Billy Bauer: A Life in the Bebop Guitar Business

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ABSTRACT OF THE DISSERTATION

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Dr. Lewis Porter

Jazz guitarist Billy Bauer had a professional career spanning more than seventy years. During that time, he performed in a variety of contexts from cabaret groups and Swing era big bands to modern jazz combos. Bauer's affiliation with pianist Lennie Tristano garnered him greater acclaim than any other association of his career. Their work includes the earliest recorded examples of free group jazz improvisations, and Bauer's style exhibited on these and other Tristano recordings from the late 1940s and early 1950s constitutes a landmark in jazz guitar.

Jazz critics of the period lauded Bauer's playing with Tristano, and the guitarist won annual magazine readers' polls in *Metronome* (1949–1953) and *Down Beat* (1949–1950). While historians of the music justly continue to celebrate this association, there are negative repercussions to that acclaim. The critical tendency toward exalting Bauer's

work with Tristano obscures the wealth of additional material he recorded and performed. By extension, this tendency ignores the fact that precedent for Bauer's Tristano-era work exists in the guitarist's discography, and that Bauer continued to develop his style after leaving the pianist's combo.

Utilizing interviews, unpublished documents, Bauer's autobiography, and other resources, this thesis seeks to evaluate Billy Bauer's entire career. It considers the guitarist's early commercial work, association with Woody Herman, recordings with Chubby Jackson, affiliation with Tristano, Benny Goodman, and Lee Konitz, session and studio work, as well as recordings made under his own name. Additionally, this research examines Bauer's careers as publisher and guitar instructor, the dominant activities during the final thirty-five years of his life. Ultimately, a complex portrait of the man emerges, one in which insecurity affected his jazz career as dramatically as any critical tendency.

Acknowledgements

Anyone who has undertaken the Herculean task of writing a master's thesis understands the true value of assistance. Numerous individuals and institutions aided along the way, and I would like to take this opportunity to thank them.

I reserve pride of place for Billy and Marion Bauer's children Bill and Pamela. Bill Bauer consented to an interview early in my research, offering important insights into his father's life and work as well as providing me with contact information for Lee Konitz and former Bauer guitar student Ritche Deraney. In addition, Mr. Bauer graciously welcomed me into his home on two occasions to view and photograph Billy Bauer's personal papers: correspondence with fellow musicians, financial records, unpublished photographs, two cassettes of an interview with Phil Schaap, a VHS copy of an interview with Monk Rowe for the Hamilton College Jazz Archive Oral History project, handwritten scores, and musical exercises written for students. Mr. Bauer and his family also shared with me the wonders of Long Island pizza.

Pamela Bauer kindly contributed memories of her father through email correspondence. Providing details related to her father's United Service Organization and military service, Ms. Bauer also confirmed her date of birth, an event significant to Billy Bauer's life *and* career. I am indebted to Bill and Pamela for their warmth, generosity, and their enthusiasm for this project.

The Rutgers University Jazz History and Research graduate faculty never wavered in their encouragement and support. I am eternally grateful to Dr. Lewis Porter for his comments on early drafts of this thesis, guidance, and wisdom. The research and

interview techniques he imparted to me were invaluable to this process. Dr. Porter also graciously assisted me in applying for grants and other financial awards which allowed for the completion of the thesis.

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By extension, I would like to thank some of my many important teachers: Rick Stone, Tom Kozic, Walt Bibinger, Lee Daniels, Dr. Neil Wetzel, Dr. Amy Baehr, Dr. Carol Moller, Dr. James Yerkes, Mr. Leonard Perrett, and Mr. Barry Bozzone. I would further like to thank Mr. Bibinger for providing me with contact information for Bucky Pizzarelli.

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recorded legacy. In addition, the University of Chicago Special Collections Research Center kindly allowed me to examine their Lennie Tristano archive. Former collection coordinator for the Al Cohn Memorial Jazz Collection-Kemp Library of East Stroudsburg University of Pennsylvania Bob Busch gave me Bill and Pamela Bauer's contact information as well as an issue of *The Note* featuring Bill Crow's article on Bauer and The Sherwood Inn. Finally, I appreciate the perpetually helpful staff at the New York Public Library.

Lee Konitz, Bucky Pizzarelli, Ritche Deraney, and Thea Luba kindly consented to being interviewed for the project. Their patience, meticulousness, and candor were indelibly important to my research. Ms. Luba's research for Bauer's 1997 autobiography *Sideman* should also be acknowledged as a precedent for my work. By extension, I would like to acknowledge scholars Jeff Sultanof and Eunmi Shim for sharing their thoughts on Bauer's respective affiliations with Woody Herman and Lennie Tristano. Mark Cantor offered his notes on the rare 1945 film *Earl Carroll Vanities* featuring the Woody Herman Orchestra. He also graciously provided me with a copy of a 1941 film of Carl Hoff.

My fellow graduate students at Rutgers University offered significant assistance and inspiration. I am grateful to all with who I had the pleasure to study in the program. Particularly, Jeremiah Briley provided thoughtful comments and suggestions on an early draft, Eric Elder generously gave me a 78 rpm of Bauer's first recording, Dave Sanders engendered important considerations on the history of jazz guitar fingerstyle technique, and Janelle Fisk offered much needed encouragement.

A thesis of this magnitude also reiterates the values of love and friendship. I am grateful to Chloe Kurabi for her love, patience, understanding, and support: you never allowed me to surrender to fatigue or doubt, and for that I am eternally thankful; Jonathan Biro, Jamie Brobst, Lori Felker, and Adam Strohm for their devoted friendship; and Lorie Reinhard for inspiring me to pursue this degree, to live my life to the fullest, and to always chase my dreams.

Most importantly, I would like to thank my loving family. To my parents Susan and Peter Beck: this is the result of all the jazz records I perpetually request on my Christmas list! Thank you for always believing in me. To my sisters-in-law Linda and Laura: thank you for your encouragement and love. Finally, to my brothers Jeff, Mike, and Dave: before attending any jazz history class, I received my greatest education from you. This thesis belongs to you as much as it does to me. I say to you with resolute triumph: we did it, guys. We made it!

Steve Beck
Rutgers University Class of 2014
April, 2014

For Billy Bauer and Harvey Pekar, with respect and admiration.

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Introduction

In April 1972, journalist Ray Gogarty published an article in *Guitar Player* magazine entitled "Billy Bauer: modern jazz giant." Three years later, the article appeared in a collection of *Guitar Player* interviews with the title "Remember Billy Bauer?"[1] This question held particular significance for the abiding jazz fan. From the mid-1940s to the early 1950s, Bauer perennially won readers' polls for best guitarist in *Down Beat* and *Metronome* magazines. A virtual unknown prior to joining the immensely popular Woody Herman Orchestra in 1944, Bauer belonged to a generation of banjoists who switched to the guitar as their primary instrument. He was an early exponent of electric guitar, performing on it by the mid-1930s. Contemporaneous critics praised Bauer's rhythm guitar playing with Herman as consistently swinging and propulsive. His mid-1940s small group recordings with Herman's "Woodchoppers," as well as separate recordings with Herman bandmates Flip Phillips and Chubby Jackson, showed an early interest in experimenting with electric guitar sounds. Moreover, his dexterous single line soloing displayed an unambiguous Charlie Christian influence.

More pioneering than these early experiments was Bauer's participation in pianist Lennie Tristano's trio and sextet. Arriving at the height of the bebop era, the compositions of Tristano offered something new: like bebop tunes, they consisted of new melodies derived from harmonic alterations of popular songs. However, the intervals, phrases lengths, and contours contained in these melodies did not otherwise owe a debt to

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[1] Ray Gogarty, "Billy Bauer: modern jazz giant." *Guitar Player*, April 1972; reprinted as "Remember Billy Bauer?" in *Jazz Guitarists*: *Collected interviews from Guitar Player Magazine* (New York: Music Sales Corporation, 1975), 17-19.

the bop idiom (particularly the ubiquitous cloning of Charlie Parker's conception). The group interaction and improvisations of these musicians were equally stunning in their originality. Bauer's trio recordings with Tristano often featured simultaneous improvisation between the pianist and guitarist. Dispensing with discernable melodies, they blurred the tonality of the original as well as the standard tunes they performed. In 1949, the pianist's sextet with Bauer and students Lee Konitz and Warne Marsh on alto and tenor saxophone recorded "Intuition" and "Digression." These Tristano originals eschewed preset tempo and chord progressions. Apart from Tristano, Bauer's early 1950s recordings with Konitz—specifically their duets—featured more harmonically and melodically challenging original compositions. In less than ten years, Bauer emerged as an innovative voice on his instrument.

By comparison to Remo Palmieri, Arv Garrison, Bill DeArango, or other guitarists of the 1940s, Bauer played a more melodic role in small jazz ensembles. Due to his deft ear and terrific sight-reading ability, Bauer routinely advanced beyond the traditionally rhythmic function of guitarists by stating the melody with the horn players. While this can be heard in some small group recordings by Herman or his sidemen, it became increasingly prominent on Tristano's and Konitz's records. In addition, Bauer received judicious opportunities to improvise; his documentation on sessions with Tristano and Konitz includes soloing on virtually every tune. The precision of Bauer's pick technique, the inventiveness of his single line soloing, and his innovative incorporation of right hand fingerstyle techniques and unusual chord voicings (usually in a piano-less group with Konitz) distinguished him among his peers. His nearly flawless execution of ensemble melodic statements alongside fleet front line players such as tenor

saxophonist Phillips, Konitz, and Marsh was virtually unprecedented, and Bauer contributed harmonically and melodically idiosyncratic compositions such as "Pam" (with Herman's group), "Blue Boy", "Marionette" (both with Tristano), and "Duet for Saxophone and Guitar" (with, and often mistakenly attributed to, Konitz).

As the alteration of the *Guitar Player* article title suggests, by the mid-1970s Bauer became a nearly forgotten figure. Despite performing on numerous jazz recordings during the 1950s and early 1960s (including two dates as a leader), he devoted most of his time to work as a studio musician, publisher, and teacher. He recorded jingles, worked in television, film, and radio, and performed with commercial big bands such as the Jackie Gleason Orchestra. Perusing a passion that began during his teenage years, Bauer also taught guitar lessons at institutions such as the New York Conservatory of Modern Music. He opened a Long Island teaching studio in 1970 and formed a publishing company in 1951, establishing a link to the printing profession of his father and grandfather while providing a forum to document original music as well as the work of colleagues Tristano, Konitz, and Marsh.

While he regularly played with Konitz's quartet in the late 1950s, Bauer no longer performed as a fixed member of a jazz combo.[2] Consequently, his visibility in the popular jazz press diminished by the early 1960s. The contemporaneous exaltation of Wes Montgomery to the top of the jazz guitar pantheon further influenced this status. Critic Ralph J. Gleason's pronouncement in a July 1961 *Down Beat* article that Montgomery "is

[2] Bauer toured Europe for one month with Benny Goodman in 1958, performing on a particularly notable occasion: Goodman's famous Brussels World's Fair concert. However, this brief tour primarily featured the guitarist playing rhythm guitar with the big band–in contrast to the judicious solo space he received in Konitz's quartet. For more on Bauer and Goodman, see Chapters 4 and 7.

the best thing that has happened to guitar since Charlie Christian" suggested that the ensuing years yielded nothing of value.[3] Montgomery became the great savior of jazz guitar, a messianic figure who returned to the flock the promise inherent in Christian's work. By contrast, Bauer predominantly committed himself to non-jazz work by this time. Although he led a popular jam session at The Sherwood Inn on Long Island in the early 60s, the guitarist largely eschewing recording and performing jazz. He toured with the Ice Capades from 1963 until 1967, and worked on Broadway for the remainder of the decade. His once celebrated work of the previous two decades became a reverberation in time, a marginally significant style prior to the advent of the latest lingua franca. The question "do you remember Billy Bauer?" equated to "do you remember jazz guitar before Wes Montgomery?"

In his contribution to the 1998 edition of *The Cambridge History of American Music*, jazz scholar Ronald Radano offers an insightful summation and refutation of this "Great Man" narrative theory as it applies to jazz historiography:

> By the late 1950s … many observers had begun to suspect that something was seriously wrong with the musical body, jazz. Having taken for granted its ties to a market economy that required a constant flow of new stars, taste makers and pundits feared that jazz might soon die off unless a new figure of vision could provide a clear stylistic direction. Musical activity in a real sense had not subsided, of course. Journalistic coverage from the period shows that musicians actively performed and recorded in an array of styles…. Yet the expectations of innovation, exacerbated by market pressures, led many to believe that any lapse in discernable stylistic growth was a sure sign of a coming "death." As a matter of course, critics and audiences looked hopefully for that next "Great Man" who would build a new kind of jazz based on prior practices.[4]

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[3] Ralph J. Gleason, "Wes Montgomery," *Down Beat*, July 20, 1961, 23.
[4] Ronald Radano, "Jazz Since 1960," in *The Cambridge History of American Music*, ed. David Nichols (Cambridge: Cambridge University Press, 1998), 448.

For critics like Gleason, Montgomery—who not coincidentally emerged in the late 1950s—became the "Great Man" who based his innovations on the prior practices of Charlie Christian. Bauer, a working musician who prided himself on his flexibility as a sideman, played in an array of styles. By 1957, his resume included work with Herman, Tristano, Konitz, Sam "The Man" Taylor, Ralph Burns, Coleman Hawkins, Bobby Hackett, Rex Stewart, Chico O'Farrell, Benny Goodman, Al Cohn, J.J. Johnson, and Charlie Parker. Despite this diversity of experience, by the early 1960s critics consider Bauer to be past his prime. He was no longer the innovative poll winner of the 1940s. If he was once a "Great Man," his time had passed.

Subsequent writings on the history of jazz guitar have perpetuated this view. In the process, these writers distorted or generalized Bauer's career and influence. Interviewed for a separate 1972 *Guitar Player* article, Gleason contended that "(w)hen Wes came onto the scene, he was so innovative and so powerful that he just swept the other guys away into the studios."[5] While this may have been the case with some musicians, it did not apply to Bauer. His decision to work in the studio scene preceded Montgomery's emergence by seven years. Rather than the pressure to innovate, the need to afford a mortgage motivated Bauer to pursue such employment.[6]

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[5] Jim Crocket, "Ralph Gleason on Jazz Guitarists," *Guitar Player*, October 1972; reprinted in Jim Ferguson, ed., *The Guitar Player Book* (New York: Grove Press, 1983), 269.

[6] By extension, Gleason confuses the historical impact of Montgomery with such an assertion. The prominence of Pat Martino and George Benson by the mid-1960s elucidates the fact that Montgomery *inspired* jazz guitarists to play rather than causing them flee into the studios. Moreover, by the early 1970s studio guitarists were *trying* to sound like Montgomery, as is evident by the fecundity of octave playing on Hollywood soundtracks.

Despite contending that he "dug Bauer … a lot," Gleason also generalizes the bebop era and, by extension, Bauer's early career when stating that "(w)ith the death of the big bands, economics demanded that jazz turn to the small combo – usually quartets or quintets. This enabled, if not forced, jazz guitarists to leave the rhythm chair, and all of the sudden the Fifties saw groups featuring people like … Billy Bauer."[7] This narrative contradicts the reality of Bauer's emergence in two significant ways. It ignores Bauer's decision to *resign* from the popular Woody Herman band because he grew tired of a life on the road. He did not leave Herman because the big bands were "dying"; he left because he wanted to remain close to his family on Long Island. Additionally, Gleason suggests that the decline of the big band enabled guitarists like Bauer to abandon the traditional role of rhythm guitarist. However, for Bauer the combined influence of obscure fingerstyle jazz guitarist Zeb Julian and an early inclination toward improvising without preset chord progressions engendered his decision to abandon this role.

The "Great Man of Innovation" theory also distorts Bauer's relationship with Tristano. As Tristano became the "great man" of the late 1940s, critics and historians indelibly linked his musical associates (and, by extension, their greatness) to him. The notion that Bauer most significantly associated with Tristano contributed to the misconception that he studied formally with the pianist-teacher. Consider Leonard Feather's introduction to *The Guitar in Jazz: An Anthology*: "(Bauer) brought some of his studies with Lennie Tristano on a series of records with Tristano, Konitz, and company."[8] Joachim E. Berendt makes a comparable assertion in *The Jazz Book*, describing Bauer as

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[7] Ibid., 269.

[8] Leonard Feather, "Introduction," in *The Guitar in Jazz: An Anthology*, ed. James Sallis (Lincoln: University of Nebraska Press, 1996), 7.

having "emerged from the Lennie Tristano school…."[9] Reflecting on initially hearing Tristano's 1946 Keynote recording of "I Can't Get Started" b/w "Out on a Limb" (K-647B), Ivor Mairants noted that "(i)t was clear from the start that Tristano was the master and Billy Bauer the disciple."[10] Norman Mongan similarly refers to Bauer as belonging to the Tristano school.[11]

Those writers who do not relegate Bauer to the status of Tristano's disciple still focus almost exclusively on his work with the pianist in assessing Bauer's career.[12] Tom and Mary Anne Evans contrast Bauer's Tristano period to Johnny Smith's early 1950s work: "In 1952 Johnny Smith had a hit with his record 'Moonlight in Vermont,' made while he was working as a resident guitarist for NBC in New York. This brought a wide popular following for his cool and clear style…. Billy Bauer was striking out in a different direction, playing free-form music first with … Tristano and then … Konitz."[13] In addition to suggesting that Bauer did not have an accessible style, Evans neglects the fact that Bauer *replaced* Smith as the NBC staff guitarist. Given an incongruous fit with the narrative, such facts are conveniently ignored.

By contrast, Bauer frequently maintained in interviews that he never studied with Tristano. "I didn't get into Lennie's scene.... I never got into his articulation…. Many

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[9] Joachim E. Berendt, "The Guitar," *Anthology*, 151.
[10] Ivor Mairants, *My Fifty Fretting Years: A Personal History of the 20th Century Guitar Explosion* (United Kingdom: Ashley Mark, 1980), 186.
[11] Norman Mongan, *The History of the Guitar in Jazz* (New York: Oak Publications, 1983), 123.
[12] Richard Chapman, *Guitar* (New York: Doring Kindersley, 2000), 104. See also Scott Yanow, *The Great Jazz Guitarists: The Ultimate Guide* (Milwaukee: Backbeat Books, 2013), 18-19. Yanow makes numerous errors with respect to Bauer's chronology, including that Bauer played with Jack Teagarden and Benny Goodman before Tristano (18).
[13] Tom and Mary Anne Evans, *Guitars: Music, History, Construction, and Players from the Renaissance to Rock* (New York: Paddington Press, 1977), 389-390.

times he asked me 'Why don't you study with me?' I went a couple times but I was older than those fellows. I had to raise a family…. I didn't study like Lee or Warne or the other people who studied with him heavy."[14] Bauer's ability to adapt to diverse musical contexts informed his relationship with Tristano. Bauer was a sideman. His interest in avant-garde composition and performance practices was not exclusive to his time with Tristano or Konitz. In addition to select recordings with bassist Jackson and Phillips, Bauer's subsequent solo recordings demonstrate this. Moreover, his recollections of early 1940s private jam sessions with Phillips include mention of free improvisation. His openness to those practices made him as ideal of a partner to those musicians as he was to Goodman, Herman, Cohn, or other bandleaders with different requirements and expectations. Indeed, this quality—the very one that once made him "great"—informed Bauer's success on Broadway, in the studio, and in other contexts beyond the jazz world.

Despite the pervasive, myopic view of Bauer's career, some critics emphasize the contributions the guitarist made apart from his years with Tristano. Although he refers to Bauer as Tristano's student, Mongan crucially includes mention of Bauer's innovative electric guitar fingerstyle playing in his discussion of the guitarist's legacy. "One of the most technically advanced guitarists of his day, he was responsible for developing a comping style placing chords, played with his fingers, behind the soloists much in the manner of a brass section."[15] John Fordham equally stresses this innovation while embracing a comprehensive evaluation of Bauer's career, writing that

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[14] Billy Bauer and Thea Luba, *Sideman: The Autobiography of Billy Bauer as told to Thea Luba* (New York: William H. Bauer, 1997), 92.

[15] Mongan, *History of the Guitar in Jazz*, 124. Interestingly, Bauer refers to playing of his fingerstyle inspiration Zeb Julian as resembling the sound of a brass section. Stan Britt also mentions Bauer's

> In jazz guitar history, there have been a number of elusive figures whose careers and interests have prevented their consignment to the convenient filing cabinet of a single genre…. New-York (*sic*) born Billy Bauer, though closer by apprenticeship and geography to the main lines of American jazz, has sidestepped many of the implications of those traditions, developing an understated and sometimes almost abstract finger-style (*sic*) technique quite different from the plectrum-fingering, single line approach of the bebop players.[16]

Although he astutely notes Bauer's fingerstyle approach, Alexander incorrectly affirms that Bauer (who recorded an album *entitled Plectrist*) did not use a pick. His attempt to not compartmentalize the guitarist ignores a primary component of Bauer's style. *This* "Great Man" cannot help being avant-garde.

Unfortunately, such judgments are not relegated to the critical realm. Preeminent jazz guitarist Pat Metheny has stated that "(a)fter Miles and Coltrane came along, drummers and bass players were kind of messin' with things more, and guitar players weren't really up to the challenge of the modern rhythm section as the horn players were."[17] I do not intend in this analysis to diminish or de-emphasize to any extent the obvious importance of Wes Montgomery, nor do I contend that Pat Metheny lacks the qualifications to discuss jazz history. These guitarists deserve the reputations they cultivated. No one can question their musicianship and importance, and they remain significant voices in jazz guitar in addition to being among my favorites.

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fingerstyle work. See Stan Britt, *The Jazz Guitarists* (United Kingdom: Blanford Press, 1984), 72. For more on Bauer and Julian, see Chapter 2 of this thesis.

[16] John Fordham, "Influence and Confluence," in *Masters of Jazz Guitar*, ed. Charles Alexander (London: Balafon Books, 1999), 60, 67.

[17] James Issacs, liner notes to Wes Montgomery, *Impressions: The Verve Jazz Sides*, Verve 314-521-690-2, 1995, compact disc, 11.

However, the impact on Billy Bauer remains: in contrast to a significant artist such as Montgomery, Bauer has been consigned to the proverbial filing cabinet. Paradoxically, his briefly acknowledged period of innovation both distinguishes him in a critically unappreciated era and confines his importance to that era. In this thesis, I attempt to elucidate the illusion of that paradox by examining Bauer's entire career. In Chapter 1, I detail Bauer's early years as an accomplished banjoist who switched to acoustic guitar by the mid-1930s and (contemporaneous to Charlie Christian and George Barnes) electric guitar by the mid-to-late-1930s. I further consider Bauer's earliest professional work, including important employment with the commercial bands of Nick Stabile, Jerry Wald, Abe Lyman, and Carl Hoff. Chapter 2 examines Bauer's years with Flip Phillips and Woody Herman, during which time he enjoyed his earliest popular acclaim as well as developing a style of comping influenced by guitarist Zeb Julian. This chapter specifically considers Bauer's recorded legacy with and apart from Herman, and additionally includes a consideration of Julian's seminal impact on the guitarist's fingerstyle technique. In Chapters 3 and 5, I examine Bauer's associations with Tristano and Konitz, demonstrating that the guitarist performed a more direct role in certain aspects of arrangement and composition than writers and historians have previously acknowledged. Bauer's significant early interest in private recording technology is also explored. Chapter 4 focuses on Bauer's underappreciated role in Benny Goodman's first bebop band, while Chapter 6 highlights his affiliation with Charlie Parker—a connection much broader than Bauer's participation in Parker's final recording session. This affiliation emerged partially through the guitarist and saxophonist winning the *Metronome* and *Down Beat* readers' polls during the same period. Consequently, I

discuss statistics and references to post-1947 incarnations of those contests in the Parker chapter. Bauer's role as a session musician is explored in Chapter 7, wherein I discuss his participation in albums by J.J. Johnson and Kai Winding, Al Cohn, Sam "The Man" Taylor, Tony Aless, his reunification with Herman and Goodman, and, most importantly, his own album. Finally, Chapter 8 discusses Bauer's final thirty years, including his work in publishing, his guitar instructional school, occasional performances, and the development of his music as evident in his 1987 album *Anthology*.

In addition, this thesis considers information provided by Lee Konitz and former Bauer student Ritche Deraney, who both graciously consented to be interviewed for this project. My transcriptions of each interview can be found in Appendix B. By extension, in Appendix A I analyze Bauer's music in depth using my two transcriptions of different Bauer solos. Bauer continued to evolve as a guitarist throughout his career. To validate this assertion, this thesis incorporates a detailed analysis of the guitarist's improvisation on Lee Konitz's 1949 contrafact of "Lullaby in Rhythm" ("Progression") and a comparative analysis of his improvisation on his 1956 recording of an original entitled "Lincoln Tunnel" (also a contrafact of "Rhythm"). With the significant exception of Eunmi Shim's important scholarship on Tristano, my work constitutes to my knowledge the only attempt to discuss Bauer's music within a scholarly context.[18]

I should also mention a word or two concerning the title of this thesis. Of course, the allusion is to A. B. Spellman's landmark 1966 work *Four Lives in the Bebop*

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[18] Eunmi Shim, *Lennie Tristano*: *His Life and Music* (Ann Arbor: University of Michigan Press, 2007), 171-173, 175-179, 217-219, 229, 223. Shim transcribes and analyzes 9 measures of Bauer's guitar introduction as well as his first 32 measure chorus on "Out on a Limb," his entire 16 measure improvisation on "Wow," and his 8 measure entrance to "Intuition."

Business.[19] In that work, Spellman focuses on the struggles experienced by Ornette Coleman, Cecil Taylor, Jackie McLean, and Herbie Nichols in finding acceptance for their music. The discourse of Spellman's work concerns the voices of the ignored and the dispossessed. Emerging as it did during the tumultuous 1960s, it is importantly as much of a discourse on race as it is a reflection on the lives of four individuals.

By alluding to this seminal book, I in no way intend to suggest that Bauer's life and career are explicitly comparable. Although he maintained an interest in avant-garde compositional practices throughout his life, Bauer never struggled in the same way that Coleman, Taylor, McLean, or Nichols did. By contrast, Bauer found work in a studio system that afforded him the opportunity to raise a family and live comfortably.

Moreover, I do not wish to suggest that Bauer's lack of critical or historical acknowledgement results from race. Indeed, some writers capitalized on Wes Montgomery's importance by associating his emergence with issues of race.[20] Still, my interest in exploring Bauer's life and career should not be construed as an attempt to explicitly elevate a white musician to a pantheon within black music. Like Coleman, McLean, and Taylor during stages of their careers,[21] Bauer's legacy has been negatively affected by an ignorance of his work. The "bebop guitar business" translates to a narrow conception of jazz history relegating Bauer to a small corner of the tradition. My scholarship rejects this a conception.

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[19] A. B. Spellman, *Four Lives in the Bebop Business* (London: MacGibbon & Kee, 1967).
[20] In the 1972 interview, Gleason articulates the history of jazz guitar in explicitly racial terms. "As far as guitarists, the only whites to contribute anything new were Eddie Lang and Django Reinhardt. The rest were just competent musicians, but that's all." See Crockett, "Gleason," 268.
[21] Nichols, who died in 1963 at the age of 44, never received the recognition he deserved.

I have argued that critics and scholars have largely neglected Bauer's career. Jazz writer Harvey Pekar (among the few critics who routinely praised the guitarist) regarded Bauer as a hardworking family man, taking jobs outside of a creative jazz milieu in order to ensure steady work and provide for his wife and children.[22] The guitarist's commitment to family caused him to seek employment outside of jazz, affecting his visibility in the jazz world. However, the title of the 1972 *Guitar Player* article bares an additional derivation. Bauer was a very humble, even self-effacing man. Obsessed with the need to further his music education as well as assuage anxieties related to his sight-reading ability, he never stopped studying music. As a sexagenarian, he enrolled in a correspondence course through Berklee College of Music in the mid-1970s. Bauer never regarded his accomplishments with great esteem, and perhaps this has been as influential to his lack of critical recognition as any theory of historical narrative.

In addition to being his own worst critic, Bauer did not often prove the most reliable source for his details of his life and career. Multiple journalists interviewed the guitarist throughout his life. The majority of these interviews occurred either during his greatest period of visibility within the popular jazz press (in the late 40s) or in the last decade of his life while he promoted his autobiography. Given Bauer's affable, modest public persona, one can perhaps understand why later interviewers did not insist that he clarify chronological inconsistencies in his accounts. Still, these inconsistencies abound, particularly with respect to Bauer's genealogy and pre-Herman career. The reader will hopefully consider this while appraising the first chapter of the thesis.

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[22] Harvey Pekar, "Billy Bauer," *Jazz Times*, July-August, 2001. http://jazztimes.com/articles/20156-billy-bauer
(accessed February 23, 2014).

His humility and recollections notwithstanding, Bauer contributed enormously to the development of jazz guitar. His story commences in the manner he regularly initiated lessons with his students: "in the beginning."

Chapter 1: Five Foot Two, Eyes of Blue (1915–1943)

You know … I started when I was 9. I broke my leg … so to keep busy, (my father) gave me a ukulele. At that time Harold Deen and Clifford Edwards, Ukulele Ike (were popular)…. And they'd play "five foot two, eyes of blue, koochie, koochie…" and that kind of thing.[1]

William Henry Bauer was born on November 14, 1915 in the Bronx, New York to Charles Henry "Harry" Bauer and Caroline "Carrie" Bauer (née Schuessler). The family resided at 645 Rae Street, two structures away from a livery stable belonging to the Schuessler family. Bauer's paternal great-grandfather Charles was born in Martenburg, German in approximately 1820. According to the 1880 Federal Census, Charles worked as an editor. He and his wife Mary had eight children, including an unnamed child, Bauer's great-uncle Julian, and his paternal grandfather, Charles, Jr. (born in 1864). They lived at 148th Street in the Bronx, near the Harlem Railroad. Charles, Jr. worked as "clerk."[2]

By the time Charles, Jr. was thirty-five, he and his wife Annie had five children. Bauer's father was born in 1889. Bauer recalled that

> (T)he whole family was printers outside of me….. And my grandfather couldn't get along with his brother. And they had a fight. So that means my grandfather and him were out. So my grandfather, he didn't have no business then. And he went to work for a newspaper, I think it was *The Bronx Home* or *North Side News*, which eventually became *The Bronx*

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[1] Billy Bauer, Interview by Monk Rowe, transcript, Hamilton College Jazz Archive Oral History Project, Hamilton College, Clinton, NY., March 22, 1998. http://contentdm6.hamilton.edu/utils/getfile/collection/jazz/id/1683/filename/1684.pdf (accessed March 19, 2014).

[2] U.S. Bureau of the Census. Tenth Census of the United States: 1880 – Population. Document is included in Appendix C.

> *Home News*…. My grandfather went to the first grade. One year and he quit and he went to work.[3]

This recollection suggests that Charles, Jr. worked immediately upon leaving elementary school. Bauer clarified the history in his autobiography. "(My grandfather) *and his brother Jules* were working at the family's *Bronx Northside News*. My grandfather and Jules couldn't get along…. He gave Jules up altogether 'cause he couldn't stand him. *With one year of formal schooling* he wound up a proofreader for a newspaper."[4] Based on census data and Bauer's memories, his great-grandfather Charles, Sr. may have been an editor at the *Bronx Northside News*. By 1900, Charles, Jr. worked as a printer. Bauer's father, listed as "Henry" in the 1900 Federal Census, was still one year from quitting school in grade six.[5]

Bauer's maternal grandfather, Ferdinand Schuessler, was born in Germany in 1846 and immigrated to the United States in 1859. His grandmother Anna was born in Switzerland in 1860, arriving in America in 1863. In *Sideman*, Bauer asserts that by the time of his 1915 birth, his "family had been in America for four generations. The family's boarding and livery stable was on land my great-great grandfather Von Schuessler bought from the Indians."[6]

The public record does not explicitly validate this recollection. Whether Ferdinand arrived in the United States and settled on land purchased by his father is not

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[3] Bauer, Rowe, 1998.
[4] Bauer and Luba, *Sideman*, 10 (emphasis added, with the exception of the newspaper title).
[5] U.S. Bureau of the Census. Twelfth census of the United States: 1900 – Population. Document is included in Appendix C. In the 1998 interview conducted by Rowe, Bauer recalled that his father "went to sixth grade and quit." Bauer, Rowe, 1998.
[6] Bauer and Luba, *Sideman*, 2.

clear. At what point he dropped "Von" from his name is equally ambiguous. The 1900 Census lists Ferdinand's last name as "Schuessler."[7] Along with Anna, six children are listed as dwellers in the home, including Bauer's mother (listed as "Carrie") and his Uncle Fredrick. Interestingly, the Schuessler family also had two boarders. Forty-five year old German native William Kuntz had been living in the United States since age eleven, and seventy-three year old German native William Jafk immigrated to America at age forty-nine. Ferdinand's occupation is listed as "cigar boxer," and Kuntz and Jafk are both designated as "cigar box maker(s)." Undoubtedly, Jafk and Kuntz worked alongside Ferdinand, possibly as assistants. Moreover, Ferdinand's ownership of a livery stable on Rae Street is not noted. Indeed, the Schuessler home address is listed as 671 East 146th Street, not Rae Street.[8]

It should be observed that Rae Street lies within walking distance of East 146th Street. Ferdinand and Anna may have chosen to reside at a home near a stable they already owned. By contrast, they may have become aware of and subsequently purchased a property in close proximity to their residence. Despite this ambiguity, by 1910 the Schuessler family moved to 643 Rae Street. The 1910 Federal Census reflects that Ferdinand and wife (listed as "Marianna") no longer have boarders. Ferdinand's occupation is still described as "cigar box maker" (with his "own account"). However, the occupations of his sons Fred (age twenty-one) and Benjamin (age eighteen) are

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[7] U.S. Bureau of the Census, Twelfth census, 1900.

[8] U.S. Bureau of the Census, Twelth Census, 1900 – Population. The May 1877 *Wilson's Business Directory of New York City* lists Ferdinand as living at 143D North Willis, also within walking distance of Rae Street. His given occupation is "boxes." *Wilson's Business Directory of New York City. May 1877. Volume XXX*. Document is included in Appendix C.

respectively described as "stable boy with father." Bauer's mother Carrie worked as a bakery saleswoman.[9]

By 1915, Henry and Carrie married. The Federal Census from 1920 shows the young couple (Bauer's father is listed as "Harry C.") and the "four and two twelfths year old" Billy as living two rooms removed from Carrie's brother Fredrick, whose profession is described as "livery stable."[10] "My mother's twin brother, Uncle Freddie (Fritz) would go over to the Railroad yard once a month and buy one or two wild horses that arrived by steam train from the western prairies."[11] The patriarch of the family worked as a printer at Van Rees Press.[12] According to Bauer, his father did not initially embark on this career.

> My father used to be a song and dance man. He used to bill himself as "Harry Nelson, he says he sings." He used to go to amateur nights. And if he got the hook, which is how they got rid of you, he got four dollars…. I don't know if he was good or not, but a play called *Schooldays* was going to open on Broadway, and they opened out of town in Ossining, New York, and his father, who was really old thought that all actors were no good and said that if he stayed up there, he was thrown out of the house. So my father quit and came back and went to work for my grandfather as a printer. So that was the end of his career.[13]

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[9] U.S. Bureau of the Census. Thirteenth Census of the United States: 1910 – Population. Document is included in Appendix C. In what may be his final interview, Bauer recalled in 2004 that the stable was owned by "my grandpeople." Jim Carlton, *Conversations with Great Jazz and Studio Guitarists.* (Pacifico: Mel Bay Publications, 2009), 88.

[10] U.S. Bureau of the Census. Fourteenth Census of the United States: 1920 – Population. Document is included in Appendix C. Bauer's sister Marie would not be born for another two years.

[11] Bauer and Luba, *Sideman*, 2.

[12] Ibid., 10.

[13] Carlton, *Conversations*, 88. In *Sideman*, Bauer provides the additional information that his father passed his audition. This explains Bauer's use of the phrase "if he stayed up there," meaning "if his father remained with the show in Ossining, New York. See Bauer and Luba, *Sideman*, 10.

While his father held steady employment as a printer during these years, Bauer's milieu could hardly be considered affluent. "We lived in a three story tenement near the stable…. There was no central heating. My bed had a pot under it in case I had to go in the middle of the night. In the winter, it was solid ice."[14] The occupations of neighboring residents listed on the 1920 census underscore a working-class environment: "wholehouse (*sic*) butcher, clerk, and janitor." Adding to their overcrowded conditions, a sixty-four year old North Carolina native named Ida Kinney lived as a boarder with the family.

In contrast to his father's discouragement, Harry imbued his son with a love of music. Bauer's mother also had an affinity for music, occasionally playing church organ.[15] In the winter, the family would drive to a log cabin in nearby Armonk, New York. An automobile was a luxury in the 1920s. Unfortunately, the Bauer family automobile lacked a sturdy construction. "It was a 'Tin Lizzy' and an opened Ford Touring Car: no windows, no heater, no radio. You had to crank it up to start the motor."[16] Regardless of these inhospitable conditions, the family excursions always involved music, with Bauer's parents leading their son in renditions of popular tunes. "My mother and father loved to sing: 'Last night on the back porch/ He loved her most of all' or 'Whose Izzy is he/ Is He Yours or Is He Mine?' We'd harmonize "Down By the Old Mill Stream" and "Let Me Call You Sweetheart." We didn't know what we were doing. I mean nobody taught us. We just sang. We made our own music."[17]

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[14] Bauer and Luba, *Sideman*, 2.
[15] Gogarty, "Remember Billy Bauer?" 17.
[16] Ibid., 7.
[17] Ibid., 7.

This early exposure to music proved enjoyable to Bauer. However, a more significant event soon occurred that would alter the course of his life. One day, Bauer's neighborhood friends coalesced in a local barn loft. [18] Viewing slides projected through a magic lantern (an early type of projector), they locked the doors of the barn in order to dim the area. As the inquisitive young Bauer attempted to climb the doors, their hinges came loose and they collapsed onto him, breaking his leg. Bauer "spent (the) summer being pushed around in a baby stroller".[19] Wheelchairs were not available.

In order to assuage a depressed child unable to enjoy a season at play, Harry attempted to encourage his son's interest in music by purchasing him drumsticks.[20] Subsequently, Billy received a ukulele. The family had a crystal radio receiver,[21] and Bauer "listened to Ukulele Ike ... on the radio and played along with him."[22] The boy became fascinated by the instrument, influencing his cousin Chick to obtain one. By the end of the summer, Bauer progressed to the point of being able to play a school talent show with his cousin. When Chick fearfully fled the stage during their performance, Bauer found himself alone.

> When we walked out on the stage, I don't know what happened to him but he ran off the stage. And I got dizzy. The auditorium was going around on me so I ran off the stage, too. And I ran right into the little girls' dressing room. They pushed me back on the stage, and I don't know what I did, but I started strumming and they finally gave me iced cream.[23]

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[18] Despite recounting this story in multiple interviews, Bauer does not identify this "barn" as the family livery stable

[19] Bauer and Luba, *Sideman*, 7. In a 1992 interview with Phil Schaap, Bauer states that doctors removed his cast six to seven weeks after the accident. Billy Bauer, interview by Phil Schaap, *Classic Jazz*, FM 93.0, March 22, 1992.

[20] Pat Harris, "Think I'm Pioneering: Billy Bauer," *Down Beat*, January 27, 1950, 6-7.

[21] Carlton, *Conversations*, 89.

[22] Bauer and Luba, *Sideman*, 7. In Carlton's 2004 interview, Bauer stated that he could not "even remember how I learned … chords" on the ukulele. See Carlton, *Conversations*, 89.

[23] Carlton, *Conversations*, 89.

He sang the California Ramblers's 1925 hit "Five Foot Two, Eyes of Blue." It was his first time on stage, and he became eager to perform more frequently.

The ukulele provided the boy with a creative outlet and an opportunity to perform for an audience. Bauer also briefly played a "pocket" mandolin his father purchased for three dollars at a pawn shop,[24] taking lessons with "a big fat woman … (who) didn't know what she was doing."[25] However, he soon encountered a more inspiring instrument. Noticing his son's enthusiastic listening to banjo virtuoso Harry Reser on the radio, Bauer's father purchased a one hundred dollar Weyman tenor banjo for him.[26]

Tantamount to his recollections of family history, Bauer's details concerning the chronology of his ukulele and banjo playing—provided in numerous interviews throughout his life—are ambiguous. In the majority of interviews conducted after 1970, Bauer asserts that he broke his leg at age nine, began playing ukulele during his recovery, and commenced playing banjo at age eleven or twelve.[27] However, in one of the first extensive profiles of Bauer as a professional musician, Barry Ulanov's 1948 *Metronome* article "Wm. Henry Bauer, The Man" specifies that the young Bauer was "not especially aware of music until he was *eleven or twelve years old*, when, if the *ukulele* counts, he became aware of sound as something more than shouts on a New York City Street. At *fourteen*, he made a tentative beginning on the banjo…."[28] A 1955 profile by Gian Carlo Testoni for the French publication *Jazz Hot* reiterates this, proclaiming that Bauer began

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[24] Bauer, Schaap, 1992.
[25] Gogarty, "Remember Billy Bauer?" 17.
[26] Bauer, Rowe, 1998. Note that Bauer refers to 1920s currency.
[27] In a rare exception, Bauer told Phil Schaap that he began playing banjo at age 10. See Bauer, Schaap, 1992.
[28] Barry Ulanov, "Wm. Henry Bauer, The Man," *Metronome*, February 1948, 34 (emphasis added).

to play ukulele at age twelve.[29] Pat Harris states in a 1950 *Down Beat* article that Bauer's life in music "all started when (he) … was twelve years old and broke his leg."[30] Moreover, in an unsourced newspaper clipping reprinted in Bauer's autobiography—perhaps the first to refer to him as a musician—a then fourteen year old banjoist is described as "start(ing) his career at the age of 12." However, the anonymous author of the article does not specify whether this "career" began on the ukulele or the banjo.

Given this evidence, Bauer may have broken his leg and initiated his ukulele playing at age twelve, beginning banjo practice two years later. This ambiguity notwithstanding, Bauer started lessons on the banjo almost immediately. Inspired by Reser, he studied with Al Becker, "a street guy who taught in the back of a candy store."[31] Becker emphasized the importance of reading music. Bauer also studied with a man he simply identified as "Mr. Burns." Comparable to his ukulele technique, the young banjoist learned to play this new instrument with a pick.[32] Through the efforts of his father and his hard work, he soon became featured on his own radio program. His family and neighbors could hear the fifteen minute weekly broadcast on WHN1050. It lasted three months.[33] According to Bauer, the show consisted of "(n)o singing. I was all alone with the banjo. I didn't get paid but radio was a big thing. My theme song was 'The World Is Waiting For Sunrise.' I'd play four or five tunes: 'Let A Smile Be Your Umbrella,' 'Me and My Shadow," 'Bye Bye Blues'…usually a flag waver like Harry

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[29] Gian Carlo Testoni, "Billy Bauer," *Jazz Hot*, March 1955, 31.
[30] Harris, "Think I'm Pioneering," 6.
[31] Bauer and Luba, *Sideman*, 8.
[32] Andy Hamilton, "A Sideman Remembers: Andrew Hamilton Talks to a living legend of cool guitar, Billy Bauer, on seven decades in the jazz business," *Jazz Review*, October 2002, 27.
[33] Gogarty, "Remember Billy Bauer?" 17. Again, Bauer is vague when mentioning this in interviews and other print sources. Specifically, he informed Schaap and Rowe that his show lasted six months. Bauer also states this in *Sideman*. See Bauer, Schaap, 1992; Bauer, Rowe, 1998; Bauer and Luba, *Sideman*, 9.

Reser's arrangement of 'Stars and Stripes Forever'."[34] In the previously mentioned newspaper article, the author describes a young musician frustrated by his inability to accept offers of professional employment due to his youth (the law at the time requiring him to be sixteen in order to play professionally). Of more immediate concern was his mother's insistence. "William was greatly disappointed early in the summer when he forced (*sic*) to refuse an offer to twang his banjo in a real summer hotel orchestra at an up-State resort. The pay was good … but his mother was firm. Until he is older, he will play only in the afternoons and evenings, she said." The article quoted Carrie as saying "even if he were permitted by law to entertain at late hours I would not permit it."[35]

At age fourteen, Bauer had enough confidence and facility on the banjo to attempt the virtuoso arrangements of Harry Reser. While his mother did not permit performances requiring long travel or late hours, she still allowed Bauer to perform into the early evening. Bauer's "only evening playing at present is confined to his work with a Bronx band, and his hours for retiring are carefully checked by his mother." The newspaper article also mentions Bauer's membership in the Trezur Trio and Dave White's Varsity Orchestra. He is said to have "been playing over various radio stations *for the past year*,"[36] suggesting that he began his radio career at age thirteen rather than fourteen.

Despite references to the Trezur Trio and Dave White's Variety Orchestra, the "Bronx band" in question may have been Johnny Lane and the Rainbow Club Orchestra.

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[34] Bauer and Luba, *Sideman*, 9.
[35] "Radio Banjoist's Youthfulness Prevents His Accepting Attractive Entertainment Offers," author unknown, n.d.; reprinted in Bauer and Luba, *Sideman*, 9.
[36] Ibid., 9. Significantly, the author also states that the fourteen year old planned "to become a teacher when his present radio work and school studies are completed," revealing Bauer's early interest in a lifelong passion for instruction.

Bauer notes in his autobiography that at age "twelve or thirteen, my father saw an ad in the paper for a Banjo Player (*sic*). I went to work, three nights a week for Johnny Lane and his Rainbow Club Orchestra … sax, piano, drums, and me."[37] A photograph of the group reprinted in *Sideman* is dated "around 1930". The same photograph appears in Jim Carlton's *Vintage Guitar* article on Bauer. Carlton dates the photo to 1929 and gives Bauer's age as "fourteen."[38] Curiously, Bauer does not mention Lane by name in any interview (including Carlton's), although he may have performed with the leader for at least one year.[39]

Bauer furthered his experience playing at the Blue Mountain Lodge in the Catskills during the summer of either 1929 or 1930.[40] Bauer never disclosed how he was able to convince his steadfast mother to allow him to travel such a distance to perform. Perhaps her conviction that he remain close to home until age sixteen could not usurp his father's increasingly assertive efforts to acquire more engagements for his son. In 1933, the seventeen year old recent ninth grade dropout[41] joined a group led by pianist Bob "King" Kerner and began performing in Far Rockaway, Long Island. This constituted his first lucrative job, his first non-seasonal work a far distance from home, and his first attempt at playing a style of music less than twenty years in the national consciousness.[42]

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[37] Ibid., 8.
[38] Jim Carlton. "Billy Bauer: Jazz Guitar's Hidden Giant." *Vintage Guitar Magazine*, June 2013. http://www.vintageguitar.com/15125/billy-bauer/ (accessed December 7, 2013). Bauer also states that he began performing at speakeasies in 1929 in a 1991 interview. "Interview with Billy Bauer," author unknown, *The Note*, January 1991, 3.
[39] Bauer and Luba, *Sideman*, 8. The other photograph reprinted in *Sideman* dates to "around 1928."
[40] Ulanov states that Bauer was age fifteen when he went to the "Borscht Circuit with a small band," although Lane's group is not identified as that band. Bauer also states in his interview with Carlton that he was "14 or 15 (when) I got a job up in the mountains playing in the summertime. They call it the Borscht Belt, or whatever." See Ulanov, "Wm. Henry Bauer," 34; Carlton, *Conversations*, 90.
[41] Bauer and Luba, *Sideman*, 10.
[42] While the 1930 Federal Census denotes that Harry was still working as a printer, Billy is not listed as being employed. Note that his age would not have factored into his occupation not being reported. See

> It was a quintet: trumpet, saxophone, piano, drums, and banjo…. We got put in the papers 'cause we played five hours straight without repeating a tune…. We were playing *what we figured was jazz*. "I'll see you in my dreams," "I wake up smiling," cabaret type music.[43]

Bauer played with Kerner at The Palm Inn, located at Beach 75th Street near Roackaway Beach Boulevard. The job lasted seven or eight months.[44] However, this recollection requires particularly scrutiny. In Carlton's 2004 interview, Bauer states that during his Rockaway job, the United States repealed Prohibition. The repeal of Prohibition occurred on December 5, 1933. If Bauer's 2004 account is to be taken as holy writ, the earliest that The Palm Inn engagement could have occurred would be April 1933. Indeed, Bauer would have been seventeen years of age at this point, turning eighteen on November 14, 1933. This contracts Bauer's account in his autobiography (in which Bauer states his age at the time was sixteen), although it conforms to Ulanov's 1948 *Metronome* article.[45]

I detail the logical inconsistencies in Bauer's account for two specific reasons. First, the basic necessity of establishing a chronology of his activities during his early years is paramount. By extension, this portion of Bauer's career bears singular importance. Following The Palm Inn engagement, the banjoist played The Moulin Rouge in nearby Broad Channel, Queens for two months. In the midst of such increasing

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Federal Child Labor Laws would not be passed until 1938. U.S. Bureau of the Census. Fifteenth Census of the United States: 1930 – Population Schedule. Document is included in Appendix C. Bauer describes what may have been previous paid performances in his autobiography. However, he does not provide a chronology. See Bauer and Luba, *Sideman*, 11.

[43] Bauer and Luba, *Sideman*, 13 (emphasis added). This is the earliest mention of the word "jazz" in the autobiography. Gogarty quotes Bauer as stating that "I guess we called our music jazz, but I don't think it was. Maybe it was. I know we used to play a lot of choruses." See Gogarty, "Remember Billy Bauer?" 18. In Carlton, Bauer mentions that "we'd play something like ten or fifteen hours without repeating a tune…. So I must have been training my ears, even though I was probably playing the same changes all the time." Carlton, *Conversations*, 93.

[44] Carlton, *Conversations*, 90.

[45] Bauer and Luba, *Sideman*, 13; Ulanov, "Wm. Henry Bauer," 34.

activity, Harry Bauer realized that his son's burgeoning obsession with music had developed beyond the youthful interest he encouraged. Echoing his father's opposition to his own show business aspirations, Harry demanded that Billy find more gainful employment. After briefly placating his father by taking non-musician work (at Harry's employer, Van Rees Press, and subsequently at a Celanese warehouse filling clothing orders), Bauer began performing at the Pelham Health Inn. At some point during that job, Bauer started to play guitar.

In numerous interviews throughout his life, Bauer provides varying dates for his initial contact with this new instrument. Gogarty quotes him as having started to play guitar in 1931. In his 1991 interview for *The Note*, Bauer's first contact with guitar is supposed to have occurred in 1932. By extension, the guitarist informed *Jazz Hot* in 1972 that he began playing the instrument in 1930.[46] If the December 5, 1933 repeal of Prohibition occurred while Bauer worked at The Palm Inn, and two months separated that engagement and his Pelham Health Inn guitar performances, Bauer probably began playing the new instrument as late as 1934.

No documentation of the type of guitar Bauer initially played exists. I cannot determine from my research whether Bauer specifically played an acoustic archtop (as Eddie Lang did) or flat top guitar. By contrast, Bauer notes in multiple interviews that he played a National Dobro resonator guitar in order to have increased volume on stage.

> I couldn't hear the guitar, so I went to the store and bought a Dobro with a metal resonator. That's the only one I could really hear after the banjo because we had no mics or amplifiers. So I learned a couple of chords like G or C or something and I kept it next to me, and when we'd play a tune

[46] Gogarty, "Remember Billy Bauer?" 18; "Interview with Billy Bauer," *The Note*, 3; "Billy Bauer," author unknown, *Jazz Hot*, May 1972, 29. Mairants also uses 1931. See Mairants, *My Fifty Fretting Years*, 187.

> where I could manipulate chords, I'd pick it up and strum. Still, most of the job was banjo.[47]

Note that banjoist still primarily played that instrument rather than focus on guitar. The latter augmented his performance as opposed to being its center.

Bauer briefly studied with guitarist Anthony Antone, who would go on to publish "The Ultra Modern Book on Chords for the Spanish Guitar" in 1939. Unlike his initial banjo instructor, Antone did not emphasize reading music notation. Bauer recalls that "(i)t seemed to me there was no connection to the music. He just kept giving me chords: this is an augmented eleventh, this is a flat nine. I was indoctrinated with chords…."[48] These advanced chord voicings proved important to future endeavors.

Equally contradictory to Bauer's experiences with ukulele and banjo, imitation did not seemingly factor in his decision to learn the new instrument. Ukulele Ike influenced Bauer to play ukulele; Harry Reser inspired him to play banjo. Although he mentions briefly listening to the preeminently popular and significant early guitarist Nick Lucas, Bauer never revealed a model for his early acoustic guitar playing. By all accounts, the banjoist determined to learn this new instrument due primarily to its increasing popularity. Indeed, this undoubtedly influenced him to ultimately focus on the guitar to the exclusion of the banjo.[49]

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[47] Carlton, *Conversations*, 91.
[48] Bauer and Luba, *Sideman*, 16.
[49] For Bauer's mention of Lucas, see Bauer, Schaap, 1992. Bauer also stated that he listened to Eddie Lang, but did not copy him. See "Billy Bauer," author unknown, *Jazz Hot*, 29. Bauer told Rowe that "I used the banjo because I used to go on in the floor show…. *But then the banjo went out* I got to know the guitar" (emphasis added). Bauer, Rowe, 1998.

At The Pelham Health Inn, the eighteen year old guitarist played in another "cabaret-style" sextet led by a C melody saxophonist and violinist whom Bauer remembers simply as "Clinton." Performances at the Inn included a floor show, and blind singer-pianist Sonny Donnelly, tenor saxophonists Harry Davis and Jack Schlessburg, trumpeter Freddie Cola, and drummer Russell Williams completed the sextet. The job lasted approximately one year.[50]

Donnelly typically performed as a solo act. After The Pelham Inn engagement, he was scheduled to play at the Nash Tavern at 326 Third Avenue in the South Bronx. When Donnelly failed to honor his commitment, the manager asked Bauer to bring a group. A bandleader for the first time, he fronted a quintet including Harry Raab on piano, Frank Sokolow or Harry Davis on saxophone, and Williams on drums. "Twenty years old, I was leading my own Swing band. I made $35; the men made $25 but we all had cars."[51]

More significantly, Bauer carried with him a relatively new instrument: the electric guitar. "They advertised me 'Billy Bauer and his electric guitar.' Electric guitar wasn't common in little night clubs. Charlie Christian was just about coming into the scene." As with his initial acoustic guitar experiences, the earliest date Bauer began to perform on the electric guitar remains unclear. His claim to have led a band at age twenty places this date as 1935 or 1936. In addition, his autobiography includes newspaper clippings advertising Bauer's Nash Tavern group as "Billy: His Electric Guitar and His

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[50] Bauer and Luba, *Sideman*, 16-17. . Note the absence of a bassist. This was customary for many early styles of music, including early styles of jazz and the derivative "cabaret-style" music that Bauer performed at the time. Benny Goodman's famous 1930s trio with pianist Teddy Wilson and drummer Gene Krupa is one important example.

[51] Ibid., 16

Boys Playing." Neither Bauer's last name nor a date are listed in the advertisement, and neither the guitarist nor co-writer Thea Luba cite the article in their bibliography.[52]

Bauer's genealogy and earliest experiences playing the ukulele and acoustic guitar have relevance to his life and career. In order to understand the latter, the facts of the former must be ascertained. By comparison, his initial contact with electric guitar acquires *historical* significance. Numerous musicians preceded Bauer on the ukulele and acoustic. However, far fewer individuals performed on electric guitar prior to Christian's emergence with Benny Goodman in 1939. If one believes Bauer's account, then his accomplishment places him in a vanguard with Alvino Rey, George Barnes, and Eddie Durham as an early exponent of the new instrument. Still, independent sources do not unequivocally confirm his assertion that he first performed on electric guitar at age twenty.[53]

Consideration of Bauer's recollections of his first guitar adds further doubt. Bauer retrospectively described his first electric as "a Rickenbacker (that) looked like a frying pan; a banjo with a fat neck on it."[54] This description significantly conforms to Rickenbacker's 1932 "Frying Pan" lap steel model,[55] a guitar that would have been available in 1936. As with subsequent lap steel models, the "Frying Pan" included higher string action than conventional guitars. Given Bauer's experience as a banjoist, he would not have felt discomfort performing on an instrument with a similar body, despite it being

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[52] Ibid., 17.
[53] Bauer's 1972 profile in *Jazz Hot* indicates that he played electric guitar while leading his own band "from 1933 until 1936." See "Billy Bauer," author unknown, *Jazz Hot*, 29.
[54] Bauer and Luba, *Sideman*, 17. In his 2004 interview with Carlton, Bauer describes the guitar as a Danelectro, although that company did not come into being until 1947. See Carlton, *Conversations*, 91.
[55] Richard R. Smith, *The History of Rickenbacker* Guitars (Fullerton, Centerstream Pub., 1987), 27-30.

a lap steel. However, Bauer recalled that his guitar featured a plastic neck; the "Frying Pan" had a wooden neck.[56]

Equally vague is Bauer's recollection that he "heard Charlie Christian at that time and that's what got (him) started thinking of that way of playing (*sic*)."[57] Together with his assertion that he began playing when Christian "was just about coming into the scene," this suggests that Bauer did not perform on electric guitar until hearing the famed musician. However, Christian gained *regional* fame in the South Central United States prior to recording with Goodman in 1939; a twenty year old Bauer would not likely have heard him. Perhaps his statement pertained to Christian influencing him to swap his electric lap steel for an electric "Spanish" guitar. By extension, Bauer may have intended to refer to a change in his playing *style* rather than his decision to play an electric guitar. Either of these interpretations may reflect what the guitarist meant by "a way of playing."[58]

In separate interviews, Bauer maintained that he began to perform on electric guitar by age twenty.[59] Accepting that Bauer played electric guitar by 1936, he did not by all accounts carry the instrument with him throughout his next important association. The Nash Tavern closed two years after Bauer led a band at the establishment. Raab, billing himself as "Harry 'The Hipster' Gibson" and playing accordion and piano, subsequently hired Bauer. Together, they toured regionally as a duet dubbed "The Domino Twins."

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[56] Carlton, *Conversations*, 91.
[57] Ibid.
[58] Given Charles Bauer, Jr.'s employment with *The Bronx Home News*, mention of the guitarist in the pages of that paper's 1935 or 1936 editions seems likely. However, no advertisements of Bauer are listed during that period.
[59] Bauer told Carlton that he owned his first electric "just two or three years after Prohibition." See Carlton, *Coversations*, 91.

The guitarist saw himself increasingly moving toward jazz. "I didn't think much about jazz (before) some of the work that Harry did."[60]

In 1937, Bauer and Raab participated in an engagement at The Seabright Yacht Club in New Jersey. According to the guitarist

> A big producer named Wilson … hired me and Harry to bug his ex-wife. He dressed up in sailor suits…. He got us into this rowboat at six thirty in the morning, put in a bottle of Ladd's Applejack and told us to row across the Neversink River…. The Wilsons' had their honeymoon in Honolulu so he wanted us to play Hawaiian tunes like "Sweet Leilani." Just as the sun was comin' up, the groundskeeper of her mansion shows up with a gun.… Me and Harry … were rowing as if our lives depended on it! The Sunday Times had two whole pages with a picture showing me and Harry in the rowboat.[61]

Bauer and Raab also performed at the Naughty Naught Café at 141 East 55th Street. This constitutes the earliest record of the guitarist playing in Manhattan. As with their Neversink River excursion, photos of the duo show Bauer with an acoustic guitar rather than an electric.[62] He also increasingly visited Harlem and Greenwich Village, where an African-American musician whom Bauer remembers as "Sunshine" and a drummer Ken DuValen—an associate from The Nash Tavern—took the guitarist to watch Coleman Hawkins, Lester Young, Pete Johnson, and Chick Webb. Due to the guitarist's growing interest in the Manhattan jazz scene and, possibly, his recent experience at the Seabright Yacht Club, Bauer's association with Raab ended.[63]

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[60] Bill Donaldson, "Billy Bauer Interview," *Cadence*, March 2003, 8.
[61] Bauer and Luba, *Sideman*, 22. The authors cite a 1937 *New York Times* article by Edna Ferguson. However, a ProQuest *New York Times* search for that article yields no results.
[62] The precise point at which Bauer ceased regularly performing on banjo is unknown.
[63] Ibid., 23. Bauer states in his autobiography that "Harry wanted to go to the mountains. I wanted to go back to New York."

By 1940, Bauer worked fifty-two weeks a year as a "musician with an orchestra," earning three hundred dollars. According to the 1940 Census, he still resided with his parents, who by this point moved to 2112 Watson Avenue in the Bronx. Listed as "Charles H. Bauer," the guitarist's father continued to work as a printing pressman.[64]

Having declined an offer by pianist Nat Jaffe to play in his trio, on June 30, 1940 Bauer joined Jerry Wald's Orchestra.[65] In contrast to Bauer's previous groups, this decidedly professional organization utilized arrangements from the Artie Shaw big band and featured future notable arranger Nelson Riddle on trombone. The following year, Bauer married Marion, a woman he met years earlier while playing a job at which she danced as a chorus girl. Enjoying increasing financial independence, Bauer and his wife initially moved into an apartment on the Upper West Side of Manhattan before finding accommodations in the Bronx.

With Wald, the guitarist now traveled as far away as Ohio. Comparing the experiences to the Greenwich Village jam sessions he frequented, Bauer seemed content with the polish and craft of this organization. "I was glad to have the offer to go on the road with a good band. In the Village most of the fellows couldn't read. They'd say it hurt your jazz. In this band they could all read. They could write. They played better jazz, too. It seems to me these guys could do everything."[66] Regardless of Bauer's

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[64] U.S. Bureau of the Census. Sixteenth Census of the United States: 1940 – Population Schedule. Document is included in Appendix C.

[65] Bauer, Schaap, 1992. In *Sideman*, Bauer identifies the orchestra leader as Henry Jerome. Moreover, various sources state that Bauer joined Wald in 1939 as opposed to 1940. However, a photo signed by the group reads "With Jerry Wald's Orchestra. Started June 30, 1940."See Bauer and Luba, *Sideman*, 29. For sources asserting that Bauer joined Wald in 1939, see Carlton, "Billy Bauer," *Vintage Guitar Magazine*; Britt, *The Jazz Guitarists*, 72.

[66] Bauer and Luba, *Sideman*, 29.

pleasure playing with the band, he quit the group in 1941. He would possibly record with Wald in 1942, and rejoin him in a 1952 recording.[67] However, in a theme that would recur throughout Bauer's career, he decided to leave Wald simply because he grew tired of life on the road.

The guitarist next joined Carl Hoff's Orchestra. Like Wald's outfit, Hoff's group exemplified professionalism, and the band played radio broadcasts regularly. Bauer's experience with the band expanded his musicianship and sound.

> You had to *really* read music in (that) band because his arrangements required that I play with the violin. (They) had double stops for the guitar so that it sounded like four players—almost like a string section. That's the way he wrote. When I finally made it (into the band), (Hoff) said, "You should pick up your reading a little bit." It wasn't that I couldn't read; I didn't know the instrument that well.[68]

The final sentence of Bauer's recollection belies his initial lack of formal training on guitar. Unable to sight-read his parts, the guitarist sought a teacher who could assist him. Eddie Bell, owner a Gibson Guitar dealership on 6th Avenue, suggested Allan Reuss. By 1941, Reuss was a veteran of the Benny Goodman Orchestra and a former student of legendary guitarist George Van Eps. Bauer studied with Reuss for three weeks. Given Reuss's tutelage with Van Eps, Bauer's lessons involved a development of harmonic acumen as well as sight-reading exercises. "He showed me different kinds of chords so that I wouldn't play like everybody else. He taught me to get the chords by using only three or four strings to get different voicings."[69]

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[67] Some discographies mention Art Ryerson as the guitarist on a June 25, 1942 session. See Appendix D for discography information.
[68] Donaldson, "Billy Bauer Interview," 7.
[69] Ibid., 8.

Emboldened by this experience, Bauer progressed in Hoff's band. On August 27, 1941, the orchestra entered Okeh Records' New York City studio and recorded "Swing Low Sweet Chariot" b/w "When Johnny Comes Marching Home (Again)." In addition to constituting the guitarist's first recording, the B-side featured Bauer's first recorded guitar solo. After a long opening comprised of features for the brass and woodwind sections, and brief solos by the drummer and clarinetist, the guitarist's improvisation begins with a two measure stop-time break. Although his solo lasts for twelve measures, Bauer does not play on blues chord changes. His precise pick technique is already apparent, and his phrasing—comprising mostly even triplets and sixteenth notes—sounds remarkably similar to the recordings he would make with Lennie Tristano by the decade's end. Although the jazz press largely ignored the record, a review published in the University of Virginia's *The Cavalier Daily* described Bauer's playing as "dynamic."[70] Bauer also switched guitars for this recording, playing a Gibson at the request of Hoff.[71] Despite the opportunities afforded by his work with the band, Bauer quit Hoff in early 1942. He did not want to travel to New Orleans with the group.

Bauer continued to play in commercial big bands throughout the year. A memorable occasion happened during a two week engagement at The Strand Theatre on April 9. Substituting for a guitarist who did not have a union card, Bauer performed that

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[70] "Record Revew," author unknown. *The Cavalier Daily*, November 14, 1941, v. LIII, n. 25, p. 2. In many interviews, Bauer frequently associated his tenure in Hoff's band with early sight-reading challenges. Given this, as well as Hoff's emphasis on arrangements rather than improvisation, one may contend that Bauer's solo was a written part. Bauer does not explicitly address this contention either in his autobiography or in interviews.

[71] Bauer and Luba, *Sideman*, 31.

evening with bandleader Dick Stabile. That same evening, he received news that Marion bore their first child, a daughter they named Pamela.

In late 1942, bandleader Abe Lyman gave the guitarist a third opportunity to play with a commercial big band.

> One day, I met with this trumpet player, Al Pollack, who was also Abe Lyman's manager. He had heard me play at the Metropole Café…. (He) told me, "Abe is looking for a guitar player. Why don't you come over?" After the trumpet player introduced me to Abe, Abe said "Come on. Get up on the bandstand." So, I got up there with no music. I played their arrangement with violins and everything. Abe just said, "You take it. No amplifier. Nothing." After the sets, Abe said to me, kidding around, "Hey kid? When are you going to take that guitar out of the case?" I packed up the guitar and was going out of the lobby when I found Al Pollack was running after me. I said … "I don't need that." He said, "C'mon. Abe likes you…. Don't be a stupid ass. Abe's gonna pay you about $7,000 to $8,000 a year." That was a lot of money then.[72]

Despite not recording with the group, Bauer played with Lyman for respective three and six month stints. He switched guitars during this period, employing an Epiphone Deluxe model that he would use for the remainder of the decade. Between these periods, he worked with big band leader Henry Jerome where he received regular features on guitar.[73] However, he also played in small group settings. Sometime during 1943, he began performing at The 2 O'Clock Club on 52nd Street as a member of Art Hodes's house band. The job afforded the guitarist his first opportunity to perform with prominent jazz musicians, including guests such as Teddy Wilson.[74]

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[72] Donaldson, "Billy Bauer Interview," 9.

[73] Harris, "Think I'm Pioneering," 6; Bauer and Luba, *Sideman*, 27. Note that in *Sideman*, Bauer recollects that he played with Jerome prior to Wald. Harris's account contradicts this.

[74] Ibid., 26-27. Bauer asserts in *Sideman* that he was profiled with Hodes's group at The 2 O'Clock Club in a 1940 issue of *Down Beat* magazine. However, one of the photographs purportedly documenting this profile includes Flip Phillips, who would not meet the guitarist until 1941. According to author Arnold Shaw, the club existed for two months in 1943. See Arnold Shaw, *The Street That Never* Slept (New York:

Jazz fans and fellow musicians began to take notice of Bauer's guitar playing. In 1942, Bauer received his first recognition in *Metronome* magazine when he won two votes in the annual readers' poll.[75] Prior to departing for Canada in May 1943, preeminent tenor saxophonist Coleman Hawkins offered the guitarist a chance to join his band. "At Kelly's (Stables), Coleman gestured towards me. 'Come over here. I got a job up in Canada for a couple of weeks. Do you want to go?' I was working with Abe Lyman. I didn't take the job—but I should have."[76] Bauer also received his attention from at least one jazz journalist. In a March 1943 issue of *Metronome*, future Bauer champion Barry Ulanov gave a modest review of a recent Lyman concert. While not specifically praising Bauer, he does mention the guitarist's name, misspelling it "Bower."[77]

During his tenure with Lyman, Bauer joined the United Service Organization. No records exist documenting Bauer's precise time in the service, although photos of him in uniform survive. The guitarist recalls the United States Government offering to recruit him as a spy.[78] He also found that Lyman took notice of his compositions. Listening to a rehearsal of "Burma Bombers," Lyman enlisted Bauer to perform with the big band's

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Coward, McCann & Geoghegan, 1971; reprinted as *52nd Street, The Street of Jazz*, New York: Da Capo Press, 1977), 253-254. *For* more on Phillips, see Chapter 2 of this thesis.

[75] "Rey Wins Guitar: Other Results," author unknown. *Metronome*, January 1943, 32.

[76] Bauer and Luba, *Sideman*, 37. While Bauer does not provide the exact year of this occurrence, Hawkins biographer John Chilton notes that the saxophonist disbanded his Kelly's Stables group in May 1943, subsequently taking a new group including guitarist Helm Mitchell to "the Top Hat Club in Toronto, Canada for a week in late May." Chilton further states that Hawkins's original choice for the group was Remo Palmier. See John Chilton, *The Song of the Hawk: The Life and Recordings of Coleman Hawkins* (Ann Arbor: University of Michigan Press, 1990), 197.

[77] Barry Ulanov, "Lyman B+, 2," *Metronome*, March 1943, 11, 29.

[78] Bauer and Luba, *Sideman*, 38. Pamela Bauer recalls that her father probably served in the U.S.O. in 1944. Pamela Bauer, email message to the author, February 9, 2014. A photograph of Bauer's ammunition container is included in Appendix C.

rhythm section on the radio. A producer heard the tune and inquired to Lyman for copyright. The bandleader brought a contract to Bauer with the composition attributed to the guitarist, Pollack, and Lyman. Bauer adamantly refused to sign the contract. It would not be his first brush with copyright issues.[79]

By 1943, twenty-eight year old Billy Bauer had been playing professionally for sixteen years. He had performed on radio countless times, finally recording in the studio at the age of twenty-five. Like so many musicians of his generation, he made the important switch from banjo to guitar, ultimately selecting the electric. Moreover, he improved his musicianship, gaining experience sight-reading while performing with commercial big bands. However, widespread recognition alluded him. The environment provided by the otherwise professional bands of Jerry Wald, Carl Hoff, and Abe Lyman proved banal compared to the critically acclaimed and swinging playing of the big bands of Duke Ellington, Count Basie, Stan Kenton, or Tommy Dorsey. Fortunately for Bauer, an opportunity for greater praise would soon find him. Woody Herman was calling.

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[79] According to Bauer's autobiography, "Burma Bombers" was the first song he copyrighted (in 1942). Bauer also recalled a musician named Tom Timothy showing him the Schillinger system of composition around this time. See Bauer and Luba, *Sideman*, 34, 99. In preparation for the publication of *Sideman*, Bauer wrote to EMI requesting the right to reprint the composition in his book. Note that per EMI's reply dated October 3, 1996, the composition is credited to "Bauer/Pollack/Lyman." See Appendix C.

Chapter 2: The Woody Herman Years (1944–1946)

The band was just getting together, and had people like … Davy Tough and … Neil Hefti. Mine was more or less a rhythm chair, but I had a few little things to play.[1]

In 1941, Billy Bauer met two musicians who would profoundly affect the course of his career. While working with Art Hodes at The 2 O'Clock Club in 1941, Bauer invited clarinetist Flip Phillips to sit-in on a jam session.[2] Born on March 26, 1915, Phillips was a nearly two-year veteran of trumpeter Frankie Newton's combo by this time. Following his departure from Newton's organization, the clarinetist accepted Bauer's offer to co-lead a sextet.[3] With Ray Turner on tenor saxophone, Carl Seaman on piano, and varying drummers and bassists, the group played at small clubs in the Washington Heights area prior to disbanding.[4] An aspiring composer, Bauer relished the opportunity to write for the band, introducing his compositions "Burma Bombers" and "Skyscraper" (co-written by Phillips) with this group.

The musicians encountered each other again while Bauer worked with Abe Lyman's band. The guitarist recalls that "(Abe) gave me a call and he says, 'I need a saxophone player, a tenor.' I says, 'Why don't you get Flip?' … I says, 'he isn't a good, good reader, but he's got good ears.' … So he come there, and Abe liked him."[5] During this period, Bauer and Phillips often practiced together apart from the band. Phillips

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[1] Gogarty, "Remember Billy Bauer?" 18.
[2] Bauer, Schaap, 1992.
[3] "Interview with Billy Bauer," *The Note*, 3.
[4] Harris, "Think I'm Pioneering," 6.
[5] Bauer, Rowe, 1998.

remembered that following a job with Lyman at the Essex House in Manhattan, he and Bauer played at after hours clubs in order to satisfy their inclination toward experimentation.[6] By comparison, Bauer's account is more dramatic.

> My name was getting around. I took jobs around New York with Flip Phillips. In those days Flip and I would go up to a hotel room to play. To keep it quiet we'd put a blanket over our heads, clarinet and guitar—no tunes just sounds. What they'd later call "free music."[7]

Despite the historical implications of the guitarist's recollection, one need not extrapolate from these comments that Phillips and Bauer invented free jazz. By extension, Bauer characterized their practice techniques in a separate interview as "playing by ear."[8] The guitarist may have wished to suggest that he and Phillips eschewed preset chord progressions while retaining other music conventions such as key signature and consistent tempo.[9] Still, this early "free" context enabled Bauer to broaden his conception of the music.

Bauer's early professional guitar playing remained predominantly rhythmic. On his 1941 recording with Carl Hoff, he accompanies the band in the customary manner of a chord on each beat. His early association with Phillips influenced the guitarist to hear music differently. By comparison, the other musician to profoundly affect Bauer in 1941 specifically altered his guitar playing.

> I met Zeb (Julian) through Flip Phillips in the 1940's. At that time he was playing with Frankie Newton's band in Kelly's Stable (on 52nd Street). I

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[6] Bauer and Luba, *Sideman*, 46.
[7] Ibid., 36.
[8] Bauer, Rowe, 1998.
[9] Comparing his "free" playing with Phillips to the undisputed free jazz he recorded with Lennie Tristano, Bauer noted that "I used to do that with Lennie, too, *only with him there was no tempo, no key, no nothing*" (emphasis added). See Gogarty, "Remember Billy Bauer?" 18.

> hung out with Flip, and that's how I met Zeb. He sat down with us in the room … he wasn't working anywhere … and he picked up my guitar and started to play. He could play like the whole Ellington brass section! Just to sit down and play such a full, chordal effect on the guitar, and still be swinging and everything, well, it amazed me. So I got to talking to him, and we became pretty good friends.
>
> He wound up letting me … I don't know if you can call it lessons, because I didn't pay him, but he started telling me to do this or that, you know. It was a little bit over my head, what he was talking about. That's as close as I got to studying with him. The rest of the time, he would just sit there and play. Gees, they had to pull him away from it.[10]

The jazz world of 1941 chiefly knew Zeb Julian through his 1939 recordings with trumpeter Wingy Manone.[11] Julian's comping and chord voicings specifically amazed Bauer. A syncopated accompaniment in which the rhythm section player provides irregular harmonic punctuations behind the improviser, comping fascinated the Bauer. Accustomed to delineating the beat through his banjo and subsequent guitar playing (thus limiting his harmonic palette) he began to sparingly incorporate this new style into his performances.[12]

Bauer amalgamated his aesthetic influences. Fortuitously, Phillips soon provided a professional opportunity important to the guitarist's career. The saxophonist joined Russ Morgan's band after his departure from Lyman. In 1943, he substituted for the

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[10] Bill Crow, "Bill Crow's Bandroom," Associated Musicians of Greater New York. Archive: Volume CV No. 12 December, 2005. http://www.local802afm.org/2005/12/bill-crows-band-room-84/ (accessed March 19, 2004).

[11] Julian also recorded with Raymond Scott by this point, as well as recording novelty records as a member of Teddy Powell's orchestra. For more on Julian's recordings, see Tom Lord's discography. www.lorddisco.com. (accessed March 21, 2004). Note that while Julian did not comp on these recordings, he explored the technique off the bandstand. "Maybe he didn't do it on the job, playing with other musicians, but he did it when he played alone." Ulanov, "Wm. Henry Bauer," 22.

[12] "Billy Bauer," author unknown, *Jazz Hot*, 29. Bauer states that he "started comping around 1941 with my quartet. I tried to play *like the brass behind the soloist*. It is a practice that I had to abandon in most of the bands because the arrangements did not allow me to do it, and I contended to provide rhythm" (emphasis added).

recently drafted tenor saxophonist Vido Muso in the popular big band led by Woody Herman. Reluctant to leave the security of Morgan's group, Phillips intermittently performed with Herman before permanently joining the band in 1944.[13] Moreover, he reciprocated Bauer's recommendation of him to Lyman by endorsing Bauer to Herman. "I'm pretty sure that Flip got me in with Woody Herman because we all joined on the same day—Flip, Davey Tough, and me. Before that time, I didn't know Woody Herman at all. I had heard of his name, but then his band was playing the blues, you know. By the time (we) came in, the band took on a different flavor."[14]

Analogous to Bauer's additional anachronisms, the precise date he joined Herman lacks clarity. In an account he repeated multiple times, Bauer recalled that Herman invited him into the band on his daughter's birthday.

> I got there in the spring of 1944…. Woody was playing at the Meadowbrook in New Jersey. He called me and said, "I wonder if you'd come over and sit in with the band." "Gee Woody," I said, "you picked the wrong night." It was my daughter's birthday and we had a party going on. So he said, "Go up to see Abe Turchen and sign a contract." I joined the band a few days later in Detroit.[15]

Pamela Bauer's birthday falls on April 9. The earliest recordings Bauer made with Herman occurred on April 5, 1944.[16] Regardless, Bauer was a permanent member of the

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[13] Woody Herman, *The Woodchopper's Ball: The Autobiography of Woody Herman* (New York: Limelight Editions, 1994), 46.
[14] Donaldson, "Billy Bauer Interview," 10. Phillips's prior substitutions in the band explain the apparent incongruity that he recommended Bauer for a job he did not himself take until the "same day."
[15] Herman, *Woodchopper's Ball*, 55.
[16] See Appendix D.

band by the time they played Milwaukee on May 5, replacing Hy White in the guitar chair.[17]

The history of Woody Herman's career is beyond the scope of this thesis. By extension, I do not intend to detail Bauer's complete 1940s itinerary with the band.[18] Herman formed his group in 1936 out of the remnants of Isham Jones's Orchestra. Bauer joined as the group initially peaked in popularity. His 1940s recordings with the bandleader include one hundred six sessions: twenty-eight studio sessions,[19] seven rehearsals, sixty-three live recordings and/or radio broadcasts, and eight V-Discs. Herman's "First Herd" (as the band would be dubbed) enjoyed tremendous popularity during the mid-1940s, achieving hit records in 1945 with "Laura," "Caldonia," "Apple Honey," "Your Father's Moustache," "Blowin' Up a Storm," and "Happiness is a Thing Called Joe."

As these recordings exemplify, the majority of arrangements the Herman big band utilized during this period did not prominently feature Bauer in a melodic capacity. Ralph Burns's charts for his originals "Bijou (Rhumba A La Jazz)" and "Panacea" (co-written with Leonard Feather), as well as the standard "Mabel, Mabel," constitute notable

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[17] Richard K. Bellamy, "Riding the Airwaves," *The Milwaukee Journal*, April 27, 1944. http://news.google.com/newspapers?nid=jvrRlaHg2sAC&dat=19440427&printsec=frontpage&hl=en (accessed March 19, 2004). Bellamy describes Bauer as a "new face" and the "guitar player from Abe Lyman." Interestingly, he also lists Vido Musso as a newcomer, noting that the "tenor sax star left and came back."

[18] In addition to Herman's autobiography, see William D. Clancy and Audree Coke Kenton, *Woody Herman: Chronicles of the Herds* (New York: Schirmer Books, 1995); Robert C. Kriebel, *Blue Flame: Woody Herman's Life in Music* (West Lafayette: Purdue University Press, 1995); and Gene Lees, *Leader of the Band: The Life of Woody Herman* (United Kingdom: Oxford University Press, 1995). For Bauer's reunion with Herman in the 1950s and 1970s, see Chapters 7 and 8, respectively.

[19] Trumpeter Sonny Berman led a 1946 session featuring Herman. See Appendix D.

exceptions.[20] In contrast to trumpeters Sonny Berman and Pete Candoli, Phillips, Herman, or trombonist Bill Harris, Bauer also did not frequently improvise with the big band. He functioned as a rhythm guitarist, meshing with bassist Chubby Jackson, pianists Burns, Tony Aless, or Jimmy Rowles, and drummers Dave Tough or Don Lamond in buoyant support of the orchestra.

Jazz historians have subsequently propagated a distorted view of Bauer's career during the Herman years. George Simon epitomized this tendency as early as 1949. Profiling Bauer as one of *Metronome*'s 1949 readers' poll winners, Simon described the guitarist as "the man whose performance as one-fourth of the Woody Herman rhythm section from 1944 to 1946 made him a universal favorite as a rhythm guitarist."[21] On his first recording as part of the Metronome All-Stars on January 14, 1946, Bauer indeed fulfilled this function. He played enthusiastically beside other rhythm section members Teddy Wilson, Chubby Jackson, and Dave Tough, but fellow guitarist Tiny Grimes took the solos.[22]

Writing in 1949, Simon deliberately characterized Bauer's style with Herman as such in order to contrast it to the guitarist's recent "striking" (to use Simon's term) work with Lennie Tristano. As I will discuss in greater detail in Chapter 3, the improvisations,

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[20] Bauer especially figures prominently in the introduction to "Bijou."
[21] George Simon, "Ventura's Hot!" *Metronome*, January 1949, 20.
[22] "All-Stars Records," author unknown, *Metronome*, February 1946, 19. The unknown author portrays a rhythm section of "Wilson, Dave Tough, Billy Bauer, and Chubby Jackson jumping madly." Bauer participated in the recording despite placing ninth in the 1945 annual readers' poll. With fifty-eight votes, he lost to first place finisher Oscar Moore (who received seven hundred fifty-four votes). See "The All-Star Band," author unknown, *Metronome*, January 1946, 35. Bauer did not place in either the 1943 or 1944 polls. See "All-Stars, All," author unknown, *Metronome*, January 1944, 27; "Duke, Cole Win Band Contests; Seven New All-Stars Elected," author unknown, *Metronome*, January 1945, 28. Allan Reuss and Oscar Moore won in those respective years.

ensemble work, comping, tone, and overall conception that Bauer displayed during his brief period with Tristano signified a mature version of a different style. No longer required to function as a rhythm guitarist, Bauer found in Tristano a context in which to further experiment with the same exploratory sensibility he had with Phillips in 1941. Indeed, Tristano *mandated* that Bauer play differently.

Jazz journalists and historians thus understandably demarcate Bauer's emergence with Tristano as a critical and artistic renaissance for the guitarist. By contrast, his work with Herman lies somewhere between his early commercial employment and the decidedly non-commercial music he made with Tristano. According to this paradigm, Bauer's Herman-era work constitutes a transitional period. This desire to separate the guitarist's late 1940s playing with his Herman-era work underscores a general propensity among jazz critics and historians to view Swing and earlier styles of jazz as less artistic than bop and later styles. Scholars Scott DeVeaux and Bernard Gendron have notably discussed manifestations of this tendency that emerged retrospective and contemporaneous to the bop era.[23]

Indeed, this inclination need not be confined to the realm of jazz criticism. As the Bauer quote that begins this chapter elucidates, the guitarist also viewed his role with Herman as primarily rhythmic. However, that does not equate to Bauer considering his Herman work less "artistic." Moreover, this critical inclination conveniently neglects the varied and significant small group recordings that Bauer made during this era under the

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[23] Scott DeVeaux, "Constructing The Jazz Tradition: Jazz Historiography," *Black American Literature Forum* 25, no. 3 (Autumn 1991): 525-560; Bernard Gendron, "Moldy Figs and Modernists: Jazz At War (1942-1946)," *Discourse: Journal for Theoretical Studies in Media and Culture* 15, no. 3. http://digitalcommons.wayne.edu/discourse/vol15/iss3/6/ (accessed March 21, 2014).

leadership of Herman, Jackson, or Phillips. Considered in light of his Tristano work, these sessions set a precedent for Bauer's late 1940s style. They demonstrate that such playing did not exist in a vacuum; it did not emerge from nothingness.

On July 1, 1944, Bauer entered a Chicago studio with bandmates Jackson, Hefti, Phillips, Burns, and Tough to record four tunes for the King/Queen label. It was Bauer's first combo recording as a leader or a sideman. It also established that the young guitarist still felt the influence of Charlie Christian and Django Reinhardt. Bauer understates this influence in some interviews while acknowledging it elsewhere. In 1972, he told *Jazz Hot* that he listened to Christian and Reinhardt but did not copy them.[24] Separately, he asserted that "most of the guys in the dance field that I knew … went toward Django…. I just took the Charlie Christian route."[25] Despite this insistence, the Billy Bauer on this session sounds markedly like his predecessors at moments during his solos. On the brisk thirty-two measure "I Gotcha Covered," Bauer trades fours with Burns. The trills and drawn out pitch bends played by the guitarist in his first and fifth measures reveal an undeniable Christian influence. This can also be heard on "Popsie." By extension, Bauer's begins his improvisation on "Don't Get Too Wild, Child" with an F repeated in Reinhardt's rhythmic style. This session also features the guitarist playing the melody with the ensemble, a characteristic distinguishing few of his forerunner's recordings and announcing one of the defining aspects of his aesthetic. Bauer's melodic ensemble

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[24] "Billy Bauer," author unknown, *Jazz Hot*, 29.
[25] Carlton, *Conversations*, 91.

playing on "Bass Face" is particularly assertive.[26] Still, no examples of his comping exist on these records.

Bauer's next combo recording occurred almost exactly three months later. On October 2, Flip Phillips assembled a nonet predominantly culled from the Herman band in a New York City studio to record four titles for the Signature label. Including Phillips on tenor, Neil Hefti on trumpet, Harris on trombone, Aaron Sachs (the lone non-Hermanite) on clarinet, and Marjorie Hyams (vibes), Burns, Jackson, Bauer and Tough in the rhythm section, the group recorded "Pappilloma," "A Melody from the Sky," "1-2-3-4 jump." Excluding Hyams, they documented as their fourth title "Skyscraper," the composition that Bauer and Phillips introduced with their sextet at the beginning of the decade.

Neither Bauer nor Phillips ever commented on any possible evolution in the arrangement of "Skyscraper." Compared to their sextet instrumentation, the addition of Hefti obviously added a significant fourth voice to the front line. Regardless, the composition and arrangement constitute remarkable writing for any small group at the dawn of the bop era. The tune begins with Phillips playing a brief three measure line over the band's sustained chord. This segues to nine more measures of a riff over V-I harmony, completing the first A section. The second A section features Sachs playing the

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[26] For Christian's influence, listen to 1:02 and 1:12 of "I Gotcha Covered." At 2:12 of "Popsie," Bauer plays a major arpeggio in a style similar to Christian. Compare Bauer's playing on that recording to Christian's November 22, 1939 recording of "Seven Come Eleven." Additionally, compare Bauer's playing at 1:46 on "Don't Get Too Wild, Child" to Reinhardt's April 21, 1937 recording of "Exactly Like You." For the Christian material, see Charlie Christian, *The Genius of the Electric Guitar*, Sony 65564, 2002, compact disc 1, track 6. For the Reinhardt material, see Django Reinhardt, *The Complete Django Reinhardt And Quintet Of The Hot Club Of France Swing/HMV Sessions 1936-1948*, Mosaic MD6-190, 2000, compact disc 1, track 13. See Appendix D for Bauer's discography.

three measure line. A muted Hefti follows with an eight bar bridge, and Harris plays the three measure line at the beginning of the final A section.

The metrical framework of the tune seemingly conforms to a twelve bar blues with a bridge. However, the inclusion of the three measure melodic fragment at the beginning of each A section obscures that framework. The subsequent structure is more intriguing. While Jackson plays a pedal point for eighteen measures, Bauer, Phillips, Sachs, and Harris each play a line implying a separate key signature. A chromatic ascension follows, with Bauer and Burns subsequently playing two sixteen measure solos prior to Phillips playing a thirty-two measure chorus. Bauer still displays a slight Christian influence. After a four bar solo by Tough, the band begins to play chromatically descending and ascending lines before concluding the tune.

Given the presence of metrical ambiguity and polytonality, the composition and performance demonstrate Bauer's early affinity for unusual structures and an explorative sensibility. *Metronome* favorably reviewed the group's recordings from the session. Giving "A Melody in the Sky" an "A" rating, an anonymous reviewer merely referred to Bauer as one of Herman's "rhythm immortals."[27] In contrast to "Skyscraper," Bauer solos very little if at all on the remaining tunes, and he does not comp.

The guitarist again joined Phillips and the Herman rhythm section eight days later for another Signature session, with Hyams absent and Bill Shine replacing Sachs on clarinet. Recording "Bob's Belief," "Lover Come Back to Me," and "Sweet and Lovely," the group soloists comprised mostly Phillips and the other front line members. Bauer

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[27] Peter Dean, George Simon, and Barry Ulanov, "Record Reviews," *Metronome*, March 1947, 26.

improvises briefly on the bridge to "Bob's Belief," subsequently relegating himself to rhythm guitar. He does not solo on the other recordings. The small group V-Disc he would record under Herman's leadership on January 24, 1945 (featuring a guest appearance by Ben Webster) included comparable playing.

Subsequent April and June 1945 sessions under the respective leadership of Phillips and Herman find Bauer playing in the same fashion: rhythm guitar with no improvisations or comping. However, Bauer's next small group session as a sideman featured a more challenging context. On November 29, 1945, Chubby Jackson gathered Bauer, Tony Aless, bassist Arnold Fishkind, and drummer Shelly Manne into a New York studio to record four tunes (and two alternate takes) for the Keynote label. Jackson concentrated on solos while Fishkind played walking bass. The resulting sides—"Head Hunters," "Head Quarters," the humorous "Sam's Carvaan" (a simultaneous ode to Duke Ellington and Slam Stewart), and "Two Heads Are Better Than One"—include some of the most extensive early improvising of Bauer on record. In the absence of a horn player, Bauer's melodic statements and improvisations are extensive and particularly audible. He doubles the melody with either Burns or Jackson on every tune, and any discernable influence from either Christian or Reinhardt is largely gone.

The most arresting features of the music reveal the uniqueness of this session. "Head Quarters" and "Head Hunters" best exemplify its significance. The former tune begins with Bauer playing a long tone open high E on his string first (or thinnest) string. Burns briefly plays a third above Bauer's note before quickly raking the piano strings. Jackson follows almost immediately with a short flurry of notes that blur any semblance of tonality. The ensuing melody is comparatively sonorous, with Bauer, Jackson, and

Burns stating the theme. The guitarist improvises on the bridge, playing long eighth note lines more evenly than Christian.

However, the singularly remarkable event in the recording occurs midway. After harmonizing a riff, Bauer and Burns improvise simultaneously while Fishkind and Manne accompany. Simultaneous improvisation was not unprecedented in 1945; it characterized much earlier jazz. By extension, the musical ideas that Bauer and Burns play are rather conventional. Still, their musical partnership had little precedent in *modern* jazz, where simultaneous improvisation of this type would soon (albeit briefly) fall out of fashion.

By comparison, "Head Hunters" begins less jarringly. Bauer and Burns again improvise simultaneously, this time toward the beginning of the recording. Unlike "Head Quarters," the ideas they play often clash. For example, during their bridge Bauer uses additional polytonal ideas. As with the former tune, "Head Hunters" ends without resolving to the tonic. Considering these recordings in light of Bauer's subsequent work with Tristano, one hears a clear willingness on the part of the guitarist to stretch his ears. The manifestations of his explorations with Phillips were becoming apparent.

Bauer's final small group sessions prior to joining Tristano became his most famous. Woody Herman's Woodchoppers assembled for their first major label recording on May 13, 1946. The nonet included Herman on clarinet, alto saxophone, and vocal, Bauer, Phillips, Harris, Jimmy Rowles on piano, Red Norvo on vibraphone, Sonny Berman on trumpet, Jackson, and Don Lamond on drums.[28] The group recorded "Igor,"

[28] Herman first recorded a small group under the moniker "Woodchoppers" for an unissued December 12, 1944 Decca recording. See Appendix D.

an original homage to the great modern composer (and recent Herman collaborator) Igor Stravinsky co-written by trumpeter Shorty Rodgers and Norvo. Rodgers wrote the arrangement. A total of five takes were recorded; three (takes one, four, and five) survive. Bauer solos on the first and fourth take while solely playing rhythm on the fifth take. As with his work recorded the previous autumn with Jackson, his improvisations on takes one and four achieve a more individual quality. Bauer also figures significantly in the arrangement, doubling the melody stated by Norvo and Rowles.

Another aspect of Bauer's performance on each take warrants particular consideration. Following a short introduction, in the second and fourth measures of the melody Bauer uses a technique rarely employed by guitarists of the time: a volume swell. Using a pick, Bauer plays a chord while his volume control is off and subsequently increases volume after the initial attack. Consequently, the guitarist sounds as if he is playing with a bow.[29] During the 1970s, this practice became quite common among rock musicians. By contrast, during this era of jazz it was exceedingly rare.

Three days after this session, Herman brought together the same personnel with Rodgers added to record three more tunes. The group recorded two takes of the Rodgers-Norvo original "Steps" (again with Rodgers's arrangement) as well as four takes of "Fan It," a Herman vocal feature. Chubby Jackson contributed "Four Men on a Horse," the additional tune from the session. Ralph Burns wrote the arrangement.

