piano solos and three trumpet solos. After the second piano solo of 32+31 bars, one or several bars or even choruses are missing. We can only speculate on what happened in this lost portion.

Aural inspection indicates that the three trumpet solos of 3+3+2 choruses are definitely played by the same musician. The trumpeter displays in extenso tritone substitutions and standard lines familiar from Roy Eldridge, with a limited repertoire of melodic lines and many repetitions. He sounds like a scholar who wants to prove that he knows the modern harmonic concept. He concentrates on his exercise and strives for clean execution of the technical obstacles,

however not always successfully. There is no enthusiasm, no emotion, no eruption, no doubletime fireworks, nothing spectacular. And this lasts eight long choruses equalling 256 bars.

The experts attribute the three solos to Dizzy Gillespie and underline that this is an important document of Dizzy's transition from Swing to Bop. One source praised Dizzy's ability for playing ad infinitum without losing inspiration and creativity.

I've never heard Dizzy play so boringly and so lacking in inspiration, especially in comparison with his recordings of the same period like HEY DOC, BYE BYE BLUES, BOO-WAH-BOO-WAH, CALLING ALL BARS, PICKING THE CABBAGE, THE GREAT LIE, all with Cab Calloway 1940-41, and JERSEY BOUNCE with Les Hite 1942. Only on THE GREAT LIE 1941 Dizzy plays his 32 bars relatively coolly, and also the first six bars of his solo on EAST OF THE SUN with Sarah Vaughan 1944 remind me of the recording in question.

Why not think of Joe Guy as soloist? There is indeed an argument in favor of him: It's the use of a quarter note followed by eighth notes at the start of a phrase. This routine is a characteristic of Joe Guy. On KEROUAC it is displayed about twenty times. I've never heard that from Dizzy, not on one of the abovementioned recordings. On the other hand Joe Guy can hardly keep an improvisation on a constant level for eight choruses. What is valid for Dizzy is also valid for Joe Guy: His melodic skills and his inspiration are much beyond the quality of the solo in question. Listen to Joe's nice EXACTLY LIKE YOU from Minton's; same chords, same tempo, but much higher artistic value.

Jerry Newman recorded all this interesting stuff at Minton's and Monroe's. It is said that he did not like Bird for playing too wild. Maybe he didn't like Dizzy either, for the same reason. Why did he record Hot Lips Page and Joe Guy in abundance, whilst Dizzy is neglected, with only three titles? And furthermore, why do we not hear Dizzy on UP ON TEDDY'S HILL and DOWN ON TEDDY'S HILL, where he is said to participate? In my nightmare I hear Jerry say: "Listen Dizzy, I shall record your KEROUAC, but I want to hear no wild playing and certainly no doubletime".

After reading Miles Davis' autobiography I wonder if he could be the soloist. Miles mentions Roy Eldridge, Dizzy and Joe Guy as the only trumpeters of Minton's and Monroe's who he could learn something from. I could feel at home with this idea because we hear influences from Joe Guy, Dizzy and Roy, executed in an unexcited and calm way, and not yet completely mastering the technical obstacles with melodic lines over tricky modern chords. As we don't know any solos from Miles from this period to compare with, this must stay a vague guess. Except for the coolness and the striving for exact outplaying the harmonies there is no other similarity to his recordings from 1945 onwards. That Miles was playing at these jam sessions is confirmed by Kenny Clarke. Kenny states that 16 years old Miles was a member of the "clique" at Minton's/Monroe's and that he liked to play with him. I then have asked Tom from <themusicofmiles>, a profound expert, if Miles could be the soloist on KEROUAC. To my disappointment he answered my question as follows: "I have listened to that piece, but I can't find any Miles on it."

Postscript:

Only very recently I came across THE DIZZY CRAWL by Dizzy Gillespie from Monroe's 1941. It comes very close to KEROUAC, displays the same style and mood, and is, beyond that, even more boring. But here again, I am not sure that Dizzy is soloing. I think to hear him speaking behind the soloing trumpeter in the first, third and sixth chorus. A source mentions that Dizzy has organized the accompanying background riffs. Could he do that while soloing?

10 Sources of information

General Discographies

- | | |
|------|--|
| 1985 | "AFRS Jubilee" by Rainer E. Lotz and Ulrich Neuert |
| 2015 | Walter Bruyninckx |
| 2016 | Jan Evensmo Solographies |
| 2016 | Tom Lord (Internet) |

Monographies

- | | |
|------|--|
| 1979 | Dizzy Gillespie autobiography "to BE or not to BOP", with Al Fraser |
| 1986 | Clyde Bernhardt autobiography "I Remember" |
| 1989 | Miles Davis autobiography "Miles" with Quincy Troupe |
| 1990 | Kenny Clarke biography "Klook – the story of Kenny Clarke" by Mike Hennessey |
| 1997 | Preston Love autobiography "A Thousand Honey Creeks Later" |

Dictionaries

- | | |
|------|---|
| 1966 | Mosaic Jazz Lexikon |
| 1988 | Dictionnaire du Jazz by Carles, Clergeat, Comolli |
| 2016 | Wikipedia Joe Guy |

Records

1946	Musicraft labels
1972	LP CBS 65392 "From BeBop To Cool", lines notes by Henri Renaud
1975	LP Xanadu 107, liner notes by Dan Morgenstern
?	CD Document Records 5611, liner notes by Scott Yanow (concerning Jack Sneed)

Other sources

1949	"Inside Be-Bop" by Leonard Feather
1956	"Guide To Jazz" by Panassié-Gautier
1974	"Bigband Jazz" by Albert McCarthy
1974	"Jazz Masters Of The Forties" by Ira Gitler
1985	"From Swing To Bop" by Ira Gitler
1989	"The Swing Era" by Gunther Schuller
2001	"The Trumpet Kings" by Scott Yanow
2007	"Nobody knows where the blues come from" by Robert Springer (concerning Jack Sneed)
2015	"The Story Of A Birmingham Jazz Man". steeltoereview.com
2017	www.keeponliving.at (concerning Jack Sneed)

11 Discography / Solography

Contents

All issued recordings with Joe Guy, plus some unissued

Analysis of the recordings with a trumpet solo by Joe Guy (tune description)

Original issues of records only

Unavailable unissued titles from Minton's & Monroe's are omitted

The Minton's and Monroe's recordings

Personnels and recording dates are often speculative. We are also confronted with a personnel of which one hears only a part, on an incomplete or edited sound document.

I think that Jan Evensmo proposes the most accurate information, because he owns many original acetates and because he analyses carefully and with sharp ears. Therefore he is my preferred source for discographical information.

Symbols used in the tune description

vom/vof/vog vocal male/female/group

tps/tbs/sxs/rh sections

an/coll/appl announcement or voiceover/collective improvisation/applause

32 number of bars

[] straight playing: [32] ensemble 32 bars, [8tpJOGu] Joe Guy 8 bars

() accompaniment: () ensemble, (tpJOGu) obbligato by Joe Guy, ([tbs]) trombones riffing

{... ...} brackets to embrace cohesive actions or elements, whenever necessary for unambiguity

, separation of parts: [32], 8tpJOGu 32 bars ensemble followed by 8 bars solo by Joe Guy

- simultaneous: 32vofBiHo- (tpJOGu) 32 bars vocal by Billie Holiday, accompanied by Joe Guy

> pattern AABA: [32]>8tpJOGu ensemble in the A parts, trumpet solo in the bridge B

= repetitive succession: [2]=2tb repetitively 2 bars ensemble followed by trombone

: exchange: 4{tp:ts}=4dr trading fours between two alternating horns and drums

; succession: 4tp;4ts / ;4tp / 4tp; / 4;4tp;4 4 and 4 bars / last 4 bars / first 4 bars / middle 4 bars

x repetition: 5x 5 times

/ late start, fade in: / [28] 28 bars of ensemble playing are preserved

\ premature end, fade out: 3tpJOGu\ 3 bars of trumpet improvisation are preserved

\ edited: 32tpJOGu\ / 32pThMo some bars are missing between trumpet and piano solo

● = solo

1938/09/09, NYC

JACK SNEED

Possibly Shad Collins or Joe Guy(muted tp),unk(p), unk(g), unk(b), unk(dr), Jack Sneed(vom).

Robert Springer gives Joe Guy(tp), unk(p), unk(g), John Kirby(b), O'Neil Spencer(dr), Jack Sneed(vom).

Brian Rust gives Charlie Shavers(tp), Billy Kyle(p), unk(g), John Kirby(b), O'Neil Spencer(dr), Jack Sneed(vom).

Joe Guy has told Yves François that he plays on SLY MONGOOSE.

[1] Possibly Shad Collins plays on these recordings. See chapter "recordings with Jack Sneed".

Four titles for Decca. [Info: Shad Collins by Evensmo, other sources]

64608-A	THE NUMBERS MAN [1]	DECCA 7522
64609-A	SLY MONGOOSE [1]	DECCA 7566
64610-A	WEST INDIAN BLUES [1]	DECCA 7566
64611-A	BIG JOE LOUIS [1]	DECCA 7522

1939/05/25, NYC

JACK SNEED

Joe Guy?(tp), unk(p), unk(g), unk(b), unk(dr), Jack Sneed(vom).

*Joe Guy, according to Evensmo and "keeponliving"

"keeponliving" gives Joe Guy(tp), John Kirby(b), O'Neil Spencer(dr), Jack Sneed(vom), others.

