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 obbligatos. 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
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
"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". steeltoereview.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:

![Lick Image]

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 poussive, 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 alterations 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 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/rhs  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) obligato 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 / 4tp / 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
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]

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<td>BIG JOE LOUIS</td>
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1939/05/25, NYC J. 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]

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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: Bruyninckxx2015]

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<td>BODY AND SOUL</td>
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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: Bruyninckxx2015]

- 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
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 obligato possibly by Tommy Stevenson

[vomNeBr] is removed on other issues

Eight titles from broadcast. [Info: Bruyninckx2015]

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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]

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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]

<table>
<thead>
<tr>
<th>Track</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PASSIN' IT AROUND</strong></td>
<td>OKEH 6284</td>
</tr>
<tr>
<td><strong>SERENADE TO A SLEEPING BEAUTY</strong></td>
<td>OKEH 6347</td>
</tr>
<tr>
<td><strong>ROCKY COMFORT</strong> ed.</td>
<td>OKEH 6284</td>
</tr>
<tr>
<td>[8+32+4], 32tpJoGu()-()8{[2]=2tbClJo}, [8], 2x32+8tsCoHa-() \16tsCoHa-(), [8]</td>
<td></td>
</tr>
<tr>
<td><strong>ROCKY COMFORT</strong> [not available]</td>
<td>EPIC SN 6042</td>
</tr>
<tr>
<td><strong>FORGIVE A FOOL</strong></td>
<td>OKEH 6347</td>
</tr>
</tbody>
</table>

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]

<table>
<thead>
<tr>
<th>Track</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ASLEEP IN THE DEEP</strong> [aka SLEEP IN A DEEP, aka ASLEEP ON THE DEEP]</td>
<td>MICKOON'S MENAGERIE 257169</td>
</tr>
<tr>
<td><strong>BODY AND SOUL</strong> [theme]</td>
<td>MICKOON'S MENAGERIE 257169</td>
</tr>
<tr>
<td><strong>CHANT OF THE GROOVE</strong> [1]</td>
<td>MICKOON'S MENAGERIE 257169</td>
</tr>
<tr>
<td><strong>FORGIVE A FOOL</strong></td>
<td>MICKOON'S MENAGERIE 257169</td>
</tr>
<tr>
<td><strong>I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME</strong></td>
<td>MICKOON'S MENAGERIE 257169</td>
</tr>
</tbody>
</table>
I CAN'T GET INDIANA OFF MY MIND  
PASSIN' IT AROUND  
WHEN A CONGRESSMAN MEETS A SENATOR DOWN SOUTH

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), "Chapoton"(b on BROWN), Nick Fenton"(b except for BROWN), Kenny Clarke° or unknown*(dr).  
Note: BABY may be from another session*  
°Salemann, *Evensmo  
[Info: Evensmo FrWe, Salemann]

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]

1941/05 [2], Monroe's Uptown House, NYC, priv. rec.  JAM SESSION  
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, Salemann]

1941/05 [3], Minton's Playhouse?, NYC, priv. rec.  JAM SESSION  
Jerry Newman

Joe Guy, Hot Lips Page, unk(tp), unk(p), poss. Ebenezer Paul(b), unk(dr).  
[Info: XANADU 107]