[29] In addition to using this "bowing" technique on every existing studio take of "Igor," Bauer utilized volume swells on the 1946 Carnegie Hall version of the tune. Given this, one can surmise his volume swells to be part of the arrangement, although whether Bauer or Rodgers originated the idea remains unclear. See Appendix D.

Like "Igor," "Four Men on a Horse" features the guitarist playing volume swells on guitar.[30] Tiny Grimes used similar techniques contemporaneous to Bauer.[31] However, on the latter tune Bauer incorporates an additional, less common practice. A focus for the rhythm section, "Four Men on a Horse" includes minimal involvement from the front line. After the guitarist states the melody with Burns and solos on the bridge, the rhythm section plays a short melody before the band stops. Bauer and Jackson then perform a duet, with Jackson soloing while the guitarist plays chords behind him. The chord voicings and rhythm Bauer uses are conventional for the period. Indeed, based on a live performance from this era, they seem to be part of the arrangement. By contrast, on the studio version Bauer colors his chords through an electronic effect virtually anomalous in jazz history. He uses the vibrato effect on his amplifier, allowing the guitar to sound like a vibraphone.[32] In contrast to volume swells, this technique was virtually unprecedented in the world of jazz guitar. Bauer would never employ it again.[33]

On May 20, exactly one week after recording the session that produced "Igor," Herman brought the same musicians from that date to record an additional three compositions. Bauer states the melody along with the front line on both "Nero's Conception" and "Lost Weekend" (written by Rodgers-Norvo and Phillips, respectively). He additionally solos on the latter tune, splitting a thirty-two bar chorus with Rowles.

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[30] By extension, Bauer plays comparably on the 1946 Carnegie Hall recording.
[31] A prominent example can be heard on "Look Out" from the January 15, 1946 Metronome All-Stars recording. See fn22 of this chapter.
[32] On the Carnegie Hall recording of this tune, Bauer uses a volume swell instead of vibrato.
[33] A notable example of this technique can be found on Wes Montgomery's recording of "Oh, You Crazy Moon." Montgomery recorded this live at The Half Note in New York City on June 26, 1965, almost twenty years after Bauer's documentation. See Wes Montgomery, *Impressions: The Verve Jazz Sides*, Verve 314 521 690-2, 1995, compact disc 2, track 8.

Still, the final two takes from the session provided the guitarist with his greatest milestone of the Herman era. "I wrote a tune called 'Pam' for my daughter. Shorty Rodgers and Ralph Burns made the arrangement. Woody recorded it."[34] Herman first recorded Bauer's languid ballad at the Vanderbilt Theatre in New York on January 24, 1945. The 78 rpm was issued as a V-Disc entitled "Billy Bauer's Tune." Curiously, V-Disc version is credited to "Simon," not Bauer.

With its predominantly chromatic harmony and lyrical appoggiaturas, "Pam" represents an early benchmark in Bauer's compositional oeuvre. Intriguingly, it also represents an anomaly among Bauer's pre-Tristano small group sessions. The arrangements of the 1945 and 1946 versions are virtually identical, with the major exception of the four measure introduction and coda on the latter version.[35] In both arrangements, the theme is initially played by Herman on alto. Phillips plays the second melodic statement on the 1946 version, whereas Ray Wetzel plays it on trumpet in the 1945 arrangement. Phillips plays the third statement on the V-Disc version, while he and Berman play it together on the latter version. Bill Harris plays the final melodic statement on both versions, and the coda included in the Columbia recording concludes with a brief moment by Bauer. Intriguingly, in contrast to Bauer's "Skyscraper" no musicians improvise on either version of "Pam."

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[34] Bauer and Luba, *Sideman*, 54. Curiously, Bauer is credited as the arranger in Tom Lord's discography (see Appendix D). According to scholar Jeff Sultanof, the likelihood that Bauer wrote the arrangement is minimal given his lack of training. Unfortunately validation of this theory is impossible: the arrangement was destroyed as the result of Herman's business manager neglecting to pay rent on the storage facility that housed the band's 1940s book. Sultanof postulates that either Burns arranged the V-Disc version and Rodgers arranged the Columbia version, or the two collaborated. Jeff Sultanof, email message to author, October 12, 2013. Adding to this ambiguity, Bauer told Rowe that Burns and Rodgers "put the *ending* on" his tune. Bauer, Rowe, 1998 (emphasis added).

[35] The V-Disc version begins with a four measure introduction by Burns.

Reviewing the 1946 version, *Metronome* distinguished "Pam" from "Steps," "Igor," "Four Men on a Horse," "Lost Weekend," and "Nero's Conception." Giving Bauer's tune the only "A" rating among the recordings, the review characterized "Pam" as "a gorgeous mood piece."[36] However, Herman would not feature the tune in his repertory. After two more recording sessions on May 22 and 24, Bauer left the band.

Billy Bauer's 1940s small group recordings with Woody Herman and his bandmates comprise an interesting body of work as well as an important precedent to his performances with Lennie Tristano. As a soloist, Bauer developed an increasingly unique voice, gradually eschewing the influences of Charlie Christian and (to a lesser extent) Django Reinhardt). He gained experience improvising collectively in a modern jazz context, and he crafted unusual compositions, exposing a complex musical mind.

Despite the value of these recordings, Bauer's greatest visibility during this period resulted from his membership in Herman's First Herd. His participation in that band afforded Bauer the opportunity to perform with Duke Ellington and his Orchestra, Nat King Cole, and—in rehearsals for a 1946 Carnegie Hall performance of the composer's *Ebony Concerto*—Igor Stravinsky.[37] He also appeared on film for this first time with Herman in the 1945 movie *Earl Carroll Vanities*, and was photographed with the group for *Look* magazine.[38] He toured regularly with Herman, traveling long distances from his wife Marion who, by 1945, bore him a son they named William, Jr.

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[36] Peter Dean, George Simon, and Barry Ulanov, "Record Reviews," *Metronome*, March 1947, 25.
[37] Bauer and Luba, *Sideman*, 55.
[38] "Million Dollar Band: Woody Herman's Herd Is Top Money-Maker of All Time," author unknown, *Look*, February 5, 1946, v. 10 n. 3, p. 28-32. According to jazz and film scholar Mark Cantor, Bauer appears on screen during *Earl Carroll Vanities* but does not solo. A 1941 short of Carl Hoff by famed filmmaker Jean Negulesco does not include Bauer, despite the guitarist working with Hoff during that year. Mark Cantor, email message to the author, March 20, 2014.

In December 1945, *Metronome* devoted an entire issue to the Woody Herman Orchestra. The band won the "best swing band" category that year, and the publication included short profiles of every musician in the band. Asked to name his favorite guitarists, Bauer noted that "I like Charlie Chrstian, George Van Eps, etc., but for somebody different my boy is Zeb Julian—he's different, doesn't copy anybody."[39]

As Bauer's comping on Herman's 1946 recording of "Red Top" suggests, he increasingly attempted greater interaction with the big band.[40] Perpetually interested in new approaches to his instrument, he also maintained contact with Julian. By 1943, Julian employed a technique that transcended his earlier innovations. "He was playing with his fingers, he was doing everything that you weren't supposed to do. Everybody was playing with a pick in those days. Nobody was playing (fingerstyle) guitar on an electric guitar. (Julian played) almost (like George Van Eps), but it was a little more jazzy."[41] Guitarists took notice, and Bauer was no exception. Still with Herman, Bauer occasionally invited Julian to visit him backstage.

> When I got with Woody's band, Zeb would come in and hang around, watch the guys, listen to the band. Then he asked me could he play with the band. Woody took off for the last set most nights in this hotel. After one number or so, he'd walk off the bandstand. When Woody walked off, I'd give Zeb my guitar. One night he played the whole last set, and when the band played the theme song and were getting off the bandstand, Zeb just kept playing and playing. I finally went over to him and said, "Zeb, I want to go!" He just wouldn't stop when he got going!
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> When Woody was working at a theater in Newark, New Jersey, Zeb came over to see us. We were talking in the dressing room, and when the band was called to go on stage I told him, "Come on down on the stage and

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[39] "Billy Bauer, Guitar," author unknown, *Metronome*, December 1945, 32.

[40] Reflecting on the fact that 1940s big band contexts were not conducive to comping, Bauer told *Jazz Hot* that "even with Woody I found the place to plant explosions." "Billy Bauer," author unknown, *Jazz Hot*, 29.

[41] Bucky Pizzarelli, interview with author, September 26, 2013.

> stand in the wings." I was on the second platform at the end of the stage, and he was right by me, but behind the curtain. At that time I was mostly playing rhythm. That was my job, just to bang away rhythm. While we were playing, all of a sudden out came a big fist from behind the wing. Zeb banged his fist right on my seat, and then he went backwards off-stage, shook his fist at me and said, "You're stronger than me!" I didn't know what the hell he was talking about. Woody said, "Never bring him back again!"
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> He played a week or two at Kelly's Stable, and that was the hottest place at the time. Coleman Hawkins had just come back from Europe, and did "Body and Soul," and they had Billie (Holiday) … they had everybody in Kelly's Stable. They hired Zeb to play all alone. Now we have a few guys doing that, like Joe Pass, but this was at the end of the 40's. To go out there all alone, it was a sort of big deal. But he didn't last too long. A week or two, and that was the end of Zeb (on the New York jazz scene).[42]

Unable to find steady employment as a jazz guitarist, Julian worked at a New Jersey factory. Tragically, he lost some of his fingers in a machine accident. Bauer recalled that a determined Julian continued to play.[43] However, his erratic behavior discouraged bandleaders from hiring him. Consequently, few jazz historians are aware of his achievements.

Based on the accounts of Bauer and fellow guitarist Bucky Pizzarelli, Julian's fingerstyle technique was without precedent in jazz history. Oscar Aleman, who played with the fingers of his right hand, also used a thumb pick. Laurindo Almeida's recordings with Stan Kenton's Orchestra in 1947—particularly the engaging "Lament"—also included fingerstyle playing. However, Almeida's unambiguously classical technique

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[42] Bil Crow, "Bill Crow's Bandroom," 2005.
[43] Ibid.

could not be characterized as a precedent for Joe Pass. Moreover, recordings from 1949 elucidate that George Van Eps persisted in using a pick during the era.[44]

In his 1950 article on Bauer, Pat Harris reported that "while he was with Herman, Zeb Julian, who played rhythm guitar on the job, would come backstage and show him what Billy believed to be an original way of playing, *and which formed the foundation of the work he is doing now.*"[45] Prior to the influence of Julian, Bauer's rhythm guitar playing principally involved stating a chord on each beat. From the time he began playing banjo, Bauer used a pick for soloing and accompaniment. Julian's style constituted something new. Although he would not employ the technique until the late 1940s, Bauer's interest in fingerstyle guitar undoubtedly emerged from his contact with Julian. It created vast possibilities for his sound.

By the summer of 1946, Bauer grew tired of traveling. Although she occasionally accompanied him on tour, Marion missed her husband and urged him to quit Herman's band. Despite national recognition and a few pay raises, Bauer left the popular group in August. The young father and husband wanted to spend time with his family. However, his departure from the jazz scene would not last. A brief attempt to gain fortune through horse race gambling proved predictably unsustainable, and Bauer soon found himself practicing again.[46]

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[44] See George Van Eps, *George Van Eps with Eddie Miller & Others*, Jump JCD 12-6, 2003, compact disc, tracks 10-13. I am enormously grateful to my colleague and fellow graduate student Dave Sanders for calling my attention to this.

[45] Harris, "Think I'm Pioneering," 6 (emphasis added).

[46] "When I left Woody's band, I came home and packed away the guitar for, I guess, three or four weeks. Steve Condos, the dancer, showed me his system of betting on horse racing…. My wife and I went to the track every day, and I just put the guitar in the corner. I kept going to the track until I couldn't pick a winner, no matter what I did…. So I had to go back to work." Donaldson, "Billy Bauer Interview," 10-11.

At thirty-five years old, Billy Bauer had progressed from a cabaret-style tenor banjoist and electric guitar pioneer to become a popular guitarist on the jazz scene. He forged an identity as a rhythm guitarist while honing his skills as a single-line soloist. In addition, his contact with Zeb Julian exposed him to the idea of using his thumb and fingers instead of a pick in order to create new sounds on his instrument. While his career to this point would have suggested another commercial big band opportunity for the guitarist, he surprisingly decided to perform with an obscure experimental pianist on Long Island.

Chapter 3: The Lennie Tristano Trio (1946–1947)[1]

The first record I made with Lennie in 1947, we didn't rehearse. He told me, "Don't play the melody and don't play the rhythm." So that left me with what? You could play chords, but they couldn't be straight rhythm. And that's how I got into that kind of playing, which got me a little bit of a name.[2]

Billy Bauer first became aware of pianist Lennie Tristano in 1946 while still a member of Woody Herman's big band. Chubby Jackson met Tristano through saxophonist Emmett Carls (a former student of pianist),[3] bringing him to a Herd rehearsal in the pianist's native Chicago. Bauer remembers that Tristano brought arrangements for the band that featured "Dizzy Gillespie-style (trumpet) parts," and that one Tristano arrangement had "Billy" written on the guitar part.[4] Jackson influenced the pianist to move to New York, going so far as to invite Tristano and his wife to briefly live with him and his mother in Freeport, Long Island until the Tristanos moved to New York City.[5]

Freeport, Long Island provided the setting for the more auspicious second meeting. Jackson collaborated with journalist Leonard Feather on a proposed summer package-tour to feature the winners of the 1946 *Esquire Magazine* poll. Jackson preoccupied himself with playing alongside fellow poll winners with the intention of

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[1] As of the April 2014 submission of this thesis, this chapter is incomplete. A completed version will be provided at a later date.
[2] Billy Bauer (as told to Barry Feldman), liner notes to Billy Bauer, *Plectrist*, Verve 5170602, 2000, compact disc, 4.
[3] Shim, *Lennie* Tristano, 19.
[4] Ibid., 23. Shim identifies this tune as "Incensation."
[5] Ibid., 17.

featuring Tristano with a separate group. The venture was to be a particularly important showcase for the largely unknown pianist. Arnold Fishkin remembered that "Chubby would be playing with the All Stars (and) he asked me to play bass and Billy to play guitar (with Tristano)." Initial performances gauging the compatibility of the group commenced at Al B. White's restaurant in Freeport. Fishkin notes the occasions were both artistically stimulating and financially rewarding. A disciple of Art Tatum, Tristano's command of harmony was incredibly. He used multiple chord substitutions (replacing the replacement of a chord in a sequence borrowed from a popular tune) and superimpose unusual meters atop a four-bar phrase; additionally, he favored extended chord voicings with unusual intervals. In a section of the establishment known as "The Esquire Room," the esoteric trio nevertheless played capacity shows to excited crowds. "It was like having 52nd St. on Long Island."[6]

While Jackson's plans to front an all-star group precluded him from playing with the trio, Bauer further elucidated the bassist's non-participation.

> Chubby is a different type of player…. Lennie was, I don't know if you want to call it sophisticated or what. But we played a couple of jobs together but really Arnold Fishkin, Chubby was supposed to come in—I thought Chubby would be with myself and Lennie and Chubby…. But he put Arnold Fishkin with us, the bass player…. (N)ot that they hated each other or anything, it was just the two people, their playing.[7]

Jackson's natural flare for showmanship—he was received feature billing with the Herman Orchestra as "the Buffoon of the Bass"[8]—contrasted with Tristano's stated desire to avoid recognizable melodies. The pianist preferred to use the chord structure of

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[6] Bauer and Luba, *Sideman*, 64.
[7] Bauer, Rowe, 1998.
[8] Bauer and Luba, *Sideman*, 52.

a standard popular tune such as "I Can't Get Started" to improvise new melodies. Consequently, the two musicians clashed in performance despite their personal affinity. The influence of Zeb Julian emboldening his interest in new techniques on guitar notwithstanding, Bauer was supporting a family, and he straddled these two worlds of aesthetic exploration and commercial viability. Despite playing briefly with Jackson in 1947 (recording with him in April and May, and performing with him in Philadelphia in a band fronted by Charlie Ventura later that summer), Bauer would remain with Tristano.[9]

Bauer's motivations for leaving Woody Herman's popular big band for Tristano's trio are both obvious and ambiguous. By 1946, he desired to remain close to New York City rather than continue a life on the road. He also expressed concern about Herman's financial stability. "I was a little panicky… I didn't know where the band was going. Everything seemed uncertain and my family couldn't be supported with uncertainties."[10] Given this, it is surprising that Bauer—a player whose aesthetic was formed during the Swing era and already concerned with supporting a family—would remain with a musician as disinterested in commercialism as Tristano. As demonstrated in the previous chapter, the guitarist's contact with Julian as well as select recordings with Ralph Burns and Chubby Jackson formed a precedent for his work with Tristano. The guitarist's interest in musical growth that elucidated his connection to the pianist. Indeed, Tristano's

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[9] Additional performances of Bauer with either Ventura or Jackson during this period have been documented. The *New York Amsterdam News* advertised Bauer performances with Jackson at a "Holiday Jazz Festival" at Town Hall (December 28, 1946) and Smalls Paradise (June 16, 1947) as well as 1947 with engagements with Ventura at the Club 845 in the Bronx (February 2) and at Smalls Paradise in Manhattan (February 17). A flier among Bauer's personal papers advertises a separate Ventura engagement at the Jamaica Center in Long Island on February 11, 1947. See *New York Amsterdam News*, December 14, 1946, p. 21; Ibid., June 14, 1947, 45; Ibid., February 1, 1947, p. 18; Ibid., February 15, 1947, p. 25. A photograph of Bauer's flier is included in Appendix C.

[10] Ulanov, "Wm. Henry Bauer," 34.

requirement that Bauer not play rhythm guitar provided an environment further conducive to this growth, allowing the guitarist to explore the comping style he first heard in Julian's playing.[11] The pianist's directive to neither play melody nor rhythm held quite specific meaning: as Tristano prioritized originality, he expected Bauer would not explicitly state a melody or play rhythm guitar in a manner comparable to his work with Herman. By extension, while Bauer largely played by ear, the tonally ambiguous context created by Tristano did not result in careless playing by the guitarist. It is precisely due to Bauer's exceedingly sharp ear that he blends so well with Tristano, despite Bauer confessing to an ignorance of the pianist's playing during this period.[12] For Bauer, the consequence of this influence was the development of a new voice.

The trio first recorded on October 8, 1946 on Harry Lim's Keystone label, one month and two days after Bauer recorded far less esoteric material with Ventura's big band. The bassist for Tristano's session was not Fishkind but Clyde Lombardi. Although this instrumentation mirrored the popular Nat Cole trio, the music was remarkably different. Understandably, the vast majority of reviews written contemporaneous to the recordings and in retrospect have focused on Tristano's playing. By extension, while writers such as *Metronome* journalist and early Tristano champion and Barry Ulanov highlighted the unusual interplay between the guitarist and the pianist, few have considered Bauer's work on its own merit.[13]

Fifteen recordings were made on this first date, including four tunes with at least one alternate take and one tune (a rare Tristano blues) unreleased until the compact disc

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[11] Shim, *Lennie Tristano*, p. 256fn50. Hamilton, "A Sideman Remembers," 28.
[12] Bauer and Luba, *Sideman*, 84.
[13] Shim, *Lennie Tristano*, 32.

reissue in 1987. Despite Bauer's claims of ignorance regarding Tristano's thinking, the guitarist follows him masterfully on every take. Bauer's comfort with chromaticism, first heard on The Woodchopper's small group sides was clearly an asset to Tristano. More significantly, Bauer's openness to intuitive improvising—something he practiced with Flip Phillips as early as 1942—made him a sympathetic partner. On all three takes of Tristano's "Out on a Limb" (based on the chord changes to "You Can Depend on Me"), Bauer uses large intervallic leaps uncommon to jazz guitar playing of the time. During Tristano's haunting introduction to Ira Gershwin and Vernon Duke's "I Can't Get Started", Bauer again uses the volume knob to create a "swell" effect. By extension, the guitarist's long sense of melodic line (noted by Morgenstern in his reissue liner notes) characterized by long streams of eighth notes may have reminded Tristano of his love of Bach. The recordings signaled a new sound in jazz, and Bauer's unprecedented guitar playing was no exception.

Intriguingly, despite Tristano's admiration of Parker's music, the pianist also recorded six takes of Dizzy Gillespie's "A Night in Tunisia" (under the title "Interlude") at the Keynote session. Indeed, the trio again recorded "A Night in Tunisia" one week later on October 14 as a V-disc. Although "Tunisia" had been somewhat associated with Parker due to his March 28, 1946 recording of the tune (including his famous break preceding his solo), the primary acknowledgement among jazz musicians playing it—even in the 1940s—would have been to Gillespie. Rather than record a Parker tune like "Ko-Ko," Tristano asserted his early preference for the trumpeter. According to Tristano

scholar Eunmi Shim, "this may have reflected the general tendency of the contemporary media, which tended to treat Gillespie as the main spokesman of the style."[14]

The trio would make a V-disc recording eight days later (October 14) with Leonard Gaskin replacing Lombardi on bass. Two tunes were played: "I Can't Get Started" (with Tristano's whole-tone progressions drastically differentiating it from the Keynote version) and Dizzy Gillespie's relatively recent "A Night in Tunisia" (recorded in six takes on Keynote as "Interlude").

Bauer rejoined Tristano and bassist Bob Leininger for another Keynote session on May 23, 1947.[15] For that date, Bauer was credited as the composer of "Blue Boy," a tune dedicated to his son. However, he seemed to contribute the name rather than the tune. According to Bauer, the latter resulted from a group improvisation. "Lennie gave me the credit on 'Blue Boy.' I guess he thought I played ok. We were only jamming."[16] Despite this admission, the unusual introduction sounds composed, although documentation of Bauer's responsibility for this portion of the tune does not exist. During Bauer's improvisation, his use of wide intervals can once again be heard, and his interaction with Tristano is particularly evident here. The session concluded with the leader's lovely "Atonement" and "Coolin' Off with Ulanov," a dedication to the trio's champion in the jazz press.

Recorded a little less than one month later on August 22, the next documentation of Bauer with Tristano must stand as one of the more unusual contexts for the pianist.

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[14] Shim, *Tristano*, 40.
[15] Bauer also recorded with Neil Hefti, Tommy Dorsey, and Dinah Washington from 1946 until 1947. See the discography included in Appendix D.
[16] Bauer, 84.

Accompanying the two musicians at The Pied Piper (later to become The Café Bohemia) were Bill Harris, Flip Phillips, Chubby Jackson and Denzil Best. For Bauer, it was old territory. Harris, Phillips, and Jackson had all worked with the guitarist previously in Woody Herman's Orchestra; they formed a camaraderie during two years on the road. By contrast, for Tristano these were relatively unfamiliar waters. As Bauer noted, the pianist was not comfortable with Chubby Jackson's sense of time, and the other participants were more assertive in their style then Tristano's preference (as evident in the tone quality he exacted from his subsequent students Konitz and Warne Marsh). While this was not the earliest record of Tristano playing with a woodwind and brass front line, it is his earliest known live date on record. By extension, it is his earliest known live recording with Bauer. The guitarist again uses interesting intervallic ideas, clearly perceivable on "What Is This Thing Called Love?"[17] Moreover, he plays remarkably the same way when Sadik Hakim replaces Tristano on "Flip Meets Bill." Even in Tristano's absence, Bauer was experimenting.

Bauer joined Tristano for another trio recording session on October 23 for Savoy records. John Levy filled in the bass chair. The session produced four titles, including "Supersonic" (another "What Is This Thing Called Love?" contrafact; one master and one alternate take), "Air Pocket," "Celestia," and "On a Planet." With better recording quality in contrast to the earlier Keynote dates, these sessions allow us to hear (among other characteristics) Bauer's developing technique. In contrast to other players of the period,

[17] During Bauer's two chorus solo, one can hear him improvising using fifths at 1:57 (the start of the second A section of chorus one), 2:23 (the end of the last A section of chorus one), and 3:00 (the last two measures of the final A section of chorus two). Bauer also uses intervals uncommon to jazz improvising at 5:20 on "A Knight in the Village" (based on "I Got Rhythm").

he tends to phrase predominantly in eighth notes. Playing less frenetically, his technique sounds cleaner and more even than many contemporaries.

Further recording ensued, with Bauer included on a November 8 broadcast featuring Tristano, his student John LaPorta (on clarinet), Tommy Potter (bass), and—surprisingly given Tristano's preference for non-intrusive drummers—Buddy Rich. Bauer additionally validated his swing credentials by recording "Ain't We Got Fun?" on a V-disc with clarinetist Peanuts Hucko. He completed 1947 by recording ten more tracks with Tristano: six with the original trio featuring Fishkind, and four more with the addition of LaPorta. Among the tunes, "Speculation" and "Through These Portals" were singled out by *Downbeat* for praise.[18] One of the most noticeable contrasts between this session and the earlier Keynote and Savoy trio dates is the bassist. Arnold Fishkind's swinging, buoyant playing adds conspicuous propulsion to the group; indeed, as the most consistent component of the band's sound, his was the most accessible to listeners unprepared for the unconventional playing of Bauer or Tristano. Still, there are moments on these sessions during which the playing is so abstract and the tonality so oblique that many of the tunes would come close to qualifying as early free jazz where it for them being contrafacts,

The addition of LaPorta signaled a growing desire in Tristano to add a front line of woodwinds, and his dry tone seems to anticipate the sound of Konitz one year later. However, due to rapidly diminishing club interest (and despite Ulanov's designation of Tristano as *Metronome*'s "Musician of the Year"), Tristano's work dried up. He would

[18] See Lou Stein, "Lennie Tristano's 1st Album Heralds New Genius," *Down Beat*, October 8, 1947, 30.

return with Bauer in 1949 with his classic sextet. In the meantime, Bauer would participate in another landmark small group featuring two very different clarinetists: veteran Benny Goodman and newcomer Stan Hasselgard.

Chapter 4: Benny Goodman's Bop Group (1948)

Benny Goodman decided to come out of retirement…. He hired me for his first gig at The Click in Philadelphia…. It was a Bebop oriented band….[1]

Billy Bauer's presence in the jazz press attained growing visibility by 1948. Journalists branded the veteran of Lennie Tristano's trio a modernist despite his recent work with swing players Tommy Dorsey and Peanuts Hucko. In conjunction with Tristano, Bauer recorded all-star sessions in 1947 with bop paragons Charlie Parker, Dizzy Gillespie, and Fats Navarro, further solidifying his status as an advanced guitarist. The jazz audience responded by elevating Bauer's popularity. In January, he placed sixth in *Metronome*'s readers' poll, and he would finish second in *Down Beat*'s comparable poll by the end of the year.[2]

Barry Ulanov's February 1948 *Metronome* profile of Bauer recapitulated his pioneering status. Subtitled "Billy, guitarist and character, frees his instrument and himself from their stodgy position in jazz," the article indelibly linked Bauer's new sound—and, by extension, his designation as an innovator—to his Tristano experience. "For a year and a half, *ever since joining Lennie*, Billy has offered something new, a new conception of his instrument's place in jazz."[3] Ulanov engages Bauer to discuss the virtues of comping versus rhythm guitar playing. Again, the guitarist conspicuously credits Zeb Julian's influence. Moreover, as a testament to his versatility as well as his curiosity, Bauer seems to resist a definitive style in favor of options. "Playing … steady

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[1] Bauer and Luba, *Sideman*, 110.
[2] For a discussion of Bauer's post-1946 poll statistics, see Chapter 6 of this thesis.
[3] Ulanov, "Wm. Henry Bauer," 22 (emphasis added).

time, not deviating from the straight rhythm function very often, Billy thinks, 'Maybe this is the right way…. Maybe … both ways are right. But what the (Tristano) trio is doing is much freer. And with that freedom maybe the guitar won't always be dead.'"[4] For Bauer, the importance of a progressively interactive approach to guitar playing remained clear: it offered an option, not a mandate.

While Ulanov's article accentuates Bauer's flexibility, it additionally reveals his insecurity. Bauer rarely acknowledged his innovations. Perpetually in pursuit of a lofty standard, his insecurity thus derived partly from a desire to improve. As Ulanov reported, musicians also noticed this.

> There is, you see, a marked difference of opinion over Billy's playing: just about every musician who has ever worked with him thinks he's "The end!" or something very close to it; Billy isn't sure he has begun yet. When Arnold Fischken (*sic*) brought his bass three thousand miles across the United States to rejoin the Lennie Tristano trio, one of the first questions he asked Lennie was about Billy. "Has he changed?" "He sure has," Lennie assured him. Lennie was referring to Billy's playing. Arnold meant the guitarist's personality, specifically his incessant self-deprecating talk. He had and he hadn't changed.

If Bauer had not changed, his self-deprecation did not inhibit his musical aspirations; by contrast, it emerged from them. As his prominence and popularity increased, so did his willingness to perform and record. That situation would drastically change within fifteen years.

Ironically, in 1948 the guitarist found few circumstances in which to realize these ambitions. His nascent acclaim notwithstanding, Bauer's discography reflects a sudden

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[4] Ibid.

lack of recording activity that year. Undoubtedly, the 1948 recording ban among union musicians bore much of the blame. Still, there are also few accounts of him publically performing. Lennie Tristano scholar Eunmi Shim notes two mentions of the pianist playing that year.[5] In *Down Beat* magazine that March, Jack Egan reported a scheduled Lennie Tristano Trio performance at the Three Deuces; however, he does not list personnel.[6] Shim also notes a reference to Tristano working with a quintet at the Royal Roost in December 1948. Examining the *Down Beat* article she cites, one notes the duration of the engagement as "Mondays and Tuesdays … for an indefinite run." In contrast to the March article, group members are listed. They include Tristano, Lee Konitz, Fishkind, drummer Mel Zelnick, and Bauer.[7]

George Simon reiterated this schedule in a January 1949 *Metronome* issue. "A few records with (Tristano), a few broadcasts, and the limited showings of the Tristano groups have been Billy's outings in public in the last year and a half…."[8] As I discuss in the next chapter, Bauer spent much of the latter part of 1948 rehearsing with Tristano and Konitz for their upcoming New Jazz and Capitol recordings. Still, Simon neglected to

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[5] Shim, *Lennie Tristano*, 46., 267fn80, fn86.

[6] Jack Egan, "Three's No NYC Crowd; Contrary, It's Murder," *Down Beat*, March 10, 1948, 7. Ironically in contrast to Ulanov's accentuation of Bauer's interactive style, Egan refers to the unnamed members of the trio as Tristano's "partners in rhythm."

[7] "Tristano Quartet to Play Roost Twice Weekly," author unknown, *Down Beat*, December 1, 1948, 11. Evidence exists that the quintet played the Roost earlier than December. At ten minutes and eighteen seconds into his film, Jan Horne's 1983 made-for-television Norwegian documentary on Tristano includes an image of an advertisement for "Symphony Sid's Bop Concert." The date of the performance is listed as October 17, 1948, and the duration is given as 2 p.m. to 4 p.m. The musicians comprise the same personnel from the *Down Beat* December 1948 citation. See "Lennie Tristano – Manhattan Studio 1 & 2 (doc.) [1983]," YouTube video, 10:18, posted by "Dorian Grey," July 5, 2012. http://www.youtube.com/watch?v=Pvk0U3FTWzQ (accessed April 19, 2014).

[8] George Simon, "Ventura's Hot!" 20.

cite an additional association, one that produced the sole recordings Bauer made that year. For an apparent modernist, the affiliation involved an unlikely employer.

At the dawn of 1947, one of the most successful and conspicuous jazz musicians in America had virtually retired. That January, Benny Goodman—the "King of Swing"—cut ties with his longstanding record label Columbia. Promised greater artistic control over his recording repertoire, he joined Capitol Records.[9] After recording a series of predictable big band material, the clarinetist made the surprising decision to form a bop combo.

The impetus for this decision was tenor saxophonist Wardell Gray. Upon first hearing the saxophonist, Goodman became interested in the possibilities of bop. The Lester Young disciple impressed Goodman when the musicians appeared separately at the April 29, 1947 Just Jazz concert in Pasadena, California. During a second Just Jazz concert in December, the clarinetist asked the Gray to guest with his combo.[10] For Goodman, a new direction seemed possible.

The following February, Goodman solidified this direction when he heard fellow clarinetist Ake "Stan" Hasselgard at Los Angeles's Club 47.[11] A devoted Goodman follower, Hasselgard recently emigrated from Sweden and exhibited a growing interest in Charlie Parker's music. By the time Goodman became aware of him, Hasselgard was best known to the jazz audience and other musicians for recording with guitarist Barney

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[9] Ross Firestone, *Swing, Swing, Swing: The Life and Times of Benny Goodman* (New York: W.W. Norton & Co., 1993), 337.
[10] Firestone, *Swing, Swing, Swing*, 341
[11] Ibid., 343.

Kessel; among other sides, his December 18, 1947 session under the guitarist's leadership produced Kessel's bop tune "Swedish Pastry."

According to Bauer, Goodman coddled the younger clarinetist. "I think Benny put him up in an apartment. He was taking care of him so he could get started."[12] Deciding to form a new combo, Goodman hired Hasselgard and Gray. For the era, the front line consisted of an unusual triumvirate: two clarinetists, one tenor saxophonist, and no brass musicians. The leader offered the piano bench to former sideman Teddy Wilson, and the remainder of the rhythm section included former and future Tristano employees Arnold Fishkind on bass and Mel Zelnick on drums.

Bauer joined the group shortly thereafter. The guitarist remembers that Goodman hired him specifically for the septet's upcoming performance at Frank Palumbo's Click Restaurant in Philadelphia.[13] Although he had no prior experience with the front line, Bauer felt familiar with the rhythm section. In addition to playing with Fishkind in Tristano's band, he previously recorded with Wilson in 1946 as part of the Metronome All-Stars and in 1947 on Tommy Dorsey's "Clambake Seven" session. Earlier in the decade, the pianist and guitarist shared the stage at The 2 O'Clock Club in Manhattan. With the exception of its leader, the septet thus encompassed a collection of musicians familiar with both swing and bop styles. Whether Goodman consciously sought this characteristic as a method to make bop accessible merely to himself or (by extension) to his audience, he had his new band.

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[12] Bauer and Luba, *Sideman*, 111.
[13] Ibid., 110.

Considering the history of the guitar as well as Bauer's influences, the opportunity to work with Goodman appeared ideal. After all, Charlie Christian—an inspiration to Bauer as well as countless others—gained fame with the clarinetist. His predecessor and Bauer sight-reading instructor, Allen Reuss also became prominent during his long tenure with Goodman. Bauer joined a great tradition of Goodman guitarists; logically, he would have expressed a consequent pride. However, Christian and Reuss were both unknown players prior to joining the clarinetist's group in the 1930s. In contrast, Bauer's affiliations with Woody Herman and Tristano garnered him extensive press coverage before Goodman hired him. While the clarinetist's big band was de rigueur among musicians during the late 1930s, ten years later that situation had reversed: as an eleven year old clarinet student, future Bauer affiliate Lee Konitz idolized Goodman. By the time he rehearsed with the elder musician in the late 1940s, Konitz considered Goodman "outright corny."[14]

Moreover, the clarinetist had a reputation among musicians for being outright stingy. "I asked him for more money: ten or fifteen dollars. 'You want me, man, pay a couple of more bucks.' I didn't care about the money. I wanted him to give me extra because of all the stories I heard about him being very tight with money. He gave it to me."[15] On May 24, 1948, Goodman began his engagement at the Click. Fourteen days earlier, the group was scheduled to perform at Carnegie Hall. Unfortunately, Goodman canceled the concert due to low advanced ticket sales.[16]

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[14] Ira Gitler, *Jazz Masters of the 40s* (New York: MacMillon, 1966; reprint, New York: De Capo Press, 1983), 249, 254.
[15] Bauer and Luba, *Sideman*, 110.
[16] Firestone, *Swing, Swing, Swing,* 344.

The contract at the Click lasted two weeks. NBC and CBS radio broadcast the concerts. Goodman's setlist exposed the combo's mélange of swing and bop: "All the Things You Are" alternated with "After You've Gone." On the May 29 broadcast, Bauer plays a two chorus solo on Mary Lou Williams's twelve bar blues "Mary's Idea." He implies altered chord extensions, making the results of his time with Tristano apparent. In the final two measures of his improvisation, Bauer even plays a line he would subsequently use on Konitz's January 1949 recording of "Tautology."[17]

Vocalist Patti Page joined the group for the June 3 performance. Although Bauer received few opportunities to solo, he does play tasteful obbligati behind Page on her features "The Man I Love and "Confess." Throughout the date, the musicians remain in fine form; Gray and Hasselgard take particularly inspiring turns improvising, and Goodman does not sound awkward within a bop context. Still, the accessibility of the music caused concern. As the emcee introduces the broadcast, he announces the first tune as "an old favorite: 'Limehouse Blues.'" In fact, the group played "Benny's Bop," Goodman's contrafact of the old favorite. Following "The Man I Love," the announcer perpetuates this by proclaiming the next tune to be "(Back Home in) Indiana." Listening to the performance, a jazz fan with even a modicum of experience can identify Miles Davis's "Donna Lee" from its first measure.

Bauer takes few solos throughout the program. Indeed, he rarely improvises single line solos on subsequent broadcasts with different incarnations of the group. Later interviewers rarely questioned Bauer about his time in Goodman's bop band, and the

[17] Listen to mm. 23–24 of Bauer's solo on the January 11, 1949 version of the tune. See Appendix D for the discographical listing.

guitarist only devotes three pages of his autobiography to the experience. This begs the question as to why a chapter in a scholarly study of the guitarist should focus on this association. Undoubtedly, Bauer's significant development of two stylistic aspects pertinent to roles other than "soloist" warrants the discussion.

By the time he joined Goodman's group, the guitarist documented numerous examples of comping. As early as his 1946 recording of "Red Top" with Woody Herman, Bauer attempted to infuse his playing with the new accompaniment style. His trio sessions with Lennie Tristano display a further refinement of that style, although a rhythmic awkwardness persists in some of the work. By contrast, Bauer's playing with Goodman shows a marked improvement in his comping. At no point during the proceedings does he obstruct the other players. He always stays out of the pianist's way, and the timing of his comping enhances rather than hinders swing feeling. Perhaps this resulted from the presence of Teddy Wilson, a pianist with a much lighter touch and far less intrusive harmonic proclivities than Tristano. Still, one can also hear Bauer comping with greater ease when Mary Lou Williams—a pianist with a noticeably heavier touch—played with the group. Regardless of the reason, Bauer became more comfortable with comping during this period, and the Goodman bop recordings provide important documentation of this fact. Additionally, they provide the clearest early example of the guitarist comping with his fingers rather than a pick.

Equally significant is Bauer's melodic playing with the septet. Again, this was not without precedent in either Bauer's discography or jazz history. Barney Kessel performed the melodic line to "Swedish Pastry" with the ensemble when he recorded the tune with Hasselgard. Moreover, Bauer had played unison or harmonized melodies with ensembles

or big bands since his time with Herman. As with his comping, the value of Bauer's melodic role stems from his refinement of the technique. The smoothness of his melodic execution differed from the self-conscious jaggedness of peers such as Kessel, Bill DeArango, and Arv Garrison.[18] Compared to those players, Bauer played with a lighter touch and pick technique. In the course of this refinement, he also distinguished this playing from his earlier work.

By extension, the melodies that Bauer smoothly played with the group were *bop* melodies. Apart from "Donna Lee," the melodic contours of such non-Parker related material as "Swedish Pastry" or "Benny's Bop" had more in common with the bop creator's music than any melody Bauer previously recorded.[19] This also contrasted markedly with Bauer's contemporaries and predecessors. Despite his influence on bop musicians, Charlie Christian's melodic ensemble playing with Goodman featured the guitarist playing swing melodies. Although often incredibly intricate for their time, such melodies as "Seven Come Eleven," "Air Mail Special," and "Benny's Bugle" presage the bop era rather than belonging to it. Kessel, Garrison, and DeArango all recorded with a bop front line. In each case, these guitarists sometimes played the melody in unison or harmonized with the horn players. However, their pick technique is quite conspicuous, whereas Bauer's became increasingly unnoticeable during this period. By comparison to Tristano's music with the trio, Bauer sounds more confident and accomplished with

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[18] For examples of DeArango's work, see Dizzy Gillespie, *Dizzy Gillespie: The Complete RCA Victor Recordings*, Bluebird 07863 66528-2, 1995, compact disc 1, tracks 7-12; for Garrison, see *Charlie Parker: The Complete Savoy and Dial Studio Recordings 1944-1948*, Savoy 92911-2, 2000, compact disc 2, tracks 18-28.

[19] Although Bauer participated in all-star sessions with Parker resulting in a recording of "Donna Lee," the guitarist did not play the melody with the ensemble. For more information regarding this session, see Chapter 6 of this thesis.

Goodman. Tristano earlier advised the guitarist not to play the melody. In the few opportunities Goodman gave him to contradict this admonition, Bauer created a new standard for jazz guitar as a melodic instrument.

Bauer's playing with the septet signified the maturing of an artist. The precision of his ensemble work and comping set a precedent for the heights he would achieve with Tristano's sextet.[20] , one should not discount Goodman's notoriously exacting standards as an influence on this precision.[21] The clarinetist fully displayed such criteria when *Metronome* wrote about the group in August 1948. Reflecting on bop, Goodman extoled the virtues of Charlie Parker and Dizzy Gillespie while admonishing the taste of their peers. "I don't like to listen to a lot of bop…. If some of them would just try to simplify their arrangements and solos, they'd come off much better." By contrast, he confessed admiration to Bauer's soloing.[22]

Unfortunately, audiences did not respond positively to the group. Despite Goodman's attempts to make the music accessible, poor attendance plagued the septet's appearance at the Click Restaurant.[23] Performances at the Westchester County Center in White Plains, New York beginning June 26 proved equally unpopular. The group was scheduled to play there every weekend throughout the summer. Weary of the bandleader's disparaging remarks about his playing, Teddy Wilson departed from the

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[20] Ross Firestone notes a similarity to Tristano's landmark March 1949 Capitol sessions, although Bauer's precise ensemble work rather than the specific melodies played by the group validate this. Firestone additionally contends that Bauer and Fishkind may have apprised Goodman of the intricacies of Tristano's music, although he does not cite a source to support the claim. See Firestone, *Swing, Swing, Swing*,

[21] These standards extended beyond the stage. Goodman's authoritarian nature also emerged during rehearsals. For example, Bauer remembers Goodman firing Arnold Fishkind because the bassist arrived to rehearsal an hour late. See Carlton, *Conversations*, 95.

[22] George Simon, "Benny Blows Bop," *Metronome*, August 1948, 22.

[23] Firestone, *Swing, Swing, Swing*, 345.

group after playing the opening weekend.[24] Mary Lou Williams replaced him, and Goodman hired bassist Clyde Lombardi, trumpeter Red Rodney, and singers Jackie Searle and Dolly Houston.

Broadcasts from the White Plains performance reflect no regression in the music's quality. Hasselgard solos engagingly on the June 26 version of "Swedish Pastry," and Bauer's comping and ensemble melodic playing sound even smoother than on the Philadelphia dates. Audiences expecting Goodman to exclusively recapitulate his successes from the prior decade still felt disappointment. Fifteen hundred fans watched the band during its opening weekend. While respectable, that number paled in comparison to the six thousand capacity seating.[25] Bauer remembers that "It was a huge place, like Madison Square Garden. It was ridiculous to try to fill that up every weekend." The group would record at a V-disc session on August 20 as well as another broadcast September 17. On the latter, only Gray joins Goodman in the front line. Gene Di Novi occupies the piano bench for "Stealin' Apples," while Count Basie guests "WMGM Jump." The second tune constitutes Bauer's only recording with the famed pianist.

Due to the financial fiascos of the Philadelphia and New York concerts, Goodman disbanded the group shortly after the September broadcast. By the time the clarinetist hired a different guitarist to play bop in the spring of 1949, Bauer was in the midst of an incredible period. Indeed, he prepared well for it, having studied the Cowling System of

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[24] Bauer and Luba, *Sideman*, 110. Regarding Wilson's performance schedule with the group, see "Bop-Styled BG Septet Stars All But Goodman," author unknown, *Down Beat*, July 14, 1948, 6.
[25] Firestone, *Swing, Swing, Swing*, 345.

sight-reading through a correspondence course.[26] The music Bauer documented that year and during the subsequent decade with Lennie Tristano and Lee Konitz taxed more than his sight-reading skills. Beyond impacting the jazz guitar tradition, this music would have a profound effect on the entirety of jazz history.

[26] Among Bauer's personal papers, envelopes containing portions of the correspondence course are postmarked "August 1948" and September 1948." For photographs of this material, see Appendix C.

Chapter 5: The Lennie Tristano Sextet & Lee Konitz (1949–1958)

He just had a way of pushing you with his accented chords and the quality of the sound he made. And when we played as a duo, without the need to swing, he was very effective as an original voice. Harmonically and melodically he had a very unique conception.[1]

In the fall of 1948, Lennie Tristano prepared to expand his ensemble sound. *Metronome* continued to champion the pianist during that year despite his inactivity. By virtue of his association with Tristano's trio, Billy Bauer also garnered the magazine's attention, receiving his most comprehensive description in a jazz publication to date. Now, Tristano hoped to move beyond the trio format with the inclusion of a saxophonist in the front line. Bauer recalled an early intimation of this desire when, unable to play a 1946 New Year's Eve trio performance with Tristano at the Three Deuces, he recommended a saxophonist at the pianist's insistence.[2]

Almost two years later, Tristano was rehearsing a quintet with a saxophonist. A casualty of Goodman's disbanded bop group, Bauer joined fellow Goodman alumnus Arnold Fishkind and Mel Zelnick in the rhythm section. Fresh from his experience with Claude Thornhill's band as well as September Royal Roost performances with the Miles Davis Nonet, Tristano pupil Lee Kontiz completed the group on alto saxophone. By

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[1] Lee Konitz, quoted in Andy Hamilton, *Lee Konitz: Conversations on the Improvisers Art* (Ann Arbor: University of Michigan Press, 2007), 67.
[2] Shim, *Lennie Tristano*, 33, 265fn30. Shim identifies the saxophonist as Ray Turner. According to Bauer, he could not play the engagement due to a commitment to Charlie Ventura. See Bauer and Luba, *Sideman*, 66.

October, the quintet was augmented by another Tristano student: tenor saxophonist Warne Marsh.[3]

In January 1949, Bauer won the first of five consecutive *Metronome* readers' polls as best guitarist. The distinguished award virtually guaranteed the winner the chance to record as part of the Metronome All-Stars. Bauer was a veteran of these sessions, having recording with the All-Stars in 1946 and 1947. He participated on those dates in addition to or as a substitute for another guitarist. By contrast, he appeared on the January 3, 1949 All-Stars recording as a leading vote recipient.

When George Simon profiled the guitarist as one of the poll winners, he note Bauer's characteristic self-effacement.

> Billy Bauer is the most modest of musicians, the most self-critical. He found it difficult to believe he had won such great favor with *Metronome* readers, such a clear plurality of the vote cast for guitarists. But Billy does to some extent echo the belief of our readers in his ability…. (H)e feels greater and greater confidence in his solos….[4]

Despite this admission, Bauer received little opportunity on the session to display this confidence. He comps expertly on three takes of Tristano's original "Victory Ball" and two takes of arranger Pete Rugolo's "Overtime," but only improvises the equivalent of twenty four measures between all takes. On the shorter take of Rugolo's tune, he plays a controlled eight measure solo; he improvises simultaneously with Tristano for eight measures on the longer take. Regardless of this brevity, the session found Bauer among titans: Charlie Parker, Dizzy Gillespie, Miles Davis, and Fats Navarro all participated on

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[3] Stafford Chamberlain, *An Unsung Cat: The Life and Music of Warne Marsh* (Maryland: Scarecrow Press, 2005), 70-71.
[4] George Simon, "Ventura's Hot!" 20.

the date. It also resulted in greater exposure. When *Metronome* reported on the recording for their March issue, Bauer's photograph graced the cover of a magazine for the first time.[5]

Eight days after this session, Bauer, Tristano, and Konitz entered a New York City studio to document five original tunes. Fishkind and Shelly Manne accompanied the triumvirate on bass and drums for the New Jazz label's inaugural session. The alto saxophonist composed three of the originals, each contrafacts on standard songs. The label originally designated Konitz the session leader when trumpeter Tony Fruscella withdrew. However, Konitz also demurred, asking Tristano to helm the date.[6]

Prior to joining Tristano, Konitz knew of Bauer from his work with Woody Herman.[7] The two musicians were also alumni of the Jerry Wald Orchestra, although Bauer's tenure predated Konitz's by five years.[8] On their first recordings together, the guitarist joins the saxophonist in the front line. Given the absence of a second horn man, Bauer doubles Konitz's melodies to the fast tempo "Progression" and "Subconscious-Lee" with particular clarity.[9] These lines exhibited remarkably complexity and originality compared to the tunes Bauer played with Benny Goodman. They contained unusual accents and polyrhythms, the latter an anomaly outside of Tristano's sphere in 1949. A contrafact of Cole Porter's "What Is This Thing Called Love?," "Subconscious-Lee"

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[5] Pictured with Bauer in Herman Leonard's widely reproduced photograph are Parker and Tristano. See *Metronome*, March 1949. For more on this session—specifically Parker's involvement—see Chapter 6.
[6] Gitler, *Jazz Masters*, 234.
[7] Lee Konitz, interview with author, September 26, 2013.
[8] Hamilton, *Lee Konitz*, 10.
[9] A detailed analysis of Bauer's thirty-two measure solo on "Progression" is included in Appendix A.

presented a particularly unique challenge: a polytonal through-composed melody providing continual accent shifts.

Bauer's manicured statements of these themes created a new melodic role for his instrument. His work in Lennie Tristano's trio and with Chubby Jackson liberated him from a rhythm guitar function. The sophisticated bop melodies he played with the Benny Goodman septet further exhibited a near effortless command. Tristano's New Jazz session announced the arrival of a loftier standard. Fellow guitarists Tal Farlow and Irving Ashby documented similarly fleet melodic statements during the era.[10] However, they played conventional bop melodies with a heavier touch and more assertive pick technique than Bauer. Though equally complex, these melodies had precedent in (and often were synonymous with) Charlie Parker's lines; by contrast, melodies written by Konitz and Tristano bore less resemblance to Parker's tunes. In this context, Bauer's originality conformed to the creative ethos of the group.

Konitz's "Tautology" was equally novel. Arriving less than four months after Charlie Parker's original recording of his tune "Ah-Leu-Cha," "Tautology" represented one of the earliest examples of polyphonic modern jazz composition.[11] While the contrapuntal portion of the melody only comprises four of its thirty-two measures, it is an engaging device. At the January session, Bauer plays the simpler melodic line while

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[10] Farlow's articulation on Denzil Best's "Move" with Red Norvo is especially flowing, as is Irving Ashby's doubling of "Bop-Kick" with Nat "King" Cole. See Red Norvo, *The Modern Red Norvo*, Savoy SVY17113, 2002, compact disc 2, track 2; Nat "King" Cole, *The Best of the Nat King Cole Trio: The Instrumental Classics*, Capitol 7982882, 1992, compact disc, track 17.

[11] For Parker's recording of "Ah-Leu-Cha," see *Charlie Parker: The Complete Savoy and Dial Studio Recordings 1944-1948*, Savoy 92911-2, 2000, compact disc 7, track 12.

Konitz performs the more complex statement. The lines weave in and out of unison themes prior to concluding without resolution.

The remaining two compositions from the date are relaxed Tristano tunes. While "Retrospection" features the entire quintet, Shelly Manne does not play on "Judy." The simultaneous improvisation employed by Bauer and Tristano—independent phrases oriented toward the underlying standard harmony—is eventually joined by Konitz's third voice. Compared to his work with the pianist's trio, Bauer's playing here conveys more restraint and control. Gone are the glissandos that characterize his earlier playing. His command of an improvised line blends perfectly with the equally facile soloing of Konitz and Tristano. Moreover, his improvisations on the Konitz tunes underscore Bauer's admission to George Simon: he *was* gaining confidence as a soloist, and his improvised lines reflected this. The final A section of his chorus on "Subconscious-Lee" particularly epitomizes this growth. His metrically complicated phrase of chromatically descending fourths in mm. 25–26 equals the startling freshness of his bandmates' work. This was a new, mature style of jazz guitar playing.

Warne Marsh augmented the quintet on March 9 to record two tunes for Capitol. Now a sextet, the group performed in public contemporaneous to the New Jazz session.[12] Apart from the addition of Marsh and Harold Granowsky replacing Manne, the personnel otherwise mirrored Konitz's January recording. The music this sextet recorded that day, on May 16 with Denzil Best replacing Granowsky, as well as Tristano and Bauer's quartet recording of "Yesterdays" from March 14 comprises their most widely

[12] Shim, *Lennie Tristano*, 48.

acknowledged work.[13] Four months of rehearsal informed the precision, dexterity, and innovation that distinguishes these sessions as among the most significant in the history of jazz.[14]

While less influential and less widely accepted in the late 1940s than Charlie Parker or Dizzy Gillespie's work, the Capitol recordings have come to represent a benchmark for the era. Tristano's "Wow" and "Crosscurrents," "Sax of a Kind" (co-written by the two saxophonists), and Bauer's "Marionette"—a placid dedication to his wife—each employed odd chord substitutions to transform harmonic structures derived from standard songs into unpredictable creations.[15] On "Intuition" and "Digression from the May 16 session, the group (without Best) eschewed structure entirely, marking the first undisputed recordings of group jazz improvisation without preset chord progressions, melody, or tempo.[16] Melodically, the composed tunes feature intervals such as fourths that were uncommon to the period; Bauer plays the lines in unison with the saxophonists on all but "Sax of a Kind" and the bridge to "Wow." He also receives extensive space to solo, playing full choruses on all but one of the composed pieces as well as assertive statements on the freely improvised performances. Like his bandmates, his the dry tone, clean and light articulation, quick though steady pacing, and harmonically advanced improvised ideas constituted a different sound in 1949. One jazz

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[13] Ibid., 49. Note that shim incorrectly identifies "Yesterdays" as a trio recording.
[14] Ibid., 48. Shim cites Warne Marsh as a source for the chronology. By contrast, she writes that Bauer did not recall rehearsing often, although she does not cite a source for his recollection. Note that Lee Konitz disputes Marsh's account. Konitz, interview with author, September 26, 2013.
[15] Respectively, the tunes are based on the chord progressions to "You Can Depend on Me," I Got Rhythm," "Fine and Dandy," and "September in the Rain."
[16] For a discussion of possible precedent in Django Reinhardt's discography, see Chapter 7. See also Shim, *Lennie Tristano*, 259fn1.

historian has characterized the group's music as a "(late 1940s) modern jazz alternative to bop."[17]

As a consequence of their reputation, the Capitol sessions—and, by extension, the sextet—are among the most researched and analyzed topics related to Bauer's career. Scholars and journalists have devoted several books to Tristano, Konitz, and Marsh. Although these are biographical works encompassing the entire lives of their subjects, the content pertinent to this era is particularly extensive. By extension, the majority of Bauer's known comments on this period inform those works.[18]

Considering this abundance of information, I do not intend to recapitulate research in my discussion of this material. For instance, the scant itinerary of Tristano's sextet has been well documented by past scholars. Eunmi Shim notes that in addition to their famous engagements at Birdland (December 1949 through January 1950) and Carnegie Hall (Christmas Day, 1949), the sextet worked at the Club Silhouette in Chicago, the Club Continental in Milwaukee, Soldier Meyers in Brooklyn, and an unknown club in Boston between October and December 1949. They also worked in Chicago at Orchestra Hall on March 19, 1950.[19]

Shim's biography of Tristano additionally documents with great scrutiny the reception of the Capitol recordings among jazz musicians as well as critics. Still, as her

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[17] Mark C. Gridley, *Jazz Styles: History and Analysis*, 6th ed., (New Jersey: Prentice-Hall, 1997), 177.
[18] See Shim, *Lennie Tristano*, 48-59; Hamilton, *Lee Konitz*, 27-44; Chamberlain, *An Unsung Cat*, 68-89. Shim makes particularly frequent references to Bauer's recollections.
[19] Marsh, Konitz, and Bauer confirm the infrequent schedule documented in magazines and newspapers. Shim refers to Marsh's statement that the sextet "really worked very little." When I interviewed Konitz, he reiterated this sentiment. Chamberlain notes that the group played the Clique Club in New York City in either late 1948 or early 1949. See Shim, *Lennie Tristano*, 61-63; Konitz, interview with author, September 26, 2013; Chamberlain, *An Unsung Cat*, 71. For a discussion of Bauer's quotes, see Chapter 7.

work focuses on the pianist, she does not mention critical observations concerning Bauer's playing or composing.[20] When Leonard Feather administered a "blindfold test" to Lionel Hampton in the July 1949 issue of *Metronome*; the vibraphonist interestingly confuses Bauer with Barney Kessel on "Wow."[21] Hampton's mistake is ironic given the differences in touch and pick technique between the two guitarists. For a similar test that October, Louis Armstrong noted that Bauer's "Marionette" "took a bunch of solos, put them together and made a tune out of it."[22] The opinion differed markedly from that of the magazine, which rated Bauer's tune an "A minus" the prior month. Despite the high rating, Barry Ulanov's review in *Metronome* does not praise Bauer specifically. He identifies the guitarist as composer, but the superlatives are reserved for solos by Tristano, Konitz, and Marsh.[23]

The tendency among critics to neglect Bauer's role in this music is virtually ubiquitous. Her significant transcriptions and analysis of the guitarist's improvisations notwithstanding, Shim does not base her description of the guitarist's work within a historical context. This is comprehensible: the subject of Shim's book is Tristano, not Bauer. However, the cumulative effect of such neglect by most scholars obscures the fact that Bauer's style did not exist in a vacuum. As I argue in Chapters 2 and 4, Bauer gained valuable experience in spontaneous melodic improvisation and precise ensemble performance with Chubby Jackson and Benny Goodman, respectively. This experience

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[20] Shim, *Lennie Tristano*, 56.
[21] Leonard Feather, "They're All Terrific," *Metronome*, July 1949, 17. Shim does not mention Hampton's mistake.
[22] Leonard Feather, "Pops Pops Top on Sloppy Bop," *Metronome*, October 1949, 18. Shim does refer to Armstrong's blindfold test, but in the context of Tristano's group rather than Bauer as a composer.
[23] Barry Ulanov, "Record Reviews," *Metronome*, September 1949, 38.

throws the guitarist's presence in Tristano's sextet into bold relief. Although he generally felt insecure about his soloing, Bauer exhibited a penchant for experimentation and an acumen for oblique harmony that conformed perfectly to Tristano's aesthetic. He was an integral member of the sextet, a fact not lost on a few critics. Writing in *Jazz Hot*, Italian jazz critic Gian Carlo Testoni contended that "the true value of Tristano's records is not Tristano but Bauer." By extension, reviewing a concert by the combo following Bauer's departure, George Simon lamented the guitarist's absence.[24]

This experimentation extended to composition. Previously responsible for "Skyscraper," "Pam," and "Blue Boy," Bauer's contribution to the Capitol recording belied Armstrong's description. Interested in composition from an early age, he studied for two months in the early 1950s with noted German composer Stephan Wolpe.[25] While he never discusses the compositional influence on "Marionette," the fact that Bauer eventually studied composition underscores his desire to attain knowledge in this area.

"Marionette" reflects the mind of a thoughtful musician. Additionally, it demonstrates the ease with which Bauer fit the aesthetic of the sextet. The tune is a thirty-two measure ABAB contrafact of Harry Warren and Al Dubin's "September in the Rain."[26] Written in the key of A-flat, the composition prominently features melodic intervals of a fourth in its sixteenth and thirty-second measure. Although they do not exhibit Tristano's unusual phrase groupings, the long, predominantly eighth-note lines

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[24] Testoni, "Billy Bauer," 31; Bill Coss, "A New Look at Lennie," *Metronome*, November 1951, 13. Reviewing Tristano Birdland performance, Coss states that Warne Marsh "gave the group some of the warmth that Billy Bauer used to contribute."
[25] Bauer and Luba, *Sideman*, 100.
[26] Ira Gitler incorrectly refers to the tune's structure as "ABCD." See Gitler, *Jazz Masters*, 235.

contained in "Marionette" match the style of the sextet. By extension, the chord progressions in the bridge include unusual modulations, and (like the compositions of his bandmates) the tune ends not on a resolving chord tone, but on a dissonant interval.

Although Bauer was capable of composing in the style of the band, "Marionette" significantly did not derive from Tristano's dictate. "From what I heard, Lennie used to make all of his students write lines—take a progression, and write an original line. One of them became "Subconscious-Lee," and so on. *I wrote a couple of tunes, but not under his guidance*."[27] Significantly, Bauer distinguishes between his compositional process and that Tristano's students. Unlike Konitz, Marsh, or pianist Sal Mosca, Bauer never studied with Tristano. He additionally did not by his own account participate in practice sessions involving free improvisation, stating that he only engaged in such playing with the sextet "in Birdland and on the record date."[28]

The abilities of Konitz and Marsh can be explained in part by their studies with Tristano. Both musicians sought lessons from the instructor at a young age, and both were molded by his conception to the extent that it marked their subsequent work for years. Their facility within the context of Tristano's musical universe is tantamount to the linguistic fluency of a native speaker. From an early age, Tristano provided their language; consequently, they became experts in that vernacular to the extent that they could speak its most arcane (e.g., "free") manifestations.

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[27] Hamilton, *Lee Konitz*, 66 (emphasis added).
[28] Ibid.

Bauer's aptitude in the band cannot be easily explained without context. Had the guitarist's only previous experience been commercial work, he may have proven an incapable translator. Indeed, such precedents as his early practices with Flip Phillips, his work with Goodman, or his playing with Chubby Jackson did not guarantee his ability to play this new music. A creative sensibility enabled Bauer to transcend this. As a sideman, Bauer envisioned his role as a subconscious assimilator regardless of context. Despite acknowledging a conscious ignorance of Tristano's methods and despite his renowned modesty, Bauer recognized this ability.

> There are several elements to improvising: the intellect, emotions, coordination, and sense of pitch. I didn't have the knowledge that (Lennie) had. He actually knew what he was doing. My emotion, my feeling was all right but I'm a half-baked guy. My intellect didn't catch up to what we were doing. My sense of pitch was in reason. If I had known a little bit more and tried to follow, I would've been getting intellectual. No, I didn't do it that way. I didn't know anything. I was going with the subconscious. It was in my environment. I was brought up to do this.[29]

This begs the question whether Bauer was a creative musician or merely a good sideman. The same traits that allowed him to thrive in the context of Woody Herman's big band, Benny Goodman's bop septet, or (subsequent to Tristano) countless studio sessions informed his abilities in Tristano's group. Still, the context provided by Tristano allowed the guitarist more than an opportunity to adapt to another situation. Lee Konitz remembers that

> He wasn't the hottest soloist in terms of Charlie Christian and all of those people who he studied. But he had a more unique way of expressing his music…. It was … nothing that you would anticipate in … guitar history up to that date. So, in that sense he was very intent on playing something

[29] Bauer and Luba, *Sideman*, 84.

> that was meaningful and original. And I think a lot of that was inspired by his relationship with Lennie.[30]

For Bauer, his role in Tristano's combo allowed him to fulfill more than the requirements of a sideman. It afforded him the chance to advance his musicianship and creativity. Bauer's goals rather than the dictates of his function validated his presence in the group.

In December 1949, Bauer won the *Down Beat* readers' poll as best guitarist. He continued to perform with the Tristano sextet through 1950. Arnold Fishkind's private recording of the group at Birdland without Konitz and with Jeff Morton on drums shows Bauer capable of repeating his studio feats in live performance. His phrasing during a solo on "Indiana" is particularly rhythmically intriguing. With Konitz returning to the front line and an unidentified bassist and drummer, Bauer made an acetate recording of the group performing live in 1950. The guitarist attempts to play to bridge to "Wow" on this live version, although he struggles during the opening and closing statements.[31]

The recording also evinces two early instances of the guitarist's subsequent preoccupations. As the earliest surviving acetate that Bauer made, it stands at the beginning of an extensive history of private recording by the guitarist. Bauer would continue to document his playing through non-professional means. Eventually released commercially, these documents form some of his most important work. As he used the

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[30] Konitz, interview with author, September 26, 2013.

[31] Despite the poor fidelity, Bauer's playing is unambiguous due to the guitarist positioning himself closest to the recording device. In a rare instance of Bauer's recognition in concert reviews of the era, Barry Ulanov described the guitarist's playing during a May 1950 Birdland performance as "relaxed." He further characterizes Bauer as a "moving, thinking guitarist." Barry Ulanov, "In Person," *Metronome*, June 1950, 29.

technology, his knowledge of the subject grew, resulting in one of his few profiles in the jazz press after 1950.[32]

Among the other performances on the 1950 recording is a version of Bach's Fugue in D minor, BWV 899. "We tried playing Bach Inventions sometimes, but Warne and I weren't able to get through them without making mistakes."[33] Eunmi Shim has noted Tristano's interest in Bach, both as a source for compositional devices like counterpoint and for the application of those devices in harmonically structured and free improvisational contexts.[34] Indeed, Konitz's "Tautology" represents one of the earliest manifestations of that interest. Bauer continued to practice Bach after leaving Tristano's group, and his compositions for solo guitar in later years became increasingly contrapuntal. Although no conclusive evidence suggests that Bauer did not attempt to play Bach prior to joining Tristano's sextet, the pianist's predilection for the composer undoubtedly influenced the guitarist's subsequent work.[35]

In January, Bauer recorded another session with the Metronome All-Stars. In addition to the guitarist, Tristano, Konitz, and Dizzy Gillespie returned from 1949. Also mirroring the Metronome recording from the previous year, Pete Rugolo contributed "Double Date" (based on the chord progressions to "Fine and Dandy") and Tristano contributed the exceedingly challenging "No Figs" (based on "Indiana"). Taking the first solo on Rugolo's tune, Bauer plays sixteen measures before Tristano completes the

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[32] For a discussion of Bauer's privately recorded work on *Anthology*, see Chapter 8. Leonard Feather's 1953 article on Bauer and recording tape—conspicuously absent from the bibliography in *Sideman*—is discussed in Chapter 7 of this thesis.
[33] Hamilton, *Lee Konitz*, 211.
[34] Shim, *Lennie Tristano*, 61.
[35] Bauer's interest in practicing Bach is discussed in Chapter 7.

chorus. The *Metronome* profile of Bauer written in conjunction with the session noted that he "divides his time between the Tristano sextet and teaching."[36] While teaching remained a constant in Bauer's life, this 1950 session was his final recording with Tristano. The sextet received fewer opportunities to record or perform. Within two years, Lee Konitz would be working with bandleader Stan Kenton, while Bauer sought employment with NBC Studios. The guitarist maintained contact with Tristano throughout the pianist's life, instructing sporadically at his failed teaching studio as well as performing with the reunited sextet at the inaugural Newport Jazz Festival in 1954. He even visited Tristano shortly before the pianist's death. "He died because of something with his eyes…. I went down to see him just before he died and he was very heavy…. He said, 'Of all the things that are going to take me, it's my eyes. And I haven't been using them.'"[37]

While 1950 marked the end of Bauer's membership in Tristano's combo, it signaled the continuation of another association. Lee Konitz hired Bauer for a recording session on April 7, the guitarist's first since the Metronome date and second under Konitz's leadership. Although the Konitz originals "Ice Cream Konitz" and "Palo Alto" featured a traditional personnel of alto saxophone, guitar, piano (Sal Mosca), bass (Arnold Fishkind), and drums (Jeff Morton), the other two tunes from the date staked less charted territory. "Rebecca," a Konitz contrafact of "My Old Flame," features Konitz and Bauer exclusively. By 1950, historical models for duets including guitar and a purely melodic instrument existed; Eddie Lang's mid-1920s duets with violinist Joe Venuti

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[36] "The All-Stars," author unknown, *Metronome*, January 1950, 19.
[37] Carlton, *Conversations*, 96.

constitute a particularly celebrated example.[38] Conversely, analogous duets fell out of favor after the rise of bebop. Given the normative qualities of walking bass and highly interactive drumming in bop, the intimate and potentially rhythmically ambiguous sound of a guitar and saxophone duet became an anomaly.

Rhythm guitarists traditionally functioned in a pendular manner. In the 1930s, Freddie Green's accompaniment style in Count Basie's big band set a model for such playing. Oscar Moore's role in Nat Cole's trio from the late 1930s to the mid-1940s adapted Greene's model to that context, standardizing methods used by later guitarists such as Herb Ellis (with Oscar Peterson's trio). All three guitarists delineate tempo and meter, frequently playing a chord on each beat to solidify the time. While these guitarists also delineated harmony, the primarily rhythmic nature of their function necessarily limits their available harmonic palette. In the trios of Cole and Peterson, the absence of a drummer reiterated this rhythmic function.

Moore and Ellis also comped in their respective combos, using chord voicings sophisticated for the period. Significantly, the presence of a bassist facilitated that device. Since the walking bass lines of Johnny Miller or Ray Brown also outlined meter with a note played on each beat, Moore and Ellis were free to comp as long as they did not rhythmically clash with the pianist's left hand. However, no bassist facilitates this practice for Bauer on "Rebecca." The absence of a drummer or bass player seemingly required Bauer to delineate meter and not comp. Although he does play in this manner,

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[38] The famous November 8, 1926 Lang-Venuti recording of "Stringing the Blues" and their other duets can be found on Joe Venuti-Eddie Lang, *The Classic Columbia and Okeh Joe Venuti and Eddie Lang Sessions*, Mosaic MD8-213, 2002, compact disc 1, tracks 1-3, 11-12, 20-21.

Bauer uses sufficient space to allow him a richer harmonic interpretation of Konitz's progressions.

By extension, Bauer may have added to the composition by possibly writing its introduction. While he does not credit himself in the published version of "Rebecca," Bauer can be heard playing the same introduction on Lennie Tristano's October 23, 1947 trio recording of the pianist's "On a Planet." Konitz remembers that he "liked (the introduction) very much and we settled on (playing it)."[39] It is also possible that Tristano composed the introduction for the 1947 session; indeed, he wrote the tune on which Bauer first played it. Moreover, Tristano was familiar with composing for guitar. As discussed in Chapter 3, he wrote an arrangement featuring Bauer while the latter played with Woody Herman. Still, like Bauer, the pianist does not receive composer credit in the published version of "Rebecca." Tristano exhibited an openness to Bauer's contributions to the trio, suggesting that the guitarist take credit for "Blue Boy" despite Bauer's reservations. The introduction to "Rebecca" conceivably may have emerged in this manner, with Bauer rejecting rather than accepting authorship. Regardless of these ambiguities, no scholar has previously noted the sameness of these introductions.[40]

Following "Rebecca," Bauer and Konitz were joined in the studio by Fishkind and Morton. Their version of "You Go to My Head" featured Bauer in another context rare for 1950: a rhythm section with bass and drums but without piano. Again, previous examples of this instrumentation existed in jazz. Ten years prior to Konitz's recording,

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[39] Konitz, interview with author, September 26, 2013.
[40] When I inquired to Eunmi shim about the introduction, she confirmed her unawareness of this fact. Eunmi Shim, email message to author, October 12, 2013.

Teddy Bunn participated in a notable Sidney Bechet session with bassist Pops Foster and drummer Sidney Catlett. Without a horn player, George Van Eps recorded a landmark trio session for the Jump label with Jack Ryan on bass and drummer Nick Fatool in 1949.[41] However, on these recordings Bunn and Van Eps used unamplified archtop guitars and played with a pick; by contrast, Bauer plays a the majority of the tune with his fingers. Even his solo consists entirely of fingerstyle block chords. In the ensuing years, guitar-bass-drums context became a calling card for Bauer. Among fellow jazz guitarists, the instrumentation became more visible by the mid-1950s with the examples of Jim Hall and Kenny Burrell.

The jazz press continued to notice Bauer's guitar style. Reviewing "Rebecca" and "Ice Cream Konitz," Barry Ulanov opined that "the sound achieved by (Konitz's) horn and Billy's guitar, together and separately, is, to resort to a Hollywood cliché, breathtaking." However, he also misidentifies Bauer's guitar as "unamplified" and, ignoring the tempo obviously maintained by the guitarist, paradoxically characterizes his accompaniment as well as Konitz's playing as "relaxed but far from aimless."[42] Bauer's fingerstyle approach also attracted the attention of jazz journalists. For the first time in print, Pat Harris detailed this technique with remarkable clarity in his January 1950 *Down Beat* profile of the guitarist. "What exactly is Bauer doing?... Billy uses his fingers rather than a pick for chording to get a soft, full tone. His melodic work, with a pick, is devoid

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[41] For the Bunn recordings, see Various Artists, *The Port of Harlem Jazzmen*, Blue Note B2-28892, 1994, compact disc, tracks 11-14; the Van Eps material can be found on George Van Eps, *George Van Eps with Eddie Miller & Others*, Jump JCD 12-6, 2003, compact disc, tracks 10-13.

[42] Barry Ulanov, "Record Reviews," *Metronome*, February 1951, 29. Ulanov additionally describes Bauer's solo on "Ice Cream Konitz" as "swinging," and he rates each tune an "A."

of the hackneyed runs and arpeggios the majority of guitarists employ."[43] Bauer again won that magazine's readers' poll in December.

Bauer also won *Metronome*'s readers' poll again in January 1951. The magazine noted that he "established such a reputation that even a comparatively inactive year will not remove him from top ranks." As reported, this relative inactivity included "some records as a solid background sound, and some, with Lee, in which his usual contrapuntal authority was audible." The guitarist is also said to have focused on teaching for his income, although at the time teaching supplemented his primary occupation as a studio musician.[44]

The guitarist recorded a three hour session with the 1951 All-Stars on January 23. Two years after Pete Rugolo's ode to a prolonged All-Stars date, the Local 802 musicians' union refused to pay more than scale if this sessions ran overtime. Ralph Burns's "Early Spring" ensured this would happen, as the musicians played until midnight before recording a useable take. The players acknowledged the inevitable, and Burns titled his other contribution "Local 802 Blues." Bauer plays choruses on both tunes, simultaneously playing with John LaPorta on the latter at the suggestion of Barry Ulanov.[45]

By contrast, Bauer does not solo during any of the tunes recorded on a March 8 Konitz session. Konitz recalls that Bauer's improvisations "were never really that great

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[43] Harris, "Think I'm Pioneering," 6.
[44] "All-Stars," author unknown, *Metronome*, February 1951, 16. For a discussion of Bauer's teaching career, see Chapter 8.
[45] "Date of Dates," *Metronome*, April 1951, 11.

(and) he was very insecure about that,"[46] The date included former Konitz employer Miles Davis—by this point addicted to heroin—and the rhythm section from the April 7 recording with Max Roach replacing Moron. Regarding the session, Konitz noted that

> I just felt that somehow this (was) a thrown together session so to speak. And Miles was not in tip top shape. So, most of my concentration was on getting to Miles and getting through some of that difficult music together. I wasn't thinking very much about Billy fitting in so much except in playing the written parts and assisting the rhythm section.[47]

The difficult music included the earliest documentation of George Russell's tune "Ezz-thetic" (later to become a jazz standard) and the only known recording of Russell's "Odjenar." Bauer plays his parts expertly, stating the complex melody of the former with the front line while performing independent parts on the unusually constructed latter tune. With Roach out, he additionally solos on "Yesterdays" and comps behind Konitz without soloing on the saxophonist's exceedingly melodic original "Hi Beck." Giving "Ezz-thetic" and "Hi Beck" each a "B minus," *Metronome* did not distinguish Bauer's playing on the session, although the reviewer's comment that the date was "kinder to Lee than to Miles" validates Konitz's recollection.[48]

Six days later, Bauer and Konitz returned to the studio to record two more duets. By comparison to the historic music they documented with Tristano on Capitol, this session remains far less discussed in jazz history. The tunes consisted of the standard "Indian Summer" as well as an original titled "Duet for Saxophone and Guitar." The former includes perhaps the most well recorded example of Bauer's fingerstyle approach

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[46] Hamilton, *Lee Konitz*, 67.
[47] Konitz, interview with author, September 26, 2013.
[48] "Record Reviews," author unknown, *Metronome*, December 1951, 27.

to comping; the soft and gentle sound noted by Pat Harris in his *Down Beat* article is viscerally apparent. Like "Rebecca," the track does not feature Bauer's improvisation. Unlike that recording, he *is* comping. In the absence of piano, bass, and drums he exhibits swing feeling, steady time, and a light touch while playing very advanced chord voicings for the period. Although, and although Bauer does not play bass lines in the manner of Joe Pass, his style demonstrates the lessons he learned from Zeb Julian.

The second tune recorded for the session represents a landmark in jazz. Journalist Scott Yanow asserts that Shelly Manne's September 10, 1954 recording of Jimmy Giuffre's "Abstract No. 1" with Giuffre and Shorty Rodgers "rank(s) second in chronological order (behind Lennie Tristano's performances of 1949) among free jazz records."[49] "Duet for Saxophone and Guitar" precedes this by more than three years. Konitz remembers the tune having "free sections."[50] Additionally, despite being credited as composer on every issued version of "Duet," he reiterates that Bauer composed it

Billy Bauer registered "Duet for Saxophone and Guitar" for copyright with the Library of Congress in 1958. The institution granted this on April 1 of that year, affixing the composition with copyright number EU517624. Inspecting Bauer's original handwritten score confirms the copyright date in addition to his authorship.[51] According to Konitz, "For (the "Duet" session), Billy wrote some themes, and as I recall, some chords…."[52] As the session otherwise included "Indian Summer," Konitz can only be

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[49] Scott Yanow, "The Three and the Two," in *All Music Guide to Jazz*, 6h ed., ed. Michael Erlewine, Vladimir Bogdanov, Chris Woodstra, and Scott Yanow (San Francisco: Backbeat Books, 1998), 721.
[50] Hamilton, *Lee Konitz*, 212.
[51] Photographs of Bauer's handwritten score are included in Appendix C.
[52] Hamilton, *Lee Konitz*, 212.

referring to "Duet for Saxophone and Guitar."[53] Despite Konitz's insistence, as recently as 1995 Bauer wrote an unidentified party to secure royalties for the tune, insisting that he "was the original composer of "Duet for Saxophone and Guitar"—Not Lee Konitz."

The remarkable qualities of the composition validate Bauer's earnest attempt at recognition. Written originally as an assignment for Stephan Wolpe, the tune begins with a melody derived from a whole tone scale, blurring tonality from the outset.[54] Konitz follows this intro with a line of similar contour though slight pitch variation, as Bauer shortly follows with an array of dissonant voicings. After an equally harmonically oblique unison line, Bauer accompanies Konitz's improvisation with increasingly chromatic progressions.

The playing then becomes more unconventional. With the thickest string on his guitar tuned two steps below standard, Bauer follows another set of chromatically descending dissonant voicings by initiating the free section. He slides from a low E-natural to a low D-flat, raising the pitch briefly to D-natural. After a restatement of the introduction with Konitz, Bauer then slides from a low D-natural to a low C-natural and back, sliding up to an E-natural.[55] The guitarist follows with voicings more oblique than

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[53] Konitz reiterates Bauer's authorship in my interview with him. See Konitz, interview with author, September 26, 2013. Gian Carlo Testoni may have also confirmed authorship when he referred to Bauer as "the original composer of Variations on a Theme for Guitar" in 1955. See Testoni, *Jazz Hot*, 31.

[54] In *Sideman*, Bauer recalls that Wolpe gave him "an assignment to write using two whole tone scales…. I did use (it) … with Lee as an intro." Bauer and Luba, *Sideman*, 100.

[55] As the final pitch Bauer plays coincides with the lowest available note in standard guitar tuning, one is tempted to suggest that Bauer is detuning his thickest string, rather than sliding to a lower pitch on a string already detuned. However, listening to the recording, it becomes apparent that Bauer could not have possibly detuned his low E string two steps with the speed exhibited on the record. As the thickest string exerts the most tension on the instrument, great effort is required to detune it. Again, it would be impossible to detune that string with the speed exhibited by Bauer, despite the availability of high quality machine heads at the time.

his earlier chords, playing with a pick behind Konitz's improvised line before ending on a dominant ninth chord.

Given the controversy surrounding composer credit, "Duet for Saxophone and Guitar" ironically presages future Bauer compositions. The guitarist in effect found his style as a writer with this work. Subsequent Bauer tunes such as "Blue Mist," "Purple Haze," "Short Stories," and "Impressions" all reflect harmonic, melodic, and rhythmic devices Bauer originally used in "Duet."[56] In retrospect, the composition unambiguously sounds like a Bauer tune rather than the work of Konitz.

In contrast to contemporary ignorance regarding its significance, jazz critics of the time praised the recording. George Simon's September 1952 *Metronome* review was particularly laudatory. Although he only awarded the record a "B plus," Simon devoted uncommonly copious space to his review.

> The *Duet* shows off beautifully what has been referred to as the intuitive powers of these closely aligned artists. It consists of what appear to be what appear to be individual ramblings, with some fantastic chords resulting, and then, when you think they'll never come close together, all of the sudden there they are in what for them is comparatively simple stuff. It's quite fascinating, as well as very good music. Bauer is especially great, what with his warm guitar touch and fantastic fingering….[57]

Eight years later, *Jazz on Record: A Critical Guide* called "Bauer's guitar work … beautifully integrated with Konitz's alto…."[58] "Duet for Saxophone and Guitar"

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[56] For a discussion of these compositions, see Chapters 7-8.
[57] George Simon, "Record Reviews," *Metronome*, September 1952, 26.
[58] *Jazz on Record: A Critical Guide*, ed. Charles Fox, Peter Gammond, Alun Morgan, and Alexis Corner (London: Hutchinson and Co., 1960), 36.

constitutes an important work in the history of the music. Its legacy deserves further evaluation.

Between 1952 and 1955, Bauer and Konitz did not recorded together. Reuniting with Warne Marsh, the two musicians documented *Lee Konitz with Warne Marsh* for Atlantic Records on June 14. The guitarist participates on the entire album, joined by pianists Ronnie Ball or Sal Mosca on most tunes. "I Can't Get Started" and "Topsy" diverge from this, placing Bauer in another piano-less context. In the company of bassist Oscar Pettiford and drummer Kenny Clarke, his chord melody introduction to "I Can't Get Started" features another well recorded example of his fingerstyle comping. The album exclusively finds the guitarist functioning in a rhythmic capacity. He does not play any melodies with the front line, and—as if to echo Konitz's evaluation of his improvising—does not solo on the album.[59]

Lee Konitz with Warne Marsh marked the final collaboration between Bauer and the tenor saxophonist. By contrast, his relationship with Konitz continued. In October 1956, they entered the studio for another Atlantic session. *Inside Hi-Fi* found Konitz with two separate bands; Bauer played on one side of the album, again without a pianist. He improvises on every tune with the exception of "Everything Happens To Me," where he plays upper register chords and subtle artificial harmonics during the introduction. Konitz's "Kary's Trance" (featuring him on alto and tenor sax) begins with the guitarist

[59] Reviewing the album for *Down Beat*, Jack Tracy called Bauer's playing on the track "superb." It was the guitarist's only mention (aside from personnel listing) in the five-star review. Jack Tracy, "Jazz Records," *Down Beat*, January 11, 1956, 23.

playing a Bb minor chord repeatedly, temporary suggesting a modal flavor and constituting a rare instance of these two musicians playing in a minor tonality.

By the time of *Inside Hi-Fi*, Bauer's phrasing had become broader. Specifically, his melodic lines stretched longer bar lengths and contained more varied note groupings than he employed in the 1940s.[60] Exploring beyond his studies with Tristano, Konitz made similar changes to his sound in the mid-1950s. Critic John S. Wilson acknowledged this change in the liner notes to *Inside Hi-Fi*, writing that

> The musicians on this date, aside from (Dick) Scott—Billy Bauer and Arnold Fishkind—are of the first, or performing, generation of Tristanoites (as opposed to the second, student generation represented by (Sal) Mosca and (Peter) Ind. There is some of the suggestions of the old Tristano flavor in the unison passages between Konitz's alto and Bauer's guitar, but for the most part both musicians show a more personalized development of ideas and style than was evident when they played with Tristano's group.[61]

Many critics reviewed the album favorably. Wilder Hodson praised "the lovely interplay of Billy Bauer's guitar," noting that "If I were pressed to the wall … I would name (him) as my favorite jazz guitarist. He is an exceedingly subtle and elaborate operator."[62]

The two musicians were evolving their respective sounds, and they did not confine their explorations to the recording studio. The following February, Konitz contacted Bauer to play a weeklong engagement at Pittsburg's Midway Lounge. Asked by the proprietor to remain for a second week, the leader decided to commit the

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[60] For a detailed analysis of Bauer's phrasing methods, see Appendix A.
[61] John S. Wilson, liner notes to Lee Konitz, *Inside Hi-Fi*, reprinted in *The Complete Atlantic Recordings of Lennie Tristano, Lee Konitz & Warne Marsh*, Mosaic MD6-174, 1997, compact disc, 13. Note that Wilson refers to the rhythm section on both sides of the album.
[62] Wilder Hodson, "The Amen Corner: Results, Fellows!" *The Saturday Review*, June 29, 1957, 36. Note that Thea Luba does not list Hodson as the author article in *Sideman*. See Bauer and Luba, *Sideman*, i.

proceedings to tape. Despite Bauer's interest in private recording equipment, bassist Peter Ind was the one to document the music.[63] With Don Ferrara on trumpet for much of the concert, the Midway material differed in instrumentation from the canonical Tristano recordings. Two albums worth of tracks resulted; Atlantic issued *The Real Lee Konitz* later that year.[64] The version of "You Go to My Head" included on the album contrasts with their 1950 recording. Bauer plays fewer arcane chord substitutions, and Konitz uses more vibrato and a much fatter tone.[65] Bauer also vacillates between the extensive soloing he exhibits on *Inside Hi-Fi* and his strictly supportive playing on *Lee Konitz with Warne Marsh*, perpetuating the improvisational style heard on the former recording. Still, the exact number of tunes on which Bauer solos is unknown, as many of the live tracks do not constitute complete takes.[66]

The occasion documented on *The Real Lee Konitz*, though rare, was not anomalous. The rhythm sections differed depending on performance, but from 1956 until 1958 Bauer worked with Konitz in a regular band. The earliest written documentation of the group playing live may have been in July 1956. Reviewing a weeklong Norfolk, Virginia performance of the band with bassist Ray Shayne and drummer Dick Scott at the Continental Restaurant, writer Robert C. Smith noted that Bauer and Konitz played the initial measures of "You Go to My Head" unaccompanied. Moreover, he writes that

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[63] Peter Ind, *Jazz Visions: Lennie Tristano and His Legacy* (Oakville: Equinox Publishing, 2005), 73.
[64] Among the eight tracks originally included on *The Real Lee Konitz*, only two featured Ferrara. In contrast, Ferrara plays on half of the material reissued under Konitz's name as *Jazz From the Nineteen Fifties*. See the discography included in Appendix D.
[65] Bauer changed his sound in other ways during this period, particularly with respect to the guitar model he favored. For more on this change, see Chapter 7.
[66] Konitz insisted that recordings of "Sweet and Lovely," "Starightaway," and "Midway" be truncated due to "Don and Billy (no being) quite up to par." Lee Konitz, liner notes to Lee Konitz, *The Real Lee Konitz*, reprinted in *The Complete Atlantic Recordings of Lennie Tristano, Lee Konitz & Warne Marsh*, Mosaic MD6-174, 1997, compact disc, 14.

Bauer "took over for a solo version of "Sleepy Time Down South," demonstrating that his choice of chords is still unparalleled in the field."[67] This may constitute the earliest known documentation of Bauer playing solo guitar live.

In the winter of 1958, the group played an extended engagement at The Half Note in New York City. *The Village Voice* advertised the "Lee Konitz Quarter featuring Billy Bauer" at the club in their February 12 issue.[68] Don Nelson lauded the initial performances in *The New York Daily News* four days later, characterizing Bauer as "a reflective and sensitive practitioner (who) brings to each tune an intensely personal and lyric viewpoint…. Both he and Konitz are thinking musicians, intent on translating their ideas into sound with the greatest possible logic, coherence and originality."[69] *Billboard* exceeded this adulation, referring to Bauer in the title of its review. Calling the guitarist's work "one of the pleasant surprises of the group," the anonymous author further asserted that Bauer "shows off his strong rhythmic style and his imaginative fingering on every solo." The review also confirms that the two musicians continued to play unison melodies, noting that "the blend of the Konitz alto and the Bauer guitar … in the intros and conclusions of many tunes … is rich-sounding and ear-catching."[70]

Bauer and Konitz recorded two more albums in the late 1950s. Their penultimate appearance on record, the October 27, 1957 Verve session that produced *Tranquility*

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[67] In *Sideman*, Bauer and Luba include a newspaper clipping titled "Konitz Quartet" by Robert C. Smith. Their bibliography incorrectly designates *The Saturday Review* as the source of the clipping, and its date is listed as July 1956. See Bauer and Luba, *Sideman*, xxiv. Despite the chronological ambiguity, Bauer recorded "When It's Sleepy Time Down South" on his 1956 album *Plectrist*, increasing the likelihood that he may have played the tune live during the period.
[68] *The Village Voice*, February 12, 1958, p. 13.
[69] Don Nelson, "Konitz and Co. Make Fine Jazz," *The New York Daily News*, February 16, 1958, sec. 2, p. 20.
[70] "Lee Konitz Group 'A Gas' At Half Note; Bauer Strong," author unknown, *The Billboard*, March 24, 1958, 7.

recapitulates their combo sound of the time. Henry Grimes and Dave Bailey played bass and drums, adding more assertive support than the pair would enjoy on their prior quartet sessions. *Tranquility* provides Bauer with ample soloing space; the guitarist solos on all but the first selection, where he again uses artificial harmonics. Bauer's original "Jonquil" (named for his dog) includes another unusual chord sequences. Bauer plays a chord melody with a pick, and the unresolved quality of the melody connects the music to their early 1950s collaborations.

The final Konitz recording including the guitarist was among the most ambitious. A feature for Konitz, *An Image* presented the saxophonist with strings. Unlike Charlie Parker's famous comparable recordings and three years prior to Stan Getz's *Focus*, this setting utilized challenging arrangements and compositions inspired by modern classical music. Bill Russo's writing and arranging throughout the record underscores Konitz's individual sound; however, he also includes many features for Bauer. Indeed, while Bauer previously recorded with strings, *An Image* comprises some the most difficult written music he ever recorded. His playing on the album belies his insecurities as a sight-reader, as the voicings he plays on "Music for Alto Sax Part 1" attests. By extension, "An Image of a Man" contains one of the few examples of Bauer playing an acoustic archtop guitar.

Konitz and Bauer maintained a friendship, corresponding with each other for the remainder of the guitarist's life. However, their professional relationship largely ceased following the recording of *An Image*. They sporadically performed together, with Konitz

occasionally visiting Bauer at organized jam sessions in the early 1960s.[71] By contrast, circumstances did not allow their recording relationship to continue. With increasing financial demands, Bauer would soon have to look toward other musical ventures in order to support his family. Concurrent to his work with Konitz however, Bauer would record as a sideman with another significant alto saxophonist.

[71] For more on these performances, see Chapter 8.

Chapter 6: The Charlie Parker Years (1944–1954)

I wasn't a Bebop player but Charlie Parker gave me a record date. It isn't because he didn't hear me because he heard me.[1]

Years before recording *An Image* with Lee Konitz, Billy Bauer saw another young saxophonist for the first time. After playing with Woody Herman one evening, Bauer accompanied bandmate Dave Tough at the drummer's insistence to hear a musician with whom the guitarist was unfamiliar. "

> We were working the old Commodore in New York. Davey says 'Let's go to 52nd St. There's a new cat I want you to hear, Charlie Parker.' I was used to hearing Johnny Hodges. Charlie Parker sounded strange to me. He played very fast. My mind wasn't attuned to hearing that type of sound. Davey says to me 'That's the way the young guys are doing it.'[2]

The implication of this statement bears some reflection. Unlike Parker, Bauer by the mid-1940s was no longer a "young guy," even though he only eclipsed the saxophonist in age by five years. Indeed, Parker's "youth" as denoted by Tough and perceived by Bauer pertained to the *way* in which he played jazz: the sheer innovation of style. Although the music seemed "strange" to this banjoist-turned-guitarist raised on novelty and popular tunes, significantly he did not reject it.

Bauer did not document the precise date he first heard Parker. The duration of Bauer's initial membership in the Herman band from the spring of 1944 to August 1946 creates a chronological bookend. Bauer notes in his autobiography that according to

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[1] Bauer and Luba, *Sideman*, 121.
[2] Ibid., 49.

fellow Hermanite Flip Phillips, the occasion of first seeing Parker occurred after the big band played The Hotel Pennsylvania (as opposed Bauer's recollection of the Grand Hyatt, née the Commodore Hotel).[3] Herman's discography includes broadcasts from the Hotel Pennsylvania on August 21 and 28, 1944, July 21, 23, and 28, 1945, and August 22 and 23, 1945; Bauer, Phillips, and Tough are confirmed participants on the session. Documentation of Parker's chronology shows him playing with Dizzy Gillespie at the Three Deuces (a 52nd Street Club) from March until July 5, 1945. However, this does not seem to be the probable date of Bauer seeing the saxophonist due to the last performance of Parker-Gillespie *preceding* the July Herman broadcast. Also, it would be odd for Bauer not to mention the presence of Gillespie at the venue.[4] Too little is known about Parker's itinerary in August 1945 to surmise the possibility of that date. This leaves the probability of the August 1944 dates. Parker is known to have led his first band during this period, a trio featuring pianist Joe Albany and drummer Stan Levey. According to writer Ira Gitler, "Albany says that they played Monday nights at the Famous Door," a 52nd Street club.[5] In 1944, both August 21 and August 28 fell on a Monday. This seems to be a possible date that Bauer would have first heard Parker. Still, Parker's frequent appearances at jam sessions on 52nd Street during this period render any date a possibility at best in the absence of a more definitive chronology. As Bauer's visibility on the jazz

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[3] Ibid., 49.