Bruyninck gives Jack Sneed(vom), Billy Kyle(p) rest unknown.

I think that Joe Guy could be on these recordings. See chapter "recordings with Jack Sneed".

Four titles for Decca. [Info: several sources]

65648-A	● JAMAICA MAMA	DECCA 2529
	[32tpJoGu?], 32vomJaSn- (tpJoGu?), 32tpJoGu?- (vomJaSn), 32vomJaSn- (tpJoGu?)	
65649-A	● SISSY IN THE BARN	DECCA 2529
	4vomJaSn, [20tpJoGu?], 20vomJaSn, 2x20tpJoGu?- (vomJaSn), 20vomJaSn, 8tpJoGu?- (vomJaSn), 12vomJaSn- (tpJoGu?)	
65650-A	● PAUL REVERE	DECCA 7621
	4tpJoGu?, 8vomJaSn, 16tpJoGu?, 8vomJaSn, 16p- (vomJaSn), 8vomJaSn, 16tpJoGu?, 8vomJaSn, 16p, 8vomJaSn, 16tpJoGu?- (vomJaSn)	
65651-A	● OLE CHRIS	DECCA 7621
	4tpJoGu?, 10x8vomJaSn- (;8x8tpJoGu?), 4x8tpJoGu?, 2x8vomJaSn- (;8tpJoGu?)	

1939/10/11, NYC

COLEMAN HAWKINS

Joe Guy, Tommy Lindsay(tp), Earl Hardy(tb), Jackie Fields, Eustis Moore(as), Coleman Hawkins(ts), Gene Rodgers(p),

William Oscar Smith(b), Arthur Herbert(dr), Thelma Carpenter(vof). [Info: Evensmo]

Four titles with one alternate for Bluebird. [Info: Bruyninckx2015]

42933-1	● MEET DOCTOR FOO	BLUEBIRD B10477
	[32]>[8tsCoHa], 32tsCoHa>8tpJoGu, 32pGeRo>8{[4];4tsCoHa}, [16]- (drArHe), 8tsCoHa	
42934-1	● FINE DINNER	BLUEBIRD B10523
	[4+32], 16tsCoHa- (), 8tpJoGu- (), 8pGeRo, [8], 2drArHe, [12]- (tsCoHa), 8tbEaHa, [12]- (drArHe), [4]	
42935-1	SHE'S FUNNY THAT WAY [not available]	unissued
42935-2	SHE'S FUNNY THAT WAY	BLUEBIRD B10477
42936-1	BODY AND SOUL	BLUEBIRD B10523

1940/07/19, Savoy Ballroom, NYC

COLEMAN HAWKINS

Tommy Stevenson, Joe Guy, Tommy Lindsay(tp), Nelson Bryant(tp,vom), William Cato, Claude Jones, Sandy Williams(tb), Eustis Moore, Jackie Fields(as), Ernie Powell(as,cl), Kermit Scott, Coleman Hawkins(ts), Gene Rodgers(p), Gene Fields(g), Billy Taylor(b), J. C. Heard(dr).

Five titles from broadcast. [Info: Bruyninckx2015]

● CALIFORNIA HERE I COME inc.	BEAN 01
/ [3], 2x32tsCoHa, [8], [8tbs], 8tpJoGu, [16tbs], [2x32+16]-drJChE	
I'M NOBODY'S BABY inc. [not available]	BEAN 01
IT'S THE TALK OF THE TOWN inc. [not available]	BEAN 01
SERENADE TO A SLEEPING BEAUTY inc. [not available]	BEAN 01
THEME inc. [not available]	BEAN 01

● = solo

1940/08/04, Savoy Ballroom, NYC, broadcast **COLEMAN HAWKINS**

Probably: Tommy Stevenson, Joe Guy, Tommy Lindsay(tp), Nelson Bryant(tp,vom), William Cato, Claude Jones, Sandy Williams(tb), Eustis Moore, Jackie Fields, Ernie Powell(as), Kermit Scott, Coleman Hawkins(ts), Gene Rodgers(p), Gene Fields(g), Billy Taylor(b), J. C. Heard(dr), Gladys Madden(vof).

[1] trumpet obbligato possibly by Tommy Stevenson

[2] vomNeBr is removed on other issues

Eight titles from broadcast. [Info: Bruyninckx2015]

BODY AND SOUL [theme]	MICKOON'S MENAGERIE 257169
● CHICAGO	MICKOON'S MENAGERIE 257169
[8+32+6], 8tpJoGu, 8cl, 8tpJoGu, 8cl, [2+32], 32tsCoHa, [16+2]	
I CAN'T LOVE YOU ANYMORE THAN I DO	MICKOON'S MENAGERIE 257169
● IT'S A WONDERFUL WORLD	MICKOON'S MENAGERIE 257169
[8tp], [16], 16pGeRo, [8], [16tsCoHa]-(), 16tsCoHa, [4], 12tpJoGu?, [2x16+4]	
SWEET ADELINE [1]	MICKOON'S MENAGERIE 257169
THE BREEZE AND I [2]	JAZZ UNLIMITED 2012075
THE MAN I LOVE	MICKOON'S MENAGERIE 257169
● THE SHEIK OF ARABY	MICKOON'S MENAGERIE 257169
[8+32+2], 16tpJoGu, 16tbClJo?, [8]-tsCoHa, 2x32tsCoHa-(), [2], 32pGeRo, [8], 8tsCoHa, [8], 8+4tsCoHa	

1940/08/08, Savoy Ballroom, NYC, broadcast **COLEMAN HAWKINS**

Tommy Stevenson, Joe Guy, Tommy Lindsay(tp), Nelson Bryant(tp,vom), William Cato, Claude Jones, Sandy Williams(tb), Eustis Moore, Jackie Fields(as), Ernie Powell(as,cl), Kermit Scott, Coleman Hawkins(ts), Gene Rodgers(p), Gene Fields(g), Billy Taylor(b), J. C. Heard(dr).

Two titles from broadcast, one issued. [Info: Bruyninckx2015]

● BLUE ROOM	BEAN 01
[28], 32tsCoHa, [32]>8tpJoGu, [32+2]>8tsCoHa	
KEEPING OUT OF MISCHIEF NOW [not available]	unissued

1940/08/09, NYC **COLEMAN HAWKINS**

Tommy Stevenson, Joe Guy, Tommy Lindsay(tp), Nelson Bryant(tp,vom), William Cato, Claude Jones, Sandy Williams(tb), Eustis Moore, Jackie Fields(as), Ernie Powell(as,cl), Kermit Scott, Coleman Hawkins(ts), Gene Rodgers(p), Gene Fields(g), Billy Taylor(b), J. C. Heard(dr), Gladys Madden(vof).

Four titles with one alternate for Okeh. [Info: Bruyninckx2015]

27850-2	PASSIN' IT AROUND	OKEH 6284
27851-1	SERENADE TO A SLEEPING BEAUTY	OKEH 6347
27852-1	● ROCKY COMFORT ed.	OKEH 6284
	[8+32+4], 32tpJoGu-()>8{[2]=2tbClJo}, [8], 2x32+8tsCoHa-()\16tsCoHa-(), [8]	
27852-2	ROCKY COMFORT [not available]	EPIC SN 6042
27853-1	FORGIVE A FOOL	OKEH 6347

1940/08/15, Savoy Ballroom, NYC, broadcast **COLEMAN HAWKINS**

Probably: Tommy Stevenson, Joe Guy, Tommy Lindsay(tp), Nelson Bryant(tp,vom), William Cato, Claude Jones, Sandy Williams(tb), Eustis Moore, Jackie Fields, Ernie Powell(as), Kermit Scott, Coleman Hawkins(ts), Gene Rodgers(p), Gene Fields(g), Billy Taylor(b), J. C. Heard(dr,vom), Gladys Madden(vof).

[1] McCarthy however thinks that the second solo is played by another, unidentified trumpeter

Eight titles from broadcast. [Info: Bruyninckx2015]

ASLEEP IN THE DEEP [aka SLEEP IN A DEEP, aka ASLEEP ON THE DEEP]	MICKOON'S MENAGERIE 257169
BODY AND SOUL [theme]	MICKOON'S MENAGERIE 257169
● CHANT OF THE GROOVE [1]	MICKOON'S MENAGERIE 257169
[8+16], 32tpJoGu-()>[8], 2x32tsCoHa-(), [32]>8tsCoHa, [16], 16pGeRo, 32tpJoGu, [32]>8tpJoGu, [32]>8tsCoHa, [5]	
FORGIVE A FOOL	MICKOON'S MENAGERIE 257169
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME	MICKOON'S MENAGERIE 257169

● = solo

I CAN'T GET INDIANA OFF MY MIND

MICKOON'S MENAGERIE 257169

PASSIN' IT AROUND

MICKOON'S MENAGERIE 257169

WHEN A CONGRESSMAN MEETS A SENATOR DOWN SOUTH

MICKOON'S MENAGERIE 257169

1941/04/30, Minton's Playhouse, NYC, priv. rec. **JAM SESSION**

Jerry Newman

Joe Guy, Hot Lips Page(tp), Freddie Webster(tp on BROWN, BABY), Herbie Fields(ts), Ray Durant(p on BROWN), Thelonious Monk(p except for BROWN), "Chapotin"(b on BROWN), Nick Fenton°(b except for BROWN), Kenny Clarke° or unknown*(dr).