1941/05 [4], Monroe's Uptown House, NYC, priv. rec.  JAM SESSION  
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]  
LIPS FLIPS [1] [aka ON WITH CHARLIE CHRISTIAN; based on STOMPING AT THE SAVOY]
<table>
<thead>
<tr>
<th>Date</th>
<th>Venue</th>
<th>JAM SESSION</th>
<th>Personnel</th>
</tr>
</thead>
<tbody>
<tr>
<td>1941/05~6</td>
<td>Minton's Playhouse, NYC, priv.</td>
<td></td>
<td>Joe Guy(tp), Don Byas, unknown(ts), Thelonious Monk(p), unknown(b), (dr), Helen Humes(vof).</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[Info: Evensmo DoBy]</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>1941/05~6, Minton's Playhouse, NYC, priv. rec. Jerry Newman</td>
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<td></td>
<td></td>
<td></td>
<td><strong>EXACTLY LIKE YOU ed.</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>ONXY 208 4pThMo, [32tpJoGu]-(tsDoBy), 2x32vofHeHu-(tpJoGu-tsDoBy), 2x32tpJoGu, 32+3tsDoBy, 30pThMo, 32ts, 16tpJoGu, 8tsDoBy, 8ts, 32vofHeHu-(tpJoGu)</td>
</tr>
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<td></td>
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<td></td>
<td><strong>STARDUST</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>ONXY 208 4pThMo, 2x32vofHeHu-(32tpJoGu-[tsDoBy];), 4pThMonk, 2x32tsDoBy, 16tpJoGu, 1vofHeHu-(tpJoGu-tsDoBy)</td>
</tr>
<tr>
<td>1941/05~7</td>
<td>Minton's Playhouse, NYC, priv.</td>
<td></td>
<td>Joe Guy, unknown(tp), Don Byas(ts), unknown(p), (b), (dr).</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[Info: Evensmo DoBy]</td>
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<tr>
<td></td>
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<td></td>
<td>1941/05~7, Minton's Playhouse, NYC, priv. rec. Jerry Newman</td>
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<td></td>
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<td></td>
<td><strong>BODY AND SOUL</strong></td>
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<td></td>
<td></td>
<td></td>
<td>ONXY 208 4p, [32tpJoGu-tsDoBy], 32tpJoGu, 32tsDoBy, 32tpJoGu, 32tsDoBy- (16tpJoGu-post)</td>
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<td></td>
<td></td>
<td></td>
<td><strong>UPTOWN inc. [blues chords]</strong></td>
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<td></td>
<td></td>
<td>ONXY 208 /3x12tpJoGu, 3x12tsDoBy, 2x12tp, p</td>
</tr>
<tr>
<td>1941/05~8</td>
<td>Minton's Playhouse, NYC, priv.</td>
<td></td>
<td>Joe Guy(tp), unknown*(tp on LOVE), Don Byas(ts), Thelonious Monk(p), unknown(b), Kenny Clarke(dr).</td>
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<td></td>
<td></td>
<td></td>
<td>*aural experience</td>
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<td></td>
<td></td>
<td></td>
<td>[1] a second trumpet is audible in the last five bars only</td>
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<tr>
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<td></td>
<td>[Info: Evensmo DoBy, aural experience]</td>
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<tr>
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<td></td>
<td>1941/05~8, Minton's Playhouse, NYC, priv. rec. Jerry Newman</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td><strong>BACK HOME AGAIN IN INDIANA</strong></td>
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<td></td>
<td></td>
<td></td>
<td>ONXY 208 [32tpJoGu], 32pThMo, 2x32tsDoBy, 2x32tpJoGu, 32pThMo, 2x32tsDoBy, 2x32tpJoGu, 32tsDoBy- (tpJoGu)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td><strong>I CAN’T GIVE YOU ANYTHING BUT LOVE [1]</strong></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>ONXY 208 [32tpJoGu], 2x32tsDoBy*, 27tpJoGu, 5tpJoGu-tp-tsDoBy (*short vocal at the beginning of the solo)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>*some sources say that a second trumpeter, possibly Joe Guy, is present</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[1] three trumpet solos, all attributed to Dizzy Gillespie. See chapter KEROUAC</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[2] trumpet solo by Dizzy Gillespie</td>
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<td></td>
<td></td>
<td>[Info: Evensmo DiGi]</td>
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<td></td>
<td>1941/05/04, Minton's Playhouse, NYC, priv. rec. Jerry Newman</td>
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<td></td>
<td><strong>KEROUAC ed. [1] [based on EXACTLY LIKE YOU]</strong></td>
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<td></td>
<td>ESOTERIC ESJ-4</td>
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<td></td>
<td><strong>STARDUST inc. [2]</strong></td>
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<td></td>
<td>ESOTERIC ESJ-4</td>
</tr>
<tr>
<td>1941/0504</td>
<td>Minton's Playhouse, NYC, priv. rec.</td>
<td></td>
<td>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?)(bl), Nick Fenton(b), Kenny Clarke(dr).</td>
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<td></td>
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<td></td>
<td>Personnel per title:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>HONEYSUCKLE: tpJoGu, tpRoEl, tsAlSe, tsSaDa, pThMo, bNiFe, drKeCl</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>I'VE FOUND: tpJoGu, tpHoLiPa, pThMo, gTiGr, bNiFe, drKeCl</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>NICE WORK: tp&amp;vomJoGu, pThMo, bNiFe, drKeCl</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>SWEET GEORGIA: tpJoGu, tpHoLiPa, tsKeSc, tsSaDa, pThMo, bNiFe, drKeCl</td>
</tr>
<tr>
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<td></td>
<td></td>
<td>YOURE A LUCKY GUY: tpJoGu, tpHoLiPa, clUnk(BeGo?), tsUnk(LeYo?), pThMo, bUnk(ChCh?), drKeCl</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[1] trumpet solo by Hot Lips Page</td>
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<td></td>
<td></td>
<td></td>
<td>[Info: various sources]</td>
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<td></td>
<td></td>
<td>1941/05/04, Minton's Playhouse, NYC, priv. rec. Jerry Newman</td>
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<td></td>
<td><strong>HONEYSUCKLE ROSE inc.</strong></td>
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<td></td>
<td></td>
<td></td>
<td>XANADU 123</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>/27tpJoGu, 4x32tpRoEl, 2x32tsSaDa, 3x32tpJoGu, [32tpRoEl], 2x32tpRoEl, 17tsAlSe</td>
</tr>
</tbody>
</table>
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]