[4] By extension, Phillips recorded with Parker and Gillespie on May 25, 1945. It would be illogical for Phillips to have recalled this date simply as the occasion *Bauer* first saw Parker; in all likelihood, Phillips would have also attended the concert. Thus, all dates subsequent to the May 25, 1945 session are improbable as initial encounters.

[5] Ira Gitler, *Jazz Masters*, 25. Gitler further notes that per Levey, the group played at the Spotlite. He does not state whether or not Levey disputes the Monday performance designation. Carl Woideck's delineation of Parker's chronology conforms to Levey's account. See Carl Woideck, *Charlie Parker: Six Decades of Commentary* (New York: Schirmer Books, 1998), 31.

scene increased, so did his popularity in the jazz press. He and Parker respectively placed third and sixth in *Metronome* magazine's annual readers' poll of 1946.[6]

Significantly, Bauer heard Parker live prior to hearing Tristano.[7] Working in the pianist's trio gave Bauer a second opportunity to hear the saxophonist. When Parker returned from his disastrous California trip—including his infamous involuntary commitment to Camarillo State Mental Hospital—he brought his new quintet featuring Miles Davis to The Three Deuces for a two week engagement from August 7 until August 20. Tristano's trio featuring Bauer played opposite the band for the duration. Bauer remembers that "Lennie said the gig was only going to last two weeks. The booking was our trio followed by Charlie Parker's Quintet. He had Max Roach. When they started cookin' it was Dynamite! I got to hear Charlie Parker every night."[8]

Tristano remembers the occasion as the first time he met Parker. "I knew Bird since the time he came back to New York from Camarillo…. My group was opposite his at the Three Deuces. He sat through my entire first set listening intently."[9] For Tristano and Parker, it was the beginning of a mutual admiration that would last until Parker's death. Praising Tristano in print, Parker revealed a receptive and resolute attitude toward diverse styles of music.

> As for Lennie Tristano, I'd like to go on record as saying I endorse his work ... They say he's cold. They're wrong. He has a big heart and it's in

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[6] "Metronome's All-Stars," *Metronome*, January 1947, 25. Bauer finished with 99 votes behind winner Oscar Moore (540), Tiny Grimes, Les Paul, Mike Ryan, and Dave Barbour. Parker finished with 235 votes behind winner Johnny Hodges (663) and Willie Smith. Despite Bauer's result, he would record with the 1946 Metronome All-Stars on December 21, 1947.
[7] Hamilton, "A Sideman Remembers," 27.
[8] Bauer and Luba, *Sideman*, 66.
[9] Robert Reiser, *Bird: The Legend of Charlie Parker* (New York: Da Capo Press, 1962; reprint, New York: Da Capo Press, 1975), 223.

> his music. Obviously, he also has a tremendous technical ability and you know, he can play anywhere with anybody. He's a tremendous musician. I call him the great acclimatizer.[10]

Unconcerned about the popular perception of Tristano, Parker thus offered an *individual* opinion of the music. By comparison, Tristano's insight into the saxophonist's work is fascinating given the former's historical association with free jazz. "Bird's music is tonal. It is as tonal as anybody can be. His music is so structurally perfect that you cannot change a note in it to make it better."[11] By extension, his mutual interest significantly impacted Bauer's association with Parker, because it was through his affiliation with Tristano that the guitarist gained increased opportunities to record with the alto saxophonist.

Indeed, Bauer and Tristano would be afforded that chance on September 13, 1947. Barry Ulanov organized a broadcast at New York City's WOR Studios. The session pitted "traditional" (pre-bebop) jazz musicians against their modern counterparts. Larry Dorn's "Bands for Bonds" program served as the setting of the event, and critic Rudi Blesch brought early-jazz musicians from his "This is Jazz" radio house band.[12] Material from the Parker-Bauer sessions includes "Tiger Rag," first recorded thirty-seven years before the 1947 broadcast. The sound of these "modern" jazz musicians performing material considered archaic by the late 1940s underscored the critical tenor of the time.

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[10] Nat Hentoff, "Counterpoint," *Down Beat*, January 1953. Reprinted in Carl Woideck, *Charlie Parker: Six Decades of Commentary*, 81.
[11] Reiser, *Bird: The Legend*, 225.
[12] Charlie Parker, *Charlie Parker: The Complete Recordings of Charlie Parker with Lennie Tristano*, Definitive DRCD11289, 2006, compact disc.

Ulanov titled his review of the initial broadcast and its September 20 sequel "Moldy Figs *vs*. Moderns!"[13]

Still, this combative quality arguably reflected more journalistic than musical wars: at the conclusion of the September 13 broadcast, show producer Larry Dorn urged listeners to tune in the following week for "another big fight between these two boys, *Barry Ulanov and Rudi Blesch*" (emphasis added). The metaphorical fight pertained to the critical champions rather than the musicians. Moreover, "Tiger Rag" constituted perhaps the most recorded composition in jazz prior to the bebop era, and musicians such as Duke Ellington used its chord changes as the basis for original melodies, thus prefiguring a practice common to Parker, Tristano, and other modern musicians.[14]

More significantly, the initial session marked the first occurrence of Bauer recording a Parker tune. "Ko-Ko" served as the brief opening theme behind radio introductions on the first two broadcasts. On the third broadcast from November 8, Parker, Tristano, and Bauer were joined by Fats Navarro to play "Donna Lee." While the bebop standard is now generally accepted to have been written by Miles Davis (though still technically credited to Parker), many musicians primarily associated it with Parker at the time. Given the brevity of the "Ko-ko" recording, "Donna Lee" in effect constitutes the earliest known example of Bauer or Tristano playing a Parker theme at length.

Apart from the studio, Bauer occasionally encountered Parker on the bandstand. He recalls Parker sitting in while the guitarist played with Chubby Jackson during the

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[13] Barry Ulanov, "Moldy Figs vs Moderns!" *Metronome*, November 1947 (emphasis added).
[14] Ellington used these progressions for the second strain of his original "Hot and Bothered," among other tunes.

summer of 1947. "I went back to 52nd Street, this time The Orchid Room with the Chubby Jackosn band. Charlie Parker would go from club to club with the alto on his neck (in the summer naturally). He'd sit in with us quite often and take a couple of choruses."[15]

As 1948 began, Parker and Bauer's prominence grew. *Metronome* named Parker "Influence of the Year" for 1947, noting the significance of his new quintet with Davis as well as Parker's perseverance in 1946 despite "a siege of bad breaks."[16] Parker additionally won the *Metronome* readers' poll for the first time that year with 657 votes (defeating Johnny Hodges). Bauer placed second to Oscar Moore with 205 votes.[17]

Regarding respective popularity, Bauer and Parker had an annus mirabilis in 1949. Both players earned victories in *Metronome*'s readers' poll. In January, the former publication announced the winners of their survey. Receiving 1,058 votes, Parker collected a tally that eclipsed not only runner-up Johnny Hodges (who won 393 votes), but *every* single musician polling that year.[18] In his profile of Parker, *Metronome* critic George Simon wrote that "(t)oday, very view jazz instrumentalists born since the first World War play without a decisive Parker influence."[19] Bauer also won handily in his category, defeating second-place finisher Barney Kessel with 494 votes to 297[20]

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[15] Bauer and Luba, *Sideman*, 66.
[16] "Influence of the Year," *Metronome*, January 1948, 22.
[17] "Metronome's All Stars," *Metronome*, January 1948, 29, 38. Parker and Bauer finished third and sixth respectively in the 1947 poll. Parker received 235 votes compared to first-place winner Johnny Hodges's 663; Bauer garnered 99 votes in contrast to winner Oscar Moore's 540. See "Metronome's All Stars," *Metronome*, January 1947, 25.
[18] "Modernists Cop Top Poll Slots," *Metronome*, January 1949, 25.
[19] George Simon, "Ventura's Hot!," *Metronome*, January 1949, 18.
[20] "It All Started With Blue Lou!,"*Metronome*, January 1949, 28.

Parker joined Bauer for the 1949 Metronome All-Stars session.[21] The two tunes performed were Tristano's "Victory Ball" (three takes; based on the chord changes to George Gershwin's "'S Wonderful") and arranger Pete Rugulo's "Overtime" (two takes). The latter tune's title pertained to the session lasting from 7:30 p.m. until 1 a.m.[22] Simon documented the proceedings in an article for *Metronome* that February. Interestingly, he referred to the alternate takes in print, noting that "(t)he first of each was made for a ten-inch record, which Victor will release first. The two additional sides were put in for a special, deluxe, twelve-inch platter which the company intends to issue a little later, with appropriate fanfare, photos and trimmings."[23]

Additionally, he praised both Parker's playing and the interaction between Bauer, Tristano, and the saxophonist. Simon's reporting on the "Victory Ball" takes is particularly revealing.

> The Tristano side begins with some interesting contrapuntal effects between Lennie, Parker and Bauer, then lets Bird loose by himself, after which the various guys take their solo spots. The wind-up is a return to the fascinating passage that Lennie had whipped up some months ago, which he has played often with Billy but which he had to teach Charlie before the date.[24]

Indeed, this constituted the only known instance of Parker recording a Tristano tune, and one of the few documentations of him playing on a composition based on the chord

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[21] Not all of the musicians on the recording won the poll. For example, Tristano actually finished second to Nat "King" Cole. See "Blue Lou!," *Metronmone*, 26. The recording appears on Dizzy Gillespie, *Dizzy Gillespie: The Complete RCA Victor Recordings*, Bluebird 07863 66528-2, 1995, compact disc.
[22] George Simon, "Your Dream Date Comes True: Metronome All Stars Wax Great Sides," *Metronome*, February 1949, 3.
[23] Ibid.
[24] Ibid.

progressions of George Gershwin's tune "'S Wonderful."[25] Parker's familiarity with the basic chord sequence is not in question. However, Tristano's need to teach Parker a melody he had *not* previously played underscores the saxophonist's lack of formal training.[26] On the recorded takes, one can hear Bauer, Parker, and Tristano playing the melody in unison, and the guitarist negotiates the difficult theme with an acumen rare among his peers. Considering the record from the vantage point of seventeen years, Ira Gitler wrote in 1966 that "Charlie Parker plays the devil out of Tristano's line, and both men's solos show that despite the differences in their music, their styles were compatible."[27] The session also produced an iconic Herman Leonard photograph of Parker, Bauer, Tristano, and bassist Eddie Safranski near the piano.

When Birdland opened in New York City on December 15, 1949, radio disc jockey Bill Williams programmed a historical overview of the style entitled "A Journey through Jazz." The original September opening of the club named for Parker was postponed due to difficulties in obtaining a liquor license.[28] This represented an auspicious occasion for the saxophonist; again, Bauer contributed to the event. "We opened Birdland for five weeks. Five different bands were going to play: Charlie Parker

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[25] Parker recorded two takes of Howard McGhee's composition "Stupendous" (co-written by Melvin Broiles and based on the changes to "'S Wonderful") for Dial Records on February 26, 1947. Additionally, amateur live recordings of "'S Wonderful" (issued posthumously) date from February 1, March 7 and March 11, 1947, and August 28, 1950 ("Home Cookin' [Opus]" from the February 1 recording uses the chord changes to "'S Wonderful" in the A sections). He also recorded the tune for a Canadian Broadcasting Company broadcast on February 5, 1953. "Stupendous" and "Victory Ball" thus constitute the only known *studio* recordings of Parker playing on this harmonic progression. For the February 1 and February 26, 1947 material, see Charlier Parker, *Charlie Parker: The Complete Savoy and Dial Studio Recordings 1944-1948*, Savoy 92911-2, 2000, compact disc. For the March 1947 material, see Charlier Parker, *The Complete Dean Benedetti Recordings of Charlie Parker*, Mosaic MD7-129, 1991, compact disc. The August 1950 date can be found on Charlie Parker, *The Bird You Never Heard*, Stash STCD10, 1988, compact disc.

[26] For more on Parker's knowledge of music theory, see Woideck, *Charlie Parker*, 170.

[27] Gitler, *Jazz Masters*, 236.

[28] "Birdland Again Sets Opening," *Down Beat*, January 1950, reprinted in Bauer and Luba, *Sideman*, 78.

was on the bill, Max Kaminsky, a young Stan Getz and a Dixieland band. We had a lot of time in between sets. I used to sit in a booth listening to the other guys playing."[29] Bauer further recalls an informal atmosphere in which musicians sat-in on stage. "At Birdland we used to switch instruments…. Lennie played the saxophone good. Sometimes played the drums…. We also mixed the bands. Charlie (Parker) would come up and play with us or sometimes it was none of the band you were with."[30]

By not specifying who Parker played with, the guitarist implies that he may have performed with the sextet. However, Lee Konitz disputes this, declaring "not that Bird wasn't invited, but … I would have probably been scared to death (if he shared the stage with me)."[31] Here, Bauer's recollection is generalized at best and faulty at worst. As reported in *Metronome*, "(n)ever was there such a shuffling of *rhythm sections*: Max's played for (Hot) Lips (Page) and Lester (Young), Bird's sometimes backed Stan, sometimes Lennie's drummer, Jeff Morton, gave Getz the gun."[32] Consequently, Bauer more likely played as part of a *rhythm section* supporting Parker.

With Tristano, the guitarist would again share a concert bill with Parker at Carnegie Hall on Christmas Eve 1949 as part of the "Stars of Modern Jazz Program." Although Bauer (with Woody Herman) and Parker (with the Jazz at the Philharmonic) previously played the famed venue, this was the first time Parker would do so leading his own band. The guitarist bookended his January *Metronome* victory with a win as best

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[29] Bauer and Luba, *Sideman*, 77.
[30] Shim, *Tristano*, 60 (ellipses and parenthesis in the original).
[31] Konitz, interview with author, September 26, 2013.
[32] "Birds, But Not of a Feather," *Metronome*, February 1950, 8 (emphasis and parenthesis added).

guitarist in *Down Beat* magazine's annual readers' poll.[33] By contrast, Parker—still somewhat ignored by the magazine in 1949—did not place.

In the jazz press, the popularity of both musicians continued through the middle of the following decade. Bauer and Parker won *Metronome* readers' polls from 1950 until 1953,[34] and Bauer joined Parker in winning a second consecutive *Down Beat* poll in 1950.[35] Bauer recorded with other *Metronome All-Stars* each year he won. However, Parker did not contribute to subsequent sessions. While his absence from most of these occasions is unknown, he did not attend the 1951 recording for a very specific reason as reported by *Metronome*:

> Eight of the 11 men were first place winners in the magazine's recent poll. Winding, runner-up, subbed for Bill Harris who was playing a date in Philadelphia. Konitz, second to Parker, blew for Bird when Norman Granz, to whom Parker is under contract, refused to permit his star to make this charity record date. Sixth-placer LaPorta rushed in from Philadelphia when winner Buddy DeFranco was unable to get away from a Detroit engagement and higher ranking clarinetists were also unavailable.[36]

Given Granz's pioneering Jazz at the Philharmonic venture, his decision to exclude Parker from the session seems incongruous. Metronome always awarded the proceeds of the All-Star dates to charity, a practice that the socially conscious Granz would seemingly embrace. Moreover, while the Metronome recordings differed from the Jazz at the

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[33] "Final 'Beat' Poll Results," *Down Beat*, December 1949, 12. Bauer received 376 votes. Chuck Wayne finished second with 201 votes.

[34] In the specified years, Bauer, Parker, and second place finishers obtained these: 1950 (Parker with 639, Konitz with 358, Bauer with 462, and Wayne with 209); 1951 (Parker with 476, Konitz with 358, Bauer with 395, Wayne with 279); 1952 (Parker with 508, Konitz with 303, Bauer with 643, Wayne with 310); and 1953 (Parker with 814, Konitz with 678, Bauer with 564, Wayne with 493).

[35] "Band Poll Results," *Down Beat*, December 1950. Bauer received 692 votes to Chuck Wayne's 533. Parker won 958 votes with Lee Konitz following with 519. In the 195

[36] "Date of Dates," *Metronome*, 11.

Philharmonic events in their studio milieu and avoidance of a "jam session" format which deemphasized original music, they remained (like the Philharmonic) *all-star* sessions.[37] Regardless of the inconsistencies in Granz's behavior, Parker's contentious relationship with his producer[38] deprived Bauer of an opportunity to record with the saxophonist. Although a New York Amsterdam News advertisement documents their inclusion as teaching personnel at a local music studio,[39] Bauer and Parker would not again cross paths until Parker's final recording session.

On December 10, 1954, Charlie Parker entered Fine Studios in New York City.[40] The previous March 31, he played four tunes in eleven takes with a quintet consisting of piano, guitar (Jerome Darr), bass, drums, and himself on alto saxophone. For the December date, Parker used the same generic personnel.[41] Bauer now occupied the guitar chair. He remembers:

> After an All-Star Date, I was driving with Serge Challof who won the baritone award. He says 'Do you realize me and you won these awards. What could be better than this?' I told him I think I'd be happier if Charlie Parker would call me up and ask me to do a record date. I had worked with him before but if he called because he wanted me-that would be an honor. Two days later, I was sitting at home and the phone rang. 'BB?' I said 'Yeah.' 'This is the Bird.' I said 'Hi, how are ya?' He says 'What are

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[37] Granz permitted his Philharmonic players to participate in the 1953 Metronome All Stars recording. Despite Parker winning in his category that year, he was not present at the session. See "Metronome All-Stars Record," *Metronome*, September 1953, 15.

[38] For more on Granz and his relationship to Parker, see Tad Hershorn, *Norman Granz: The Man Who Used Jazz for Justice* (Berkley: University of California Press, 2011), 178-183; see also Woideck, *Charlie Parker*, 175-181.

[39] *New York Amsterdam News*, January 24, 1953, p. 25.

[40] This session can be found on Charlie Parker, *Bird: The Complete Charlie Parker on Verve*, Verve 837341-2, 1990, compact disc.

[41] It is intriguing that Parker would have used a guitarist and no additional "front line" (i.e., another brass or woodwind player) musician for his last two sessions. However, no documentation exists establishing whether Parker had specific reasons for selecting this instrumentation. According to Norman Granz authority Tad Hershorn, the extent to which Granz would have dictated the instrumentation is unknown. Tad Hershorn, personal correspondence with author, November 2013.

> you doing Thursday?' I said 'I'm all right.' He says 'Do you want to do a record date with me? Here's the date—be there!' That's it! I got there an hour before time. Nobody was in the studio. The place was pretty dark. I was practicing this solo 'Blue Mist' because I had my own record date coming up. I heard somebody right behind me. Charlie was standing there. He said 'Whatcha doing?' I said 'I'm running this down because I have to record it. I haven't got it written out but I know approximately what's going on. What d'ya think?' He said 'It sounds like music to me!'[42] (*sic*)

It is appealing to consider Bauer's recollection as holy writ. Such an intimate moment between colleagues would logically distinguish itself in Bauer's mind, especially given Parker's praise for his tune. Still, there are chronological inconsistencies worth pondering. For instance, the guitarist's remembrance suggests an immediacy to his correspondence with Parker following his discussion with baritone saxophonist Serge Chaloff. Bauer only recorded with Chaloff twice. Both instances were Metronome All-Star sessions, and their respective January 10, 1950 and January 23, 1951 dates are too far in proximity from Parker's 1954 final session to suggest that the saxophonist contacted Bauer then. It is possible that Parker initially contacted Bauer about an unrelated session, and that Bauer actually remembered this as the 1954 session. However, discographies do not reflect Parker using a guitarist on a date close to Bauer and Chaloff's all-star session.

By extension, Bauer's "Blue Mist" solo guitar recording dates from March 12, 1956. He would not likely have had knowledge of the date by the time of Parker's final session; indeed, the producer would not have scheduled a session that far in advance. Significantly, Bauer repeated this story in at least three different sources.[43] Conducting

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[42] Bauer and Luba, *Sideman*, 98.

[43] In addition to Bauer's autobiography, the guitarist reiterates this story in Phil Schaap, "The Sessions," liner notes to Charlie Parker *The Complete Charlie Parker on Verve*, Verve AA8371412, 1988, compact disc, 32; also in Bauer, liner notes to Billy Bauer, *Plectrist*, 5-7.

one of Bauer's last interviews, writer Jim Carlton indirectly addressed these inconsistencies.

> Once, when Bauer was riding home from one of those dates with baritone saxophonist Serge Chaloff, Chaloff said, "Billy, do you realize we were just playing with the best musicians in the whole country? You don't seem too happy about it." Bauer said, "You know what would make me happy? If Charlie Parker called and said, 'Billy, do you want to do a record date with me?'

Carlton continues with Bauer's recollection:

> One day, I picked up the phone and heard, 'B.B.?'; that's what he called me. He asked, 'Are you working Thursday? I got a record date.' (*The Charlie Parker Quintet*, on Verve, 1954). I got there early; all the lights were dim and there were no engineers. I took out my guitar and was going over the tune – I think it was 'Love For Sale,' because I wanted to get familiar with what I was gonna do. So I'm playing, and in walks Charlie. I said, 'How does it sound?' He says, 'B.B., It sounds like music.' We had no charts, but he'd say, 'Okay, you guys do this, and he'd sing a riff – no rehearsal, no nothing. That's how a lot of dates were in those days.[44]

Note in this account that although Bauer still refers to the discussion with Chaloff, he creates a more general temporal relationship between the event and his correspondence with Parker by indicating that he spoke to the alto saxophonist "one day" (e.g., on some unknown date) after speaking to Chaloff. By extension, Bauer contradicts his earlier statements by naming a tune recorded for the final session ("Love for Sale") as the basis of the story. Parker did not compliment Bauer's playing on "Blue Mist"; rather, he admired the guitarist practicing on a composition scheduled to be recorded that day.

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[44] Carlton. "Billy Bauer: Jazz Guitar's Hidden Giant." *Vintage Guitar Magazine*. Parenthetical reference in the original.

The quintet Parker assembled for his final session included pianist Walter Bishop, Jr., Teddy Kotick performing on bass, drummer Art Taylor, and Bauer. Parker's group recorded two compositions that day, both written by Cole Porter. They produced five takes of "Love for Sale"—including one false start and one incomplete take—and two takes of "I Love Paris." These are the only instances of either composition in Parker's discography.[45]

On the first attempt at "Love for Sale" (the false start), Parker can be heard interrupting Bishop, Jr. after three seconds (approximately nine seconds into the take) to admonish Kotick and Taylor for not beginning on the downbeat. Sounding weary, the saxophonist stops the pianist and declares "Hold it. Man: *downbeat*." Following an unintelligible response from an unidentified person, Parker continues: "No, no. *Everybody* got the intro. That's the reason I gave everybody the temp(o)."[46] The saxophonist's lugubrious tone of voice seems to validate Ira Gitler's assertion that the session "is worth listening to, as is anything else he did, but it is a *tired* Bird, and the exceptional moments are few."[47] Conversely, Parker's brief dialogue on the incomplete take suggests a more relaxed demeanor, specifically when he stops the take at fifty-nine seconds after playing a mistake heard at fifty seconds that he refers to as "a great big blewy."[48]

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[45] Phil Schaap notes that Parker argued with Granz the morning of the session over whether to exclusively play Porter's tunes. See Schaap, "The Sessions," 32 (emphasis added).
[46] The tape ends before Parker completes the final word of the sentence.
[47] Gitler, *Jazz Masters*, 53.
[48] Parker overblows while stating the melody, resulting in a wrong note at m. 9 of the tune's bridge (or, m. 41 of the uncommonly long 64 bar tune).

The disorganization implicit in the incomplete outtakes underscores Bauer's memory of the recording:

> I knew the tune and it seemed like the others did too, but I had played it perhaps two or three times professionally. Now I'm recording it with Charlie Parker. I think Parker was using the early takes as a rehearsal, a musical explanation of what he wanted, and at those unsteady moments he's leading us and teaching us.[49]

Bauer improvises on each complete recorded take. He plays full 64 bar choruses on each "Love for Sale" attempt, and plays 16 bar bridges on each take of "I Love Paris."[50] Consequently, his playing on this session represents the longest improvisations he would record with Parker.

By extension, this is the only instance of Bauer and Parker recording without another brass or woodwind instrumentalists, and the results are fascinating. Parker scholar Lawrence Koch notes a particularly revealing moment on the master take of "Love for Sale." "Bauer lends more to this date than Jerome Darr did to the March one. He comps well, collaborates perfectly with Bishop, and adds some improvised contrapuntal lines behind Parker at times. One beautiful example occurs in the second section of the opening theme."[51]

This occurs at twenty-six seconds into the master take; as Koch indicates, the specific demarcation in the song form is the beginning of the second A section.[52] The fact

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[49] Schaap, "The Sessions," 32.
[50] Bauer's improvisations can be heard from 3:27 to 4:33, 3:18 to 4:20, and 3:17 to 4:20 on takes 2, 3, and 5 (the master take) of "Love for Sale." His solos on "I Love Paris" last from 2:50 to 3:21 on take 1 and 2:48 to 3:21 (the master) on take 2.
[51] Lawrence O. Koch, *Yardbird Suite: A Compendium of the Music and Life of Charlie Parker* (Ohio: Bowling Green University Press, 1988), 255.
[52] See the appendix for Koch's transcription of Bauer's melodic line.

Koch focuses on Bauer's a *contrapuntal* line is intriguing, especially when one considers what is perhaps Bauer's most expressive recollection of Parker.

> I wasn't a Bebop player but Charlie Parker gave me a record date. It isn't because he didn't hear me because he heard me. We were down in Birdland for five weeks when it first opened. He was on the other bandstand. I was with Tristano, Konitz, Marsh and Fishkind. He heard me every night. Then I did a few All-Star Dates with all these fellows so it wasn't that Charlie Parker didn't hear me. He could've hired anybody. He hired me. I didn't play good but he let me play.[53]

The exact sound that Parker heard bares consideration. The guitarist was present at unique and momentous musical occasions in the saxophonist's life. As Bauer asserts, the vast majority of these occasions included Tristano. One of the singular characteristics of Tristano's music is the use of contrapuntal improvisation, where two or more musicians improvise melodic lines simultaneously. Moreover, Tristano's sextet with Bauer, Konitz, and Marsh practiced and performed the compositions of Johann Sebastian Bach. Intriguingly, Koch specifically identifies this aspect of Bauer's style in his discussion of this final session. Perhaps Parker was beginning to hear more contrapuntal elements in his music, and became interested in combining this with the softer texture of a saxophone and guitar front line through hearing Bauer with Tristano, Konitz, and Marsh. Given the numerous occasions on which the saxophonist heard Bauer, this is a possibility. However, we cannot know Parker's motivation with certainty due to his tragic death at the age of 34 on March 12, 1955[54]

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[53] Bauer and Luba, *Sideman*, 121.

[54] Almost exactly three months later, Bauer recorded "Donna Lee" with Lee Konitz. See Lee Konitz, *The Complete Atlantic Recordings of Lennie Tristano, Lee Konitz, and Warne Marsh*, Mosaic MD6-174, 1997, compact disc. Konitz had recorded this tune live three days earlier with Tristano (documented in the same box set). Prior to that performance, he had not recorded it since the famous Claude Thornhill recording from November 6, 1947. Still, Konitz does not recollect with certainty if the recording was a conscious

Charlie Parker's final recording session guaranteed it—and, by extension, Bauer's participation—historic status. Throughout the alto saxophonist's mature period, Bauer witnessed significant events in Parker's career. He played with Parker on more sessions than any other guitarist, including dates featuring both musicians in atypical contexts. Bauer revered Parker and his music, extending that legacy to his guitar students.[55] However, his Verve date with Parker constituted one of countless recording sessions Bauer participated in during the 1950s. As the decade progressed, the guitarist would find himself in a variety of settings, reiterating his self-defined role as a sideman.

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dedication to Parker, only acknowledging it as a possibility. Lee Konitz, interview with author, April 11, 2014. For the Thronhill recording, see Claude Thornhill, *Claude Thornhill and his Orchestra, 1942-1953*, Fresh Sound (Sp)FSRCD365, 2004, compact disc.

[55] Bauer's history with Parker reappeared in an unusual context almost thirty years after the saxophonist's death. In 1974, rock group Steely Dan released the album "Pretzel Logic" featuring the tune "Parker's Band," a tribute to Parker. The final twenty seconds of the tune include a quote of the melody to Parker's "Bongo Beep," recorded over twenty-five years earlier. The guitarist playing the quote is Denny Dias, one of Bauer's most prominent guitar students. See Steely Dan, *Pretzel Logic*, ABC Records ABCD-808, 1974, vinyl; Charlie Parker, *Complete Savoy and Dial*, 2000. Bauer student Ritche Deraney also attests to his instructor's love of Parker's music. Ritche Deraney, interview with author, February 12, 2014. A complete transcript of this interview appears in Appendix B.

Chapter 7: Studio Musician (1950–1960)

I was busy all the time with a lot of recordings then. When you were doing the outside stuff you'd just get called into a record date and you were in the band with whoever was there. Sometimes, I'd have five dates a week and they were often pretty big dates.[1]

Billy Bauer's acclaim during the 1950s derived primarily from his associations with Lennie Tristano, Lee Konitz, and, to a lesser extent, Charlie Parker. With the exception of Parker, Bauer regularly performed and recorded in bands led by these musicians. His consistent membership in Tristano's early 1950s combos as well as Konitz's quartet later in that decade provided him with a new musical identify, one which branded him for the remainder of his career. As Philly Joe Jones was "Miles Davis's drummer" or Paul Desmond "Dave Brubeck's saxophonist," Bauer became indelibly linked to Konitz and Tristano.

The overwhelming majority of jazz critics and historians summarily disregard Bauer's other work from this era. Categorizing the 1950s as his studio period, they relegate his significant jazz playing to the Konitz and Tristano material.[2] However, like Jones and Desmond, Bauer had a varied and fascinating career apart from these groups. Usurping his identity as a pioneer of cool jazz guitar, Bauer participated in numerous jazz sessions during the 1950s; he performed creatively and individually in styles ranging from swing, bop, and hard bop to proto-Third Stream. He refined his style by developing a more relaxed and linear method of phrasing. The expert pacing that characterized his

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[1] Carlton, *Conversations*, 95.
[2] For an elucidation of this critical tendency, see the Introduction.

accompaniment and single line conception with Herman, Tristano, Benny Goodman, and Konitz matured. His interest in recording technology also grew, and his compositions for guitar became progressively complex.

At the end of the decade, Bauer would record some of the most intricate music of his life. By contrast, the dawn of the 1950s found him facing more practical considerations:

> Tristano would work one week, then we'd be out of work for two weeks…. I had two kids and figured I would need three bedrooms eventually. I tried to buy a house, but then the banks would ask where I was working. I'd have to say, "Well next week I'll be working over at that club and the week after over there."[3]

The guitarist found a solution to this dilemma with the assistance of pianist Sanford Gold and guitarist Johnny Smith. In the late 1940s, Gold and Smith worked together as NBC studio musicians. A fan of Tristano, Gold took Smith to watch the pianist's sextet perform at Birdland in 1950. The guitarist became immediately fascinated by Bauer's playing, and the two conversed at the end of the performance.[4]

Bauer, Gold, and Smith became friendly. They frequented Hurley's Bar and Grill at Rockefeller Center, a regular haunt for NBC employees. Aware of Bauer's financial situation, Gold apprised the guitarist of Smith's desire to leave the network in order to pursue a jazz career. After Smith gave notice in 1950, Gold suggested that Bauer meet with NBC musical director Dr. Roy Shields. Bauer's audition lasted a week, during

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[3] Frank Alkyer, "Players. Billy Bauer. The Master," *Down Beat*, March 2003, p. 34.
[4] Bauer and Luba, *Sideman*, 94.

which time he played on the radio with Gold and bassist Eddie Safranski backing the comedy duo Bob and Ray.

His most arduous test arrived by week's end. Playing rhythm guitar on actress Tallulah Bankhead's radio showcase *The Big Show*, Bauer found himself under the baton of Meredith Wilson, then seven years away from writing *The Music Man*. "After the show, I saw Shields and he told me I got the job. He said, 'You know how you did it? The conductor … came down after the show and told me that this is the best rhythm guitarist you sent me.'"[5] Bauer's career as a studio musician had begun. A bank approved his mortgage, and he and his family moved into a home in Albertson, Long Island where he would reside for the rest of his life.

The Big Show ran until 1951. Bauer additionally worked on television, appearing on *The Kate Smith Hour* as well as David Garroway's *Today* (which became *The Today Show*). The latter program featured a group under the direction of pianist Skitch Henderson, affording Bauer the chance to play jazz.[6] By contrast, the former circumstance took a toll on the guitarist's patience. Bauer recalls a rehearsal with Smith on which he played banjo as "one of my worst experiences…. The theatre was ice cold (and) the hot lights went on and the banjo went out of tune…. She yells, 'He's out of tune.'… I went to Roy Shields, 'Don't send me on anything with her again.'"[7]

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[5] Carlton, *Conversations,* 93.
[6] Barry Ulanov, "Hail: The Guitar," *Metronome*, April 1952, p. 16.
[7] Bauer and Luba, *Sideman*, 103.

The studio world required Bauer to execute at an exceedingly high level. "There were rehearsals all day; a lot of reading, a lot of pressure."[8] Years earlier, the guitarist received his first exposure to this pressure. Prior to joining Herman, he accepted a request by fellow guitarist Tony Gottuso to substitute on an NBC studio date. To Bauer's surprise, the conductor was none other than Leopold Stokowski. The novice sight-reader continually missed his cue, walking out of the rehearsal. "It isn't so much a matter of whether I could do it or not. The idea is that I had so little confidence."[9]

In 1953, Bauer chiefly worked on Steve Allen's new *Tonight Show*. Bobby Byrne led a group in which the industrious guitarist played five nights per week.[10] Like his *Today Show* experience, Allen's program offered Bauer the possibility of playing jazz in an otherwise banal environment. This undoubtedly pleased the guitarist, as the demands of his rigorous studio schedule began to limit the number of jazz sessions on which he recorded. Between 1947 and 1949, the recipient of the *Down Beat* and *Metronome* readers' polls for the latter year recorded thirty-eight jazz sessions (including studio dates and broadcasts). In contrast, despite winning the *Down Beat* award in 1950 and the *Metronome* poll through 1953, Bauer's jazz output during that period totaled thirteen sessions.[11]

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[8] Ibid., 95.
[9] Gogarty, "Remember Billy Bauer?" 19.
[10] Bauer remembers his tenure at the *Tonight Show* lasting "about a year." See Bauer and Luba, *Sideman*, 103. Stan Britt lists Bauer's tenure as 1953–1954, although he does not provide a source. See Britt, *The Jazz Guitarists*, 72.
[11] For specific details of Bauer's poll victories, see Chapter 6 of this thesis. For discussions of his Tristano and Konitz recordings of the period—including the 1950 and 1951 *Metronome* All-Stars recordings with Tristano and Konitz—see Chapters 4-6. A photograph of Bauer's studio schedule can be found in Appendix C.

The guitarist's poll winning years were almost at an end by 1952. Four years earlier, Barry Ulanov characterized Bauer as "the man," a pioneering and ubiquitous presence on the jazz scene anxious to revive the fortunes of his instrument. His 1952 *Metronome* profile of Bauer painted a different portrait. While he acknowledges Bauer's playing as "still representative of high quality," Ulanov advises the reader that the once prominent guitarist is now only recognizable through his work on *Today*. Moreover, he lamentingly reports Bauer's perpetual diffidence. "He's still deprecating his work, as he always has, refusing to acknowledge more than a journeyman's competence in a field in which all who know his work well know him to be a master."[12] Although Ulanov resists portraying Bauer as a disloyal subject of the avant-garde, his meaning is unambiguous: once an individual (i.e., a "man"), Bauer now floundered in the world of studio anonymity.

Leonard Feather's separate account of Bauer from the following year more bluntly describes this change. Indeed, its title accentuates Bauer's altered identity: "Studio Guitarist Gives Pointers on How Musicians Use Tape."[13] Note the identification of Bauer as a "studio guitarist" rather than a former sideman of Herman, Tristano, or Konitz. Indeed, neither Konitz nor Herman are mentioned, and Tristano is only referred to with respect to artists *with whom Rudy Van Gelder* previously collaborated.

Feather additionally elucidates the connection between this new role, Bauer's self-effacement, and his pragmatism.

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[12] Ulanov, "Hail," 16.
[13] Leonard Feather (credited as "len), "Studio Guitarist Gives Pointers on How Musicians Use Tape," *Down Beat*, October 7, 1953, 10.

> Billy Bauer … no longer thinks of himself (if he ever did) as a poll-winning jazz guitarist. Billy today is a family man who earns a living by playing five nights a week at NBC, with Bobby Byrne's group on the Steve Allen TV show, and by supplementing his income by showing the facts of six-stringed life to several budding plectrists.[14]

As with Ulanov's profile, Feather's account suggests that Bauer was largely responsible for his altered providence. If he continued to capture the attention of jazz critics during the mid-1950s, it was not due to an innovative style.

Still, Bauer remained ambitious. The earlier article alluded to one conspicuous manifestation: "(Bauer) enjoys the possibility of working out an album of Bach inventions; he's made the first attempts of putting them on tape, to get the lines straight."[15] Throughout Feather's piece, Bauer details his interest in utilizing recording technology as a practice tool. Acknowledging an awareness of Les Paul's multi-track experiments, he expatiates on his use of this equipment to rehearse Bach. "I'll record the first part of a Bach invention, then play it back and play the second part along with it. If I'm working with two tape recorders, of course, I can record myself doing this, so that on the second machine I combine the two parts."[16] The guitarist continues by explaining how to slow down tape in order to practice phrases and melodies an octave below their sounded pitch.[17]

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[14] Ibid.
[15] Ulanov, "Hail," 16.
[16] Feather, "Studio Guitarist Gives Pointers," 10.
[17] This knowledge did not originate with Bauer. Countless jazz musicians had employed comparable practicing techniques by 1953. Dean Benedetti famously recorded Charlie Parker at numerous clubs in order practice the saxophonist's improvised lines. However, with the exception of Les Paul, few preceded Bauer in using tape for similar purposes.

Feather's article focused on Bauer's use of recording equipment he owned. Conversely, Bauer informed the journalist that he sought advice on using the technology from engineer Rudy Van Gelder. In *Sideman*, the guitarist reveals that he actually attempted to record Bach's Two-Part Invention at Van Gelder's studio, although he was dissatisfied with the result. Never releasing the material, Bauer states in his autobiography that he still had the recording on acetate.[18]

These articles reveal that despite relegating most of his energies to studio work, Bauer continued to challenge himself during this period. He practiced such foundational material as Bach—material he initially encountered with Tristano—thus engaging the rigors of counterpoint. He persisted in teaching, an interest first articulated as a teenager and that would have an enormous impact on his later years. Moreover, he developed the fascination with recording that originally emerged in his acetates of a 1950 performance with Tristano to achieve these ends. Bauer may have become a studio musician to the jazz public, but he otherwise remained curious.

Indeed, Bauer continued to record and perform jazz. Winning his final *Metronome* poll, he joined fellow winners and placers to record two tunes on July 9, 1953. "How High the Moon" and "St. Louis Blues" both exceeded the length of a single side, being issued on two sides of a 78 rpm. The guitarist's 1950 through 1953 jazz recordings without Konitz or Tristano featured rhythm guitar in a manner comparable to his 1940s Herman big band sessions.[19] By contrast, this *Metronome* date finds him

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[18] Bauer and Luba, *Sideman*, 108. During my research, I inquired to Bauer's son Bill regarding the location of this acetate. Unfortunately, he does not know its whereabouts.

[19] Between 1950 and 1953, Bauer recorded with the big bands of Jerry Wald, Chico O'Farrell, and Neil Hefti, on a strings session with Bobby Hackett, and in small groups with Peanuts Hucko and Flip Phillips.

playing tasteful obbligati behind Billy Eckstine's vocal. Appropriately following fellow Tristano alumnus John LaPorta, he also shares twelve measures of improvisation with bassist Eddie Safranski, taking a block voiced solo that demonstrates his fingerstyle comping technique with aplomb. On "St. Louis Blues," Bauer can be heard in a more restrained role, although in good company: the musicians on the session include Eckstine, Safranski, LaPorta, Teddy Wilson, Roy Eldridge, vibraphonist Terry Gibbs, Max Roach, Kai Winding, and, in their only recorded meeting, Lester Young and Warne Marsh.

In addition, the jazz press continued to solicit the guitarist's insights. Perhaps reflecting on the lack of solo space afforded by recent sideman recordings, Bauer complained to journalist Bill Coss about the multiple responsibilities imposed on jazz guitarists.

> You don't expect a lead trumpeter to blow solos. Why do you expect a guitarist to play both rhythm and solos?... Once I joined Lennie Tristano's group I started playing only lines. The two kinds of guitar are so different that I've pretty much resigned myself to the fact that you have to play one or the other…. Do I sound frustrated? I guess all guitarists do to an extent. The guitar has always been a step-brother instrument even though it's one of the oldest of instruments. The classical guitarists have the same problem. They have to play by themselves, have their own concerts, adapt other works for their instruments.[20]

In the early 1970s, Bauer attempted to rectify the concern that jazz guitarists had to practice alone by facilitating guitar ensemble rehearsals. As his assertion regarding lead trumpet players denotes, the guitarist envisioned a guitar section in which players would be assigned different parts of an arrangement, thereby alleviating the guitarist of the dual

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While he comps on some of these records–especially the Hackett material–he plays few if any solos. See Appendix D.

[20] Bill Coss, "Billy," *Metronome*, November 1953, 17, 31.

role of lead and rhythm player.[21] However, his early 1950s work found him vacillating between these roles. The *Metronome* recording portended a different scenario.

In Bill Coss's interview, Bauer additionally asserted that "A guitarist is sometimes made to feel very much in the way because the other guys feel that you are getting in their way. You can even have trouble in the rhythm section, trying to follow a pianist whose improvisations are the wildest."[22] Fortunately, he had no need to worry about this during his first session of 1954. On August 24, Bauer arrived at Hackensack, New Jersey to record four tunes under the joint leadership of trombonists J.J. Johnson and Kai Winding. Released as *J.J and Kai*, the album's rhythm section includes the formidable Charles Mingus on bass and Kenny Clarke on drums. There was no pianist upon whom to intrude.

Playing in a piano-less rhythm section for the first time since his early 1950s Konitz recordings, the guitarist received generous soloing space. On Johnson's "Blues for Trombone," he takes a melodic chorus with Mingus's interactive bass providing exciting counterpoint to his line. Bauer also comps beautifully and imaginatively, using his fingers and playing unusual substitutions during the final statement of the melody. His playing seems to contradict the comment he made to Coss regarding proper approaches to comping: "Wild chords don't mean a thing. Movement is what counts: an ordered movement that gives freedom to the other instruments."[23] Although Bauer's voicings on

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[21] Bauer's abortive attempt is discussed in Chapter 8. While the guitar ensembles of Tony Rizzi and George Barnes preceded Bauer's idea (indeed, Bauer recorded in Barnes's ensemble in 1961), Bauer's vision specifically involved a lab band concept.
[22] Coss, "Billy," 17.
[23] Ibid.

"Blues for Trombone" are not "wild," they are creative. Despite the implications of his assertion, comping in his hands could maintain harmonic as well as rhythmic complexity.

These characteristics also mark Bauer's playing on "What Is This Thing Called Love?" The guitarist takes another solo chorus, and comps fingerstyle behind the other soloists. On "The Major" (another Johnson original), Bauer plays the melody with Johnson and Winding's unusually voiced trombones supporting him for the first four measures. His improvisation begins with a two measure break following Mingus's solo. Playing without a pianist on Johnson's challenging progressions, Bauer seems lost, only taking a half-chorus of sixteen measures.

However, Bauer rectified this awkwardness on the third Johnson original from the session. Indeed, among the tunes the trombonist wrote for the date, this would be the most distinguished. "Lament," the gorgeous standard subsequently interpreted by musicians including Miles Davis and Pat Martino, features the guitarist comping behind the front line—first with a pick (mm. 1–15) and then fingerstyle (the remainder of the melody). While not soloing on the tune, Bauer comps so tastefully and sensitively that his single lines are not missed.

Of particular interest is Mingus's presence on the date. Bauer recorded again with Clarke on Konitz's 1955 album with Warne Marsh; he also recorded with Mingus the same year on vocalist Don Heller's *Blame It on My Youth*.[24] As personalities, the unassuming guitarist and the volatile bassist seemed incompatible. Their playing on the

[24] Bauer was billed as "William Bauer" on the album, sharing guitar duties with Allen Hanlon. According to bassist Bill Crow, the Epic label issuing the recording may have taken Bauer's name from the tax form he submitted. Bill Crow, email message to author, April 10, 2014.

session belies this, as does Bauer's recollection: "Me and him (*sic*) did a few dates. We got along well."[25]

Bauer followed this session by participating in Ralph Burns's Christmas album *Winter Sequence*. Recorded one month after the Johnson and Winding date, *Sequence* contained an eight tune suite written by Leonard Feather and arranged by Burns. The tunes are named for the mythical reindeer guiding Santa Claus's sleigh, and each member of the eleven piece group receives a feature. Bauer's "Cupid" includes the guitarist playing a gorgeous harmonized melody and a solo that sounds closer to his work with Herman than the recent *J.J. & Kai* recording.

Bauer recorded with another eleven piece band on October 26. A concept also underscored this album, although instead of the impending Christmas season it was the perpetual war fought at the time between advocates of East Coast hard bop and West Coast cool jazz. Tenor saxophonist Al Cohn assembled a group for the first, "East Coast" side of the album, while trumpeter Shorty Rodgers manned an anonymous personnel on the "West Coast" side. Dubbing the collection his "Charlie's Tavern Ensemble" after a bar located across the street from Birdland, Cohn contributed three originals. His writing and arranging shines on every tune, and each features swinging playing by alto saxophonists Hal McKusick and Gene Quill, trombonists Billy Byers and Eddie Bert, trumpeter Joe Newman, baritone saxophonist Sol Schlinger, and Sanford Gold on piano. Joining Bauer and Gold in the rhythm section, bassist Milt Hinton and drummer Osie

[25] Bauer, Schaap, 1992.

Johnson provide a buoyant foundation for the soloists. It was the first time Bauer recorded with Hinton and Johnson, but it would not be the last.

Released as *East Coast-West Coast Scene*, the RCA Victor album features Bauer on every tune under Cohn's leadership. His evenly paced solo on "Serenade for Kathy" matches his sensitive fingerstyle comping behind the leader on "Autumn Leaves." Bauer strums a simple chord melody solo toward the end of the latter tune. Still, his most interesting playing on the session arguably occurs on the harmonically intriguing "Inside Out." During the bridge, Cohn introduces a minor third ascension that retrospectively suggests (albeit for four measures) a John Coltrane modulation. The odd progression initially eludes the guitarist, who recovers expertly with a blues line during the final four measures of his thirty-two bar chorus.

Cohn and company regrouped on December 22 to record Denzil Best's "Move" and the standard "Never Never Land." Bauer largely plays in the background or states melody on these tunes, as he does on the baritone saxophonist Harry Carney's *Harry Carney with Strings* album (also from 1954).[26] Although the Johnson–Winding and Cohn records received good reviews, critics did not distinguish Bauer among the soloists.[27] The astute observer at the time may have noted that regardless of this lack of acknowledgment, Bauer *was* changing his sound. The single line solos he played reflected a desire to adapt to these new environments and usurp the largely eighth note

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[26] Bauer's recording on Charlie Parker's final session is discussed in Chapter 6.

[27] Nat Hentoff's *Down Beat* reviews are representative. See Nat Hentoff, "Jazz Reviews: J.J. Johnson & Kai Winding," *Down Beat,* November 17, 1954, 12; Nat Hentoff, "Jazz Reviews: Winter Sequence," *Down Beat*, January 12, 1955, 15; Nat Hentoff, ""Jazz Reviews: East Coast-West Coast Scene," *Down Beat*, April 20, 1955, 20. Hentoff gives the trombonists' album five stars, while the Cohn and Burns records receive four stars. While the author mentions Bauer's name to designate his feature on "Cupid," he does not remark on his playing.

patterns he used with Tristano. By contrast, Bauer renewed a preference for drawn out pitches, making more frequent use of bends and other expressive devices. Like his Tristano bandmate Lee Konitz, Bauer was exploring different methods of phrasing by the mid-1950s. He began to combine the more palpable expressivity of his Swing era playing with the harmonic palette of his Tristano period.

He also used a different guitar. "At the time I was on the local *Tonight Show* with Steve Allen. I was advertising for Guild. I had a small bodied guitar. I also had a pretty nice Gretsch. I wanted to buy a D'Angelico."[28] The Epiphone Deluxe Bauer used during the late 1940s was damaged when a bus ran over it. Although he also used the Guild and Gretsch models, he cites "one of the studio guys" as his inspiration for purchasing an Excel model from guitar maker John D'Angelico.[29] For unknown reasons, Bauer never disclosed the identity of this musician. Given his prominent use of a D'Angelico at the time as well as his relationship with Bauer, Johnny Smith may be a likely candidate.[30] Compared to the dry sounding Epiphone, the D'Angelico possessed a richer tone with a fatter midrange. Bauer kept the guitar for the rest of his life, using it on countless recording sessions.

The guitarist participated in various studio dates during 1955. Aside from a few brief assertions—including half-choruses split with trumpeter Charlie Shavers on "I Wished on the Moon" and "Ain't Misbehavin'—he quietly supports Billie Holiday on a February 14 recording. A session with the Modern Jazz Society one month later found

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[28] Bauer and Luba, *Sideman*, 102.
[29] Carlton, *Conversations*, 92. A photograph of the author playing this guitar is included in Appendix C.
[30] I was unable to confirm this prior to Smith's unfortunate death.

him in the company of future Third Stream exponents Gunther Schuller and John Lewis. Diametrically opposed, drummer Morey Feld's August 17 date with clarinetist Peanuts Hucko included Bauer in swing combo.

In a similar vein but with more forceful playing by Bauer, Cozy Cole's *Big Seven* from December is a classic of its kind. The personnel on the all-star session includes Bauer, Cole, Coleman Hawkins, Rex Stewart, Tyree Glenn on trombone, Claude Hopkins on piano and celeste, and Arvell Shaw on bass. Bauer again supports the group with his ebullient rhythm playing, and his solos on "Perdido," "Sweethearts on Parade," and "Honeysuckle Rose" are among the most lyrical he would record.[31] By extension, while strictly a vehicle for its leader, tenor saxophonist Seldon Powell's *Seldon Powell Plays* exemplified Bauer's supportive comping. The sensitivity he imparts to Powell's rendition of "Why Was I Born?" enhances the reflective quality of the tune. Given the song's title, perhaps Bauer was in a reflective mood: the November 14 recording date coincided with the guitarist's fortieth birthday.

Nostalgia rather than reflection must have reigned on June 6 and 7. With an almost entirely different personnel from the First Herd, Woody Herman entered the studio for those two summer days with Bauer at the guitar helm. These sessions comprised the first of ten separate recordings that the guitarist would make with Herman over the next four years. Surprisingly, Bauer does not discuss these dates in his autobiography, and interviewers never questioned him about them. At the time, Bauer may have perceived this affiliation as another in a series of numerous commitments.

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[31] "Perdido" and "Honeysuckle Rose" also exemplify Bauer's ability to play melody in unison with a front line.

Rather than offer something new, these recordings reiterate his centrality to the 1940s incarnation of Herman's group. Indeed, with its stereo versions of classic First Herd charts such as "Caldonia," "Blowin' Up a Storm," and "Northwest Passage," *The Herd Rides Again … In Stereo* from July 3, 1958 literally attempts a recreation.

In addition to his work with Konitz, the two 1955 sideman sessions for which the guitarist received critical recognition were made under the leadership or co-leadership of Tony Aless. In October and November, the pianist and former Herman alumnus joined Bauer in the rhythm section on *Seldon Powell Plays*. The previous July, Powell, Bauer, and Aless played on the latter's *Long Island Suite*. Recorded for the Roost label, the album paralleled *Winter Sequence* and *East Coast-West Coast Scene.* Like those earlier albums, it featured a suite of tunes (all Aless originals) inspired by a specific concept. As the title signifies, Aless drew inspiration from Long Island, Bauer's adopted home for the previous five years. The guitarist received numerous features on the album, taking a terrific solo on "Greenport." In contrast to the Cohn and Burns albums, jazz critics recognized Bauer's contributions on *Suite*. Writing in *Down Beat*, Nat Hentoff penned an extremely critical review of the record, calling the pianist's compositions "undistinguished" and the concept "pretentious." He awarded *Long Island Suite* three out of five stars; however, he acknowledged Bauer's playing, describing it as "first rate" and the guitarist as "one of the better soloists on the date."[32]

Unlike *Long Island Suite*, Bauer's other project with Aless had no precedent in his discography. On the recommendation of Lennie Tristano, Bauer received an opportunity

[32] Nat Hentoff, "Jazz Reviews: Long Island Suite," *Down Beat*, November 30, 1955, 16.

to record with Aless, Arnold Fishkind, and Don Lamond—the same musicians who would comprise the rhythm section on *Suite*.[33] They did not produce a typical quartet date. Of the eight tunes the musicians performed, none included melodic improvisation.

The resulting album on the Ad Lib label was *Let's Have a Session*, one of the first jazz play-along records. The simple concept encompassed the musicians providing a relaxed accompaniment for an imaginary soloist: e.g., the listener. "Easy Walkin' Blues," "Out of Nowhere," "These Foolish Things," "Indiana," "Somebody Loves Me," "September in the Rain," "Ghost of a Chance," and "'S Wonderful" comprised the tunes. The sleeve notes include key signatures for each title, although unlike modern play-along analogs such as Jamey Aebersold's books, no tempo marker begins each tune.[34]

Given the absence of improvisation, one is tempted to dismiss this as a jazz album. Indeed, Hentoff seemed to react as such. In his May 18, 1955 *Down Beat* review, he awarded the album "no rating." Regardless, he assessed the music fairly given its raison d'être.

> There's … a variety of tempos. It's a sound idea and should be of particular value to musicians who are not usually able (for reasons of geography or personal confidence) to rehearse with a solid, challenging enough rhythm section…. Nonmusicians (*sic*) may well find this worth buying both for the kicks that this good a rhythm section invariably provides and also a more stimulating background music for other activities than can usually be found on "background" records. But the main market

[33] Bauer and Luba, *Sideman*, 109. Leadership credit for the album is ambiguous. In the Tom Lord discography I include in Appendix D, Tony Aless is listed as the leader. However, the album has since been reissued on compact disc under Bauer's name, and Nat Hentoff's 1955 *Down Beat* review of *Session* does not clearly denote a leader (see discussion that follows on the next page).

[34] Of the eight tunes performed, none of them deviate from the original key.

> for this is the young musician. Excellent engineering by Rudy Van Gelder. Very poor cover design.[35]

If the equitability of Hentoff's review seems apparent almost sixty years later, the ironies implicit in his observations may not. Preoccupied with the pragmatic instructional application private recording equipment had for *his* guitar playing, Bauer's participation on this album transformed him into a facilitator for *other* musicians to practice. This irony also reverberated in Bauer's increasing general predilection for instruction: *Let's Have a Session*, after all, served as a form of instruction through exposure. Prospective jazz musicians could now learn to play with a great rhythm section. The album thus had direct connections to Bauer's method of practice as well as his pedagogical interests.

Despite these positive ironies, a more complex implication lies in Hentoff's assessment. His review validated Bauer's record in part due to its ability to comfort the insecure. The guitarist who once abruptly left a rehearsal conducted by Stokowski because he lacked confidence now ameliorated players who could not practice with a capable rhythm section "for reasons of personal confidence." Throughout Bauer's life, this insecurity progressively affected him. It would have a drastic impact on his recorded and performance activities in the coming decade.

Indeed, this uncertainty even affected Bauer's first opportunity to record an album under his own name. When noted jazz record producer and impresario Norman Granz approached the guitarist about recording for his Norgran label, Bauer cavalierly agreed.

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[35] Nat Hentoff, "Jazz Reviews: Let's Have a Session," *Down Beat*, May 18, 1955, 18. Critics were not alone in praising the album. Bauer recalls Roy Eldridge informing him that he practiced to it. Bauer, Schaap, 1992.

He subsequently avoided the session for a year. "I told (Granz), 'Well, I just don't feel like I'm ready.' He said, 'Christ, if you're note ready by now, you'll never be…'"[36]

Duly advised, the guitarist entered a New York City studio on January 26, 1956. Although Granz gave him carte blanche to record any material, Bauer chose a set of mostly standards and four originals. Despite the producer deferring to the guitarist's preference of ensemble, Bauer chose to play with Andrew Ackers, a pianist he knew as a conductor from his NBC studio experience.[37] On bass and drums, he hired Milt Hinton and Osie Johnson, his compatriots from Al Cohn's *East Coast-West Coast Scene* album. Granz issued the results in 1956 as *Plectrist*. It constituted Bauer's first unadulterated recording as a leader, and more than any other album includes the most extensive and most well recorded playing of his career.

During the January session, the musicians documented four tunes. From the first chord Bauer strums on his D'Angelico, "It's a Blue World" presages a leisurely meeting. The guitarist is the only soloist, and his improvisation is intriguing. Following a chord melody played with a pick, he performs his entire one chorus block chord solo with his fingers, switching back to a pick for the four bar outro. Soloing exclusively with block chords as opposed to improvising with single lines, Bauer's performance provides the clearest example of his contrasting techniques. It underscores precisely the characteristics of his innovative approach, a phenomenon easily obscured by the functional harmonies he employs.

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[36] Bauer and Luba, *Sideman*, 98.
[37] Bauer and Luba, *Sideman*, 104. Bauer remembered years later, "What a dummo I was. I could have had strings, or I could have had an arranger. (Granz) left it all up to me." Donaldson, "Billy Bauer Interview," 11.

The brisk "Maybe I Love You Too Much" reverses the previous tune in virtually every way. Here, Bauer predominantly plays a single line solo, beginning it during a two measure break. He lyrically navigates the changes to the Irving Berlin tune while playing responsively with the group.[38] Again his phrasing is more expansive and varied compared to his playing with Tristano, and some of his improvised lines display Charlie Christian's influence quite directly. The tune also features Bauer briefly trading four measure solos with the each member of the band, dramatically concluding his solo with a six measure break.

Despite the brisk tempo, Bauer and company perform throughout the date with enviable relaxation. Even the guitarist's "Lincoln Tunnel" —opening with its intense ostinato by Hinton and Johnson's crisp cymbal sound accompanying—quickly eases into a walking groove. "Tunnel" features the most extensive improvising of the session. In addition to Bauer's two chorus solo, Ackers solos for an entire chorus, and Hinton trades fours and then eights with the guitarist (who comps). A detailed analysis of Bauer's second chorus can be found in Appendix A of this thesis. However, mention must also be made of his five measure break introduction to his solo. Here, the guitarist plays with exceeding enthusiasm, implying a tritone substitution while playing perhaps the most bop oriented solo line in his discography. By extension, Bauer prefigures Johnson's brief solo by playing a three note riff in octaves, implying a waltz meter within common time.

The variety of phrases used by Bauer thus looked back to bebop while looking forward to Wes Montgomery's emergence on record a year later. "Night Crusie," another

[38] During his first chorus, Bauer can be heard responding to a line played by Ackers in the middle of the bridge.

Bauer original, was the final tune of the session. Hinton and Ackers each play short solos, and the guitarist again switches between single line solos, comping with a pick, and comping with fingers. In *Sideman*, Bauer reveals that a brief boat trip to pre-Castro Cuba with his family inspired the title.[39]

Bauer traveled a shorter distance to the studio on March 12 to complete the album. Ackers, Hinton, and Johnson remained aboard, and the group recorded five standards and one more Bauer original. "Too Marvelous for Words" again includes solos from each band member, and Bauer's choruses feature a melodicism that revivals his recording with Cozy Cole. The languid original "Lady Estelle's Dream" finds Johnson playing a Latin rhythm for much of the tune. The quartet takes "You'd Be So Nice to Come Home To" at a fast tempo, alternately playing "The Way You Look Tonight" at a moderate pace. The session's only ballad to feature the group, "When It's Sleepy Time Down South" includes another fingerstyle solo by the guitarist as well as a very lyrical solo by Hinton. It became a favorite tune of Bauer's, one that he would revisit in later years.

The guitarist's arrangement of "Lullaby of the Leaves" is arguably more intriguing than his improvisation from the same tune. He begins with a four measure introduction that features a descending chromatic line played against a fixed pitch. The line requires Bauer to play on multiple strings simultaneously, reflecting his interest in counterpoint. The way he plays the melody is equally fascinating: he plays each A section of the thirty-two measure composition in octaves, and the bridge features Bauer

[39] Bauer and Luba, *Sideman*, 107, fn1.

harmonizing the it. Again, we see Bauer use of octaves preceding Wes Montgomery's, echoing that guitarists such as Bauer, Django Reinhardt, and Johnny Smith used this device prior to or concurrent with the latter master.

Bauer performed the other original from the session alone. Although he revisited "When It's Sleepy Time Down South" and "Lullaby of the Leaves" on future unaccompanied solo guitar recordings, this original constituted his first unaided performance on an album. Based on the chord progressions to "Yesterdays," "Blue Mist" features the guitarists playing solo for little more than two minutes.[40] For the majority of the performance, Bauer plays with a pick. He uses artificial harmonics briefly, and continually obscures the cadences both through his rubato playing and his unusual chord substitutions. Significantly, the presence of these arcane chord substitutions is consistent with the style Bauer exhibited in earlier compositions. Like "Duet for Saxophone and Guitar" or "Marionette," the harmonic palette of "Blue Mist" conveys an exploratory, focused mind. The same adventurous spirit that gleaned early collaborations with Flip Phillips and enabled the guitarist to participate comfortably in the first free jazz sessions now bore additional fruit.

When Verve Records reissued *Plectrist* on compact disc in 2000, alternate takes included three additional versions of "The Way You Look Tonight" and one added version of "Lullaby of the Leaves." Compared to the master take, these alternates reveal little. By contrast, the disc includes hidden alternate takes that provide clues to a

[40] For the publication history of "Blue Mist," see Chapter 8 of this thesis. For Bauer's discussion of "Blue Mist" and Charlie Parker, see Chapter 6.

peculiarity among the master takes. Ironically, they pertain to a track containing music that is not duplicated in the alternates: "Blue Mist."

Examining the session log for *Plectrist*, one notes that Norgran Records issued the seventh take of Bauer's solo guitar composition. Bauer's recollection of the tune indicates that he may have been practicing it for at least one year prior to the session.[41] If correct, this belies the possibility that Bauer would require seven takes to record "Blue Mist." Despite the composition's intricacies, it is inconceivable that Bauer would require so many attempts to record a tune he had been rehearsing for an entire year.

The hidden alternate takes elucidate this mystery. Found roughly four minutes prior to the beginning of track one, the quartet can be heard playing two completed takes, two partial takes, and a false start of an unidentified composition based on the chord changes to "Lover Come Back to Me." The master number announced by the engineer prior to each completed take is the same number used for "Blue Mist": 2728. Unlike most issued tracks from *Plectrist*, these completed hidden takes feature full choruses by each member of the band. The false start lasts five measures, and the partial third take features a sixteen measure solo by Johnson—quite long in comparison to his solos on the issued masters. Consequently, Bauer did not laboriously work to perfect his performance of

[41] Bauer related to multiple interviewers a story in which Charlie Parker heard him practicing "Blue Mist" during his 1954 recording session with the saxophonist. There are various inconsistencies in this recollection (see Chapter 6 of this thesis). Regardless, given that Bauer recorded *Plectrist* one year after Granz offered him a contract, the possibility that he may have conflated which tune Parker heard him performing does not invalidate that he may have been practicing "Blue Mist" throughout that year. For the session log, see the discography in Appendix D.

"Blue Mist" in the studio. The final track of *Plectrist* constituted take seven because the first few takes documented a subsequently abandoned tune.[42]

Upon its release, critics greeted *Plectrist* with varying degrees of praise. Jack Maher wrote in *Metronome* that the album encompassed "a nice set of sides for people who like pleasant and soft—if not startling—improvising."[43] Four years after the album was issued, the British publication *Jazz on Record: A Critical Guide* noted a comparison between Bauer and a guitarist of earlier fame.

> His sole album as a leader is a superb showcase for his unique talents; it is an album which gets away from the stereotyped, run-of-the-mill LPs and gives evidence of having been carefully planned. *Blue mist* is a delightful, unaccompanied solo … which is reminiscent of Django Reinhardt in places.[44]

The Reinhardt connection is fascinating. As I argue in Chapter 2, Bauer exhibited Reinhardt's influence in various recordings he made with Woody Herman during the mid-1940s. The fact that Fox et al. considered the lone *solo* recording from *Plectrist* to be Reinhardt-esque suggests that aspects of Bauer's unaccompanied guitar playing may have derived from the Belgian guitarist. In a 2000 review of Mosaic Records' Reinhardt boxed set, jazz writer Harvey Pekar contended that Reinhardt may have recorded the earliest example of free jazz, specifying that his 1937 unaccompanied tune "Improvisation" "very

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[42] While it is tempting to assume that the remaining takes of master 2728 include alternate versions of "Blue Mist," as of April 2014 they have not been issued. I extend my sincerest gratitude to the Institute of Jazz Studies archivists Tad Hershorn and Vincent Pelote for apprising me of these hidden takes. According to Pelote, he became aware of their existence through Phil Schaap. Vincent Pelote, personal correspondence with author, October 2013.

[43] Jack Maher, "Plectrist," *Metronome*, October 1956, 34.

[44] *Jazz on Record: A Critical Guide*, ed. Charles Fox, Peter Gammond, Alun Morgan, and Alexis Corner (London: Hutchinson and Co., 1960), 36.

well may have been the first free-jazz piece."[45] Pekar bases his argument on his perception that the chord progressions of "Improvisation" do not sound preset. Still, he did not cite a source other than his ear to validate this assertion.[46]

By contrast, most jazz scholars and historians generally consider Bauer's participation on Tristano's 1949 "Intuition" and "Digression" session to be the first recorded examples of free jazz guitar. If any influence can be heard in the guitarist's playing on that session, it would be Tristano's. Regardless, Bauer's predilection for unusual chord substitutions as evident on "Blue Mist" resembles Reinhardt's playing on "Improvisation." By acknowledging the similarity, I am not arguing that "Blue Mist" constitutes a free-jazz performance. Bauer obviously composed the piece, and its standard harmonic foundation belies even the suggestion that it could be free of preset chord progressions. Additionally, the guitarist never stated that Reinhardt influenced his unaccompanied solo guitar playing. In comparing the two musicians, perhaps Fox and his colleagues actually sense a shared sense of musical exploration and daring rather than Reinhardt's direct influence on Bauer. Still, given competing claims to Bauer and Reinhardt originating free jazz on the guitar, the comparison bares reflection.

Ironically, Ralph J. Gleason penned one of the longest reviews devoted to *Plectrist* at the time of its release. Writing in *Down Beat*, Gleason's September 1956 review of the album contrasts markedly with the critical zeitgeist he engendered in the

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[45] Harvey Pekar, "The Complete Django Reinhardt & Quintet of the Hot Club of France Swing/HMV Sessions 1936-1948 (Mosaic)," *Jazziz*, April 2000, 76-77.

[46] Michael Dregni implicitly endorses this view in his biography of Reinhardt. Dregni quotes French jazz critic Hughes Panassié as stating that the recording company documenting the session required Reinhardt to perform two tunes unaccompanied. According to Panassié, when Hot Club of France founder Charles Delaunay suggested that Reinhardt improvise a tune, the guitarist complied. See Michael Dregni, *Django: The Life and Music of a Gypsy Legend* (New York: Oxford University Press, 2004), 127-128.

early 1960s. It articulates some of the same arguments I make in my Introduction, and reiterates the notion that Bauer's self-criticism contributed to his subsequent critical disregard.[47] Rating the album "four stars" (or, "very good"), Gleason begins his review with a declaration: "It's about time Bauer had a chance like this." The critic continues

> He deserves it…. (He) has produced a well-ordered, musical, inventive, pleasurable, reflective and utterly delightful album. It accomplishes the difficult task of being good jazz, yet does not bar itself from the casual listener. The emotional message is valid for anyone….[48]

Gleason further commends Bauer's tone, phrasing, and ability to switch effortlessly between comping and single line solos. He also extols the guitarist's fecund imagination and subtlety. "In eleven tracks he does not repeat a phrase … he manages at all times to extract the greatest tenderness from the instrument…." However, Gleason's review is not without its faults. Specifically, he peculiarly asserts that obscure guitarist Jimmy Shirley may have influenced Bauer, although Bauer never stated as such.

His critical success notwithstanding, Bauer recalled years later that *Plectrist* was anything but a financial success. "The record got pretty good write-ups, but it wasn't a hot one. Norman Granz didn't ask me to do another."[49] The royalty statements Bauer received after Norgran issued the album verify his recollection. In a letter sent to the guitarist dated April 17, 1958, Jazz at The Philharmonic controller Morris Oston details Bauer's royalties for the period of July 1 through December 31, 1957. According to the

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[47] For an elucidation of my argument, see the Introduction.
[48] Ralph J. Gleason, "Jazz Records: Billy Bauer," *Down Beat*, September 5, 1956, 22.
[49] Hamilton, "A Sideman Remembers," 27. Note that on the same page of the same article, Andy Hamilton makes the following incorrect statement about Bauer's *Plectrist* originals: "Unlike Tristano's compositions, these are not based on standards, though they're in the show-tune genre."

document, not only did Bauer's royalties not covered the total cost of the recording session, but the album had lost money. The note Bauer scribbled to himself on the envelope containing the letter reveals his frustration: "Call Union Federation."

For the remainder of the 1950s, Bauer continued to record and perform in a multitude of contexts. On sessions with Larry Sonn, Beverly Kenney, Tony Pastor, and Solomon Burke, he played rhythm guitar in a jazz or blues big band; analogous accompaniment occurred in small group contexts led by Jimmy McPartland, Clarence "Big" Miller, and Bobby Hackett. A fiery date, *The Big Challenge* from April 30 and May 6, 1957 reunited Bauer with Coleman Hawkins and Rex Stewart, producing an exciting album comparable to Cozy Cole's 1955 session. On October 15 and 22, 1958, the guitarist recorded as part of an octet on tenor saxophonist Sam "The Man" Taylor's *Jazz For Commuters*. The material consisted largely of Swing era tunes. Bauer plays one chorus on "Air Mail Special," the tune made famous by former employer Benny Goodman and his sideman Charlie Christian. He plays a very melodic chorus on "Lester Leaps In," and comps exceptionally well on "All Too Soon," "Long Island Railroad Blues," and "Body and Soul." *Commuters* typifies the standard Bauer aspired to at the time. Performing melodies in unison with the front line (which features, among others, trumpeter Thad Jones), comping sensitively with his fingers, or playing well paced single line solos, Bauer plays as well on this session as he does on more familiar recordings. According to the guitarist, "I have a few little solos on (Taylor's) album *Jazz for Commuters* (*sic*) that I think are better than almost anything else I've played on record."[50]

[50] Bauer (as told to Feldman), liner notes, *Plectrist*, 5.

In the final two years of the decade, Bauer recorded in two separate contexts that epitomized the dichotomy he related to Bill Coss. A strike at NBC in 1958 caused Bauer to lose his job in the studios. He accepted Benny Goodman's offer to tour Europe as part of the bandleader's orchestra. "We toured a month in Norway, Sweden, Denmark, Holland, Switzerland, Belgium, and Germany. The band had concerts in each big city."[51] Undoubtedly the most famous of these concerts occurred between May 25 and May 31. The Brussels World's Fair coincided with the height of the Cold War. Sponsored by Westinghouse, Goodman's band became a last minute addition in order to counter the potential influence of the Soviet Union's exhibit.[52] As a consequence of the United States' propaganda campaign, Goodman's concerts were extremely well attended. The final concert he gave garnered an audience of over ten thousand.[53]

For Bauer, the job strictly involved rhythm work. Footage documenting the event shows the guitarist playing guitar in the Herman-era manner; the numerous recordings generated from the event reiterate this. Even in an octet, Bauer predominantly functioned in this manner. While the tour received widespread acclaim in America and abroad, journalists did not distinguish Bauer's work. The guitarist recalled the occasion with typical ambivalence. Although he does not disparage the tour in his autobiography, he noted separately that he never received payment for his participation on the recordings.[54]

If recordings from the Goodman tour proved financially unprofitable for the guitarist, his other document from the end of the decade constituted an artistic triumph.

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[51] Bauer and Luba, *Sideman*, 114.
[52] Firestone, *Swing, Swing, Swing*, 397.
[53] Ibid., 398.
[54] Bauer and Luba, *Sideman*, 113-115; Donaldson, "Billy Bauer Interview," 11.

On June 19, 1959, Bauer entered a New York studio to record an album of solo guitar for Atlantic Records. With former employer Lennie Tristano at his side, Bauer committed three original compositions to tape.[55] The guitarist remembered being unhappy with the studio mix. "The engineer had all the highs on my instrument. That through me."[56] Atlantic rejected the recordings, and they would not surface for public consumption for almost twenty years.

What Bauer recorded on that day as well as at his home on an unknown date in 1960 represents a milestone in the history of jazz guitar. Moreover, his compositions conclusively demonstrate a distinct style apparent in Bauer's prior work with Herman, Tristano, and Konitz. From the 1959 recording, "Purple Haze," "Greenway," and "Short Stories" form a trio of harmonically intriguing and metrically unusually originals. For example, "Purple Haze" is forty-nine measures long, and while the given key signature of F remains apparent throughout the tune, Bauer engages in unusual modulations.

Bauer's guitar technique is also fascinating. He begins "Haze" and "Stories" with a pick, switching to fingerstyle playing for the middle sections before returning to the plectrum. In contrast, he uses a pick during the entire performance of "Greenway."[57] "Haze" and "Stories" additionally make use of artificial harmonics, a technique for producing harmonic frequencies normally unavailable from a sounded pitch by deadening

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[55] Bauer and Luba, *Sideman*, xxxvi. Bauer's unissued masters are listed in Michel Ruppli's Atlantic Records Discography as 3558 ("Purple Haze"), 3559 ("Greenway", listed as "Green Way"), and 3560 ("Short Stories, listed as "Short Stones"). Michel Ruppli, *Atlantic Records: A Discography, Volume 1* (Westport: Greenwood Press, 1979), 133.

[56] Ibid.

[57] A photograph of Bauer's original handwritten score for "Purple Haze" (no relation to the Jimi Hendrix song) appears in Appendix C. Examining the score, note that Bauer designates which sections require pick and which requires fingerstyle at the upper left of the page.

the vibration of that pitch. Bauer utilized this technique previously; however, coupled with the unusual harmonic and rhythmic nature of these tunes, it adds a new layer of subtlety.

Each of these tunes features chord melody in which a melodic line is harmonized at logical metrical moments, often the first half of a downbeat or an entire backbeat. Other elements do not exhibit an easy logic. The highly chromatic modulations, unusual intervallic leaps in the melody, lack of resolution, and the perpetually insistent melodic line—rests are an anomaly in this music—establish a sui generis style within the tradition of guitar composition and performance. "Short Stories" is particularly startling. The conspicuous presence of a chromatically descending dominant seven sharp nine chord and the pick articulation anticipates Pat Martino's work of the early 1970s.[58] When Bauer switches to fingerstyle during the middle of the tune, highly chromatic contrary motion gives way to harmonically unrelated major 7 chords. Even in Bauer's discography, there is little precedent for this sound.

The guitarist recorded another solo composition at his home in 1960. "Impressions" immediately captivates with its modal flavor, suggesting Konitz's "Kary's Trance" from four years earlier. Again the tune features unexpected modulations and interesting chord alterations. Bauer also briefly uses octaves toward the end of the tune, and plays many of his chords in the lower register of the instrument. As with the three compositions from 1959, the recording of "Impressions" lasts less than three minutes. Its

[58] Listen to "The Great Stream" from Pat Martino, *Live*, Muse MR 5026, vinyl, side B, track 1.

fleeting quality, coupled with the tenderness correctly noticed by Gleason in his *Plectrist* review, reiterates a sense of the sublime.

Perhaps the most significant aspect of these recordings pertains to the context in which they were made. Solo guitar was not a novelty by 1959. Ten years before Reinhardt's 1937 "Improvisation," Eddie Lang documented his solo guitar arrangement of Rachmaninoff's Prelude in C-sharp Minor. Apart from their famous duets, Dick McDonough and Carl Kress recorded original tunes for solo guitar in 1934 and 1939.[59] Additionally, such explorations were not relegated to earlier eras of jazz. Contemporaneous to Bauer, his predecessor at NBC Johnny Smith recorded his arrangement of "Black is the Color of my True Love's Hair" in 1956.[60] However, solo recordings in the modern era such as Smith's constituted arrangements of traditional material, not originals. Bauer's achievement thus places him in a vanguard of post-bebop solo guitar recording, anticipating many of the similarly angular compositions Larry Coryell would record fifteen years in the future.[61]

Bauer continued to record sessions during 1960, playing with saxophonist King Curtis. Despite his lack of coverage in the jazz press, his popularity did not diminish, and he was nominated for the *Playboy* readers' poll for two consecutive years.[62] He also

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[59] Lang's May 28, 1927 recording can be found on Joe Venuti-Eddie Lang, *The Classic Columbia and Okeh Joe Venuti and Eddie Lang Sessions*, Mosaic MD8-213, 2002, compact disc 1, track 24. For McDonough's recording of "Chasing a Buck" (November 22, 1934), see Dick McDonough, *Pioneers of the Jazz Guitar*, Yazoo 1057, 1992, compact disc, track 8. Kress's February 13, 1939 recording of "Peg Leg Shuffle" can be found on Various Artists, *Fun on the Frets*, Yazoo 1061, date unknown, vinyl LP, side B, track 3.
[60] Johnny Smith, *The Complete Roost Johnny Smith Small Group Sessions*, Mosaic MD8-216, 2002, compact disc 3, track 13.
[61] Listen to Larry Coryell's solo recording of "Eyes of Love," from Larry Coryell, *The Eleventh House Featuring Larry Coryell: Level One*, Wounded Bird WOU 4052, 2012, compact disc, track 7.
[62] A photograph of Bauer's nomination letter from 1959 can be found in Appendix C.

gained attention from figures outside of jazz. In December 1960, famed author Jack Kerouac mentioned Bauer in a feature he wrote for *Escapade* magazine titled "The Last Word." A friend of the guitarist's left a copy of the men's periodical at The Sherwood Inn, and Bauer noticed the article. He wrote to Kerouac to thank him for the mention. Writing a short note, and the Beat author replied with near sheepish gratitude.[63]

However, Bauer's fame would be brief. During the 1950s, he functioned in many musical capacities: leader, sideman, studio musician, rhythm guitarist, and avant-garde experimentalist. He played in contexts ranging from commercial television and radio to swing, big band, and modern jazz combos. The recordings he made under his name elucidated a growing intricacy in his compositional and performance style, and his burgeoning fascination with personal recording technology allowed him to further document this tendency. By 1960, Bauer's studio work had ended and his session work would soon evaporate. The guitarist would find solace and a new identity by primarily focusing on education and publishing. There was still live music to be played, and Bauer's next job would be closer to Long Island than Brussels.

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[63] Jack Kerouac, "The Last Word," *Escapade*, December 1960, 72. For a photograph of this correspondence, see Appendix C.

Chapter 8: Lullaby of the Leaves (1960–2005)

His big dilemma in life … was that he was never formally schooled in music … that he didn't know how to read music well enough.[64]

By 1960, Billy Bauer had not regularly performed in a jazz combo for two years. His recent work with Benny Goodman found him playing rhythm guitar on a different continent. Bauer consequently yearned for the opportunity to return to small combos. Moreover, as he felt following his initial employment with Woody Herman, Bauer wished to remain close to home.

The guitarist quickly found the opportunity to achieve both goals. "Jack McGurl owned The Sherwood Inn in New Hyde Park…. When I got talkin' to him, Miff Mole and his band were getting through. Jack gave me the reigns. I told him 'I'm gonna bring in different players.' I don't think he understood I was going to bring in a different band every night!"[65] Bassist Bill Crow remembers The Sherwood Inn as "a small neighborhood bar with a few restaurant tables and a tiny kitchen," with a menu partly consisting of "$0.50 for a hamburger, $0.60 for a cheeseburger, $0.75 for shrimp cocktail, and $1.50 for chicken-in-the-basket."[66]

In the winter of 1960, Bauer began to host a jam session at the Inn. On Friday and Saturday evenings, the guitarist and company would play four sets lasting from 10 p.m.

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[64] Bill Bauer, interview with the author, January 25, 2013.
[65] Bauer and Luba, *Sideman*, 124.
[66] Bill Crow, "Remembering Billy Bauer: No Sittin' In at the Sherwood Inn," *The Note*, Winter/Spring 2007, 14.

until 2 a.m.[67] If McGurl was not prepared for a rotating personnel, neither were some of the attending musicians. In order to maintain spontaneity, Bauer devised a unique concept. Musicians would be invited to perform on a given evening; however, without exception, no one would be allowed to sit-in.

> We'd play tunes everybody new…. I figured a no sittin' in policy was the best for this kind of operation. I'm not a sit-in guy. I don't care for the 'quibbling, playing in odd keys, playing very fast, playing tunes you didn't know' type of cutting session to hurt each other…. Roy Haynes was the drummer one night. We're playing along and I felt something was not right. I look out at the people and Roy is sitting at a table looking at the band. I turn around and there's another drummer there. I looked back at Roy. "What the hell are you doing?" He said, "My friend wanted to sit in." I stopped the band. I said to the drummer, "I hired him to play."[68]

Contrary to the egalitarian tenor of Bauer's recollection, Crow remembered that the guitarist "made the rule to keep out the neighborhood amateurs, but once having made it, he abided by it religiously."[69] Regardless of Bauer's original intention, he created an atmosphere simultaneously relaxing and controlled. Musicians could generally trust to be paired with other professional players and perform familiar material. For example, Lee Konitz recalls that he and Bauer predominantly played Tristano's tunes at the Inn.[70] Still, Bauer had another caveat: he refused to permit arrangements. "If he sensed a little spontaneous organization beginning to take place, he would call out to the musicians in his high-pitched voice, 'No arrangements! No arrangements!'"[71]

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[67] Bauer and Luba, *Sideman*, 128.
[68] Bauer and Luba, *Sideman*, 124-126.
[69] Crow, "Remembering Billy Bauer," 14.
[70] Konitz, interview with author, September 26, 2013. Konitz recalls an unrecognizable audience save for a few acquaintances. By contrast, Bucky Pizzarelli recalls that the club was mostly populated by musicians. Pizzarelli, interview with author, September 26, 2013.
[71] Crow, "Remembering Billy Bauer," 18.

Bauer's natural reticence made this environment ideal. Insecure about his sight-reading abilities and uncomfortable with the instantaneous pressure to perform in a studio environment, Bauer could control this situation. The relatively casual nature of the proceedings fit well with his aesthetic. By extension, Bauer—who by this point only recorded one undisputed album as a leader—could now front a new band each weekend. He even composed a theme song in celebration of the new job: "No Sittin' In At Sherwood Inn.[72]

Bauer kept a written list of the participating musicians and session dates in a notebook. The earliest date that appears is March 7, 1960.[73] The guitarist also recorded many of these sessions on reel-to-reel tape. At her husband's request, Marion Bauer wrote an additional list of musicians featured on these recordings. It includes a veritable recapitulation of the jazz tradition, and elucidates Bauer's flexibility within multiple styles of the music. Trumpeters ranged from Rudy Braff, Charlie Shavers, Bobby Hackett, Max Kaminsky, Buck Clayton, Harry Edison, and Roy Eldridge to Clark Terry, Howard McGhee, Art Farmer, Don Ferrara, and John Carisi. Trombonists included Vic Dickerson, Bob Brookmeyer, and Willie Dennis. Fellow musicians and audience members would listen to Haynes, Don Lamond, George Wettling, or Charlie Persip playing drums, while Crow, Peter Ind, or Arnold Fishkind played bass. Lennie Tristano, Teddy Charles, or Marian McPartland could be heard at the piano, or Jimmy Raney and Howard Collins would play guitar while Bauer relaxed at the bar. In addition, the woodwind musicians populating the front line comprised Lee Konitz, Ted Brown,

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[72] A photograph of Bauer's handwritten score is included in Appendix C.
[73] Bauer and Luba, *Sideman*, 131.

Peanuts Hucko, Seldon Powell, Sam Taylor, Phil Woods, Gene Quill, Jimmy Giuffre, or Al Cohn.

In a 1982 *Newsday* profile, Bauer noted that a Sherwood Inn audience member provided him with fifteen hours of recordings from the club. He desired to possibly release the tapes in addition to those he made.[74] The under-recorded Tristano's presence sufficiently warranted this release, as did the inclusion of multiple examples of Bauer's rarely documented guitar playing in the absence of a pianist. However, as of March 2014, these reel-to-reel tapes have not been converted to a ubiquitous playback technology. Bill Bauer owns approximately thirty digital audio tapes from these sessions, but they remain in that format. As of the completion of this thesis, I have not heard them.[75]

Bauer's possible final performance at The Sherwood Inn occurred on June 23, 1962. During his years at the Inn, the guitarist received another rare opportunity, one more lucrative and prominent.

> One time, Jackie Gleason wanted sixteen banjos. When they called me, I said, "Gee, I don't play banjo that well." And the guy said, "Nobody will hear you. We're hiring sixteen of them." Oddly enough, that group included my idol on banjo when I was very young: Harry Reser….
>
> Three or four weeks later, the phone rang, and someone said "Bring your banjo down to this address." It was some kind of old brownstone house on the West Side. It turned out that the producers wanted to film a Dixieland band for Jackie Gleason's movie, *The Hustler*. I was hired just to do this little shot. As Piper Laurie comes down the stairs to a room where there's a party, I'm in the shot where the Dixieland band is playing. I'm in the

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[74] Arthur Kaufman, "Billy Bauer, swinging grandpa, on guitar," *Newsday*, 1982; reprinted in Bauer and Luba, *Sideman*, 171. See also Bauer and Luba, *Sideman*, 131.

[75] The Library of Congress lists a November 3, 1983 copyright date for "1 sound cassette" titled *Knight at Jack McGurl's Sherwood Inn: v. 1-2*. See U.S. Library of Congress. Copyright Office. *Public Catalog, Copyright Catalog (1978 to present)*. http://cocatalog.loc.gov/cgi-bin/Pwebrecon.cgi?v1=9&ti=1,9&Search_Arg=bauer%2C%20billy&Search_Code=NALL&CNT=25&PID=bKRWj21wkpwZqCjQzxLpfsUo8ZiK&SEQ=20140405003713&SID=3 (accessed April 5, 2014).

> movie for eight seconds…. Harry Reser recommended me for the movie….[76]

Released in September 1961, *The Hustler* was—despite Gleason's Academy Award nomination as Best Supporting Actor—hardly a film belonging to one actor. Laurie, Gleason, George C. Scott, and lead actor Paul Newman all gave critically acclaimed performances. Bauer appeared on screen with alto saxophonist Phil Woods, clarinetist Dan Terry, trombonist Roswell Rudd, and soprano saxophonist Kenny Davern. His banjo playing could also be heard on the soundtrack to the scene, although the extra-diegetic music written for the film by Kenyon Hopkins featured fellow guitarist Barry Galbraith. While Bauer only appeared in the film for eight seconds, he continued to receive royalties long after the film's release. As recently as 1994, those royalties totaled in excess of two thousand dollars.[77]

The guitarist's career had come full circle. His childhood idol recommended him to appear in his first major motion picture since *Earl Carroll Vanities* in 1945. At The Sherwood Inn, he played regularly in a controlled environment in close proximity to home, relishing the chance to perform with a variety of jazz musicians. He also continued to record jazz during this time. His presence on fellow guitarist George Barnes's 1961 "Guitars Galore" and "Jazz Renaissance Ensemble" sessions afforded Bauer two occasions to record challenging arrangements written for guitar ensemble. In addition, he performed and recorded again with Goodman on September 9, 1961 at the Freedomland U.S.A. amusement park in The Bronx. In attendance during the Goodman concert,

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[76] Donaldson, "Billy Bauer Interview," 134.
[77] A photograph of Bauer's June 16, 1994 royalty check appears in Appendix C.

Bauer's father congratulated his son after the show. "When I got off the bandstand, I came over to my father. He said, 'Gee, I'm sorry. I didn't know. I just didn't know.' You see, he thought I should've gotten a "real" job. I gather … he never thought I'd get that big to play with (Goodman)."[78]

Bauer's family remained central to his life. On July 9, 1963, his daughter Pamela married landscape architect Raymond Rolfe at The Little Church Around the Corner on 1 East 29th Street in Manhattan. For the occasion, the proud father composed a tune he titled "Marriage Vows."[79] Galbraith performed the piece, and *Newsday* and *The New York Times* documented the event.[80] Bauer described the composition in the *Newsday* article as containing "a little of the modern and a little of the classical." Article author Val Duncan reported that the guitarist wrote the tune after studying Bach choral music, and further incorporated the melody from "Our Love is Here to Stay" as well as sacred music influences.[81]

Opportunities to perform and compose seemed copious. The same year, Bauer also composed a challenging composition for Marion's ballet students. However, in 1963 financial commitments again influenced the course of Bauer's career. Bill Bauer expressed a desire to attend college. Thirteen years earlier, the guitarist became a studio

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[78] Bauer and Luba, *Sideman*, 115. Although Bauer played with Goodman in 1948, he never addressed his father's possible attendance at those concerts. Note that Bauer also played and recorded at Freedomland with Coleman Hawkins on September 1, 1962.
[79] A photograph of Bauer's handwritten score appears in Appendix C.
[80] "Gift for Daughter: Solo Guitar Music at Church Wedding," author unknown, *New York Times*, July 9, 1963, p. 28; Val Duncan, "Albertson Girl to Wed to Tune Father Wrote," *Newsday*, 1963. Exact date unknown. http://www.billybauersmusic.com/products/wedding-ceremony-billy-bauer.htm (accessed March 30, 2014).
[81] The composition is currently published under the title "Wedding Ceremony."

musician in order to afford a mortgage. Faced with a comparably large expense, he needed another consistent source of income. He found it with the Ice Capades.

Bauer played for the organization from 1963 until 1967. Despite the context, intimations of his jazz career remained.

> We were in California. I was playing along like I always do, and someone called me from behind. "Oh Jesus. No Wonder!" I turned around and who is it but Herbie Ellis. He said, "I brought my wife and kid to see the show. I just had to come over and find out who the hell was playing that guitar. It sounded wonderful!"[82]

Although he continued to confine himself to commercial work throughout the decade, Bauer maintained his musicianship despite the obvious constraints. From 1967 until 1970, he performed on Broadway, recording with the original cast productions of *Maggie Flynn* and *How Now Dow Jones*. The frustration of having to perform in such a regulated environment began to affect the guitarist. During rehearsals for *Maggie Flynn*, Pamela briefly visited her family while on leave from the Peace Corps. Bauer wished to see his daughter on the lone afternoon she would be available. When the conductor refused to allow him to leave rehearsal, Bauer departed in protest. His actions notwithstanding, he retained his position.[83]

In contrast to these contexts, recordings Bauer made privately reveal an increasingly complex artistry. Indeed, they affirm that he continued to explore idiosyncratic approaches to guitar playing, composition, and harmony. In 1969, Bauer wrote arrangements of "Lullaby of the Leaves," "When It's Sleepy Time Down South,"

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[82] Bauer and Luba, *Sideman*, 134.
[83] Bauer and Luba, *Sideman*, 107.

and the recent Lennon-McCartney hit "Michelle" for a local guitarist named Vic Grundy. In order to approve their quality, Bauer recorded them at his home.[84] The Beatles' song features Bauer utilizing natural harmonics and nonfunctional harmonic progressions, reharmonizing the familiar tune and playing contrapuntal lines with a pick. While the standards contain more consonant reharmonizations, Bauer plays them with a rich tone and unerring individuality. Again he exclusively uses a pick, playing intricate bass lines against very full chord voicings. These versions contrast markedly to the quartet recordings he made of the same tunes for *Plectrist*. His conception is exceedingly logical and demonstrates that the fifty-four year old was still capable of creative playing.

Bauer further confirmed this during an engagement at the Fontana Di-Trevi Lounge in Long Island. Between October and December 1969, the guitarist performed at the club with a trio that included bassist John Sherin and drummer Charles Kay. True to his self-effacement, Bauer functioned as a sideman; Sherin led the group. Private recordings by Bauer of the performances contain versions of "I Remember You," Antonio Carlos Jobim's "Quiet Night," "Misty," and "I'll Remember April." For Bauer, the trio format constituted nothing new. The guitarist previously played and recorded in a trio without a pianist. However, in this context he usually supported a front line player such as Lee Konitz or J.J. Johnson. On the Fontana Di-Trevi recordings, Bauer plays exclusively with bass and drums for the most extensive duration in his discography.

Much of his playing on this date is rather conservative harmonically. Delineating the harmonic structure of the tune, he does not allow himself the freedom to explore

[84] Brian Davis, liner notes to Billy Bauer, *Anthology*, Interplay IP8603, 1987, vinyl.

unusual voicings or progressions in contrast to his solo guitar compositions. Still, one can hear the guitarist employing devices that he seldom used. In addition to playing octaves (as he did on *Plectrist*), Bauer uses tremolo picking at various moments during the recordings. This is particularly prominent in his final statement of the melody to "Misty." Perhaps Bauer intended this as an homage to the tune's composer Errol Garner, who made the technique a recognizable component of his piano style. Bauer also utilizes staccato phrasing during the final measures of "Quiet Night," a rare instance for this primarily legato player.

The live trio and solo guitar material reflected a guitarist in fine form. The material would be unavailable to the public for almost twenty years. Former Bauer student Ritche Deraney remembers that when the Interplay label issued the material as *Anthology* in 1987, Billy Bauer was not pleased.