Note: BABY may be from another session*

°Salemman, *Evensmo

[Info: Evensmo FrWe, Salemman]

● **MY MELANCHOLY BABY**

XANADU 107

[32tpJoGu], 32pThMo, 2x32tsHeFi, 32tpFrWe?, 3x32tpHoLiPa, 32+24tpJoGu, [8]

● **SWEET GEORGIA BROWN ed.**

XANADU 107

(tp), [32tpJoGu], \ / 31+32tpFrWe, 2x32tpJoGu, 3x32tpHoLiPa, 32tsHeFi, 32coll

● **SWEET LORRAINE**

XANADU 107

[8pThMo], [32tpJoGu] - (pThMo), 2x32tsHeFi*, 32tpHoLiPa, 16tpJoGu, 8pThMo, [8]
{*tpHoLiPa tries to take over in bar 33}

1941/05 [1], Minton's Playhouse, NYC, priv. rec. **JAM SESSION**

Jerry Newman

Including Joe Guy(tp), Don Byas(ts), Charlie Christian(g).

[Info: Evensmo ChCh]

● **DOWN ON TEDDY'S HILL inc. [aka MEET DR. CHRISTIAN, aka ESOTERIC ESJ-4 RHYTHM-A-NING, aka PAGIN' DR. CHRISTIAN; based on I GOT RHYTHM]**

/15+2x32gChCh, 2x32tpJoGu, [32]

● **UP ON TEDDY'S HILL inc. [based on HONEYSUCKLE ROSE] ESOTERIC ESJ-4**

/23+3x32gChCh, 2x32tsDoBy, 2x32tpJoGu - ([gChCh]) >8tpJoGu, 32coll

1941/05~ [2], Monroe's Uptown House, NYC, **JAM SESSION**

priv. rec. Jerry Newman

Hot Lips Page, Joe Guy, Russ "Popeye" Gillon?(tp), unknown(ts), Thelonious Monk(p), unknown(b), unknown(dr).

[1] I don't think that Joe Guy takes a solo; Hot Lips Page plays seven choruses, and Gillon(?) two

[Info: Evensmo tenors volume 3 p. 217, Salemman]

TOPSY [1]

ONYX 207

1941/05~ [3], Minton's Playhouse?, NYC, priv. **JAM SESSION**

rec. Jerry Newman

Joe Guy, Hot Lips Page, unk(tp), unk(p), poss. Ebenezer Paul(b), unk(dr).

[Info: XANADU 107]

● **ONE FOR TEDDY [based on I'VE FOUND A NEW BABY]**

XANADU 107

28bEbPa? - (p), [32] >8p, 2x32tpHoLiPa, 32bEbPa? - (p), 2x32tp, 2x32tpJoGu, 2x32tpHoLiPa, 2x32bEbPa? - (p), 32coll, 32tp, 32bEbPa? - (p), [32] >8bEbPa?, 32coll >8dr

1941/05~ [4], Monroe's Uptown House, NYC, **JAM SESSION**

priv. rec. Jerry Newman

Hot Lips Page, Victor Coulsen, Joe Guy(tp), Rudy Williams(as), Don Byas, Kermit Scott(ts), Allen Tinney(p), Charlie Christian(g), Ebenezer Paul(b), Taps Miller(dr).

[1] trumpet solo by Hot Lips Page

[Info: Evensmo ChCh]

GUY'S GOT TO GO [1] [based on I GOT RHYTHM]

ESOTERIC ESJ-4

LIPS FLIPS [1] [aka ON WITH CHARLIE CHRISTIAN; based on STOMPING AT THE SAVOY]

ESOTERIC ESJ-4

● = solo

1941/05~ [6], Minton's Playhouse, NYC, priv. **JAM SESSION**

rec. Jerry Newman

Joe Guy(tp), Don Byas, unknown(ts), Thelonious Monk(p), unknown(b), (dr), Helen Humes(vof).

[Info: Evensmo DoBy]

- **EXACTLY LIKE YOU ed.** ONYX 208
4pThMo, [32tpJoGu]-(tsDoBy), 2x32vofHeHu-(tpJoGu-tsDoBy), 2x32tpJoGu, 32+31tsDoBy
y\/, 30pThMo\/, 32ts, 16tpJoGu, 8tsDoBy, 8ts, 32vofHeHu-(tpJoGu)
 - **STARDUST** ONYX 208
4pThMo, 2x32vofHeHu-(32tpJoGu-[tsDoBy]);, 4pThMonk, 2x32tsDoBy, 16tpJoGu, 16vofHeHu-(tpJoGu-tsDoBy)
-

1941/05~ [7], Minton's Playhouse, NYC, priv. **JAM SESSION**

rec. Jerry Newman

Joe Guy, unknown(tp), Don Byas(ts), unknown(p), (b), (dr).

[Info: Evensmo DoBy]

- **BODY AND SOUL** ONYX 208
4p, [32tpJoGu-tsDoBy], 32tpJoGu, 32tsDoBy, 32tpJoGu, 32tsDoBy-(;16tpJoGu-tp)
 - **UPTOWN inc. [blues chords]** ONYX 208
/3x12tpJoGu, 3x12tsDoBy, 2x12tp, p\
-

1941/05~ [8], Minton's Playhouse, NYC, priv. **JAM SESSION**

rec. Jerry Newman

Joe Guy(tp), unknown*(tp on LOVE), Don Byas(ts), Thelonious Monk(p), unknown(b), Kenny Clarke(dr).

*aural experience

[1] a second trumpet is audible in the last five bars only

[Info: Evensmo DoBy, aural experience]

- **BACK HOME AGAIN IN INDIANA** ONYX 208
[32tpJoGu], 32pThMo, 2x32tsDoBy, 2x32tpJoGu, 32pThMo, 2x32tsDoBy, 2x32tpJoGu, 32tsDoBy-(tpJoGu)
 - **I CAN'T GIVE YOU ANYTHING BUT LOVE [1]** ONYX 208
[32tpJoGu], 2x32tsDoBy*, 27tpJoGu, 5tpJoGu-tp-tsDoBy {*short vocal at the beginning of the solo}
-

1941/05 [2], Minton's Playhouse, NYC, priv. rec. **JAM SESSION**

Jerry Newman

Dizzy Gillespie(tp)*, Kenny Kersey(p), Nick Fenton(b), unknown(dr).

*some sources say that a second trumpeter, possibly Joe Guy, is present

[1] three trumpet solos, all attributed to Dizzy Gillespie. See chapter KEROUAC

[2] trumpet solo by Dizzy Gillespie

[Info: Evensmo DiGi]

- KEROUAC ed. [1] [based on EXACTLY LIKE YOU]** ESOTERIC ESJ-4
 - STARDUST inc. [2]** ESOTERIC ESJ-4
-

1941/05/04, Minton's Playhouse, NYC, priv. rec. **JAM SESSION**

Jerry Newman

Collective personnel: Roy Eldridge(tp), Joe Guy(tp,vom), Hot Lips Page(tp), unknown (Benny Goodman?)(cl), Kermit Scott(ts), Al Sears(ts), Sammy Davis(ts), unknown (Lester Young?)(ts), Thelonious Monk(p), Tiny Grimes(g), unknown (Charlie Christian?)(b!), Nick Fenton(b), Kenny Clarke(dr).

Personnel per title:

HONEYSUCKLE: tpJoGu, tpRoEl, tsAlSe, tsSaDa, pThMo, bNiFe, drKeCl

I'VE FOUND: tpJoGu, tpHoLiPa, pThMo, gTiGr, bNiFe, drKeCl

NICE WORK: tp&vomJoGu, pThMo, bNiFe, drKeCl

SWEET GEORGIA: tpJoGu, tpHoLiPa, tsKeSc, tsSaDa, pThMo, bNiFe, drKeCl

YOU'RE A LUCKY GUY: tpJoGu, tpHoLiPa, clUnk(BeGo?), tsUnk(LeYo?), pThMo, bUnk(ChCh?), drKeCl

[1] trumpet solo by Hot Lips Page

[Info: various sources]

- **HONEYSUCKLE ROSE inc.** XANADU 123
/[27tpJoGu], 4x32tpRoEl, 2x32tsSaDa, 3x32tpJoGu, [32tpRoEl], 2x32tpRoEl, 17tsAlSe\

- = solo
- **I'VE FOUND A NEW BABY** ONYX 207
[32tpJoGu], 32tpJoGu, 2x32gTiGr, 2x32tpHoLiPa
- **NICE WORK IF YOU CAN GET IT** XANADU 112
32pThMo, 32vomJoGu, 32pThMo, 2x32tpJoGu
- **SWEET GEORGIA BROWN inc. [1]** ONYX 207
- **YOU'RE A LUCKY GUY ed.** XANADU 112
7pThMo, [34tpJoGu], 34pThMo, 34ts, 34cl, \ /2+34+16tpJoGu, 8ts, 10coll, 34ts>8cl, 2x34+6tpJoGu-cl-ts

1941/05/08, Minton's Playhouse, NYC, priv. rec. **JAM SESSION**
Jerry Newman

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

[Info: Evensmo ChCh]

- **STOMPIN' AT THE SAVOY inc.** MASTERS OF JAZZ MJCD 189
/[28], 2x32tsKeSc-(), 32tpHoLiPa, 2x32gChCh, 3x32JoGu, 3x32asRuWi, 32tpJoGu-gChCh, 32coll>8ts, 32coll, 24gChCh-(), 8+32coll

1941/05/12, Minton's Playhouse, NYC, priv. rec. **JAM SESSION**
Jerry Newman

Joe Guy(tp), unknown(tp on STOMPIN'), unknown*(ts on STOMPIN'), Kenny Kersey°(p), Charlie Christian(g), Nick Fenton(b), Kenny Clarke (dr).