1941/05/08, 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]

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

Joe Guy(tp), Al Sears(ts except for RHYTHM), 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]

Joe Guy(tp), Al Sears(ts), Thelonious Monk(p), Nick Fenton(b), Kenny Clarke(dr).  
[Info: announcer, Evensmo AlSe]

1941/06~07 [2], Minton's Playhouse, NYC, priv. rec.  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]

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\
THE SHEIK AF ARABY ed
10drKeCl,[16+28tpJoGu],(16+28tpJoGu),appl

MEAN TO ME
4pThMo,[32tpJoGu]-(tsAlSe),16pThMo,8tsAlSe,apl

I GOT RHYTHM inc. ed?
4tpJoGu,2x32vofViJe-(tsAlSe),16tpJoGu,./,16vofViJe,4tpJoGu

EPISTROPHY inc. [closing theme]
[tpJoGu]-an

EPISTROPHY inc. [opening theme]
an-{3+16+4tpJoGu;[4tpJoGu]}

BACK HOME AGAIN IN INDIANA ed
12pThMo,[32tpJoGu]-(tsAlSe),32tsAlSe,32pThMo/(24tpJoGu)/8tpJoGu,an

I'VE FOUND A NEW BABY ed
8pThMo,[32tpJoGu]-(tsAlSe),32tpJoGu/*32pThMo,32tpJoGu-(tsAlSe),an

EPISTROPHY inc. [closing theme]
an-[22tpJoGu-tsAlSe]

EPISTROPHY inc. [closing theme]
4pThMo,[20tpJoGu]-an

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]

EPISTROPHY inc. [opening theme]
[30tpJoGu]-(an)

SWEET GEORGIA BROWN ed?
4pThMo,[32tpJoGu],2pThMo,32tpJoGu,apl

EVERYTHING HAPPENS TO YOU ed
4pThMo,2vomDuGr/22vomDuGr-(tpJoGu),appl

GRABBACK ed [aka REAR BACK(wrongly)]
9+2x12tpJoGu,2x12vomJoGu,2x12pThMo,2x12tpJoGu/,[12+6tpJoGu]*

RHYTHM-A-NING ed [as MEET DR. CHRISTIAN]
~4drKeCl,[9tpJoGu]//30+32pThMo,32tpJoGu,apl

I UNDERSTAND ed
4pThMo,3vomDuGr/22vomDuGr-(tpJoGu),appl

TOPSY ed
10rh,[32tpJoGu],2pThMo,2x32tpJoGu,appl

EPISTROPHY inc. [as JOE GUY'S THEME; closing theme]
4pThMo,[20tpJoGu]-an

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]
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

Six titles from broadcast, poss. for Jubilee 36. [Info: Tom Lord]

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]
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 Duivivier(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]

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 Duivivier(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]

1945/01~, Hollywood

LUCKY MILLINDER


[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 HINDSIGHT 504-3

4+16pSICth, [32+8sxs], 6drPaFr, 2+32tpJoGu, 8ts, [16], 8as, [8+5]

MIL-19 • I'LL ALWAYS BE IN LOVE WITH YOU HINDSIGHT 504-3

[8+32], [2], 2+16tpJoGu, 14as, [10]-as, 2+32+2ts, [32+6]

MIL-20 • I'LL GET BY HINDSIGHT HSR-233, KAYDEE-6

MIL-21 A LITTLE WEEENIE 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] HINDSIGHT 504-3

[2], 2drPaFr, [32tbs]-(tp)>[8], [6], 2+16tpJoGu, [8sxs], 8as, [24tbs]-(tp), 16[4]=4{ts-()}, 8ts, [16tbs]-(tp), [2]