> He always thought that it was a really low quality recording. I think the album originally came out in Japan, and he didn't know about it. And when he found out about it, he kind of took it over. From what I remember, he was not happy with that at all…. I don't know if somebody else made the recordings or if they got a hold of stuff that was laying around. I'm not sure. But he didn't know anything about it. One of his students brought the album to him when it first came out, and then they reissued it here. He was happy that there was a record out with him, but I don't think he was happy with the quality of the record.[85]

Anthology additionally contained Bauer's originals "Purple Haze," "Greenway," "Short Stories," and "Impressions."[86] Bauer recalled that "It was on the market for three or four years. I guess the producer got his money back on it. After five years, the contract

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[85] Deraney, interview with author, February 12, 2014.
[86] For a discussion of these recordings, see Chapter 7 of this thesis.

reverted to me because the label was going out of business."[87] Despite Bauer's evident originality, *Anthology* would be the final album issued under his name. Indeed, it represented one of only three recordings he would participate in before his death. Having ended his Broadway career, he decided to focus on two pursuits with ample precedent in his life: instruction and publishing.

Bauer's always felt an attraction to teaching. The earliest press coverage he received noted a burgeoning interest at the age of fourteen. He taught at the New York Conservatory for Modern Music and drummer Henry Adler's store during the 1950s, as well as maintaining a regular schedule of private students. However, his main source of revenue during that decade derived from studio, radio, and television work as well as live jazz performance. His early teaching experiences supplemented rather than supplied his income.

"I had to choose between playing and teaching. I had pretty much done it all in playing."[88] Disinterested in performance and finding no opportunities for studio work, Bauer decided to establish his own music institute. Originally located at 975 Willis Avenue in Albertson, Long Island, The Billy Bauer Guitar School opened in 1970. The proprietor remembers charging seven dollars per half hour and eleven dollars per hour to

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[87] Donaldson, "Billy Bauer Interview," 11. Bauer's personal papers include a royalty statement from Interplay Records dated August 31, 1988. According to the statement, Bauer received a one thousand dollar advance for *Anthology*. The statement further documents that three hundred eighty-one copies of the album sold. Interplay issued Bauer a "mechanical royalty" check in the amount of sixty dollars and ninety-six cents.

[88] Bauer and Luba, *Sideman*, 137. Bauer notes that his position at the Conservatory lasted from 1946 until 1949. However, he told Richard Gogarty in 1972 that his employment there *began* in 1950 and lasted three years. See Gogarty, "Remember Billy Bauer?" 19.

his numerous students, although an advertisement for the school placed in *The Village Voice* on November 19, 1970 simply lists its location and a telephone number.[89]

By 1973, Bauer had a roster of between thirty and forty students per week.[90] Many of them were beginners who were not immediately intent on learning jazz. However, that soon changed. The same year, jazz critic John S. Wilson interviewed Bauer regarding the increasing popularity of jazz among rock guitarists.

> Sure, they're going toward jazz. Most of my students have little rock groups and they're trying to bring jazz into their groups, maybe one number a night. I make them listen to Lester Young, although it turns them off when they first hear it. I send them to the library for records. I tell them about Charlie Christian and Joe Pass. Then they bring in the things they like. For a while it was John McLaughlin. Now it's Pat Martino.
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> They've got good chops, these kids. What they do, they do good. They listen to Pat Martino and within a month they're blowing those phrases. I don't know if they know what they're doing, but they can do it.[91]

Although he did not experiment with jazz fusion, Bauer remained committed to teaching students regardless of their music preference. Indeed, some of his most prominent students performed most prominently as rock musicians: Denny Dias, Walter Becker, and Joe Satriani all studied with him at one time.

Typically, Bauer began lessons with a review of elementary concepts. Regardless of the student's experience, he stressed fundamentals. He would ask a student to define a note, and then to define a *musical* note. Next, he required the student to learn what he

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[89] Ibid., 140. For the advertisement, see *The Village Voice*, November 19, 1970, p. 83. http://news.google.com/newspapers?nid=KEtq3P1Vf8oC&dat=19701119&printsec=frontpage&hl=en (accessed April 1, 2014).
[90] John S. Wilson, "The Guitar Craze-Where Is It Going?" *New York Times*, December 30, 1973, p. 67.
[91] Ibid.

considered to be the four essential qualities of a musical note: pitch, duration, dynamics, and timbre. The practice became pedagogy for the guitarist. Ever the consummate instructor, Bauer even once solicited this information from an interviewer.[92]

"Instructor" remained the operative word Bauer used to describe his role. "The first day I walked into his studio … he said to me, 'I'm not a teacher. I'm an instructor. I give you the instructions and you teach yourself. Nobody can teach you how to be you.'"[93] Ritche Deraney remembers his elation upon hearing this dictum. Having experienced a draconian faculty as a music student at Queens College, Deraney by 1977 sought a more affable musician with whom to study. Bauer selflessly assumed that role. "He wasn't a hard guy in any way. I never remember Billy getting angry. He never cursed. He might have gotten frustrated here or there, but he never said a foul thing in thirty years."[94]

By the time Deraney began to study with Bauer in 1977, the instructor charged eighteen dollars an hour. Advertising the school in newspapers was no longer necessary; like many students, Deraney became aware of it through word of mouth. Feeling awestruck by this humble jazz veteran, Deraney recalls Bauer initially showing him exercises with a pick before introducing fingerstyle approaches. The former technique included an emphasis on dynamics and tone production, while fingerstyle methods coincided with the arrival of four-part harmony. The lesson material occasionally corresponded with concepts *Bauer* studied at the time. For example, Bauer told *Jazz Hot*

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[92] Bauer, Rowe, 1998.
[93] Deraney, interview with author, February 12, 2014.
[94] Ibid.

in 1972 that he recently studied classical guitar in order to derive new colors from the instrument as well as develop his facility with counterpoint.[95] This in turn suggested a method for playing four-part harmony which Bauer imparted to students such as Deraney.

Thea Luba studied with Bauer in addition to co-writing the guitarist's autobiography. Her memories succinctly emphasize the complexity behind his motivation for becoming an instructor: "Billy learned how he played through teaching."[96] According to Luba, this unassuming man who claimed to be ignorant of his abilities compensated for that feeling through his students. Ever the consummate student, he continued his education by enrolling in a correspondence course at Berklee College of Music.[97] If Bauer arrived at his style primarily through ear and experimentation, he began to teach in earnest thirty years later in order to master the logic underlying that style. Indeed, he once demonstrated to Deraney a technique he used while playing with Tristano. "And I was like, 'Wow. That's cool! What is that?' And he said, 'I don't know.'"[98]

His teaching experience acted as a catalyst for the other pursuit dominating the final decades of Bauer's life.

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[95] "Billy Bauer," author unknown, *Jazz Hot*, 29.
[96] Thea Luba, interview with author, February 26, 2014.
[97] A photograph of Bauer's Berklee College correspondence form is included in Appendix C. Bauer also notes in *Sideman* that he studied sight singing with Sol Berkowitz at Queens College, composition with Rudolph Schramm at Carnegie Hall Studios, and ear training at the Manhattan Music Conservatory. See Bauer and Luba, *Sideman*, 97, 99. While Bauer does not specify the years of his attendance, he indicates that he enrolled in the Queens course during his daughter's freshman year at the same institution. According to Pam Bauer, she attended the college from 1959 until 1963. Pamela Bauer, email message to author, April 21, 2014. Moreover, Bauer may have studied with Schramm during the 1970s. Jimmy Heath notes taking similarly themed classes with Schramm at Carnegie Hall Studios in 1973. See Jimmy Heath and Joseph McLaren, *I Walked With Giants: The Autobiography of Jimmy Heath* (Philadelphia: Temple University Press, 2010), 167.
[98] Deraney, interview with author, February 12, 2014.

> In 1950 I was with the New York Conservatory of Modern Music…. There were about twelve or fifteen guitar players there…. I convinced the director to write some guitar parts for the whole section. But they came back and said they couldn't even read half-notes…. So I got the band's book, and they sat in that room and woodshedded until they knew the parts. That summer I decided to write a thing for the school, for my next term, using scales and triads, because I found that if they had known their scales well, a lot of this would have been eliminated.[99]

The exercises that Bauer decided to write developed into *Basic Guitar Studies: Text 1 (Scale Fingerings)*. On July 31, 1953, this volume became his first publication. Henry Adler initially published and distributed the book.[100] The first text included four sections. Section I and II discussed chromatic and whole tone scales, respectively. By extension, the author divided section III into five sub-sections: III (major scales), IIIA (natural or pure minor scales), IIIB (melodic minor scales), IIIC (altered melodic minor scales), and IIID (harmonic minor scales). For the final section, he delineated three more sub-sections: IV (legato pick [chromatic]), IVA (four finger major scales), and IVB (legato major scales).

Text II: *(Four sounds of the triads)* became available on December 14, 1959. In contrast to *Basic Guitar Studies*, the second volume in his instructional series would be published by the guitarist. In 1951, Bauer founded William H. Bauer, Inc. During his teenage years, Bauer had quickly withdrawn from the printing world of his ancestors,

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[99] Gogarty, "Remember Billy Bauer?" 19.

[100] Adler's name was obscured with marker in subsequent printings of the instructional book published by Bauer's company. See Appendix C. For a listing of copyright, see U.S. Library of Congress. Copyright Office. *Catalog of Copyright Entries, July-December 1953, Books and Pamphlets Including Serials and Contributions to Periodicals. Volume 7, Part 1, Number 2*. Washington, 1954, p. 58. http://books.google.com/books?id=ZRchAQAAIAAJ&pg=PA58&lpg=PA58&dq=billy+bauer+basic+guitar+studies+text+1&source=bl&ots=ThbVzzv2gV&sig=8RPZ0Di_R2NgwqvFirKUKlRftV0&hl=en&sa=X&ei=G2g_UOHA8TJsQSvt4L4DQ&ved=0CCwQ6AEwAQ#v=onepage&q=billy%20bauer%20basic%20guitar%20studies%20text%201&f=false (accessed April 4, 2014).

determined instead to become a professional musician. Now, like his father and grandfather, he now found himself inhabiting that world.

Bauer had a simple goal: he wished to provide a print forum for his instructional methods and philosophies while simultaneously affording the opportunity to publish works composed by himself, Tristano, Konitz, and Marsh. In 1956, he printed sheet music to originals "Purple Haze" and "Blue Mist".[101] Within a short period, he secured the publishing rights to many of Konitz's originals. A handwritten note signed by Konitz on November 20, 1956 granted Bauer publication rights to the saxophonist's "Kary's Trance" and "Cork 'n Bib." Two years later, Bauer would print *Jazz Lines by Lee Konitz*.

By 1963, the guitarist documented Tristano's work in *Jazz Lines by Lennie Tristano* (1959) and *Scene and Variations* (1963). A financial ledger from that year shows that Bauer sold his books regularly. [102] He continued to publish original material, adding Warne Marsh in the 1970s and pianist Connie Crothers in the 1990s. Additionally, he attempted to solicit compositions from pianist Sal Mosca. The Canadian Musical Reproduction Rights Agency granted him the right to distribute William H. Bauer publications north of the border on September 9, 1981. The guitarist's business was prospering.

A total of fifty-six of Bauer's original works remain copyrighted.[103] He published perhaps his most ambitious project between 1991 and 1994. *The Guitar Series* consists of

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[101] Significantly, the former publication predated his recording of the same work by three years.
[102] For photographs of Konitz's note as well as Bauer's ledger, see Appendix C.
[103] A complete list of these works can be found at the Library of Congress copyright website. http://cocatalog.loc.gov/cgi-bin/Pwebrecon.cgi?Search_Arg=bauer+billy&Search_Code=NALL&PID=ow4cCnSpQCNi3sAwu3FlpEseOeH6&SEQ=20140427170240&CNT=25&HIST=1 (accessed April 27, 2014).

six volumes covering notation reading, intervals, four-part harmony, scale warm-ups, triads, and harmonic progression analysis. With the exception of the final volume, each volume includes four separate books averaging fifty pages in length. "I move around the basic material, inventing musical solutions. The past twenty years, I have been organizing these studies in *Reading*, *Warm-ups*, *Intervals*, *Four-Part Harmony*, and *Progressions*."[104]

Publishing and instruction would dominate Bauer's energies for the remainder of his life. An ear infection in 1975 curtailed his performances, but he enthusiastically continued to teach. A corollary to The Billy Bauer Guitar School, his Guitar Club also began in 1970. Unlike the individual lessons at Bauer's school, the Club would focus on ensemble work. Bauer initially relegated membership to professional and semi-professional musicians. Guitarists Wayne Wright, Ray Gogerty, Danny Perry, and Jack Hotop joined him in the club, and Jim Hall contributed an arrangement.[105] Bauer aspired for the Club to counter the prevailing deficiencies in guitar ensembles guitarists. "One of my big things is to help guitar players get experience in section reading…. They have to learn how to team with other people." Unfortunately, the group only lasted for two years. Infighting among members caused Bauer to disband it.[106]

On November 20, 1976, Bauer gave his final prominent performance. Woody Herman decided to stage a concert at Carnegie Hall in celebration of forty years as a bandleader. For Bauer, the news arrived from an unlikely source. "If it wasn't for my pupils, I wouldn't have known about it. They all come and say, 'You're going to be in

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[104] Bauer and Luba, *Sideman*, 187.
[105] Ibid., 119.
[106] Ibid., 197.

Carnegie Hall in three or four weeks…. Your name is up there.'…. I picked up the *Times* and there it was, right on top." After three weeks, the guitarist finally received an invitation to play the occasion. The performance reunited Bauer with Chubby Jackson, Don Lamond, and many other Herd veterans as well as featuring Herman's 1976 edition. During a roll call of both groups, Herman initially did not acknowledge the guitarist. An insulted Bauer responded by not attending a post-concert reception in honor of Herman. When he procured a copy of RCA's recording of the evening, Bauer noticed that his name was missing from personnel. [107]

In contrast to Bauer's disconcerting experience, journalists enthusiastically reviewed the concert. Writing in *The New York Times*, John S. Wilson distinguished the guitarist (along with Jackson and Lamond) for his rhythmic drive on "Apple Honey."[108] This constituted a rare instance of press coverage that Bauer received at the time. On May 19, 1975, Gary Giddens invoked his name in his article on Connie Crothers. The author refers to Bauer as one of Tristano's "best known students of the late 40s."[109] Both Wilson and Giddens simplistically characterized Bauer. The amnesia surrounding his accomplishments began to emerge.

"In the thirty years I knew Billy, he (played) two (jobs)…. I asked him (why) so many times, and he just didn't think he was good enough to get out and play."[110] Following the Herman engagement, Bauer would not play again in public for almost twenty years. Aside from the 1982 *Newsweek* article, the press did not profile him. The

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[107] Ibid., 59-60.
[108] John S. Wilson, "In That Old Herman Manner," *New York Times*, November 22, 1976, 65.
[109] Gary Giddens, "Connie Crothers: Galatea Tristano," *The Village Voice,* May 19, 1975, 126.
[110] Deraney, interview with author, February 12, 2014.

release of live Tristano material from 1949 and 1950 generated marginal interest.[111] Still, jazz journalists and historians predominantly overlooked Bauer at the time. As Deraney's recollection denotes, the guitarist's reticence to perform caused this neglect as much as any misconception regarding his career.

Bauer began to assert his presence in the mid-1990s. He joined many colleagues and friends for Flip Phillips's eightieth birthday celebration in Deerfield Beach, Florida on March 24, 1995. Video from the event shows Bauer playing on four tunes: "Nuages," "Rosetta," "Constantly," and "Mean to Me." For the first and second tune, he appears beside fellow guitarists Howard Alden, Bucky Pizzarelli, and Herb Ellis. Bauer briefly solos on "Nuages." One may suggest that the simplicity of his solo resulted primarily from Bauer's age; he was seventy-nine when the performance occurred. Indeed, his self-effacement may also have inspired his brevity. "I just wanted to do my little job. I really had a chance to show myself…. (But) I didn't try to play too many choruses at the concert…. When Flip whispered 'You want one?' I said 'No!'"[112] However, Bauer's style arguably reflected an increasingly minimalist tendency during his silent years. As Deraney remembers, "He wanted less in his playing…. He wanted things simpler."[113]

Bauer attended another tribute on August 29, 1996. Nine years after Woody Herman's death, the Jazz Institute of Chicago organized "Woodchopper's Ball: A Tribute to the Woody Herman First Herd." The guitarist began to practice in earnest, although he also contended with pinched nerves and leg pain. Bauer used lessons with students as an

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[111] Francis Davis, "Lennie Tristano Quintet Live At Birdland 1949," *Cadence*, April 1980; reprinted in Bauer and Luba, *Sideman*, xxxv.
[112] Bauer and Luba, *Sideman*, 47.
[113] Deraney, interview with author, February 12, 2014.

opportunity to practice his rhythm guitar playing. "They were surprised I kept up with the tempos."[114] The concert was a success and received positive coverage in the press.[115] Bauer, content to perform rhythm, did not solo.

The guitarist participated in comparable tributes to Tal Farlow and Barney Kessel on June 24, 1996 and June 25, 1997, respectively. Unlike the Phillips or Herman concerts, no documentation of Bauer performing exists. The publication of his autobiography in 1997 contributed enormously this growing visibility. Journalists from numerous magazines such as *Cadence*, *Just Jazz Guitar*, and *Jazz Times* interviewed Bauer. On May 7, 1998, the eighty-one year old guitarist received his own tribute at Five Towns College in Dix Hills, New York. Under the direction of Professor Peter Rogine, the school guitar ensemble performed "Got a Match" (Chick Corea), "The Good Doctor" (Matt Margolin), "Tango" (George Van Eps), "Lazy Bird," "From This Moment On," "On Green Dolphin Street," and "Help Me" (a Rogine original). Bauer was presented with a dedication, and a student read Jack Kerouac's "Blues Chorus" in his honor.[116]

Despite the accolades, Bauer did not renew public playing. Content to publish,[117] instruct, and occasionally indulge an interest in painting, he spent his remaining years granting occasional interviews and enjoying the company of his family and students. In 2004, Bauer's beloved wife Marion died. That December, the eighty-nine year old guitarist was diagnosed with leukemia. He continued to instruct in his final interview.

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[114] Bauer and Luba, *Sideman*, 212.
[115] Howard Reich, "Inspired To Play," *Chicago Tribute*, August 31, 1996; reprinted in Bauer and Luba, *Sideman*, 214.
[116] For a photograph of the program, see Appendix C.
[117] One of Bauer's final publications was *Milton the Musician*, a children's books with music and instruction by the guitarist and story and illustrations by Thea Luba. See Bauer and Luba, *Sideman*, 190.

"Sometimes, play something, take the guitar away and put your hands on your thumb, sing it, and see if you can picture just where it is on the guitar. Then you've got it in your mind. If you know the pictures, you've got it."[118]

On June 14, 2005, Bauer was discharged from St. Francis Hospital in The Village of Flower Hill. He was transferred to The Hospice Inn near his home in Albertson, New York. Ritche Deraney remembers that Bauer had a tuning fork and manuscript paper with him, instructing the visiting student to sign back a pitch. It was one of the final instructions he gave. On Friday, June 17, Bauer died of cardiopulmonary arrest. Four days later, he was cremated. His son, daughter, and four grandchildren held a private service at the Nolan and Taylor-Howe Funeral Home in Northport, New York, and Bauer's ashes were interred at the Nassau-Suffolk Crematory in Lake Ronkonkoma.

News of the guitarist's death spread quickly, and accolades arrived with comparable speed. Obituaries lauding Bauer's career appeared in *The New York Times*, *Jazz Journal*, *Jazz Hot*, and *Down Beat*. On October 23, 2005, a celebration of Bauer's life was held at St. Peter's Church on 619 Lexington Avenue, 54th Street, Manhattan. The Reverend Dale R. Lind provided an opening welcome, followed by Ritche Deraney's remarks. Gene Bertoncini subsequently performed his arrangement of "I Remember You." Given the precedent Bauer's solo recordings "Purple Haze," "Greenway," and "Impressions" set for Bertoncini, his participation was as appropriate as the tune he selected. Additional remarks came from Phil Schaap, and added performers included Sal Mosca, Jack Wilkins, George Ziskind, Jim Hall, the Connie Crothers Quintet, Bucky

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[118] Carlton, *Conversations*, 97.

Pizzarelli with John Colianni, Jimmy Bruno, Tony Purrone with Early May, the Nick Russo Trio, Michele Ramo, and former students Dharma Ace Yamashita, Willie Steel, and Dan Axlerod. The most moving musical tributes came from Bauer's family. His daughter Pam added lyrics to and sang the eponymous tune written by her father. Moreover, Bauer's grandson Ryan Messina performed Horace Silver's "The Preacher" with a quarter.[119] The genius of Billy Bauer was passed to a new generation.

Reflecting on his life, Bauer wrote that his experience as a sideman was "like being on a great baseball team with great players, and that year they won the World Series."[120] Still, Billy Bauer was more than a team player. He was a leader in his field whose artistic accomplishments far exceeded the brief popularity he achieved during his career, and his perpetual curiosity resulted in a new standard for guitar composition and performance. More than a sideman to Lennie Tristano, Lee Konitz, or Woody Herman, more indeed than a studio musician, instructor, or publisher, Billy Bauer created a legacy as an innovator. Ultimately, the most positive consequence of this thesis will be a revisiting of that legacy.

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[119] As of April 2014, Ryan Messina continues to perform in the New York metropolitan area.
[120] Bauer and Luba, *Sideman*, foreword.

Appendix A:

Voice Leading and Phrase Rhythm

in Two Billy Bauer Improvisations

Jazz guitarist Billy Bauer had a professional career lasting seventy-seven years (from 1928–1995), and a recording career spanning fifty-four years (from 1941–1995). Despite his longevity, most popular jazz histories relegate his influence to late 1940s and early 1950s recordings he made as a sideman with pianist Lennie Tristano and alto saxophonist Lee Konitz.[121] This suggests that Bauer hit his creative peak during this period, and that recordings apart to his Tristano and Konitz work are of lesser musical interest and/or historical value. Indeed, Bauer's popularity largely crested during this era, as he won prominent readers' polls in *Metronome* (1949–1953) and *Down Beat* (1949–1950) magazines. His subsequent decision in the early 1950s to pursue a career as primarily a studio and session musician diminished his presence in the general jazz press, and the acknowledgment of his development as a unique voice in jazz guitar waned accordingly.

This is particularly unfortunate considering that Bauer's sound and approach *did* change in fascinating ways after the early 1950s. Arguably one of the most logical vehicles with which to demonstrate such development is through an analysis of jazz performances on contrafacts, original melodies based on non-original chord progressions. As the harmonic structure for the composition is generally dictated by the tune for which it is a contrafact, a relatively consistent framework thus exist for easy comparison.[122] By extension, a metrical outline for a contrafact will commonly be supplied by the original

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[121] An example of this can be found in Maurice Summerfield, *The Jazz Guitar: Its Evolution, Players and Personalities Since 1900* (United Kingdom: Ashley Mark, 1998), 55.

[122] This is obviously not to ignore the common jazz practice of chord substitution. However, substitutions require an antecedent harmonic framework to be generated: they have to substitute *for* something.

tune. The underlying structure—harmonic and metrical—is a *constant*, and the deviations *from that constant* become the language for the jazz musician's individualism.

Bauer recorded many performances of compositions based on the same chord progressions throughout his career. Following his work with Tristano, he developed a component of his style that incorporated more relaxed, elongated phrasing as well as a more consonant approach to voice leading. In order to validate this assertion, my analysis compares two of his improvisations on compositions based on the chord changes to Benny Goodman's thirty-two measure AABA jazz standard "Lullaby in Rhythm." The first tune, entitled "Progression," dates from a January 11, 1949 Lee Konitz recording featuring Bauer, Konitz, and Tristano; Konitz is the author. The second tune is a Bauer original entitled "Lincoln Tunnel," recorded almost exactly six years later on January 23, 1956 for Bauer's lone album as a leader. Through an analysis of Bauer's voice leading, I intend to illustrate the development of his approach toward harmony during the 1950s. Moreover, using Stefan Love's analysis of phrase rhythm,[123] I will show how Bauer's relationship to metrical hierarchy changed after his association with Tristano. The reader will note that it is not my intention to *privilege* one improvisation over the other. Rather, I intend to elucidate the ongoing transformation of Bauer's art beyond his brilliant playing with Tristano and Konitz. My transcription of the guitarist's solo on "Progression" is his complete thirty-two measure chorus, whereas the transcription of his improvisation "Lincoln Tunnel" is the second thirty-two measures in a sixty-four measure chorus. Both transcriptions in addition to the melody and chords to "Lullaby in Rhythm" (hereafter referred to as "Lullaby") have been written as a three system score labeled "Appendix I".

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[123] Stefan Love, "An Approach to Phrase Rhythm in Jazz," *Journal of Jazz Studies* 8 (Spring 2012): 4-32.

Note that the following music examples in the analysis are indicated on the score. Note also that the guitar transcriptions have not been transposed to concert pitch.

As both compositions are based on the harmony of "Lullaby," I will begin with a harmonic analysis of that tune. "Lullaby" is written in concert F. It begins with one measure of the tonic chord, followed by a G diminished triad appearing over the dotted quarter note A4 at the end of m. 2. This G diminished triad can be considered a borrowed chord from the parallel minor (a ii diminished chord in the key of F minor). *If* inverted and played as an E diminished seventh, this can also be thought of as a harmonic substitution for the dominant nine flat five chord (V9b5, or a C9b5 in the key of F) as the E diminished seventh shares that chord's upper structure. However, given the era in which the composition was written (1938), this is arguably not reflective of the composer's original thinking. The G diminished then resolves back to the tonic for one measure before the tune modulates to a minor ii7-V7-I (Abm7-Db7-Gb) in the half-step neighboring key of G-flat. This modulation theoretically derives from the parallel F locrian, as the new, briefly modulated tonal center is a half-step from the tune's key. Again, given the era in which the tune was written, the greater likelihood is that the composer introduced this brief modulation by "side-slipping" away from the original key. Indeed, this accounts in part for the tune's popularity among bebop-era jazz musicians. This side-slip descends chromatically back to the original key with a half-step modulation back to F6 (a triad with an added sixth) through a ii7-V7/9 (Gm7-C7/9) prolonged over two measures (mm. 6–7) before resolving to the tonic. The tune repeats the harmonic progression with the same harmonic rhythm through the second and final A sections (mm. 9–15, mm. 25–32).

The bridge of the tune (mm. 17–24) progresses harmonically to another borrowed chord, the iv7 (Bbm7). In the key of G-flat (the key to which the tune briefly modulates during the side-slip), Bbm7 is the iii chord. Thus, the tonal center suggested at the outset of the bridge is anticipated by the ii7-V7-I in Gb occurring in mm. 4–5. The iv7 then "back cycles" twice as a iv7-bVII7 (Bbm7-Eb7) in mm. 17–18 to the tonic F. This progresses to a secondary dominant A7 (V7/vi) before resolving to the relative minor (Dm), further progressing from the V7/V (G7) to the V7/9 (C9) and again side-slipping to Db7 (the augmented VI) before moving back to the V7 and resolving again to the tonic. Again, the final A section repeats the progressions of the first two A sections, with a 5-3-1 (C5-A4-F4) melodic voice leading via the F major triad in the final two measures.

Considering melodic motives in "Lullaby," we notice the prevalence of the interval of a ninth throughout the composition. The melody *begins* on the ninth of the tonic (G4 of F), and one of the reasons for its structural integrity is the ingenious manner in which the same neighbor tone motive is repeated throughout the A sections of the tune, whether over a major chord in mm. 1–2, 5, and their comparable measures in the subsequent sections of the form, or over a minor chord in mm. 4–6 and their comparable measures in the form. The motive even appears in the bridge, as the ninth of Bbm7 (C5) resolving to the 5 of Eb7 (Bb4). Even at the tune's most harmonically unsettling moment—Db7-C7 at m. 24—we hear the same motive in reverse, as the root of the chord (D5) moves to its upper neighbor Eb5 before resolving to the root of the V7 chord.

In certain crucial respects, Bauer's two improvisations on these progressions could not be more dissimilar. Prior to examining them, it should be noted that the respective harmonic structure and harmonic rhythm of Konitz's tune (again, the basis for

the middle system transcription) differs from “Lullaby.” Note that the Db7 appears in the beginning of the previous measure (m. 3) in contrast to “Lullaby” or “Lincoln Tunnel.” Also, note that neither contrafact makes use of the G diminished triad appearing in m. 2 of “Lullaby” (the same is true for the corresponding measures in all A sections). Moreover, the repetition of the ii7-V7/9 in mm. 6–7 and mm. 17–18 is replaced with one chord per bar, and the Db7 is not used in m. 24.

Let us turn to Bauer’s solo on “Progression.” He begins his solo with an eighth note pickup from the chromatic upper neighbor (Db6-C6). Note how Bauer implies the underlying harmony of C7b9 and its authentic cadence to F—found in “Lullaby” at the end of the A sections but *absent* from the contrafacts—at the start of his solo (labeled Ex. 1 in the score). He retains the tonic harmony from the A5 at the end of m. 1, climbing back to the C6 which resolves in passing tones to the root (F5). As the root descends to the major 7 (E5), notice how Bauer anticipates the upcoming Db7 by transforming his melodic line into an F harmonic minor idea, thus altering the chord with a sharp eleven (G5). Notice also how Bauer transforms the Ab5 with which he concludes m. 3 for the start of his line at m. 4, playing a Db pentatonic shell (1-2-3-5) before resolving the Db5 up a fifth to Ab5, the ninth of GbM7. Here, despite the fact that the Abm7 in “Lullaby” is ignored in both the “Progression” and Bauer’s improvisation, there is a striking intervallic recurrence of the ninth above the tonic (Ab5), thus forming a connection to the melody of “Lullaby” (Ex. 2).

Retaining the Ab5, Bauer again plays tension extensions, in this instance the flat nine and sharp nine of the ii7 chord. He resolves down to Eb5, which can be heard as a blue third anticipating the C7 in m. 7. Again Bauer plays the same sharp nine (Eb6) and

flat nine (Db6) before again playing the Ab5. This note, coming in the final beat of m. 7, is then transformed as a blue third (as above in m. 6) moving to the third (A6) and then the fifth (C6) to end the first A section.

The first quarter of the guitarist's chorus is characterized by chord extensions common to the bop era: flat nines and sharp elevens/flat fives are particularly prominent. However, Bauer's next A section begins with something quite unexpected: on the tonic chord, he plays an ascending fifth (C5-G5) followed by the same interval up one octave, repeating the idea through the middle of the next measure (Ex. 3). He follows this with an idea that may have been a mistake, keeping the G6 to which he climbed in m. 9 but playing a Db6 (rather than the possibly intended C6 from the prior line). However, this could also intriguingly imply an E diminished seventh, suggesting that Bauer was thinking about the G diminished triad that would have preceded the measure in "Lullaby" (Ex. 4). The guitarist also uses this motive in the next measure, playing the eleven and major seven of Db7. Again, while this interval is highly dissonant to the point of seeming a mistake, Bauer could be conceiving of this chord as a secondary dominant, implying an Ab7 derived from the Abm7 in the "Lullaby" progression by playing the flat seven (Gb6) and third (C6). Thus, it is possible that Bauer is briefly acknowledging the harmony from the original melody that he ignored in m. 4, although the major seven on the off-beat of beat three would not logically conform to that analysis.

Progressing to the GbM7, Bauer only alludes to the harmony with the major 7 before progressing through chromatic and non-chromatic passing tones to the C7. The Gm7 harmony is ignored completely. Indeed, Bauer anticipates the V7 as early as the off-beat of beat three in m. 13, where he plays the third of the chord (C6) and thus begins his

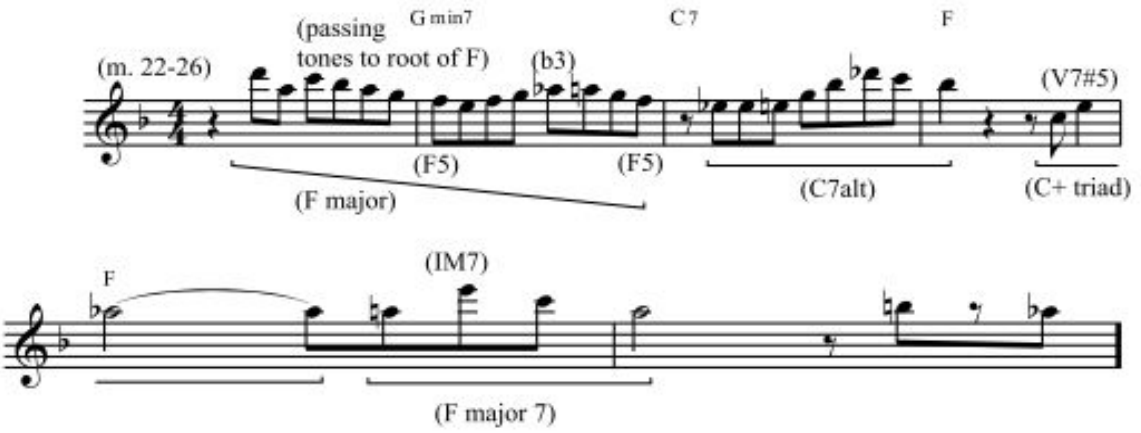
descent. The guitarist briefly implies the tonic on the off-beat of beat three, where he plays two successive A5s (the third of F) before moving through a chromatic passing tone to G5, thus firmly establishing the underlying C triad. The E5 at the end of m. 15 resolves to the root of the tonic at the start of m. 16, which in turn descends first in non-chromatic then in chromatic passing tones to the fifth (C5).

Bauer begins his next phrase toward the end of m. 16 with a G5. Note the octave progression to the end of m. 17 (Ex. 5). The guitarist outlines a Bbm7 beginning on beat 2. However, as he pivots on G4, he outlines the upper structure of an Eb13 (m. 18). Arguably, Bauer is thus anticipating the Eb7 with the first G5 he plays in m. 16. Also, note how Bauer's half note rest at the beginning of m. 19 *feels* more relaxing than previous half note rests (m. 8 or m. 11, for instance) due in part to the duration and prolonged harmonic anticipation (of V7, I, and bVII) in the melodic line immediately preceding it (mm. 13–18).

Bauer's next melodic line fits very neatly with the harmonic structure, as he plays a 3-5-4-3 pattern over the tonic (A5-C6-B5-A5) before playing off the harmonic minor mode through the ii7-V7alt-i cadence in the relative minor. Then, a displaced measure worth of rests (m. 21 beat two through m. 22 beat one; Ex. 6) is followed by perhaps the most astonishing moment in the chorus (Ex. 7). In beat two of m. 22, Bauer begins his next line with a D6. Notice how he lands on F5 exactly on the downbeat of m. 21, and how he further concludes that measure with the same note before a brief eighth rest starting at m. 24. Moreover, consider that Bauer plays diatonic passing tones C6 to F5, and that the passing tones are preceded by an appoggiatura. While these pitches do not strongly suggest the approaching Gm7 in m. 23, they *do* suggest the tonic chord F, not

expected until m. 25. Bauer even plays a blue third (Ab5) on beat three in m. 23. But notice what happens in m. 24. After implying the tonic F for one and a half measures, Bauer acknowledges the C7 harmony with altered extensions by playing the sharp nine (D sharp, notated enharmonically as Eb5 in the score) and flat nine (Db5). This intriguingly relates to the line he plays at m. 7 under the same chord (with the exception of the absent sharp five).

Still, this is arguably less remarkable than what Bauer plays next. As Bauer has already alluded to the tonic in m. 22–23, he extends his line from m. 24 into m. 25, playing the flat seven of C over the tonic F. Bauer plays the "avoid" note, the four of the tonic. His solution to this probable mistake is fascinating. After playing the Bb5, Bauer plays a C augmented triad resolving it to a rootless FM7 chord (A5-E6-C6). That he accomplishes this through chromatic decoration of the A (voice leading from Bb-Ab-A) is remarkable. However, perhaps more intriguing is that the augmented triad – tonic resolution is commonly associated with the 1920s, the period of Bauer's youth. The guitarist's ability to transform this sound into something modern is nothing short of startling. Due to its importance in the score, I have reproduced this section in the text (see below).

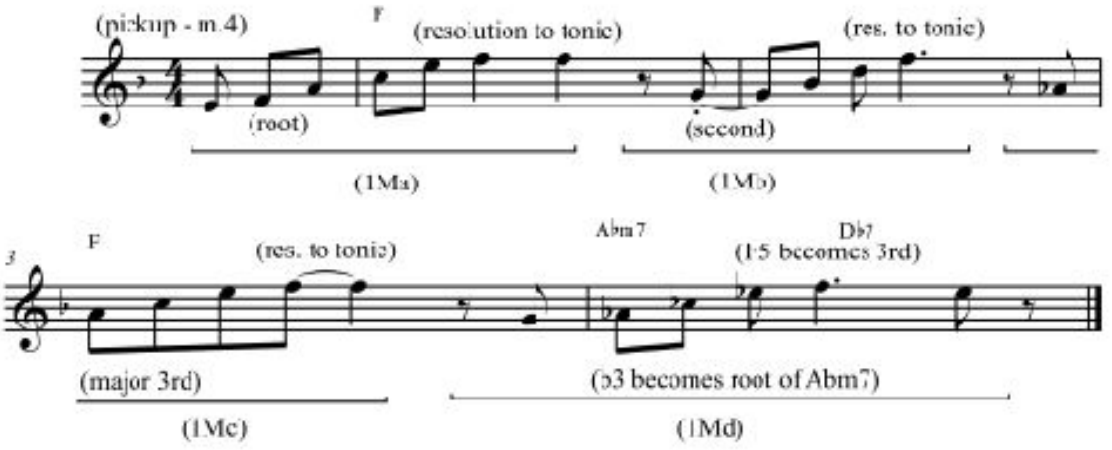


Having recovered gracefully, Bauer plays a following line quite consonant to the underlying harmonic progression, resolving from the flat seven of Abm7 (Gb5) to the five of Db7 (Ab5) before resolving to the root of GbM7. He concludes his solo by again implying harmonic minor over Gm7 (beginning in m. 29, as in m. 6), and again implying an authentic cadence through descending chromatic passing tones from the D5-B4, and from G4-A4 before resolving via a leap to the third of the tonic.

Recorded a little more than six years later, Bauer's improvisation on his original "Lincoln Tunnel" differs markedly from his work on "Progression." Notice for instance that Bauer fills his pickup measure with an extra beat, playing three eighth notes instead of the lone Db6 in the middle system. This is crucial, as it introduces the melodic idea earlier and develops it through arpeggiation rather than through passing tones, and through a repetition of a sequence of notes rather than a repetition of the same note.

Also, consider that Bauer starts his phrase in a *lower* register in system three. By extension, note how Bauer immediately creates a motive (labeled "1M" with segments a

– d in the score excerpt below). Considering the Ab4 to be a blue third decoration to A4 in m. 3 and the G4 as a lower neighbor to F4, notice the melodic line comprising the first, second, and major third (F4-G4-A4) degree of the tonic as implied by the initial note after each eighth rest. Also, notice that the top of each line resolves to the tonic, creating a gradual diatonic ascent to the octave F5 in mm. 1–3. (This is excerpted from the score below, as well as being indicated as Ex. 8 in the score).



Compared to “Progression,” his phrasing on this portion “Lincoln Tunnel” feels more elastic. Bauer then takes this motive and modulates it to the side-slip key, acknowledging the underlying Abm7-Db7 harmonic progression. In m. 5, Bauer again begins his phrase early compared to his “Progression” idea (barely acknowledging the GbM7 harmony with a 5-6-Root-5 [Db-Eb-Gb-Db] four note figure), and he ends it (on beat 1 of m. 8) one beat earlier than the 1949 solo. Fascinatingly, while he does play

chord extensions in mm. 6–7 (the ninth of Gm7 [A5], the thirteenth of C7 [D6]), he does not play any *altered* extensions as he did in the 1949 solo. In m. 8, he resolves down from 5 to 3 (C6-A5) rather than the reverse (as in m. 8, middle system; see example 9).

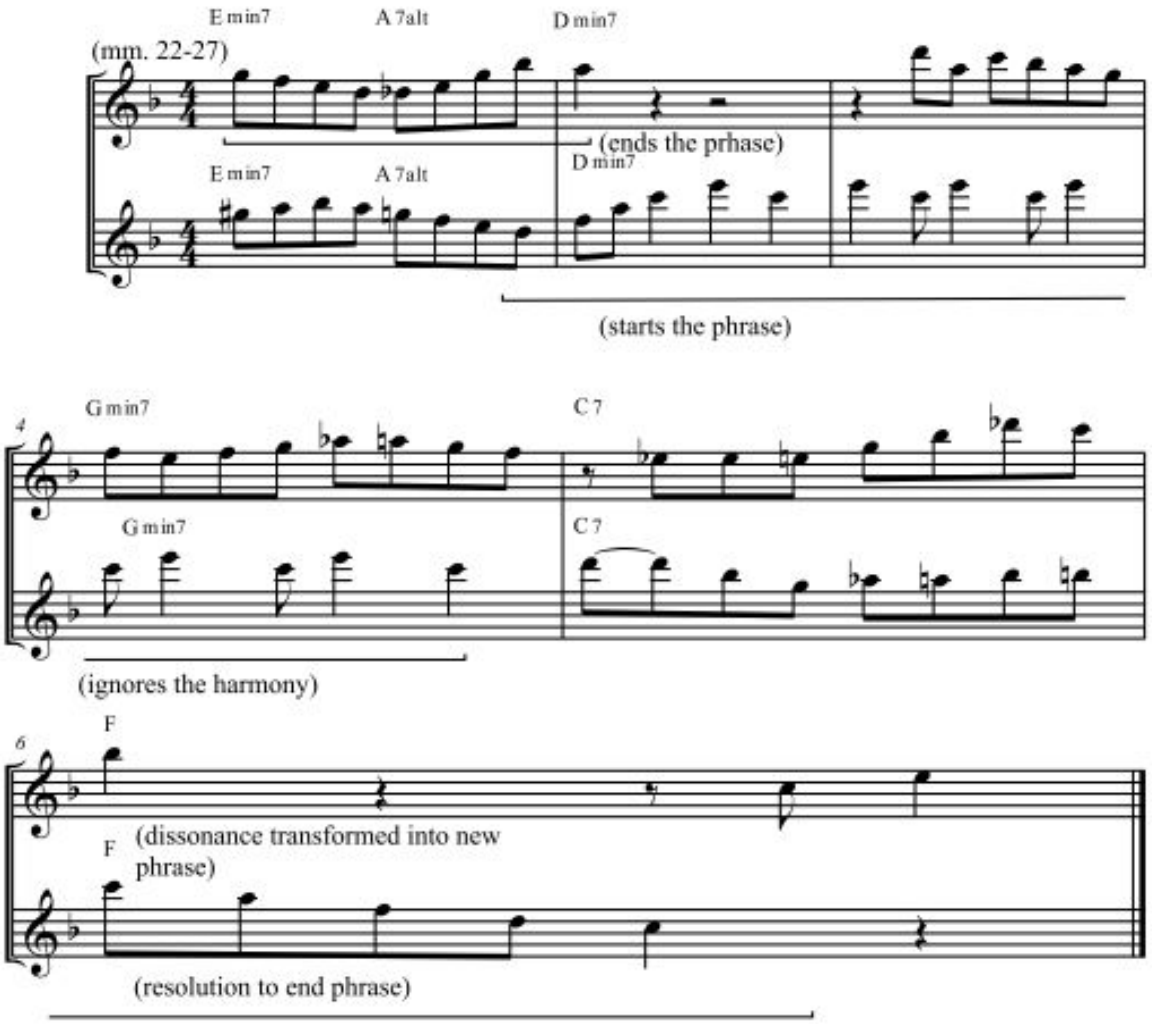
Like the second system, the ninth measure of the third system finds another wide intervallic idea, in this instance an octave rather than a fifth. Again Bauer plays more economically here by comparison to the 1949 recording. Although he uses the same number of notes in the phrase (four), he holds the longest in duration for an extra beat and a half (a quarter note tied to another quarter note tied to an eighth note, as compared to two eighth notes tied together). As a consequence, he ends the phrase early (on the second beat of m. 10), developing the idea in mm.11–12 (see Ex. 10). In contrast to his highly dissonant and abstract development in 1949, the 1956 idea uses incredibly spare melodic material: Bauer plays a grace note to C6, moving up to the F6 before resolving down an octave to F5. The idea in m. 12 differs only in the replacement of F5 with Cb5, the flat seven of the underlying harmony. As with the 1949 improvisation, Bauer does not acknowledge the Abm7 at this portion of the solo.

After a half rest, he continues by emphasizing the thirteenth and major seventh of the underlying GbM7 harmony. He continues to play over this chord even when Gm7 is introduced at m. 14, playing the fifth (Db6) and third (B5). Anticipating the C7 of the next measure, Bauer plays a 3-2-1 line (E6-C6) before playing chromatic passing tones to the root and resolving it to the tonic via an F major arpeggio from the fifth to an octave below (C6-C5 in mm. 15–16; Ex. 11). Contrasting mm. 13–16 of system three with system two, we thus notice an acknowledgement of GbM7 in system three, a fragmented

phrase introduced later in the measure (14) to underlie the C7 harmony, and diatonic versus chromatic passing tones resolving to the fifth (C5).

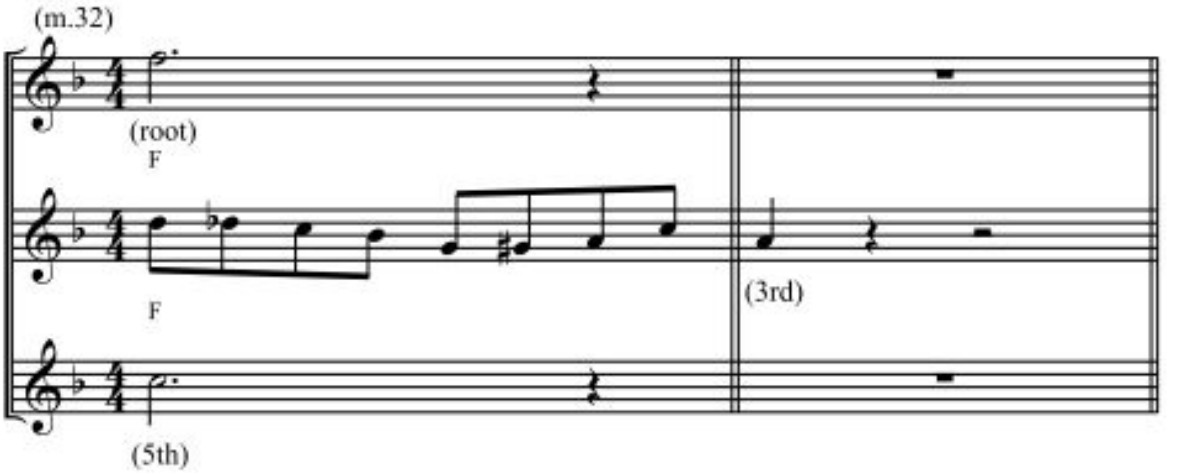
The beginning of the bridge constitutes yet another contrast. Here, instead of introducing his phrase in the previous measure as on the 1949 recording, Bauer begins his idea firmly on the downbeat. Notice that the octave span is now F6-F5 rather than G5-G4 in the middle system (Ex. 12). Further, Bauer plays comparably to his 1949 recording in that he pivots on the F5 (G4 in the middle system) to start his next phrase. However, he then outlines the flat seven, fifth, fourth, and third of Eb7 before ascending first in passing tones then in chromatic passing tones to the ninth of the tonic (G5). This portion of the phrase voice-leads into the Em7-A7alt harmony in m. 20.

As with the 1949 recording, perhaps the most remarkable portion of Bauer's "Lincoln Tunnel" solo can be heard in the second half of the bridge (mm. 21–24). With the last note of m. 20 (D5), Bauer ascends via a Dm9 arpeggio to E6 on beat 3 of m. 21. In contrast to the middle system, notice that Bauer *begins* his phrase on the off-beat of m. 20 *and continues it* through m. 23, in the process ignoring the Gm7 harmony at m. 23. At m. 24, Bauer resolves the phrase via an outline of a C9 and chromatic passing tones to the fifth of F in m. 25 before playing the same F major pentatonic from C6 that occurs at m. 16 (labeled 2M). This can be seen as Ex. 13 in the score. The excerpt below includes the contrasting mm. 20–25 of the middle system.



Notice how at the beginning of m. 26 Bauer develops his bluesy motive from the same pitch *in the same register* as on the 1949 recording (Ab5). Additionally, notice how the rhythm of this phrase mimics the rhythm of the melody to "Lullaby" (see Ex. 14). Thus, his phrase at this moment is pitch related to the middle system while being rhythmically aligned with the top system. Further, Bauer continues this idea into m. 28, again centering on the Ab5 through an appoggiatura, ending the phrase with the same

pitch at m. 29. Note that the pitch becomes a ninth to the GbM7 harmony, thus aligning its pitch with m. 5 in the middle and top systems (Ex. 15). Bauer concludes his solo with a descending G minor arpeggio resolving through first a skip and then chromatic passing tones to E5 before resolving to the fifth of the tonic. Notice in example 16 (excerpted below) how Bauer ends his final phrase exactly in alignment with the melody to "Lullaby," *unlike* his 1949 solo which continues into saxophonist Lee Konitz's chorus. Moreover, note how the final pitches of the melody and *each* solo form a I 6/4 tonic triad.



In the preceding pages, I have delineated the differences between Bauer's voice leading strategies on two compositions based on the same chord progressions. However, while I have mentioned differences in phrasing, I have not analyzed this in detail. Stefan Love's seminal 2012 article "An Approach to Phrase Rhythm in Jazz" provides us with a framework such an analysis. Love postulates that compositions written and/or popular during the bebop-era jazz cannon can be understood with reference to metrical hierarchy. Moreover, phrase structure can be discerned with reference to this hierarchical structure,

and the *creativity* of jazz phrasing can be appreciated when considering deviations from the framework.[124]

Love uses a symbolism to represent the divisions in this hypermetrical structure, and the score labeled "Appendix II" reproduces that system for the purpose of our analysis. Love's metrical hierarchy exists in even groupings, with single measures being separated by a straight vertical line, two measures being separated by a "double-v" line, four measures separated by a bottom-top t-bar line, and eight measures separated by a double bottom-top t-bar line. Corresponding to a thirty-two bar structure, there are four sets of these demarcations (4 x 8 = 32).

In order to understand jazz phrase structure against this backdrop, Love begins his analysis by breaking a musical line into segments, the smallest possible component of a phrase. As I hear Bauer's solo on "Progression," he is playing seventeen different segments. In the score, segments are indicated with a horizontal bracket *underneath* the respective system. In "Progression," we hear discernable segments roughly corresponding to m. 1, mm. 2–3, m. 6–8, m. 11–12, 13–16, 17–18, 19–20, 22–24, 26–28, and 30–32. I write "roughly" for (as we shall see) some of absent measures make use of anacrusis in which the segment begins early in reference to the hypermeter.

Segments can also be phrases, and *sets* of segments invariably form a phrase. For my analysis, note that I have labeled the corresponding *phrases* in of which sequences are subsets with a bracket *above* the respective system. For example, the four segments that begin the solo on "Lincoln Tunnel" form a phrase. Where sequences otherwise *correspond* to phrases, no additional symbol has been used.

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[124] Love focuses on the improvisations of Charlie Parker, Sonny Rollins, and Bill Evans in his article.

Comparing the two solos, note that the phrases generally fit the hypermetrical structure. Measures 9–12 are typical: in both instances, Bauer plays a phrase in two segments with slight differences in anacrusis at the end of the first segment. However, there are interesting differences. Specifically, Bauer plays one of his longest phrases on "Progression" beginning in the middle of m. 13, crucially interrupting it through a long tone[125] to start a new phrase that blurs the hypermetrical division at m. 17. In contrast, Bauer's "Lincoln Tunnel" solo concludes with a phrase the transverses the *ending* of the bridge and its hypermetrical demarcation. In most measures of either chorus, if the phrase overlaps the hypermetrical downbeat, it does so either at the beginning (as in m. 5 of system 2; Love refers to this as a "beginning accented" phrase) or the end of the phrase (as in m. 21 of system 2, an "end accented" phrase). Note that Bauer does not play a single end accented phrase on "Lincoln Tunnel" with the major exception of the phrase that concludes his bridge. The F major arpeggio from the fifth degree breaks through the bar line at measure twenty-five, briefly obscuring the downbeat that significantly announces the arrival of the final eight measures of the composition. A phrase that "obscures the initial downbeat and the next time-span at that level"[126] is designated as a double-ended accented phrase. Interestingly, Bauer does not duplicate rests between his 1949 bridge and his 1956 bridge: where one solo stops another continues. As a consequence, if a double-ended accented phrase exists in these transcriptions, it is through the combined bridges of both improvisations.

Love's theory is designed to consider phrase structure without reference to voice leading. Indeed, he concludes his article by suggesting that future research should include

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[125] Love refers to this and related phenomenon as "inter-onset intervals."
[126] Ibid., 19.

voice leading. With Bauer's solos, we see interesting results when considering Love's suggestion. Again, examine Bauer's bridge on "Lincoln Tunnel." While Love's analysis would have his phrase begin on the downbeat of m. 17 (the end of the second A section, and an important demarcation point), I hear a new phrase on the final beat of m. 18. This new phrase is demarcated with a vertical line, ending just prior to the offbeat of m. 20. Note that the new phrase generates anacrusis at both ends of the phrase, albeit slightly (the "beginning" on beat four at m. 18, and the "ending" on the "and" of beat 4 at m. 20).

One advantage to combining voice leading analysis and Love's phrase method is the degree to which it can elucidate phrase overlap. Consider the middle system in Appendix III. Here, I have "filled in the gaps" of Bauer's phrases by considering the repetition of pitches in the first seven measures of his overall line. For instance, notice how Bauer develops his melodic line from A5 in m. 1 through Ab5 toward the end of m. 2 and continuing it through to the end of m. 7. This elongates his phrase on a hypermetrical level, thereby making it more comparable to his 1956 phrase by illustrating its unity. Indeed, this reiterates the thesis of this article: namely, that Bauer developed a sense of phrasing by the middle 1950s that incorporated longer phrase lengths. A comparison to his 1949 solo suggests that Bauer was laying the groundwork for this change in phrasing methods during his period with Tristano. The resulting combination of voice leading and phrase analysis may consequently serve as a vehicle for demonstrating changes in style among musicians.

I have attempted to demonstrate the degree to which jazz guitarist Billy Bauer investigated more consonant approaches to harmony and phrasing following the peak of his popularity in the late 1940s and early 1950s. Critics may contend that I have not

considered the degree to which Bauer's comparatively relaxed phrasing and voice leading in the latter recording resulted from a two chorus solo. Bauer may have been sufficiently prepared by the time of his second chorus. Phrasing contrasts to his 1949 record would therefore seem moot. However, there are recordings of Bauer in the late 1940s playing multiple choruses on which he uses similar phrasing and voice leading techniques to his work on "Progression." This also counteracts the notion that my comparisons of phrase structure and voice leading would be moot due to the differences in recording time between the 1949 and 1956 documents.

Finally, a comparison between the improvisations and the melodies of the contrafacts may be warranted in future research. In Bauer's case, the melody of "Lincoln Tunnel" contrasts similarly to Konitz's theme for "Progression." Perhaps a more significant indicator of differences should include the work of the *other* improvisers on the respective albums. Konitz's recording features Bauer, the alto saxophonist, *and* Tristano all playing complete thirty-two measure choruses. Moreover, the musicians "trade eights" toward the end of the recording, thus providing a perfect means to attempt to understand their potential effect on each other. Again, future research should attempt to acknowledge these considerations in light of this analysis.

Appendix I:
Voice leading analysis

Lullaby in Rhythm

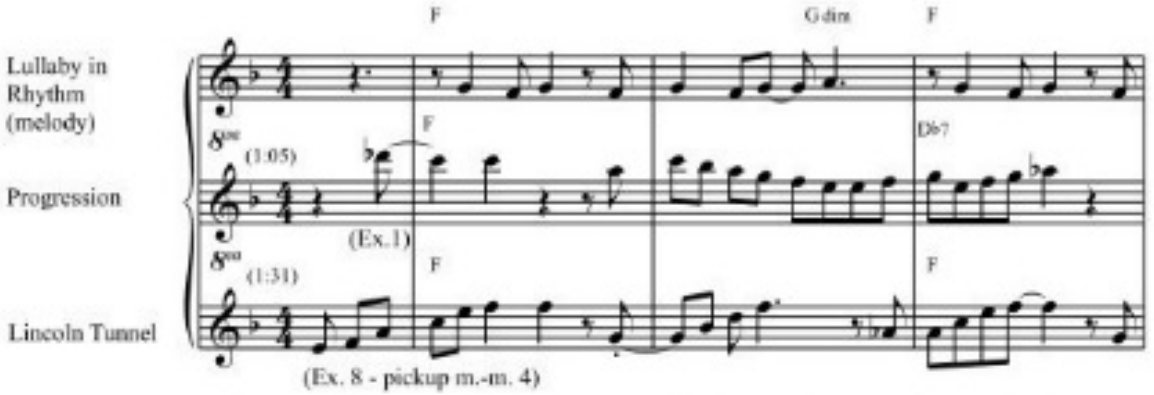
(Goodman/Sampson/Profit/Hirsch; copyright 1938, Robbins Music Corp.)

Progression

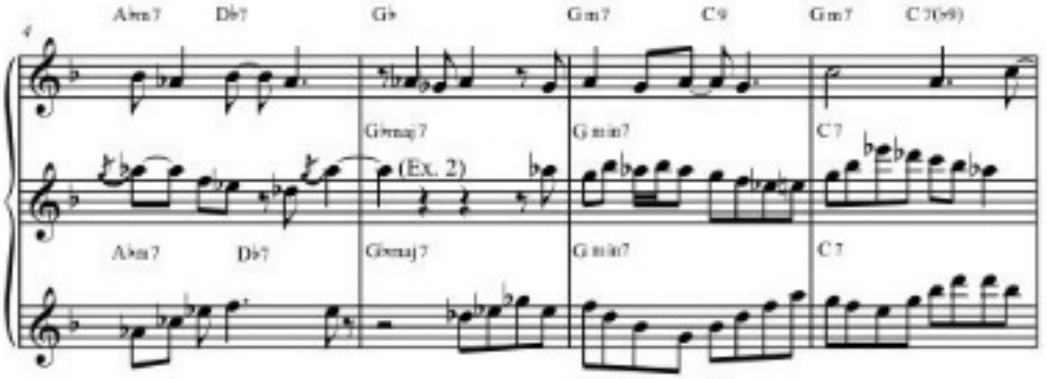
(Lee Konitz)
Rec. 1/11/49; Billy Bauer Guitar Improvisation.

Lincoln Tunnel

(Billy Bauer)
Rec. 1/23/56; Billy Bauer Guitar Improvisation (2nd chorus).
Improvisations transcribed by Steve Beck



(Ex. 8 - pickup m.-m. 4)



(Ex. 9 - mm. 6-7)

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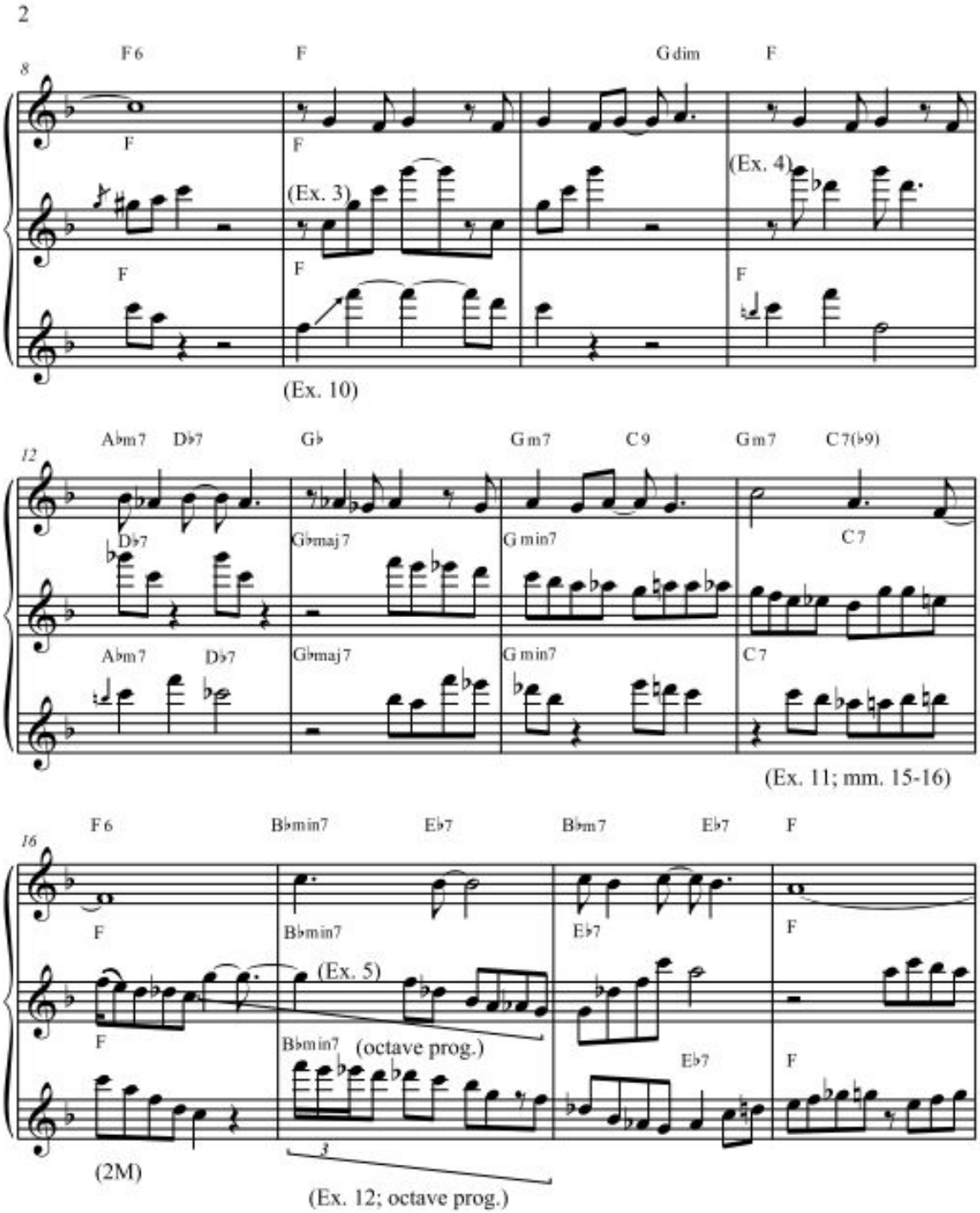
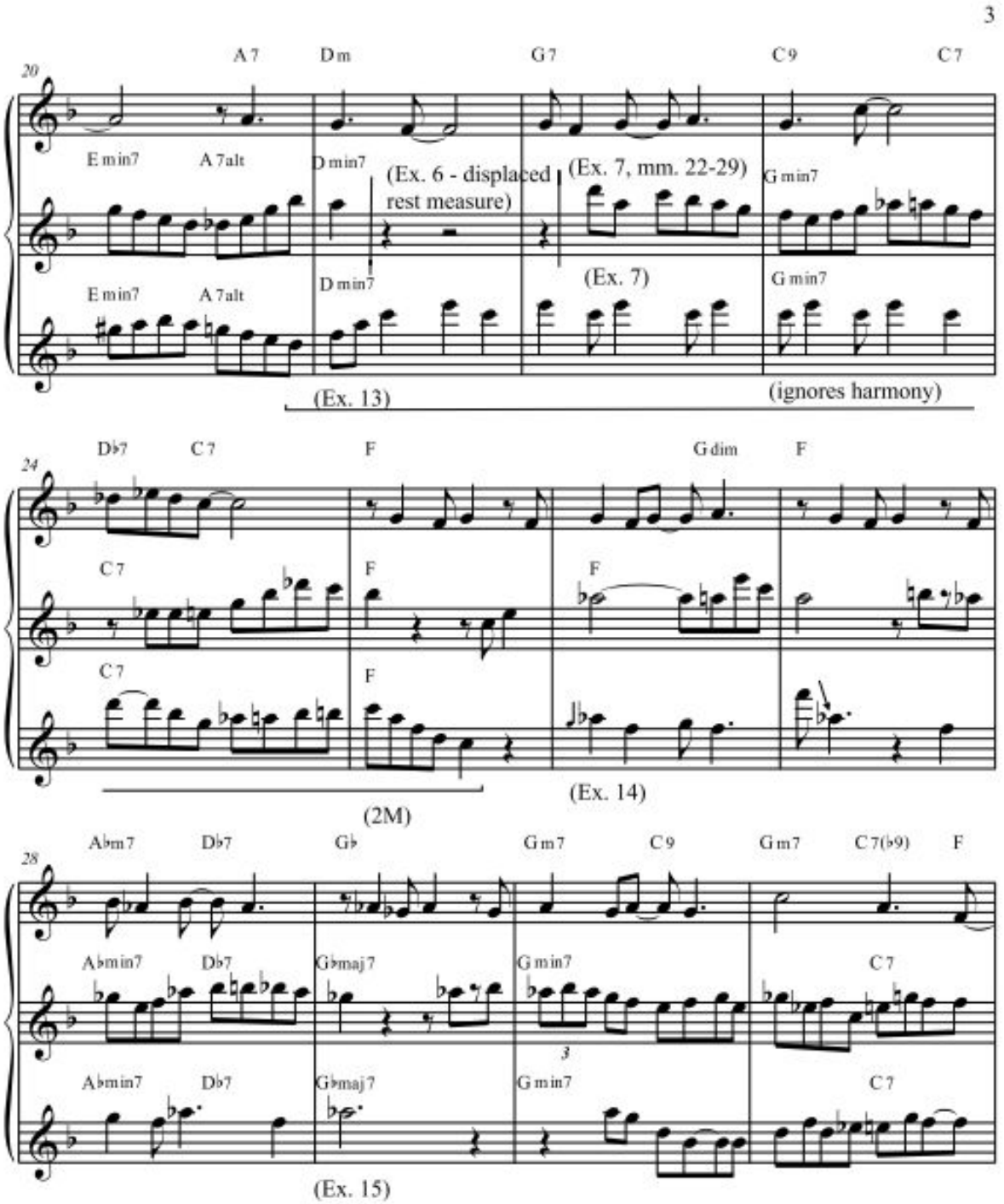
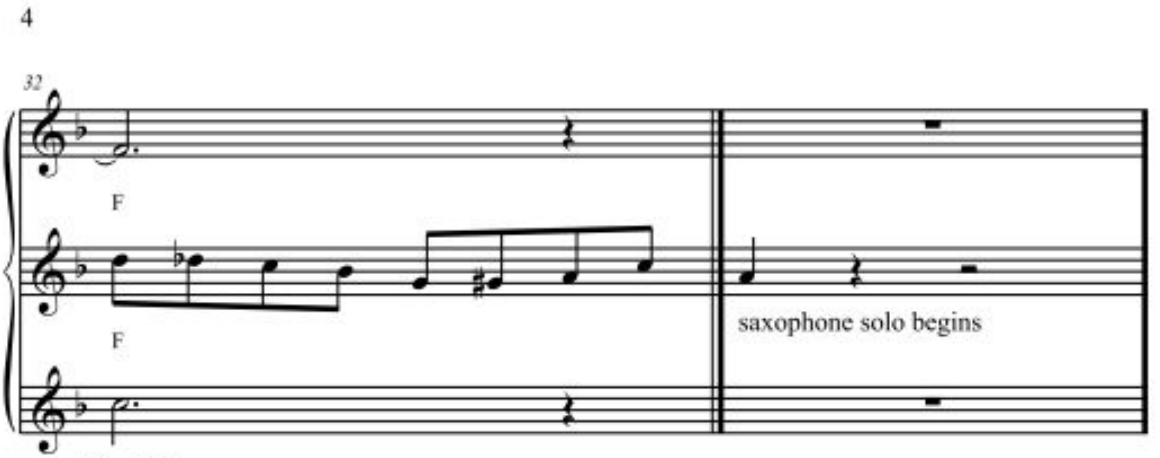

2
8
F6
F
Gdim
F
(Ex. 3)
(Ex. 4)
(Ex. 10)
12
A♭m7
D♭7
G♭
Gm7
C9
Gm7
C7(♭9)
D♭7
G♭maj7
G min7
C7
A♭m7
D♭7
G♭maj7
G min7
C7
(Ex. 11; mm. 15-16)
16
F6
B♭min7
E♭7
B♭m7
E♭7
F
B♭min7
E♭7
(Ex. 5)
(octave prog.)
(2M)
(Ex. 12; octave prog.)


3
20
A 7
D m
G 7
C 9
C 7
E min7
A 7alt
D min7
(Ex. 6 - displaced rest measure)
(Ex. 7, mm. 22-29)
G min7
(Ex. 7)
(Ex. 13)
(ignores harmony)
24
D♭7
C 7
F
G dim
(2M)
(Ex. 14)
28
A♭m7
D♭7
G♭
G m7
C 9
C 7(♭9)
A♭min7
G♭maj7
(Ex. 15)



(Ex. 16)

Appendix II:
Phrase Analysis

Lullaby in Rhythm

(Goodman/Sampson/Profit/Hirsch; copyright 1938, Robbins Music Corp.)

Progression

(Lee Konitz)

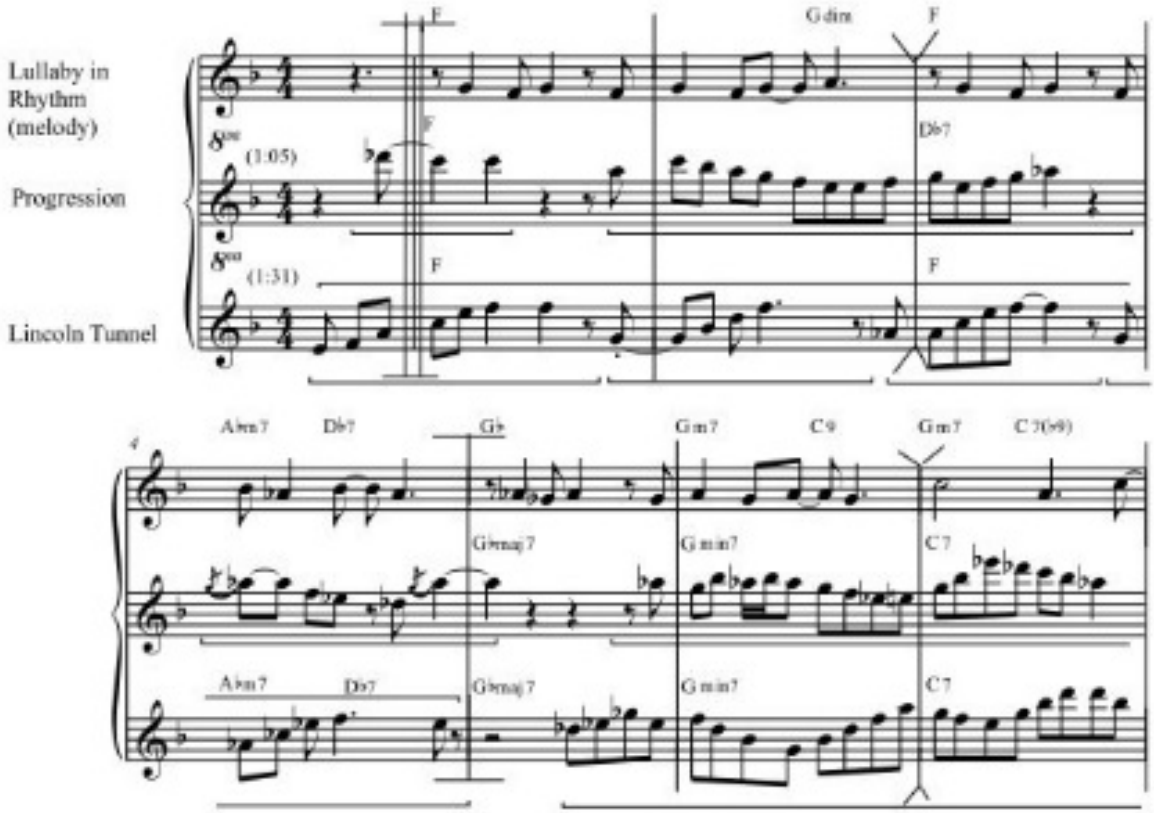
Rec. 1/11/49; Billy Bauer Guitar Improvisation.

Lincoln Tunnel

(Billy Bauer)

Rec. 1/23/56; Billy Bauer Guitar Improvisation (2nd chorus).

Improvisations transcribed by Steve Beck



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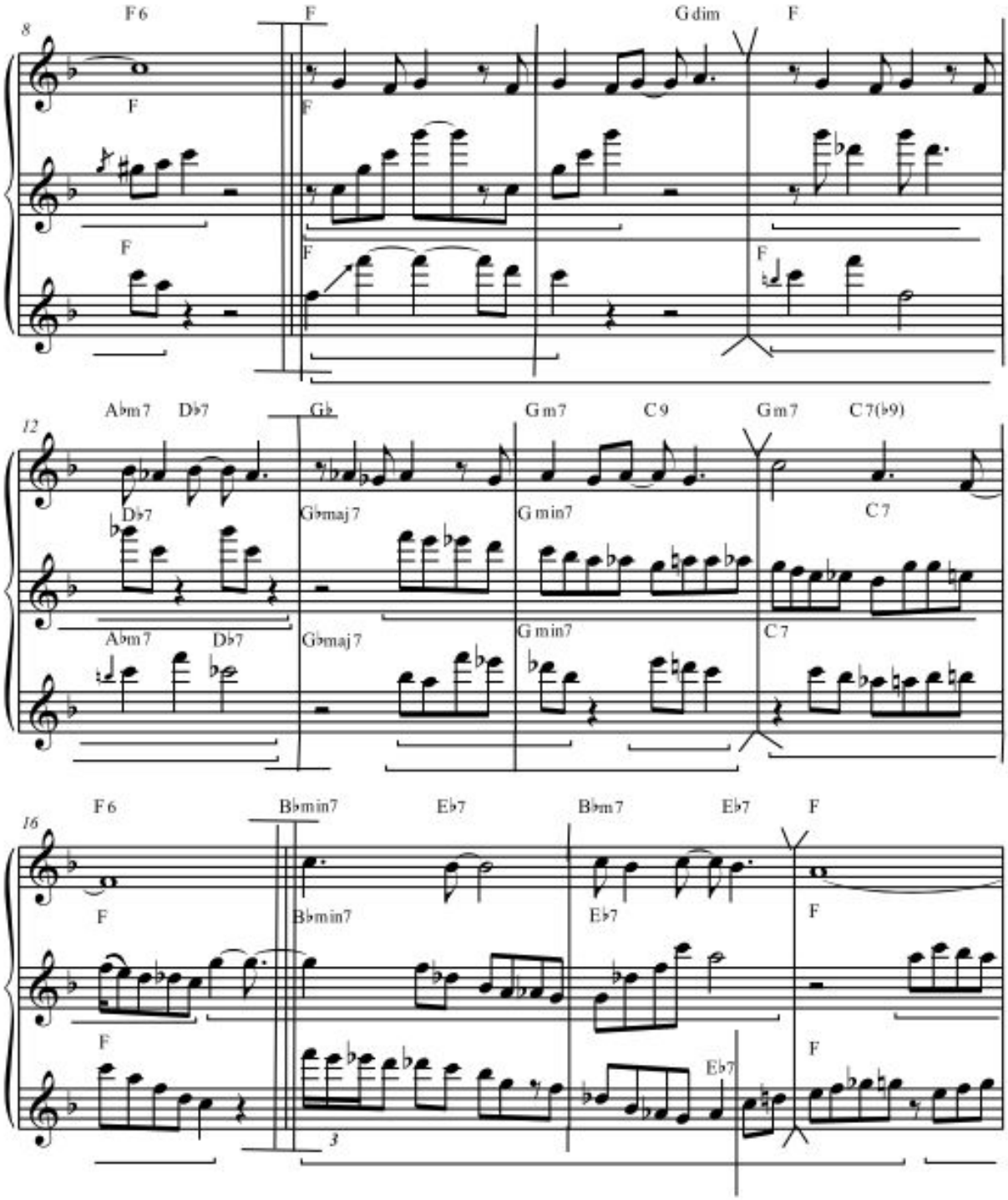
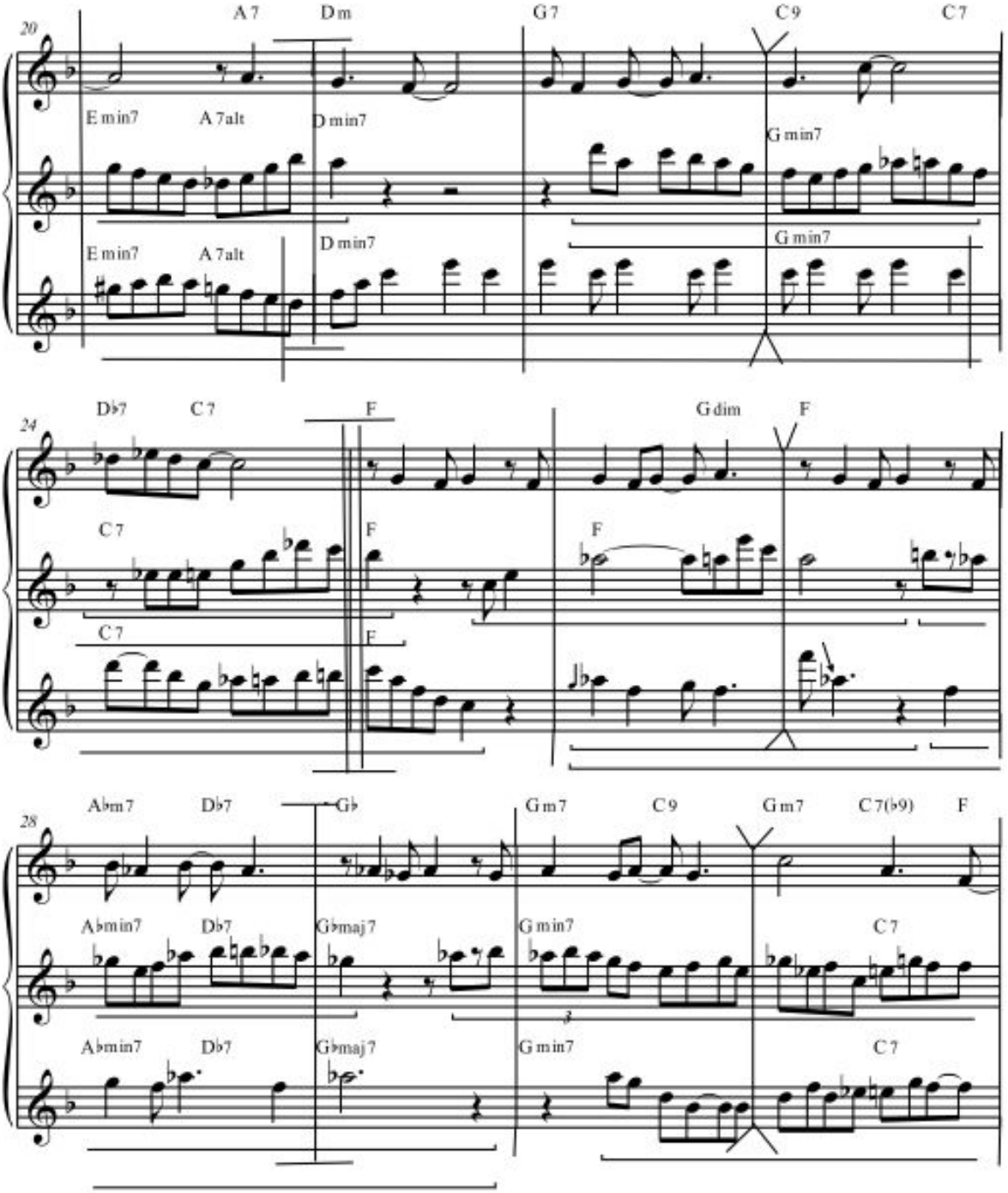
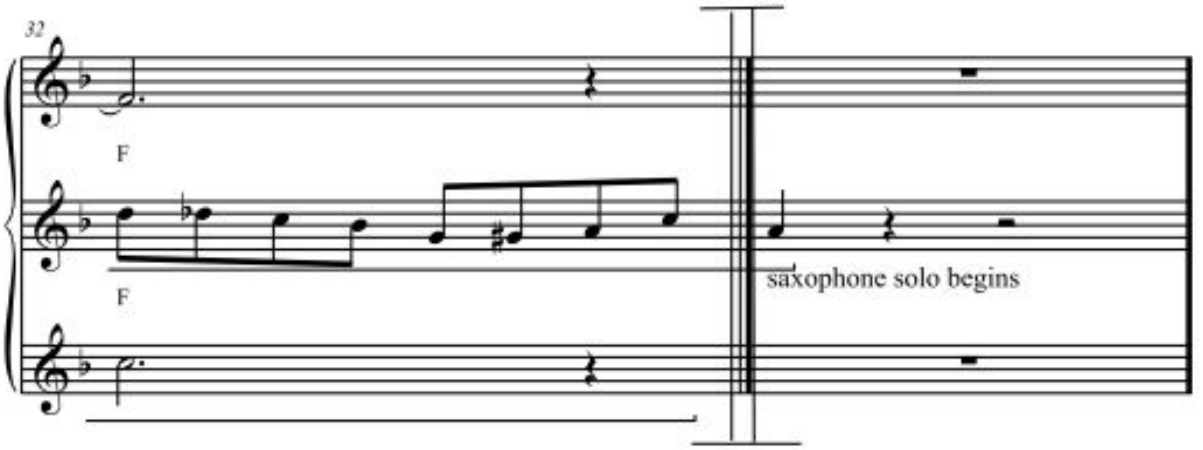

8
F6
F
Gdim
F
12
A♭m7
D♭7
G♭
Gm7
C9
Gm7
C7(♭9)
D♭7
G♭maj7
G min7
C7
A♭m7
D♭7
G♭maj7
G min7
C7
16
F6
B♭min7
E♭7
B♭m7
E♭7
F
B♭min7
E♭7
F
E♭7
F
3


20
A 7
Dm
G 7
C 9
C 7
E min7
A 7alt
D min7
G min7
E min7
A 7alt
D min7
G min7
24
D♭7
C 7
F
G dim
F
C 7
F
F
C 7
F
28
A♭m7
D♭7
G♭
G m7
C 9
G m7
C 7(♭9)
F
A♭min7
D♭7
G♭maj7
G min7
C 7
A♭min7
D♭7
G♭maj7
G min7
C 7


32
F
F
saxophone solo begins

Appendix III:
Phrase Overlap

Lullaby in Rhythm

(Goodman/Sampson/Profit/Hirsch; copyright 1938, Robbins Music Corp.)

Progression

(Lee Konitz)

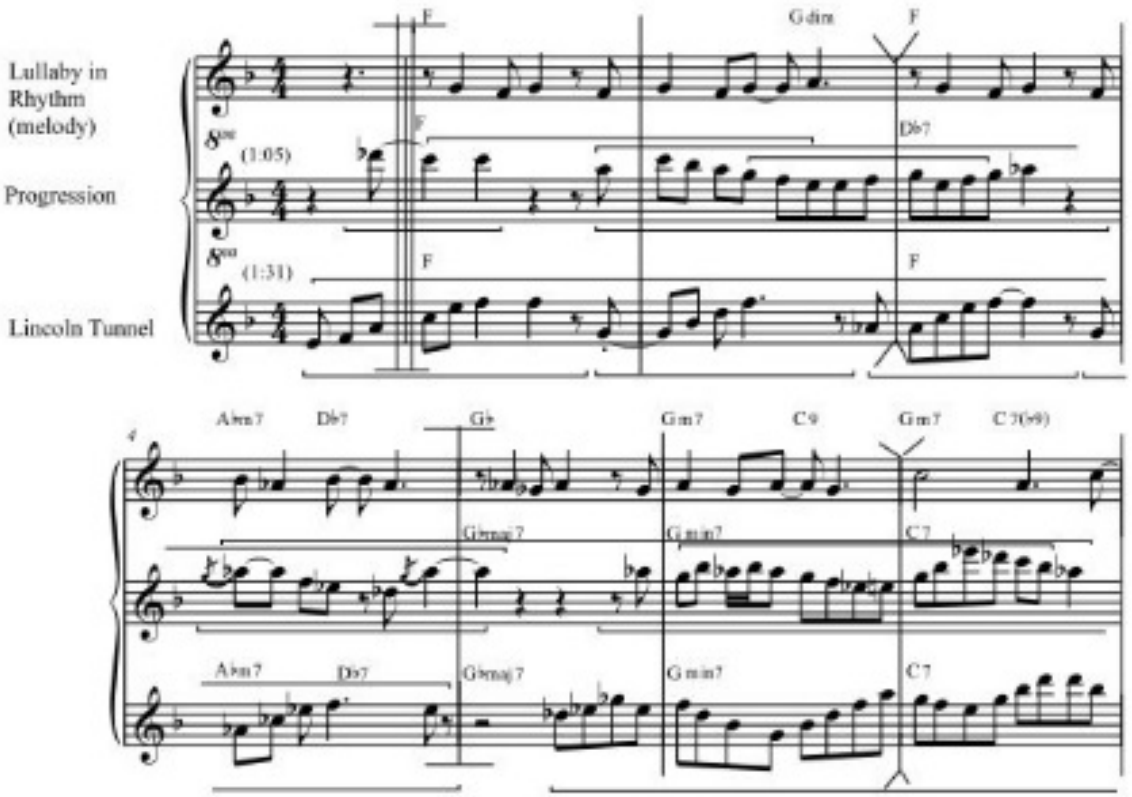
Rec. 1/11/49; Billy Bauer Guitar Improvisation.

Lincoln Tunnel

(Billy Bauer)

Rec. 1/23/56; Billy Bauer Guitar Improvisation (2nd chorus).

Improvisations transcribed by Steve Beck



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Appendix B:

Interviews

Between 1949 and 1958, Billy Bauer recorded with alto saxophonist Lee Konitz (LK) *on twenty sessions under the leadership of either pianist Lennie Tristano or Konitz. Additionally, Bauer performed with Konitz's quartet from 1957 to 1958, and Konitz played at Bauer's* Sherwood Inn *jam sessions on at least two occasions in 1961. The following transcript derives from an interview conducted by the author* (SB) *on September 26, 2013.*

LK: Yeah. Hi.

SB: Hi, Mr. Konitz?

LK: Yeah.

SB: Hi. Is it a good time to talk now?

LK: O.K.

SB: Do you first remember hearing Billy with Lennie? Or, do you remember hearing him with Woody Herman?

LK: Well, I heard him with Woody Herman but I didn't really know—I hadn't met him or anything. So, I didn't single him out in any way.

SB: So, by the time you had started playing with Lennie, as opposed to just studying with him, you kind of knew Billy's reputation already in terms of guitar playing?

LK: Too an extent, yeah.

SB: The first session that you recorded in January of '49—

LK: Oh, my goodness. Yeah?

SB: (*laughs*). My understanding was that the session was originally supposed to be your date but you wanted to do it as a sideman, so you gave it to Lennie Tristano.

LK: Uh, let me see if that's correct the way you're putting that: "I wanted to do it as a sideman." I don't remember deciding anything like that. I had some words with the men I was supposed to collaborate with and something went wrong. My suggestions for the approach—he didn't approve of that, and didn't want to do the date with me. I don't remember his name now.

SB: This was another musician?

LK: Yeah.

SB: So, when you set up that session it was pretty much a given that Billy would have been involved given his association with you and Lennie Tristano at that time?

LK: Well, I just figured him as part of the rhythm section.

SB: What are your recollections of Billy's relationship with Lennie as a player, personally?

LK: Well, he was a very unique character, as you've no doubt heard by now in different versions. But, he was a lot fun to be with and a beautiful conceptualist harmonically and in terms of the tone production that he got out of that instrument, which is very moving to me. I felt very close to that sound and the way he reacted to who he was playing with. He wasn't the hottest soloist in terms of Charlie Christian and all of those people who he studied. But he had a more unique way of expressing his music and sometimes it was a little bit jumpy and a

little bit—let's see. What's the word for this? I guess nothing that you would anticipate in a way on the guitar history up to that date. So, in that sense he was very intent on playing something that was meaningful and original. And I think a lot of that was inspired by his relationship with Lennie.

SB: I was just about to ask you where you think that comes from, because I know he played banjo earlier on and he was certainly interested in a lot of the Swing Era players being of that generation. But I'm not sure of many influences that would have led the collaboration that he had with you and Lennie and also Warne to be predictable.

LK: Yeah, you could say that.

SB: Did he ever talk to you about people who influenced how he played as a guitarists that were guitarists?

LK: He never got into that, no.

SB: In terms of the Capitol sides that the sextet did, I believe it was Warne Marsh who said there were about four months of rehearsals for that material. Is that correct to your recollection?

LK: I never measured that time. That was just part of weekly meetings and lessons and preparations for the date. But I didn't measure it in that way. That's news to me. That was just an ongoing activity.

SB: And the group played Carnegie Hall on Christmas Eve of '49?

LK: Something like that.

SB: Do you recollect anything about that particularly?

LK: Well, it was kind of an all-star occasion. Miles was on that. I don't know that for sure.

SB: Billy indicated in some interviews that Bird would sit in during some of the Birdland concerts in 1950.

LK: Sit in?

SB: Yes.

LK: With whom?

SB: With the sextet. With your group with Lennie.

LK: Bird never sat in when I was on the scene. Not that he wasn't invited, but I would have probably been scared to death (*laughs*).

SB: On the early New Jazz and Capitol material that was alternately under your name or Lennie's, do remember if Billy was particularly reading charts?

LK: That was just something that was going on in this week-to-week get together. Reading the songs was necessary, and then playing them on the gig a few nights in a row and knowing them.

SB: So by the time of the recording session they were pretty much down cold?

LK: I think so.

SB: Regarding the early 1951 sessions that Miles was on, the session that had some George Russell material. In those sessions, in contrast to a lot of the 1949 sessions

Billy doesn't solo that much. Was that your choice or his choice or was that just a time consideration?

LK: Well, I just felt that somehow this is a thrown together session so to speak. And Miles was not in tip top shape. So, most of my concentration was on getting to Miles and getting through some of that difficult music together. I wasn't thinking very much about Billy fitting in so much except in playing the written parts and assisting the rhythm section.

SB: You did a session in April of 1950 in which you recorded the tune "Rebecca" just with Billy. The intro that he played was something that he previously used on a Tristano cut. Do you remember him saying if that was something that was worked out?

LK: No. I never got information about that. I just liked it very much and we settled for that, wherever it came from.

SB: The other big session that you had with him in '51 featured the tune "Duet for Saxophone and Guitar." I had seen correspondence by Billy addressed both to you and also to publishers that indicated that he wrote that tune.

LK: Yes. Whatever little bit was written.

SB: Do you recall him getting in contact with you at the time to try to secure royalties to that?

LK: No. I *hope* he got that.

SB: Do you recall him playing without a pick often? Playing with his fingers?

LK: I noticed that, but I accepted it as a fact and didn't observe it too much. I might add at this point that playing with Billy—especially in that duo situation—I think it was the first duo experience that I felt that kind of give and take, that kind of possibility for really improvising and making it sound like a meaningful piece.

SB: Did the two of you practice alone apart from the sextet, either in preparation for that or otherwise?

LK: Just before we did the date we got together just to go through it.

SB: But prior to that had you gotten together and played, just the two of you?

LK: I don't think so, no.

SB: In the book that you wrote with Andy Hamilton, you said that, regarding Billy's solos, he was very insecure about them because they weren't that great.

LK: Well, I think that's true, yeah. I heard people remarking about his kind of putting himself on with the Woody Herman band. When an occasion arose when he was singled out for something, he was very shy and self-conscious about it I think. So, he didn't really accept himself as a born soloist.

SB: Did you see any conflict in that regard in terms of the work he did with either you or with Lennie?

LK: I think those situations helped him to relax and fit into a context that was really meaningful for him.

SB: It's ironic, because it wasn't a context that certainly wasn't obviously as commercial as Woody Herman.

LK: Well, that's certainly obvious, yeah.

SB: And to what extent do you think that contributed to Billy's level of comfort?

LK: Well, one hundred percent to it, you know. It's the difference between the way I played with Stan Kenton and the way I played with any other situation that's measurable in some way.

SB: You didn't record with Billy between '51 and '55. Do you recall playing with him during that period between the duet session and the Warne Marsh Atlantic album?

LK: I think we did some kind of thing—he has a situation out in Long Island I think weekly where he'd invite people to join him.

SB: The Sherwood Inn?

LK: That sounds familiar.

SB: He had a jam session from about '60 to '62. He mentions in his book that there was a particular occasion when he had a bass player on the gig that you weren't too fond of.

LK: Do you remember that name?

SB: He didn't list the name of the bass player.

LK: Oh, that was very ethical of him.

SB: (*laughs*). Right! Do you remember that occasion?

LK: Uh, not specifically, but it's certainly possible.

SB: I got the set list from Bill Bauer that Marion had actually written. You'd been at the Sherwood Inn a few times based on that set list. Do you remember if it was crowded, or if it was just musicians? What do you remember about the environment?

LK: At the Sherwood Inn?

SB: Yes.

LK: I don't remember it being crowded, per se. I didn't really know who the people were in the audience, except for an isolated friend or acquaintance.

SB: Did Billy call the tunes?

LK: I think it was kind of common knowledge that what we played with Lennie was the basic library I think that we referred to.

SB: There was a book written about Lennie not too long ago. Eunmi Shim was the name of the author. And in that book, she references Warne Marsh as saying that despite the documented live performances, that particular group that Lennie led didn't play very much live. Do you remember that being the case?

LK: I think that's the case…. I'm lying here comfortably trying to relax through this historic interview.

SB: (*laughs*). Well, I appreciate your granting it very much. I really do.

LK: Well, I appreciate sixty years later or whatever someone pointing to this element of musicality in jazz—especially as something a little bit different—to add to the development of this music.

SB: Well, thank you. You mentioned also in the book you wrote with Andy Hamilton that there was a date you wanted Billy to do with you later in life, but that he declined. Do you remember the circumstances surrounding that?