*not audible

°earlier discos have Thelonious Monk

[Info: Tom Lord]

WS5000- ● **CHARLIE'S CHOICE Pt. 1-3 [aka SWING TO BOP; based on TOSPY]** VOX 1665+1666+1667
5002

/25+5x32gChCh, 4x32tpJoGu, 2x32pKeKe, 3x32gChCh, 16tpJoGu\

WS5003- ● **STOMPIN' AT THE SAVOY Pt. 1-3** VOX 1665+1666+1667
5005

[32tpJoGu-gChCh], 32tpJoGu, 2x32pKeKe, 3x32gChCh, 3x32tpJoGu, 3x32gChCh, 32tp

1941/06~07 [1], Minton's Playhouse, NYC, priv. **JAM SESSION**
rec. Jerry Newman

Joe Guy, Roy Eldridge(tp), Al Sears, Sammy Davis(ts), Thelonious Monk(p), Nick Fenton(b), Kenny Clarke(dr).

[1] A complete version must exist, because Evensmo mentions solos by Al Sears and Sammy Davis

[Info: Evensmo SaDa]

- **BACK HOME AGAIN IN INDIANA inc. [1]** XANADU 123
/[tpJoGu], 32tpJoGu, 3x32tpRoEl, 2x32pThMo, 32tpRoEl

1941/06~07 [2], Minton's Playhouse, NYC, priv. **JAM SESSION**
rec. Jerry Newman

Joe Guy(tp), Al Sears(ts except for RHYTHM), Thelonious Monk(p), Nick Fenton(b), Kenny Clarke(dr).

[Info: Evensmo AlSe]

- **DOWN, DOWN, DOWN** XANADU 112
8pThMo, [28tpJoGu], 32tsAlSe, 28+32tpJoGu, [12], 8pThMo, [8]
- **I FOUND A MILLION DOLLAR BABY** XANADU 112
(pThMo), [32tpJoGu], 32tsAlSe, 16tpJoGu-tsAlSe
- **RHYTHM RIFF inc. [aka MONKIN' THE BLUES; based on I GOT RHYTHM]** XANADU 112
/16pThMo, 32pThMo, 32bNiFe, 6x32tpJoGu, 32pThMo, 32bNiFe, 32tpJoGu, \ /16tpJoGu

1941 [1], Minton's Playhouse, NYC, broadcast **JOE GUY & KENNY CLARKE**

Joe Guy(tp), Al Sears(ts), Thelonious Monk(p), Nick Fenton(b), Kenny Clarke(dr), Viola Jefferson(vof), Duke Groaner*(vom).
*announced, but not audible on the available nine titles

Nine titles from broadcast, 2 sets. [Info: announcer, Evensmo AlSe]

- (a) ● **EPISTROPHY inc. [as JOE'S THEME; opening theme]** unissued
/[tpJoGu]-an\

- = solo
- (b) ● **THE SHEIK AF ARABY ed** unissued
10drKeCl, [16+28tpJoGu°]\28tsAlSe, 2x32tpJoGu\6drKeCl, [16tpJoGu], appl
{°tape error}
- (c) ● **MEAN TO ME** unissued
an, 4pThMo, [32tpJoGu]-(tsAlSe), 16pThMo, 8tsAlSe, [8tpJoGu], appl
- (d) ● **I GOT RHYTHM inc. ed?** unissued
an, /4tpJoGu, 2x32vofViJe-(tsAlSe), 16tpJoGu\?/, 16vofViJe, 4tpJoGu
- (e) ● **EPISTROPHY inc. [closing theme]** unissued
[tpJoGu]-an\
- (f) ● **EPISTROPHY inc. [opening theme]** unissued
an-{3+16+4tpJoGu; [4tpJoGu]}\
- (g) ● **BACK HOME AGAIN IN INDIANA ed** unissued
an, 12pThMo, [32tpJoGu]-(tsAlSe), 32tsAlSe, 32pThMo\24tpJoGu\8tpJoGu, an
- (h) ● **I'VE FOUND A NEW BABY ed** unissued
an, 8pThMo, [32tpJoGu]-(tsAlSe), 32tpJoGu*32pThMo, 32tpJoGu-(tsAlSe), an
{*faster tempo}
- (i) ● **EPISTROPHY inc. [closing theme]** unissued
an-[22tpJoGu-tsAlSe]\

1941 [2], Minton's Playhouse, NYC, broadcast **JOE GUY & KENNY CLARKE**

Joe Guy(tp), Thelonious Monk(p), Nick Fenton(b), Kenny Clarke(dr), Duke Groaner(vom).

Eight titles from broadcast. [Info: announcer, Bruyninckx2015]

- (a) ● **EPISTROPHY inc. [opening theme]** unissued
/[30tpJoGu]-(an)
- (b) ● **SWEET GEORGIA BROWN ed ?** unissued
an, 4pThMo, [32tpJoGu]\?/, 32pThMo, 32tpJoGu, appl
- (c) ● **EVERYTHING HAPPENS TO YOU ed** unissued
an, 4pThMo, 2vomDuGr\22vomDuGr-(tpJoGu), appl
- (d) ● **GRABBACK ed [aka REAR BACK(wrongly)]** unissued
an, [9+2x12tpJoGu], 2x12vomJoGu, 2x12pThMo, 2x12tpJoGu\/, [12+6tpJoGu]*
{*followed by EPISTROPHY (theme)}
- (e) ● **RHYTHM-A-NING ed [as MEET DR. CHRISTIAN]** unissued
an, ~4drKeCl, [9tpJoGu]\30+32pThMo, 32tpJoGu, appl
- (f) ● **I UNDERSTAND ed** unissued
an, 4pThMo, 3vomDuGr\22vomDuGr-(tpJoGu), appl
- (g) ● **TOPSY ed** unissued
an-10rh, [32tpJoGu], 32pThMo, 2x32tpJoGu\, appl
- (h) ● **EPISTROPHY inc. [as JOE GUY'S THEME; closing theme]** unissued
4pThMo, [20tpJoGu]-an\

1942/04/01, Chicago, IL

COOTIE WILLIAMS

Cootie Williams, Milton Fraser, Joe Guy(tp), Louis Bacon(tp,vcl), Jonas Walker, Robert Horton, Sandy Williams(tb), Charlie Holmes(as), Eddie "Cleanhead" Vinson(as,vcl), Bob Dorsey, Greely Walton(ts), John Williams(bs), Kenny Kersey(p), Norman Keenan(b), George "Butch" Ballard(dr), Dave McRae(ar).

[1] trumpet solo by Cootie Williams

Four titles with one alternate for Okeh. [Info: Bruyninckx2015, Loren Schoenberg]

- C4205 **SLEEPY VALLEY [1]** CLASSICS 827
- C4206-1 **MARCHETA [1]** CLASSICS 827
- C4207-1 **WHEN MY BABY LEFT ME [1]** COLUMBIA KG 30788
- C4208-? ● **EPISTROPHY [as FLY RIGHT]** unissued
solos probably as below. I have only heard an excerpt: /2pKeKe, 32tpJoGu,\
- C4208-1 ● **EPISTROPHY [as FLY RIGHT]** COLUMBIA C3L33
2drBuBa, [32tpCoWi]-(), 32pKeKe-(), 32tpJoGu, [32tpCoWi]-()

• = solo

1943/07~ [1], Casa Manana, Culver City, CA **LUCKY MILLINDER**

Similar to: Joe Guy, Frank Humphries, Ludwig "Joe" Jordan, William "Chiefie" Scott(tp), George Stevenson, Gene Simon, Joe Britton(tb), Tab Smith, Billy Bowen(as), Sam Taylor, Mike Hedley(ts), Ernest Purce(bs), Raymond Tunia(p), Trevor Bacon(g,vom), Sister Rosetta Tharpe(g,vof), George Duvivier(b), Panama Francis(dr), Lucky Millinder(ld).