MIL-26 • THREE BONES [as LUCKY'S RIFF] KAYDEE RECORDS 6

[2], 2drPaFr, [32tbs]-(tp)>[8], [6], 2+16tpJoGu, [8sxs], 8as, [16tbs]-(tp), 16[4]=4{ts-()}, 8ts, [16tbs]-(tp), [2]

MIL-27 WHEN YOUR LOVER HAS GONE HINDSIGHT HSR-233

WHL-17 • SAVOY KAYDEE RECORDS 6

([[]-drPaFr), [24], 12vomErWh-vomLuMi, 12vomTrBa-(vog), 12vomErWh-vog, [8], 24tpJoGu, 12ts, [24]}

[101x797]● = solo

[57x779]VP496

[378x779]V-DISC 176

[109x767]SAVOY

[110x767][8]-drPaFr,[2x12],10vomTrBa-vomLuMi,2x12vomTrBa-vog,[8],3x12tpJoGu,2x12pRaTu-(vog),[12+2]
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]

1945/01/19, L. A. SIDNEY CATLETT

554-3 ● I NEVER KNEW CAPITOL 10032

555-3 ● LOVE FOR SCALE [aka LOVE FOR SALE (wrongly)] CAPITOL 10032

566-4 ● JUST YOU, JUST ME 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]

1499-1501 ● HOW HIGH THE MOON Pt. 1-3 ASCH 4531+4532

1502-1504 ● LADY BE GOOD Pt. 1-3 ASCH 4532+4533

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(vox).

Four titles for Decca. [Info: Bruyninckx2015]

1945/11/26, NYC CLYDE BERNHARDT w. LEONARD FEATHER

Joe Guy(tp), Clyde Bernhardt(tb, vcl), 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]
### 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]

<table>
<thead>
<tr>
<th>(no mx)</th>
<th>BIG STUFF [not available]</th>
<th>GRP GRD2 601</th>
</tr>
</thead>
<tbody>
<tr>
<td>W73300A ● GOOD MORNING HEARTACHE</td>
<td>DECCA De 23676</td>
<td></td>
</tr>
<tr>
<td>[4],32vofBiHo-()-&gt;8vofBiHo-(tpJoGu),[2],16vofBiHo-()</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>W73301-</th>
<th>NO GOOD MAN [not available]</th>
<th>GRP GRD2 601</th>
</tr>
</thead>
<tbody>
<tr>
<td>W73301A ● NO GOOD MAN</td>
<td>DECCA De 23676</td>
<td></td>
</tr>
<tr>
<td>[4],32vofBiHo-()-8tpJoGu;8;8gTiGr),16vofBiHo-()-8tpJoGu;</td>
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<td></td>
</tr>
</tbody>
</table>

### 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]

<table>
<thead>
<tr>
<th>W73440-</th>
<th>BIG STUFF [not available]</th>
<th>MASTERS OF JAZZ MJCD 163</th>
</tr>
</thead>
<tbody>
<tr>
<td>W73440A ● BIG STUFF</td>
<td>DECCA 23463</td>
<td></td>
</tr>
<tr>
<td>[4tpJoGu-gTiGr],26vofBiHo-((tpJoGu),2gTiGr,14vofBiHo-(pJoSp),[3]</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>W73440B</th>
<th>BIG STUFF [not available]</th>
<th>MASTERS OF JAZZ MJCD 163</th>
</tr>
</thead>
<tbody>
<tr>
<td>W73440B</td>
<td>DECCA 23463</td>
<td></td>
</tr>
<tr>
<td>4gJiSh,13+16+6+16vofBiHo-(tpJoGu-pBiKy)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 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]

<table>
<thead>
<tr>
<th>W73497-</th>
<th>BABY I DON'T CRY OVER YOU [not available]</th>
<th>GRP GRD2 601</th>
</tr>
</thead>
<tbody>
<tr>
<td>W73497A ● BABY I DON'T CRY OVER YOU</td>
<td>DECCA 23957</td>
<td></td>
</tr>
<tr>
<td>4tpJoGu,32vofBiHo-8tpJoGu;8gJiSh;8tpJoGu;8gJiSh),8pBiKy,8gJiSh,164vofBiHo-8tpJoGu;8pBiKy;</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>W73498-</th>
<th>I'LL LOOK AROUND [not available]</th>
<th>GRP GRD2 601</th>
</tr>
</thead>
<tbody>
<tr>
<td>W73498A ● I'LL LOOK AROUND</td>
<td>DECCA 23957</td>
<td></td>
</tr>
<tr>
<td>4gJiSh,13+16+6+16vofBiHo-(tpJoGu-pBiKy)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 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 McKibbon(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 |
| GEE BABY AIN'T I GOOD TO YOU | CLEF MGC 718 |
| TEA FOR TWO ed. | VERVE 825101-1 |
| THE MAN I LOVE | CLEF MGC 718 |
12 Title index