LK: I don't, actually. I can't imagine why he would do that. I don't think it was a musical reason, that it had something to do with his schedule or whatever.

SB: The strings album that you did in the late '50s. There's some dispute as to whether or not Billy actually appeared on that.

LK: Yeah, he did. That's with Bill Russo?

SB: Yes.

LK: Yeah, he did. He played some lovely stuff on that, I remember. One ballad we played was "Round Midnight."

SB: Do you recall him speaking to you in terms of his compositional process, or talking music in general?

LK: Not really. We didn't really spend a lot of time alone as compatriots. It was usually in the context with Lennie or some recording situation, specifically. But Billy didn't kind of hang out. He had his family and I had my family. That was kind of it.

SB: I saw among the correspondence that I was able to look at Bill Bauer's house in Long Island a note you sent to Billy in the early 80s when you were in Poland with your wife. You'd mentioned something about a health scare at the time that you'd had.

LK: What was I writing specifically about? Just a friendly letter?

SB: Just a friendly letter it looked like, yeah. I remember you saying something about Clark Terry saying that "the golden years sucked."

LK: I don't remember having that kind of correspondence with Billy. It was usually about some money thing or future job or something like that.

SB: I did find some correspondence about royalty issues.

LK: About getting paid?

SB: Right. Did he try to work out anything with you in terms of your tunes when he started his publishing company?

LK: Oh, I remember some brief discussion about it. I never followed that through too well.

SB: Was the discussion related to you having the rights to your tunes, or him wanting the publishing rights to your tunes?

LK: I don't recall that ever coming up, really. It might have, but it was a brief exchange, I'm sure.

SB: What else was it about his playing particularly that was so important to you? You used him on a lot of dates.

LK: Well, it was the harmonic originality that was very inspiring to me. I pretty much play by ear, and his sound without having to go through any analytical process while I'm in motion was just captivating. And, I might add parenthetically that we had both smoked some pot before the playing. So, it was amplified to that extent.

SB: I understand that regarding the album you did with Warne in ’55, you said you weren’t very comfortable because you had smoked at well.

LK: That was an unfortunate result some times of smoking. It went both ways. I stopped about thirty or so years ago, partly for that reason. I did enjoy it very much. And now, it’s, like, the *fashion*. I can’t believe I’m gonna have to start all over again! (*laughs*). Don’t worry. I won’t.

SB: His ensemble work—playing melodic lines that would otherwise be reserved for the horn players—I think was very significant, and didn’t have much of a precedent.

LK: Are you talking about his solo work in the ensemble, or playing written material?

SB: Particularly, playing written material. On a lot of the early dates on Capitol and also New Jazz —under your leadership or Lennie’s—or even the Atlantic dates in the mid to late 50s, or the Verve date *Tranquility*, Billy’s playing a lot of the melodies that you’re playing. His playing them either in unison or an octave lower. Was a lot of that worked out?

LK: Whatever sounded like it was worked out was worked out. The improvising part— counterpoint and things like that—was usually improvised.

SB: I know he was also very interesting in recording equipment. He recorded the Lennie’s group in 1950 at Birdland. Also, there’s some conflict in terms of the record regarding whether or not it was Billy or Peter Ind that brought the recording equipment to Pittsburg when you recorded—

LK: I think it was Peter Ind.

SB: Do you remember observing Billy having a lot of recording equipment around regularly, either at the Sherwood or—

LK: I don't remember that.

SB: Is there anything else you would like to add in terms of Billy's legacy, or your time with or memories of him?

LK: Well, I just haven't read any real histories of guitar development lately. He was always mentioned in some way, but not like Pat Metheny or those very fine soloists. But, just as an overall player, I think he was totally unique. So, he was always a very positive factor in the music for me.

SB: Well, I'm gonna try to do right by him in terms of my research, and I really appreciate your taking the time to talk to me today.

LK: Well, I appreciate your interest. Maybe we'll talk some more later.

SB: Thank you, Lee.

LK: Ok. Bye.

Ritche Deraney (RD) *studied guitar with Billy Bauer from 1977 until Bauer's death in 2005. The following transcription derives from an interview conducted by the author* (SB) *on February 12, 2014.*

SB: In what year did you start studying with Billy, and how old were you?

RD: I started studying with Billy—I believe it was 1977 or 1978. I was 19 or 18, around there. Billy and I were together for like thirty years. I should say really twenty nine and a half years. I didn't study with him the entire time, but I spoke to him or saw him once a week. I would study with him, I would stop and go out and play, and come back. But I really pretty much studied with him throughout one way or another, whether it be just making a phone call and asking him a question, or going out and seeing him, having lunch and having a lesson, Billy testing me on whatever. I mean, literally on his death bed when I went to see him in the hospital he had a tuning fork and manuscript paper. I walk in and I see him and he goes "Sing this back to me." And I was like "Oh boy!"

SB: So he was consummate.

RD: Yeah, absolutely. He was an unbelievable man. The most important person in my life as far as influencing me, changing me, bringing me.... Well, let me start with this. The first day I walked into his studio—this was the old studio on Willis Avenue—he said to me "I'm not a teacher. I'm an instructor. I give you the instructions and you teach yourself. Nobody can teach you how to be you." So, when he said that to me, I just knew that that was a homerun. And then the second thing he said was that he was just scratching the surface and that there was just so

much more. And I believe he was sixty at the time. So, you know, with his track record and everything he did regarding playing and writing—for him to say that just blew me away.

SB: I want to ask you about that track record. Did you have any awareness of his reputation before you got the lessons?

RD: Here's how it transpired. I went to Queens College for music and I was really struggling in school, mainly because I was in a classical atmosphere. I did not really have the theory behind me in any way. There was this one professor named Prof. Howard Brofsky. He was a jazz trumpet player who offered a jazz history class. We studied about Billy and dug the whole Tristano thing; he really spent a lot of time on it. This guy in the class named Paul Weiner was a guitar player. He was studying with Billy and he asked me if I'd be interested in taking lessons. So, between what I learned in the class and Paul's recommendation I gave Billy a call. From that moment on, that was it.

SB: So you were definitely aware of his reputation before you started?

RD: Oh, absolutely. Absolutely. He was legendary, especially in Queens College. There were two teachers that all the guitar players went to: Howard Morgan or Billy.

SB: And I think Howard Morgan, if I remember correctly—

RD: He studied with Billy.

SB: He studied with Billy, exactly. So, did you have a lot of exposure to jazz aside from that class before—

RD: Well, I did. My father was really into big band music. He would play those records. If you ask me today to identify any of them, I would have no idea what they were. But I knew that he was playing them. I always loved jazz. I was really infatuated with the freedom of it and, as all my friends were rock musicians, I was always leaning towards the jazz improvisation concepts. My first jazz album was *Ohm* by Coltrane. I got that from my music teacher in high school because he knew I loved jazz.

SB: Quite a first album.

RD: Yeah, it was pretty intense.

SB: Yeah, I bet.

RD: And still is to this day, as a matter of fact.

SB: Yeah.

RD: In any event, I was a big lover of jazz back then and my biggest influences as far as guitar were Joe Pass and George Benson. At the time, George Benson was doing the Columbia thing and the CTI stuff. I loved that stuff. That's really what I honed my chops on. Billy was enamored with Joe Pass, by the way. They were very good friends. Whenever Joe was in town, Billy would take me to go and see him.

SB: That's particularly interesting to me. One of the facets of my research that I'm trying to really make prominent in my thesis is that Billy was very pioneering in terms of using fingerstyle approaches, much more so than people want to give credit. On a lot of the duet stuff that he's doing with Konitz, he's actually playing fingerstyle.

RD: He was a pioneer in guitar period, but that particularly—he was doing that stuff in the early 1950s. He won the Down Beat and Metronome awards back then. He was the first recipient as a matter of fact of the Down Beat readers' poll.

SB: When he started with you, did he start specifically with a pick?

RD: Yes he did. The reason was mainly that we were doing a lot of single line stuff. He started me on chromatic scales, ascending and descending up the fretboard. Basically, it was eighth-notes, triplets, and sixteenth notes. His whole thing was swinging your body, not tapping your foot. He wanted to get your body into every single note. He wanted you to float in and out of every single note. His whole thing was dynamics, vibration, tone, articulation: all of that. So, he really started everything with the pick. And from the chromatic scales, we were doing scales in position. Same thing: eighth-notes, triplets, and sixteenth notes, thirds, triads, forward and reverse…. Everything that he was doing was all based around the dynamics: being loud and soft. He knew the difference between a downstroke and an upstroke. If you can't hear the difference between a downstroke and an upstroke, then you're really not articulating through anything properly. He was very tuned into that part of it. Then when we got into four-part harmony, he started introducing fingerpicking. Today I still play pick and fingerstyle

simultaneously due to the exercises he would give us. For example, we would play a root position C major 7 chord. He would make you pick it root, third, fifth, seventh. And being that it was in open position, you'd have to jump around the strings. That's the way he started you on fingerstyle.

SB: Just as a little aside, I think I mentioned in the email that I've been playing for a long time. So, just to let you know, you can get as technical as you want in terms of your description.

RD: (*laughs*) Ok. Ok.

SB: I'm sorry, please continue.

RD: So, he would go from doing that to all the full voicings, four inversions … just going through that, and then spread chords. And everything we did, he would have us arpeggiate it, but with our fingers. He wanted us to have the ability to do both fingers and pick. And at one point, I started only using my fingers and then went back to the pick, and back and forth to kind of develop more a combination of both due to the exercises he was teaching us. A lot of things he would do when you were doing the arpeggios would be to hit the note, hit an open strings, go to the next note, open string, so on and so forth. You were learning up and down strokes with your fingers which is pretty interesting stuff.

SB: Over what duration would you say roughly that that whole thing transpired? Obviously this wasn't the first month or two of lessons.

RD: Actually, I taped every lesson, believe it or not. And what I'm doing now is trying to convert all that stuff to MP3s, and it's been a nightmare (*laughs*). The way he

did that was that we started out with all scale work, and from the scale work we went into triads—root, first and second inversion triads, major, minor, diminished, augmented—both chromatically and diatonically. That was probably within the first four or five months. Then we got into four-part harmony. How he introduced that was that we started everything in root position and we went through the cycle. He started with the bass line. Let's say you have CM7 (plays the chord, then sings the root note). He'd play a soprano line with the same exercise, root position, then you'd do the first inversion. For the first inversion, you're gonna play the alto line. The second inversion would be the tenor line, and the third inversion would be a soprano line again. That's how he deduced the four-part harmony. And then from there we went to ii-V-I in every key. He was big on making sure you played everything in every key. One of the things that was really cool that he had which was happening the first year I was there—he did it before, but he stopped and then reinstated it—was a reading club. He would do that once or twice a month on a Thursday night. There would be eight of us with four music stands, and there'd be four guitar parts, two guys on each part. It was all sight-reading stuff that he wrote.

SB: Do you remember how early you became aware of that after you started with him?

RD: Within the first year he did that. You mean when he introduced that to us?

SB: Yeah. In other words, would he say "By the way, I have a reading club"?

RD: Yeah, that was within the first year. It was really great. As a matter of fact, Jim Hall wrote some stuff for him for the reading club.

SB: I've seen that.

RD: When Billy passed and I was doing the service at St. Peters—before Billy passed he gave me a box, and in this box was a bunch of lesson books. But then there was some manuscript stuff, one of it being stuff that Jim Hall wrote for the reading club. So I called Jim up because he was supposed to do the service with us. I asked him if he wanted it back and he said "No, you can hang onto it." So I said "great!" (*laughs*).

SB: I actually have been to Bill's (Bauer's son) house twice. My perception from being at that house was that Billy was a packrat and a collector.

RD: I don't know if it was really so much that he was a packrat. It's that he loved to learn. He was infatuated with reading anything that he could possibly read that would enlighten his musical ability. You know, Billy was a very humble man and didn't really finish school. As you probably read in his biography he was out there working the whole time. He never really viewed himself as being the legend that he was. He was really very, very humble, almost to a point where it would frustrated you because he was so great and did so much for guitar, no less music. I don't think he even recognized what he pioneered. He would always say that he was never good enough. He would laugh about it sometimes. I remember that he said something to me once about how Miles Davis said that Billy couldn't play,

and Billy goes "Yeah, he was probably right." And I go, "Are you kidding me?" If Clifford Brown wouldn't have lived, Miles Davis wouldn't be around, you know?

SB: When I was at Bill's and I was looking through those papers, one thing that I found was something that Jim wrote. I don't think it was for the guitar school, I think it was for the Guitar Club that he—

RD: You mean at the bar?

SB: No, I think it was at the school, but it was only pro musicians who actually would get together and bring their material for everybody to rehearse.

RD: I never knew about that. That's pretty cool

SB: Another thing I saw among the papers was actually a correspondence course that Billy took in the 1970s at Berklee.

RD: I know that he took a course at Queens College and he got tossed out when they found out who he was. He went under a pseudonym, and they found out who he was and they threw him out.

SB: Why?

RD: Cause he was a pro, and he went under disguise I guess.

SB: This is one of the fascinating things to me about him. As you said, on the one hand he was so great and was so innovative and recognized early in his career as being innovative, and yet he was so humble. I think where that particularly comes across was in terms of sight reading.

RD: He was an incredible sight reader. Oh my god!

SB: This is what I can't understand. He speaks so frequently in interviews that I've read as well as in his book about the trouble he had with reading. He mentions specifically sharing stories with Joe Pass, and he mentions specifically about the feeling in the gut you have when you have to read in front of people. Did he ever express that to you?

RD: The only thing that the talked about was when they did the Stravinsky thing with Woody Herman. He said that when he got there he opened up the music and just saw rests for 95 measures. He said that he was really worried that he would miss his cue, and sure enough he missed his cue the first time, and everybody laughed. That was the only thing he said about something like that. He would always say that sight reading was the most important thing at that level of playing because you're gonna get into a job and people are gonna say "O.K., what tune are you gonna do? Here's the chart." Especially if you're working with a vocalist, being able to transpose it at sight, things like that. He was pretty big on that. He hammered that home with us: that whatever tune you play, try to learn it in every key. Now, ask me if I've done that? (*laughs*).

SB: That's definitely a hard thing to do!

RD: Yeah. He gave me the ability to transpose on sight. But is it my strength? No. It's probably my weakness without a doubt. But *he* taught me how to do it. The other thing—and I don't know if you saw this in any of his books—but later on, probably twenty years into being with Billy, I was in the studio once and he goes "How do you sight read? From the bottom up or the top down?" I said, "Well,

typically bottom up." He says, "No! Do it top down. It's faster." And he showed me how it was faster.

SB: How did he explain that?

RD: He said that your conception from your eye to the manuscript paper is faster when you're going from the top down then it is from the bottom up.

SB: So you mean on the page actually looking at the first measure first and then down from that?

RD: No, looking at whatever is in the soprano line first.

SB: Oh, ok. So intervallically?

RD: Yeah.

SB: Wow.

RD: I studied classical guitar briefly and it was "No, you read it from the bottom up."

SB: I'm also interested in a lot of his early experiences playing. Short of his record of it in his autobiography, frustratingly very few who interviewed him have really talked about that. Obviously when you started studying with him, he was in his sixties. But did he ever talk to you about early sight-reading experiences? For example, I know that he studied with Allan Reuss.

RD: Really, we talked more about when he got to Lennie. I don't really know. Billy never really got into the detail of the relationship between him and Lennie. He would always say that he was never a student of Lennie Tristano's: that he *played* with Lennie Tristano, because they never really agreed on things.

SB: What do you think they disagreed on?

RD: I don't know. He was very evasive about that stuff. I don't know if it was frustration on his end of it. You know, Billy being a humble guy never feeling that he was good enough or whatever. But if you listen to those records—by the way, he told me all of that stuff was improvised. There was no rehearsals, there was nothing. It was just "boom!"

SB: Even the heads?

RD: Even the heads. Even the heads. They were all improvised, everything. If you listen to that and you hear how tight it is, you say to yourself "How the hell did they do that?" I mean, it's just amazing. I'm assuming that there must have been some sort of chart written out, some sort of lead sheet somewhere. I don't know if that's true or not. It just baffles me how you could play so accurately without having something in front of you.

SB: Well, it's interesting. I've interviewed Lee Konitz, and he told me that they didn't have charts on those sessions. It was actually built up through all the practices that they did, getting together at Lennie's place and going over things…. Regarding Billy's pick technique and tone on the Tristano recordings, even when he was obviously playing single note lines with a pick, he wasn't attacking it in a way that Oscar Moore or Bill DeArango or Arv Garrison were at the time. It seemed like a very soft articulation that he projected.

RD: But that was very indicative of Billy himself. He wasn't a hard guy in any way. I don't ever remember Billy getting angry. He never cursed. He might have gotten

frustrated here or there, but he never said a foul thing in thirty years. His playing and attack were so much of who he was.

SB: The thing about Lennie that I always found fascinating was that when Billy joined Lennie he had just come off of Woody Herman, which was the big band literally and figuratively. It was one of the most popular if not the most popular bands at the time in 1946.

RD: It was, literally. It was the number one band in the country at the time.

SB: Given that he was so conscious about the family and financial responsibilities that he had, for him to go from that situation where he was in an extremely profitable band to Tristano—who was this arcane, unknown figure playing on this small place in Long Island that, short of Chubby Jackson's involvement, nobody's ever heard of—I don't know if this is something you ever talked to him about, but did he ever explain to you what the attraction was?

RD: I don't know if there was an attraction. I think that he just got tired of being on the road. I know that he said with Woody there were a lot of one nighters across the country and they were playing like six, seven nights a week, two shows a day. As a matter of fact, a funny story is that they would rehearse every single day for each show. No matter what, there was always a rehearsal. I always found that to be baffling: at that level of play to have to rehearse. I'm assuming that they're changing the charts somewhere along. I would hope so! (*laughs*). But one of the things that he would say—Billy was very philosophical. I had been talking to him about some stuff I was going through musically and he would always call me a

glutton in the beginning, because I would always go there and say "Give me more." He'd say "What did you learn of what I gave you last week?" and I would say "No, give me more. I'll get to it." That went on for a couple of years, mind you. Finally, I understood what he was talking about. I would go to my lesson and I would say to him "Don't give me anymore. I have to study this stuff first." And he'd say to me "You're growing up." The tie-in to that is he was telling me a story about when they were on the road with Woody Herman. They were in between shows and he was in his room. I don't know if they had TVs or didn't have TVs back then. I didn't know what the scenario was, but he said he went into the room and there was a Bible in the room. He knew somebody was in the band and went to his room and asked "Hey, where's a good place to start in this book?" And the guy said "In the beginning." And he said, "That's what you have to always remember. Always start in the beginning." So he tied that into studying, playing, everything. Always start in the beginning. Always start with a warm-up. Always start with basic stuff. He would *literally* write out a practice schedule for your. For me at the time, I devoted my life to playing and studying with Billy. I dropped out of college to study with Billy full-time. I went to him for a lesson, but then I would practice eight to ten hours a day because what Billy did (with this schedule) was that every hour was a different subject of study.

SB: Would you mind going through that schedule?

RD: Sure. He would literally have—now I'm dating myself—oak tag. You'd have to come in with an oak tag poster board. And he would sit there and draw "Monday, Tuesday, Wednesday, Thursday, Friday, Saturday"; what time you start to

practice: “9 a.m.” “9 a.m., first period: chromatics, eighth-notes, triplets, sixteenths. Second period: triads. Third period: four-part harmony. Fifth period: chord melodies. Sixth period: sight reading. Seventh period: listen to a record.” You know? That was Monday. “Tuesday: reverse it. Do other things. Different types of four-part harmony work. ii-V-I.” You know, whatever our focus was at that particular period, we would focus on that and turn it around. Each hour was a different subject. And that’s what he wanted. He wanted to you to go to school. We always had to have the music in front of us. And he would make you write things out too, by the way.

SB: Like what?

RD: Whatever exercises you were doing. If you were doing your four-part harmony with a bass line, write it out in every single key, going through every single key so you knew what it looked like on paper and you would visualize it. And then the other thing was singing what you were playing. That was the whole thing I mentioned early about counting. He wanted you to count out loud and swing your body, which would lead you to singing what you’re playing. He told me one day, he said “One day you’re going to hear everything you play before you play it as opposed to after you play it.” And I’ll never forget having that experience for the first time with him. I was doing a recording session and I was playing and all of the sudden I started seeing everything before I was playing it. And I was like, “Oh my god!” You know, it was amazing. My whole life changed. It was a completely different way of playing. Dynamically, tonality: everything was just different at that point. So, that was huge on his list.

SB: Did he exhibit that kind of philosophical demeanor?

RD: All the time. I remember I had a girlfriend at the time and I was having some trouble with her. And he would say, "Play this exercise." So, I'd play it. And he goes "Now, play it this way." And I'd play it. And he goes "Now play it this way." And I'd go, "I can't." And he'd say, "You see? That's how you resolved your problem: accepting that you can't." Or, one day it was raining—I'll never forget this story as long as I live. It was pouring outside. And he goes, "Can you hear one raindrop at a time?" And I said, "Oh my god: Billy's tripping. That's it. He lost it" (*laughs*). And he goes, "*Can* you hear one raindrop fall at a time? Try." So I sat there and I tried to hear one raindrop fall at a time. And I said, "I think I'm getting it." He goes, "When you can hear one raindrop fall at a time, you'll understand life." And it took me twenty years to understand what he was talking about.

SB: What do you think he was talking about?

RD: Very simple. A raindrop falls one raindrop at a time. Things in your life happen one situation at a time. If you tackle them one at a time, you'll get through them. If you try to tackle them all, you're missing it. It was pretty deep.

SB: And it makes sense in terms of music as well.

RD: Absolutely. He'd always say things like, "I'd rather hear you play one note and make that note sing than play a thousand notes and say nothing." He had all these chord melodies that he would give us that he wrote in order to study how to write chord melodies. "Here's the exercise, now here's the application of the exercise."

One of the tunes was "The Way We Were." You know, the Marvin Hamlisch tune. I played the tune, I learned it, I memorized all that stuff, and then I came back and I wrote this chord melody for "Prelude to a Kiss." I wrote this thing and I was *so* excited. I was so thrilled! I was like, "Hey Billy! Check this out." And I go and I play it for him, and he goes "Where's the melody?" I said, "What do you mean?" He goes, "Where's the melody? I can't find the melody in here." I was like, "Oh wow!" I go back home and I start rewriting it. I was really bummed out. And I get a phone call from him. And he goes—I don't know if you ever spoke to Billy or not, but he had this kinda horsey voice.

SB: I've heard it in interviews, yeah.

RD: He says (impersonating Bauer): "Hey Ritche. It's me, Billy." And I says, "What's up, Billy?" He goes, "I just wanted to tell you, if that's what you heard, it's ok. Don't worry about it. I had no right to tell you that." And I was like, "Billy, you were right. I missed the melody. I completely took the melody out." And he goes, "No, no, no. It's ok. You heard it that way. It's ok." And I was like, "Ok, Bill." You know? It was interesting that he did that. I guess we were that close. I don't know if he did that with other students.

SB: Did you ever become friendly—just in passing or in the sight-reading club—with some of the other students that were studying at the same time?

RD: Briefly. There was a couple of guys—it wasn't really consistent with guys that were coming (regularly). Whoever was free would come. It was an opened thing. You never knew who was gonna show up. But there was a couple of guys—

especially the guys that I went to Queens College with—we would compare lessons. "What did you go over with Billy this week?" Stuff like that. But after three years of being with him, I kinda lost track of those guys because I was full-time with him. I would go there literally at 9 o'clock in the morning and I would get outta there at 12 or 1 o'clock in the afternoon. Your head is spinning, man. You go in and you're expecting an hour lesson. And then, three, four hours: you don't want to tell him to stop. You don't want to say "leave me alone," or whatever. Cause I just knew who he was. Honestly, Billy and I were really, really close. He came to my wedding. He came to my kids' baptisms. My kids knew him as "Uncle Billy." We'd go there for Christmas and visit him. We were really close.

SB: Prior to that interaction with other students, did you have the sense that he was customizing your lesson for you? And, to what extent was that in any way confirmed or not through further interaction with other students?

RD: Yes and no. I think that Billy looked at each one of his students as an individual with different capabilities and really molded that. There were some guys that were amazing players who just blew me away. They were covering the same thing that I was covering, but I guess they got to it faster, maybe. But I do think that he took my level of play and worked with what I could do and really. You know what? There were times when he did push. There was no doubt about it. But it was never uncomfortable. It was never like, "leave because you can't do this." I remember I had a sight-singing class in college with this professor. This is really one of the main reasons why I left college. We had to sit there and conduct in all five clefs

and sight-sing. I was terrible at it. I wasn't a trained musician like all the guys in my class were. Well, I don't think "all," but ninety-five percent of them were. I would go into class and sit there and try to conduct in these kookie clefs and odd meters and sight-sing and everything else. In the back of the room, the professor stands up and starts screaming at me, saying "You don't belong in this school. You shouldn't be here." And I go to a guy like Billy who just loved you to the point of (saying) "Do what you can. You'll be ok." That, to me, was really kind of catering to my level.

SB: And how much of that came out of how humble he was about himself?

RD: I think a great deal. I don't know what his family history was aside from his kids. I knew Pam and Bill, but I really didn't know Marion. He adored his wife! I don't know what he was like with his father or anybody else in his family. I don't know what that was for him. I do know that he grew up in the Depression Era. It was probably hard for everybody. So I don't know if that was a reason for him to be so humble or not. I just think that Billy was a simple man. He kept his life simple. He found balance in teaching.

SB: Were there any topics musically that you asked him about that he said, "I don't feel comfortable teaching that" or "I don't know enough about that," or anything like that?

RD: Never. Actually, I never actually went to him like that. I was just so enamored of who he was and what he taught. If you knew him, he just had this way of mesmerizing you with his charm and his playing. He would just—whatever was

there, he could play. I was in a rock band at one point in time. We played at the World's Fair. There must have been about twenty thousand people there. All the sudden at the foot of the stage, there's Billy. After the show, he sat me down and talked about the show. He told me what he thought could be better and what he thought that was good. He was opened to anything and everything. He never turned a subject or a style of music away, ever.

SB: Did he ever express to you his opinion of post-bop or fusion players, people like Pat Metheny?

RD: No, not really. I think he admired them all. I think Billy was from the mentality of "if you can make a living playing music, go for it." I never heard anything come out of his mouth about that. He would complain sometimes about—I'm not gonna say the "level" of musicianship, but more the accuracy of certain records that were out, dynamically or whatever the case was. We would sit there and listen to everything from Coltrane to Steely Dan to whatever.

SB: Well, I know Denny Dias was one of his students.

RD: So was Walter Becker.

SB: Did he ever talk about free improvisation, like the stuff he played with Tristano?

RD: I tried to talk to him about that stuff. I asked him, "How did you conceptualize this stuff?" I don't know if there was a situation between him and Lennie, but there was never a lot of talk about that. He just said that "We went in, we played, and we left. Lee and Warne were students. I wasn't. I was just the guitar player." That was the extent of it. I know that he loved Charlie Parker. He loved Lester

Young. He would sit down and when we would listen to that stuff, it wasn't so much that we were analyzing it as much as we were listening to his tone and his articulation. That's really what he wanted you to capture: his tone and how he articulated from note to note.

SB: Did he ever talk about listening to somebody like Ornette Coleman, or someone who would play more "out"? Eric Dolphy or someone like that?

RD: When you say "talk about him," what do you mean "talk about"? Do you mean analyze it?

SB: Analyze it, or talk about his attitude toward it, whether or not he listened to a lot of it.

RD: Not with me. I don't know if he did with other students. I know that he respected those guys. If you came in with a record and you wanted to learn it, he would show you how to break it up into sections and phrases, learning it phrase by phrase. He never said he didn't like it. *He* played out.

SB: That's one of the very strange things about his career. Did it seem like he had a few sides in terms of that? There were obviously commercial concessions that he had to do or that he felt he had to do in terms of playing Broadway or The Ice Capades. At the same time, even later in life he had harmonically advanced arrangements bordering on "out."

RD: He had a lot that stuff. I don't know if you ever saw the manuscript for "The Ballet School."

SB: Yes, I did.

RD: That'll tell you right there the stuff he was getting into. I think that was in the 1960s anyway. That was right after the Tristano thing. I'll sum it up this way. I work for *Down Beat*. I kept saying to my publisher, "We need to get a story on Billy." Finally, we were heading out to see some people out on Long Island, D'addario and Korg, all those guys up there. I convinced my publisher to stop by Billy's to say hello. My publisher was so enamored with Billy that we sat there for an hour and a half. He interviewed him. One of the things Billy said during the interview was that when he wanted to get a house, he knew that he couldn't play jazz anymore. Every time he went to the bank and tried to get a mortgage, they would say "Where do you work?" And he goes, "I'm working here tonight, I'm working there." And the banker would go, "No. You need a regular job." So, he took the job with the orchestra: NBC or CBS, whatever it was. Johnny Smith took over his role with the little jazz quartets or trios or whatever it was he was working on. They swapped. He only did that because he wanted to make sure that he would have a steady income and a steady job. So, in answering your question from way back about Woody Herman—why he switched from Woody Herman to Lennie Tristano—I think that was a big part of it. He got tired of being on the road so much. Secondly, I think he wanted to be close to his family. He knew that the only way to do that and make it work was to be local.

SB: Did he generally use the same guitar when he taught, or, the same *type* of guitar?

RD: For most of it, he had a classical guitar. I don't know if Bill still has it. He played that guitar so much that there was a hole were the pickguard is. He wore it out!

But, occasionally he played a Barry archtop. When Jimmy D'Aquisto was around, this guy—I don't know if he studied with Jimmy or something—he was making archtops. I think he wanted Billy to endorse. Billy had one in his studio and he'd have all of us play it. It was a nice guitar. But, being a full-time musician, I was lucky I could afford gas in my car! When I went to his house, he'd take out his D'Angelico and let you play it.

SB: Did you and Billy ever talk about the kind of equipment he liked to use?

RD: He loved his D'Angelico. I think from playing so much he was having trouble with his fingernails. So, he needed a softer guitar that was going to be soft for him. He really shied away from steel string. He mainly played nylon string when he was teaching.

SB: When he was using his archtop, did he have flatwounds on it?

RD: From what I remember, I couldn't tell. He hadn't changed his strings in quite a while. I remember it was really tough to play. The intonation was pretty out. The action: you could probably surf underneath it (*laughs*).

SB: Do you remember him playing a lot of jobs at the time you were studying with him?

RD: No, he didn't. He didn't play any jobs. In the thirty years that I knew Billy, he did two things. One was a tribute to Barney Kessel in California, and another one was when Flip Phillips turned eighty in 1995. I don't even think he played at that. I think he was supposed to, but then he got sick and he was afraid to play. He was worried about bringing his guitar on the plane.

SB: Did he have a piano at his studio?

RD: Not at the studio, no.

SB: Do you know if he had any kind of facility on piano?

RD: I know he had one at home, but I don't know if he had… He never played it. He never even mentioned it.

SB: Did he ever take the banjo out?

RD: No (*laughs*). We talked about that briefly. I never saw it, but he talked about that, how different it was switching from banjo to guitar. But he said that was the way to go.

SB: One of the people who comes up in interviews a lot—particularly if you go back to the *Metronome* and *Down Beat* 1940s interviews—is Zeb Julian, a guitar player that played with Wingy Manone but is otherwise an unknown. Do you ever recollect him mentioning Julian?

RD: Maybe. You know what, he mentioned a couple of guys. I know there was one guy that he talked about a couple of times. I can't remember his name, but he said that the guy was *so* infatuated with guitar that he practiced sixteen hours a day and he decided…. The guy went crazy, and he decided to cut his fingers off so he couldn't play guitar. Then he cut his fingers off and he then played guitar just as good as he played when he had his fingers.

SB: That was Zeb.

RD: Oh yeah? Was that him? Cool!

SB: The story that I heard was that Julian was working in a factory and his fingers got cut off in the factory. But he was still able to play with his nubs. He was kind of playing fingerstyle approaches—kind of what Van Eps would do later—in the 1940s when Van Eps was using a pick. Given Billy's interest in fingerstyle approaches at that time, I don't know if he ever mentioned where he got that from.

RD: No. I know that—honestly, he never really told me about where he developed things from. But he would have you listen to everybody under the sun, from Van Eps to Charlie Christian. He *loved* Charlie Christian. As most guys from his era, he really based a lot of his playing on horn players. He really wanted you to listen to a lot of horn players. You know, find one that you like and emulate him in your playing. He *loved* Lester Young. He loved how *lyrical* Lester Young was.

SB: Did he have you transcribing anything in terms of that stuff?

RD: Really, most of the time we were transcribing things like the *Kind of Blue* album.

SB: Do you remember what he charged per lesson?

RD: When I started with Billy he charged $18 an hour. And my lessons were generally three hours.

SB: And this is 1977?

RD: Yeah. I think the most I ever paid was $25 an hour. And then he stopped charging me. And I never walked out of there in an hour. Never!

SB: So, he charged you initially for an hour, but if you exceeded that hour you didn't get charged extra.

RD: That's right. I think a lot of guys in that era were like that, though. I think a lot of teaching for them was about giving it back, you know?

SB: Did he ever talk to you about a preference for a particular amplifier?

RD: In the studio he had an old Fender. It wasn't even tweed. It was a brown, tan leather amplifier. He blew the speaker on it. I took it to my girlfriend's father, who was an electrician. He fixed it for him. In the meantime, he brought in another little Fender that he used. I'm pretty sure it was mainly Fenders that he used, from what I could see. And they were *old*. I'm talking about "ancient" old. The plugs were all cracked and the wire was dried out.

SB: That's interesting. Bill said that Billy developed a foot pedal prototype at one point. I know from the literature on him and from a few of the private recordings that Billy was very interested in recording technology.

RD: He was. Well, he was very good friends with Les Paul. I'm sure they bounced ideas off each other. None of that really came out in my lessons with him. The only thing I can tell you is that in the late 1970s and early 1980s, when everybody was using all sorts of different gear, when they came out with guitar synthesizers, he was interested in that. He wanted to see what that was all about. I had one, so I brought it over to him. The tracking was so bad on the first ones that came out. It was great for pads and great for strings and stuff like that. But if you wanted to play single lines on there and wanted to be like a B-3 player, you couldn't do it. I

think he was kind of turned off because of that. But he was interested in seeing that develop. It was too bad, because if he was around, just seeing what they got out there today, is just amazing…. You asked the question before about Billy talking about playing with Tristano. He did say to me once that every guitar player has his bag of tricks, and you do pull things out of there. I think that was a part of that whole Tristano thing. The way they approached every tune was very similar. In the linear concept of it, that is.

SB: Did he talk to you about his relationship with Lee Konitz?

RD: Just that he transcribed a lot of stuff for him for the publishing company. I don't know where it ended up, because when I wanted to get more information about it Billy was very evasive. That whole Tristano thing: I don't know if it left a sour taste in his mouth or not. I really don't know. I guess maybe Bill (Bauer) would know more about that than I would.

SB: When you say that it might have left a bad taste in his mouth…

RD: Only because he tried to avoid conversation about it a lot. He wasn't jumping out to talk about it. But then again, Billy never really wanted to talk about himself anyway. He never did.

SB: There was one piece of correspondence in Bauer's personal papers that looked like the draft of a letter. It didn't look like Billy's handwriting. I've asked Pam about it because her name was written on the stationary the letter was written on, but she doesn't know anything about it. What it dealt with was copyright to "Duet

for Saxophone and Guitar," which is still attributed to Konitz to this day on record. Did Billy ever talk to you about that?

RD: Well, again: any time I ever asked him about any of that stuff, he was evasive. He was never really direct accept if it was a theory question. I always asked him about his experiences, but he would kind of shake it off and say "Well, I was never really one of (Tristano's) students." That was the big line: "I was never one of his students." There were a couple things he did with me that involved things he played with Tristano. He was like, "Look. I figured out this exercise many years ago and then I actually used it when I was playing with Tristano." And I was like, "Wow. That's cool! What is it?" And he said, "I don't know." (*laughs*).

SB: Tell me more about the exercise.

RD: It was really tri-tone kind of stuff. He would go up diatonically in tritones, then he's show you different ways of circling around it. Or, let's say you've got a D dominant chord. Inside that chord you have your two triads: D major and C major. He would drop each voice. So, you'd play D-F#-A, then C-F#-A. Then, for the C chord you're gonna play C-E-G, then D-E-G. Then you'd start at a different point: on the third, etc. You'd play it in eighth notes, sixteenths, and every single time you'd drop a voice from the previous chord into the next chord. When I first heard it, I thought of Rush.

SB: How was he articulating that?

RD: All alternate picking. Billy never used anything other than alternate picking, unless it was quarter notes. He played quarter notes as all downstrokes.

SB: Given his interest in fingerstyle playing, did he ever play a hybrid style of pick and fingers?

RD: No. He would always say, "Where is your tone? Where's your articulation?" At that point in his life, he was kind of pulling back even more. It was "less, less, less."

SB: What do you mean by that?

RD: He wanted less in his playing. He was getting less into the atonal stuff, kind of pulling away from that. He wanted things simpler. He wanted to strip down his students' playing more, too. The more I studied with him, the more he wanted you more stripped out, almost raw.

SB: More fundamental in a way?

RD: Yeah. If you have that foundation, you can go anywhere with it. I think that's what Billy was trying to get at.

SB: You said that in the thirty years you were with him he played two gigs.

RD: That I knew of.

SB: Why do you think he curtailed his performances so much?

RD: I asked him so many times, and he just said he didn't think he was good enough to go out and play. He would say "I haven't practiced." And I would say, "Billy: you're teaching eight, ten hours a day!" But he would always tell me that he wasn't at that level. I think he just really dedicated himself to teaching. That's

what he wanted: to see somebody walk out of his studio having learned something.

SB: The *Anthology* album that came out in 1987 that had performances of him privately recorded in the late 1960s—

RD: He wasn't too happy with that recording, by the way.

SB: Why not?

RD: He always thought that it was a really low quality recording. I think the album originally came out in Japan, and he didn't know about it. And when he found out about it, he kind of took it over. From what I remember, he was not happy with that at all.

SB: Did somebody else make the recordings and issue them without his consent?

RD: I don't know if somebody else made the recordings or if they got a hold of stuff that was laying around. I'm not sure. But he didn't know anything about it. One of his students brought the album to him when it first came out, and then they reissued it here. He was happy that there was a record out with him, but I don't think he was happy with the quality of the record.

SB: The liner notes to that album said that in 1975 he developed an ear infection. Do you remember him having an issue with that?

RD: I don't. He might have, but I don't know. The first couple of years I was with him, I was just in awe. I had this giant in front of me. He was literally a legend. What he achieved on guitar: I only wish on my best day I could play like him on

his worst day. And I feel that way today, too. I was more into the lesson and learning than into asking those sorts of questions. I just really wanted to learn and suck everything up. He used to call me a glutton all the time.

SB: I know that you came to him through school. How far did you have to travel to get to the lessons?

RD: I lived in Queens. I was about 40 minutes away from him.

SB: Do you remember seeing advertisements for his lessons, or did Billy ever talk about advertising?

RD: Never. Never. All word of mouth. Honestly, he had a slew of students. Joe Satriani studied with him….. One other thing I remember that I was going to say to you. My father was very against me being a musician. He would constantly call Billy up and tell Billy to talk me out of playing. So, Billy told me one day that "your father called me and said that he wants me to tell you not to play anymore." I said, "Well, what did you say to him?" He goes, "I would never say that because I'm not God. I don't know if you're gonna make it or not. So, I have no right to tell him that." Twenty years after Billy told me that, I had a student whose father called me up to ask me to talk his son out of playing. I cracked up because I told the father the story. Then he cracked up and apologized. Then I called up Billy and told Billy the story. Billy was like "That's life. That's the circle."

SB: There are certain recordings that Billy played with Woody Herman's Woodchoppers where he actually uses the vibrato effect on his amplifier.

RD: I heard that. I was wondering if he consciously did it or if it happened to go on by accident.

SB: Did you ever ask him about that?

RD: No. At the time, I think he was using Gretsch or Epiphone amplifiers, but I'm not sure. I know he had endorsements with Epiphone and Guild. The Epiphone one was the big one. I actually saw ads with him years ago for Epiphone. I can't remember where I saw them.

SB: Was this before you were studying with him?

RD: No, this was while I was studying with him. It was probably in the mid-90s.

SB: Did he ever get into any lessons related to natural or artificial harmonics?

RD: Yeah. He started getting into that I think when Lenny Breau died. He started showing me all that stuff, and he was great at that.

SB: He does play some of that on the *Anthology* album. Did he do that in the manner of Breau —with cascading—or was it more along the lines of Tal Farlow?

RD: No, he could play it like Breau.

SB: Is there anything else you wanted to add?

RD: I can only tell you that I was very blessed to have met Billy. He was the biggest influence in my life. He put me on the straight and narrow in more ways than one. I truly love the man and, to this day, there's a big hole in my heart. I tell every student that comes in my studio that they are part of the Billy Bauer guitar school, because I teach them *exactly* what he taught me. I learned from Billy to accept

each student as who they are, not who I think they should be. That was a big thing. When I first started teaching, it was “You didn’t practice. Don’t waste my time.” Billy sorted that out for me.

Appendix C:

Photographs

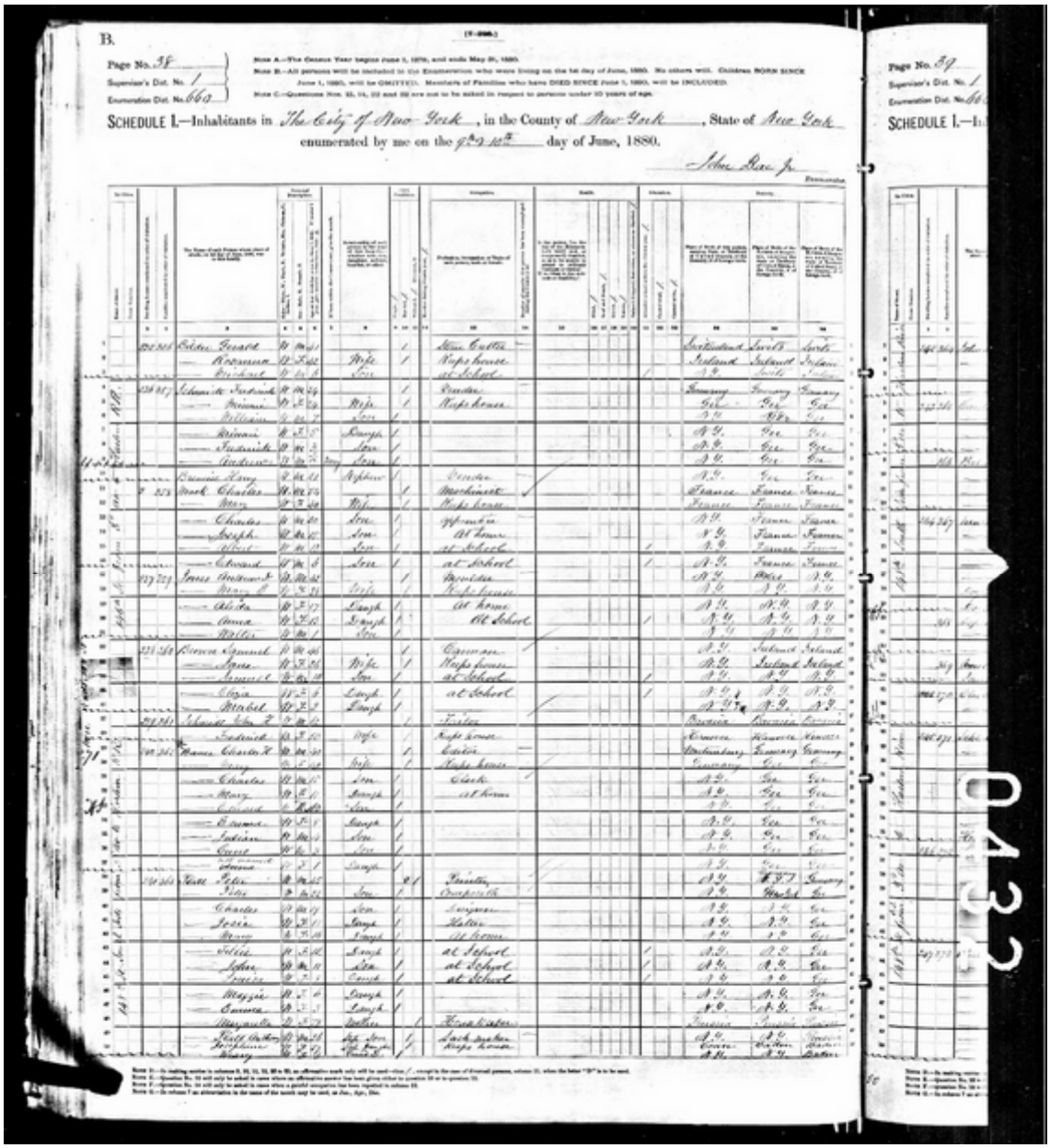
Permission to use all photographs of material not within the public domain was provided by Bill Bauer.

CHICKERING WAREROOMS: 5th Av. cor. 18th St. PIANOS.

Schroeder Philip, baker, h r 72 Norfolk
Schroeder Philip, meat, 205 Av. A
Schroeder Robert, hops, 45 B'way, h 20 W. 12th
Schroeder Robert, pianomkr. h 331 Fifth
Schroeder Rosina, wid. Martin, h r 103 Av. D
Schroeder Sarah E. wid. John, dressmkr, 130 Eighth av.
Schroeder William, cabinetmkr. h 137 Third
Schroeder William, grocer, 598 Water, h 81 Montgomery
Schroeder William, jeweler, h 344 E. 34th
Schroeder William, laborer, h 340 E. 60th
Schroeder William, liquors, 599 Water
Schroeder William, meat, 402 Sixth, h 89 First av.
Schroeder William, silk, 77 Mercer, h Germany
Schroeder William, wagonmkr. h r 49 Delancey
Schroeder William E. bdgh. 45 Eldridge
Schroeder William H. sugars, 269 Franklin, h 79 Morton, B'klyn
Schroeder W. & Co. silks, 77 Mercer
Schroder & Gray, meat, 304 W. 21st
Schroeder & Koch, tobacco, 246 Pearl
Schroeder & Reiss, grocers, 351 G'wich
Schroeder & Wehrkamp, meat, 20 Centre mkt
Schroeder John A. janitor, h 265 Rivington
Schroepfel Emil, joiner, h 222 Delancey
Schroepfel Lorenz, rags, h 221 Second
Schroepfer John, liquors, 234 Spring, h 31 Clarke
Schroeter Herman, marshal, 1 City Hall, h 104 G'wich av.
Schroeter William A. jewelry, 184 Grand
Schroetter John, beer, 8 Rivington
Schroff Max, architect, 160 Fulton, h N. J.
Schroff Theodore, agent, h 21 Second av.
Schroffer George, printer, h 37 Elm
Schroffer Peter, printer, h 37 Elm
Schroh Francis, laborer, h 420 Fifth
Schrogder Valentine, tailor, h 175 Third
Schropp Charles F. meat, 437 W. 38th
Schroter John, tailor, h 119 Clinton
Schroth Ernest, police, h 216 E. 106th
Schroth George, carpenter, h 532 E. 12th
Schrotter John, tailor, h 346 E. 9th
Schrumm John G. cabinetmkr. h 43 Chrystie
Schrump Henry, clerk, h 106 G'wich
Schrumpf Daniel, milk, 206 Av. B
Schrunk Marie, wid. John, h r 215 Third
Schrutb Franz E. paper, h 50 Stanton
Schryer John, agent, h 405 W. 71st
Schubach Edward, mer. 83 William, h 328 E. 53d
Schubach Fanny, wid. Solomon, h 313 Rivington
Schubach John, grocer, 552 Hudson
Schubach Joseph, segars, 98 Ludlow
Schubach J. & Co. grocers, 552 Hudson
Schuback John, grocer, 319 W. 4th, h 276 W. 12th
Schubart Aaron, clerk, h 201 W. 125th
Schubart Charles, shoemkr. h r 381 E. 4th
Schubart Henry, segars, 146 Water, & v. pres. ft. E. 130th, h 201 W. 125th
Schubart H. & Co. tobacco, 146 Water
Schuber Frederick, baskets, 196 Allen
Schuber John, laborer, h r 321 E. 54th
Schuber Mary, teacher, h 300 E. 20th
Schuberg Louis, grocer, 87 Columbia
Schubert Edw'd, furniture, 33 First, h 259 E. 71st
Schubert Flora, wid. Chas. dressmkr. h 206 Fifth
Schubert Frederick, smith, h 557 W. 51st
Schubert George, engraver, h 126 First av.
Schubert Gustave, clerk, h 44 Wash'n sq. S.
Schubert Hugo, teacher, h 1423 Second av.
Schubert John, upholsterer, r 110 W. 16th
Schubert John, tailor, h r 134 Av. A
Schubert Joseph, shoemkr. h r 82 Willett
Schubert Joseph A. shoemkr. h r 82 Willett
Schubert Mary, wid. Anton, h r 68 Willett
Schubert Michael, shoemkr. h 213 W. 28th
Schubert Paul, embroidery, h 41 Hester
Schubert Philip, barber, h 287 Bleecker
Schubert William, laborer, h 421 W. 53d
Schuberth Edward, music, 23 Union sq. h 402 E. 51st
SCHUBERTH EDWARD & CO. importers & publishers of music, 23 Union sq.
Schuberth George, upholsterer, 143 W. 42d, h 330 W. 41st
Schuberth John, wagons, 12 Ninth av. h 628 Hudson
Schubinski Elias, glazier, h 132 Mott
Schubkegel Philip, boxes, 3 Cedar, h 247 E. 21st
Schublin Martin, polisher, h 1010 First av.
Schuch Emil, laborer, h 465 W. 51st
Schuch John, segarmkr. h 224 Second
Schuch John P. cabinetmkr. h 753 Second av.
Schucha Wenzel, segarmkr. h 156 Attorney
Schuchardt Emil, engineer, h Fourth av. n E. 123d
Schuchardt Frederick, h 278 Fifth av.
Schuchardt Herman, tailor, 541 Sixth
Schuchardt James, carriagemkr. h 235 Stanton
Schuchardt Lena, dressmkr. h 207 Stanton
Schuchardt Louis, mason, h 207 Stanton
Schuchardt Mary A. wid. Fred'k G. h 7 W. 25th
Schuchert Godfried, grocer, 759 Third av.
Schuchman Frederick, laborer, h 68 Willett
Schuchman George, machinist, h 108 St. Mark's pl.
Schuchman John P. lawyer, 7 Beekman, h 153 Second av.
Schuchmann Adam, coloring, 80 Columbia
Schuchmann Emil, hats, 39 Carmine
Schuchmann Francis, musician, h 167 Second
Schuchmann John, colorer, 80 Columbia
Schuchmann John Philip, wines, 383 Bowery, h 153 Second av.
Schuchmann Peter, chairmkr. h 365 E. Houston
Schuchmann Philip, hats, 8 Av. D
Schucht Michael, tailor, 627 Fifth
Schuck Adolph, clerk, h 103 First
Schuck Albert M. lawyer, 293 B'way, h 62 St. Mark's pl.
Schuck Charles, teacher, h 66 Attorney
Schuck Edward, porter, h r 129 Stanton
Schuck Frederick, builder, h E. 85th n Av. A
Schuck Henry, shoemkr. h 217 E. 4th
Schuck Henry P. h 352 W. 46th
Schuck Jacob, carpenter, h 75 Broome
Schuck John G. chaser, h 235 Av. A
Schuck Joseph, segarmkr. h 93 Stanton
Schuck Josephine, dressmkr. h 90 Av. A
Schuck Josephine, wid. Adam, h 90 Av. A
Schuck Morris, tailor, h 91 Orchard
Schuck Paul, h 178 Seventh
Schuck Paul, fireman, h 434 W. 55th
Schuck Philip, eatingh. 80 William, h 280 Carroll, B'klyn
Schuck Simon, varnisher, h 160 Second
Schuck Sypert, plumber, h 113 Essex
Schuck William, laborer, h r 224 E. 28th
Schuckers Jacob W. h 26 W. 35th
Schuckle Christian, tailor, 132 Ninth av.
Schuckmann Frederick, agent, 292 West, h 285 E. 10th
Schuckmann & Co. tickets, 292 West
Schudler William, driver, h r 547 W. 35th
Schudt Henry, clerk, h 427 E. 15th
Schudter Frederick, driver, h 344 E. 60th
Schudts Charles, h 50 Marion
Schudy Frederick, weaver, h 444 W. 38th
Schuehle Frederick, grocer, 144 Seventh
Schuehlein Joseph, cooper, h 41 Hester
Schuelgert Charles, cook, h 158 Ludlow
Schuel Frans, grocer, 172 Second
Schueler Charles, cook, h r 312 E. 4th
Schueler Jacob, carpenter, h 153 E. Houston
Schueler Rose, wid. Abram, h 181 Orchard
Schuellinger Rudolph, musician, h 101 Broome
Schuelmerich Anthony, tailor, 177 Lewis, h 376 E. 4th
Schuenemann William, tailor, h 144 Chrystie
Schuer Charles, segarmkr. h 157 Forsyth
Schuer Isaac, flowers, 1033 Second av. h 705 Sixth
Schuermann Caroline, wid. Frederick, h 149 Allen
Schuermann Gustav, binder, h 149 Allen
Schuermann John, segars, 195 Spring
Schuery William, laborer, h 454 W. 39th
Schuessele John, cutter, h 167 Av. A
Schuessele Margaret, wid. Joseph, tailor, h 167 Av. A
Schuessle Wolfgang, laborer, h 235 Av. A
Schuessler Adam, shoemkr. h 153 Second
Schuessler August, baker, 512 Fifth
Schuessler Chas. mer. 84 Chambers, h 158 E. 91st
Schuessler Ferdinand, boxes, 143d n Willis
Schuessler Joseph, shades, 64 Thomas, h N. J.
Schuessler Peter, beer, 77 Broome
Schuett Albert, physician, 221 E. 13th
Schuette Herman, driver, h 46 First av.
Schuette Rudolph, woolens, 129 Grand, h N. J.
Schuetz Bernhard, bartender, h 121 E. Houston
Schuetz Chas. jewelry, 19 John, h 179 Wayne, J. C.
Schuetz Francis, canes, 373 Broome, h 169 Mott

OTIS Safety Steam and Hydraulic ELEVATORS OTIS BROS. & CO., 348 B'way, N. Y. See adv. near end.

1877 New York City Directory listing for Ferdinand Schuessler (Bauer's maternal grandfather). Ferdinand's name, occupation, and address are located in the second column, ninth row from the bottom of the page.

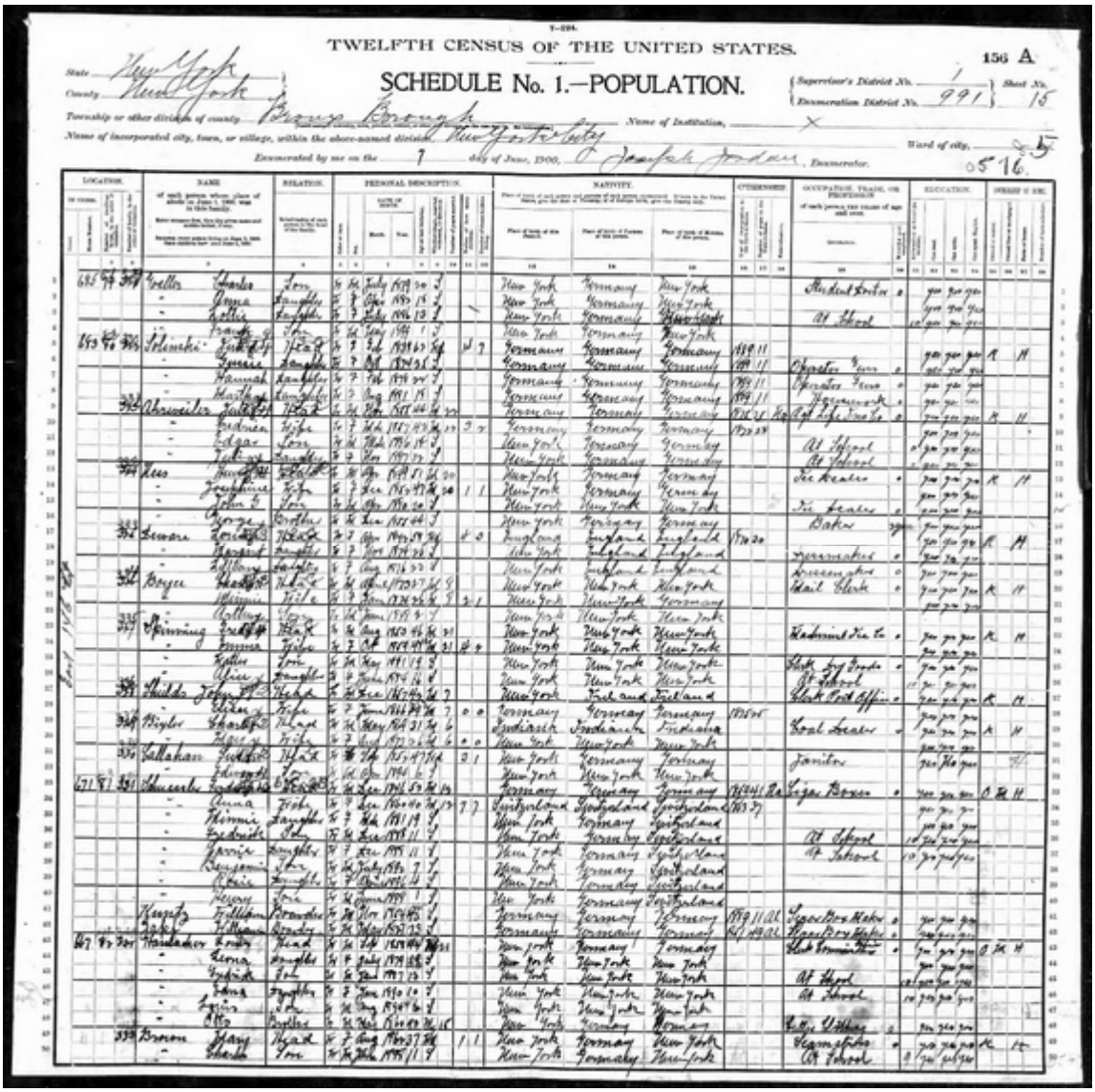


B.

Page No. 38
Supervisor's Dist. No. 1
Enumeration Dist. No. 663

SCHEDULE I.—Inhabitants in The City of New York, in the County of New York, State of New York enumerated by me on the 9th 10th day of June, 1880.

1880 Federal Census documenting Charles Bauer (Bauer's paternal great-grandfather) and family. The Bauer family documentation begins on row thirty-one.



TWELFTH CENSUS OF THE UNITED STATES.

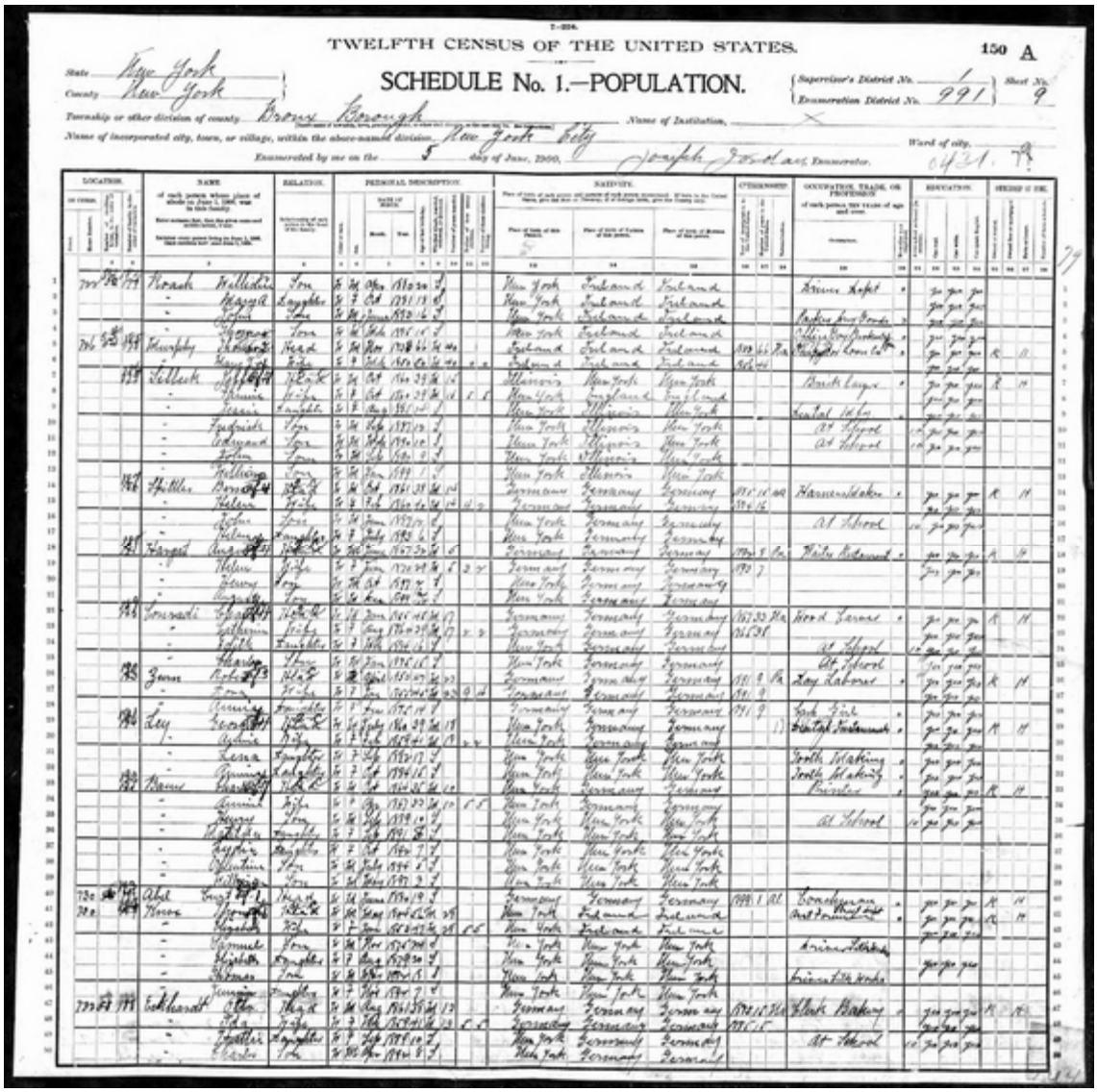
156 A

SCHEDULE No. 1.—POPULATION.

State: New York
County: New York
Township or other division of county: Bronx Borough
Name of Institution: X
Name of incorporated city, town, or village, within the above-named division: New York City
Ward of city: 25
Enumerated by me on the 7 day of June, 1900. J. Joseph Jordan, Enumerator.

Supervisor's District No. 1
Enumeration District No. 991
Sheet No. 15

1900 Federal Census documenting Caroline Schuessler (Billy Bauer's mother). The Schuessler family documentation begins on row thirty-three.

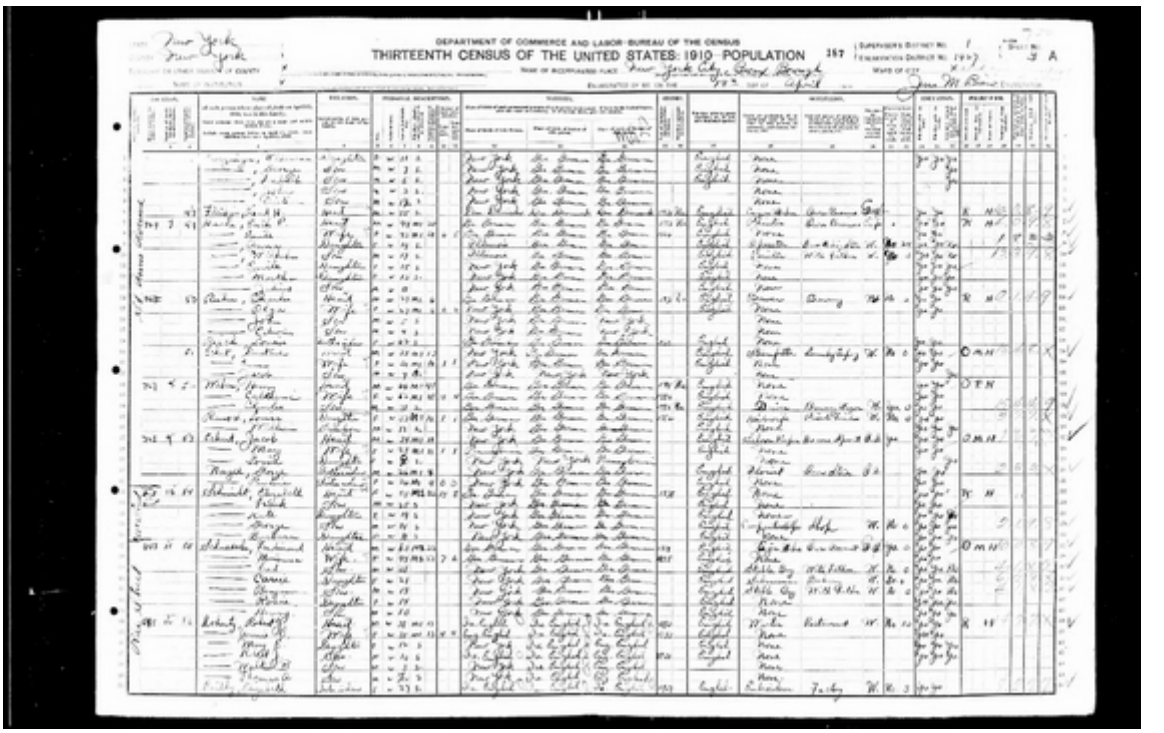


TWELFTH CENSUS OF THE UNITED STATES. 150 A

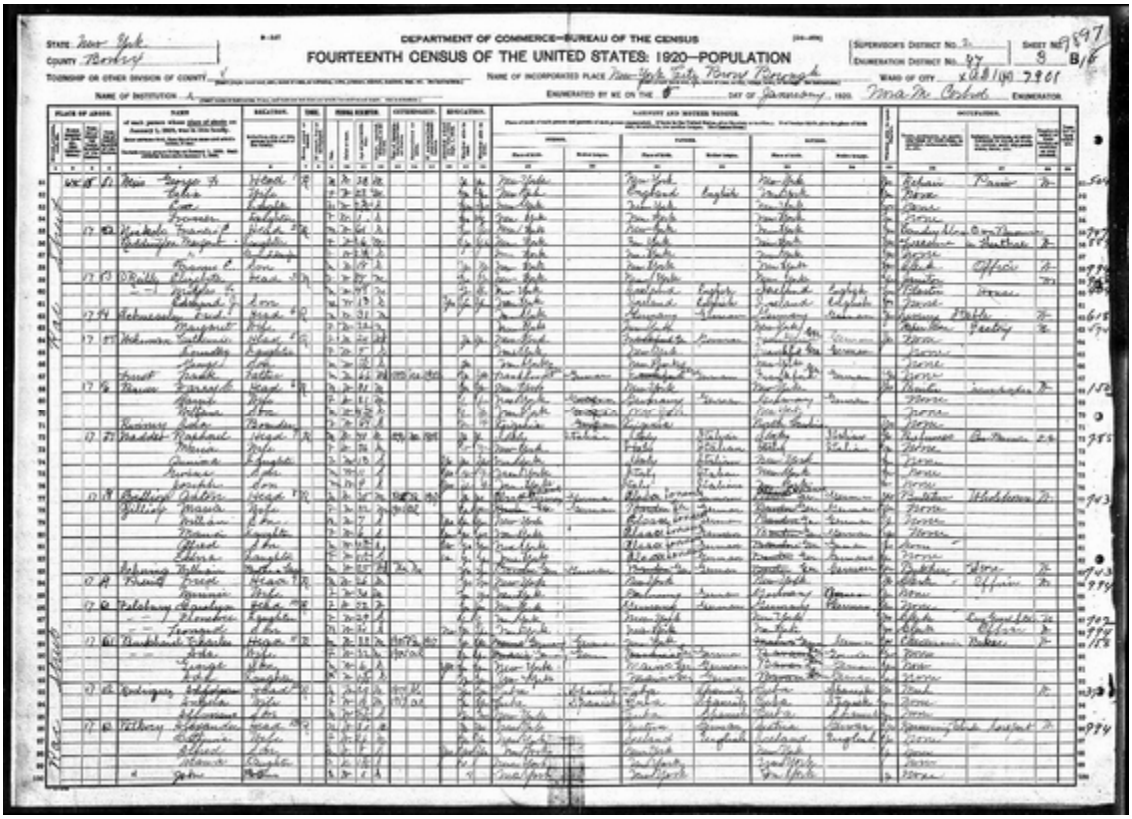
SCHEDULE No. 1.—POPULATION.

State New York
County New York
Township or other division of county Bronx Borough
Name of Institution
Name of incorporated city, town, or village, within the above-named division New York City
Enumerated by me on the 5 day of June, 1900. Joseph Jordan, Enumerator.
Supervisor's District No. 1
Enumeration District No. 991
Sheet No. 9
Ward of city 0431. 78

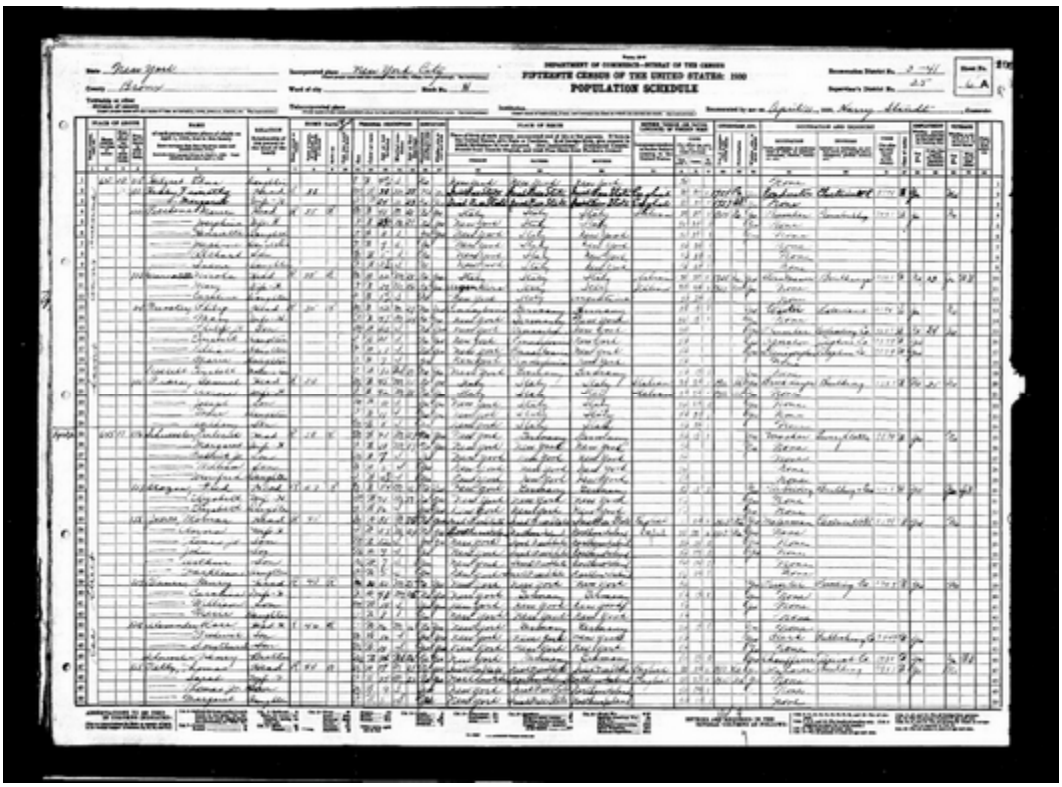
1900 Federal Census documenting Charles Bauer (Billy Bauer's father). The Bauer family documentation begins on row thirty-three


DEPARTMENT OF COMMERCE AND LABOR-BUREAU OF THE CENSUS
THIRTEENTH CENSUS OF THE UNITED STATES: 1910 POPULATION

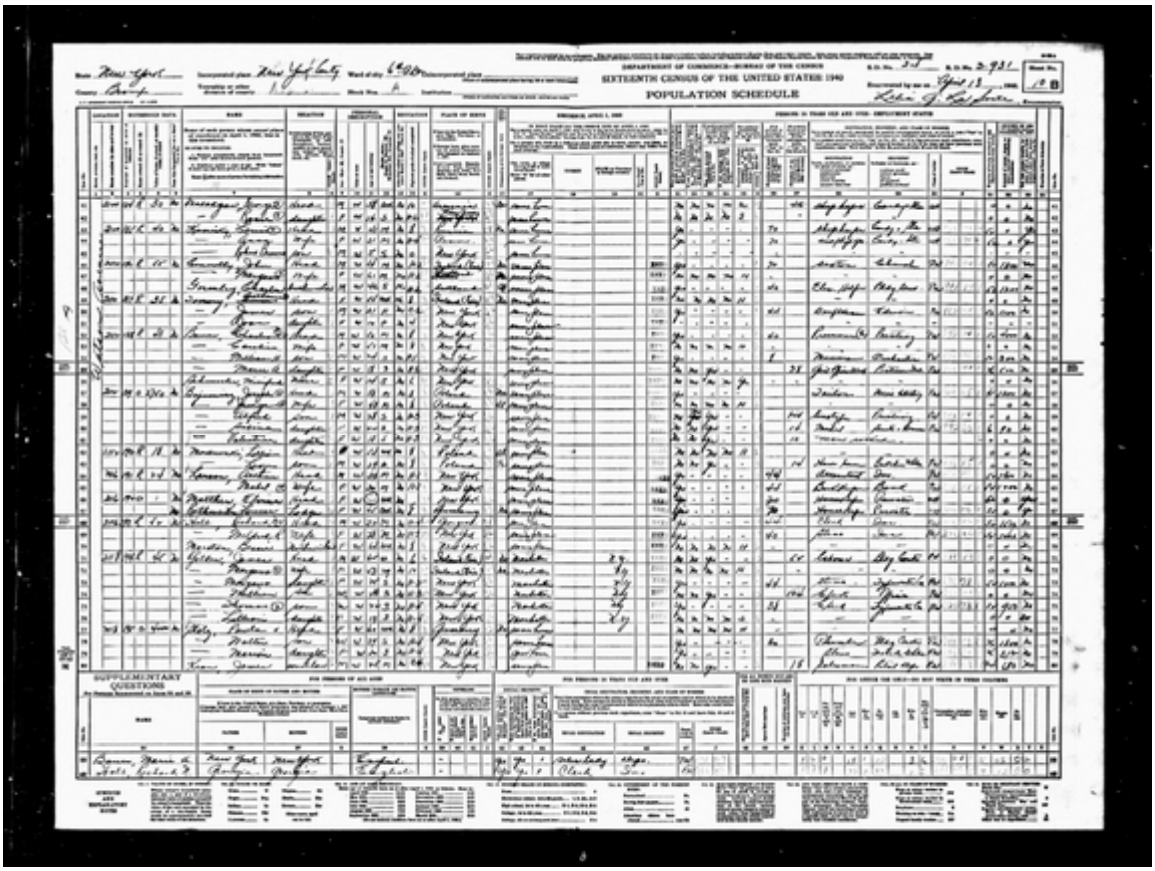
1910 Federal Census documenting Caroline Schuessler (Billy Bauer's mother). The Schuessler family documentation begins on row thirty-seven.



1920 Federal Census documenting Billy Bauer (beginning on row sixty-eight).

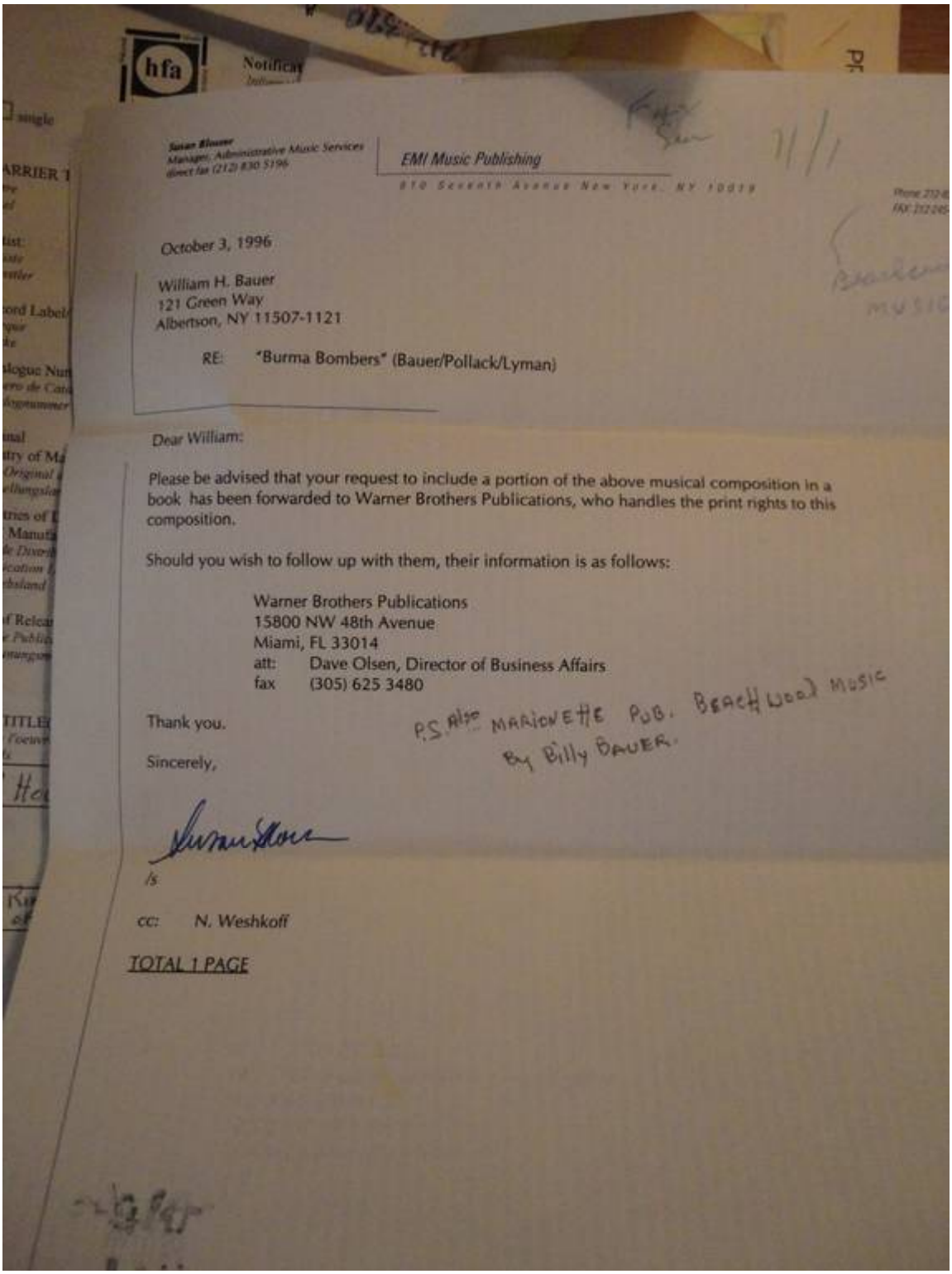


1930 Federal Census documenting Billy Bauer (beginning on row thirty-nine).



1940 Federal Census documenting Billy Bauer (beginning on row fifty-two).

Billy Bauer's World War II ammunition box.



Susan Blouser
Manager, Administrative Music Services
direct fax (212) 830 5196

EMI Music Publishing
810 Seventh Avenue New York, NY 10019

October 3, 1996

William H. Bauer
121 Green Way
Albertson, NY 11507-1121

RE: "Burma Bombers" (Bauer/Pollack/Lyman)

Dear William:

Please be advised that your request to include a portion of the above musical composition in a book has been forwarded to Warner Brothers Publications, who handles the print rights to this composition.

Should you wish to follow up with them, their information is as follows:

Warner Brothers Publications
15800 NW 48th Avenue
Miami, FL 33014
att: Dave Olsen, Director of Business Affairs
fax (305) 625 3480

Thank you.

P.S. Also MARIONETTE PUB. BEACHWOOD MUSIC By Billy BAUER.

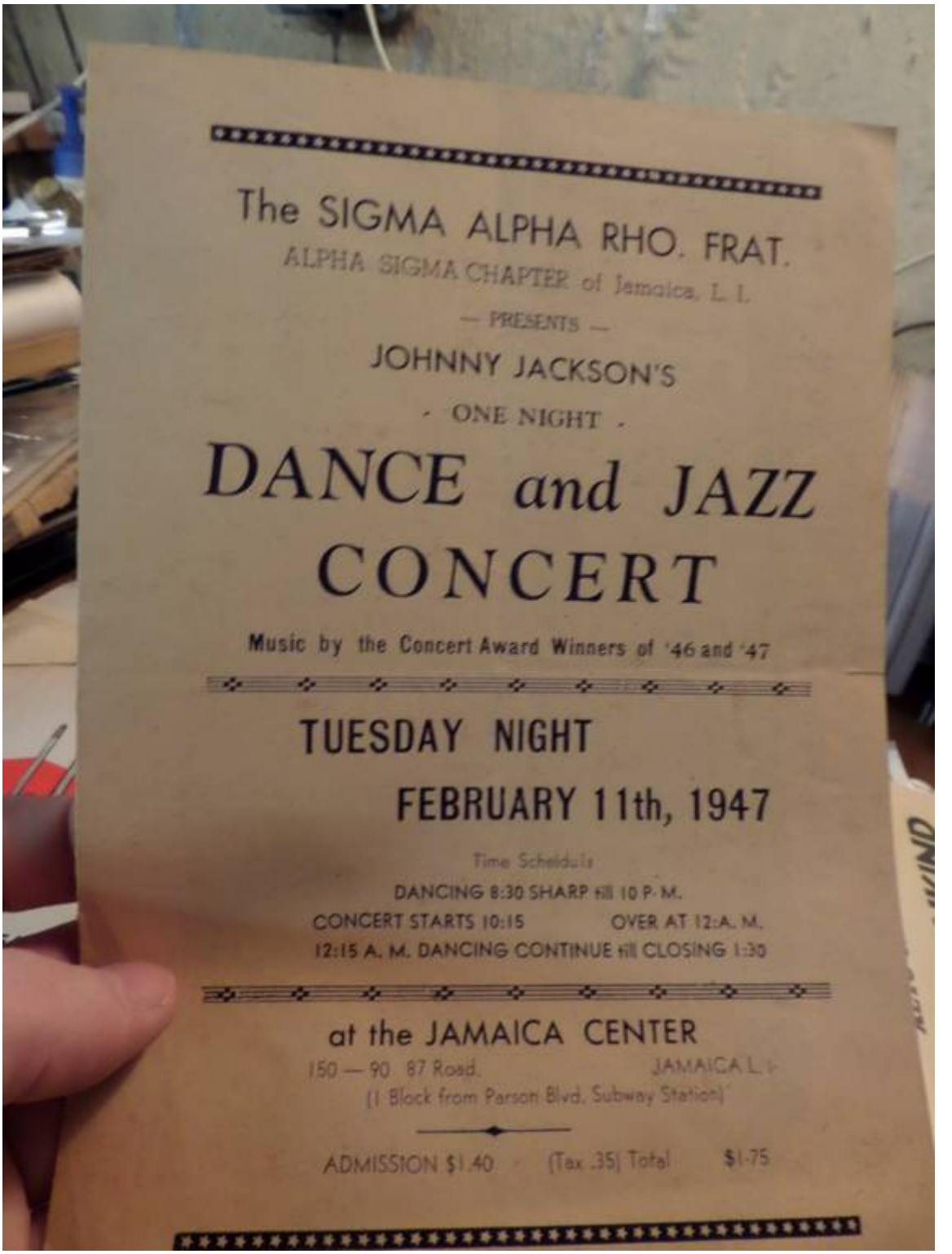
Sincerely,

/s

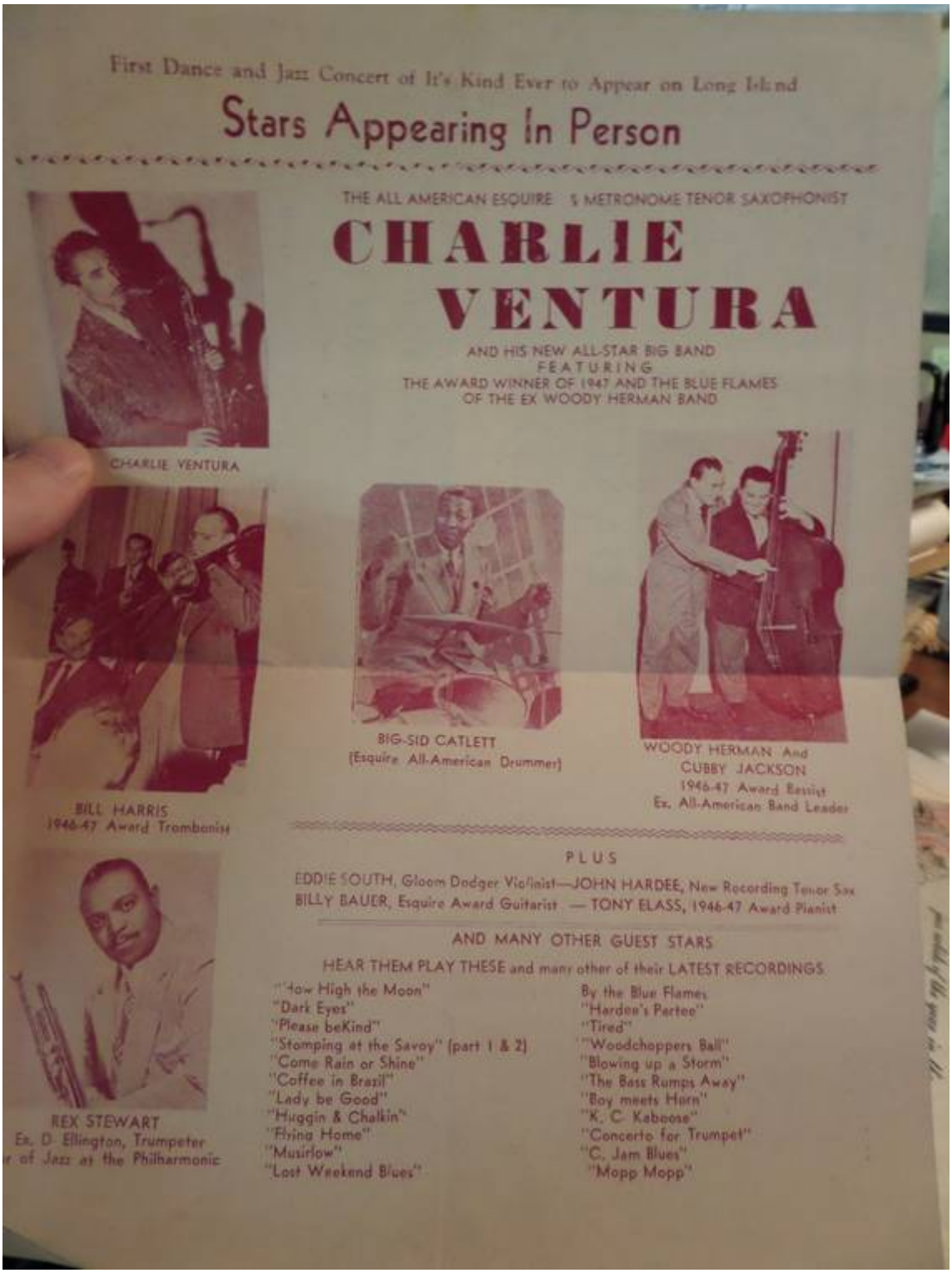
cc: N. Weshkoff

TOTAL 1 PAGE

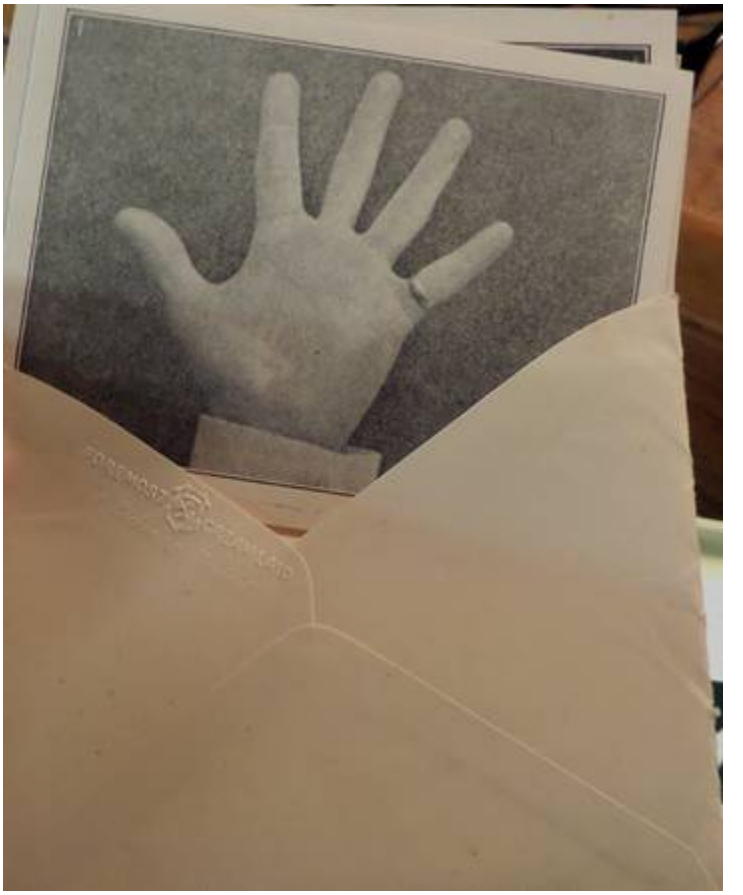
1996 EMI reply to Billy Bauer's "Burma Bombers" publishing rights inquiry.



Charlie Ventura performance flier.



Charlie Ventura flier. Note Bauer's designation as the "Esquire Award Guitarist."



The Cowling System correspondence course **(continued on p. 248)**

THE COWLING SYSTEM. Lesson 1.A Sheet 1

HINTS ON SIGHT READING.

There is no "royal road" to the acquisition of reading music at sight. The essentials are, a knowledge of the Elements of Music, and SYSTEMATIC PRACTICE.

And practice is perhaps the most important. If you will take the trouble to practise reading music for a few minutes daily, on the method described in the following pages, you can eventually arrive at the stage when you will be able to read music as easily as you read ordinary script.

It is of first importance that you should learn all the major scales, and the harmonic and melodic minor scales, in such a manner that any can be played as soon as named. Then the arpeggios of the common chord in each key should be learned, - that is, the tonic or key note, with its third and fifth - C.E.G.C. in C major - as the majority of florid passages are composed of scale passages and arpeggios.

You should also familiarize yourself with the appearance of the Chromatic scale. Good musicians do not need to READ a Chromatic scale - they learn to recognize one at a glance - so that it is only necessary to read the first and final notes. In the same manner that the average person, when reading ordinary English print, does not distinguish each letter, but views the word as a whole, so a little intelligent practice will render music just as easy to read.

Make a special point of the following practice:-

EXERCISE A. Take a sheet of any old or torn music, and write under each note the name of that note - for example, G.A.B. F# etc. using a pencil and writing lightly, so that it may be erased. Do this not only with single note music - melody - but with chords also, commencing with the lowest note and spelling-out the chord, for example -

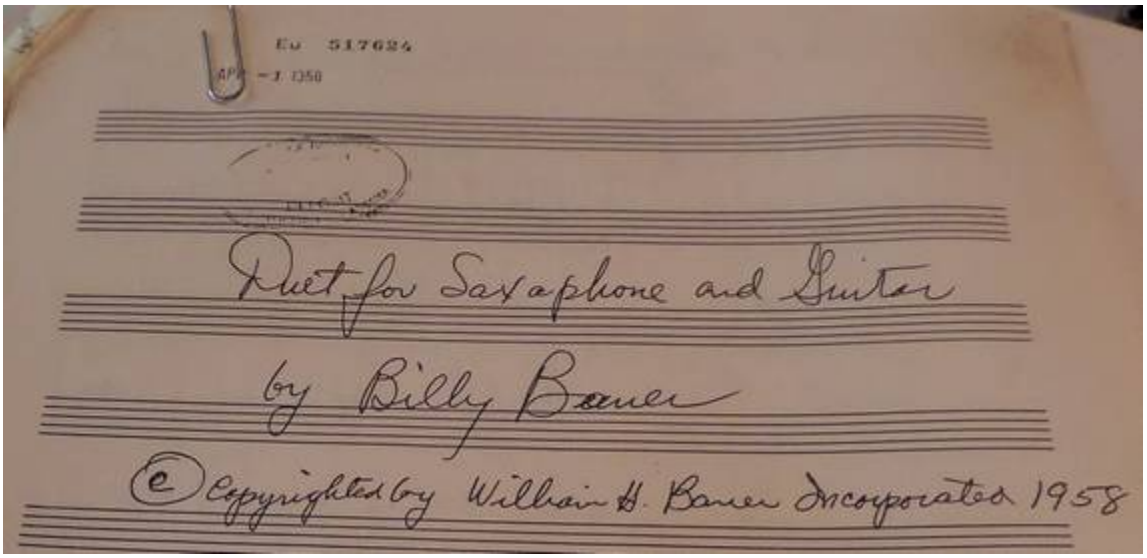
g
e
c

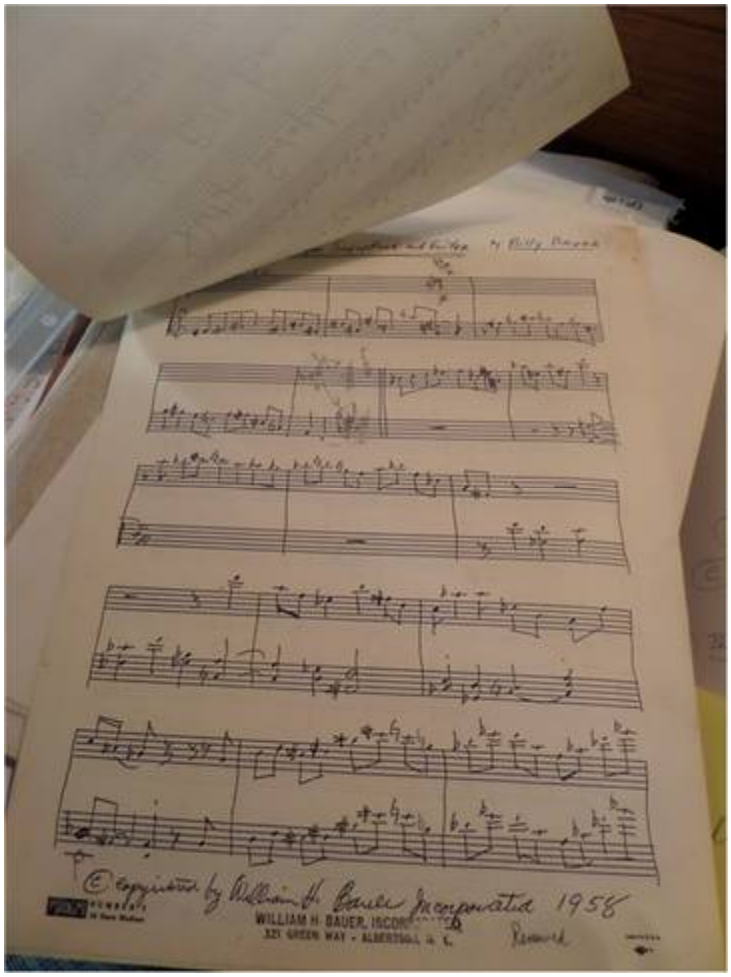
If done systematically for ten minutes or more every day, this alone will effect a wonderful improvement in a very few weeks.