[1] trumpet solo by Frank Humphries

[2] trumpet solo probably by Frank Humphries

Thirteen titles for Jubilee 37, 38, 39; maybe additional titles for Jubilee 36. [Info: Lotz/Neuert; Evensmo SaTa]

MIL-04	AFTER YOU'VE GONE [1]	HINDSIGHT HSR-233
MIL-05	ARE YOU READY [not available]	unissued
MIL-06	BIG FAT MAMA [not available]	unissued
MIL-07	LITTLE JOHN SPECIAL [aka BOOGIE WOOGIE][2]	KAYDEE RECORDS 6
MIL-08	CHEROKEE	HINDSIGHT HSR-233, KAYDEE-6
MIL-09	CHINATOWN, MY CHINATOWN [1]	HINDSIGHT HSR-233, KAYDEE-6
MIL-10	• JITTERS (GIT IT) ed.	ALAMAC QSR-2425, HINDSIGHT HSR-233
	[8+32], 16asTaSm, \ / 30+32asTaSm, 32+16tpJoGu, 16tsSaTa, 2drPaFr, [32]-8asTaSm	
MIL-12	• RHYTHM CHANGES	KAYDEE RECORDS 6
	[8+34+8], 34tpJoGu- (), [4], 34tsSaTa- (), 16[4]=4tsSaTa, 8tsSaTa, [4], 6tsSaTa, [3], [34]>8tsSaTa, [10]	
MIL-13	RUSTLE OF SPRING	HINDSIGHT HSR-233
MIL-14	• ST. LOUIS BREAKDOWN	KAYDEE RECORDS 6
	[32], 32{ []-asTaSm}>8asTaSm, 16tpJoGu, 16tsSaTa, [32]>8tb	
THA-1	DOWN BY THE RIVERSIDE	HINDSIGHT HSR-233, KAYDEE-6
THA-2	ROCK DANIEL	HINDSIGHT HSR-233
THA-3	I WANT A TALL SKINNY PAPA [2]	HINDSIGHT HSR-233, KAYDEE-6

1943/07~ [2], Casa Manana?, Culver City, CA **LUCKY MILLINDER**

Similar to: Joe Guy, Frank Humphries, Ludwig "Joe" Jordan, William "Chiefie" Scott(tp), George Stevenson, Gene Simon, Joe Britton(tb), Tab Smith, Billy Bowen(as), Sam Taylor, Mike Hedley(ts), Ernest Purce(bs), Raymond Tunia(p), Trevor Bacon(g,vom), Sister Rosetta Tharpe(g,vof), George Duvivier(b), Panama Francis(dr), Lucky Millinder(ld).

[1] maybe from 1945/01~, without Joe Guy

[2] trumpet solo probably by Frank Humphries

[3] trumpet solo by Frank Humphries

Six titles from broadcast, poss. for Jubilee 36. [Info: Evensmo SaTa, Lotz/Neuert]

	AFTER YOU'VE GONE [3]	ALAMAC QSR 2425
	DON'T GET AROUND MUCH ANYMORE	ALAMAC QSR 2425
	• RHYTHM CHANGES	ALAMAC QSR 2425
	[8+34+8], 34tpJoGu- (), [4], 34tsSaTa- (), 16[4]=4tsSaTa, 8tsSaTa, [4], 6tsSaTa, [3], [34]>8tsSaTa, [10]	
	SLEEP [1][2]	ALAMAC QSR-2425, HINDSIGHT HSR-233
	THERE'LL BE SOME CHANGES MADE [1][2]	ALAMAC QSR-2425, HINDSIGHT HSR-233
THA-4	• ROCK ME	KAYDEE RECORDS 6
	16gSiRoTh, 64vofSiRoTh- () - (tpJoGu?*) {*hardly audible}	

1943/08~, L.A. **LUCKY MILLINDER**

Joe Guy, Frank Humphries, Ludwig "Joe" Jordan, William "Chiefie" Scott(tp), George Stevenson, Gene Simon, Joe Britton(tb), Tab Smith, Billy Bowen(as), Sam Taylor, Mike Hedley(ts), Ernest Purce(bs), Raymond Tunia(p), Trevor Bacon(g,vom), Sister Rosetta Tharpe(g,vof), George Duvivier(b), Panama Francis(dr), Lucky Millinder(ld,vom).

Five titles for VDisc. [Info: Tom Lord]

VP391	ROCK ME	V-DISC 129
VP391	THAT'S ALL	V-DISC 129
VP392	ROCK DANIEL	V-DISC 129
VP392	• TROUBLE IN MIND	V-DISC 129
	4pRaTu, 24vofSiRoTh- (tpJoGu?), [16], 8vofSiRoTh- (tpJoGu?)	

• = solo

VP496

• **SAVOY**

V-DISC 176

[8]-drPaFr, [2x12], 10vomTrBa-vomLuMi, 2x12vomTrBa-vog, [8], 3x12tpJoGu, 2x12pRaTu-(vog), [12+2]

1943/10/19, NYC

LUCKY MILLINDER

Milt Fletcher, Joe Guy, Ludwig "Joe" Jordan, Frank Humphries(tp), George Stevenson, Gene Simon, Joe Britton(tb), Tab Smith(as,ar), Billy Bowen(as), Sam Taylor, Mike Hedley(ts), Ernest Purce(bs), Raymond Tunia(p), Trevor Bacon(g,vom), George Duvivier(b), Panama Francis(dr), Lucky Millinder(ld).

[1] trumpet solo possibly by Frank Humphries

[2] trumpet solo by Frank Humphries

Three titles for Decca. [Info: Evensmo SaTa, Bruyninckx2015]

71451	DON'T CRY BABY [1]	DECCA 18569
71452	SWEET SLUMBER	DECCA 18569
71453	SHIPYARD SOCIAL FUNCTION [2]	DECCA 18674

1945/01~, Hollywood

LUCKY MILLINDER

Melvin Moore(?tp,vom), ?Freddie Webster, ?Joe Jordan, ?Curtis Murphy. ?Elton Hill, Joe Guy*(tp), ?Gene Simon, ?Al Cobbs, ?Joe Britton(tb), ?Bill Swindell, ?Preston Love(as), ?Elmer Williams, ?Eddie "Lockjaw" Davis, ?Lucky Thompson(ts), Ernest Leavey(bs,cl,as), ?Sir Charles Thompson(p), ?Bernard Addison(g), ?Jimmy Butts(b), ?Panama Francis(dr). Guests: Judy Carroll, Lena Horne(vof), Pied Pipers(vog), Gene Rogers(p), Ethel Waters(vof), Ernie Whitman(vom), Lucky Millinder(ld,vom). [Info: Lotz/Neuert].

Bull Moose Jackson(ts) participated at that time together with Elmer Williams. [Info: Preston Love biography]

*aural inspection of SAVOY confirms Joe Guy's presence; his virtuoso break is audible

Titles for Jubilee 113, 114, 115, 116. Some are copied for Jubilee 208 and possibly AFRS Downbeat 117. [Info: Lotz/Neuert, Evensmo tenors vol.4 p.417]

CAR-38	PLAY ME THE BLUES [not available]	unissued
CAR-39	IS YOU IS OR IS YOU AIN'T	KAYDEE RECORDS 6
CAR-40	WHAT CAN I SAY AFTER I SAY I'M SORRY [as AFTER I SAY I'M SORRY]	KAYDEE RECORDS 6
HOR-23	I DIDN'T KNOW ABOUT YOU [not available]	unissued
HOR-24	SOMETIMES I'M HAPPY [not available]	unissued
MIL-15	BLEEP [not available]	unissued
MIL-16	CARAVAN [not available]	unissued
MIL-17	CHRISTOPHER COLUMBUS	RST RECORDS JUBCD 1002
MIL-18	• I NEVER KNEW 4+16pSiChTh, [32+8sxs], 6drPaFr, 2+32tpJoGu, 8ts, [16], 8as, [8+5]	HINDSIGHT 504-3
MIL-19	• I'LL ALWAYS BE IN LOVE WITH YOU [8+32], [2], 2+16tpJoGu, 14as, [10]-as, 2+32+2ts, [32+6]	HINDSIGHT 504-3
MIL-20	I'LL GET BY	HINDSIGHT HSR-233, KAYDEE-6
MIL-21	A LITTLE WEENIE FROM TOSCANINI [not available]	unissued
MIL-22	ONE O'CLOCK JUMP [intro]	HINDSIGHT 504-3
MIL-23	SWEET SLUMBER [not available]	unissued
MIL-24	THERE'LL BE SOME CHANGES MADE [not available]	unissued
MIL-25	• THREE BONES [aka LUCKY'S RIFF] [2], 2drPaFr, [32tbs]-(tp)>[8], [6], 2+16tpJoGu, [8sxs], 8as, [24tbs]-(tp), 16[4]=4{ts-() }, 8ts, [16tbs]-(tp), [2]	HINDSIGHT 504-3
MIL-26	• THREE BONES [as LUCKY'S RIFF] [2], 2drPaFr, [32tbs]-(tp)>[8], [6], 2+16tpJoGu, [8sxs], 8as, [16tbs]-(tp), 16[4]=4{ts-() }, 8ts, [16tbs]-(tp), [2]	KAYDEE RECORDS 6
MIL-27	WHEN YOUR LOVER HAS GONE	HINDSIGHT HSR-233
WHI-17	• SAVOY ([]-drPaFr), [24], 12vomErWh-vomLuMi, 12vomTrBa-(vog), 12vomErWh-vog, [8], 24tpJoGu, 12ts, [24]	KAYDEE RECORDS 6

● = solo

1945/01/19, L. A.

SIDNEY CATLETT

Joe Guy(tp), Ben "Bull Moose" Jackson(as), Bumps Myers, Illinois Jacquet(ts), Horace Henderson(p), Al Casey(g), John Simmons(b), Sidney Catlett(dr).