● = solo

A LITTLE WEEenie 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
MIL-04 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 KYLLE GRP GRD2 601
BABY I DON'T CRY OVER YOU
W73497A 1946/04/09 BILLIE HOLIDAY w. BILLY KYLLE DECCA 23957
BABY I DON'T CRY OVER YOU
W73497B 1946/04/09 BILLIE HOLIDAY GRP GRD2 601

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
BIG STUFF
W73440- 1946/03/13 BILLIE HOLIDAY GRP GRD2 601

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 MUSICRAFT 348 w. LEONARD FEATHER

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

* = solo
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I UNDERSTAND</strong> (f) 1941 [2]</td>
<td>JOE GUY &amp; KENNY CLARKE</td>
<td>unissued</td>
</tr>
<tr>
<td>I WANT A TALL SKINNY PAPA THA-3 1943/07~ [1]</td>
<td>LUCKY MILLINDER</td>
<td>HINDSIGHT HSR-233, KAYDEE-6</td>
</tr>
<tr>
<td><strong>I'LL ALWAYS BE IN LOVE WITH YOU</strong> MIL-19 1945/01~</td>
<td>LUCKY MILLINDER</td>
<td>HINDSIGHT 504-3</td>
</tr>
<tr>
<td>I'LL GET BY MIL-20 1945/01~</td>
<td>LUCKY MILLINDER</td>
<td>HINDSIGHT HSR-233, KAYDEE-6</td>
</tr>
<tr>
<td>I'LL LOOK AROUND W73498- 1946/04/09</td>
<td>BILLIE HOLIDAY w. BILLY KYLE</td>
<td></td>
</tr>
<tr>
<td><strong>I'LL LOOK AROUND</strong> W73498A 1946/04/09</td>
<td>BILLIE HOLIDAY w. BILLY KYLE</td>
<td>DECCA 23957</td>
</tr>
<tr>
<td>I'M NOBODY'S BABY 1940/07/19</td>
<td>COLEMAN HAWKINS</td>
<td>BEAN 01</td>
</tr>
<tr>
<td>IS YOU IS OR IS YOU AIN'T CAR-39 1945/01~</td>
<td>LUCKY MILLINDER</td>
<td>KAYDEE RECORDS 6</td>
</tr>
<tr>
<td><strong>IT'S A WONDERFUL WORLD</strong> 1940/08/04</td>
<td>COLEMAN HAWKINS</td>
<td>MICKOON'S MENAGERIE 257169</td>
</tr>
<tr>
<td>IT'S THE TALK OF THE TOWN 1940/07/19</td>
<td>COLEMAN HAWKINS</td>
<td>BEAN 01</td>
</tr>
<tr>
<td><strong>I'VE FOUND A NEW BABY</strong> (h) 1941 [1]</td>
<td>JOE GUY &amp; KENNY CLARKE</td>
<td>unissued</td>
</tr>
<tr>
<td><strong>I'VE FOUND A NEW BABY</strong> 1941/05/04</td>
<td>JAM SESSION</td>
<td>ONYX 207</td>
</tr>
<tr>
<td>JAMAICA MAMA 65648-A 1939/05/25</td>
<td>JACK SNEED</td>
<td>DECCA 2529</td>
</tr>
<tr>
<td>JITTERS (GIT IT) MIL-10 1943/07~ [1]</td>
<td>LUCKY MILLINDER</td>
<td>ALAMAC QSR-2425, HINDSIGHT HSR-233</td>
</tr>
<tr>
<td>JUST YOU, JUST ME 556-4 1945/01/19</td>
<td>SIDNEY CATLETT</td>
<td>CAPITOL 15177</td>
</tr>
<tr>
<td>KEEPING OUT OF MISCHIEF NOW KEROUAC 1941/05 [2]</td>
<td>JAM SESSION</td>
<td>ESOTERIC ESJ-4</td>
</tr>
<tr>
<td><strong>LADY BE GOOD</strong> 1502- 1945/02/12 [1]</td>
<td>JAZZ AT THE PHILHARMONIC</td>
<td></td>
</tr>
<tr>
<td>1504</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LIPS FLIPS 1941/05~ [4]</td>
<td>JAM SESSION</td>
<td>ESOTERIC ESJ-4</td>