The Cowling System.

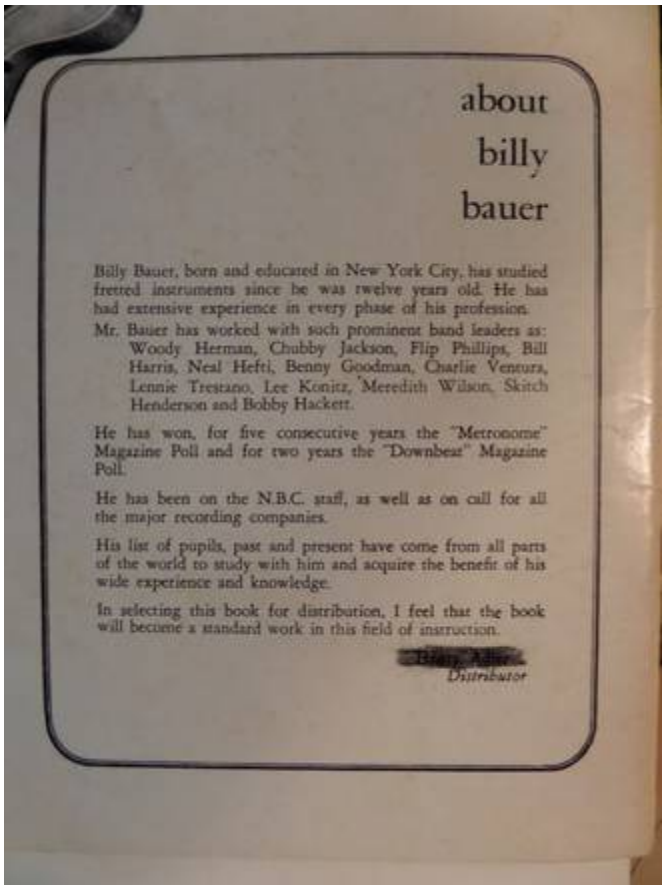
Billy Bauer's 1949 *Down Beat* Readers' Poll Award for Best Guitarist.

Billy Bauer's 1950 *Down Beat* Readers' Poll Award for Best Guitarist.





Original handwritten score for "Duet for Saxophone and Guitar."



about
billy
bauer

Billy Bauer, born and educated in New York City, has studied fretted instruments since he was twelve years old. He has had extensive experience in every phase of his profession.

Mr. Bauer has worked with such prominent band leaders as: Woody Herman, Chubby Jackson, Flip Phillips, Bill Harris, Neal Hefti, Benny Goodman, Charlie Ventura, Lennie Tristano, Lee Konitz, Meredith Wilson, Skitch Henderson and Bobby Hackett.

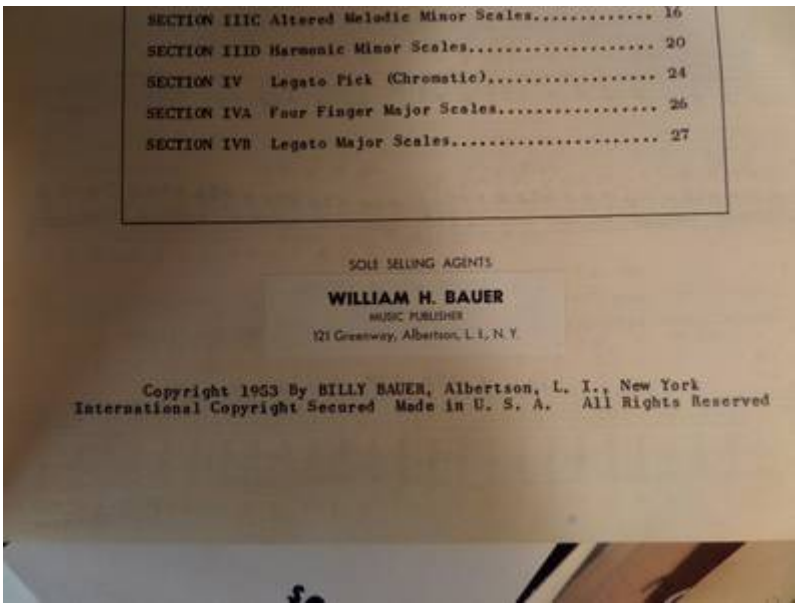
He has won, for five consecutive years the "Metronome" Magazine Poll and for two years the "Downbeat" Magazine Poll.

He has been on the N.B.C. staff, as well as on call for all the major recording companies.

His list of pupils, past and present have come from all parts of the world to study with him and acquire the benefit of his wide experience and knowledge.

In selecting this book for distribution, I feel that the book will become a standard work in this field of instruction.

[redacted]
Distributor



SECTION IIIC Altered Melodic Minor Scales..... 16
SECTION IIID Harmonic Minor Scales..... 20
SECTION IV Legato Pick (Chromatic)..... 24
SECTION IVA Four Finger Major Scales..... 26
SECTION IVB Legato Major Scales..... 27

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MUSIC PUBLISHER
121 Greenway, Albertson, L. I., N. Y.

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"About the Author" and Copyright pages for *Basic Guitar Studies: Text 1* (Scale Fingerings)

NBC ORCHESTRA
WEEK BEGINNING
DECEMBER 12, 1955

OFFICIAL DAYS OFF

CONDUCTOR:
WEDNESDAY AND THURSDAY: Shield

MONDAY AND SATURDAY

VLNS: Schacter BASS: Safranski DRM: Blowers Gussak
PNO: Penelli Guarnieri

TUESDAY AND SATURDAY

VLN: Green SAX: Feldman TRPT: Crisara TROM: Bradley

WEDNESDAY AND FRIDAY

VLN: Ockner

WEDNESDAY AND SATURDAY

VLN: Eichenbaum VLA: Shaier BASS: Shachner SAX:
Fulton Menners TRPT: Lausen Lipkins TROM: Gierdine

THURSDAY AND SATURDAY

CELLO: Shulman

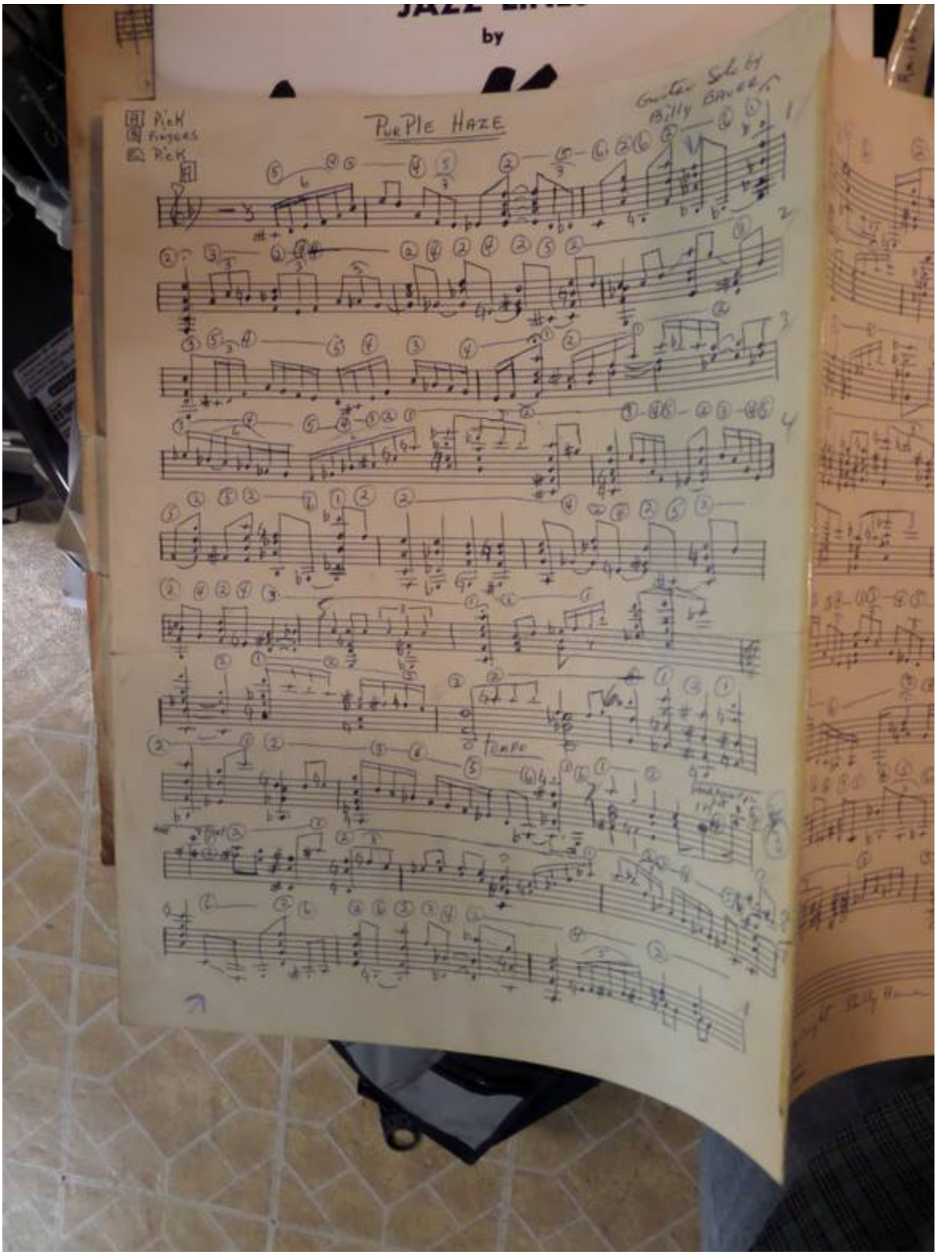
FRIDAY AND SATURDAY

VLNS: Coleman Cores Goodrich Nadien Posner Urbonb
Winter VLAS: Brecher Schwartz CELLI: Bielkin Borodkin
SAX: Amato Berkman Cooper Gompers Greenberg Ricci
TRPTS: Clark Poole TROM: DiBiase Dupont

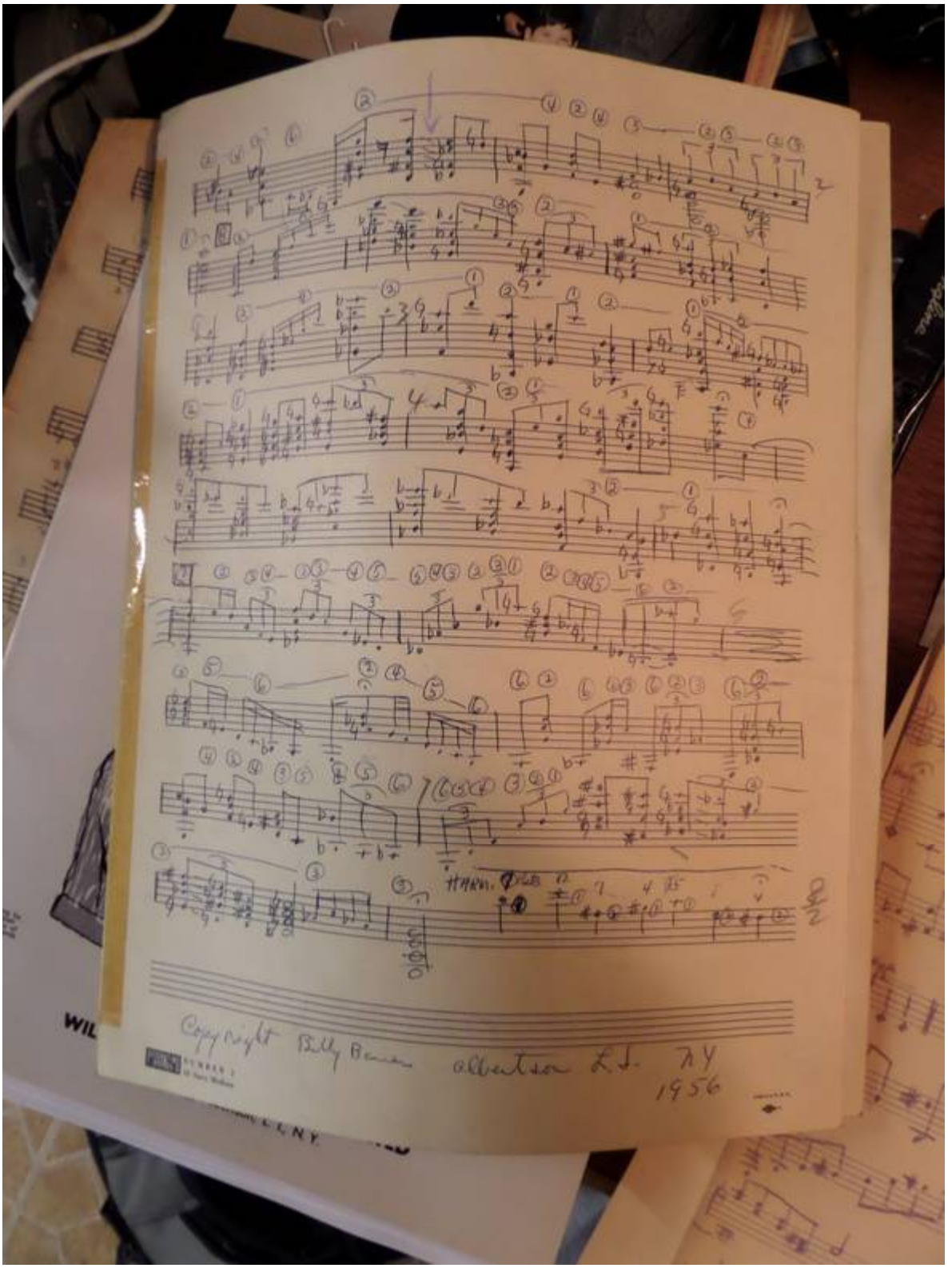
SATURDAY AND SUNDAY

BASS: Mensch SAX: Baker Klink Shertzer TRPT:
McMickle DRM: Lamond PNO: Hyman GTR: Baker Lowe
Mastren ORGAN: Arlo Taubman Whipple BASS: Carroll
SAX: Dawson HORNS: A Berv J Berv TRPT: Severinsen
TROM: McGarity Pearlstein GTR: Gottuso DRM: Rosengarden

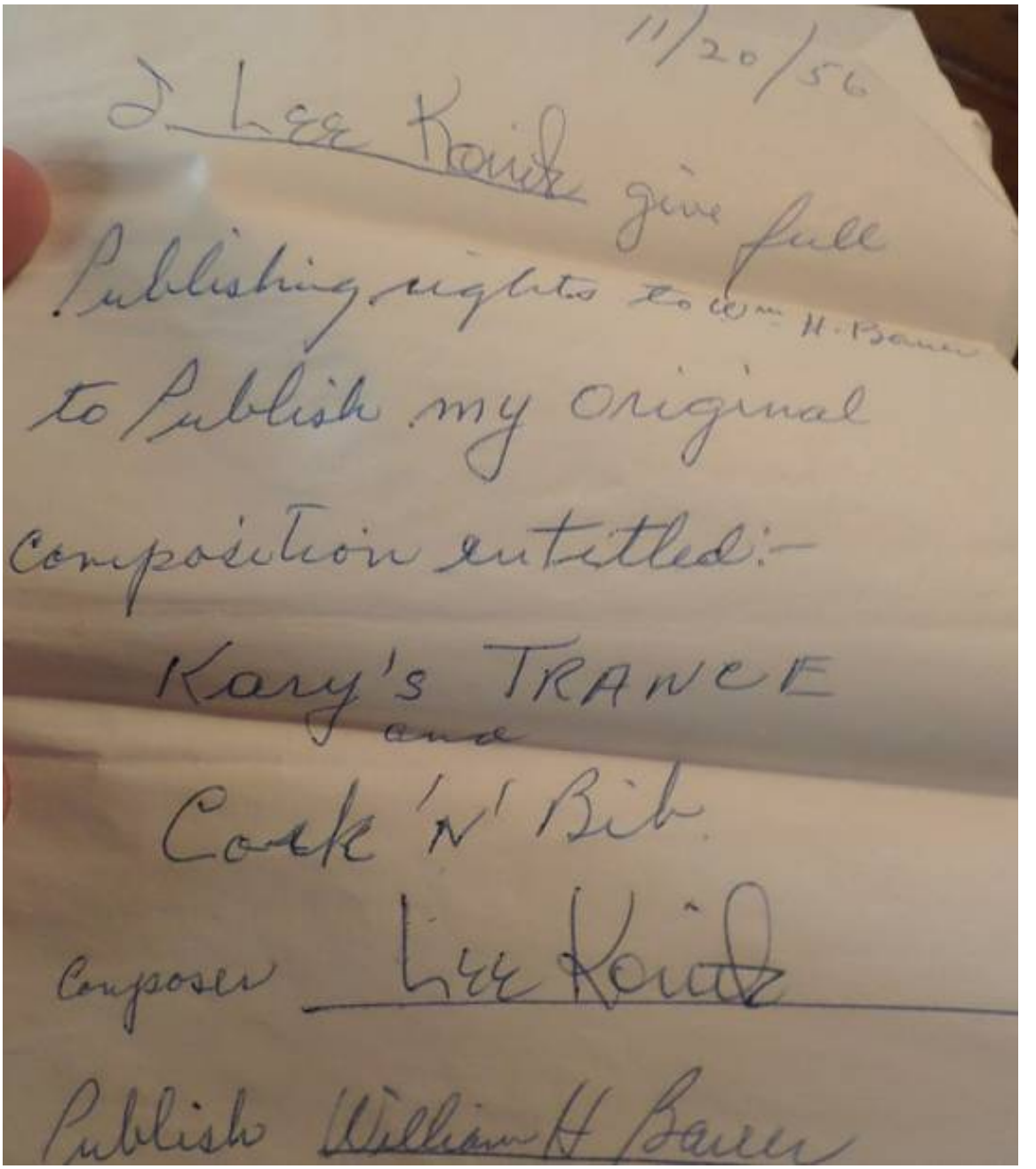
Billy Bauer's NBC Studios schedule.



Page 1 of original handwritten score to "Purple Haze."



Page 2 of original handwritten score to "Purple Haze."



11/20/56

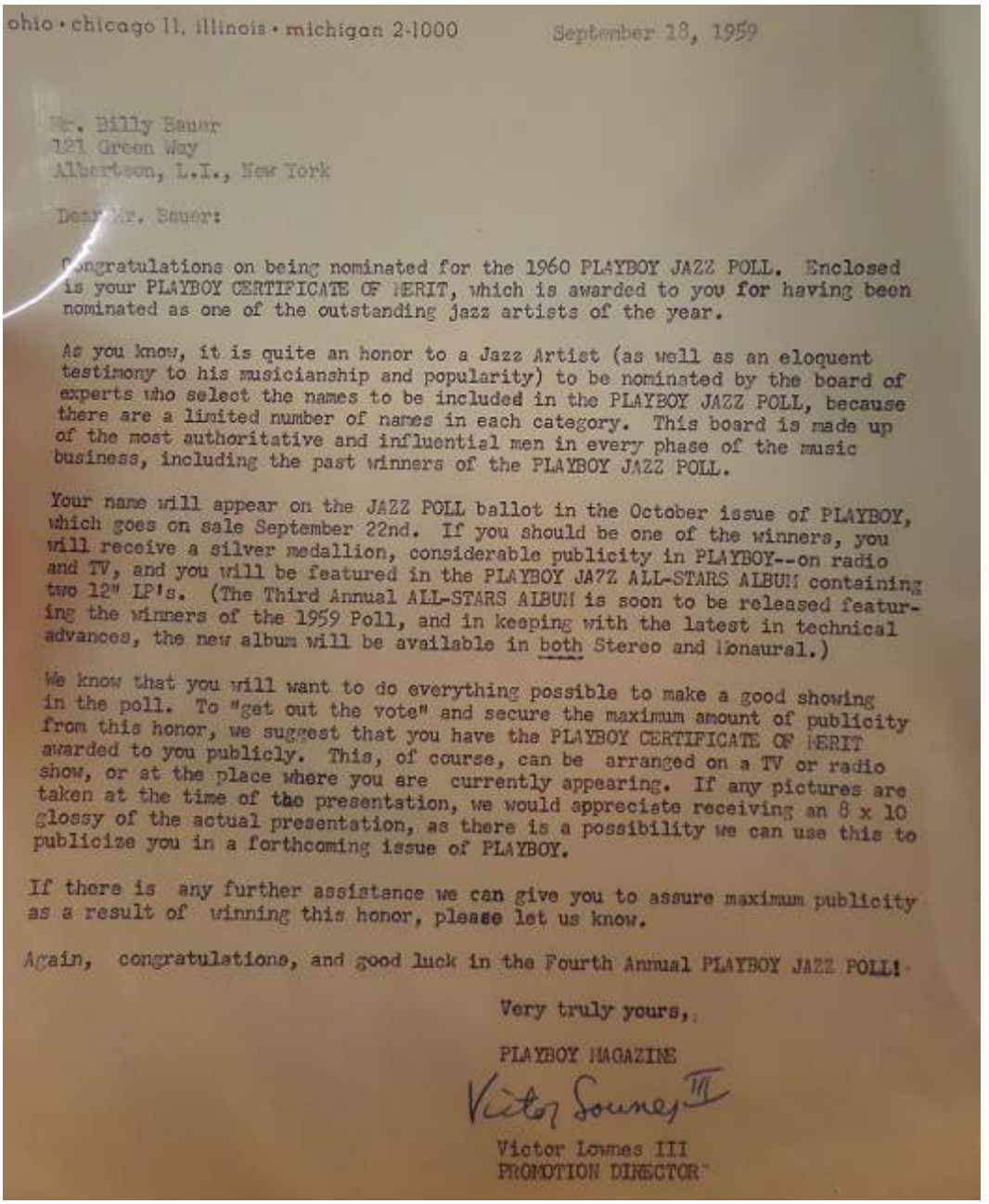
I Lee Konitz give full Publishing rights to Wm. H. Bauer to Publish my Original composition entitled:-

Kary's TRANCE
and
Cork 'N' Bib

Composer Lee Konitz

Publish William H Bauer

Note signed by Lee Konitz granting Billy Bauer publication rights to "Kary's Trance" and "Cork 'n' Bib."



ohio • chicago 11, illinois • michigan 2-1000 September 18, 1959

Mr. Billy Bauer
121 Green Way
Albertson, L.I., New York

Dear Mr. Bauer:

Congratulations on being nominated for the 1960 PLAYBOY JAZZ POLL. Enclosed is your PLAYBOY CERTIFICATE OF MERIT, which is awarded to you for having been nominated as one of the outstanding jazz artists of the year.

As you know, it is quite an honor to a Jazz Artist (as well as an eloquent testimony to his musicianship and popularity) to be nominated by the board of experts who select the names to be included in the PLAYBOY JAZZ POLL, because there are a limited number of names in each category. This board is made up of the most authoritative and influential men in every phase of the music business, including the past winners of the PLAYBOY JAZZ POLL.

Your name will appear on the JAZZ POLL ballot in the October issue of PLAYBOY, which goes on sale September 22nd. If you should be one of the winners, you will receive a silver medallion, considerable publicity in PLAYBOY--on radio and TV, and you will be featured in the PLAYBOY JAZZ ALL-STARS ALBUM containing two 12" LP's. (The Third Annual ALL-STARS ALBUM is soon to be released featuring the winners of the 1959 Poll, and in keeping with the latest in technical advances, the new album will be available in both Stereo and Monaural.)

We know that you will want to do everything possible to make a good showing in the poll. To "get out the vote" and secure the maximum amount of publicity from this honor, we suggest that you have the PLAYBOY CERTIFICATE OF MERIT awarded to you publicly. This, of course, can be arranged on a TV or radio show, or at the place where you are currently appearing. If any pictures are taken at the time of the presentation, we would appreciate receiving an 8 x 10 glossy of the actual presentation, as there is a possibility we can use this to publicize you in a forthcoming issue of PLAYBOY.

If there is any further assistance we can give you to assure maximum publicity as a result of winning this honor, please let us know.

Again, congratulations, and good luck in the Fourth Annual PLAYBOY JAZZ POLL!

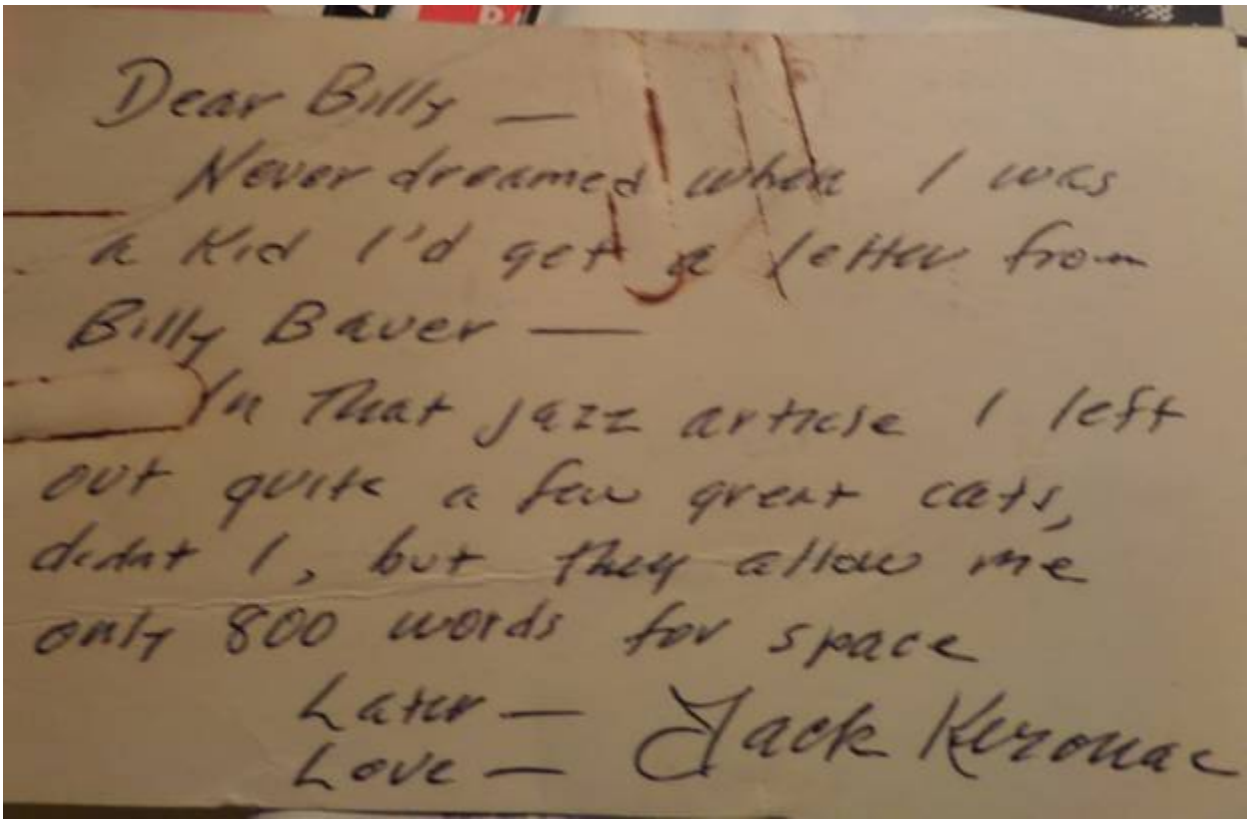
Very truly yours,

PLAYBOY MAGAZINE

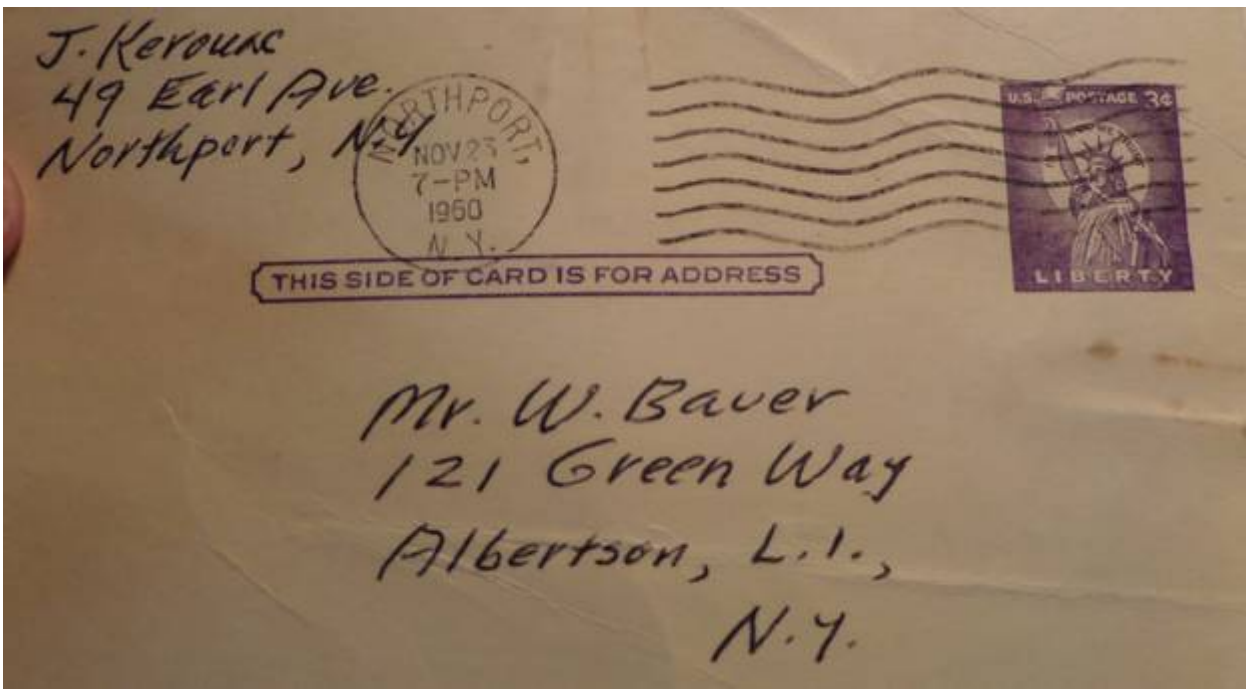
Victor Lowes III

Victor Lowes III
PROMOTION DIRECTOR

Playboy Magazine **notification letter concerning Billy Bauer's 1960 Certificate of Merit in the magazine's annual jazz poll.**



Dear Billy —
Never dreamed when I was a kid I'd get a letter from Billy Bauer —
In that jazz article I left out quite a few great cats, didn't I, but they allow me only 800 words for space
Later —
Love — Jack Kerouac



J. Kerouac
49 Earl Ave.
Northport, N.Y.

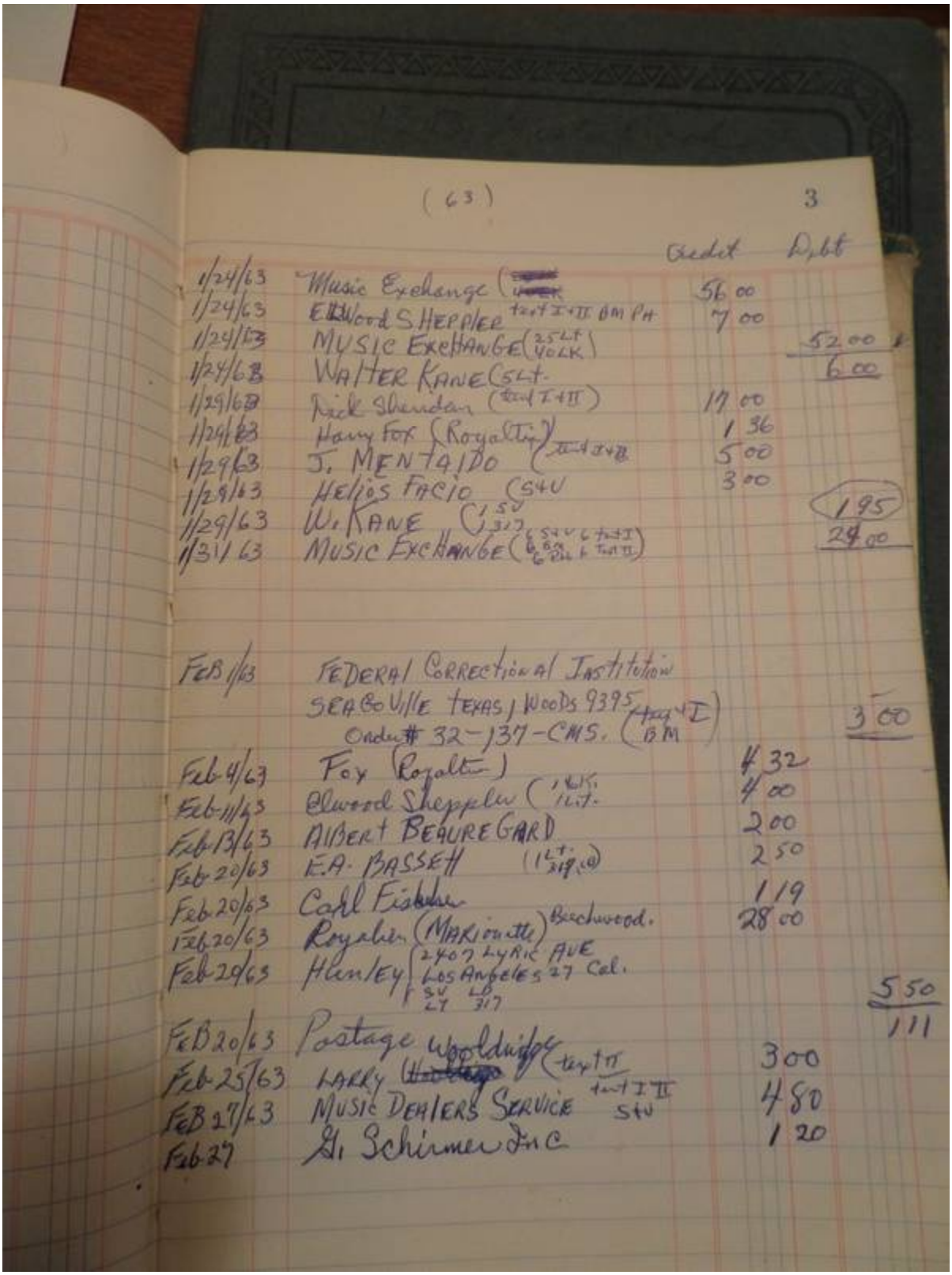
NORTHPORT, NOV 25 7-PM 1960 N.Y.

THIS SIDE OF CARD IS FOR ADDRESS

U.S. POSTAGE 3¢ LIBERTY

Mr. W. Bauer
121 Green Way
Albertson, L.I.,
N.Y.

Jack Kerouac's November 1960 letter to Billy Bauer.



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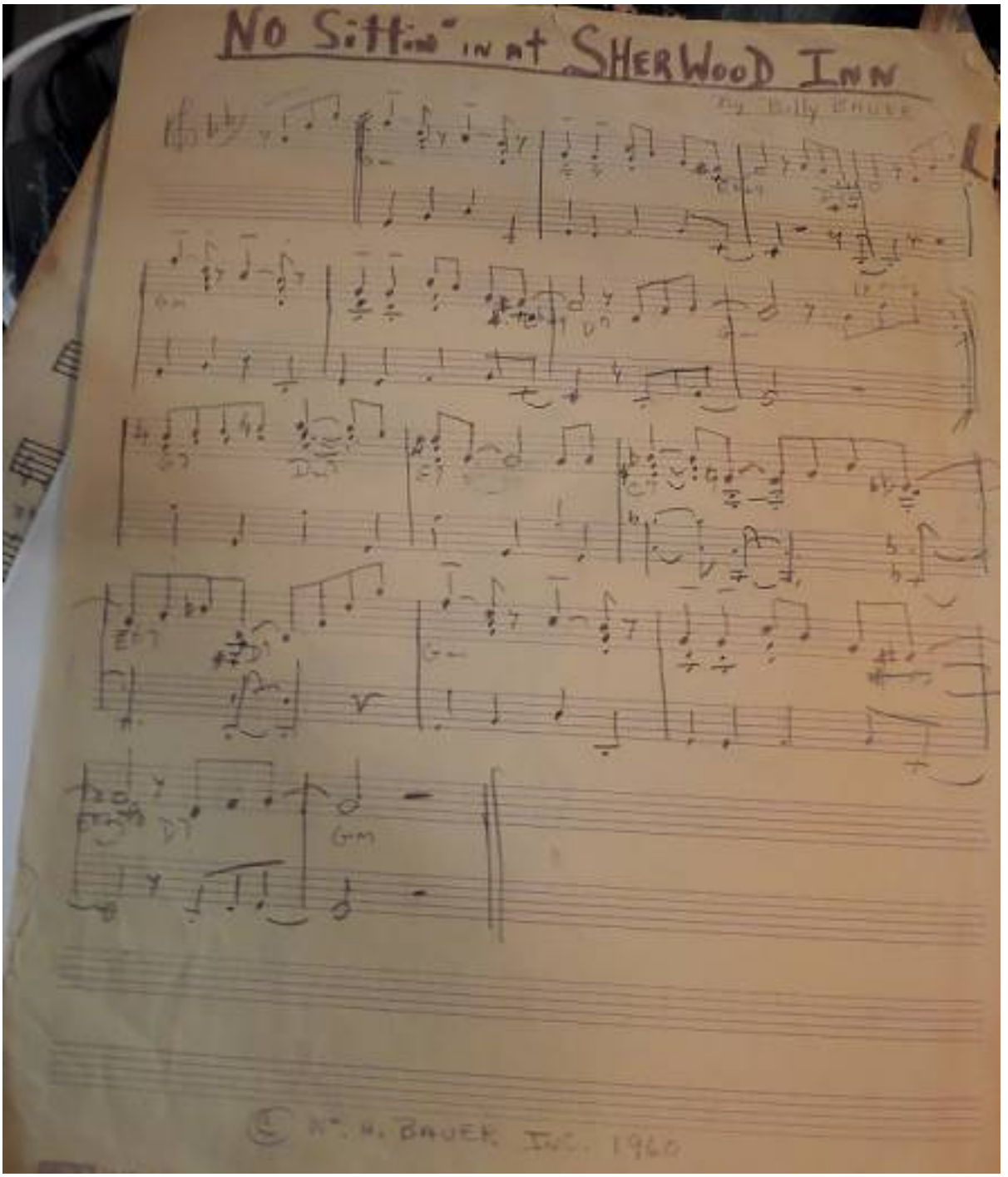
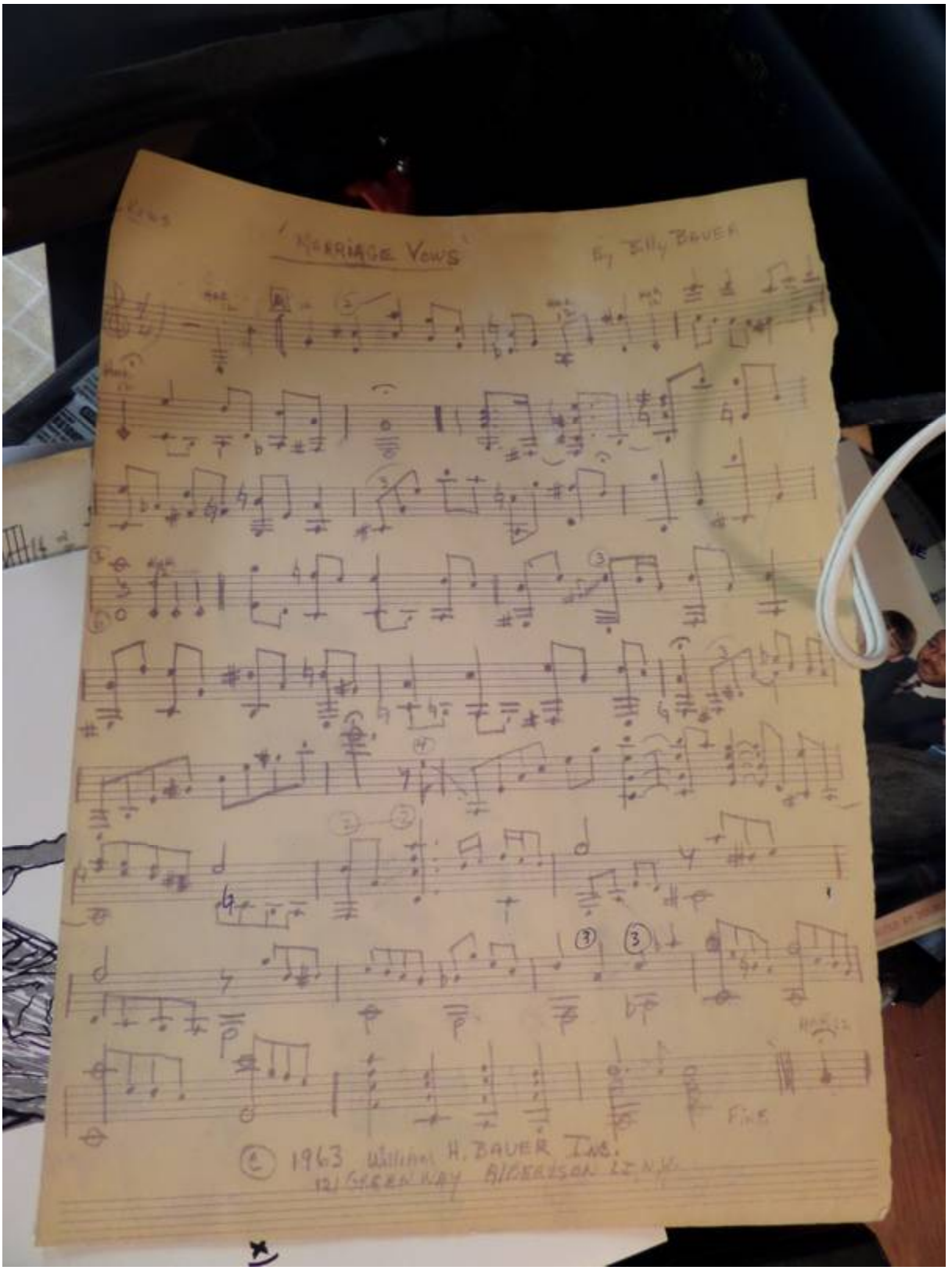
William H. Bauer Publishing sales ledger for January and February 1963.



Original handwritten score to "No Sittin' In at Sherwood Inn."



Original handwritten score to "Marriage Vows."

THEATRICAL AND TELEVISION MOTION PICTURE
SPECIAL PAYMENTS FUND
MEMBERS STATEMENT OF REPORTED EARNINGS

Name & Address

BAUER, WILLIAM
121 GREEN WAY
ALBERTSON NV 11507

SS#

[redacted]

Date

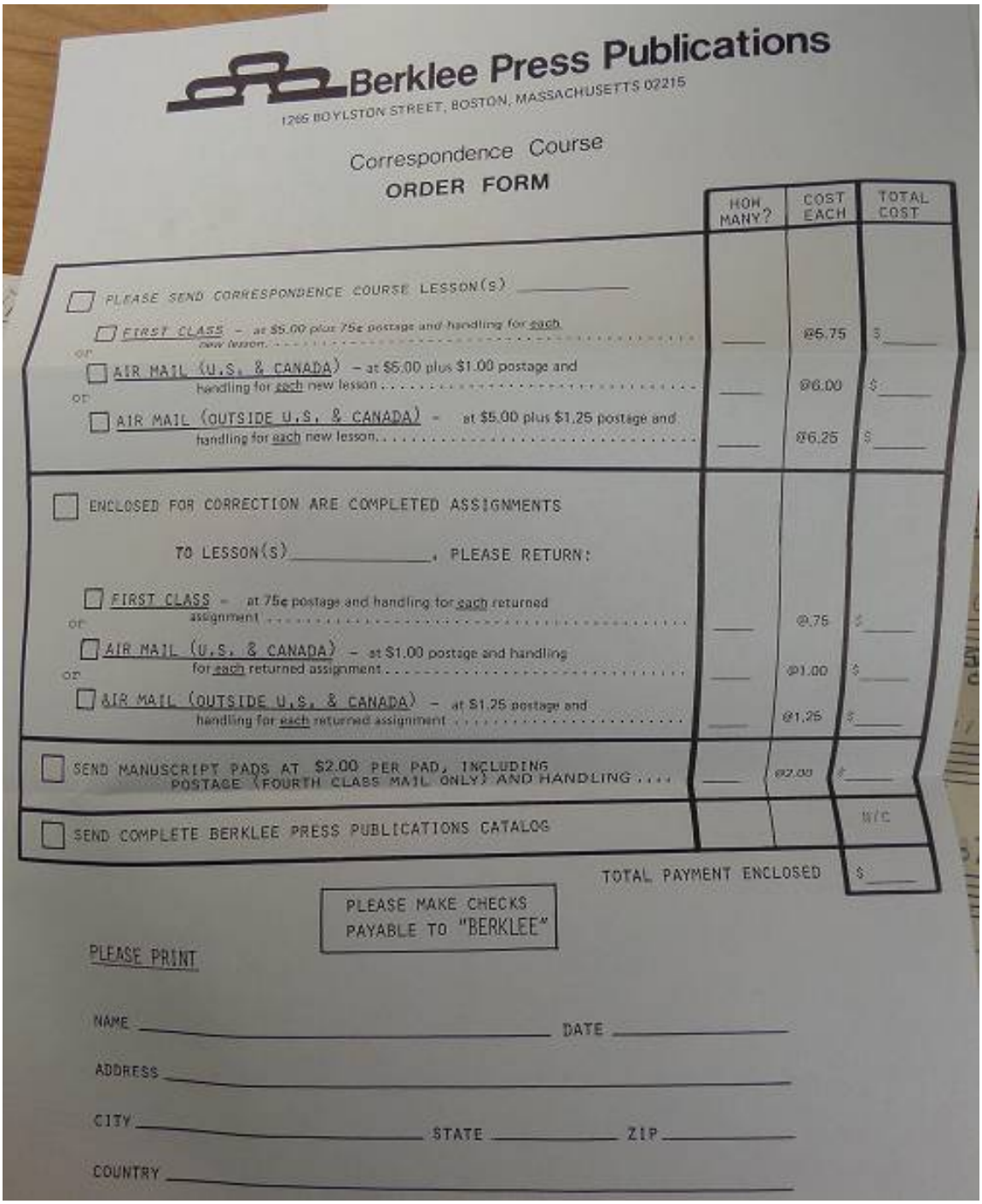
06/16/94

MOVIE TITLE	SIGNATORY EMPLOYER	AMOUNT RECEIVED	WAGE RATIO	*BASE AMOUNT	****	PRO-RATA SHARE
HUSTLER, THE	20TH CENTURY FOX	441.17	.0125412	5.53	1.26	4.27
HUSTLER, THE	PARAMOUNT PICTUR	1,642.86	.0125412	20.60	4.69	15.91
				$26.13	$5.95	$20.18

TOTAL PRO RATA SHARE / CHECK GROSS $20.18
EMPLOYEE WITHHOLDING TAX DEDUCTIONS $8.68
NET CHECK AMOUNT $11.50 CHECK-NO. 94001838

* WAGE-RATIO TIMES AMOUNT-RECEIVED = BASE AMOUNT
BASE AMOUNT LESS **** = PRO-RATA SHARE
**** EMPLOYER PAYROLL TAXES AND ADMINISTRATIVE EXPENSE

July 16, 1994 royalty statement for Bauer's role in *The Hustler* (Bauer's Social Security Number obscured at Bill Bauer's request).



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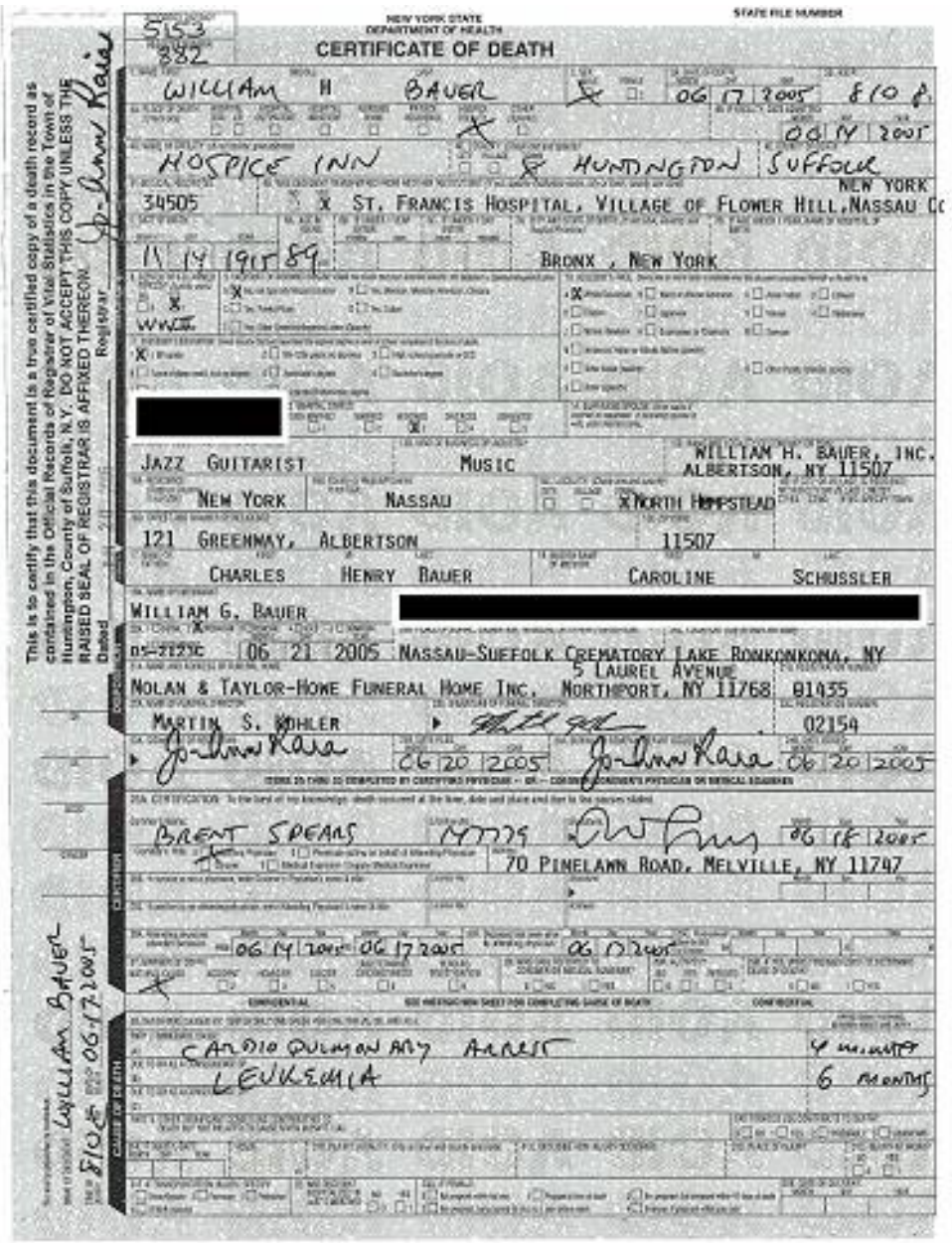

NEW YORK STATE
DEPARTMENT OF HEALTH
CERTIFICATE OF DEATH

STATE FILE NUMBER

5153
882

WILLIAM H BAUER 06 17 2005 810 P.

06 14 2005

HOSPICE INN HUNTINGTON SUFFOLK

34505 ST. FRANCIS HOSPITAL, VILLAGE OF FLOWER HILL, NASSAU CO NEW YORK

11 14 1915 89 BRONX, NEW YORK

WWII

[redacted]

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NEW YORK NASSAU NORTH HEMPSTEAD

121 GREENWAY, ALBERTSON 11507

CHARLES HENRY BAUER CAROLINE SCHUSSLER

WILLIAM G. BAUER [redacted]

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70 PINELAWN ROAD, MELVILLE, NY 11747

06 14 2005 06 17 2005 06 17 2005

CARDIO PULMONARY ARREST 4 MINUTES

LEUKEMIA 6 MONTHS

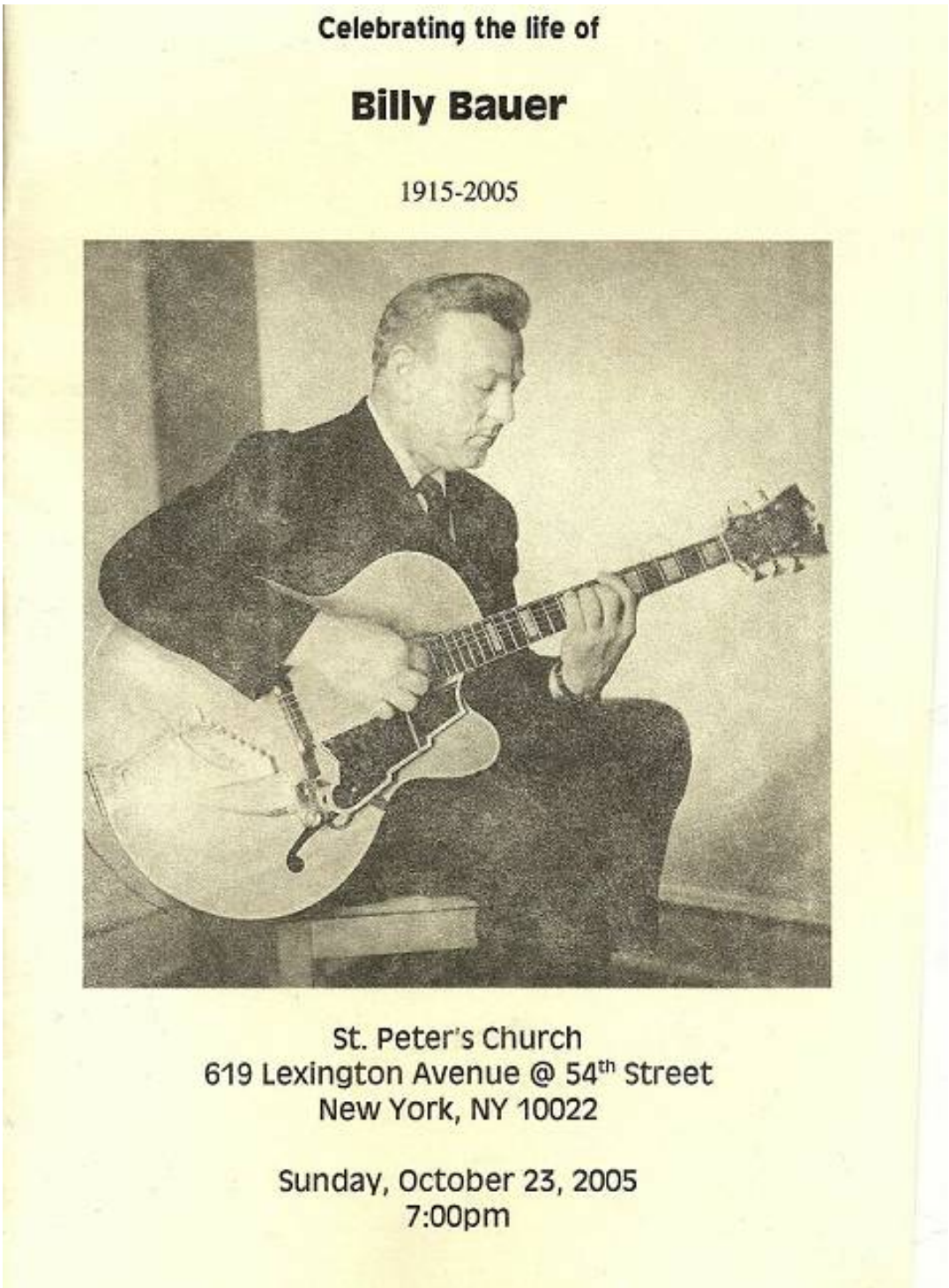
This is to certify that this document is a true certified copy of a death record as contained in the Official Records of Registrar of Vital Statistics in the Town of Huntington, County of Suffolk, N.Y. DO NOT ACCEPT THIS COPY UNLESS THE RAISED SEAL OF REGISTRAR IS AFFIXED THEREON.

Dated

Registrar

WILLIAM BAUER 810 P 06.17.2005

Billy Bauer's death certificate (Bauer's Social Security Number as well as Bill Bauer's address obscured at Bill Bauer's request).



Celebrating the life of

Billy Bauer

1915-2005

St. Peter's Church
619 Lexington Avenue @ 54th Street
New York, NY 10022

Sunday, October 23, 2005
7:00pm

Cover of Billy Bauer's funeral program.

The author pictured with Billy Bauer's custom D'Angelico guitar. Photograph taken by Bill Bauer at his home on September 5, 2013.

Appendix D:

Discographies

The following discography of Billy Bauer is provided courtesy of the Jazz Discography by Tom Lord (www.lorddisco.com).

[188] Jerry Wald
Jerry Wald And His Orchestra **:** Al Porcino, Bernie Privin, Gordon Boswell, Dick Munson (tp) Nelson Riddle, Ralph Pfeffner, Herb Spitalny, Bob Swift (tb) Jerry Wald (cl) Les Robinson, Sol Kane (as) Bob Dukoff, Boomie Richman (ts) Ray Beller (bar) Andy Ackers (p) Billy Bauer (g) or Art Ryerson (g) Lloyd Trotman (b) Irv Cottler (d) Anita Boyer (vcl)

New York, June 25, 1942

70936-A	Strictly instrumental	De 4340
70937-A	Trains in the night	4345, Sound of Swing LP105
70938-A	He wears a pair of silver wings (ab vcl)	4340
70939-A	Mad about him, sad without him (ab vcl)	4345

Note: Sound of Swing LP105 titled "Jerry Wald Clarinet High Jinks".

[W189] Jerry Wald
Betty Bonney (vcl)

1943

Alice blue gown	World 6009
On the sunny side of the street (bb vcl)	- , GE LP15005
Smiling Jack	- , GE LP15005
Five o'clock drag	- , GE LP15005
The moon of Manakoora	-
Call of the wild (theme)	-
For the first time	-
Poinciana	-
C jam blues	-

[H5107] Woody Herman
Neal Hefti, Bill Robbins, Ray Wetzel, Mario Serritello, Ray Nance (tp) Juan Tizol, Al Esposito, Ed Kiefer (tb) Woody Herman (cl,vcl) Johnny Hodges, Chuck DiMaggio (as) Herbie Fields, Toots Mondello (ts) Skippy DeSair (bar) Ralph Burns (p) Billy Bauer (g) Chubby Jackson (b) Red Saunders (d) Frances Wayne (vcl)

New York, April 5, 1944

71939	As long as I live (fw vcl)	World transcription 7289/7298
71940-A	Perdido	Br (E)03541, Br BL54024, De DL(7)9229, DL8400, Coral CRL56090, Ajaz 231

71941	I didn't know about you (wh vcl)	De 18641, Ajaz 231
	Blue lullaby	World transcription 6539/6548, World Disc R650

[J80] Chubby Jackson
Chubby Jackson Sextet **:** Neal Hefti (tp) Flip Phillips (ts) Ralph Burns (p) Billy Bauer (g) Chubby Jackson (b) Dave Tough (d)

Chicago, July 1, 1944

K5004	I gotcha covered [House rent boogie]	Queen/King 4101, Cool N' Blue (Swi)C&B-CD109 [CD]	
K5005	Popsie [Early morning boogie]	-	-
K5006	Bass face [Central Avenue boogie]	4103	-
K5007	Don't get too wild, child [Sightseeing boogie]	-	-

Note: Original titles shown in brackets were not used on Queen/King issues.
All above titles also on King EP266.
Cool N' Blue (Swi)C&B-CD109 [CD] titled "The Happy Monster"; see various flwg sessions to January 20, 1948 for the rest of this CD.

[H5108] Woody Herman
Woody Herman And His Orchestra **:** Neal Hefti (tp,arr) Bill Robbins, Ray Wetzel, Pete Candoli, Conte Candoli (tp) Ralph Pfeffner, Bill Harris, Ed Keifer (tb) Woody Herman (cl,as,vcl) Sam Marowitz, Bill Shine (as) Flip Phillips, Pete Mondello (ts) Skippy DeSair (bar) Ralph Burns (p,arr) Billy Bauer (g) Chubby Jackson (b) Dave Tough (d) Frances Wayne, Allan Jones (vcl) plus studio orchestra with strings and chorus on (1)

"Old Gold Show Rehearsal", New York, August 2, 1944

(Theme)	Hindsight 134
Is you is or is you ain't my baby (wh vcl; rb arr)	Jass JCD621 [CD]
I'll get by (aj vcl)	
Flying home (rb arr)	V Disc 320(Army), 100(Navy), Joyce 2020, Hindsight 134, Jass JCD621 [CD], HEP (E)34/35 [CD]
Swinging on a star (aj vcl)	
It must be jelly ('cause jam don't shake like that) (wh,fw,band vcl; rb arr)	V Disc 320(Army), Joyce 2020, Hindsight 134, Jass JCD621 [CD]

Stouthearted men (aj vcl) (1)	Starline SLC61201 [Cass]
Woodchopper's ball (jb arr)	
I'll be seeing you (aj vcl)	Starline SLC61201 [Cass]

Note: Hindsight HSR134 titled "Woody Herman, 1944, Vol.2".
Jass CD621 [CD] titled "Woody Herman vol 1 - Live in 1944 - Woodchopper's Ball".
Some of the above releases are from the program as broadcast, not the rehearsal, and are therefore alternative performances.

[H5109] Woody Herman

Broadcast, "Old Gold Show", New York, August 9, 1944

Apple honey	
Straighten up and fly right	
Don't blame me (aj vcl) (1)	Starline SLC61201 [Cass]
I ain't got nothin' but the blues (wh vcl)	
Amor (aj vcl) (1)	Starline SLC61201 [Cass]
It could happen to you (aj vcl) (1)	-
Blue flame (theme)	

H5110] Woody Herman

CBS Radio Broadcast, "Old Gold Show", New York, August 16, 1944

Let's sing a song about Suzie (aj vcl)	
G.I. jive (wh vcl)	Hindsight 134, Jass JCD621 [CD]
Red top (nh arr)	
If there is someone lovelier than you	
Amen (wh,ens vcl)	Jass JCD621 [CD]
How blue the night (aj vcl)	
Blues on parade (tt arr)	Jass JCD621 [CD]
Thine alone (aj vcl)	

[H5111] Woody Herman

Broadcast, "Cafe Rouge, Hotel Pennsylvania", New York, August 21, 1944

Is you is or is you ain't my baby (wh vcl, rb arr)	
Irresistible you (fw vcl)	Jass JCD621 [CD]
125th St. Prophet (pm arr)	-
I've got the world on a string (wh vcl)	-
It's a crying shame (fw vcl)	-
I ain't got nothin' but the blues (wh vcl)	-
Flying home (rb arr)	
Blue flame (closing theme)	-

[H5112] Woody Herman
Woody Herman And His Orchestra **:** Neal Hefti (tp,arr) Dick Munson, Ray Wetzel, Pete Candoli, Conte Candoli (tp) Ralph Pfeffner, Bill Harris, Ed Kiefer (tb) Woody Herman (cl,as,vcl) Sam Marowitz, Bill Shine (as) Flip Phillips, Pete Mondello (ts) Skippy DeSair (bar) Ralph Burns (p,arr) Billy Bauer (g) Chubby Jackson (b) Dave Tough (d) Frances Wayne (vcl) Allan Jones (announcer) Eddie Sauter (arr)

"Old Gold Show Rehearsal", New York, August 23, 1944

Red top (nh arr) (1)	Hindsight 134, Jazz Unlimited (Dan)201-2085 [CD]
Sweet Lorraine (wh vcl)	-
Blues on parade (tt arr)	-
The golden wedding (jn arr)	
Noah (wh vcl)	
Blue flame	Jazz Unlimited (Dan)201-2085 [CD]

Note: Title (1) also listed on August 16 show but this is probably the original broadcast date and AFRS cross-dubbed this title into the August 16 show. However this Hindsight issue is from the rehearsal.
Jazz Unlimited (Dan)201-2085 [CD] titled "The Woody Herman Shows 1944-1946".

[H5113] Woody Herman
AFRS One Night Stand 365

"Cafe Rouge, Hotel Pennsylvania", New York, August 28, 1944

Straighten up and fly right (wh vcl)	
It could happen to you	First Heard (E)FH2
125th St. Prophet (pm arr)	
Sweet Lorraine (wh vcl)	

Come out, come out, wherever you are (fw vcl)	
I ain't got nothin' but the blues (wh vcl)	
Flying home (rb arr)	-

Note: First Heard (E)FH2 titled "Woody Herman His Orchestra & The Woodchoppers, 1944-1946".

[H5114] Woody Herman

"Old Gold Show Rehearsal", New York, August 30, 1944

Jones beachhead (nh arr)	Hindsight 134
Four or five times (wh band vcl; dm arr)	-
Do nothin' till you hear from me	

[H5115] Woody Herman

V Disc Recording Session, RCA Studios, New York, September 5, 1944

Happiness is just a thing called Joe (fw vcl; rb arr)	V Disc 323, Joyce 2020, Dan (Jap)VC5007, HEP (E)34 HEP (E)34/35 [CD], Time-Life OPCD-4537 [CD]
Red top (nh arr)	V Disc 382, Joyce 2021, First Heard (E)FH2, FH36, Dan (Jap)VC5007, Solid Sender (G)SOL503, HEP (E)34, 34/35 [CD]
Jones beachhead [Half past jumpin' time] (nh arr)	V Disc 761, Joyce 2022, First Heard (E)FH2, Ginzo Berks 705, Dan (Jap)VC5007, Solid Sender (G)SOL503, Hep (E)34, 34/35 [CD]
Jones beachhead [Half past jumpin' time] (alt take)	HEP (E)35, 34/35 [CD], IAJRC 51

I can't put my arms around a memory (fw vcl)	V Disc 824, Elec (Jap)KV120, Hep (E)34/35 [CD]
I can't put my arms around a memory (fw vcl) (alt)	Hep (E)35, 34/35 [CD]

Note: "Jones beachead" as "Half past jumping time" on First Heard (E)FH2.
IAJRC 51 titled "V-Disc stomp".
Time-Life OPCD4537 [CD] titled "V-Disc - The songs that went to war"; see September 10, 1944 for one more title; rest of this 2 CD set (OPCD4537/OPCD4538) by others.

[H5116] Woody Herman
plus studio orchestra with strings and chorus on (1) Allan Jones (vcl,announcer)
Broadcast "Old Gold Show", New York, September 6, 1944

You never say yes (aj vcl) (1)	Joyce 1037, Starline SLC61201 [Cass]
Perdido (dm arr)	-
I can't believe that you're in love with me (wh vcl)	-
Softly, as in a morning sunrise (aj vcl) (1)	- , Starline SLC61201 [Cass]
Who dat up dere ? (wh ens vcl)	-
In the still of the night (aj vcl) (1)	- , Starline SLC61201 [Cass]
Some other time (aj vcl) (1)	- -
Golden wedding (jn arr)	-

Note: the title "You never say yes" is mislabelled "She didn't say yes" on Joyce 1037.

[H5117] Woody Herman
V Disc Recording Session, "Liederkranz Hall", New York, September 10, 1944

There are no wings on a foxhole (wh vcl; rb arr)	V Disc 305, Black Jack (G)3002, Solid Sender (G)SOL503
Apple honey (rb arr)	V Disc 369, Dan (Jap)VC5007, First Heard (E)FH2, Time-Life OPCD4538 [CD], Jasmine (E)JASM16 [CD]
Time waits for no one (fw vcl; es arr)	V Disc 357

Note: All titles from Joyce 2020, Elec (Jap)KV120, Hep (E)34, 34/35 [CD]. Time-Life OPCD4538 titled "V-Disc - The songs that went to war"; see September 5, 1944 for one more title; rest of this 2 CD set by others.

[H5118] Woody Herman

"Old Gold Show Rehearsal", New York, September 13, 1944

125th St. Prophet (pm arr)	Hindsight 134
Somebody loves me (wh vcl)	-

[H5119] Woody Herman

Charles Frankhauser, Carl Warwick (tp) replaces Dick Munson, Conte Candoli, John LaPorta (ts) replaces Bill Shine

"Old Gold Show Rehearsal", New York, September 20, 1944

Basie's basement (gs arr)	Hindsight 134
(There'll be) A hot time in the town of Berlin (wh vcl)	-
(There is) No greater love	(unissued)

[H5120] Woody Herman

Marjorie Hyams (vib) added

"Old Gold Show Rehearsal", New York, September 27, 1944

1-2-3-4 jump (Woodchoppers)	Hindsight 134, Jazz Unlimited (Dan)201-2085 [CD]
Is you is or is you ain't my baby (wh vcl)	- , Jazz Unlimited (Dan)201-2085 [CD]
Noah (wh vcl)	

[P3840] Flip Phillips

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

New York, October 2, 1944

S1	Skyscraper (mh out)	Signature 28106, Bob Thiele BBM1-1032, RCA (F)FXM3-7324
S2	Pappilloma	Signature 28106, Bob Thiele BBM1-1032
S3	A melody from the sky	Signature 28119, Br 80175, Bob Thiele BBM1-1032, RCA (F)FXM3-7324
S4	1-2-3-4 jump	Shelton 1201, Bob Thiele BBM1-1032

Note: Bob Thiele BBM1-1032 titled "A melody from the sky".
All above titles also on Doctor Jazz FW39419 titled "A melody from the sky"; see flwg sessions to late November 1945 for rest of LP.
All above titles also on Sony Music AK39419 [CD] titled "A melody from the sky"; see flwg sessions to late November 1945 for rest of CD.

[H5121] Woody Herman

"Old Gold Show Rehearsal", New York, October 4, 1944

Apple honey	Hindsight 134

[P3841] Flip Phillips
Neal Hefti (tp) Bill Shine (cl) Flip Phillips (ts) Ralph Burns (p) Billy Bauer (g) Chubby Jackson (b) Dave Tough (d)

New York, October 9, 1944

RHT5	Bob's belief	Signature 90003, Bob Thiele BBM1-1032
RHT6	Sweet and lovely	Signature 90003, Shelton 1201, Bob Thiele BBM1-1032
RHT7	Popsie	(unissued)
RHT8	Lover come back to me (fp,rb,dt only)	Br BL58032, Bob Thiele BBM1-1032, RCA (F)FXM3-7324

Note: All issued titles also on Brunswick 9-7032, BL58032, Doctor Jazz FW39419, Sony Music AK39419 [CD].

[H5122] Woody Herman
AFRS Downbeat 141

possibly from "Old Gold Shows" New York, Aug. - Sept., 1944

Perdido (dm arr)	Jazum 55, First Heard (E)FH36
Apply honey (rb arr)	-
Always (fw vcl)	-
Noah (wh vcl,rb arr)	-
Half past jumpin' time (nh arr) (1)	-
Two again (fw vcl)	Jazum 56
Golden wedding (jn arr)	- , First Heard (E)FH36
Four or five times (wh band vcl)	-

Note: All titles on Solid Sender (G)SOL506.
Title (1) aka "Jones Beachhead".

[H5123] Woody Herman
AFRS One Night Stand 396

Broadcast, Hollywood Palladium, CA, October 17, 1944

Who dat up dere ? (wh,ens vcl)	Jass JCD621 [CD]
Let me love you tonight (fw vcl)	-
'Tain't me (wh vcl)	-
Time waits for no one (fw vcl; es arr)	-
I've got you under my skin (rb arr)	-
Somebody loves me (wh vcl)	-
Come out, come out, wherever you are (fw vcl)	-
Woodchopper's ball	-
Theme	-

Note: Opening night. During the band's stay in Hollywood they filmed "Earl Carroll's Vanities" for Republic films in which they played "Apple Honey" (only the first half of the number is audible in the final print).

[H5124] Woody Herman

CBS Radio Broadcast, Hollywood Palladium, October 18, 1944

Who dat up dere ? (wh ens vcl)	
I'll walk alone (fw vcl)	Jass JCD621 [CD]
I'll get by (wh vcl)	
One-two-three-four jump (Woodchoppers)	-
Times waits for no one (fw vcl; es arr)	
I can't believe that you're in love with me (wh vcl)	
Red top (nh arr)	

[H5125] Woody Herman
AFRS One Night Stand 412

Broadcast, Hollywood Palladium, October 24, 1944

Who dat up dere ? (wh ens vcl)	
Happiness is just a thing called Joe (fw vcl; rb arr)	
I'll get by (wh vcl)	
One-two-three-four jump (Woodchoppers)	First Heard (E)FH2, Swing House (E)SWH19
I'll remember April (wh vcl)	
Come out, come out, wherever you are (fw vcl)	-
Apple honey (rb arr)	

[H5126] Woody Herman
AFRS One Night Stand 439

Hollywood Palladium, CA, October 25, 1944

'Tain't me (wh vcl)	
I'll walk alone (fw vcl)	
Skyscraper (woodchoppers)	Swing House (E)SWH19
Always (fw vcl)	
There goes that song again (wh vcl)	
Helen of Troy (* see note below)	Jazz Unlimited (Dan)201-2085 [CD]
Red top	

Note: (*) The version of "Helen of Troy" used on Jazz Unlimited (Dan)201-2085 [CD] could be this session or November 2, 1944 or August 20, 1945.

[H5127] Woody Herman
AFRS One Night Stand 426

Hollywood Palladium, October 31, 1944

Who dat up dere ? (wh ens vcl)	Joyce 1047
Time waits for no one (fw vcl; es arr)	-
One-two-three-four jump (Woodchoppers)	-
It must be jelly (wh,fw vcl; rb arr)	- , First Heard (E)FH36
Don't blame me (wh vcl)	-
Sweet Lorraine (wh vcl)	-
Red top (nh arr)	- , First Heard (E)FH10

Is you is or is you ain't my baby (wh vcl)	-	

[H5128] Woody Herman
AFRS One Night Stand 464

"Hollywood Palladium", Hollywood, CA, November 2, 1944

Straighten up and fly right (wh vcl)	Solid Sender (G)SOL515, Tulip 107	
And then you kissed me (fw vcl)	-	-
Helen of Troy (nh arr) (1)	-	-
125th St. Prophet (pm arr)	-	-
The man I love (fw vcl)	-	-
'Tain't me (wh vcl)	-	-
Apple honey (rb arr)	-	-

Note: Title (1) was later renamed "The Good Earth".
Tulip TLP107 titled "A batch of jazz"; side two of this LP by Harry James.
All above titles also on RST (Au)91536-2 [CD].

[H5129] Woody Herman
Woody Herman And His Orchestra **:** Neal Hefti (tp,arr) Charles Frankhauser, Ray Wetzel, Pete Candoli, Carl Warwick (tp) Ralph Pfeffner, Bill Harris, Ed Kiefer (tb) Woody Herman (cl,as,vcl) Sam Marowitz, Bill Shine (as) Flip Phillips, Pete Mondello (ts) Skippy DeSair (bar) Marjorie Hyams (vibes) Ralph Burns (p,arr) Billy Bauer (g) Chubby Jackson (b) Dave Tough (d) Frances Wayne (vcl)

Los Angeles, December 11 & 12, 1944

L 3690-A	As long as I live (fw vcl)	Br BL54024, Decca DL(7)9229, Ajaz 231
L 3691-A	Saturday night (is the loneliest night in the week) (fw vcl)	Decca 18641, Ajaz 231
L 3693	Flying home (rb arr)	(unissued)
L 3694	You took advantage of me (fw vcl)	World Transcription 9309/9318
L 3695-A	Please don't say no (wh vcl)	Coral 60001, Ajaz 231
L 3696-A	I ain't got nothin' but the blues (wh vcl)	Coral 60066
L 3696-B	I ain't got nothin' but the blues (wh vcl)	Br BL54024, Coral EC81010, CRL56010, Decca DL(7)9229, Ajaz 231

[H5130] Woody Herman

Woody Herman And His Woodchoppers **:** Neal Hefti (tp) Bill Harris (tb) Woody Herman (cl) Flip Phillips (ts) Marjorie Hyams (vibes) Ralph Burns (p) Billy Bauer (g) Chubby Jackson (b) Dave Tough (d)

Los Angeles, December 12, 1944

One-two-three-four jump (Decca unissued)

[H5131] Woody Herman
Swingin' Round The Clock **:** Woody Herman And His Orchestra **:** Woody Herman (cl,as,vcl) Conte Candoli, Pete Candoli, Neal Hefti, Dick Munson, Ray Wetzel (tp) Bill Harris, Ed Kiefer, Ralph Pfeffner (tb) Sam Marowitz, Bill Shine (as) Flip Phillips, Pete Mondello (ts) Skippy DeSair (bar) Ralph Burns (p) Billy Bauer (g) Chubby Jackson (b) Dave Tough (d)

AFRS "Swingin' 'Round the Clock", (Broadcast date), December 31, 1944

Amen VJC 1050 [CD]

Note: VJC 1050 [CD] titled "Swingin' round the clock"; rest of this CD by others.

[J81] Chubby Jackson
Chubby Jackson's Septet **:** Howard McGhee (tp) Bill Harris (tb) Flip Phillips (ts) Ralph Burns (p) Billy Bauer (g) Chubby Jackson (b) Dave Tough (d)

New York, January 10, 1945

HL76	Northwest passage	Keynote K-616, Verve 840037-2 [CD]
HL77	Crying sands (bb out)	-

Note: Both above titles also issued on EmArcy MG26003, MGE26012(mono), SRE66012(stereo), Mercury 1071, EP1-3099, MG25076, (E)SMWL21038, (Jap)BT2019, Keynote (Jap)18PJ-1051/71, Mercury 830968-2 [CD], Cool N' Blue (Swi)C&B-CD109 [CD].
EmArcy MG25076 titled "Chubby Jackson/Bill Harris All Stars - Jazz journey".
Mercury (Jap)BT2019 titled "The small herds".
Both above titles also issued on Keynote (Jap)830121-1 titled "The complete Keynote collection"; rest of this 21 LP set by others.
Mercury 830968-2 [CD] titled "The essential Keynote collection, Vol.10 - The small Herd : Chubby Jackson & Bill Harris 1945 & 1946"; see November 29, 1945 for more titles; rest of this CD by Bill Harris.
Verve 840037-2 [CD] titled "Jazz-Club : bass"; rest of this CD by others.

For a session of August 22, 1945, including the title "Meshugah" see under Woody Herman.

[H5133] Woody Herman

Ray Wetzel (tp) Bill Harris (tb) Woody Herman (cl) Herbie Fields (as) Georgie Auld, Flip Phillips (ts) Ralph Burns (p) Billy Bauer (g) Chubby Jackson (b) Johnny Blowers (d) Marjorie Hyams (vibes)

V Disc Session, Vanderbilt Theater, New York, Jan 24, 1945

Northwest passage	Stash ST113

Note: Stash ST113 titled "Women in jazz : swingtime to modern"; remainder of this LP by others.

[H5134] Woody Herman
Bill Harris (tb) Flip Phillips, Ben Webster (ts) Ralph Burns (p) Billy Bauer (g) Chubby Jackson (b) Johnny Blowers (d) Marjorie Hyams (vibes) Woody Herman (vcl)

V Disc Session, Vanderbilt Theater, New York, Jan 24, 1945

Somebody loves me (wh vcl)	V Disc 411, Joyce 2021, Jazz Archives 35, Solid Senders (G)SOL503, Hep (E)35, 34/35 [CD]

[H5135] Woody Herman
Bill Harris (tb) Ben Webster (ts) Ralph Burns (p) Billy Bauer (g) Chubby Jackson (b) Johnny Blowers (d)

V Disc Session, Vanderbilt Theater, New York, Jan 24, 1945

John Hardy's wife	V Disc 752, Joyce 2022, Jazz Archives JA15, Solid Sender (G)SOL503, Dan (Jap)VC5012, Hep (E)35, 34/35 [CD], Archives of Jazz (F)3801152 [CD], Properbox (E)37 [CD]

Note: Archives of Jazz (F)3801152 [CD] titled "Ben Webster - A tribute to a great jazzman"; rest of this CD by Teddy Wilson, Duke Ellington, Mezz Mezzrow, John Kirby. Date is listed as February 19, 1945.

[H5136] Woody Herman
Charlie Shavers (tp-1) Bill Harris (tb) Herbie Fields (as) Don Byas (as-1) Woody Herman (cl-1) Georgie Auld, Flip Phillips (ts) Ralph Burns (p) Billy Bauer (g) Chubby Jackson (b) Johnny Blowers (d) Marjorie Hyams (vibes)

V Disc Session, Vanderbilt Theater, New York, Jan 24, 1945

Just you, just me	Caracol (F)423
J.P. Vanderbilt IV [Northwest passage] (1)	Swing House (E)SWH19

[H5137] Woody Herman

Ray Wetzel (tp) Bill Harris (tb) Woody Herman (as) Flip Phillips (ts) Ralph Burns (p) Billy Bauer (g) Chubby Jackson (b) Johnny Blowers (d)

V Disc Session, Vanderbilt Theater, New York, Jan 24, 1945

Billy Bauer's tune [Pam]	V Disc 825, Elec (Jap)KV120, Hep (E)34, 34/35 [CD]

[H5138] Woody Herman

Woody Herman And His Orchestra **:** Sonny Berman, Charles Frankhauser, Ray Wetzel, Pete Candoli, Carl Warwick (tp) Ralph Pfeffner, Bill Harris, Ed Kiefer (tb) Woody Herman (cl,as,vcl) Sam Marowitz, John LaPorta (cl,as) Flip Phillips, Pete Mondello (ts) Skippy DeSair (bar) Marjorie Hyams (vibes) Ralph Burns (p,arr) Billy Bauer (g) Chubby Jackson (b) Dave Tough (d) Frances Wayne (vcl) Roger Segure (arr)

"Liederkranz Hall", New York, mid - February 1945

Golden wedding [Wedding in gold]	V Disc 458, 813, Hep (E)34, 34/35 [CD]
I've got the world on a string (wh vcl; rb arr)	519, - -
Yeah man ! (wh band vcl; rs arr)	- - -
Caldonia (wh vcl)	(unissued)
Goosey gander (rb arr)	-

Note: See note about "Yeah man" on February 19,1945 session
All issued titles also on Joyce 2021, Elec (Jap)KV120.

[H5139] Woody Herman

CBS Radio Broadcast, Meadowbrook, Cedar Grove, New Jersey, February 18, 1945

Blue flame (theme & opening announcements)	Fanfare 122, Jass JCD625 [CD]
Red top (nh arr)	- -
Saturday night (is the loneliest night of the week) (fw vcl)	- -
Chubby's blues (wh vcl)	- - , Jazz Band (E)EBCD2140-2 [CD]
Happiness is a thing called Joe (fw vcl;rb arr)	- -
I don't know enough about you (wh vcl)	- -
Northwest passage (rb arr)	- -

Note: Jass JCD625 [CD] titled "Woody Herman - Live in 1945 - Northwest Passage". Jazz Band (E)EBCD2140-2 [CD] titled "Live at the Blue Note, Chicago"; see November 24, 1945 and June 14, 1946 for more titles; rest of CD by Jackson-Harris Herd and Dave Brubeck.

[H5140] Woody Herman

New York, February 19, 1945

CO 34288-1	Laura (wh vcl; rb arr)	V Disc 218(Navy), 438(Army), Joyce 2021
CO 34288-2	Laura (wh vcl; rb arr)	Columbia 36785, CL6254, CL609, C3L25, Parlophone (E)R2987, CBS BPG62158, Ajaz 231, Time Life STBB09
CO 34289-5	Apple honey (rb arr) (test recording)	Mosaic MD7-223 [CD]
CO 34289-1	Apple honey (rb arr)	Columbia 36803, 4-39411, 4-33095, B2098, CL2509, CL6049, CL2491, CS9291, C3L25, (Can)754, Par (E)2996, Har HL7013, KH32020, Ajaz 231, Col (E)33S1060, Fnt (E)TFE17127, CBS BPG62158, Realm (E)52551, Charley (E)100 [CD], Col VCK44108 [CD], C2K65646 [CD], Poll Winners (Sp)PWR27275 [CD]
CO 34289-2	Apple honey (rb arr)	Time Life STBB09, Col C2K65646 [CD]
CO 34290-1	I wonder (wh vcl; rb arr)	Col 36785, C3L25, Ajaz 231, V Disc 218(Navy), 438(Army), Joyce 2021
CO 34291-1	Yeah man ! (wh band vcl; rs arr)	Time Life STBB09, Poll Winners (Sp)PWR27275 [CD]

Note: Mosaic liner notes claim that the above version of "Yeah man" was issued on V-Disc 519 and did not come from the mid-February session.
Col C3L25 titled "The Thundering Herds" is a box set comprised of 3 LPs individually numbered CL1959, CL1960, CL1961. Note that many take numbers given in that box set liner have now been corrected by more recent Mosaic research.
Columbia CL2491 titled "Woody Herman's greatest hits".
Charley (E)100 [CD] titled "Blowin' up a storm"; see various flwg sessions to May 21, 1954 for the rest of this CD.
Columbia C2K65646 [CD] titled "Woody Herman - Blowin' Up A Storm"; see flwg sessions to December 27, 1947 for rest of 2CD set.
Poll Winners (Sp)PWR27275 [CD] titled "The 3 Herds".
One take of each title also on Definitive (And)DRCD11383 [CD] titled "Woody Herman - The Thundering Herds 1945-1947 - 4 Brothers".
All above titles also on Mosaic MD7-223 [CD] titled "The Complete Columbia Recordings of Woody Herman and his Orchestra 1945-1947"; see flwg sessions to December 30, 1947 for rest of 7CD box set.

[H5141] Woody Herman
Neal Hefti (arr) added

New York, February 26, 1945

CO 34355-1	Out of this world (fw vcl;rb arr)	Col 36803, V Disc 493, Joyce 2021, Ajaz 239,
CO 34356-2	June comes around every year (wh vcl)	Col 36835, Ajaz 239
CO 34357-4	Caldonia (wh vcl;rb,nh arr) (test recording)	Mosaic MD7-223 [CD]
CO 34357-3	Caldonia (wh vcl;rb,nh arr)	Col C2K65646 [CD]
CO 34357-2	Caldonia (wh vcl;rb,nh arr)	Col CL592, Har HL7093, Ph (E)BLL7123, BBE12286, Fnt (E)TFR6015, Har KH32020, Charley (E)100 [CD]
CO 34357-1	Caldonia (wh vcl; rb,nh arr)	Col 36789, (Can)746, 4-39409, 4-50074, CL6049, C3L25, CL2491, Par (E)R2990, Col (E)33S1060, V Disc 238(Navy), 458(Army), Joyce 2021, Ajaz 239, Time Life STBB09, Realm (E)52551, Col C2K65646 [CD], Columbia CK40652 [CD], Poll Winners (Sp)PWR27275 [CD]
CO 34358-2	Happiness is a thing called Joe (fw vcl;rb arr)	Col 36789, (Can)746, 4-39410, CL6049, C3L25, Par (E)2987, Col (E)33S1060, Har HL7013, KH32020, CBS BPG62158, Ajaz 239, Time Life STBB09, Col C2K65646 [CD]

Note: All titles on Columbia sessions arranged in order of recording as researched by Mosaic.
Harmony HL7013 issue of mx. 34358 is edited.
All above titles also on Mosaic MD7-223 [CD].

[H5142] Woody Herman

New York, March 1, 1945

CO 34369-3	Goosey gander (rb arr) (test recording)	Mosaic MD7-223 [CD]
CO 34369-2	Goosey gander (rb arr)	Col C2K65646 [CD]
CO 34369-1	Goosey gander (rb arr)	Col 36815, (Can)754, 4-39412, CL6049, CL533,

		B1746, C3L25, V Disc 493, Joyce 2021, Ajaz 239, Harmony HL7013, Time Life STBB09, Franklin Mint GJR059, Charley (E)100 [CD], Col VCK44108 [CD], C2K65646 [CD], Definitive (And)DRCD11383 [CD], Poll Winners (Sp)PWR27275 [CD]
CO 34370-1	I don't care if I never dream again (wh vcl)	Mosaic MD7-223 [CD]
CO 34371-4	Northwest passage (test recording)	Mosaic MD7-223 [CD]
CO 34371-3	Northwest passage	Har HL7013, KH32020, Col CGK45340 [CD]
CO 34371-1	Northwest passage (rb arr)	Col 36835, 4-39412, 4-50021, B2521, CL6049, CL2509, CL611, C3L25, CL2491, CS9291, V Disc 264(Navy), 504(Army), Par (E)R2996, Col (E)33S1060, Ajaz 239, Fnt (E)TFE17137, Realm (E)52551, Col VCK44108 [CD], Definitive (And)DRCD11383 [CD], Poll Winners (Sp)PWR27275 [CD]
CO 34371-2	Northwest passage (rb arr)	Col B2098, Fnt (E)TFE17217, Time Life STBB09, Franklin Mint GJR059, Col C2K65646 [CD]
CO 34372-1	A kiss goodnight (wh vcl; rb arr)	Col 36815, C3L 25, V Disc 264(Navy), 504(Army), Ajaz 239, CBS BPG62158
CO 34373-1	I've got the world on a string (wh vcl;rb arr)	Col 36897, C3L25, Ajaz 239, Par (E)R3017, CBS BPG62158, Definitive (And)DRCD11383 [CD]

Note: The Harmony LP issues of mx. co34371-3 are edited versions.
All above titles also on Mosaic MD7-223 [CD].

[H5143] Woody Herman
Live In Hi-fi

CBS Radio Broadcast, "College Inn", Hotel Sherman, Chicago, March 27, 1945

Goosey gander (rb arr)	Fanfare 43-143
Happiness is a thing called Joe (fw vcl,rb arr)	-
I wonder (wh vcl; rb arr)	-
Apple honey (rb arr)	-

[H2271] Bill Harris
Bill Harris And His Septet **:** Pete Candoli (tp) Bill Harris (tb) Flip Phillips (ts) Ralph Burns (p) Billy Bauer (g) Chubby Jackson (b) Alvin Burroughs (d)

Chicago, April 5, 1945

D5CB321-1	Cross country	Keynote K618, Mercury MG25076, Mercury J-76
D5CB322-1	Characteristically B.H.	Keynote K626, Mercury MG25076, EmArcy MGE26012
D5CB323-1	Mean to me	Keynote K618, Mercury MG25076, Mercury J-76, EmArcy MGE26012, Franklin Mint GJR092
D5CB324-1	She's funny that way	Keynote K626, Mercury MG25076, EmArcy MGE26012

Note: EmArcy MGE26012(mono) = EmArcy SRE66012(stereo) titled "Swinging sounds of the 40's"; see May 6, 1946 for one more title; rest of this LP by others.
All above titles also on Keynote (Jap)830121-1 titled "The complete Keynote collection"; see May 6, 1946 for more titles; rest of this 21 LP set by others.
All above titles also on Mercury 830968-2 [CD] titled "The essential Keynote collection, Vol.10 - The small Herd, Chubby Jackson & Bill Harris 1944 & 1945"; see May 6, 1946 for more titles; rest of this CD by others.
All above titles also on Baldwin Street Music (Can)BJG-501 [CD] titled "Bill Harris - Live At Birdland 1952"; see various flwg sessions to August 23, 1952 for rest of CD.
All above titles also on EmArcy MGS(6)6012, MG26003, Mercury MG25076, (E)SMWL21038, Keynote (Jap)18PJ-1051/71.
Franklin Mint GJR092 titled "The Greatest Jazz Recordings Of All Time - Jazz Brass".
All above titles also on Cool N' Blue (Swi)C&B-CD109 [CD] titled "Chubby Jackson - The Happy Monster, Small Groups 1944-1947".

[P3842] Flip Phillips
Flip Phillips (ts) Ralph Burns (p) Billy Bauer (g) Chubby Jackson (b) Shelly Manne (d)

New York, June, 1945

SRC100-1A	Stompin' at the Savoy	Signature 28119, Br 80125, Bob Thiele BBM1-1032
SRC101-B2A	Why shouldn't I ?	28117 -
SRC102-1A	Swingin' for "Popsie"	-
SRC102-?	Swingin' for "Popsie"	Bob Thiele BBM1-1032
SRC103	unknown title	(unissued ?)

Note: All issued titles also on Brunswick 9-7032, BL58032, RCA (F)FXM3-7324, Doctor Jazz FW39419, Sony Music AK39419 [CD].