Four titles for Capitol. [Info: Bruyninckx2015]

- 554-3 ● **I NEVER KNEW** CAPITOL 10032
4tpJoGu, [32tpJoGu]>8gAlCa, 32tsBuMy- (), 32asBeJa>8pHoHe, 32tsIlJa, 8tpJoGu, [8]- (gAlCa)
- 555-3 **LOVE FOR SCALE [aka LOVE FOR SALE(wrongly)]** CAPITOL 10032
- 556-4 ● **JUST YOU, JUST ME** CAPITOL 15177
8gAlCa, 32tpJoGu>8gAlCa, 16tsBuMy, 8pHoHe, [8], [16]-gAlCa, 8drSiCa, [8]-tpJoGu, [8]-pHoHe
- 557-2 **HENDERSON ROMP** CAPITOL 15177
-

1945/02/12 [1], Philharmonic Auditorium, L.A.

JAZZ AT THE PHILHARMONIC

Joe Guy, Howard McGhee(tp), Willie Smith(as), Illinois Jacquet, Charlie Ventura(ts), Garland Finney(p), Ulysses Livingston(g), Red Callender(b), Gene Krupa(dr).

Two titles from concert. [Info: Tom Lord]

- 1499- ● **HOW HIGH THE MOON Pt. 1-3** ASCH 4531+4532
1501
4pGaFi, [32tpJoGu], 2x32tpJoGu- (; [32]), 3x32tsIlJa- (; [32]), 2x32tpHoMcGh- (; [32]), 3x32tsChVe- (; [32]), 2x32gUlLi, 3x32asWiSm- (; [32]), 2x32drGeKr, [2], 32[8]=8tpJoGu, [8], 8tpHoMcGh, [16]
- 1502- ● **LADY BE GOOD Pt. 1-3** ASCH 4532+4533
1504
8pGaFi, [32gUlLi], 32gUlLi, 2x32tpHoMcGh- (), 3x32tsChVe- (; [32]), 3x32tpJoGu- (; [32]), 4x32tsIlJa- (; [32]), 32bReCa, 3x32asWiSm- (; [32]), 2x32pGaFi, 32drGeKr, [32]>8tpHoMcGh
-

1945/08/14, NYC

BILLIE HOLIDAY w. BOB HAGGART

Joe Guy(tp), Bill Stegmeyer(as), Hank Ross, Armand Camgros(ts), Stan Webb(bs), Sammy Benskin(p), Tiny Grimes(g), Bob Haggart(b,cond), Specs Powell(dr), strings, Billie Holiday(vof).

Four titles for Decca. [Info: Bruyninckx2015]

- W73006A **DON'T EXPLAIN** DECCA 23565
- W73007A **BIG STUFF** MCA 6.22125
- W73008A ● **YOU BETTER GO NOW** DECCA 23483
[4], 32+4vofBiHo- ([]-tpJoGu-ts)
- W73009A ● **WHAT IS THIS THING CALLED LOVE** DECCA 23565
4tpJoGu, 2asBiSt, [2], 32vofBiHo- (), 16tpJoGu- (), 8gTiGr- (), [8], 16+2vofBiHo- ()
-

1945/11/26, NYC

CLYDE BERNHARDT w. LEONARD FEATHER

Joe Guy(tp), Clyde Bernhardt(tb,vom), Tab Smith(as), Leonard Feather(p), Jimmy Shirley(g), Joe Brown* or Al Hall°(b), Walter Johnson(dr). Vocal chorus by band on LADY.

*acc. to the Musicraft issues

°acc. to Bernhardt's biography

Four titles for Musicraft. [Info: Bruyninckx2015, Clyde Bernhardt, Musicraft labels]

- 5341 ● **LOST WEEKEND BLUES (JUICE ON THE LOOSE)** MUSICRAFT 345
12tpJoGu-asTaSm, 4x12vomClBe- (12asTaSm; 12gJiSh; 12tpJoGu; 12asTaSm)
- 5342 ● **BLUES IN THE RED** MUSICRAFT 348
[12], 2gJiSh, 4x12vomClBe- (12asTaSm; 2x12tpJoGu; 12asTaSm-tpJoGu), [2]
- 5343 **THE LADY IN DEBT** MUSICRAFT 345
- 5344 ● **SCANDAL-MONGER MAMA** MUSICRAFT 348
5x12vomClBe- (12gJiSh; 12asTaSm; 12tpJoGu; 12asTaSm; 12gJiSh)

● = solo

1946/01/22, NYC

BILLIE HOLIDAY w. BILL STEGMEYER

Gordon Griffin, Joe Guy(tp), Bill Stegmeyer(as,ld), Hank Ross, Bernie Kaufman, Armand Camgros(ts), Joe Springer(p), Tiny Grimes(g), John Simmons(b), Sidney Catlett(dr), Billie Holiday(vof).

Three titles with two alternates for Decca. [Info: Bruyninckx2015]

(no mx) **BIG STUFF [not available]** GRP GRD2 601
(no mx) **BIG STUFF inc. [not available]** GRP GRD2 601
W73300A ● **GOOD MORNING HEARTACHE** DECCA De 23676
[4], 32vofBiHo- () > 8vofBiHo- (tpJoGu), [2], 16vofBiHo- ()
W73301- **NO GOOD MAN [not available]** GRP GRD2 601
W73301A ● **NO GOOD MAN** DECCA De 23676
[4], 32vofBiHo- () - (8; 8tpJoGu; 8; 8gTiGr), 16vofBiHo- () - (8tpJoGu;)

1946/03/13, NYC

BILLIE HOLIDAY

Joe Guy(tp), Joe Springer(p), Tiny Grimes(g), Billy Taylor(b), Kelly Martin(dr), Billie Holiday(vof).

One title with two alternates for Decca. [Info: Tom Lord]

W73440- **BIG STUFF [not available]** MASTERS OF JAZZ MJCD 163
W73440A ● **BIG STUFF** DECCA 23463
[4tpJoGu-gTiGr], 26vofBiHo- (tpJoGu), 2gTiGr, 14vofBiHo- (pJoSp), [3]
W73440B **BIG STUFF [not available]** MASTERS OF JAZZ MJCD 163

1946/04/09, NYC

BILLIE HOLIDAY w. BILLY KYLE

Joe Guy(tp), Billy Kyle(p), Jimmy Shirley(g), Thomas Barney(b), Kenny Clarke(dr), Billie Holiday(vof).

Two titles with two alternates for Decca. [Info: Bruyninckx2015]

W73497- **BABY I DON'T CRY OVER YOU [not available]** GRP GRD2 601
W73497A ● **BABY I DON'T CRY OVER YOU** DECCA 23957
4tpJoGu, 32vofBiHo- (8tpJoGu; 8gJiSh; 8tpJoGu; 8gJiSh), 8pBiKy, 8gJiSh, 16+4vofBiHo-
(8tpJoGu; 8pBiKy;)
W73498- **I'LL LOOK AROUND [not available]** GRP GRD2 601
W73498A ● **I'LL LOOK AROUND** DECCA 23957
4gJiSh, 13+16+6+16vofBiHo- (tpJoGu-pBiKy)

1946/06/03, Carnegie Hall, NYC

JAZZ AT THE PHILHARMONIC

Joe Guy(tp), Georgie Auld(as, except for TEA), Illinois Jacquet(ts, except for TEA), Lester Young(ts), Kenny Kersey(p), prob. Tiny Grimes(g, except for TEA), Al McKibbin(b), J. C. Heard(dr), Billie Holiday(vof, except for TEA).

Note: Previously dated incorrectly as 1946/04/22

Five titles from concert. [Info: Tom Lord]

ALL OF ME CLEF MGC 718
● **BILLIE'S BLUES** CLEF EPC 299
4pKeKe, 5x12vofBiHo- (tpJoGu- [])
GEE BABY AIN'T I GOOD TO YOU CLEF MGC 718
● **TEA FOR TWO ed.** VERVE 825101-1
8pKeKe, [32tpJoGu-tsLeYo], 3x32tpJoGu, \ / 31+2x32tsLeYo, 2x32pKeKe, 32bAlMcKi, 32dr
JChE, 32coll
THE MAN I LOVE CLEF MGC 718