</tr>
<tr>
<td>LITTLE JOHN SPECIAL MIL-07 1943/07~ [1]</td>
<td>LUCKY MILLINDER</td>
<td>KAYDEE RECORDS 6</td>
</tr>
<tr>
<td><strong>LOST WEEKEND BLUES (JUICE ON THE LOOSE)</strong></td>
<td>CLYDE BERNHARDT w. LEONARD FEATHER</td>
<td>MUSICRAFT 345</td>
</tr>
<tr>
<td>LOVE FOR SCALE 555-3 1945/01/19</td>
<td>SIDNEY CATLETT</td>
<td>CAPITOL 10032</td>
</tr>
<tr>
<td>MARCHETA C4206-1 1942/04/01</td>
<td>COOTIE WILLIAMS</td>
<td>CLASSICS 827</td>
</tr>
<tr>
<td><strong>MEAN TO ME</strong> (c) 1941 [1]</td>
<td>JOE GUY &amp; KENNY CLARKE</td>
<td>unissued</td>
</tr>
<tr>
<td>MEET DOCTOR FOO 42933-1 1939/10/11</td>
<td>COLEMAN HAWKINS</td>
<td>BLUEBIRD B10477</td>
</tr>
<tr>
<td>MY MELANCHOLY BABY 1941/04/30</td>
<td>JAM SESSION</td>
<td>XANADU 107</td>
</tr>
<tr>
<td>NICE WORK IF YOU CAN GET IT 1941/05/04</td>
<td>JAM SESSION</td>
<td>XANADU 112</td>
</tr>
<tr>
<td>NO GOOD MAN W73301- 1946/01/22</td>
<td>BILL STEGMEYER</td>
<td>GRP GRD2 601</td>
</tr>
<tr>
<td>NO GOOD MAN W73301A 1946/01/22</td>
<td>BILL STEGMEYER</td>
<td>DECCA De 23676</td>
</tr>
<tr>
<td>OLE CHRIS 65651-A 1939/05/25</td>
<td>JACK SNEED</td>
<td>DECCA 7621</td>
</tr>
<tr>
<td><strong>ONE FOR TEDDY</strong> 1941/05~ [3]</td>
<td>JAM SESSION</td>
<td>XANADU 107</td>
</tr>
<tr>
<td>ONE O'CLOCK JUMP MIL-22 1945/01~</td>
<td>LUCKY MILLINDER</td>
<td>HINDSIGHT 504-3</td>
</tr>
<tr>
<td>PASSIN' IT AROUND 27850-2 1940/08/09</td>
<td>COLEMAN HAWKINS</td>
<td>OKEH 6284</td>
</tr>
<tr>
<td>PASSIN' IT AROUND 1940/08/15</td>
<td>COLEMAN HAWKINS</td>
<td>MICKOON'S MENAGERIE 257169</td>
</tr>
<tr>
<td><strong>PAUL REVERE</strong> 65650-A 1939/05/25</td>
<td>JACK SNEED</td>
<td>DECCA 7621</td>
</tr>
<tr>
<td>PLAY ME THE BLUES CAR-38 1945/01~</td>
<td>LUCKY MILLINDER</td>
<td>unissued</td>
</tr>
<tr>
<td><strong>RHYTHM CHANGES</strong> MIL-12 1943/07~ [1]</td>
<td>LUCKY MILLINDER</td>
<td>KAYDEE RECORDS 6</td>
</tr>
<tr>
<td><strong>RHYTHM CHANGES</strong> 1943/07~ [2]</td>
<td>LUCKY MILLINDER</td>
<td>ALAMAC QSR 2425</td>
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</tbody>
</table>
RHYTHM RIFF 1941/06~07 [2] JAM SESSION XANADU 112

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
SAY AVY WHI-17 1945/01~ LUCKY MILLINDER KAYDEE RECORDS 6
SCANDAL-MONGER MAMA 5344 1945/11/26 CLYDE BERNHARDT 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
SLEEP 65649-A 1939/05/25 JACK SNEED DECCA 2529
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 WSS003-5005 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
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 MUSICRAFT 345
w. LEONARD FEATHER
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 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