[H5144] Woody Herman
AFRS One Night Stand 678

"Cafe Rouge, Hotel Pennsylvania", New York, July 21, 1945

Katusha (wh vcl;nh arr)		
Happiness is a thing called Joe (fw vcl;rb arr)		
A kiss goodnight (wh vcl)	Jass JCD625 [CD]	
Goosey gander (rb arr)	-	
I don't care who knows it (fw vcl)	-	
There I've said it again (wh vcl)	-	
Northwest passage (rb arr)	-	
Blue flame (closing theme)	-	

[H5145] Woody Herman
AFRS One Night Stand 692

"Cafe Rouge, Hotel Pennsylvania", New York, July 23, 1945

Katusha (wh vcl;nh arr)	Fanfare 22-122, Jass JCD625 [CD]	
And there you are (fw vcl)	-	-
Bijou (rb arr)	-	-
June comes around every year (wh vcl)	-	-
Goosey gander (rb arr)	-	
I don't care who knows it (fw vcl)	-	
A kiss goodnight (wh vcl; rb arr)	-	
Apple honey (rb arr)	-	-

[H5146] Woody Herman

CBS Radio, "Cafe Rouge, Hotel Pennsylvania", New York, July 28, 1945

Don't worry 'bout that mule (wh vcl;rb arr)	Fanfare 43-143, Jass JCD625 [CD]
I don't care who knows it (fw vcl)	-

Good, good, good (wh vcl)	-	-
Goosey gander (rb arr)	-	
There's no you (fw vcl)	-	-
I never thought I'd sing the blues (wh vcl)	-	
Northwest passage (rb arr)	-	

[H5147] Woody Herman
AFRS One Night Stand 740 **:** Tony Aless (p) replaces Ralph Burns
"Ritz Ballroom", Bridgeport, Conn., July 30, 1945

Katusha (wh vcl;nh arr)	First Heard (E)FH2
Love (wh vcl)	
Bijou (rb arr)	
I don't care who knows it (fw vcl)	
Out of this world (fw vcl)	
A kiss goodnight (wh vcl;rb arr)	
Happiness is just a thing called Joe (fw vcl)	
Apple honey (rb arr)	
It must be jelly (wh,fw vcl; rb arr)	

Note: The AFRS announcer gives the above location which is either in error or this broadcast should be dated prior to the beginning of the "Cafe Rouge" engagement.

[W2496] Frances Wayne
Frances Wayne (vcl) acc by Neal Hefti (tp,arr) Sonny Berman (tp) Trummy Young (tb) Sam Marowitz, John LaPorta (as) Flip Phillips, Pete Mondello (ts) Skippy DeSair (bar) Ralph Burns (p,arr) Billy Bauer (g) Chubby Jackson (b) Dave Tough (d)
New York, August, 1945

5300	He's funny that way	Musicraft 15041
5301	In love with love	-
	If you were there	393
	All by myself	-
	I only have eyes for you	394
	In the valley	-

[H5148] Woody Herman
AFRS One Night Stand 702

"Cafe Rouge, Hotel Pennsylvania", New York, August 2, 1945

Good, good, good (wh vcl)	
Out of this world (fw vcl;rb arr)	
Goosey gander (rb arr)	First Heard (E)FH2
There I've said it again (wh vcl)	
I don't care who knows it (fw vcl)	
On the Atchison, Topeka and Santa Fe (wh vcl)	First Heard (E)FH2
And there you are (fw vcl)	
Apple honey (rb arr)	

[H5149] Woody Herman

Woody Herman And His Orchestra **:** Sonny Berman, Conte Candoli, Pete Candoli, Ray Linn (tp) Neal Hefti (tp,arr) Bill Harris (tb,arr) Ed Kiefer, Ralph Pfeffner (tb) Woody Herman (cl,as,vcl) John LaPorta, Sam Marowitz (as) Pete Mondello, Flip Phillips (ts) Skippy DeSair (bar) Tony Aless (p) Billy Bauer (g) Chubby Jackson (b) Dave Tough (d) Ralph Burns (arr) Frances Wayne (vcl)

New York, August 8, 1945

CO 35100-1	Love me (fw vcl)	Col 36897, Ajaz 239
CO 35101-1	No time (wh vcl; rb arr)	Col 38304, Ajaz 239

Note: Both above titles also on Mosaic MD7-223 [CD].

[H5149.10] Woody Herman

New York, August 10, 1945

CO 35102-1	I'm not having any this year (fw vcl,rb arr)	Mosaic MD7-223 [CD]
CO 35103-1	I can't believe my eyes (wh vcl)	-

[H5150] Woody Herman

New York, August 20, 1945

CO 35104	(rhythm section test)	Mosaic MD7-223 [CD]
CO 35104-5	The good earth (test recording)	-
CO 35104-3	The good earth (nh arr)	-
CO 35104-1	The good earth (nh arr)	Col 36985, (Can)814, B1917, CL592, C3L25,

		(E)DB2311, Fnt (E)TFR6015, Ph (E)BBL7123, Har KH32020, Ajaz 239, CBS BPG62158, Time Life STBB09, Charley (E)100 [CD], Col C2K65646 [CD], Definitive (And)DRCD11383 [CD], Poll Winners (Sp)PWR27275 [CD]
CO 35104-2	The good earth [Helen of Troy] (nh arr)	V Disc 611, Col CL2491, C3L25, Harmony HL7093, CBS Realm 52551, Joyce 2022, Col VCK44108 [CD], CK45445 [CD], C2K65646 [CD]
CO 35105-1	Put that ring on my finger (wh vcl,rb arr)	Col 36961, C3L25, CBS BPG62158, Ajaz 239, Definitive (And)DRCD11383 [CD]
CO 35106-1	Bijou (Rhumba a la jazz) (rb arr)	Col 36861, 4-39410, 4-50021, B1959, B2098, CL6049, CL2509, C3L25, CL2491, CS9291, Har HL7013, Col (E)DB2393, 33S1060, Fnt (E)TFE17127, CBS BPG62158, Ajaz 239, Har KH32020, Col DL611, Time Life STBB09, Col VCK44108 [CD], Charley (E)100 [CD], Definitive (And)DRCD11383 [CD], Poll Winners (Sp)PWR27275 [CD]
CO 35106-2	Bijou (Rhumba a la jazz) (rb arr)	Col C2K65646 [CD]
CO 35106-3	Bijou (Rhumba a la jazz) (rb arr)	-

Note: Harmony HL7093, although listed as take CO35104-1, plays take 2.
Both titles from Columbia CL2491 also on Realm (E)52551.
All above titles also on Mosaic MD7-223 [CD].

[H5152] Woody Herman

V Disc Recording Session, "Liederkranz Hall", New York, August 22, 1945

Ah, your father's mustache (wh vcl;nh,bh arr)	V Disc 543, Joyce 2021, Elec (Jap)KV302, Dan (Jap)VC5007, Fonit Centra (It)VDL1001, Hep (E)34,

	Jasmine (E)JASM16 [CD]
Lover man (fw vcl;rb arr)	V Disc 552, Joyce 2021, Elec (Jap)KV302, Dan(Jap) VC5026, Fonit Centra (It)VDL1001, Hep (E)34
Don't worry 'bout that mule (wh vcl;rb arr)	V Disc 567, Joyce 2022, Dan (Jap)VC5007, Solid Sender (G)SOL503, Hep (E)35
125th St. Prophet (pm arr)	V Disc 583, Joyce 2022, Ginzo Berks 705, Dan (Jap)VC5007, Hep (E)35, Solid Sender (G)SOL503
Meshugah [They went that-a-way] (1)	V Disc 665, Elec (Jap)KV112, Hep (E)35

Note: All above titles also on Hep (E)34/35 [CD].
Title (1) originally issued under the name "Chubby Jackson's Mad Mob" with musicians from the Herman herd but Herman not audible.

[H5151] Woody Herman
Martha Raye (vcl)

New York, probably August, 1945

He's funny that way (mr vcl)	Hep (E)34/35 [CD]
He's funny that way (mr vcl) alt	-
Secunda	-

Note: The above titles probably recorded at the August 22, 1945 V Disc session.

[H5153] Woody Herman
AFRS One Night Stand 711

"Cafe Rouge, Hotel Pennsylvania", New York, August 23, 1945

Good, good, good (wh vcl)	
Out of this world (fw vcl;rb arr)	Jass JCD625 [CD]
Black orchid (nh arr)	-
I can't believe my eyes (wh vcl)	
I'm not having any this year (fw vcl;rb arr)	
The good earth (nh arr)	
No time (wh vcl;rb arr)	
Apple honey (rb arr)	
Northwest passage (rb arr)	

[H5154] Woody Herman
Woody Herman And His Orchestra **:** Sonny Berman, Irv Lewis, Pete Candoli, Conte Candoli, Ray Linn (tp) Neal Hefti (tp,arr) Bill Harris (tb,arr) Ralph Pfeffner, Ed Kiefer (tb) Woody Herman (cl,as,vcl) Sam Marowitz, John LaPorta (as) Flip Phillips, Pete Mondello (ts) Skippy DeSair (bar) Tony Aless (p) Billy Bauer (g) Chubby Jackson (b) Buddy Rich (d) Red Norvo (vibes) Frances Wayne (vcl) Ralph Burns (arr)

New York, September 5, 1945

CO 35167-1	Gee, it's good to hold you (fw vcl;rb arr)	Col 36870, C3L25, CBS BPG62158, Ajaz 239, Definitive (And)DRCD11383 [CD]
CO 35168-3	Your father's mustache (wh,ens vcl;nh,bh arr)	Mosaic MD7-223 [CD]
CO 35168-4	Your father's mustache (wh,ens vcl;nh,bh arr)	-
CO 35168-1	Your father's mustache (wh,ens vcl;nh,bh arr)	Col 36870, 4-39409, CL6049, C3L25, CL2491, CS9291, Har HL7013, Ajaz 247, Col (E)DB2393, 33S1060, Fnt (E)TFE17127, CBS BPG62158, Time Life STBB09, Realm (E)52551, Col VCK44108 [CD], C2K65646 [CD], Definitive (And)DRCD11383 [CD], Poll Winners (Sp)PWR27275 [CD]

Note: All above titles also on Mosaic MD7-223 [CD].

[H5155] Woody Herman
Dave Tough (d) replaces Buddy Rich, Conte Candoli, Red Norvo out

New York, September 8, 1945

CO 35182-2	You've got me crying again (wh,fw vcl)	Mosaic MD7-223 [CD]
CO 35183	Wild root (nh arr) (test recording)	-
CO 35183-1	Wild root (nh arr)	Har HL7013, Col C3L25, CL2491, CS9291, CBS BPG62158, Realm (E)52551, Mosaic MD7-223 [CD]

[H5156] Woody Herman
Woody Herman Show, AFRS 1

"Wildroot Radio Show #1", Cleveland, Ohio, October 13, 1945

On the Atchison, Topeka and Santa Fe (wh vcl)	First Heard (E)FH36
Gee, it's good to hold you (fw vcl;rb arr)	
A kiss goodnight (wh vcl;rb arr)	
'Till the end of time (fw vcl)	
Apple honey (rb arr)	
Put that ring on my finger (wh vcl;rb arr)	First Heard (E)FH36
Somebody loves me (wh vcl)	
Wild root (nh arr)	- , FH10

Note: This was the first of 39 weekly "Wildroot" sponsored shows broadcast live on the ABC radio network. These were also transcribed by AFRS who added extra titles to compensate for the deleted commercials and time-dated references. Most of the surviving programs are the AFRS versions. Even though some of the sessions do not contain commercial releases, all the Wildroot broadcasts are included here for completeness because of confusion regarding dates of reissued tracks.

[H5157] Woody Herman
Woody Herman Show, AFRS 2

"Wildroot Radio Show #2", Riverside Theater, Milwaukee, Wisc, October 20, 1945

Good, good, good (wh vcl)	First Heard (E)FH10
Love me (fw vcl)	
Gotta be this or that	First Heard (E)FH2
I'll buy that dream (fw vcl)	
I can't believe that you're in love with me (wh vcl)	
'Till the end of time (fw vcl) (1)	
Caldonia (wh vcl;rb,nh arr)	First Heard (E)FH10

Note: (1) not part of original ABC Radio Broadcast.

[H5158] Woody Herman

Woody Herman Show, AFRS 3

"Wildroot Radio Show #3", New York, October 27, 1945

It must be jelly (wh,fw vcl;rb arr)	Ginzo Berks 705
I'm not having any (fw vcl)	
On the Atchison, Topeka and Santa Fe (wh vcl)	
If I loved you (fw vcl)	
Somebody loves me (wh vcl)	
There is no greater love (wh vcl)	
A kiss goodnight (wh vcl;rb arr)	
Northwest passage (rb arr) (1)	

Note: (1) added as filler only on AFRS version, faded out.

[H5159] Woody Herman
Woody Herman Show, AFRS 4

"Wildroot Radio Show #4", Boston, Mass., November 3, 1945

Don't worry 'bout that mule (wh vcl)
Happiness is a thing called Joe (fw vcl)
Tampico (wh vcl)
'Till the end of time (fw vcl)
I've got the world on a string (wh vcl)
If I loved you (fw vcl)
Apple honey

[H5160] Woody Herman
Woody Herman Show, AFRS 5

"Wildroot Radio Show #5", Adams Theater, Newark, N.J., November 10, 1945

Tico tico	
You've got me crying again (wh vcl)	Jazz Unlimited (Dan)201-2085 [CD]

A kiss goodnight (fw vcl)
It's been a long long time (fw vcl)
Gotta be this or that
Sweet Lorraine
On the Atchison, Topeka and Santa Fe
Your father's mustache

[H5161] Woody Herman
Woody Herman And His Orchestra **:** Sonny Berman, Irv Lewis, Pete Candoli, Shorty Rogers (tp) Neal Hefti (tp,arr) Ralph Pfeffner, Bill Harris, Ed Kiefer (tb) Woody Herman (cl,as,vcl) Sam Marowitz, John LaPorta (cl,as) Flip Phillips, Mickey Folus (ts) Sam Rubinowitch (bar,fl) Tony Aless (p) Billy Bauer (g) Chubby Jackson (b) Don Lamond (d) Frances Wayne (vcl)

New York, November 16, 1945

CO 35183-4	Wild root (nh arr)	Col C2K65646 [CD]
CO 35183-6	Wild root (nh arr)	Mosaic MD7-223 [CD]
CO 35183-2	Wild root (nh arr)	Col 36949, 4-39411, B2098, CL6049, (E)33S1060, Par (E)R3006, Col (Can)C791, Ajaz 247, Time Life STBB09, Col VCK44108 [CD], C2K65646 [CD], Definitive (And)DRCD11383 [CD], Poll Winners (Sp)PWR27275 [CD]

[H5162] Woody Herman
Woody Herman Show, AFRS 6

"Wildroot Radio Show #6", New York City, November 17, 1945

Put that ring on my finger (wh vcl;rb arr)	
Katusha (wh vcl;nh arr)	Jazz Unlimited (Dan)201-2085 [CD]
Gee, it's good to hold you (fw vcl)	
It's only a paper moon (wh vcl)	
I'll buy that dream (fw vcl)	
I'll get by (wh vcl)	
Northwest passage (rb arr)	First Heard (E)FH10
I've got the world on a string (wh vcl;rb arr)	

[H5163] Woody Herman
Woody Herman Show, AFRS 7

"Wildroot Radio Show #7, New York City, November 24, 1945

Good, good, good (wh vcl)	
It must be jelly (wh vcl)	
Autumn serenade (fw vcl)	
Tampico (wh vcl)	
That's for me (fw vcl)	
Caldonia (wh vcl)	
Bijou	
Love (wh vcl)	
Blowin' up a storm (1)	
They went that-a-way	Jazz Band (E)EBCD2140-2 [CD]

Note: (1) has no spoken intro on AFRS version of the show but an aircheck indicates that on the date of broadcast, this was a new untitled instrumental which listeners were to name.

[H5164] Woody Herman

New York, November 26, 1945

CO 35458-1	Everybody knew but me (wh vcl)	Col 36909, Ajaz 247
CO 35459-3	Blowin' up a storm (nh arr)	Mosaic MD7-223 [CD]
CO 35459-2	Blowin' up a storm (nh arr)	-
CO 35459-1	Blowin' up a storm (nh arr)	Col 37059, CL2509, C3L25, Par (E)R3023, Ajaz 247, Har HL7013, CBS (E)BPG62158, Time Life STBB09, Charley (E)100 [CD], Col C2K65646 [CD]

Note: An edited version of mx.35359-1 is on both Harmony HL7013 and Columbia C3L25.
All above titles also on Mosaic MD7-223 [CD].

[J82] Chubby Jackson
Chubby Jackson's Rhythm **:** Tony Aless (p) Billy Bauer (g) Chubby Jackson (b) solo, Arnold Fishkin (b) Shelly Manne (d)

New York, November 29, 1945

HL113-1	Head quarters	Keynote K625, EmArcy MG26003, MGE26012, SRE66012, Mercury MG25076, (Jap)BT2019, Cool N' Blue (Swi)C&B-CD109 [CD]
HL114-2	Head hunters (alt)	Keynote (Jap)18PJ-1051/71
HL114-3	Head hunters	EmArcy MG36016, Mercury (Jap)BT2019, Cool N' Blue (Swi)C&B-CD109 [CD], Musica Jazz (It)MJCD1089 [CD]
HL115-3	Sam's caravan	Keynote K625, EmArcy MG26003, MGE26012, SRE66012, Mercury MG25076, (Jap)BT2019, Cool N' Blue (Swi)C&B-CD109 [CD]
HL116-1	Two heads are better than one (alt)	Keynote (Jap)18PJ-1051/71
HL116-2	Two heads are better than one	Emarcy MG36106, Mercury (Jap)BT2019, Cool N' Blue (Swi)C&B-CD109 [CD]

Note: Mercury MG25076 titled "Jazz journey"; rest of this LP by others.
EmArcy MG36016 titled "Advance guard of the forties"; rest of this LP by others artists.
All above titles also issued on Keynote (Jap)830121-1, 18PJ-1051/71, Mercury 830968-2 [CD].

[P3844] Flip Phillips

Flip Phillips Boptet **:** Sam Marowitz (as) Flip Phillips, Mickey Folus, Pete Mondello (ts) Sam Rubinowitch (bar) Tony Aless (p) Billy Bauer (g) Chubby Jackson (b) Shelly Manne (d) Ralph Burns (arr)

New York, late November 1945

SRC162D	Without Woody	Signature 28123, RCA (F)FXM3-7324
SRC163D	More than you know	-

Note: Both above titles also on Bob Thiele BBM1-1032, Doctor Jazz FW39419, Sony Music AK39419 [CD].

[H5166] Woody Herman

Woody Herman Show, AFRS 8

"Wildroot Radio Show #8", New York City, December 1, 1945

My guy's come back (wh vcl)	Joyce 1099
'Till the end of time (fw vcl)	First Heard (E)FH10
Gotta be this or that	

It's only a paper moon (wh vcl)	Joyce 1099, First Heard (E)FH10
It's been a long long time (fw vcl)	
Your father's mustache (wh vcl;nh,bh arr)	- -
(Hurry back to) Sorrento (wh vcl)	
Blowin' up a storm (nh arr)	- , Jazz Unlimited (Dan)201-2085 [CD]

[H5167] Woody Herman
Woody Herman Show, AFRS 9

"Wildroot Radio Show #9", New York City, December 8, 1945

No can do (wh vcl)
Good, good, good (wh vcl)
It might as well be spring (fw vcl)
Put that ring on my finger (wh vcl)
That's for me (fw vcl)
Tampico (wh vcl)
I've got the world on a string
Woodchopper's ball

[H5168] Woody Herman
Woody Herman Treasury Bond Show

Broadcast, "400 Club Restaurant", New York, December 8, 1945

Wait and see (fw vcl)	
Blowin' up a storm	
125th St. Prophet	Joyce 1021
Wild root	-
Tampico (wh vcl)	
Autumn serenade (fw vcl)	
I'm not having any this year (fw vcl)	
Your father's mustache	

Note: the above are a group of aircheck recordings which may not all be from this same date but come from this venue and period.

[H5169] Woody Herman
AFRS One Night Stand 837

CBS Radio Broadcast, "400 Club Restaurant", New York, December 9, 1945

Tico tico	
Autumn serenade (fw vcl)	
No don't stop (wh vcl)	Joyce 1099
The good earth (nh arr)	-
Wait and see (fw vcl)	-
Good, good, good (wh vcl)	
Tampico (wh vcl)	
Love me (fw vcl)	
Apple honey (rb arr)	
It's only a paper moon (wh vcl)	
Anyone else but you	-
Your father's mustache (wh vcl;nh,bh arr)	

[H5170] Woody Herman

New York, December 10, 1945

CO 35500-1	Atlanta, GA (wh vcl)	Col 36949, Ajaz 247, Pa (E)R3006, Col (Can)791, Time Life STBB09
CO 35501-1	Let it snow, let it snow, let it snow (wh vcl;nh arr)	Col 36909, C3L25, CBS (E)BPG62159, Ajaz 247, Col C2K65646 [CD]

Note: Both above titles also on Mosaic MD7-223 [CD].

[H5171] Woody Herman
Woody Herman Show, AFRS 11

"Wildroot Radio Show #10", New York City, December 15, 1945

Amen (wh vcl)
As long as I live (fw vcl)
On the Atchison, Topeka and Santa Fe (wh vcl)
Good earth (nh arr)

It's only a paper moon (wh vcl)
It's been a long long time (fw vcl)
Put that ring on my finger (wh vcl)
Frenesi (wh vcl)
Blowin' up a storm

[H5172] Woody Herman

CBS radio,"400 Club Restaurant", New York, December 15, 1945

Wait and see (fw vcl)
No can do (wh vcl)
It's been a long long time (fw vcl)
You've got me crying again (fw,wh vcl) Joyce 1099
Tico tico
Everybody knew but me (wh vcl)
Wild root -
Your father's mustache (wh vcl;nh,bh arr)
Theme

[H5173] Woody Herman

Woody Herman Wildroot Show **:** On (1) Ralph Burns (p) Leonard Feather added, spotlight one band member each week

"Wildroot Radio Show #11", New York City, December 22, 1945

(Leonard Feather intros Ralph Burns)
Great Northern (rb arr)(1)
He's funny that way (fw vcl) Joyce 1099
Let it snow, let it snow, let it snow (wh vcl,nh arr) -
Wildroot cream oil charlie (singing jingle)
White Christmas (wh vcl)
Flying home (rb arr) Joyce 1021, Ginzo Berks 705
125th St. Prophet (pm arr) -

Note: No AFRS version of this show is known.

[H5174] Woody Herman
Woody Herman Show, AFRS 12 **:** Red Norvo (vib) added

"Wildroot Radio Show #12", New York, December 29, 1945

Tico tico	Starline SLC61188 [Cass]	
Somebody love me (wh vcl)	-	
No can do (wh vcl)	-	
(Leonard Feather intros Flip Phillips)	-	
A melody from the sky	-	
One-two-three-four jump (Woodchoppers)	-	, Joyce 1021
The man I love (fw vc;rb arr)	-	, Joyce 1099
Symphony (wh vcl)	-	
Bijou	-	
Your father's mustache (wh vcl;nh,bh arr)	-	

[H5175] Woody Herman
AFRS New Years Eve Dancing Party

Meadowbrook, Cedar Grove, New Jersey, December 31, 1945

Woodchopper's ball	Radiola MR1031, Recording Arts JZCD355 [CD]

Note: The date given is the broadcast date of pre-recorded program. Date of recording is not known.
Recording Arts JZCD355 [CD] titled "1945 New Year's Radio Dancing Party 1946"; rest by others.

[B6973] Sonny Berman
Woodchopper's Holiday 1946 **:** Sonny Berman (tp) Bill Harris (tb) Woody Herman (cl,vcl) Flip Phillips (ts) Red Norvo (vib) Tony Aless (p) Jimmy Rowles (p-1) replaces Aless, Billy Bauer (g) Chubby Jackson (b) Don Lamond (d)

New York, January-June, 1946

Heads up (1)	Cool N' Blue (Swi)C&B-CD111 [CD]
Papaloma (1)	-
Flip the whip	-
Back talk	-
Sergeant on a furlough	-

I got rhythm	-
Gloomed	-
Gung ho !	-
Igor (1)	-
Fan it ! (wh vcl,1)	-

[H5176] Woody Herman
Arnold Fishkin (b) replaces Chubby Jackson, Red Norvo (vib) added, unidentified reed man doubles on flute

New York, January 3, 1946

CO 35580-1	Welcome to my dream (fw vcl; rb arr)	Col 36936, Ajaz 247
CO 35580-4	Welcome to my dream (fw vcl; rb arr)	Col C3L25, CBS (E)BPG62159
CO 35581-1A	It's anybody's spring (wh vcl)	Col 39936, Ajaz 247

Note: All above titles also on Mosaic MD7-223 [CD].

[H5177] Woody Herman
Woody Herman Show, AFRS 13

"Wildroot Radio Show #13", New York City, January 5, 1946

Hubba hubba hubba (wh vcl)	
Good, good, good (wh vcl)	
I can't begin to tell you (wh vcl)	
(Leonard Feather intros Pete Condoli)	
Superman with a horn	First Heard (E)FH36
Why was I born ? (fw vcl)	
I got rhythm	
Sergeant on a furlough (*) (woodchoppers)	
Bells of St. Mary's (wh vcl)	
Wild root	
Caldonia (partial)	

Note: During the program Woody states that Chubby Jackson not present this week.
(*) later recorded as "Lost Weekend".

[H5178] Woody Herman

Woody Herman Show, AFRS 10 **:** Chubby Jackson (b) replaces Arnold Fishkin

"Wildroot Radio Show #14", New York City, January 12, 1946

Aren't you glad you're you ? (wh vcl) Sergeant on a furlough (Woodchoppers) Love me (fw vcl) Let it snow, let it snow, let it snow (wh vcl;nh arr) Everywhere (rb,nh arr) Gee, it's good to hold you (fw vcl) I've got the world on a string (wh vcl) Somebody loves me (wh vcl) Apple honey (rb arr)	Joyce LP1021

Note: The AFRS numbering is out of sequence for this show.

See Esquire All Stars for a concert of January 16, 1946.

[M6454] Metronome All Stars

Harry "Sweets" Edison, Cootie Williams, Rex Stewart, Pete Candoli, Neal Hefti, Sonny Berman (tp) Tommy Dorsey, Will Bradley, Bill Harris, J.C. Higginbotham (tb) Buddy DeFranco (cl) Johnny Hodges, Herbie Fields (as) Flip Phillips, Georgie Auld (ts) Harry Carney (bar) Teddy Wilson (p) Tiny Grimes, Billy Bauer (g) Chubby Jackson (b) Dave Tough (d) Sy Oliver (cond)

New York, January 15, 1946

D6CV5026-1	Look out	Vic 40-4000, LPT21, Cam CAL426, Tax (Swd)m-8039, RCA (F)731.089, RCA Bluebird 7636-1-RB, 7636-2-RB [CD], (Eu)ND87636 [CD], (Jap)BVCJ-5126 [CD], Memoir (E)CDMOIR591 [CD], Fremeaux & Associes (F)FA5050 [CD]

[E3456] Esquire All Stars

Esquire Third Annual Jazz Concert : Duke Ellington And Woody Herman Orchestras And The King Cole Trio **:** ***Duke Ellington and his Orchestra : Shelton Hemphill, Taft Jordan, Francis Williams, Cat Anderson, Bernard Flood (tp) Lawrence Brown, Claude Jones, Wilbur DeParis (tb) Jimmy Hamilton (cl,ts) Johnny Hodges, Otto Hardwick (as) Al Sears (ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Fred Guy (g) Oscar Pettiford (b) Sonny Greer (d) ***Woody Herman and his Orchestra : Shorty Rogers, Sonny Berman, Marky Markowitz, Conrad Gozzo (tp) Bill Harris, Ed Kiefer, Ralph Pfeffner (tb) Woody Herman (cl) John LaPorta, Sam Marowitz (as) Mickey Folus, Flip Phillips (ts) Sam Rubinowitch (bar) Tony Aless, Billy Bauer (p) Red Norvo (vib) Chubby Jackson (b) Don Lamond (d) Frances Wayne (vcl) ***The King Cole Trio : Nat King Cole (p) Oscar Moore (g) Johnny Miller (b)

Ritz Theater, New York, January 16, 1946

DE :	Take the "A" train	
NC :	Theme	Session Disc 125
WH :	Blue flame	-
	(Orson Welles introduces the annual Esquire award)	
DE :	Take the "A" train	Session Disc 125
WH :	Caldonia	Session Disc 125, V-Disc 617-B, Musica Jazz (It)CT7196/7, Fonit Cetra (It)VDL1002, Hep (E)35, 34/35 [CD]
	(Orson Welles introduces Jimmy Hamilton)	
DE :	Honeysuckle rose	Session Disc 125
	(Orson Welles introduces the Nat King Cole Trio)	
NC :	After you've gone	Session Disc 125
WH :	Happiness is a thing called Joe (fw vcl)	-
WH :	Blowin' up a storm	Session Disc 125, V-Disc 648-A, Fonit Cetra (It)VDL1002, Hep (E)35, 34/35 [CD]
DE :	Jam-a-ditty	Session Disc 125
DE :	Esquire swank	- , V-Disc 617-A, FDC (It)50, 1013, Fonit Cetra (It)VDL1002, Elec (Jap)KV302, Dan (Jap)VC5004, Cicala (It)8018, Suiza (It)JZCD301 [CD]
WH :	Jackson fiddles while Ralph Burns	Session Disc 125, V-Disc 648-B, Fonit Cetra (It)VDL1002, Hep (E)35, 34/35 [CD]
NC :	Sweet Lorraine	Session Disc 125
WH :	Mean to me	Session Disc 125, V-Disc 617-B, Fonit Cetra (It)VDL1002, Hep (E)35, 34/35 [CD]

DE :	I'm checkin' out, go'om bye (fw vcl)	Session Disc 125
	(Leonard Feather awards Esquire trophies)	-
DE+WH :	C jam blues (and reprise) (1)	Session Disc 125, V-Disc 648-B, Redwood (Can)RWJ1001, Fonit Cetra (It)VDL1002, FDC (It)501, 501, 1013, Jazz Live (It)8018, Elec (Jap)KV302, Dan (Jap)VC5007, Hep (E)35, 34/35 [CD], Membran (G)222427-444 [CD]

Note: (1) "The "C" jam blues" is incomplete on Session Disc 125; complete on FDC 1013.

[H5179] Woody Herman
Woody Herman Show, AFRS 14

"Wildroot Radio Show #15", New York City, January 19, 1946

Tico tico I'll buy that dream (fw vcl) Symphony (wh vcl) Long long journey (wh vcl) Pappilloma (woodchoppers) My Bill (fw vcl) (Hurray back to old) Sorrento (wh vcl) Good, good, good (wh vcl) Northwest passage	Swing House (E)SWH19

[H5180] Woody Herman
Woody Herman Wildroot Show **:** Blue Flames (vcl) added, : Gabe Drake (vcl) Deutsch Twins (vcl) Lucille Linwood (vcl) added

"Wildroot Radio Show #16", New York City, January 25, 1946

Wildroot Charlie (singing jingle)
I'm always chasing rainbows (wh,bf vcl;rb arr)

Your father's mustache (wh vcl;nh,bh arr)	Swing Treasury 102
Love is just around the corner	-
Hallelujah	-
The man I love (rb arr)	-

Note: On this date the Wildroot show changed from Saturday to Friday night broadcasts. Coincidentally there seems to be no AFRS version of this show. They caught up with the change the next week.

[H5181] Woody Herman
Woody Herman Show, AFRS 15

"Wildroot Radio Show #17", New York City, February 1, 1946

Let it snow, let it snow, let it snow (wh vcl;nh arr)	
Great Northern (rb arr)	Joyce 1021
Flip the whip (woodchoppers)	- , First Heard (E)FH36, Swing House (E)SWH19, Jazz Unlimited (Dan)201-2085 [CD]
It might as well be spring (fw vcl)	
Chubby's blues (wh vcl)	
It's only a paper moon (bf vcl)	
'Till the end of time (fw vcl)	First Heard (E)FH36
I can't believe that you're in love with me (wh vcl)	
Red top (nh arr)	
Everywhere (rb,nh arr)	First Heard (E)FH20

[H5182] Woody Herman
Woody Herman And His Orchestra **:** Sonny Berman, Marky Markowitz, Conrad Gozzo, Pete Candoli, Shorty Rogers (tp) Ralph Pfeffner, Bill Harris, Ed Kiefer (tb) Woody Herman (cl,as,vcl) Sam Marowitz, John LaPorta (cl,as) Flip Phillips (ts,arr) Mickey Folus (ts) Sam Rubinowitch (bar) Red Norvo (vib) Tony Aless (p) Billy Bauer (g) Chubby Jackson (b) Don Lamond (d) Lucille Linwood, Blue Flames (vcl) Ralph Burns (arr)

New York, February 6, 1946

CO 35740-1	No don't stop (wh vcl)	Col 37094, Ajaz 247, Mosaic MD7-223 [CD]

CO 35741-4	You haven't changed at all (ll,bf vcl)	Mosaic MD7-223 [CD]

[H5183] Woody Herman

New York, February 7, 1946

CO 35182-3	You've got me cryin' again (wh,bf vcl)	Col 36968, Ajaz 247, Par (E)R3023
CO 35822-3	A jug of wine (wh vcl)	Col VCK44108 [CD], Definitive (And)DRCD11383 [CD], Poll Winners (Sp)PWR27275 [CD]
CO 35824-4	Panacea (wh vcl,rb arr) (test recording)	Mosaic MD7-223 [CD]
CO 35824-2	Panacea (wh vcl,rb arr)	-
CO 35824-3	Panacea (wh vcl,rb arr)	-
CO 35824-1	Panacea (wh vcl,rb arr)	Col 36968, C3L25, (E)DB2311, CBS BPG62159, Ajaz 247, Har HL7013, Col VCK44108 [CD], Definitive (And)DRCD11383 [CD], Poll Winners (Sp)PWR27275 [CD]
CO 35825-1	Heaven knows (wh,bf vcl)	Col 37094, Ajaz 247

Note: All above titles also on Mosaic MD7-223 [CD].

[H5184] Woody Herman

Woody Herman Show, AFRS 16 **:** Mildred Bailey (vcl)

"Wildroot Radio Show #18", New York City, February 8, 1946

Theme	Joyce 1065
Atlanta, GA (wh vcl)	-
Back talk (woodchoppers)	- , Swing House (E)SWH19, First Heard (E)FH10, Jazz Unlimited (Dan)201-2085 [CD]
(The "king of swing" award given to Woody)	Joyce 1065
One-two-three-four jump (woodchoppers)	
I can't begin to tell you (wh vcl)	-
Can't help lovin' dat man (mb vcl)	Joyce 1065, First Heard (E)FH10, Jazz Unlimited (Dan)201-2085 [CD], Mr. Music MMCD-7028 [CD]
The bells of St. Mary's (wh,bf vcl)	Joyce 1065

Half past jumpin' time (nh arr)	- , Jazz Unlimited (Dan)201-2085 [CD]
The good earth (nh arr)	
Sergeant on a furlough	Swing House (E)SWH 19

[H5185] Woody Herman
Woody Herman Show, AFRS 17 **:** Jo Stafford (vcl) replaces Woody Herman, (on vacation)

"Wildroot Radio Show #19", New York City, February 15, 1946

Woodchopper's ball	First Heard (E)FH36
Walkin' my baby back home (js vcl)	-
Shoo fly pie (bf vcl)	
The man I love (rb arr) (woodchoppers)	
Sometimes I'm happy (js vcl)	
Get happy	
Day by day (js vcl)	- , Jazz Unlimited (Dan)201-2085
Red top	[CD]

Note: any numbers with Herman on the above show are dubbed by AFRS from other shows.

[H5187] Woody Herman
Woody Herman Show, AFRS 18 **:** Woody Herman (cl,as,vcl) replaces Jo Stafford

"Wildroot Radio Show #20", Michigan Theater, Detroit, February 22, 1946

When I take my sugar to tea (wh vcl)	
Red top	
Wait and see (bf vcl)	
Gung ho (woodchoppers)	Joyce LP1021, First Heard (E)FH2, Swing House (E)SWH19, Jazz Unlimited (Dan)201-2085 [CD]
You've got me crying again (wh,bf vcl)	
The good earth (nh arr)	
Symphony (wh vcl)	
Laura (wh vcl;rb arr)	
Atlanta, GA (wh vcl)	
Apple honey (rb arr)	

[H5188] Woody Herman
Woody Herman Show, AFRS 19

"Wildroot Radio Show #21", Toronto, Canada, March 1, 1946

Tico tico (1)	
Diga diga doo	
Atlanta, GA (wh vcl)	
You won't be satisfied (bf vcl)	
Glommed (woodchoppers)	Swing House (E)SWH19
Day by day (wh vcl)	
Great Northern (1)	
There is no greater love (wh vcl)	
Blowin' up a storm	

Note: Titles (1) added from other shows on AFRS version only.

[H5189] Woody Herman
Woody Herman Show, AFRS 20

"Wildroot Radio Show #22", "Neil House", Columbus, Ohio, March 8, 1946

Rose room	Ginzo Berks 705	
Let it snow, let it snow, let it snow (wh vcl;nh arr)	-	
I surrender dear (woodchoppers)	-	
Oh what it seemed to be (bf vcl)	-	
Black orchid (nh arr)	-	, Joyce 1021
Get happy	-	
I'm always chasing rainbows (wh,bf vcl; rb arr)	-	
Red top (nh arr)	-	
I got rhythm (woodchoppers)	-	

[H5190] Woody Herman
Woody Herman Show, AFRS 21 **:** Lynn Stevens (vcl) added

"Wildroot Radio Show #23," Morah Temple, Indianapolis, Ind., March 15, 1946

Get happy	
Just a-sittin' and a-rockin' (ls vcl)	
Day by day (wh,bf vcl)	
Heads up (woodchoppers)	Joyce 1021
Shoo fly pie (bf vcl)	
Flip the whip (woodchoppers)	Swing House (E)SWH19
Sweet Lorraine (wh vcl)	
Everywhere (rb,nh arr)	
Wild root (nh arr)	

[H5191] Woody Herman
Woody Herman Show, AFRS 22

"Wildroot Radio Show #24", New York City, March 22, 1946

E-bob-o-lee bob (wh vcl)	First Heard (E)FH36
We'll be together again (ls vcl)	
Bijou (rb arr)	First Heard (E)FH20
Diga diga doo	
Surprise party (bf vcl)	
Hallelujah	
Tico tico	
Laura (wh vcl;rb arr)	Jazz Unlimited (Dan)201-2085 [CD]
Your father's mustache (wh vcl;nh arr)	
There is no greater love (wh vcl)	

[H5192] Woody Herman
on (1) John Barrows (fhr) Abe Rosen (harp) on (2) Ralph Burns (p)

Concert "Carnegie Hall", New York, March 25, 1946

	Caldonia (wh vcl;rb,nh arr,*)	(unissued)
	Bijou (rb arr)	MGM 30604, E158, E3043, Lion L70059, Verve VSP-1, Ajaz 247, MGM (E)D108
48-S-784	Sweet and lovely (rb arr)	MGM 30602, E158, E3043, Metro MS514, Verve VSP-1, Ajaz 247, MGM (E)D108, 544

	Superman with a horn (rb arr)	MGM 30603, E158, E3043, Lion L70059, Verve VSP-26, Ajaz 255, MGM (E)D108
	Blowin' up a storm (nh arr)	MGM 30605, E159, E3043, Lion L70059, Verve VSP-1, Ajaz 255, MGM (E)D110
	The man I love (rb arr)	MGM 30607, E159, E3043, Verve VSP-26, Ajaz 255, MGM (E)D110
	Four men on a horse (rb arr)	MGM 30603, E158, E3043, Lion L70059, Verve VSP-26, Ajaz 255, MGM (E)D108
	The good earth (nh arr)	MGM 30605, E159, E3043, Lion L70059, Verve VSP-26, Ajaz 255, MGM (E)B110
	Ebony concerto (1) (#)	Verve 731455983326 [CD]
	Your father's moustache (wh vcl;nh arr)	MGM 30604, E158, E3043, Lion L70059, Verve VSP-1, Ajaz 255, MGM (E)D108
	Everywhere (rb,nh arr)	MGM 30607, E159, E3043, Lion L70059, Verve VSP-1, Ajaz 255, MGM (E)D110
	Mean to me (rb arr)	MGM 30606, E159, E3043, Verve VSP-1, Ajaz 255, MGM (E)D110
48-S-783	Red top (nh arr)	MGM 30601, E158, E3043, Lion L70059, Verve VSP-1, Ajaz 255, MGM (E)D108, 544
	I'll get by (wh vcl)	Verve 731455983326 [CD]
	Panacea (wh vcl;rb arr)	MGM 30608, E159, E3043, Lion L70059, Verve VSP-1, Ajaz 255, MGM (E)D110
	I surrender dear (woodchoppers)	Verve 731455983326 [CD]
	Hallelujah	MGM 30606, E159, E3043, Verve VSP-26, Ajaz 255, MGM (E)D110
48-S-798	Heads up (woodchoppers) (sr arr)	MGM 30608, E159, E3043, Lion L70059, Verve VSP-26, Ajaz 263, MGM (E)D110
	One-two-three-four jump (woodchoppers)	Verve 731455983326 [CD]
	Summer sequence (rb arr) (2) (#)	-
48-F-787	Wild root I (nh arr)	MGM 30601, E158, E3043, Lion L70059, Verve VSP-26,

		Ajaz 263, MGM (E)D108
48-F-787	Wild root II (nh arr)	MGM 30602, E158, E3043, Lion L70059, Verve VSP-26,
		Ajaz 263, MGM (E)D108
	With someone new	Verve 731455983326 [CD]

Note: (#) These two extended works premiered in full at this concert but are only partial on the Verve CD issue.
All titles from MGM E3043 also on Verve (E)2317031.
All titles, except (*), also on Verve 731455983326 [CD] titled "Woody Herman, Live At Carnegie Hall, 1946".

[H5193] Woody Herman
Woody Herman Show, AFRS 23 **:** Walter Hendall (cond-1)
"Wildroot Radio Show #25", Carnegie Hall, New York City, March 29, 1946

Atlanta, GA (wh vcl)	
Personality (ls vcl)	
Gung ho (woodchoppers)	
September song (wh,bf vcl)	
Get happy	
Ebony concerto (1)	
Great Northern	
Blowin' up a storm	First Heard (E)FH20

Note: At the beginning of the program, Woody states that it is originating from Carnegie Hall.

[H5194] Woody Herman
Woody Herman Show, AFRS 24
"Wildroot Radio Show #26", Providence, R.I., April 5, 1946

Tico tico	First Heard (E)FH20, Swing Treasury 102, Jazz Unlimited (Dan)201-2085 [CD]
I've got the world on a string (wh vcl)	
Everybody knew but me	
Somebody loves me (wh vcl)	
Who's sorry now ? (ls vcl)	
Blowin' up a storm (*)	First Heard (E)FH20
You won't be satisfied	
1-2-3-4 jump	
Sweet Lorraine	
Non alcoholic	

Note: (*) Dubbed from March 29, 1946 show.

[H5194.10] Woody Herman

New York, April 9, 1946

Papiloma	Jazz Unlimited (Dan)201-2085 [CD]

[H5195] Woody Herman

Woody Herman Show, AFRS 25 **:** Sonny Berman (arr) added

"Wildroot Radio Show #27, Lincoln Auditorium" Syracuse, N.Y., April 12, 1946

Get happy	First Heard (E)FH20, Swing Treasury 102, Jazz Unlimited (Dan)201-2085 [CD]
I got rhythm (woodchoppers) (1)	Swing House (E)SWH19, Jazz Unlimited (Dan)201-2085 [CD]
It's anybody's spring (wh vcl)	
Good earth (1)	
Oh what it seemed to be (bf vcl)	
Heads up	Swing House (E)SH19
Seems like old times (ls vcl)	
Hallelujah	
Somebody loves me (wh vcl)	
Laura (1)	
They went that-a-way (sb arr)	Joyce 1021, First Heard (E)FH20, Ginzo Berks 705, Jazz Unlimited (Dan)201-2085 [CD]
Blue flame (theme)	Jazz Unlimited (Dan)201-2085 [CD]

Note: "Win-a-band" contest announced.

[H5196] Woody Herman

Jimmy Rowles (p) replaces Tony Aless

New York, April 14, 1946

CO 36074-3	Pipe dreaming (wh vcl)	Mosaic MD7-223 [CD]
CO 36075-1	Linger in my arms a little longer baby (ls vcl)	Columbia 36995, Ajaz 263, Par (E)R3017, Mosaic MD7-223 [CD]

[H5197] Woody Herman

New York, April 15, 1946

CO 36084-1	Surrender (wh vcl)	Col 36985, Ajaz 263, Col (Can)814
CO 36085-6	Mabel, Mabel (wh vcl)	Mosaic MD7-223 [CD]
CO 36085-1	Mabel, Mabel (wh vcl)	Col 36995, Ajaz 263
CO 36086	When we meet again (wh vcl)	Mosaic MD7-223 [CD]

Note: All above titles also on Mosaic MD7-223 [CD]

[H5198] Woody Herman
Woody Herman Show, AFRS 26

"Wildroot Radio Show #28", Minneapolis, Minn., April 19, 1946

Crazy rhythm	Swing Treasury 102, First Heard 20	
Everybody knew but me (wh vcl)		-
Welcome to my dream (ls vcl;rb arr)		
Tico tico		
Panacea (wh vcl;rb arr)	-	-
You haven't changed at all (bf vcl)		
Flip the whip (woodchoppers)	-	
Day by day (wh,bf vcl)		
Steps (sr arr)	-	
Apple honey (rb arr)	-	

[H5199] Woody Herman
Woody Herman Show, AFRS 27

"Wildroot Radio Show #29, Hotel Sherman", Chicago, April 26, 1946

Lover	Swing Treasury 102
Bells of St. Mary's (wh vcl)	
Heaven knows (wh vcl)	
Chinatown, my Chinatown (bf vcl)	
Superman with a horn	Jazz Unlimited (Dan)201-2085 [CD]
We'll be together again (ls vcl)	
Somebody loves me (wh vcl)	
Liza	Swing Treasury 102
You've got me crying again (wh vcl)	-

Gung ho
Northwest passage (rb arr) -

[H5200] Woody Herman
Woody Herman Show, AFRS 28

"Wildroot Radio Show #30", Hotel Sherman, Chicago, May 3, 1946

Atlanta, GA (wh vcl)
1-2-3-4 jump
Hallelujah
Somebody loves me (wh vcl)
All through the day (wh,bf vcl)
On the sunny side of the street (ls vcl)
Sgt. on a furlough (woodchoppers)
Day by day (wh,bf vcl)
Surrender (wh,bf vcl)
Non-alchoholic

[H5201] Woody Herman
Woody Herman Wildroot Show

"Wildroot Radio Show #31, Hotel Sherman", Chicago, May 10, 1946

They went that-a-way (sb arr)
In love in vain (ls vcl)
Mabel, Mabel (wh vcl)
12th Street rag — First Heard (E)FH20
September song (wh,bf vcl)
The man I love (rb arr) — Joyce 1021
Lover come back to me (wh,bf vcl)
Wild root (nh arr)
Theme
Diga diga doo — Jazz Unlimited (Dan)201-2085 [CD]
Heads up (Woodchoppers) — Jazz Unlimited (Dan)201-2085 [CD]

[H5202] Woody Herman
Woody Herman Show, AFRS 29

Wildroot radio shows during this period

Bells of St. Mary's (wh vcl)
Day by day (wh vcl)
Bijou
In love in vain (ls vcl) (1)
I've got the world on a string (wh vcl)
12th Street rag (1)
September song (wh,bf vcl) (1)
Wild root (1)

Note: This show was "created" by AFRS using titles from other programs including four numbers marked (1) from the May 10 show.

[H5203] Woody Herman
Woody Herman And His Woodchoppers **:** Woody Herman (cl) Flip Phillips (sweetwind,ts) Ralph Burns (p) Billy Bauer (g) Chubby Jackson (b) Don Lamond (d)

Pioner Musical Instrument Company, Chicago, 1946

PC3424-1A	Mighty like a rose	Sweetwind Demonstration Record (no#)
PC3425-1A	Sweet wind stomp	-
PC3426-1A	Blue flame	-
PC3427-1A	Folk medley	-

[H5203.10] Woody Herman
Woody Herman and his Woochoppers **:** Sonny Berman (tp) Bill Harris (tb) Woody Herman (cl,as,vcl) Flip Phillips (ts) Red Norvo (vib) Jimmy Rowles (p) Billy Bauer (g,arr) Chubby Jackson (b) Don Lamond (d) Shorty Rogers, Ralph Burns (arr)

Chicago, May 13, 1946

CCO 4541-1	Igor (sr arr)	Col 37228, CL6092, C3L25, (E)DB2342, Ajaz 263, CBS (E)BPG62159, Col CK44222 [CD], C2K65646 [CD], Mosaic MD7-223 [CD], Time-Life STL-J14
CCO 4541-5	Igor (sr arr)	Mosaic MD7-223 [CD]
CCO 4541-4	Igor (sr arr)	-

[H5204] Woody Herman
Woody Herman And His Woodchoppers **:** Shorty Rogers (tp) added

Chicago, May 16, 1946

CCO 4542-1	Steps (sr arr)	Col 37229, CL6092, CL2563, C3L25, Ajaz 263, CBS (E)BPG62159, Col (E)DB2283, Fnt (E)TFE7001, Charley (E)100 [CD], Col CK44222 [CD]
CCO 4542-3	Step (sr arr)	Mosaic MD7-223 [CD]
CCO 4543-1	Four men on a horse (rb arr)	Col 37227, CL6092, CL2563, Ajaz 263, Col (E)DB2547 Charley (E)100 [CD], Col CK44222 [CD]
CCO 4544-3	Fan it (wh vcl)	Mosaic MD7-223 [CD]
CCO 4544-4	Fan it (wh vcl)	-
CCO 4544-1	Fan it (wh vcl)	Col 37059, C3L25, CBS (E)BPG62159, Ajaz 263
CCO 4544-2	Fan it (wh vcl)	Har HL7238, Col CK44222 [CD]

Note: Columbia CK44222 [CD] titled "1940s Jazz - The Small Groups, New Directions" ; see flwg sessions to October 12, 1946 and Gene Krupa (1945) and Harry James (1947) for rest of this CD
All titles from Columbia CK44222 [CD] also on Columbia CJ44222.
All above titles also on Mosaic MD7-223 [CD].

[H5205] Woody Herman
Woody Herman Show, AFRS 30 **:** Sonny Berman, Marky Markowitz, Conrad Gozzo, Pete Candoli, Shorty Rogers (tp) Ralph Pfeffner, Bill Harris, Ed Kiefer (tb) Woody Herman (cl,as,vcl) Sam Marowitz, John LaPorta (cl,as) Flip Phillips (ts,arr) Mickey Folus (ts) Sam Rubinowitch (bar) Jimmy Rowles (p) Ralph Burns (p-1) replaces Rowles, Billy Bauer (g) Chubby Jackson (b) Red Norvo (vib) Lynn Stevens, Blue Flames (vcl)

"Wildroot Radio Show #32", Chicago, May 17, 1946

Mabel, Mabel (wh vcl)
On the sunny side of the street (ls vcl)
Man I love
You've got me crying again (wh vcl)
Panacea
Summer sequence (part 1) (1)
Crazy rhythm
Hubba hubba hubba (wh vcl)
Lover come back to me (wh,bf vcl)
They went that-a-way

[H5206] Woody Herman
Woody Herman And His Woodchoppers **:** Sonny Berman (tp) Bill Harris (tb) Woody Herman (cl,as,vcl) Flip Phillips (ts) Red Norvo (vib) Jimmy Rowles (p) Billy Bauer (g,arr) Chubby Jackson (b) Don Lamond (d) Shorty Rogers, Ralph Burns (arr)

Chicago, May 20, 1946

CCO 4545-1 Nero's conception	Col 37228, CL6092, CL2563, C3L25, CBS (E)BPG62159, Col (E)DB2325, Ajaz 263, Col CK44222 [CD]
CCO 4546-3 Lost weekend	Mosaic MD7-223 [CD]
CCO 4546-4 Lost weekend	-
CCO 4546-1 Lost weekend	Col 37227, CL6092, CL2563, C3L25, Ajaz 263, CBS (E)BPG62159, Col (E)DB2342, Fnt (E)TE17001, Col CK44222 [CD], C2K65646 [CD]
CCO 4547-3 Pam (bb arr)	Mosaic MD7-223 [CD]
CCO 4547-2 Pam (bb arr)	Col 37229, CL6092, CL2563, C3L25, (E)DB2523, CBS (E)BPG62159, Fnt (Du)462008TE, (E)TFE17001, Ajaz 263, Franklin Mint GJR059, Col CK44222 [CD]

Note: All above titles also on Mosaic MD7-223 [CD].

[H5206.10] Woody Herman
Shorty Rogers (tp) added

Chicago, IL, May 22, 1946

CCO 4548-1 I surrender dear	Col CK44222 [CD], Mosaic MD7-223 [CD]

[H5207] Woody Herman
Woody Herman Show, AFRS 31 **:** Sonny Berman, Marky Markowitz, Conrad Gozzo, Pete Candoli, Shorty Rogers (tp) Ralph Pfeffner, Bill Harris (tb) Woody Herman (cl,as,vcl) Sam Marowitz, John LaPorta (cl,as) Flip Phillips (ts,arr) Mickey Folus (ts) Sam Rubinowitch (bar) Jimmy Rowles (p) Billy Bauer (g) Chubby Jackson (b) Red Norvo (vib) Lynn Stevens, Blue Flames (vcl)

"Wildroot Radio Show #33", Chicago, May 24, 1946

Sioux City Sue (wh,bf vcl)	
In love in vain (ls vcl)	
Prisoner of love (wh vcl)	
Diga diga doo	
Fan it (wh vcl) (woodchoppers)	Swing House (E)SWH19

Summer sequence (part 2) Somebody loves me (wh vcl) When we meet again (wh,bf vcl) Red top Get happy	Jazz Unlimited (Dan)201-2085 [CD]

[V1366] Charlie Ventura

Charlie Ventura And His New Orchestra **:** Neal Hefti, Stan Fishelson, Al Stearns, Jack Palmer (tp) Leo Cecchi, Bob Ascher, Saul Kaye (tb) Tony Scott (cl,as) Charlie Ventura (as,ts) Eddie Scalzi (as) Nick Jerrett, Barney Marino (ts) Tony Ferina (bar) Tony Aless (p) Billy Bauer (g) Clyde Lombardi (b) Ellis Tollin (d) Marjorie Hyams (vib) Lily Ann Carol (vcl) Stanley Baum (arr-1) Neal Hefti (arr-2)

New York, September 6, 1946

NSC160	Either it's love or it isn't (lc vcl,2)	National 7013
NSC161	Please be kind (lc vcl,2)	7015
NSC162	Misirlou (1)	7013, EmArcy MG36015, Trip TLP5536
NSC163	How high the moon (1)	7015, EmArcy MG36015, Trip TLP5536

Note: EmArcy MG36015 titled "Jumping with Ventura".
Trip TLP5536 titled "Shavers/Clayton - Jumping with Charlie Ventura".
All above titles also on Classics (F)1111 [CD].

[T5632] Lennie Tristano

Lennie Tristano Trio **:** Lennie Tristano (p) Billy Bauer (g) Clyde Lombardi (b)

New York, October 8, 1946

HL176-1	Out on a limb (alt 1)	Keynote (Jap)18PJ-1051/71
HL176-2	Out on a limb (alt 2)	EmArcy MG26059, Merc (E)SMWL21028, Keynote (Jap)18PJ-1051/71, Merc (Jap)BT-5256
HL176-3	Out on a limb	Keynote K647, Merc 1062, EP1-3098, (E)SMWL21028, EmArcy EP1-6048, MG26029, Merc (F)MEP14032, (Jap)BT-2014, BT-5256, Musica Jazz (It)2MPJ-1065, Keynote (Jap)18PJ-1051/71, Mercury (Du)MFY134592, Definitive (Sp)DRCD11132 [CD], Classics (F)1184 [CD]
HL177-1	I can't get started (alt)	Keynote (Jap)18PJ-1051/71

HL177-2	I can't get started	Keynote K647, EmArcy EP1-6048, MG26029, MG26059, Merc 1062, EP1-3098, (E)SMWL21028, Keynote (Jap)18PJ-1051/71, Mercury (Du)MFY134592, Merc (F)MEP14032, (Jap)BT-2014, BT-5256, Musica Jazz (It)2MP-1065, Smithsonian RD039, Giants of Jazz (It)CD53149 [CD], Definitive (Sp)DRCD11132 [CD], Classics (F)1184 [CD]
HL178-1	I surrender dear (alt 1)	Keynote (Jap)18PJ-1051/71
HL178-2	I surrender dear (alt 2)	-
HL178-3	I surrender dear	Keynote K680, EmArcy EP1-6049, MG26029, Merc 1063, EP1-3098, (E)EP26059, SMWL21028, Keynote (Jap)18PJ-1051/71, Mercury (Du)MFY134592, Merc MEP14032, (Jap)BT-2014, BT-5256, Definitive (Sp)DRCD11132 [CD], Classics (F)1184 [CD]
	untitled blues (incomplete) (See Note #)	Keynote (Jap)SNP-1050, 18PJ-1051/71, Braba (It)BB-01, Musica Jazz (It)2MPJ-1065, Definitive (Sp)DRCD11132 [CD], Classics (F)1184 [CD]
HL179-1	Interlude (*)	Merc EP1-3098, (E)SMWL21028, EmArcy EP1-6049, MG26029, Keynote (Jap)18PJ-1051/71, Mercury Mercury (Du)MFY134592, (Jap)BT-2014, BT-5256, Giants of Jazz (It)CD53149 [CD], Verve (E)840035-2 [CD], Definitive (Sp)DRCD11132 [CD], Classics (F)1184 [CD]
HL179-2	Interlude (alt 1)	Keynote (Jap)18PJ-1051/71
HL179-3	Interlude (alt 2)	-
HL179-4	Interlude (alt 3)	-
HL179-5	Interlude (alt 4)	-
HL179-6	Interlude (alt 5)	-

Note: (#) Keynote (Jap)SNP1050 is an EP included with Keynote (Jap)18PJ-1051/71.
"untitled blues" found on the back side of HL178-1 with no matrix no. allocated.
"untitled blues" also known as "Night in Tunisia".
Keynote K647, K680 & K681 comprise a 3 x 78 rpm album, Keynote K147; see May 23, 1947 for rest of this album.
Mercury (Jap)BT-5256 titled "A guiding light of the Forties"; see May 23, 1947

for rest of LP.
Braba (It)BB-01 titled "Blues of a kind"; see flwg sessions to October 30, 1951 for more titles; rest of LP by Metronome All Stars.
Giants of Jazz (It)CD53149 [CD] titled "Trio, Quartet, Quintet & Sextet"; see flwg sessions to December 24, 1949 for more titles.
Smithsonian RD039 titled "Jazz Piano"; other titles by other leaders.
(*) This title on Mercury (E)SMWL21028 as "Ghost" [Night in Tunisia].
(*) This title on Mercury (Du)134592 as "Night in Tunisia".
EmArcy MG26029 titled "Holiday in piano"; rest of this 10" LP by Arnold Ross.
Definitive (And)DRCD11132 [CD] titled "Supersonic"; see various flwg sessions to January 11, 1949 for more titles; rest of CD by Metronome Allstars.
Mercury (Du)MFY134592 titled "Bebop"; see May 23, 1947 for more titles; rest of LP by Red Rodney November 23, 1946 & January 29, 1947.
Keynote (Jap)18PJ-1051/71 titled "The complete Keynote collection"; see May 23, 1947 for more titles; rest of this 21 LP box by others.
Verve (Eu)840035-2 [CD] titled "Jazz-Club : Guitar"; rest of CD by others.
Classics (F)1184 [CD] titled "Lennie Tristano 1946-1947"; see flwg sessions to December 31, 1947 for rest of CD.
All above titles also on Mercury 830921-2 [CD] titled "The essential Keynote collection, , Vol. 2 - The complete Lennie Tristano 1946-1947"; see May 23, 1947 for rest of CD; remaining 9 CD's in this 10 CD series by others.
Above titles from Definitive (And) DRCD11132 [CD] also on Definitive (And)DRCD44438 [CD].
All above also on Keynote (Jap)830121-1, Masters of Jazz (F)MJCD155 [CD], Indigo (E)IGOCD2086 [CD].

[T5633] Lennie Tristano
Lennie Tristano Trio **:** Lennie Tristano (p) Billy Bauer (g) Leonard Gaskin (b)

V-Disc recording session, New York, October 14, 1946

JBB268	I can't get started	V-Disc 735, Jazz Guild JG1008, RST Records (Au)RST91565-2 [CD]
	A night in Tunisia	V-Disc 735, Jazz Guild JG1008, RST Records (Au)RST91565-2 [CD]

Note: RST Records (Au)RST91565-2 [CD] titled "Rare V-Discs, Vol. 1 - The Combos"; rest of CD by others.
Both above titles also on Dan (Jap)VC-5013 titled "Bebop into cool"; see December 24, 1949 for more titles; further titles by Charlie Parker, Claude Thornhill and Lester Young.
Both above titles also on Raretone (It)5008-FC titled "The rarest Trio/Quartet sessions"; see October 23 & December 31, 1947 for further titles.
Both above titles also on Phontastic (Swd)NOST7635, Classics (F)1184 [CD].
Further titles from Jazz Guild JG1008, Phontastic (Swd)NOST7635 by Emett Carls.

[H4042] Neal Hefti
Neal Hefti And His Orchestra **:** Neal Hefti (tp) Kai Winding (tb) Charlie Ventura (ts) Tony Aless (p) Billy Bauer (g) Chubby Jackson (b) Alvin Stoller (d) Frances Wayne (vcl)

New York, December 18, 1946

HL192-5	Siboney (fw vcl)	Keynote (Jap)18PJ-1051/71
HL193-3	Mad about the boy (fw vcl)	-
HL194-1	I woke up Dizzy (alt)	-
HL194-2	I woke up Dizzy	Keynote K629, Merc 1066, EmArcy MGE26012, Keynote (Jap)18PJ-1051/71
HL195-3	Sloppy Joe's (alt)	Keynote (Jap)18PJ-1051/71
HL195-2	Sloppy Joe's	Keynote K669, Merc EP1-1300, (E)SMWL21038, EmArcy MG26001, Keynote (Jap)18PJ-1051/71

Note: The LP's of the alternate take 2 entitled in order "Parade of the Boppers" which on EP, "The Herdsmen" and EmArcy "The young at Bop".
All titles from EmArcy MGE26012(mono) also on EmArcy SRE66012(stereo) titled "Swinging sounds of the 40's"; rest of this LP by others.
All above titles also on Keynote (Jap)830121-1, Mercury 830922-2 [CD].

For a session of December 1947 see Charlie Parker.

[D6033] Tommy Dorsey
Tommy Dorsey And His Clambake Seven **:** Charlie Shavers (tp) Tommy Dorsey (tb) Johnny Mince (cl) Boomie Richman (ts) Teddy Wilson (p) Billy Bauer (g) Sid Bloch (b) Alvin Stoller (d) Hannah Williams (vcl)

New York, February 25, 1947

D7VB171	That's life I guess (hw vcl)	Vic 20-2302
D7VB172	But I do mind if ya don't (hw vcl)	- , RCA Bluebird 3140-1-RB
D7VB174-1	Nothin' from nothin' leaves nothin'	RCA Bluebird 3140-2-RB [CD]

[W1376] Dinah Washington
Dinah Washington Acc By Chubby Jackson's Orchestra **:** Dinah Washington (vcl) acc by pers including Tony Aless (p) Billy Bauer (g) Chubby Jackson (b) & members of the Woody Herman band.

New York, March 25 or April 15, 1947

761	Mean and evil blues	(unissued)
762	You satisfy	-
763-3	Stairway to the stars (*)	Merc 8035, MG25138, MG20119
764-3	I wanna be loved (1,*)	-

	I wanna be loved (alt)	Merc 838960-2 [CD], (Jap)EJD-2017

Note: Mx 764-3 - title was erroneously listed on MG20119 cover and label. Actual master used in that album was 3409-3 ("I wanna be loved").
(*) These two titles also on Official (Dan)3005, 83005 [CD], Mercury 832444-1, 832444-2 [CD], ABM (E)ABMMCD1017 [CD].

[J85] Chubby Jackson
Chubby Jackson And His Sextet **:** Conte Candoli (tp) Emmett Carls (ts) Tony Aless (p) Billy Bauer (g) Chubby Jackson (b,vcl) Mel Zelnick (d) The Three Nundicks (vcl-1) : Conte Candoli, Emmett Carls, Chubby Jackson (vcl-1)

New York, May 22, 1947

178-A	The happy monster	MGM 10228, Prest PR7641	
178-B	Follow the leader (cj vcl)	10354	-
179-A	L'Ana (1)	10228	-
179-B	"Mom" Jackson (cj vcl)	10354	-

Note: Prestige PR7641 titled "Sextet & Big Band".
All above titles also on Cool N' Blue (Swi)C&B-CD109 [CD].

[T5634] Lennie Tristano
Lennie Tristano (p) Billy Bauer (g) Bob Leininger (b)

New York, May 23, 1947

KH200-1	Blue boy	Keynote K681, EmArcy EP1-6130, MG36016, DEM-2, Merc 1063, (E)SMWL21028, Keynote (Jap)18PJ-1051/71 Mercury (Du)MFY134592, Merc (F)MEP14032, MLP7120, (Jap)BT-2014, BT-5256
KH201-1	Atonement	Keynote K681, Merc 1064, (F)MEP14032, (Jap)BT-2014 BT-5256, Keynote (Jap)18PJ-1051/71, Austroton (G)M1064, Giants of Jazz (It)CD53149 [CD]
KH202-1	Coolin' off with Ulanov	Keynote K680, EmArcy EP1-6130, MG36016, Merc 1064, (E)SMWL21028, Keynote (Jap)18PJ-1051/71, BT-5256, Mercury (Du)MFY134592, Verve 840032-2 [CD], Austroton (G)M1064, Giants of Jazz (It)CD53149 [CD]
KH202-2	Coolin' off with Ulanov (alt) (*)	Keynote (Jap)18PJ-1051/71

Note: Although labeled as "Atonement" some 78 rpm issues actually play "Blue Boy".
Keynote K647, K680 & K681 comprise a 3 x 78rpm album, Keynote K147; see October 8, 1946 for rest of this album.
EmArcy MG36016 titled "The advance guard of the 40's"; rest of LP by others.
Verve 840032-2 [CD] titled "Jazz-Club : Piano"; rest of CD by others.
All titles, except (*), also on Definitive (And)DRCD11132 [CD], DRCD44438 [CD], Classics (F)1184 [CD].
All above titles also Keynote (Jap)830121-1, Mercury 830921-2 [CD], Indigo (E)IGOCD2086 [CD].

For a session of September 13, 1947 see under Barry Ulanov.

[J86] Chubby Jackson
Chubby Jackson & His Knights **:** Bill Harris (tb) Flip Phillips (ts) Lennie Tristano (p) Billy Bauer (g) Chubby Jackson (b) Denzil Best (d)

Live "The Pied Piper" (*), New York, August 22, 1947

CJ188A	A knight in the village (pt 1)	Century 1505, Jazz Showcase 5001, Cicala (It)BLJ8033
CJ188B	A knight in the village (pt 2)	Century 1505, Jazz Showcase 5001, Cicala (It)BLJ8033
CJ188C	A knight in the village (pt 3)	Century 1506, Jazz Showcase 5001, Cicala (It)BLJ8033
CJ188D	A knight in the village (pt 4)	Century 1506, Jazz Showcase 5001, Cicala (It)BLJ8033
	What is this thing called love ?	Jazz Showcase 5001, Cicala (It)BLJ8033
	Just you, just me	Jazz Showcase 5001, Cicala (It)BLJ8033

Note: (*) The Pied Piper was later changed to Cafe Bohemia.
All above titles also on RLR Records (Sp)RLR88638 [CD] titled "Lennie Tristano All Stars - Live at the Cafe Bohemia"; see flwg session and Lennie Tristano, June 6, 1964 for rest of CD.

[J87] Chubby Jackson
Sadik Hakim (p) (aka) Argonne Thornton (p) replaces Lennie Tristano

Live "The Pied Piper" (*), New York, August 22, 1947

(Medley :)	Jazz Showcase 5001
Body and soul (fp out)	-
Sweet Lorraine (bh out)	-
Flip meets Bill	-

Note: (*) The Pied Piper was later changed to Cafe Bohemia.
Jazz Showcase 5001 titled "A Knight in the Village"; issued as by Bill Harris and his All Stars.
Cicala (It)BLJ8033 titled "Cool in Jam"; issued as by Lennie Tristano.
All above titles also on RLR Records (Sp)RLR88638.

[T2423] This Is Jazz
Bands For Bonds : Barry Ulanov's All Star Modern Jazz Musicians **:** Dizzy Gillespie (tp) John LaPorta (cl) Charlie Parker (as) Lennie Tristano (p) Billy Bauer (el-g) Ray Brown (b) Max Roach (d)

Broadcast, Bands for Bonds, New York, September 13, 1947

Ko-ko (theme)	Zim ZL-1001, Spotlite (E)107, Musidisc (F)30JA5108
Hot house	Bombasi 11:235, Sounds 1206, Zim ZL-1001, Spotlite (E)107, Musidisc (F)30JA5108
I surrender dear (lt + rhythm only) (*)	Bombasi 11:235, Zim ZL-1001, Spotlite (E)107, Musidisc (F)30JA5108, Jazz Life (It)BJL8007
Fine and dandy	Bombasi 11:235, Sounds 1206, Zim ZL-1001, Spotlite (E)107, Musidisc (F)30JA5108

Note: All titles, except (*), also on Masters of Jazz (F)MJCD142 [CD] titled "Charlie Parker, Volume 6, 1947".
All above titles also on Definitive (And)DRCD11289 [CD] titled "Charlie Parker with Lennie Tristano - Complete Recordings"; see September 20, 1947, Barry Ulanov, Metronome All Stars & Charlie Parker for rest of CD.
All above titles also on Philology (It)W847-2 [CD].

[T2426] This Is Jazz
Bands For Bonds : Barry Ulanov's All Star Modern Jazz Musicians **:** Dizzy Gillespie (tp) John LaPorta (cl) Charlie Parker (as) Lennie Tristano (p) Billy Bauer (el-g) Ray Brown (b) Max Roach (d)

Broadcast, Bands for Bonds, New York, September 20, 1947

Ko-ko (theme)	Zim ZL-1001, Spotlite (E)107, Musidisc (F)30JA5108
On the sunny side of the street	Bombasi 11:235, Zim ZL-1001, Spotlite (E)107, Musidisc (F)30JA5108
How deep is the ocean ?	Bombasi 11:235, Zim ZL-1001, Spotlite (E)107, Musidisc (F)30JA5108

Tiger rag	SD 49, Bombasi 11:235, ESP ESP-BIRD-1, Zim ZL-1001 Spotlite (E)107, Musidisc (F)30JA5108, Temple (Dan)M555
52nd Street theme (theme)	Zim ZL-1001, Spotlite (E)107, Musidisc (F)30JA5108

Note: All above titles also on Masters of Jazz (F)MJCD142 [CD], Philology (It)W847-2 [CD].

[T5636] Lennie Tristano

Lennie Tristano Trio **:** Lennie Tristano (p) Billy Bauer (g) John Levy (b)

New York, October 23, 1947

T-1391	Supersonic (#)	Savoy MG12043, SJL2247, CD4425 [CD]
T-1391	Supersonic (alt) (*)	-
T-1392	On a planet	- - -
T-1393	Air pocket	- - -
T-1394	Celestia	- - -

Note: Savoy SJL2247 = Savoy (Eu)WL70510(2) titled "Modern Jazz Piano Album"; remainder of this 2 LP set by The Bebop Boys, George Wallington, Herbie Nichols, Dodo Marmarosa, Kenny Clarke.
(#) This title also on Laserlight 17 172 [CD] titled "Jazz piano anthology - modern evolutions, Volume 5"; rest of CD by others.
All titles, except (*), also on Savoy XP8084, SC-0224, (titled "The jazz keyboards of Lennie Tristano, Marian McPartland, Joe Bushkin and Bobby Scott"), Allegro LP4049, Royal VLP6054, Savoy SV0224 [CD] (titled "The Jazz keyboards of Joe Bushkin/Marian McPartland/Bobby Scott/Lennie Tristano"; rest of CD by others).
All titles, except (*), also on Definitive (And)DRCD44438 [CD], Classics (F)1184 [CD].
All above titles also on Raretone (It)5008-FC, Savoy ZD70817 [CD] (titled "Modern Jazz Piano Album".)

For a session of November 8, 1947 see under Barry Ulanov.

[L1282] John LaPorta

Rare Broadcasting Performances **:** John LaPorta With Lennie Tristano Quartet **:** John LaPorta (cl) Lennie Tristano (p) Billy Bauer (g) Tommy Potter (b) Buddy Rich (d)

New York, November 8, 1947

Tea for two	Jazz Anthology JA5164

Note: For the rest of Jazz Anthology JA5164 see Charlie Parker, Lennie Tristano & Sarah Vaughan; also on Spotlite SPJ108.

[U51] Barry Ulanov

Barry Ulanov And His All Star Metronome Jazzmen **:** Fats Navarro (tp) John LaPorta (cl) Charlie Parker (as-2) Allen Eager (ts) Lennie Tristano (p) Billy Bauer (g) Tommy Potter (b) Buddy Rich (d) Sarah Vaughan (vcl)

Broadcast WOR-Mutual "Bands For Bonds", New York, November 8, 1947

52nd Street theme (*)	Spotlite (E)108, Sounds 1206, Masters of Jazz (F)MJCD142 [CD], Giant Steps GSCR023 [CD]
Introduction by Barry Ulanov	Spotlite (E)108
Donna Lee (1)	- , Sounds 1206, Jazz Anthology (F)550082 [CD], Masters of Jazz (F)MJCD142 [CD]
Everything I have is yours (sv vcl,2,*)	Spotlite (E)108, Jazz Anthology (F)550082 [CD]
Fat's flats (1,+)	- -
Tea for two (3,*)	- -
Don't blame me (4,*)	- -
Groovin' high	Spotlite (E)108, Sounds 1206, Jazz Anthology (F)550082 [CD], Giant Steps GSCR023 [CD]
Ko-ko (into)	Spotlite (E)108, Sounds 1206, Jazz Anthology (F)550082 [CD], Masters of Jazz (F)MJCD142 [CD]
Anthropology (closing theme)(#)	Spotlite (E)108, Sounds 1206, Jazz Anthology (F)550082 [CD], Masters of Jazz (F)MJCD142 [CD]

Note: (1) John LaPorta and Allen Eager out.
(2) Rhythm only.
(3) Fats Navarro, Charlie Parker and Allen Eager out.
(4) Fats Navarro, Charlie Parker, John LaPorta, Allen Eager and Buddy Rich out.
Spotlite (E)108 titled "Anthropology" and issued under Charlie Parker's name; rest of LP by Tadd Dameron.
Jazz Anthology (F)550082 [CD] titled "Sarah Vaughan with the Lennie Tristano Quartet".
(*) These 4 titles also on Cicala Jazz Live (It)BLJ8017.
All titles from Jazz Anthology (F)550082 [CD] also on Jazz Live (It)BLJ-8007 titled "New sounds in the Forties".
All titles, except (#), also on Zim ZL1002 titled "Anthropology '45-'48"; rest of LP by Tadd Dameron.
All titles, except (+), also on Natasha Imports NI4015 [CD] titled "Miles Davis/Lennie Tristano - Why do I love you ?"; rest of CD by others.
All titles, except (2,3,4), also on Masters of Jazz (F)MJCD181 [CD].
All above titles also on Bird Box; remainder of this 22 LP set by others.
All above titles also on Definitive (And)DRCD11289 [CD] titled "Charlie Parker with Lennie Tristano - Complete Recordings"; see This is Jazz, Metronome All Stars & Charlie Parker for rest of CD.

All above titles also on Jazz Anthology (F)5164, Philology (It)W847-2 [CD].

For sessions of September 13 & 20, 1947 see "This is Jazz".

[H8704] Peanuts Hucko
Peanuts Hucko (cl) Charlie Queener (p) Billy Bauer (g) Jack Lesberg (b) Morey Feld (d)

New York, December 9, 1947

CO38500-1	Ain't we got fun ?	V-Disc 850A, Epic EG7026
CO38502-1	Straight ahead	(unissued)

[M6458] Metronome All Stars
Dizzy Gillespie (tp) Bill Harris (tb) Buddy DeFranco (cl) Flip Phillips (ts) Nat King Cole (p) Billy Bauer (g) Eddie Safranski (b) Buddy Rich (d) Pete Rugolo (arr)

New York, December 21, 1947

2933-3	Leap here (pr arr) (alt take)	Cap CDP7-96693-2 [CD]
2933-4	Leap here (pr arr)	Cap 15039, M11031, W2141, (Du)5C052-80806, Cap CDP7-96693-2 [CD], Memoir (E)CDMOIR591 [CD], Classics (F)1155 [CD], Fremeaux & Associes (F)FA5050 [CD]

Note: Capitol CDP7-96693-2 [CD] titled "Nat King Cole - Jazz Encounters" ; see flwg session for one more title; rest of CD by others.

[M6459] Metronome All Stars
Metronome All Stars With Stan Kenton And His Orchestra **:** Buddy Childers (tp) Ken Hanna (tp) Al Porcino (tp) Ray Wetzel (tp) Milt Bernhart (tb) Harry Betts (tb) Harry Forbes (tb) Bart Varsalona (b-tb) Art Pepper (as) George Weidler (as) Bob Cooper (ts) Warner Weidler (ts) Bob Gioga (bar) Shelly Manne (d) Stan Kenton (ldr) added

same date

2934-4	Metronome riff [Pete's riff] (pr arr)	Cap 15039, M11031, 2417, (Du)5C052-80806, (Jap)CR-8801, Cap CDP7-96693-2 [CD], (Jap)TOCJ-5626 [CD], Memoir (E)CDMOIR591 [CD], Mosaic MQ10-163, MD7-163 [CD], Classics (F)1039 [CD], 1155 [CD], Fremeaux & Associes (F)FA5050 [CD]

Note: Some copies of Capitol 2417 have "Count down" by Stan Kenton.

[T5637] Lennie Tristano
Lennie Tristano (p) Billy Bauer (g) Arnold Fishkin (b)

New York, December 31, 1947

D-575	Freedom	Baronet 1, Selmer (F)Y7154, Cupol (Swd)9003, Folkways FJEP2809, FP71, Giants of Jazz (It)CD53149 [CD]
D-576	Parallel	Baronet 49508, New York 126, Giants of Jazz (It)CD53149 [CD]
D-577	Apellation	Baronet 48505
D-578	Abstraction	Cupol (Swd)9003, Giants of Jazz (It)CD53149 [CD]
D-579	Palimpsest	Baronet 49509
D-580	Dissonance (*)	Selmer (F)Y7154, New York 126, Giants of Jazz (It)CD53149 [CD]
D-581	Restoration	(unissued)

Note: "Freedom" as "Blues" on Folkway issues.
"Dissonance" as "New sounds" on New York issues.
Folkways FJEP2809, FP71 both titled "Folkways Jazz Series Vol. 9 : Piano; rest of LP by others.
All issued titles, except (*) also on Raretone (It)5008FC, Classics (F)1184 [CD].
All issued titles also on De Agostini (It)MJ1046, MJ1046 [CD], titled "Intuition".
(*) This title also on Classics (F)1290 [CD] titled "Lennie Tristano 1947-1951"; see flwg sessions to October 30, 1951 for rest of CD.

[T5638] Lennie Tristano
Lennie Tristano Quartet **:** John LaPorta (cl) added

New York, December 31, 1947

D-582	Through these portals	Baronet 48505, Disc 5500, Selmer (F)Y7224, Melodisc (E)1132
D-583	Speculation	Disc 5500, Selmer (F)Y7227, Melodisc (E)1132
D-584	New sound	Baronet 49508, Selmer (F)Y7224, Giants of Jazz CD53149 [CD]
D-585	Resemblance	Baronet 49509, Selmer (F)Y7227

Note: "Speculation" as "Ear-eyes" on Selmer issue.
All above titles also on Raretone (It)5008-FC, De Agostini (It)MJ1046, MJ1046 [CD], Classics (F)1290 [CD].

[G4172] Benny Goodman
Benny Goodman Septet **:** Benny Goodman, Ake "Stan" Hasselgard (cl) Wardell Gray (ts) Teddy Wilson (p) Billy Bauer (g) Arnold Fishkin (b) Mel Zelnick (d)

Broadcast, "Click Restaurant", Philadelphia, PA, May 24, 1948

Cookin' one up	Dragon (Swd)DRLP16, Swedisc (Jap)25-9008, Phont (Swd)NCD8802 [CD], Dragon (Swd)DRCD183 [CD]

Note: Dragon (Swd)DRCD183 [CD] titled "Stan Hasselgard & Benny Goodman, At Click 1948" ; see flwg sessions to June 5, 1948 for the rest of this CD.

[G4173] Benny Goodman

Broadcast, "Click Restaurant", Philadelphia, PA, May 27, 1948

Swedish pastry	Dragon (Swd)DRLP16, Phontastic (Swd)NCD8802 [CD]
All the things you are	- -
Mary's idea	-

Note: All issued titles also on Swedisc (Jap)25-9008 and Dragon (Swd)DRCD183 [CD].

[G4174] Benny Goodman

same location, Philadelphia, May 28, 1948

Swedish pastry	Dragon (Swd)DRLP16, Swedisc (Jap)25-9008
After you've gone	Swedisc (Jap)25-9016

Note: Both titles on Dragon (Swd)DRCD183 [CD].

[G4175] Benny Goodman

CBS radio, same location, Philadelphia, May 29, 1948

Bye bye pretty baby	Dragon (Swd)DRLP16, Swedisc (Jap)25-9008
Mary's idea	- -
Mel's idea	- - , Phontastic (Swd)NCD8802 [CD]

Note: All titles on Dragon (Swd)DRCD183 [CD].

[G4176] Benny Goodman

NBC radio, same location, Philadelphia, May 29, 1948, May 30, 1948

Bye bye pretty baby	Dragon (Swd)DRCD183 [CD]
Mel's idea	(Swd)DRLP16, Swedisc (Jap)25-9008, Dragon (Swd)DRCD183 [CD]

[G4177] Benny Goodman

same location, Philadelphia, June 1, 1948

Indiana	Dragon (Swd)DRCD183 [CD]
Bye bye blues	(Swd)DRLP16, Swedisc (Jap)25-9008, Dragon (Swd)DRCD183 [CD]
Mary's idea	Swedisc (Jap)25-9016

[G4178] Benny Goodman

Benny Goodman Septet **:** Benny Goodman, Ake "Stan" Hasselgard (cl) Wardell Gray (ts) Teddy Wilson (p) Billy Bauer (g) Arnold Fishkin (b) Mel Zelnick (d) Patti Page (vcl)

same location, Philadelphia, June 3, 1948

Limehouse blues	Donna 1100, Dragon (Swd)DRCD183 [CD]
The man I love (pp vcl)	-
Indiana [Donna Lee]	- -
Confess (pp vcl)	-
Bye bye blues	- - , Sunbeam 144
Little white lies (pp vcl)	-
Mel's idea	- , Dragon (Swd)DRLP29, DRCD183 [CD]
Body and soul (bg,tw,mz only)	-

Note: Donna 1100 = Nostalgia 135.
Entire session also on Joyce 1082.

[G4179] Benny Goodman

Matinee broadcast, "Click Restaurant", Philadelphia, PA, June 5, 1948

Indiana [Donna Lee]	Dragon (Swd)DRLP16, Swedisc (Jap)25-9008, Dragon (Swd)DRCD183 [CD]

[G4180] Benny Goodman

Evening broadcast, same location, Philadelphia, June 5, 1948

Swedish pastry	Dragon (Swd)DRLP16, Swedisc (Jap)25-9008
Lullaby in rhythm	- -

Note: Both titles also on Dragon (Swd)DRCD183 [CD].

[G4181] Benny Goodman
Benny Goodman Septet **:** Red Rodney (tp-1) Benny Goodman, Ake "Stan" Hasselgard (cl) Wardell Gray (ts) Mary Lou Williams (p) Billy Bauer (g) Clyde Lombardi (b) Mel Zelnick (d) Jackie Searle, Dolly Houston (vcl)

WNEW Broadcast, "Benny Goodman Show", White Plains, N.Y., June 26, 1948

Stompin' at the Savoy (theme)	(unissued)
Mary's idea	Fran Staterna (No#), Dan (Jap)5003
S'posin' (js vcl)	(unissued)
There's a small hotel (sh,wg,bb out)	
Mel's idea	Dan (Jap)5003
You turned the tables on me (dh vcl)	(unissued)
Swedish pastry	Fran Staterna (No#), Dan (Jap)5003, Dragon (Swd)DRLP29, Dragon (Swd)DRCD332 [CD]
Indiana [Donna Lee] (1)	Fran Staterna (No#), Dan (Jap)5003, Dragon (Swd)DRLP29
Goodbye (theme)	

Note: "Mary's idea" as "Stompin' slow" and "Swedish pastry" as "Swedish sweets" on Fran Staterna (No#).
All titles from Fran Staterna (No#) also on Swedisc (Jap)25-9016.

[G4182] Benny Goodman

same location, July 3, 1948

Stompin' at the Savoy (theme)	(unissued)
Bye bye blues	Fran Staterna (No#), Dan (Jap)5003, Swedisc (Jap)25-9016
Wrap your troubles in dreams (js vcl)	(unissued)
Blue views	Fran Staterna (No#)
It's the talk of the town (dh vcl)	(unissued)
Mel's idea	Dragon (Swd)DRLP29, Dragon (Swd)DRCD332 [CD]
Don't blame me (js vcl)	(unissued)
After you've gone	-
Good-bye theme	-

Note: Fran Staterna LP lists "Blues for Sweden" for "Blue views".

[G4183] Benny Goodman

Broadcast, possibly same location, July, 1948

I can't give you anything but love (js vcl)	Sunbeam 144
Bye bye blues	-

Note: Hasselgard is probably not present.

[G4184] Benny Goodman

Benny Goodman Sextet **:** Benny Goodman (cl) Wardell Gray (ts) Mary Lou Williams (p) Billy Bauer (g) Clyde Lombardi (b) Mel Zelnick (d) Jackie Searle (vcl)

V-Disc recording session, New York, ca. August 20, 1948

Mary's idea (take 1) (see note)	Hep (E)36, CD36 [CD], Classics (F)1418 [CD]
Mary's idea (take 2inc)	- -
Mary's idea (take 3)	- -
Bye bye blues bop (take 1) (see note)	- - , Classics (F)1418 [CD]
Bye bye blues bop (take 2)	- -
Blue views	- - , Classics (F)1418 [CD]
There's a small hotel (take 1) (ts,g out)	Hep (E)36, CD36 [CD], IAJRC 51
There's a small hotel (take 2) (ts,g out)	- -
There's a small hotel (take 3) (ts,g out)	V-Disc 890, Sunbeam 144, Hep (E)36, CD36 [CD], Classics (F)1418 [CD]
Benny's bop [Limehouse blues] [Wardell's riff]	V-Disc 880, Dan (Jap)5003, Fran Staterna (No#), Classics (F)1418 [CD]
I can't give you anything but love (bgr vcl)	Hep (E)36, CD36 [CD], Classics (F)1418 [CD]

Note: "Benny's bop" as "Wardell's riff" on Fran Staterna (No#).
Classics CD liner notes do not specify which take of "Mary's Idea" and "Bye bye blues bop" are used and are therefore unconfirmed.
Hep (E)CD36 [CD] titled "Benny's Bop"; see various flwg sessions to March 25, 1949 and Stan Hasselgard for rest of CD.

[G4186] Benny Goodman

Benny Goodman Sextet **:** Fats Navarro out, Billy Bauer (g) replaces Mundell Lowe, .
Special guest : Count Basie (p-1)

Broadcast, "Ted Husing Show", New York, September 17, 1948

Stealin' apples	Spotlite (E)SPJ145
WMGM jump (1)	- , Dan (Jap)5003

[M6460] Metronome All Stars
Dizzy Gillespie, Miles Davis, Fats Navarro (tp) Kai Winding, J.J. Johnson (tb) Buddy DeFranco (cl) Charlie Parker (as) Charlie Ventura (ts) Ernie Caceres (bar) Lennie Tristano (p,arr) Billy Bauer (g,arr) Eddie Safranski (b) Shelly Manne (d) Pete Rugolo (arr)

New York, January 3, 1949

D9VB0021-1	Overtime (pr arr)	Vic 20-3361, Cam CAL426, (E)CND122, HMV (E)B9818, RCA (F)731.089, FXM2-7080, Franklin Mint GJR086, Bluebird 66528-2 [CD], Memoir (E)CDMOIR591 [CD], Properbox (E)11 [CD]
D9VC1000-2	Overtime (pr arr)	Vic LPT3046, LPV519, Cam CAL426, (E)CND122, RCA (E)RD7909, (F)731.068, Bluebird 66528-2 [CD]
D9VB0022-1	Victory ball (lt,bb arr) (1)	Vic 20-3361, Cam CAL426, (E)CND122, HMV (E)B9818, Bluebird 66528-2 [CD], Memoir (E)CDMOIR591 [CD]
D9VB0022-2	Victory ball (lt,bb arr) (1)	Vic LEJ10, Cam CAL339, (E)CND139, RCA (F)731.089, Philology (It)W844-2 [CD]
D9VC1001-3	Victory ball (lt,bb arr)	Vic LPT3046, LPV519, Cam CAL426, (E)CND122, RCA (E)RD7909, (F)731.068, PM42408, Bluebird 66528-2 [CD]

Note: (1) Navarro, Davis, Johnson and Caceres out.
Camden CAL426 titled "All-Star Band".
Franklin Mint GJR086 titled "The Greatest Jazz Recordings Of All Time".
Philology (It)W844-2 [CD] titled "Bird eyes, last unissued vol. 14"; rest of CD by Charlie Parker and others.
One take of each title also on RCA (F)ND89763 [CD] titled "Dizzy Gillespie (1946-1949); rest of CD by Gillespie and others.
One take of "Overtime" also on RCA (Eu)2114165-2 [CD] titled "Jazz gallery : Dizzy Gillespie"; see flwg session for one more title; rest of this 2 CD set by others.
One take of "Victory ball" also on RCA (Eu)2114174-2 [CD] titled "Jazz gallery :

Charlie Parker, Vol. 1"; rest of this 2 CD set by Parker and others.
One take of "Victory ball" also on JCA LEJ-10.
Bluebird 66528-2 [CD] titled "Dizzy Gillespie - The complete RCA Victor recordings"; rest of this CD by others; Mx D9-VB0022-2 was not available for this CD release according to the producer Orrin Keepnews.
One take of each title also on Definitive (And)DRCD44438 [CD] .
All titles, except Mx D9-VB0022-2, also on RCA Bluebird 7636-1-RB, 7636-2-RB [CD], (Eu)ND87636 [CD].
All above titles also on Definitive (And)DRCD11289 [CD] titled "Charlie Parker with Lennie Tristano - Complete Recordings"; see Charlie Parker, This is Jazz, Barry Ulanov, Metronome All Stars for rest of CD.
All above titles also on Jax 7000, RCA (Jap)RA-97, Fremeaux & Associes (F)FA5050 [CD].

[T5639] Lennie Tristano
Lennie Tristano Quintet/Quartet **:** Lee Konitz (as) Lennie Tristano (p) Billy Bauer (g) Arnold Fishkin (b) Shelly Manne (d)

New York, January 11, 1949

JRC3-A	Progression	Prestige P24046, OJC CD186-2 [CD]
JRC3	Tautology (*)	New Jazz 832, Prest 832, LP101, PR7004, Esquire (E)10-145, 20-094, EP185, Metronome (Swd)B534, Barclay (F)84062, Prest PREP1308, OJC CD186-2 [CD] Giants of Jazz (It)CD53149 [CD]
JRC4-A	Retrospection	New Jazz 832, Prest 832, EP1308, LP101, PR7004, Esquire (E)10-145, EP185, Metronome (Swd)534, Barclay (F)84062, OJC CD186-2 [CD], Giants of Jazz (It)CD53149 [CD]
JRC8-J	Subsonscious-Lee (#)	New Jazz 80001, 808, Prest 808, EP1308, LP101, Esquire EP185, PR7004, Melodisc (E)1110, Gazell (Swd)2025, Barclay (F)84062, Prestige PR24052, OJC CD186-2 [CD], Giants of Jazz (It)CD53149 [CD], Musica Jazz (It)MJCD1092 [CD], Prestige PRS-31239 [CD]
JRC11-B	Judy (sm out)	New Jazz 80001, 808, Prest 808, EP1308, Prest

LP101, PR7004, Melodisc (E)1110, Esquire (E)EP185,
Gazell (Swd)2025, Barclay (F)84062, OJC CD186-2
[CD], Giants of Jazz (It)CD53149 [CD]

Note: Mx. JRC3 titled "Progression" on all LP's and "Reiteration" on Esquire.
Prestige P24046 titled "25 Years of Prestige"; further titles by other artists.
Prestige P24081 titled "First sessions 1949/50"; further titles by other artists.
Prestige PR24052 titled "Piano giants"; further titles by others.
Esquire (E)EP185 titled "Lennie Tristano Quintet".
Prestige OJC CD186-2 [CD] titled "Lee Konitz - Subconcious-Lee"; rest of CD by Lee Konitz.
Musica Jazz (It)MJCD1092 [CD] titled "The Prestige Story"; this CD was included exclusively with Musica Jazz Magazine no. 2/92.
Prestige PRS-31239 [CD] titled "The Very Best of Prestige Records (Prestige 60th Anniversary)"; rest of this 2 CD set by others.
(#) This title also on Smithsonian R033 P7-19477 titled "Smithsonian Collection of Classic Jazz - Revised".
All titles from Prestige PR7004 also on Xtra (E)5049, Prestige (Jap)SMJ-6522, all titled "Suboncious-Lee"; further titles by Lee Konitz.
All titles from Prestige PR7004 also on Prestige PR7250, Xtra (E)5049, Esquire (E)32-027, VSM (F)FELP10013, Prestige P24081, OJC 186.
All titles, except (*), also on Definitive (And)DRCD11132 [CD]; listing date incorrectly as August 14, 1947.
All titles, except (*), also on Definitive (And)DRCD44438 [CD]; listing date incorrectly as May 16, 1949.
All above titles also on Classics (F)1290 [CD].