12 Title index

● = solo

A LITTLE WEENIE FROM TOSCANINI	MIL-21	1945/01~	LUCKY MILLINDER	unissued
AFTER YOU'VE GONE	MIL-04	1943/07~ [1]	LUCKY MILLINDER	HINDSIGHT HSR-233
AFTER YOU'VE GONE		1943/07~ [2]	LUCKY MILLINDER	ALAMAC QSR 2425
ALL OF ME		1946/06/03	JAZZ AT THE PHILHARMONIC	CLEF MGC 718
ARE YOU READY	MIL-05	1943/07~ [1]	LUCKY MILLINDER	unissued
ASLEEP IN THE DEEP		1940/08/15	COLEMAN HAWKINS	MICKOON'S MENAGERIE 257169
BABY I DON'T CRY OVER YOU	W73497-	1946/04/09	BILLIE HOLIDAY w. BILLY KYLE	GRP GRD2 601
● BABY I DON'T CRY OVER YOU	W73497A	1946/04/09	BILLIE HOLIDAY w. BILLY KYLE	DECCA 23957
● BACK HOME AGAIN IN INDIANA	(g)	1941 [1]	JOE GUY & KENNY CLARKE	unissued
● BACK HOME AGAIN IN INDIANA		1941/05~ [8]	JAM SESSION	ONYX 208
● BACK HOME AGAIN IN INDIANA		1941/06~07 [1]	JAM SESSION	XANADU 123
BIG FAT MAMA	MIL-06	1943/07~ [1]	LUCKY MILLINDER	unissued
BIG JOE LOUIS	64611-A	1938/09/09	JACK SNEED	DECCA 7522
BIG STUFF	W73007A	1945/08/14	BILLIE HOLIDAY w. BOB HAGGART	MCA 6.22125
BIG STUFF	(no mx)	1946/01/22	BILLIE HOLIDAY w. BILL STEGMEYER	GRP GRD2 601
BIG STUFF	(no mx)	1946/01/22	BILLIE HOLIDAY w. BILL STEGMEYER	GRP GRD2 601
BIG STUFF	W73440-	1946/03/13	BILLIE HOLIDAY	MASTERS OF JAZZ MJCD 163
● BIG STUFF	W73440A	1946/03/13	BILLIE HOLIDAY	DECCA 23463
BIG STUFF	W73440B	1946/03/13	BILLIE HOLIDAY	MASTERS OF JAZZ MJCD 163
● BILLIE'S BLUES		1946/06/03	JAZZ AT THE PHILHARMONIC	CLEF EPC 299
BLEEP	MIL-15	1945/01~	LUCKY MILLINDER	unissued
● BLUE ROOM		1940/08/08	COLEMAN HAWKINS	BEAN 01
● BLUES IN THE RED	5342	1945/11/26	CLYDE BERNHARDT w. LEONARD FEATHER	MUSICRAFT 348
BODY AND SOUL	42936-1	1939/10/11	COLEMAN HAWKINS	BLUEBIRD B10523
BODY AND SOUL		1940/08/04	COLEMAN HAWKINS	MICKOON'S MENAGERIE 257169
BODY AND SOUL		1940/08/15	COLEMAN HAWKINS	MICKOON'S MENAGERIE 257169
● BODY AND SOUL		1941/05~ [7]	JAM SESSION	ONYX 208
● CALIFORNIA HERE I COME		1940/07/19	COLEMAN HAWKINS	BEAN 01
CARAVAN	MIL-16	1945/01~	LUCKY MILLINDER	unissued
● CHANT OF THE GROOVE		1940/08/15	COLEMAN HAWKINS	MICKOON'S MENAGERIE 257169
● CHARLIE'S CHOICE	WS5000-5002	1941/05/12	JAM SESSION	VOX 1665+1666+1667
CHEROKEE	MIL-08	1943/07~ [1]	LUCKY MILLINDER	HINDSIGHT HSR-233, KAYDEE-6
● CHICAGO		1940/08/04	COLEMAN HAWKINS	MICKOON'S MENAGERIE 257169
CHINATOWN, MY CHINATOWN	MIL-09	1943/07~ [1]	LUCKY MILLINDER	HINDSIGHT HSR-233, KAYDEE-6
CHRISTOPHER COLUMBUS	MIL-17	1945/01~	LUCKY MILLINDER	RST RECORDS JUBCD 1002
DON'T CRY BABY	71451	1943/10/19	LUCKY MILLINDER	DECCA 18569
DON'T EXPLAIN	W73006A	1945/08/14	BILLIE HOLIDAY w. BOB HAGGART	DECCA 23565

● = solo

DON'T GET AROUND MUCH ANYMORE		1943/07~ [2]	LUCKY MILLINDER	ALAMAC QSR 2425
DOWN BY THE RIVERSIDE	THA-1	1943/07~ [1]	LUCKY MILLINDER	HINDSIGHT HSR-233, KAYDEE-6
● DOWN ON TEDDY'S HILL		1941/05 [1]	JAM SESSION	ESOTERIC ESJ-4
● DOWN, DOWN, DOWN		1941/06~07 [2]	JAM SESSION	XANADU 112
● EPISTROPHY	(a)	1941 [1]	JOE GUY & KENNY CLARKE	unissued
● EPISTROPHY	(e)	1941 [1]	JOE GUY & KENNY CLARKE	unissued
● EPISTROPHY	(f)	1941 [1]	JOE GUY & KENNY CLARKE	unissued
● EPISTROPHY	(i)	1941 [1]	JOE GUY & KENNY CLARKE	unissued
● EPISTROPHY	(a)	1941 [2]	JOE GUY & KENNY CLARKE	unissued
● EPISTROPHY	(h)	1941 [2]	JOE GUY & KENNY CLARKE	unissued
● EPISTROPHY	C4208-?	1942/04/01	COOTIE WILLIAMS	unissued
● EPISTROPHY	C4208-1	1942/04/01	COOTIE WILLIAMS	COLUMBIA C3L33
● EVERYTHING HAPPENS TO YOU	(c)	1941 [2]	JOE GUY & KENNY CLARKE	unissued
● EXACTLY LIKE YOU		1941/05~ [6]	JAM SESSION	ONYX 208
● FINE DINNER	42934-1	1939/10/11	COLEMAN HAWKINS	BLUEBIRD B10523
FORGIVE A FOOL	27853-1	1940/08/09	COLEMAN HAWKINS	OKEH 6347
FORGIVE A FOOL		1940/08/15	COLEMAN HAWKINS	MICKOON'S MENAGERIE 257169
GEE BABY AIN'T I GOOD TO YOU		1946/06/03	JAZZ AT THE PHILHARMONIC	CLEF MGC 718
● GOOD MORNING HEARTACHE	W73300A	1946/01/22	BILLIE HOLIDAY w. BILL STEGMAYER	DECCA De 23676
● GRABBACK	(d)	1941 [2]	JOE GUY & KENNY CLARKE	unissued
GUY'S GOT TO GO		1941/05~ [4]	JAM SESSION	ESOTERIC ESJ-4
HENDERSON ROMP	557-2	1945/01/19	SIDNEY CATLETT	CAPITOL 15177
● HONEYSUCKLE ROSE		1941/05/04	JAM SESSION	XANADU 123
● HOW HIGH THE MOON	1499-1501	1945/02/12 [1]	JAZZ AT THE PHILHARMONIC	ASCH 4531+4532
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME		1940/08/15	COLEMAN HAWKINS	MICKOON'S MENAGERIE 257169
I CAN'T GET INDIANA OFF MY MIND		1940/08/15	COLEMAN HAWKINS	MICKOON'S MENAGERIE 257169
● I CAN'T GIVE YOU ANYTHING BUT LOVE		1941/05~ [8]	JAM SESSION	ONYX 208
I CAN'T LOVE YOU ANYMORE THAN I DO		1940/08/04	COLEMAN HAWKINS	MICKOON'S MENAGERIE 257169
I DIDN'T KNOW ABOUT YOU	HOR-23	1945/01~	LUCKY MILLINDER	unissued
● I FOUND A MILLION DOLLAR BABY		1941/06~07 [2]	JAM SESSION	XANADU 112
● I GOT RHYTHM	(d)	1941 [1]	JOE GUY & KENNY CLARKE	unissued
● I NEVER KNEW	554-3	1945/01/19	SIDNEY CATLETT	CAPITOL 10032
● I NEVER KNEW	MIL-18	1945/01~	LUCKY MILLINDER	HINDSIGHT 504-3

● = solo

● I UNDERSTAND	(f)	1941 [2]	JOE GUY & KENNY CLARKE	unissued
I WANT A TALL SKINNY PAPA	THA-3	1943/07~ [1]	LUCKY MILLINDER	HINDSIGHT HSR-233, KAYDEE-6
● I'LL ALWAYS BE IN LOVE WITH YOU	MIL-19	1945/01~	LUCKY MILLINDER	HINDSIGHT 504-3
I'LL GET BY	MIL-20	1945/01~	LUCKY MILLINDER	HINDSIGHT HSR-233, KAYDEE-6
I'LL LOOK AROUND	W73498-	1946/04/09	BILLIE HOLIDAY w. BILLY KYLE	GRP GRD2 601
● I'LL LOOK AROUND	W73498A	1946/04/09	BILLIE HOLIDAY w. BILLY KYLE	DECCA 23957
I'M NOBODY'S BABY		1940/07/19	COLEMAN HAWKINS	BEAN 01
IS YOU IS OR IS YOU AIN'T	CAR-39	1945/01~	LUCKY MILLINDER	KAYDEE RECORDS 6
● IT'S A WONDERFUL WORLD		1940/08/04	COLEMAN HAWKINS	MICKOON'S MENAGERIE 257169
IT'S THE TALK OF THE TOWN		1940/07/19	COLEMAN HAWKINS	BEAN 01
● I'VE FOUND A NEW BABY	(h)	1941 [1]	JOE GUY & KENNY CLARKE	unissued
● I'VE FOUND A NEW BABY		1941/05/04	JAM SESSION	ONYX 207
● JAMAICA MAMA	65648-A	1939/05/25	JACK SNEED	DECCA 2529
● JITTERS (GIT IT)	MIL-10	1943/07~ [1]	LUCKY MILLINDER	ALAMAC QSR-2425, HINDSIGHT HSR-233
● JUST YOU, JUST ME	556-4	1945/01/19	SIDNEY CATLETT	CAPITOL 15177
KEEPING OUT OF MISCHIEF NOW		1940/08/08	COLEMAN HAWKINS	unissued
KEROUAC		1941/05 [2]	JAM SESSION	ESOTERIC ESJ-4
● LADY BE GOOD	1502-1504	1945/02/12 [1]	JAZZ AT THE PHILHARMONIC	ASCH 4532+4533
LIPS FLIPS		1941/05~ [4]	JAM SESSION	ESOTERIC ESJ-4
LITTLE JOHN SPECIAL	MIL-07	1943/07~ [1]	LUCKY MILLINDER	KAYDEE RECORDS 6
● LOST WEEKEND BLUES (JUICE ON THE LOOSE)	5341	1945/11/26	CLYDE BERNHARDT w. LEONARD FEATHER	MUSICRAFT 345
LOVE FOR SCALE	555-3	1945/01/19	SIDNEY CATLETT	CAPITOL 10032
MARCHETA	C4206-1	1942/04/01	COOTIE WILLIAMS	CLASSICS 827
● MEAN TO ME	(c)	1941 [1]	JOE GUY & KENNY CLARKE	unissued
● MEET DOCTOR FOO	42933-1	1939/10/11	COLEMAN HAWKINS	BLUEBIRD B10477
● MY MELANCHOLY BABY		1941/04/30	JAM SESSION	XANADU 107
● NICE WORK IF YOU CAN GET IT		1941/05/04	JAM SESSION	XANADU 112
NO GOOD MAN	W73301-	1946/01/22	BILLIE HOLIDAY w. BILL STEGMEYER	GRP GRD2 601
● NO GOOD MAN	W73301A	1946/01/22	BILLIE HOLIDAY w. BILL STEGMEYER	DECCA De 23676
● OLE CHRIS	65651-A	1939/05/25	JACK SNEED	DECCA 7621
● ONE FOR TEDDY		1941/05~ [3]	JAM SESSION	XANADU 107
ONE O'CLOCK JUMP	MIL-22	1945/01~	LUCKY MILLINDER	HINDSIGHT 504-3
PASSIN' IT AROUND	27850-2	1940/08/09	COLEMAN HAWKINS	OKEH 6284
PASSIN' IT AROUND		1940/08/15	COLEMAN HAWKINS	MICKOON'S MENAGERIE 257169
● PAUL REVERE	65650-A	1939/05/25	JACK SNEED	DECCA 7621
PLAY ME THE BLUES	CAR-38	1945/01~	LUCKY MILLINDER	unissued
● RHYTHM CHANGES	MIL-12	1943/07~ [1]	LUCKY MILLINDER	KAYDEE RECORDS 6
● RHYTHM CHANGES		1943/07~ [2]	LUCKY MILLINDER	ALAMAC QSR 2425

● = solo					
● RHYTHM RIFF			1941/06~07 [2]	JAM SESSION	XANADU 112
● RHYTHM-A-NING	(e)		1941 [2]	JOE GUY & KENNY CLARKE	unissued
ROCK DANIEL	THA-2		1943/07~ [1]	LUCKY MILLINDER	HINDSIGHT HSR-233
ROCK DANIEL	VP392		1943/08~	LUCKY MILLINDER	V-DISC 129
● ROCK ME	THA-4		1943/07~ [2]	LUCKY MILLINDER	KAYDEE RECORDS 6
ROCK ME	VP391		1943/08~	LUCKY MILLINDER	V-DISC 129
● ROCKY COMFORT	27852-1		1940/08/09	COLEMAN HAWKINS	OKEH 6284
ROCKY COMFORT	27852-2		1940/08/09	COLEMAN HAWKINS	EPIC SN 6042
RUSTLE OF SPRING	MIL-13		1943/07~ [1]	LUCKY MILLINDER	HINDSIGHT HSR-233
● SAVOY	VP496		1943/08~	LUCKY MILLINDER	V-DISC 176
● SAVOY	WHI-17		1945/01~	LUCKY MILLINDER	KAYDEE RECORDS 6
● SCANDAL-MONGER MAMA	5344		1945/11/26	CLYDE BERNHARDT w. LEONARD FEATHER	MUSICRAFT 348
SERENADE TO A SLEEPING BEAUTY			1940/07/19	COLEMAN HAWKINS	BEAN 01
SERENADE TO A SLEEPING BEAUTY	27851-1		1940/08/09	COLEMAN HAWKINS	OKEH 6347
SHE'S FUNNY THAT WAY	42935-1		1939/10/11	COLEMAN HAWKINS	unissued
SHE'S FUNNY THAT WAY	42935-2		1939/10/11	COLEMAN HAWKINS	BLUEBIRD B10477
SHIPYARD SOCIAL FUNCTION	71453		1943/10/19	LUCKY MILLINDER	DECCA 18674
● SISSY IN THE BARN	65649-A		1939/05/25	JACK SNEED	DECCA 2529
SLEEP			1943/07~ [2]	LUCKY MILLINDER	ALAMAC QSR-2425, HINDSIGHT HSR-233
SLEEPY VALLEY	C4205		1942/04/01	COOTIE WILLIAMS	CLASSICS 827
SLY MONGOOSE	64609-A		1938/09/09	JACK SNEED	DECCA 7566
SOMETIMES I'M HAPPY	HOR-24		1945/01~	LUCKY MILLINDER	unissued
● ST. LOUIS BREAKDOWN	MIL-14		1943/07~ [1]	LUCKY MILLINDER	KAYDEE RECORDS 6
STARDUST			1941/05 [2]	JAM SESSION	ESOTERIC ESJ-4
● STARDUST			1941/05~ [6]	JAM SESSION	ONYX 208
● STOMPIN' AT THE SAVOY			1941/05/08	JAM SESSION	MASTERS OF JAZZ MJCD 189
● STOMPIN' AT THE SAVOY	WS5003- 5005		1941/05/12	JAM SESSION	VOX 1665+1666+1667
SWEET ADELINE			1940/08/04	COLEMAN HAWKINS	MICKOON'S MENAGERIE 257169
● SWEET GEORGIA BROWN	(b)		1941 [2]	JOE GUY & KENNY CLARKE	unissued
● SWEET GEORGIA BROWN			1941/04/30	JAM SESSION	XANADU 107
SWEET GEORGIA BROWN			1941/05/04	JAM SESSION	ONYX 207
● SWEET LORRAINE			1941/04/30	JAM SESSION	XANADU 107
SWEET SLUMBER	71452		1943/10/19	LUCKY MILLINDER	DECCA 18569
SWEET SLUMBER	MIL-23		1945/01~	LUCKY MILLINDER	unissued
● TEA FOR TWO			1946/06/03	JAZZ AT THE PHILHARMONIC	VERVE 825101-1
THAT'S ALL	VP391		1943/08~	LUCKY MILLINDER	V-DISC 129
THE BREEZE AND I			1940/08/04	COLEMAN HAWKINS	JAZZ UNLIMITED 2012075
THE LADY IN DEBT	5343		1945/11/26	CLYDE BERNHARDT w. LEONARD FEATHER	MUSICRAFT 345
THE MAN I LOVE			1940/08/04	COLEMAN HAWKINS	MICKOON'S MENAGERIE 257169
THE MAN I LOVE			1946/06/03	JAZZ AT THE PHILHARMONIC	CLEF MGC 718

● = solo

THE NUMBERS MAN	64608-A	1938/09/09	JACK SNEED	DECCA 7522
● THE SHEIK AF ARABY	(b)	1941 [1]	JOE GUY & KENNY CLARKE	unissued
● THE SHEIK OF ARABY		1940/08/04	COLEMAN HAWKINS	MICKOON'S MENAGERIE 257169
THEME		1940/07/19	COLEMAN HAWKINS	BEAN 01
THERE'LL BE SOME CHANGES MADE		1943/07~ [2]	LUCKY MILLINDER	ALAMAC QSR-2425, HINDSIGHT HSR-233
THERE'LL BE SOME CHANGES MADE	MIL-24	1945/01~	LUCKY MILLINDER	unissued
● THREE BONES	MIL-25	1945/01~	LUCKY MILLINDER	HINDSIGHT 504-3
● THREE BONES	MIL-26	1945/01~	LUCKY MILLINDER	KAYDEE RECORDS 6
● TOPSY	(g)	1941 [2]	JOE GUY & KENNY CLARKE	unissued
TOPSY		1941/05~ [2]	JAM SESSION	ONYX 207
● TROUBLE IN MIND	VP392	1943/08~	LUCKY MILLINDER	V-DISC 129
● UP ON TEDDY'S HILL		1941/05 [1]	JAM SESSION	ESOTERIC ESJ-4
● UPTOWN		1941/05~ [7]	JAM SESSION	ONYX 208
WEST INDIAN BLUES	64610-A	1938/09/09	JACK SNEED	DECCA 7566
WHAT CAN I SAY AFTER I SAY I'M SORRY	CAR-40	1945/01~	LUCKY MILLINDER	KAYDEE RECORDS 6
● WHAT IS THIS THING CALLED LOVE	W73009A	1945/08/14	BILLIE HOLIDAY w. BOB HAGGART	DECCA 23565
WHEN A CONGRESSMAN MEETS A SENATOR DOWN SOUTH		1940/08/15	COLEMAN HAWKINS	MICKOON'S MENAGERIE 257169
WHEN MY BABY LEFT ME	C4207-1	1942/04/01	COOTIE WILLIAMS	COLUMBIA KG 30788
WHEN YOUR LOVER HAS GONE	MIL-27	1945/01~	LUCKY MILLINDER	HINDSIGHT HSR-233
● YOU BETTER GO NOW	W73008A	1945/08/14	BILLIE HOLIDAY w. BOB HAGGART	DECCA 23483
● YOU'RE A LUCKY GUY		1941/05/04	JAM SESSION	XANADU 112