[T5640] Lennie Tristano
Lennie Tristano Sextet **:** Lee Konitz (as) Warne Marsh (ts) Lennie Tristano (p) Billy Bauer (g) Arnold Fishkin (b) Harold Granowsky (d)

New York, March 4, 1949

3413-3	Wow !	Cap 57-60003, H/T371, Hot Club de Vienna (Au)1013, Cap (E)CL13157, LC6598, Cap M11060, TBO 1970, (Eu)5CO52-80853, (Jap)CR8084, ECJ-50076
3414-1	Cross current	Cap 57-60003, EAP1-491, (E)13157, LC6598, Capitol M11060, (Du)5CO52-80853, (G)K41549, Telefunken (G)80177, Capitol (Jap)ECJ-50076, Smithsonian P11895, P6-11891, RD-033, Giants of Jazz

(It)CD53149 [CD]

Note: Hot Club de Vienna (Au)titled "Jazz perspective Lennie Tristano"; see May 16, 1949 for one more title.
Capitol M11060 titled "Crosscurrents"; further titles by Buddy DeFranco, Bill Harris & Miles Davis.
Capitol (Jap)CR-8084 titled "Jazz Masters Jazz of 50's hot vs. cool"; further titles by Dizzy Gillespie.
Capitol (Jap)ECJ-50076 titled "Cool and quiet"; for more titles see sessions of March 14 & May 16, 1949; rest of LP by Buddy DeFranco, Bill Harris & Miles Davis.
Smithsonian RD-033 titled "Classic Jazz"; other titles by other leaders.
Both above titles also on Affinity (E)AFF149 titled "Lennie Tristano/Tadd Dameron - Crosscurrents"; see March 14 & May 16, 1949 for more titles; rest of LP by Tadd Dameron.
Both above titles also on Capitol DAG135 (titled "Crosscurrents"), Capitol (Jap)TOCJ-5700 [CD].
Both above titles also on Capitol CDP 7243 8 52771 2 2 [CD] titled "Intuition"; see flwg sessions to May 16, 1949 for more titles; rest of CD By Warne Marsh, October 3 & 11, 1956.
Both above titles also on Definitive (Sp)DRCD11132 [CD], Classics (F)1290 [CD].

[T5641] Lennie Tristano
Lee Konitz, Warne Marsh out

New York, March 14, 1949

3714-1	Yesterdays	Cap 1224/ H/T371, M11060, Cap (E)CL13456, LC6598, Cap (Du)5C052-80853, Cap (G)C80263, LCA371, Cap (Jap)CR-8084, ECJ-50076, New World NWS216, Affinity (E)AFF149, Capitol DAG135, Giants of Jazz (It)CD53149 [CD], Definitive (Sp)DRCD11132 [CD], Classics (F)1290 [CD], Capitol CDP 7243 8 52771 2 2 [CD]

Note: New World NWS216 titled "Mirage : Avant-Garde and Third-Stream Jazz"; rest of LP by others.

[T5642] Lennie Tristano
Lennie Tristano Sextet **:** Lee Konitz (as) Warne Marsh (ts) Lennie Tristano (p) Billy Bauer (g) Arnold Fishkin (b) Denzil Best (d)

New York, May 16, 1949

3784	Marionette	Cap 57-60013, Cap H371, Cap T371, Cap T796, Cap (E)LC6598, Cap (E)1J060-80156, Hot Club de Vienna (Au)1013, Cap M-11060, Telefunken (Du)C80177, Cap (G)LCA371, (Jap)CR-8084, Franklin Mint GJR061, Giants of Jazz (It)CD53149 [CD]
3785	Sax of a kind	Cap 57-60013, Cap EAP1-491, Cap M-11060, Cap (Jap)CR-8084, Telefunken (Du)K-41549
3786-2	Intuition (db out)	Cap 1224, EAP1-491, (E)CL13456, T20578, Telefunken (Du)k-41549, C80263, Cap M-11060, (Jap)CR-8084, Franklin Mint GJR097, Capitol CD-CAP-98931 [CD], Giants of Jazz (It)CD53149 [CD], Rhino R2-79717 [CD]
3787	Digression (db out,*)	Cap EAP1-491, Cap M-11060, Telefunken (Du)K-41459, Cap (Jap)CR-8084, Giants of Jazz (It)CD53149 [CD]

Note: Franklin Mint GJR097 titled "The Greatest Jazz Recordings Of All Time - Contemporary Currents".
Capitol (E)T20578 titled "Jazz of the forties, volume 2, Bebop into cool"; listing date as May 13, 1949; rest of LP by others.
Capitol CD-CAP-98931 [CD] titled "Capitol Records 50th Anniversary Collection"; remainder of this 3 CD set by other artists.
Rhino R2-79717 [CD] titled "Legends of guitar Jazz Volume 1".
All titles, except (*) also on Capitol (Jap)TOCJ-5700 [CD].
All titles from Capitol M-11060 also on Capitol (Du)5C052-80853 (titled "Crosscurrents"), (Jap)ECJ-50076 (titled "Cool and quiet").
Hot Club de Vienna (AU)1013 titled "Jazz perspective Lennie Tristano".
Capitol T796 = Capitol (E)1J060-80156 titled "The history of jazz Vol.4 enter the cool".
All above titles also on Capitol CDP 7243 8 52771 2 2 [CD] titled "Intuition".
All above titles also on Affinity (E)AFF149 (titled "Cross Currents"; rest of LP by Tadd Dameron), Capitol DAG135, Definitive (Sp)DRCD11132 [CD], Classics (F)1290 [CD].

[T5643] Lennie Tristano
Live At Birdland 1949 **:** Warne Marsh (ts) Lennie Tristano (p) Billy Bauer (g) Arnold Fishkin (b) Jeff Morton (d)

Live "Birdland", New York, 1949

Remember	Jazz Records JR-1, JR-1 [CD]
Pennies	- -
Foolish things	- -
Indiana	- -
I'm no good without you	- -

Note: These titles were recorded in performance by the bassist Arnold Fishkin.
See 1946 for the rest of Jazz Records JR-1, JR-1 [CD].

[T5644] Lennie Tristano
Joe Shulman (b) replaces Arnold Fishkin, Lee Konitz (as) added

VOA Broadcast "Carnegie Hall", New York, December 24, 1949

You go to my head	IAJRC 20, Braba (It)BB01, Dan (Jap)VC-5013, Giants of Jazz (It)CD53149 [CD]
Sax of a kind	IAJRC 20, Braba (It)BB01, Dan (Jap)VC-5013, Giants of Jazz (It)CD53259 [CD]

Note: IAJRC 20 titled "Stars of Modern Jazz Concert at Carnegie Hall Concert - Christmas 1949"; rest of LP by others.
Giants of Jazz (It)CD53259 [CD] titled "Requiem"; see June 11, 1955 & 1954-55 for more titles; rest of CD by The Metronome All-Stars.
Both above titles also on Jass J-CD-16 [CD].

[T5645] Lennie Tristano
Wow **:** Lennie Tristano Sextet **:** Lee Konitz (as) Warne Marsh (ts) Lennie Tristano (p) Billy Bauer (g) b and d unidentified, but poss. Joe Shulman (b) Jeff Morton (d)

New York, 1950

Wow !	Jazz Records JR-9 [CD]
Remembrance	-
April fool	-
Subconcious-Lee	-
Fugue in D minor, BWV 899	-
Chord interlude (theme)	-
Sound-Lee	-
Do the things you do	-
No figs	-

Note: These titles were recorded in performance by the guitarist Billy Bauer.
All above titles also on Jazz Records (Jap)AM-26103 [CD].

[M6461] Metronome All Stars
Dizzy Gillespie (tp) Kai Winding (tb) Buddy DeFranco (cl) Lee Konitz (as) Stan Getz (ts) Serge Chaloff (bar) Lennie Tristano (p,arr) Billy Bauer (g) Eddie Safranski (b) Max Roach (d) Pete Rugolo (arr)

New York, January 10, 1950

CO42629-1A	Double date (pr arr)	Col 38734, RCA (Eu)2114165-2 [CD]
CO42630-1A	No figs (lt arr)	-

Note: The solo work of Dizzy Gillespie and Stan Getz were cut out on some issues.
Both above titles also on Columbia J27, (Jap)M-344, Harmony HL7044, Tax (Swd)m-8039, Columbia (E)DB2718, (Swd)DS1896, CBS (Du)65392, Memoir (E)CDMOIR591 [CD].
Both above titles also on Columbia Jazz Masterpieces CJ40972 titled "The Be Bop era".
Both above titles also on CBS (F)65392, CBS/Sony (Jap)SOPM-188, SONP-50419, Fremeaux & Associes (F)FA5050 [CD].

[K3644] Lee Konitz
Lee Konitz/Billy Bauer Duo **:** Lee Konitz (as) Billy Bauer (g)

New York, April 7, 1950

JRC-71	Rebecca	New Jazz 834, Prest 7004, PR7250, MusicaJazz (It) 2MJP-1006, OJC 186, CD186-2 [CD], Giants of Jazz (It)CD53182 [CD]

Note: Above title also on Prestige 834, EP1315, LP108, Esquire (E)10-176, 205, 32-027, Metronome (Swd)B548, Prestige (Jap)SMJ-6522, Proper/Intro (E)CD2025 [CD].

[K3645] Lee Konitz
Lee Konitz Quartet **:** Arnold Fishkin (b) Jeff Morton (d) added

same date

JRC-72-C	You go to my head	New Jazz 827, Prest 7004, PR7250, OJC 186, CD186-2 [CD]

Note: Above title also on Prestige 827, EP1315, LP108, Esquire (E)10-205, EP205, 32-027, Metronome (Swd)B558 ?, Prestige (Jap)SMJ-6522, Proper/Intro (E)CD2025 [CD].

[K3646] Lee Konitz
Lee Konitz Quintet **:** Sal Mosca (p) added

same date

JRC73	Ice cream Konitz	New Jazz 834, Prest 834, EP1315, 7004, Metronome (Swd)B548, Esquire (E)10-176, Giants of Jazz

JRC74-B	Palo Alto	(It)CD53182 [CD] New Jazz 827, Prest 827, EP1315, 7004, Metronome (Swd)B558 ?, Esquire (E)10-205, Giants of Jazz (It)CD53182 [CD]

Note: Both above titles also on Esquire (E)EP205, 32-027, Xtra (E)5049, Prestige (Jap)SMJ-6522, Barclay (F)BLP84062, HMV (F)FELP10008, OJC 186, OJC CD186-2 [CD], Proper/Intro (E)CD2025 [CD].
Prestige 7004, OJC 186, CD186-2 [CD] titled "Subconscious-lee"; see Lennie Tristano, November 1, 1949 for remaining titles.
Prest PR7250 titled "Lee Konitz with Lennie Tristano"; for additional tracks see under Lennie Tristano.

[P3850] Flip Phillips
Harry "Sweets" Edison (tp) Bill Harris (tb) Flip Phillips (ts) Hank Jones (p) Billy Bauer (g) Ray Brown (b) Buddy Rich (d)

New York, July 1, 1950

439-4	Bebe	Clef 8935, MGC133, Verve MGV8075, (E)2683067
440-4	Dream a little dream of me (*)	- - - -
441-2	Bright blues	8938, Verve MGV8075, (E)2683067

Note: Verve MGV8075 titled "Flip wails".
(*) This title also on Verve 314-521645-2 [CD].
All above titles also on Clef EPC171, MGC691, both titled "Flip wails".

[H8705] Peanuts Hucko
Peanuts Hucko Quintet **:** Peanuts Hucko (cl) Gene Schroeder (p) Billy Bauer (g) Jack Lesberg (b) Morey Feld (d)

New York, November 21, 1950

Stealin' apples	Epic EG7026
Swing that music	-
When a woman loves a man	(unissued)
Blues my naughty sweetie gives to me	-

[M6462] Metronome All Stars

Miles Davis (tp) Kai Winding (tb) John LaPorta (cl) Lee Konitz (as) Stan Getz (ts) Serge Chaloff (bar) Terry Gibbs (vib) George Shearing (p,arr) Billy Bauer (g) Eddie Safranski (b) Max Roach (d) Ralph Burns (arr)

New York, January 23, 1951

6252	Early spring (rb arr)	Cap 1550, (E)T20578, (F)5C052-80806, (G)C80152, T796, Cap (Jap)TOCJ-5700 [CD]
6253	Local 802 blues (gs arr)	Cap 1550, (E)T20578, (F)5C052-80806, (G)C80152, T796

Note: Both above titles also on Capitol M11031 "All Star Sessions"; rest of LP by others.
Both above titles also on Capitol CDP7-98935-2 [CD] titled "The birth of the cool, Vol. 2"; rest of CD by others.
Both above titles also on, Capitol (E)CL13545, (Du)5C052.80806, EMI (Jap)CR8024, CR8801, (Bra)SC13007, Tall Tree TT6002, Memoir (E)CDMOIR591 [CD].

[K3647] Lee Konitz
Lee Konitz Sextet **:** Miles Davis (tp) Lee Konitz (as) Sal Mosca (p) Billy Bauer (g) Arnold Fishkin (b) Max Roach (d)

New York, March 8, 1951

140-B	Odjenar	New Jazz 853, Prest 753, EP1319, LP116, LP7013, Esquire (E)10-225, Metronome (Swd)B637, New Jazz 8295
141-B	Ezz-thetic	New Jazz 843, Prest 743, EP1319, LP116, LP7013, Esquire (E)10-225, Metronome (Swd)B579, New Jazz 8295, Franklin Mint GJR061, Musica Jazz (It)MJCD1092 [CD]
142-B	Hi Beck	New Jazz 843, Prest 743, EP1319, LP116, LP7013, Esquire (E)10-225, Metronome (Swd)B579, New Jazz 8295
143-B	Yesterdays (mr out)	New Jazz 755, Prest 1319, LP116, LP7013, Esquire (E)10-280, Metronome (Swd)B637, New Jazz 8295
143	Yesterdays (mr out,*)	Prest 755

Note: This is Miles Davis' only session for Prestige as a sideman.
All titles from Prestige LP7013 also on Prestige PR16011, PR7827, New Jazz

8295, Esquire (E)EP202, 32-052, Xtra (E)5004, Bell (G)40164, Prestige (Jap)SMJ-6524, MJ-7136, VIJ-234, Prestige (Eu)0881102, OJC 1726, CD1726-2 [CD], titled "Conception"; see Miles Davis, Stan Getz for other titles.
Prestige LP116 titled "The new sounds".
Prestige PR7827, Xtra (E)5004, Bell (G)40164, Prestige (Jap)SMJ-6524, all titled "Ezz-thetic"; see September 17, 1953 for additional titles.
Prestige LP7013 titled "Conception".
Prestige (Eu)0081102 titled "Miles Davis cronicle".
All titles, except (*), also on Proper/Intro (E)CD2025 [CD], 52nd Street Records (Sp)FSST05 [CD].
All above titles also on Prestige P012, PCD012 [CD], both titled "Miles Davis : The complete Prestige recordings"; remainder by Miles Davis.

[K3648] Lee Konitz
Lee Konitz/Billy Bauer Duo **:** Lee Konitz (as) Billy Bauer (g)

New York, March 13, 1951

144-B	Indian summer	New Jazz 853, Prest 753, LP116, LP7013, Esquire (E)10-285, Metronome (Swd)B629, New Jazz 8295
145-B	Duet for saxophone and guitar	New Jazz 855, Prest 755, LP116, LP7013, Esquire (E)10-280, Metronome (Swd)B629, New Jazz 8295

Note: Both above titles also on Prestige PR16011, Esquire (E)32-052, Xtra (E)5004, Prestige 7827, Bell (G)40164, Prestige (Jap)SMJ-6524.
Prestige 7013 and OJC 1726 & CD1726-2 [CD] titled "Conception" and also contains titles by Miles Davis, Stan Getz and Gerry Mulligan.
New Jazz 8295, Xtra (E)5004, both titled "Ezz-thetic" and contain titles by Teddy Charles.

[O146] Chico O'Farrill
Chico O'Farrill Jazz **:** Chico O'Farrill And His Orchestra **:** large band incl. : Al Porcino, Roy Eldridge (tp) Eddie Bert, Bill Harris, Ollie Wilson, Bart Varsalona (tb) Lenny Hambro, Charlie Kennedy (as) Flip Phillips (ts) Pete Mondello (ts,bar) Ralph Burns (p) Billy Bauer (g) Ray Brown (b) Jo Jones (d) Chico O'Farrill (arr,cond)

New York, August 7, 1951

593-3	Dance one	Clef MGC132, Verve MGV8083		
594-3	Bright one	-	-	
595-3	Flamingo	-	-	, Clef 8966, EPC133
596-3	Last one	-	-	

Note: All above titles also on Clef MGC699 = Verve MGV8083, both titled "Jazz North and South of the border".

All above titles also on Verve 314-533256-2 [CD], Lonehill Jazz (Sp)LHJ10172 [CD].

[W201] Jerry Wald
Al Derisi, Al Porcino, Dick Sherman, Al Stewart (tp) Jack Hitchcock, Sonny Russo (tb) Jerry Wald (cl) Sam Zittman, Herb Geller (as) Buddy Arnold (ts) George Berg, Eddie Caine (bar) Jack Kelly (p) Billy Bauer (g) Eddie Safranski (b) Don Lamond (d) Chris Connor (vcl)

New York, March 31, 1952

82694	You're the cream in my coffee (cc vcl,*)	De 28203
82695	The thrill is gone	28554
82696	Cherokee (cc vcl)	28203
82697	Pennies from heaven (cc vcl,*)	29575
82698	Raisins and almonds (cc vcl)	-
82699	Terremoto (cc vcl)	28554

Note: (*) These titles also on MCA (Jap)3149 [CD] titled "Jerry Wald And His Orchestra: The Great Jazz Singers With The Great Big Band".

[H4051] Neal Hefti
Neal Hefti and his Orchestra **:** Spots Esposito, Stan Fishelson, Chuck Frankhouser, Chris Griffin (tp) Will Bradley, Kai Winding (tb) Hymie Schertzer (as) Art Bardach, George Bert (ts) Sol Schlinger (bar) Billy Taylor (p) Billy Bauer (g) Chet Amsterdam (b) Don Lamond (d) Ray Barretto (bgo-1) Neal Hefti (arr,cond)

New York, November 14, 1952

83644	Lake Placid	Coral 9-60912, CRL56083, CRL57077, Jasmine (E)JASM1021
83645	Uncle Jim	Coral 9-60914, CRL56083
83646	Waltzing on a cloud	Coral 60980, CRL57077, Jasmine (E)JASM1021

[H4052] Neal Hefti

same pers

New York, November 15, 1952

83647	In veradero (1)	Coral CRL57077
83648	Falling in love all over again	Coral 9-60914, CRL56083
83649	It's a happy holiday	9-60913, -
83650	Two for a nickel, three for a dime	- -

Note: All above titles also on Coral CRL57077, Jasmine (E)JASM1021.

[H74] Bobby Hackett
Soft Lights And Bobby Hackett **:** Bobby Hackett (cnt) Lou Stein (p) Billy Bauer (g) Arnold Fishkin (b) Denzil Best (d) + 4 violas, 1 cello, prob . Sid Feller (arr)

New York, May 11, 1953

20130	That old black magic	Capitol H458
20131	The song is you	- , Franklin Mint GJR048
20132	You turned the tables on me	-
20133	Someday you'll be sorry	-
20134	Easy to love	-
20135	Soft lights and sweet music	-
20136	I cried for you	-
20137	Bobby blues	-

Note: All above titles also on Mosaic MD5-210 [CD] titled "The Complete Capitol Bobby Hackett Solo Sessions"; see various flwg sessions to November 25, 1959 for rest of this 5 CD set.
All above titles also on Lonehill Jazz (Sp)LHJ10112 [CD] titled "Complete In a Mellow Mood/Soft Light Sessions (1954-1955)"; see flwg sessions to November 10, 1954 for rest of CD.
All above titles also on Collectors Choice Music CCM164-2 [CD] titled "Soft Lights/In A Mellow Mood"; see flwg 4 sessions for rest of CD.
All above titles also on Capitol T458, Classics (F)1403 [CD].

[M6463] Metronome All Stars
Billy Eckstine & The Metronome All Stars **:** Roy Eldridge (tp) Kai Winding (tb) John LaPorta (cl) Warne Marsh, Lester Young (ts) Teddy Wilson (p) Terry Gibbs (vib) Billy Bauer (g) Eddie Safranski (b) Max Roach (d) Billy Eckstine (vcl)

New York, July 9, 1953

53S507	How high the moon (pt 1)	MGM E3176, (E)EP574, Verve (G)2615044, Verve 819442-2 [CD], 840037-2 [CD]
53S508	How high the moon (pt 2)	MGM E3176, (E)EP574, Verve (G)2615044, Verve 819442-2 [CD]
53S509	St. Louis blues (pt 1) (*)	MGM E3176, 11573, (E)EP574, Verve 840029-2 [CD], Properbox (E)69 [CD]
53S510	St. Louis blues (pt 2) (*)	MGM E3176, 11573, (E)EP574, Verve 840029-2 [CD],

RCA (Eu)2119541-2 [CD], Properbox (E)69 [CD]

Note: (*) Both these titles also on Metro (F)2355013, MGM E3611.
All titles, except (*), also on Franklin Mint GJR005.
Verve 840029-2 [CD] titled "Jazz Club: Vocal"; rest of CD by others.
Verve 819442-2 [CD] titled "Billy Eckstine - Everything I have is yours"; rest of this 2 CD set by others.
Verve 840037-2 [CD] titled "Jazz-Club : bass"; rest of CD by others.
RCA (Eu)2119541-2 [CD] titled "Jazz gallery : Lester Young, Vol. 2 (1946-1959); rest of this 2 CD set by Lester Young and others.
All above titles also on MGM X1078, (F)MM2095, (Jap)EMG3, MM2095, Swingtime 1015 (titled Billy Eckstine : blowing the blues away), Verve 819442-1 (titled Billy Eckstine - Everything I have is yours).
All above titles also on Moon (It)MCD048-2 [CD] titled "Lester Young rarities"; rest of CD by others.
All above titles also on Proper (E)IntroCD2068 [CD] titled "Billy Eckstine - Ballads, Blues and Bepop"; rest of CD By Earl Hines, Billy Eckstine, Woody Herman.
All above titles also on Memoir (E)CDMOIR591 [CD].

[J3911] J.J. Johnson
Reflections **:** Jay & Kai, J. J. Johnson/Kai Winding **:** J.J. Johnson, Kai Winding (tb) Billy Bauer (g) Charles Mingus (b) Kenny Clarke (d)

Hackensack, N.J., August 24, 1954

Blues for trombones	Savoy 4506, XP8140, MG15038, MG12010, MG12125, SJL2232, Realm (E)RM167, I Grandi del Jazz (It)GdJ61, Savoy SV0163 [CD]
What is this thing called love ?	Savoy SP8240, MG15048, MG12010, SJL2232, Realm (E)RM167, Savoy SV0163 [CD], (It)SVZ-0901 [CD]
Lament	Savoy XP8142, MG15038, MG12010, Realm (E)RM167, Savoy 881919, SJL2232, 650119 [CD], SV0163 [CD]
The major	Savoy XP8141, MG15048, MG12010, Realm (E)RM167, Savoy 881919, SJL2232, 650119 [CD], SV0163 [CD]

Note: All above titles also on Lonehill Jazz (Sp)LHJ10179 [CD] titled "J.J. Johnson/Kai Winding Quintet - Complete Fifties Studio Recordings"; see various flwg sessions to June 24 & 25, 1955 for rest of CD.

All above titles also issued on Jazz Selection (F)LP50040, Savoy (Jap)78818, Vogue (E)LDE162, (F)650119 [CD].

[B16116] Ralph Burns
Winter Sequence **:** Ralph Burns/Leonard Feather Orchestra **:** Joe Wilder (tp) Kai Winding (tb) Jimmy Buffington (fhr) Bill Barber (tu) Herbie Mann (fl,ts) Vinnie Dean (pic,as) Danny Bank (bar,fl) Ralph Burns (p,arr,cond) Billy Bauer (g) Oscar Pettiford (b,cello) Osie Johnson (d) Leonard Feather (dir)

New York, September, 1954

54-S-434	Donner	MGM E270
54-S-435	Dancer	-
54-S-436	Dasher	-
54-S-437	Vixen	-
54-S-450	Cupid	-
54-S-451	Comet	-
54-S-452	Prancer	-
54-S-453	Blitzen	-

Note: All above titles also on MGM E3613, (E)D135, Raretone (It)5017FC, Fresh Sound (Sp)FSR2215 [CD].

[C6317] Al Cohn
East Coast-West Coast Scene **:** Al Cohn And His "Charlie's Tavern" Ensemble **:** Joe Newman (tp) Billy Byers, Eddie Bert (tb) Hal McKusick, Gene Quill (as) Al Cohn (ts,arr) Sol Schlinger (bar) Sanford Gold (p) Billy Bauer (g) Milt Hinton (b) Osie Johnson (d)

New York, October 26, 1954

E4VB5854	Inside out	RCA Victor LJM1020, RCA (F)PM42043, HMV (E)7EG8130
E4VB5855	Serenade for Kathy	- , HMV (E)7EG8113
E4VB5856	Autumn leaves	- , RCA (F)PM42043, HMV (E)7EG8130

Note: All above titles also on Fresh Sound (Sp)NL45962, ND74404 [CD].
Also see Shorty Rogers, September 11, 1954, for remainder of titles from releases.
All above titles also on Fresh Sound (Sp)FSRCD484 [CD] titled "Al Cohn and his Charlie's Tavern Ensemble".

[P857] Charlie Parker
Charlie Parker Quintet **:** Charlie Parker (as) Walter Bishop, Jr. (p) Billy Bauer (g) Teddy Kotick (b) Art Taylor (d)

New York, December 10, 1954

C2115-1	Love for sale (cp out) (false start)	Verve 837141-2 [CD]
C2115-2	Love for sale	-

C2115-3	Love for sale (incomplete)	-
C2115-4	Love for sale (*)	Verve MGV8007, (It)SGVL51007, (G)2615.005
C2115-5	Love for sale	Verve MGV8001, MGV8007, V3HB8840, VE-2-2523
C2116-2	I love Paris	Verve MGV8007, (It)SGVL51007, (G)2615.005
C2116-3	I love Paris (*)	Verve MGV8001, MGV8007, VE-2-2523

Note: One take of each title also on Verve 823250-2 [CD], 521854-2 [CD].
All titles, except first 3 takes of "Love for sale" also on Verve (Jap)OOMJ-3268/77.
All titles from Verve MGV8007 also on Columbia/Clef (E)33CX10090, Metro (E)2356.096, Blue Star (F)GLP3597, Verve (Jap)MV-2044.
(*) These titles also on Definitive (And)DRCD11273 [CD], Classics (F)1408 [CD].
All above titles also on Verve 837141-2 [CD].

Also see the following sections listed after "Parker":

Charlie Parker 10th Memorial Concert.
Charlie Parker Memorials.
Charlie Parker Memorial Band.
Charlie Parker Memorial Concert.

[C1866] Harry Carney
Harry Carney With Strings **:** Ray Nance (tp,vln) Tony Miranda (fhr) Jimmy Hamilton (cl,ts) Harry Carney (bar,b-cl) Leroy Lovett (p) Billy Bauer (g) Wendell Marshall (b) Louie Bellson (d) + strings, Ralph Burns (cond)

New York, December 14, 1954

2123-2	I don't stand a ghost of a chance with you	Clef MGC640, EPC288
2124-1	I got it bad	- , EPC389, Verve 833291-2 [CD], (G)2615.044
2125-3	Take the "A" train	Clef MGC640, EPC288, Verve (G)2615.044, Metro (F)2355.020, (Eu)2356.019
2126-2	Moonlight on the Ganges	Clef MGC640, 89135, EPC289
2127-1	It had to be you	- , EPC290, MGC742
2128-3	We're in love again	- , 89135, EPC289
2129-2	Chalmeu	- , EPC290
2130-3	My fantasy	- , EPC290

Note: Clef MGC742 was scheduled but never released.
All above titles also on Verve MGV2028, 527774-2 [CD].

[C6319] Al Cohn

Frank Rehak (tb) Hal McKusick (as) Billy Bauer (g) added, Milt Hinton (b) replaces Buddy Jones

New York, December 22, 1954

E4VB6178	Move	RCA Victor LJM1024
E4VB6179	Never never land	-

Note: Both above titles also on Fresh Sound (Sp)FSRCD484 [CD], Avid (E)AMSC969 [CD].

[H7146] Billie Holiday

Stay With Me **:** Billie Holiday (vcl) acc by Charlie Shavers (tp) Tony Scott (cl) Budd Johnson (ts) Billy Taylor (p) Billy Bauer (g) Leonard Gaskin (b) Cozy Cole (d) Leroy Lovett (music director)

Fine Sound Studio, New York, February 14, 1955

YBC2274-4	Say it isn't so	Verve MGV-8302, Verve (Jap)MV-2598 Verve VE-2-2515, Verve (E)2304113
YBC2275-5	I've got my love to keep me warm	Verve MGV-8302, Verve (Jap)MV-2598, ME-2-2515 Verve (E)2304113, 314513943-2 [CD], 840501-2 [CD]
YBC2276-4	I wished on the moon	Verve MGV-8302, Verve (Jap)MV-2598 Verve ME-2-2515, Verve (E)2304113, 849434-2 [CD]
YBC2277-3	Always	Verve MGV-8302, Verve (Jap)MV-2598 Verve VE-2-2515, Verve (Jap)20MJ0020 Verve (E)2304113
YBC2278-2	Everything happens to me	Verve MGV-8302, Verve (Jap)MV-2598 Verve VE-2-2515, Verve (E)2304113
YBC2279-2	Do nothin' till you hear from me	Verve MGV-8302, Verve (Jap)MV-2598 Verve VE-2-2515, Verve (E)2304113
YBC2280-2	Ain't misbehavin' (*)	Verve MGV-8302, Verve (Jap)MV-2598 Verve VE-2-2515, Verve (E)2304113

Note: Verve 840501-2 [CD] titled "Have Yourself A Jazzy Little Christmas"; rest of CD by others.
All titles, except (*), also on Poll Winners (Eu)PWR27203 [CD].
All above titles also on Giants of Jazz (Eu)CD53074 [CD] titled "Billie Holiday with Tony Scott and his orchestra" ; see flwg sessions to November 10, 1956 for the rest of this CD.
All above titles also on Verve (Jap)OOMJ-3480/89, Verve 314-513859-2 [CD], 314 511 523-2 [CD].

[H4194.10] Don Heller*

Blame It On My Youth **:** Don Heller (vcl) acc by Albert Epstein (sax) Nettie Druzinsky (harp) Ralph Burns (p) William Bauer, Allen Hanlon (g) Charles Mingus (b) Don Lamond (d)

New York, 1955

Blame it on my youth	Epic LN3220
Ridin' on the moon	-
This heart of mine	-
The folks who live on the hill	-

[H4194.30] Don Heller*
Don Heller (vcl) acc by Janet Putnam (harp) William Bauer, Fred Green (g) Wendell Marshall (b) Don Lamond (d) Ralph Burns (dir)

New York, 1955

You make me feel so young	Epic LN3220
A nightingale sang in Berkeley Square	-
Time was	-
In other words	

**These sessions added by the author.* April 27, 2014.

[M9241] Modern Jazz Society
Gunther Schuller (fhr,arr) J.J. Johnson (tb) Jim Politis (fl) Manny Ziegler (bassoon) Tony Scott (cl) Stan Getz (ts) John Lewis (p-1,arr) Janet Putnam (harp) Billy Bauer (g) Percy Heath (b) Connie Kay (d)

New York, March 14, 1955

5000-6	The queen's fancy (gs arr,*)	Norgran EPN140, MGN1040, Verve MGV8131, 314 513631-2 [CD], Verve 314-559827-2 [CD]
5001-4	Midsommer (jl arr,bb out)	Norgran MGN1040, Verve MGV8131, Verve 314-559827-2 [CD]

Note: Norgran MGN1040 = Verve (F)823089-1, both titled "The Modern Jazz Society presents a concert of contemporary music".
Verve MGV8131 titled "Little David's fugue".
Verve 314 513631-2 [CD] titled "Compact jazz - Stan Getz with strings"; rest of CD by Stan Getz.
Verve 314-559827-2 [CD] titled "Modern Jazz Society Presents a Concert of Contemporary Music; see flwg session for rest of CD.

[M9242] Modern Jazz Society
Aaron Sachs (cl) Lucky Thompson (ts) replace Tony Scott, Stan Getz
New York, March 14, 1955

5002	Sun dance (jl arr,*)	Norgran MGN1040, Verve MGV8131, (Du)EPV5162, Verve 314-559827-2 [CD]
5003	Django (gs arr)	Norgran MGN1040, Verve MGV8131, (Du)EPV5162, Verve 314-559827-2 [CD]
5004	Little David's fugue (jl arr,*)	Norgran EPN140, MGN1040, Verve MGV8131, Verve 314-559827-2 [CD]
	Turnpike (false start) (1)	Verve 314-559827-2 [CD]
	Turnpike (breakdown) (1)	-
	Turnpike (rehearsal take) (1)	-
	Midsommer (rehearsal take)	-
	The queen's fancy (rehearsal take) (jjj,Politis out,1)	-

Note: (*) These 3 titles also on ARS G432.
All titles from Norgran MGN1040 also on Verve VSP(S)18 titled "Little David's fugue", issued as by Modern Jazz Ensemble.
All titles from Norgran MGN1040 also on American Recording Society (ARS) G432.
All titles from Norgran MGN1040 also on Verve 823089-1 titled "A concert of contemporary music".
All titles, except (1), also on American Jazz Classics 99004 [CD] titled "John Lewis - European Windows"; see John Lewis, February 20 & 21, 1958 for rest of CD.

[A2159] Tony Aless
Let's Have A Session **:** Tony Aless (p) Billy Bauer, Arnold Fishkin (b) Don Lamond (d)
New York, April, 1955

Easy walkin' blues	Ad Lib AAL5501
Out of nowhere	-
These foolish things	-
Indiana	-
Somebody loves me	-
September in the rain	-
Ghost of a chance	-
'S wonderful	-

Note: The above is an instruction LP and has rhythm background without solos.
All above titles also on Fresh Sound (Sp)FSRCD516 [CD] titled "Let's Have a Session".

[H5340] Woody Herman
Woody Herman And His Orchestra **:** Dick Collins, Jerry Kail, Gerry LaFurn, Ruben McFall, Charlie Walp (tp) Bernie Glow (tp-1) Nick Travis (tp-2) Cy Touff (btb) Dick Kenney, Keith Moon (tb) Woody Herman (cl,as,vcl) Richie Kamuca, Dick Hafer, Art Pirie (ts) Jack Nimitz (bar) Nat Pierce (p,arr) Billy Bauer (g) John Beal (b) Chuck Flores (d) Bill Holman, Manny Albam, Ralph Burns, George Williams, Nat Pierce (arr) Ted Sommer (bells,harp) and vocal chorus on (3)

New York, June 6 & 7, 1955

20768-7	Opus de funk (1) (np arr)	Cap EAP1-658, T658, TB01970-2, (E)EAP1009, T20809, (F)1565511, Membran (G)222972-203 [CD]
20769-7	Cool cat on a hot tin roof (1) (rb arr)	Cap EAP3-658, T658, (E)T20809, (F)1565511, Membran (G)222972-203 [CD]
20770-4	Pimlico (1) (rb arr)	Cap EAP1-658, T658, (E)EAP1009, Pickwick SPC-3310, Cap (F)1565511, Membran (G)222972-203 [CD]
20772-5	Captain Ahab (2) (ma arr)	Cap EAP2-658, T658, (E)T20809, (F)1565511, Membran (G)222972-203 [CD]
20773-2	I remember Duke (2) (rb arr)	Cap EAP2-658, T658, (E)T20809, (F)1565511, Membran (G)222972-203 [CD]
20774-6	Skinned (2) (gw arr)	Cap 3269, EAP1-708, T926, EAP1-926, DT1554, Cap (E)14522, EAP1015, Starline (E)SRS5055
20775-2	Love is a many splendored thing (rb arr) (2)	Cap 3202, EAP1-668, T967, DT1554, Cap (E)14366, Starline (E)SRS5055
20776-4	You're here my love (rb arr) (3)	Cap 3173, EAP1-668, Cap (E)14333
20777-1	The girl upstairs (rb arr) (3)	Cap 3173, EAP1-668, DT1554, Cap (E)14333, Starline (E)SRS5055
20778-3	House of bamboo (rb arr) (3)	Cap 3202, EAP1-668, Cap (E)14366
20779-3	Buttercup (?np arr)	Mosaic MD6-196 [CD]
20780-3	Sentimental journey (np arr)	Cap EAP3-658, T658, (E)T20809, Pickwick SPC-3310,

		Starline (E)SRS5055, Membran (G)222972-203 [CD]
20781-2	Skinned again (gw arr)	Cap 3269, EAP1-708, EAP1-926, T926, DT1554, Cap (E)EAP1015, Starline (E)SRS5055
20782-3	Where or when (bh arr)	Cap EAP3-658, T658, (E)T20809, Starline (E)SRS5055, Membran (G)222972-203 [CD]

Note: All above titles also on Mosaic MD6-196 [CD].

[K3660] Lee Konitz
Lee Konitz With Warne Marsh **:** Lee Konitz And Warne Marsh **:** Lee Konitz (as) Warne Marsh (ts) Sal Mosca (p) Billy Bauer (g) Oscar Pettiford (b) Kenny Clarke (d)

New York, June 14, 1955

1573	Two not one	Atl EP552, LP1217, Metronome (Swd)MEP253, Franklin Mint GJR061, Giants of Jazz (It)CD53182 [CD], Atl (Jap)AMCY-1013 [CD]
1574	There will never be another you (*)	Atl EP552, LP1217, (Jap)AMCY-1013 [CD]
1575	Donna Lee	Atl EP551, - , Metronome (Swd)MEP252, New World 242, Atl (Jap)AMCY-1013 [CD]
1576	Don't squawk (*)	Atl LP1217, (Jap)AMCY-1013 [CD]
1577	Topsy (sm out) (*)	Atl EP551, LP1217, Metronome (Swd)MEP252, Atl (Jap)AMCY-1013 [CD]
1578	I can't get started (sm out) (*)	Atl EP552, LP1217, Metronome (Swd)MEP253, Atl (Jap)AMCY-1013 [CD]
1579	Background music	Atl LP1217, (Jap)AMCY-1013 [CD]

Note: (*) These titles also on I grandi del Jazz (It)GdJ43 titled "Lee Konitz".
New World 242 titled "Nica's dream, small jazz groups of the 50's & early 60's"; rest of this LP by others.
See June 15, 1955 for one more issued title.
All above titles also on Mosaic MD6-174 [CD], Poll Winners (Eu)PWR27236 [CD].

[K3661] Lee Konitz
Ronnie Ball (p) replaces Sal Mosca

New York, June 15, 1955

1580	All the things you are	(unissued)
1581	I saw you last night	-

1582	Ronnie's line	Atl EP522, LP1217, Metronome (Swd)MEP253, Atl (Jap)AMCY-1013 [CD], Mosaic MD6-174 [CD], Fresh Sound (Sp)FSRCD570 [CD], Poll Winners (Eu)PWR27236 [CD]

Note: All titles from Atlantic LP1217 also on Atlantic (E)590020 titled "Abstractions".
All titles from Atlantic LP1217 also on Altantic (Eu)50298 titled "That's jazz Vol. 21, Lee Konitz & Warne Marsh".
Some sources list date incorrectly as June 21, 1955.
All titles from Atlantic LP1217 also on Atlantic (Jap)P6071, P4549, SHAT-1020, P-7528, 39XD-1033 [CD], (E)590020, London (E)LTZ-K15025, Musica (It)LPM2007, Atlantic 90050, 8122-75356-2 [CD] all titled "Lee Konitz with Warne Marsh".
All titles from Atlantic LP1217 also on Versailles (F)MEDX12001, Atlantic (Jap)WCPR-25010 [CD], Koch Jazz KOC-CD-8502 [CD].

[H5341] Woody Herman
Cam Ullins (tp) replaces Gerry LaFurn, no guitar

New York, June 18, 1955

Early autumn (featuring Art Pirie ts)	Air-Check

[A2160] Tony Aless
Long Island Suite **:** Nick Travis (tp) J.J. Johnson, Kai Winding (tb) Dave Schildkraut (as) Seldon Powell, Pete Mondello (ts) Billy Bauer (g) Arnold Fishkin (b) Don Lamond (d) Tony Aless (p,ldr)

New York, July, 1955

Levittown	Roost RLP2202, Col (Jap)YW-7809	
Corona	-	-
Aquaduct	-	-
Riverhead	-	-
Valley stream	-	-
Greenport	-	-
Fire Island	-	-
Massapequa	-	-

[H5342] Woody Herman

Monterey Jazz Festival, Newport, R.I., July 4, 1955

Four brothers (jg arr)	Voice of America Transcription
Other titles unknown	

[F839.10] Morey Feld
Don Elliott (flhrn) Peanuts Hucko (cl,ts) Eddie Costa (p,vib) Billy Bauer (g) Jack Lesberg (b) Morey Feld (d) Manny Albam (arr)

New York, August 17, 1955

Lovely to look at	Kapp KL1007
It's all right with me	-
Strike up the band	-
Who cares ?	-

[P5847] Seldon Powell
Seldon Powell Plays **:** Jimmy Nottingham (tp) Bob Alexander (tb) Seldon Powell (ts) Haywood Henry, Pete Mondello (bar,as) Tony Aless (p) Billy Bauer (g) Arnold Fishkin, Don Lamond (d)

New York, October 24 & November 14, 1955

Autumn nocturne	Roost RLP2205
Count fleet	-
Go first class	-
Love is just around the corner	-
Someone to watch over me	-
Swingsville, Ohio	-
Summertime	-
Why was I born ?	-

Note: All above titles also on Roulette (Jap)SL-5049RO, YW-7507RO, Fresh Sound (Sp)FSR715.

[C6522] Cozy Cole
After Hours **:** Cozy Cole's Big Seven **:** Rex Stewart (tp) Tyree Glenn (tb) Coleman Hawkins (ts) Claude Hopkins (p,celeste) Billy Bauer (g) Arvell Shaw (b) Cozy Cole (d)

New York, 1955/56, December, 1955

Caravan (*)	Grand-Award LP33-334, 45-1023, Waldorf MH45-205, Supraphon (Cz)C33-4949
Sweethearts on parade	Grand-Award LP33-334, Wlddorf MH45-205, Supraphon (Cz)C33-4949
My blue heaven	Grand-Award LP33-334, Waldorf MH45-206

	Honeysuckle rose	Grand-Award LP33-334, Waldorf MH45-206, Supraphon (Cz)C33-4949
	Organ grinder's swing	Grand-Award LP33-334, Supraphon (Cz)C33-4949
	Perdido	- -

Note: All titles, except (*), also on Decca GRD-627 [CD] titled "Coleman Hawkins in the '50s: Body and Soul Revisited".
All above titles also on Jazz & Jazz (It)CDJJ-621 [CD] titled "Rex Meets Horn".
All above titles also on Waldorf MH33-162, Columbia (F)33FPX151.

[B4271] Billy Bauer
Plectrist **:** Andy Ackers (p) Billy Bauer (g) Milt Hinton (b) Osie Johnson (d)

New York, January 23, 1956

2714-3	It's a blue world	Norgran MGN1082, Columbia (E)SEB10061, Verve (Eu)2683.065
2715-4	Maybe I love you too much	Norgran MGN1082, Columbia (E)SEB10061
2716-1	Lincoln tunnel	- -
2717-2	Night cruise	-

Note: All above titles also on Verve MGV8172, (Jap)MV-2678, both titled "Plectrist".
All above titles also on Verve 7314-517060-2 [CD] titled "Plectrist"; see flwg session for rest of CD.
All above titles also on Fresh Sound (Sp)FSRCD516 [CD] titled "Let's Have A Session"; see flwg session for rest of CD.

[H5347] Woody Herman
Woody Herman And His Orchestra **:** John Coppola, Burt Collins, Dick Collins, Dud Harvey, Terry Ross (tp) Wayne Andre, Bill Harris, Bob Lamb (tb) Woody Herman (cl,as,vcl) Bob Hardaway, Richie Kamuca, Arno Marsh (ts) Jay Cameron (bar) Vince Guaraldi (p) Billy Bauer (g) Monty Budwig (b) Bill Bradley (d) Victor Feldman (vib) Nat Pierce (arr)

New York, March 7, 1956

21045-11	You took advantage of me	Mosaic MD6-196 [CD]
21046-3	For all we know (np arr)	Cap (E)14578
21047-5	Wonderful one	Mosaic MD6-196 [CD]
21048-2	To love again (wh vcl;np arr)	Cap 3488, Cap (E)14578

Note: All above titles also on Mosaic MD6-196 [CD].

[B4271.10] Billy Bauer
same pers.

New York, March 12, 1956

2722-8	Too marvelous for words	Norgan MGN1082, Columbia (E)SEB10081
2723-6	Lady Estrelle's dream	- -
2724-2	You'd be so nice to come home to	-
2725-1	When it's sleepy time down south	-
2726-1	The way you look tonight (alt)	Verve 7314-517060-2 [CD]
2726-2	The way you look tonight (alt)	-
2726-3	The way you look tonight	Norgran MGN1082, Columbia (E)SEB10081
2726-4	The way you look tonight (alt)	Verve 7314-517060-2 [CD]
2727-1	Lullaby of the leaves	Norgran MGN1082
2727-3	Lullaby of the leaves (alt)	Verve 7314-517060-2 [CD]
2728-7	Blue mist (g-solo)	Norgran MGN1082, Columbia (E)SEB10081

Note: "Blue mist" listed as "Moon mist" on the label but correctly in the sleeve notes on Norgran MGN1082.*
All titles from Norgran MGN1082 also on Verve MGV8172, (Jap)MV-2678, Fresh Sound (Sp)FSRCD516 [CD].
All above titles also on Verve 7314-517060-2 [CD].
**author's correction to Lord.* –S.B., April 9, 2014

[S9771] Larry Sonn
Larry Sonn, Jack Hanson, Abbey Hoeffer, Al Maiorca, Jimmy Nottingham (tp) Bob Ascher, Harry DiVito, George Monte, Fred Zito (tb) Sam Marowitz, Hal McKusick (as) Al Cohn, Frank Socolow (ts) Charlie O'Kane (bar) Nat Pierce (p) Ted Sommer (vib) Billy Bauer (g) Milt Hinton (b) Gus Johnson (d) Al Cohn, Manny Albam (arr)

New York, April 10, 1956

89749	Frank, but Ernest (ac arr)	Coral CRL57057
89750	Close cover before strinking (ma arr)	- , 61643, Gambit (And)69211 [CD]
89751	From A to Z (ac arr)	-
89752	It looks like rain (in Cherry Blossom Lane) (ma arr)	- , 61643, Gambit (And)69211 [CD]

Note: All above titles also on Jasmine (E)JASM1007, Montpellier MONTCD039 [CD].

[K1249] Beverly Kenney

Come Swing With Me **:** Beverly Kenney Acc By Ralph Burns Orchestra **:** Beverly Kenney (vcl) acc by : Nick Travis (tp) Urbie Green (tb) Julius Watkins (fhr) Al Epstein (cl) Sam Marowitz (as) George Berg, Danny Bank (bar) Moe Wechsler (p) Billy Bauer (g) / Barry Galbraith (g) Janet Putnam (harp) Milt Hinton (b) Don Lamond (d) / Ted Sommer (d) prob Don Lamond (bgo)

New York, May, 1956

Give me the simple life	Roost RLP2212
Guess I'll hang my tears out to dry	-
The trolley song	-
Violets for your furs	-
This can't be love	-
Scarlet ribbons	-
If I were a bell	-
Why try to change me now ?	-
Swinging on a star	-
You go to my head	-
It ain't necessarily so (bk vcl, prob dl bgo only)	- , Blue Note CDP7-80506-2 [CD]
You make me feel so young	-

Note: Blue Note CDP7-80506-2 [CD] titled "The Gershwin songbook"; rest of this CD by others.
All above titles also on Toshiba (Jap)TOCJ-9494 [CD] titled "Come Swing With Me".
All above titles also on Roost (Jap)TOJJ-5916, Roulette (Jap)TOCJ-5369 [CD].

[K3668] Lee Konitz
Inside Hi-Fi: Lee Konitz Quartet: Lee Konitz (as) Billy Bauer (g) Arnold Fishkin (b) Dick Scott (d)

New York, October 16, 1956

2255	Untitled	(unissued)
2256-2	Sweet and lovely	Atl LP1258, 90669, Metronome (Swd)MEP322, Atlantic 90669-2 [CD], Giants of Jazz (It)CD53182 [CD]
2257-4	Cork 'n' Bib	Atl LP1258, 90669, Atlantic 90669-2 [CD]
2258-3	Everything happens to me (*)	- - -
2259-1	Kary's trance (1) (*)	- - , Metronome (Swd)MEP321, Giants of Jazz (It)CD53182 [CD], Atlantic 90669-2 [CD]
2260	Joyville	(unissued)

Note: "Cork 'n' Bib" incorrectly issued as "Cork 'n' rib" on some or all issues.
(*) These 2 titles also on I grandi del Jazz (It)GdJ43.
All titles from Atlantic LP1258 also on Atlantic (Jap)P4507A, P7528A, AMJY-1258, (E)590027, Versailles (F)STDX8010, London (E)LTZ-K15092.
All issued titles also on Koch Jazz KOC8504 [CD], Mosaic MD6-174 [CD].

[K3670.10] Lee Konitz
Jazz From The Nineteen Fifties **:** Don Ferrara (tp) Lee Konitz (as) Billy Bauer (g) Peter Ind (b) Dick Scott (d)

Pittsburgh, PA, February, 1957

Background music	Wave (E)CD39 [CD]
Scrapple from the apple	-
You go to my head	-
Groovin' high	-
Foolin' myself	-
There'll never be another you	-
Strollin' on a riff	-
Limehouse blues	-

[K3671] Lee Konitz
The Real Lee Konitz **:** Lee Konitz Quartet And Quintet **:** Don Ferrara (tp-1) Lee Konitz (as) Billy Bauer (g) Peter Ind (b) Dick Scott (d)

Live "Midway Lounge", Pittsburg, Penn., February 15, 1957

2566	Straight away [All of me]	Atl LP1273, (Jap)AMCY-1014 [CD], Met (Swd)ME431		
2567	Foolin' myself	-	-	
2568	You go to my head	-	-	, Metronome (Swd)MEP431
2569	My melancholy baby	-	-	
2570	Pennies in minor (1)	-	-	
2571	Sweet and lovely (1)	-	-	
2572	Easy living	-	-	
2573	Midway [Indiana]	-	-	, Metronome (Swd)MEP431

Note: Some sources give location as New York.
All above titles also on Atlantic (Jap)SMAT-1032, P6033A, P4541, P7558A, 30XD-1014 [CD], London (E)LTZ-K15147, Mosaic MD6-174 [CD].

[K3672] Lee Konitz
Timespan **:** Lee Konitz (as) Billy Bauer (g) Peter Ind (b) Tox Drohar (d) [Dick Scott (d)]

Live "Midway Lounge", Pittsburg, Penn., February 1957

	Allegheny	Wave (E)LP14
	Happy Lee	-
	Ringing the changes (incomplete)	-

Note: Some sources give date as March 1958 for the above session.

[H5351] Woody Herman
Charlie Shavers (tp) Bill Harris (tb) Hal McKusick (as) Bob Newman, Jerry Cook (ts) Bob Freedman (bar) Lou Stein (p) Billy Bauer (g) Milt Hinton (b) Jo Jones (d) Woody Herman (vcl)

New York, March 19, 1957

20813-2	I guess I'll have to change my plans (wh vcl)	Verve EPV5044, MGV2069, (F)2615061, (Swd)VEP5032, HMV CLP1130
20814-2	Ev'rything I've got (wh vcl)	Verve EPV5045, MGV2069, HMV CLP1130
20815-11	Isn't this a lovely day ? (wh vcl)	Verve EPV5046, MGV2069, HMV CLP1130
20816-7	I won't dance (wh vcl)	Verve EPV5044, MGV2069, HMV CLP1130
20817-4	Comes love (wh vcl)	Verve 10069, EPV5045, MGV2069, HMV POP371, CLP1130
20818-11	Can't we be friends ? (wh vcl)	Verve 10069, EPV5045, MGV2069, HMV CLP1130

Note: The baritone sax player has been credited to Jack Nimitz or Sol Schlinger but according to Bob Freedman he was the baritone sax player on this session and was the regular baritone sax player with the band at this time.
All above titles also on Fresh Sound (Sp)FSRCD550 [CD].

[S12321] Rex Stewart
The Big Challenge **:** Rex Stewart/Cootie Williams **:** Rex Stewart (cnt) Cootie Williams (tp) Lawrence Brown, J.C. Higginbotham (tb) Coleman Hawkins, Bud Freeman (ts) Hank Jones (p) Billy Bauer (g) Milt Hinton (b) Gus Johnson (d) Ernie Wilkins, Joe Thomas (arr)

New York, April 30, 1957

	Alphonse and Gaston (ew arr)	Jazztone J1268, American Recording Society G448, Urania UJLP2004, USD2004, Hall of Fame JG602, Jazz Anthology (F)30JA5201, Concert Hall (E)CJ1253

	Explosive (F)528017, Guilde Internationale du Disque (F)SJL1253, Fresh Sound (Sp)FSR720, FSRCD77 [CD], Jazz & Jazz (It)CDJJ-630 [CD]
I'm beginning to see the light (ew arr)	Jazztone J1268, American Recording Society G448, Urania UJLP2004, USD2004, Hall of Fame JG602, Jazz Anthology (F)30JA5201, Concert Hall (E)CJ1253 Explosive (F)528017, Guilde Internationale du Disque (F)SJL1253, Fresh Sound (Sp)FSR720, FSRCD77 [CD], Jazz & Jazz (It)CDJJ-630 [CD]
Do nothin' till you hear from me (jt arr)	Jazztone J1268, American Recording Society G448, Urania UJLP2004, USD2004, Hall of Fame JG602, Jazz Anthology (F)30JA5201, Concert Hall (E)CJ1253 Explosive (F)528017, Guilde Internationale du Disque (F)SJL1253, Fresh Sound (Sp)FSR720, FSRCD77 [CD], Jazz & Jazz (It)CDJJ-630 [CD]

Note: Only a shortened version of "Alphonse and Gaston" appears on Guilde Internationale du Disque and equivalent issues; one Rex Stewart chorus and two ensemble choruses have been edited out.
Jazztone J1268, Concert Hall (E)CJ1253, both titled "The big challenge"
Urania USD2004 titled "Jazz at Stereoville".
Jazz Anthology (F)JA5201 titled "Coleman Hawkins - Together 1957".
Hall of Fame JG602 titled "Cootie & Rex in Big Challenge".
Jazz & Jazz CDJJ-630 titled "Swing together"; see May 6, 1957 for rest of CD.
All above titles also on Blue Moon (Sp)BMCD818 [CD] titled "Jazz at Stereoville/The Big Challenge"; see following session for rest of CD.

[S12322] Rex Stewart

New York, May 6, 1957

I knew you when [Rex time] (ew arr)	Jazztone J1268, American Recording Society G448, Urania UJPL2004, USD2004, Hall of Fame JG602, Concert Hall (E)CJ1253, Guilde Internationale du Disque (F)SJS1253, Explosive (F)528017, Jazz Anthology (F)30 JA5201, Fresh Sounds (Sp)FSR720, FSRCD77 [CD], Jazz & Jazz (It)CDJJ-630 [CD]

I gotta right to sing the blues (jt arr)	(same issues)
Walkin' my baby back home (take 1) (ew arr)	Jazztone J1268, American Recording Society G448, Urania UJPL2004, USD2004, Hall of Fame JG602, Concert Hall (E)CJ1253, (Jap)SJS-744V, Fresh Sounds (Sp)FSR720, FSRCD77 [CD], Jazz & Jazz (It)CDJJ-630 [CD]
Walkin' my baby back home (take 2) (ew arr)	Guilde Internationale du Disque (F)SJS1253, Explosive (F)528017, Jazz Anthology (F)30 JA5201, Swingtime (It)ST1004, Jazz & Jazz (It)CDJJ-630 [CD]
When your lover has gone	Jazztone J1268, American Recording Society G448, Urania UJPL2004, USD2004, Hall of Fame JG602, Concert Hall (E)CJ1253, Guilde Internationale du Disque (F)SJS1253, Explosive (F)528017, Jazz Anthology (F)30 JA5201, Fresh Sounds (Sp)FSR720, FSRCD77 [CD], Jazz & Jazz (It)CDJJ-630 [CD]

Note: "I knew you when" erroneously titled "Rex Time" on Guilde Internationale du Disque and equivalent issues.
Swingtime (It)ST1004 titled "Coleman Hawkins Vol. 1 - Hawk variation"; rest of LP by Coleman Hawkins.
All above titles also on Blue Moon (Sp)BMCD818 [CD].

[H89] Bobby Hackett
Jazz Ultimate **:** Bobby Hackett/Jack Teagarden **:** Bobby Hackett (cnt) Jack Teagarden (tb) Peanuts Hucko (cl,ts) Ernie Caceres (bar,cl) Gene Schroeder (p) Billy Bauer (g) Jack Lesberg (b) Buzzy Drootin (d)

Riverside Plaza Hotel, New York, September 16, 1957

21720	Indiana (*,1)	Capitol ST933, SM933, I Grandi del Jazz (It)45
21720	Indiana (alt) (#)	T933, WRC (E)T463
21721	It's wonderful (*)	ST933, SM933, T933, WRC (E)T463
21722	'Way down yonder in New Orleans (*,#)	- - - -
21723	'S wonderful (*,1)	- - , I Grandi del Jazz (It)45
21723	'S wonderful (alt) (#)	T933, WRC (E)T463

21724	Baby, won't you please come home ? (*,#)	ST933, SM933, T933, WRC (E)T463
21725	I've found a new baby (*,#)	- - - -
21726	Mama's gone, goodbye (*,1)	- - , I Grandi del Jazz (It)45

Note: Capitol ST933 titled "Jazz Ultimate".
Dormouse (E)DMICDX02 [CD] titled "Jazz Ultimate".
(*) These titles also on EMI (G)1C054-85161.
(#) These titles also on EMI (G)1C054-81844.
All titles, except (1), also on Dormouse (E)DMICDX02 [CD].
All above titles also on Mosaic MD4-168 [CD], MQ6-168, Collector's Choice Music CCM165-2 [CD], Lonehill Jazz (Sp)LHJ10113 [CD], Phoenix Records (Sp)131523 [CD].

[H90] Bobby Hackett
same pers.

Riverside Plaza Hotel, New York, September 17, 1957

21727	Oh baby (*)	Capitol ST933, SM933, T933, WRC (E)T463
21728	Sunday (*)	- - - -
21729	Everybody loves my baby (*)	- - - -
21730	55th and Broadway (*,1)	- - , I Grandi del Jazz (It)45, Franklin Mint GJR048
21730	55th and Broadway (alt)	Capitol T933, WRC (E)T463

Note: All titles from Dormouse (E)DMICDX02 [CD] also on Dormouse (E)DMICDX882985 [CD], Capitol (Jap)TOCJ-5435 [CD].
(*) These titles also EMI (G)1C054-85161.
All titles, except (1), also on Dormouse (E)DMICDX02 [CD].
All above titles also on Mosaic MD4-168 [CD], MQ6-168, Collectors Choice Music CCM165-2 [CD], Lonehill Jazz (Sp)LHJ10113 [CD].

[K3676] Lee Konitz
Tranquility **:** Lee Konitz Quartet **:** Lee Konitz (as) Billy Bauer (g) Henry Grimes (b) Dave Bailey (d)

New York, October 22, 1957

21569-17	Willow, weep for me	(unissued)
21570-28	Stephanie	Verve MGV8281, (Jap)POCJ-2140 [CD], Giants of Jazz (It)CD53182 [CD]

21571-33	Memories of you (*)	Verve MGV8281, (Jap)POCJ-2140 [CD]
21572-10	People will say we're in love	- -
21573-17	When you're smiling (*) (+)	- -
21574-26	Sunday (*) (+)	- -
21575-29	Lennie-Bird (+)	- -
21576-33	The nearness of you	- -
21577-42	Jonquil (*)	- -

Note: "When you're smiling" mistitled "When you're in love" on Verve (Jap)MV2508.
(*) These titles also on Columbia (E)SEB-10115.
(+) These three titles also on Karusell (Swd)KEP377.
All titles from Verve MGV8281 also on Verve (Jap)MV2508, MV-1109, J28J-25104 [CD], Gambit (And)69253 [CD], Phoenix Records (Sp)131528 [CD].

[M5129] Jimmy McPartland
"The Music Man" Goes Dixieland **:** Jimmy McPartland All Stars **:** Jimmy McPartland (cnt) Max Kaminsky, Johnny Glasel (tp) Tyree Glenn, Vernon Brown, Albert Gusikoff, Cutty Cutshall (tb) William J. Bell (tu) Peanuts Hucko (cl) George Berg (reeds) Dick Cary (p,celeste,alto-hrn,arr) Billy Bauer (g) Bob Haggart (b) Cliff Leeman (d)

New York, December 19, 1957

CO59268-6	76 trombones (unknown male chorus vcl)	Epic LN3463
CO59269-8/9	Marian the librarian	-

Note: Previous discographies list the recording date at December 20, but the original session tapes are dated December 19 (Source: Mosaic liner notes).
Matrix 59269 has two takes spliced together.
Both above titles also on Mosaic MD8-206 [CD].

[K3678] Lee Konitz
An Image **:** Lee Konitz With Strings **:** Lee Konitz (as) acc by unidentified string quartet incl. Lou Stein (p) Gene Orloff (vln) Alan Shulman (cello) + 2 strings, and prob Billy Bauer (g) unknown (b) and (d). On some tracks unknown (p) can be heard. Bill Russo (arr,cond)

New York, February 6, 1958

21918-5	'Round midnight	Verve MGV8286
21919-13	What's new ?	-
21920-1	Music for alto saxophone and strings (pt 1)	-
21920-2	Music for alto saxophone and strings (pt 2)	-

21920-3	Music for alto saxophone and strings (pt 3)	-	
21921	An image of man (pt 1)	-	
	An image of man (pt 2)	-	
	An image of man (pt 3)	-	
	An image of man (pt 4)	-	
	An image of man (pt 5)	-	
	An image of man (pt 6)	-	
	An image of man (pt 7)	-	
21936-5	I got it bad	Verve MGV8286, Karusell (Swd)KEP361	
21937-4	Blues for our children	-	-
21938-3/5	The daffodil's smile	-	-

Note: Verve MGV8286(mono) = Verve MGVS6035(stereo).
One take of the above titles also on VSP 38, VSP(F)657105, both titled "The art of the ballad".
All above titles also on Verve (Jap)POJJ-1503, Verve 314-527780-2 [CD].

[G4273] Benny Goodman
Benny Goodman And His Orchestra **:** John Frosk, Bill Hodges, Taft Jordan, Ermit V. Perry (tp) Vernon Brown, Willie Dennis, Rex Peer (tb) Benny Goodman (cl) Al Block, Ernie Mauro (as) Seldon Powell, Zoot Sims (ts) Gene Allen (bar) Sir Roland Hanna (p) Billy Bauer (g) Arvell Shaw (b) Roy Burns (d) Jimmy Rushing, Ethel Ennis (vcl)

Concert, "Deutschlandhalle", Berlin, Germany, May 10, 1958

Don't be that way	Swing House (E)SWH7
Mr. Five by Five (jr vcl)	-
Roll 'em	-
Flying home (nonet)	-

Note: The nonet is : BG (cl), Frosk or Jordan (tp) Zoot Sims (ts) Allen (bar) Dennis or Peer (tb) Hanna (p) Bauer (g) Shaw (b) Burnes (d)

[G4274] Benny Goodman
same pers.

Eurovision telecast, Brussels World's Fair, May 25-31, 1958

Let's dance	Magic (E)DAWE 36 [CD]
This is my lucky day [Oh boy I'm lucky] (ee vcl)	-
The song is ended (ee vcl)	-
I'm coming, Virginia (#2) (jr vcl)	-
A fine romance (ee,jr vcl)	-
Harvard blues (#2) (jr vcl)	-

Note: Magic (E)DAWE36 [CD] titled "Benny Goodman and his Orchestra - Live at the International World Exhibition, Brussels, 1958 - unissued recordings" ; see

remaining Brussels entries for rest of this CD.
All above titles also on Solar (Sp)4569882 [CD] titled "The Complete Benny in Brussels"; see following Brussels sessions for rest of 3 CD set.

[G4276] Benny Goodman
same pers.

Broadcast, French radio, Brussels World Fair, May 25-31,1958

'Deed I do (ee vcl)	Magic (E)DAWE36 [CD]
There's no fool like an old fool (ee vcl)	-
Goin' to Chicago (jr vcl)	-

Note: All above titles also on Solar (Sp)4569882 [CD].

[G4277] Benny Goodman
same pers.

Broadcast, AFN Germany, Brussels World Fair, May 25-31, 1958

When you're smiling	Music Masters CIJ60157X [CD]
'Deed I do (ee vcl)	-
I'm coming, Virginia (jr vcl)	-
Harvard blues (jr vcl)	-

Note: Music Masters CIJ 60157X [CD] titled "Benny Goodman vol 3 - Big Band in Europe"
All above titles also on Musical Heritage Society MHS522431L [CD], Solar (Sp)4569882 [CD].

[G4278] Benny Goodman
Benny Goodman And His Orchestra **:** same pers.

Concerts, Brussels World Fair, May 25 - 31, 1958

Let's dance (theme) (May 26, 1958)	Westinghouse 'WBIB'1, Music Masters CIJ60157X [CD], Musical Heritage Society MHS522431L [CD]
Don't be that way (see note)	Westinghouse 'WBIB'1, Columbia CL1247, CS8075, Europa (It)1031
Bugle corps rag [Bugle call rag] (May 25, 1958) (1)	Westinghouse 'WBIB'1, Musidisc (F)30JA5194,

		Jazz World 77003[CD], Musical Heritage Society MHS522431L [CD], Europa (It)1031, Avid (E)AMSC1004 [CD]
	Bugle call rag (#2) (May 26, 1958)	Music Masters CIJ60157X [CD]
	Stompin' at the Savoy (*)	Westinghouse 'WBIB'1, Music Masters CIJ60157X [CD], Musical Heritage Society MHS522431L [CD]
	Roll 'em (May 26, 1958)	Westinghouse 'WBIB'1, Music Masters CIJ60157X [CD], Musical Heritage Society MHS522431L [CD]
	Baby [Bye, bye, baby] (jr vcl) (May 29, 1958) (see note)	Westinghouse 'WBIB'1, Music Masters CIJ60157X [CD]
#	Harvard blues (jr vcl) (#)	Westinghouse 'WBIB'1
#	I'm coming, Virginia (jr vcl,#)	-
#	Goin' to Chicago (jr vcl,#)	-
	One o'clock jump	Westinghouse 'WBIB'2, Musidisc (F)30JA5194
	Stealin' apples	- , Col CL1248, Europa (It)1031
#	St. Louis blues (#)	-
	When you're smiling	- , Magic (E)DAWE36 [CD]
	Sent for you yesterday (jr vcl)	- -
#	Mr. Five by Five (jr vcl)	Westinghouse 'WBIB'3
#	There's no fool like an old fool (ee vcl)	-
	This is my lucky day (ee vcl) (May 29, 1958)	Westinghouse 'WBIB'4, Music Masters CIJ60157X [CD] Musical Heritage Society MHS522431L [CD]
	(Medley :) (May 25, 1958) (1)	
	I hadn't anyone till you (ee vcl) (1)	Magic (E)DAWE36 [CD]
	I've got you under my skin (ee vcl) (1)	Magic (E)DAWE36 [CD]
	(Medley :) (May 29, 1958)	Westinghouse 'WBIB'4
	I gotta right to sing the blues (ee vcl)	Music Masters CIJ60157X [CD], Musical Heritage Society MHS522431L [CD]

	I hadn't anyone till you (ee vcl)	Music Masters CIJ60157X [CD], Musical Heritage Society MHS522431L [CD]
	I've got you under my skin (ee vcl)	Music Masters CIJ60157X [CD], Musical Heritage Society MHS522431L [CD]
	How long has this been going on ? (ee vcl)	
	Paratrooper's march [March of the Belgian paratroops]	Westinghouse 'WBIB'4, Col CL1248
#	String of pearls	-
	Jubilee	Westinghouse 'WBIB'4, Col CL1247
	Balkan mixed grill	- , Musidisc (F)30JA5194
	A fine romance (jr,ee vcl) (May 29, 1958)	- , Music Masters CIJ50157X [CD]
#	The song is ended (ee vcl)	'WBIB'5
	Sometimes I'm happy	- , Magic (E)DAWE 36 [CD], Music Masters CIJ60157X [CD], Musical Heritage Society MHS522431L [CD]
#	Sing, sing, sing	Westinghouse 'WBIB'5
#	Goodbye	-
	One o'clock jump	'WLP'-1, Col CL1248, Europa (It)1031
	Balkan mixed grill (May 27)	- , Musidisc (F)30JA5194, Avid (E)AMSC1004 [CD]
	King Porter stomp (May 28)	Westinghouse 'WLP'-1, Musidisc (F)30JA5194, Europa (It)1031, Avid (E)AMSC1004 [CD]
	Sing, sing, sing	Westinghouse 'WBIB'5, Musidisc (F)30JA5194, Europa (It)1031, Avid (E)AMSC1004 [CD]
#	Let's dance	Col CL1247
	Let's dance (alt stereo take)	Col CS8075, Europa (It)1031
	Obsession	- , CL1247
	Roll 'em	- -
	Balkan mixed grill	Col CL1248
	St. Louis blues	- , Jazz World (Eu)77003 [CD], Europa Europa (It)1031
	Mr. Five by Five (jr vcl)	Col CL1248
	Goodbye	- , Magic (E)DAWE36 [CD], Europa (It)1031
	Blue skies (jr vcl) (May 29, 1958)	Music Masters CIJ60157X [CD], Musical Heritage Society MHS522431L [CD]

I want a little girl (jr vcl) (May 29, 1958)	Music Masters CIJ60157X [CD], Musical Heritage Society MHS522431L [CD]

Note: "Don't be that way" on 'WBIB'1 and Columbia CL1247 and the stereo issues are the same take but edited in three different ways.
"Bye, bye, baby" mislabeled as "Brussels blues" on Music Masters CIJ60157X [CD].
(1) These titles rebroadcast on a Westinghouse broadcast on June 3, 1958.
Musidisc (F)30JA5194 titled "Live at the International World Exhibition Brussels, 1958".
Europa (It)1031 titled "Benny Goodman Big Band".
All titles from Columbia CL1247/1248 also on Columbia C2L16 titled "Benny in Brussels"; this is a 2 LP set.
All titles from Columbia CL1247/1248 also on Collectables COL-CD-6897 [CD] titled "Benny In Brussels Volumes 1 and 2".
All titles from Columbia CL1247/1248 also on Avid (E)AMSC1004 [CD].
All titles from Columbia CL1247/1248 plus (*), also on Jazz Plaza Music (Sp)JPM8807 [CD] titled "Benny in Brussels"; see following sessions for one more title.
All titles, except (#), also on Solar (Sp)4569882 [CD].

[G4280] Benny Goodman
Benny Goodman Quintet **:** same pers as quartet Billy Bauer (g) added, on (#) Zoot Sims (ts) replaces Benny Goodman

Concerts, Brussels World Fair, May 25 - 31, 1958

Hallelujah	Westinghouse 'WBIB'3, Col CL1247
All the things you are (#)	-
More than you know	'WBIB'4, -
Brussels' blues (jr vcl)	'WBIB'5, - , Time Life STA354
The world is waiting for the sunrise	-
Memories of you	CL1248
(Gershwin Medley :)	-
The man I love	-
Lady be good	-
Somebody loves me	-
I got rhythm	-
Don't blame me	Music Masters CIJ60142Z [CD]

Note: All titles from Columbia CL1247/1248 also on Collectables COL-CD-6897 [CD].
All titles from Columbia CL1247/1248 also on Avid (E)AMSC1004 [CD].
All titles, except (#), also on Solar (Sp)4569882 [CD].

[G4281] Benny Goodman
Benny Goodman Octet **:** Taft Jordan (tp) Zoot Sims (ts) Gene Allen (bar) added, on (1) John Frosk (tp) replaces Taft Jordan, on (2) Vernon Brown (tb) replaces Taft Jordan

Concerts, Brussels World Fair, May 25 - 31, 1958

Mean to me (May 26, 1958)	Westinghouse 'WBIB'1, Musidisc (F)30JA5194, Avid (E)AMSC1004 [CD]
Soon (1)	Westinghouse 'WBIB'2, Magic (E)DAWE36 [CD], Music Masters CIJ60157X [CD]
Who cares ? (1)	Westinghouse 'WBIB'2, Magic (E)DAWE36 [CD], Music Masters CIJ60157X [CD]
Pennies from Heaven (#1) (jr vcl) (May 28, 1958)	Westinghouse 'WBIB" 2, Music Masters CIJ60157X [CD]
Flying home (2) (May 26, 1958)	Westinghouse 'WBIB'4, Music Masters CIJ60157X, [CD], Jazz Plaza Music (Sp)JPM8807 [CD]
Pennies from Heaven (#2) (jr vcl)	Magic (E)DAWE36 [CD]

Note: All above titles also on Solar (Sp)4569882 [CD].

[H5363] Woody Herman
The Herd Rides Again...in Stereo **:** Woody Herman And His Orchestra **:** Ernie Royal, Al Stewart, Bernie Glow, Nick Travis, Marky Markowitz (tp) Bob Brookmeyer, Billy Byers, Frank Rehak (tb) Woody Herman (cl,as,vcl) Sam Marowitz (as) Al Cohn, Sam Donahue, Paul Quinichette (ts) Danny Bank (bar) Nat Pierce (p,arr) Billy Bauer (g) Chubby Jackson (b) Don Lamond (d)

New York, July 30, 1958

Blowin' up a storm (nh arr)	Ev BR5003, SD1003, FS281, TopR (E)45-5012, TR35038 WS TP153, Sun SUM1139/SUS5139, Pickwick SPC3591, Evidence 22010-2 [CD], Laserlight 15 730 [CD], Pickwick PMTD16012 [CD]
Northwest passage (rb arr)	Ev BR5003, SD1003, BR5042, SD1042, FS281, Top Rank (E)JKP2049, TR35038, WS TP153, Sun SUM1139/SUS5139 Pickwick SPC3591, Evidence 22010-2 [CD], Laserlight 15 730 [CD], Pickwick PMTD16012 [CD]
I cover the waterfront (ac arr)	Ev BR5003, SD1003, FS281, TopR (E)JKP2049, TR35038 WS TP153, Sun SUM1139/SUS5139, Pickwick SPC3591,

Wild root (nh arr)	Evidence 22010-2 [CD], Garland GRZ007 [CD] Ev BR5003, SD1003, FS338, TopR (E)JKP2049, TR35038 WS TP153, Sun SUM1139/SUS5139, Evidence 22010-2 [CD], Laserlight 15 730 [CD], Pickwick PMTD16012 [CD]
Caldonia (wh band vcl;rb,nh arr)	Ev BR5003, SD1003, BR5222, SD1222, FS281, TopR (E)TR35038, WS TP153, Sun SUM1139/SUS5139, Pickwick SPC3591, Evidence 22010-2 [CD], Laserlight 15 730 [CD], Pickwick PMTD16012 [CD]
The good earth (nh arr,*)	Ev BR5003, SD1003, FS338, TopR (E)TR35038, WS TP153, Sun SUM1139/SUS5139, Evidence 22010-2 [CD], Laserlight 15 730 [CD], Pickwick PMTD16012 [CD]

Note: Everest BR5003, SD1003, both titled "The Herd rides again...in stereo".
Pickwick SPC3591 titled "Blowin' up a storm !"; see August 1 & September 1958 for the rest of this LP.
Evidence 22010-2 [CD] titled "The Herd rides again...In stereo"; see August 1, 1958 for the rest of this CD.
Laserlight 15 730 [CD] titled "Woody Herman"; see August 1, 1958 for more titles from this CD.
All titles, except (*), also on Drive Entertainment (Can)DE2-41022 [CD] titled "Blowin' Up A Storm"; see flwg sessions to December 26, 1958 for rest of CD.

[H5364] Woody Herman
Burt Collins, Joe Ferrante (tp) replaces Bernie Glow, Nick Travis

New York, August 1, 1958

It's coolin' time (ac arr)	Ev BR5003, SD1003, FS338, TopR (E)45-5012, Evidence 22010-2 [CD], Laserlight 15 730 [CD], Pickwick PMTD16012 [CD]
Crazy rhythm (rb arr)	Ev BR5003, SD1003, FS281, TopR (E)JKP2049, TR35038 WS TP153, Sun SUM1139/SUS5139, Pickwick SPC3591, Evidence 22010-2 [CD], Garland GRZ007 [CD]
Sinbad the sailor (jm arr)	Ev BR5003, SD1003, FS338, Evidence 22010-2 [CD], Laserlight 15 730 [CD], Pickwick PMTD16012 [CD]
Black orchid (nh arr)	Ev BR5003, SD1003, FS338, Evidence 22010-2 [CD], Laserlight 15 730 [CD], Pickwick PMTD16012 [CD]

	Fire Island [The happy song] (rb arr)	Ev BR5003, SD1003, FS338, Evidence 22010-2 [CD], Laserlight 15 730 [CD], Pickwick PMTD16012 [CD]
	Bijou (rb arr)	Ev BR5003, SD1003, BR5222, SD1222, FS281, TopR (E)TR35038, WS TP153, Sun SUM1139/SUS5139, Evidence 22010-2 [CD], Laserlight 15 730 [CD], Pickwick PMTD16012 [CD], Drive Entertainment (Can)DE2-41022 [CD]

[T1249] Sam "The Man" Taylor
Jazz For Commuters **:** Thad Jones (tp) Jimmy Cleveland (tb) Sam "The Man" Taylor (ts) Budd Johnson (ts-1) Georgie Auld (ts-2) Lee Anderson (p) Billy Bauer (g) Barney Richmond (b) Herbie Lovelle (d)

New York, October 15 & 22, 1958

58-XY-1185ST	Long island railroad blues	Metrojazz E/SE1008, Fresh Sound (Sp)FSRCD533 [CD]
58-XY-1186ST	All too soon (1)	- , Fresh Sound (Sp)FSRCD533 [CD]
58-XY-1187ST	Air mail special (1,2)	- , Fresh Sound (Sp)FSRCD533 [CD]
58-XY-1188ST	Body and soul (1)	Metrojazz E/SE1008, MGM K12756, Fresh Sound (Sp)FSRCD533 [CD]
58-XY-1189ST	Lester leaps in (1)	Metrojazz E/SE1008, Fresh Sound (Sp)FSRCD533 [CD]

[P1616] Tony Pastor
P.S. - Tony Pastor Plays And Sings Shaw **:** Tony Pastor And His Orchestra **:** Al Derisi, Ernie Royal, Al Stewart (tp) Jim Dahl, Frank Rehak, Chauncey Welsch (tb) Walt Levinsky (cl,as) Sam Marowitz (as) Tony Pastor (ts,cl,vcl) Al Cohn (ts,arr) Vito Price (ts) Danny Bank (bar) Nat Pierce (p,arr) Billy Bauer (g) George Duvivier (b) Don Lamond (d) Sam Donahue, Sid Feller (arr)

New York, January, 1959

	Begin the beguine (np arr)	Everest LPBR5031, Top Rank (E)45-5041
	Traffic jam (np arr)	- , Top Rank (E)JKP2025
	I'm sorry for myself (tp vcl,sf arr)	-
	Back Bay shuffle (np arr)	- , Top Rank (E)JKP2025

Indian love call (tp vcl,sf arr)	-	, Top Rank (E)45-5041
Any old time (ac arr)	-	
On the sunny side of the street (tp vcl,ac arr)	-	, LPBR5042
El rancho grande (tp vcl,sf arr)	-	

Note: Everest LPBR5042(mono) = SD1042(stereo).

[P1617] Tony Pastor
Eddie Bert (tb) Mickey Sheen (d) replace Frank Rehak, Don Lamond

New York, January 20, 1959

Frenesi (sd arr)	Everest LPBR5031, Top Rank (E)JKP2025	
Nightmare (sd arr)	-	-
Moonglow (sf arr)	-	
Summit Ridge Drive (sf arr)	-	

Note: Everest LPBR5031(mono) = SD1031(stereo).

[M7132] Clarence "Big" Miller
Big Miller (vcl) acc by Pat Brooks (tp) Vic Dickenson (tb) Phil Woods (as) Zoot Sims (ts) Al Cohn (bar) Jimmy Jones (p) Billy Bauer, Barry Galbraith (g) Chet Amsterdam (b) Gus Johnson (d)

New York, February 1959

Mr. Blues child	Un Artists UAL3047, UAS6047	
In the wee small hours of the morning	-	-

Note: United Artists UAL3047(mono) = UAS6047(stereo).
Both above titles also on Fresh Sound (Sp)FSRCD622 [CD].

[H103] Bobby Hackett
Hawaii Swings **:** Bobby Hackett (cnt) Bob Wilber (cl-1,ts-2) Lou Stein (p) Billy Bauer (g,uke) or Bucky Pizzarelli (g,uke) Bill Kahakalau (steel-g) Bob Carter (b) Dick Scott (d) Johnny Cresci (bgo)

New York, April 13, 1959

22696	Kohala march (2)	Capitol ST1316
22697	Robby-San (1,2)	-
22698	Puamana [Sea breeze] (2)	-

Note: All above titles also on Mosaic MD5-210 [CD].

[H103.10] Bobby Hackett
Dave McKenna (p) replaces Lou Stein

New York, April 17, 1959

22708	Hawaii swings (1)	Capitol ST1316
22713	Maui chimes (2)	-
22714	Hapa Haole Hula girl (2)	-
22715	On the beach at Waikiki (2)	-
22724	Song of the islands (1)	-

Note: All above titles also on Mosaic MD5-210 [CD].

[H103.20] Bobby Hackett
Stan Brauner (fl-1,cl-2,b-cl-3,ts-4) replaces Bob Wilber

New York, April 27, 1959

22739	Orchids from Hawaii (1)	Capitol ST1316
22740	Soft sands (2)	-
22741	Ku Nei (3)	-
22742	Aloha Oe (4)	-

Note: All titles from Capitol ST1316 also on Capitol T1316 titled "Hawaii Sings".
All above titles also on Mosaic MD5-210 [CD].

[B4272] Billy Bauer
Anthology **:** Billy Bauer (g) solo

New York, June 19, 1959

3558	Purple haze	Interplay IP8603
3559	Greenway	-
3560	Short stories	-

[H5373] Woody Herman
Woody Herman And His Orchestra **:** Marky Markowitz, Reunald Jones, Bernie Glow, Red Rodney, Ernie Royal (tp) Bob Brookmeyer, Jimmy Cleveland, Jim Dahl, Frank Rehak (tb) Woody Herman (cl,as,vcl) Sam Marowitz (as) Al Cohn (ts,arr) Dick Hafer, Don Lanphere (ts) Gene Allen (bar) Nat Pierce (p,arr) Billy Bauer (g) Don Lamond (d) George Roumanis, Bill Potts (arr)

New York, July 31, 1959

The devil and the stoker (wh vcl;np arr)	Sesac Trans 3102, Ad-44, Jazzland JLP917, Vogue 500068
Misery stay 'way from my door (wh vcl;bp arr)	Sesac Trans 3101, Jazzland JLP917, Vogue 500068, Jazz Society/Vogue (F)670509 [CD]

The thirteenth instant (ac acc)	Sesac Trans 3101, Jazzland JLP917, Surrey S1032, Vogue 500068, Jazz Society/Vogue (F)670509 [CD]

Note: Jazzland JLP917 title "The Fourth Herd".
Jazz Society/Vogue (F)670509 [CD] titled "In a misty mood"; see August 1, 1959; December 1962 (dated as December 26 & 27, 1963) for the rest of this CD; on this CD "Misery, stay away from my door" dated as August 1, 1959.
All above titles also on Jazz Legacy (F)JL68 titled "The Fourth Herd".
All above titles also on Mobile Fidelity UDCD630 [CD] titled "The 4th Herd and The New World of Woody Herman"; see various flwg sessions to December 1952 for rest of CD.
All above titles also on Jazz Legacy (F)JL68, Vogue VG405.

[H5374] Woody Herman
Nat Adderley (cnt) Zoot Sims (ts) Eddie Costa (vibes) Barry Galbraith (g) Milt Hinton (b) added

same date

Blues for Indian Jim (ac arr)	Sesac Trans 3102, AD-44, Jazzland JLP917, Surrey S1032, Vogue 500068
The swing machine (gr arr)	Sesac Trans 3102, AD-44, Jazzland JLP917, Surrey S1032
Johnny on the spot (np arr)	Sesac Trans 3102, Jazzland JLP17, Vogue 50068, Jazz Society/Vogue 670509

Note: All above titles also on Jazz Legacy (F)JL68, Vogue VG405, Mobile Fidelity UDCD630 [CD].

[H5375] Woody Herman
Burt Collins (tp) replaces Bernie Glow

New York, August 1, 1959

Lament for Linda (np arr)	Sesac Trans 3101, Jazzland JLP17, Surrey S1032, Vogue 50068
Summer nights (ac arr)	Sesac Trans 3102, Jazzland JLP17, Surrey S1032, Vogue 50068
The magpie (ac arr)	Sesac Trans 3102, Jazzland JLP17, Surrey S1032, Vogue 50068

Note: All three above titles also on Jazz Legacy (F)JL68, Vogue VG405, Jazz Society/Vogue (F)670509 [CD], Mobile Fidelity UDCD630 [CD].

[B15973] Solomon Burke
Solomon Burke (vcl) acc by Leon Cohen (as) Phil Kraus (vib) Moe Wechsler (p) Bert Keyes (org) Billy Bauer, Allen Hanlon, George Barnes (g) Wendell Marshall (b) Ted Sommer (d) Marcia Patterson, Elise Bretton, Lillian Clark, Charles Cassey, Jerry Duane, Mike Stewart, Alan Sokoloff (vcl) Ray Ellis (arr,dir)

New York, November 6, 1959

A5602	Doodle dee doo	(unissued)
A5603	This little ring	Atl LP8085
A5604	Be bop grandma	LP8067
A5605	It's all right	LP8085
A5606	I'm not afraid	(unissued)

Note: The above purchased from another company.

[P1618] Tony Pastor
Shakin' Up Las Vegas **:** Tony Pastor And His Orchestra **:** Guy Pastor (vcl) Tony Pastor (vcl) Penny Pryor (vcl) added, rest same

"Stardust Hotel", Las Vegas, Nevada, 1960

Smile, darn ya, smile	Cap T1415
When you're smiling	-
Let a smile be your umbrella	-
Oh Marie	-
Somebody stole my gal	-
Dark eyes [Otchitchornyia]	-
Who's sorry now ?	-
Everything's coming up roses	-
I'm confessin'	-
Bye bye, blackbird	-
Alright, okay, you win	-
You need hands	-
Your red wagon	-

B4272.10] Billy Bauer
Billy Bauer (g) solo

New York, 1960

Impressions	Interplay IP8603

[C11110] King Curtis
Azure **:** King Curtis & His Orchestra **:** Ernie Royal (tp) Ray Beckenstein (fhr) or Ray Alonge (fhr) Eddie Bert (tb) Garvin Bushell (fl,oboe) Marshal Royal (cl,as) Heywood Henry (cl,sop,bar) King Curtis (ts) Ernie Hayes (p) Billy Bauer, Mundell Lowe (g) Lloyd Trotman (b) Panama Francis (d) + strings, The Malcolm Dodds Singers (vcl group) : Anita Darian, Christine Spencer, Sue Craven, Ralph Fields, Noah Hopkins, Malcolm Dodds (backing vcl) Mac Cappos, Sammy Lowe (dir)

Bayside, Long Island, N.Y., August 26, 1960

Love is here to stay	Everest LPBR5121
Close your eyes	-
Azure	-
Offshore	-

[C11111] King Curtis
same pers.

Bayside, Long Island, N.Y., August 27, 1960

The nearness of you	Everest LPBR5121
Unchained melody	-
My love is your love	-
It ain't necessarily so	-

[C11112] King Curtis
same pers.

Bayside, Long Island, N.Y., August 28, 1960

Sweet and lovely	Everest LPBR5121
The stranger	-
Misty	-
When I fall in love	-

[B15974] Solomon Burke

New York, December 13, 1960

A5221	Keep the magic working	Atl LP8067
A5222	Just out of reach	- , LP8096, LP8109, LP8116
A5223	How many times ?	- , LP8058

[B2661] George Barnes
Guitar Galaxies **:** George Barnes, Don Arnone, Allen Hanlon, Allen Hanlon, Everett Barksdale, Al Caiola, Al Casamenti, Art Ryerson, Carl Kress (g) Billy Bauer, Bucky Pizzarelli (b-g) Andy Ackers (p,celeste) Milton Schlesinger (xyl) Phil Kraus (marimba) Jack Lesberg (b) Cliff Leeman (d) Willie Rodriguez (bgo) & misc. perc.

New York, 1961

20637	Linda mujer	Mercury PPS2011
20638	Bim bam boom	-

Note: Both above titles also on Mercury MG20956, MG29011(mono), PPS6011, SR60956, SR69011, Wing SRW16392(stereo).

[J2642] Jazz Renaissance Quintet
Movin' Easy **:** Hank D'Amico (cl) George Barnes, Billy Bauer (g) Jack Lesberg (b) Cliff Leeman (d)

New York, 1961

20626	Movin' easy	Mercury MG20605
20646	Floatin'	-
20647	You made me feel so young	-
20648	Are you ready ?	-
20649	Always	-
20650	I saw stars	-
20651	Pick yourself up	-
20652	Misty	-
20653	Private blend	-
20654	Frisky	-
20655	Dilemma	(unissued)

Note: Mercury MG20605(mono) = Mercury SR60605(stereo).

[B2662] George Barnes
George Barnes, Don Arnone, Allen Hanlon, Everett Barksdale, Al Caiola, Al Casamenti (g) Art Ryerson (ukulele-1) Carl Kress (rhythm-g) Billy Bauer, Bucky Pizzarelli (b-g,ukelele-1) Andy Ackers (p,celeste) Jack Lesberg (b) Cliff Leeman (d) Milt Schlesinger (xyl,tympani-2) Phil Kraus (marimba,chromatic bgo-2) Willie Rodriguez (bgo) & misc. perc.

New York, 1961

20689	La Paloma	Mercury PPS2011, Wing SRW16392
20690	Cuban Pete	-
20691	The lady in red	- , Wing SRW16392
20692	Anna [El negro zumbon]	-
20693	Cumana	-
20694	Orchids in the moonlight	- , Wing SRW16392
20695	Mama Inez	- , Wing SRW16392, Mercury PPMD3-12
20696	Adios	- , Wing SRW16392
20697	When Yuba plays the rhumba on the tuba (2)	- , Wing SRW16392

20698	Tequila (1)	-	, Wing SRW16392, Mercury PPMD2-12

Note: Mercury PPMD2-12, PPMD3-12(mono) = Mercury PPSD2-12, PPSD3-12(stereo).
All above titles also on Mercury MG20956, MG29011(mono), PPS6011, SR60956, SR69011(stereo).

[G4326] Benny Goodman
Benny Goodman And His Orchestra **:** Benny Goodman (cl) Ernie Royal, Bernie Privin, Nick Travis (tp) Frank Rehak, Wayne Andre (tb) Hymie Schertzer, Seymour "Red" Press (as) Al Klink, John Murtaugh (ts) Hank Jones (p) Billy Bauer (g) Jack Lesberg (b) Sol Gubin (d) Lynn Roberts (vcl)

CBS Radio, "Freedomland", New York, September 7, 1961

Let's dance (theme)	Magic (E)AWE23	
Big John special	-	
You brought a new kind of love to me (lr vcl)	-	, Jazz Archives 90510-2 [CD]
Stealin' apples	-	
I'll never say "never again" again (lr vcl)	-	
I can't get started	-	
Sugarfoot stomp	-	
King Porter stomp (*)	-	

Note: All titles, except (*), also on Sounds of Yester Year (E)DSOY731 [CD].

[G4327] Benny Goodman

NBC Radio, "Monitor", Freedomland, N.Y., September 9, 1961

Let's dance	(unissued)
At the darktown strutters' ball	-
Somebody else is taking my place (lr vcl)	-
Roll 'em	-
My reverie	Ombrads 2903
Down south camp meetin'	(unissued)
I would do anything for you	-

[H3256] Coleman Hawkins
Coleman Hawkins Quintet **:** Coleman Hawkins (ts) Bobby Scott (p) Billy Bauer (g) Major Holley (b) Eddie Locke (d)

Broadcast "Freedomland", New York, September 1, 1962

Disorder at the border	Phoenix LP13, Bean (It)01
If I had you	- , Musidisc (F)30JA5231, Bean (It)01
Bean and the boys (*)	- , Musidisc (F)30JA5231, Bean (It)01
All the things you are	- , Bean (It)01
Jericho	(unissued)

Note: (*) This title is actually "Lover come back to me".
All titles on Phoenix LP13 also on Fresh Sound FSCD1013 [CD].

[B4272.20] Billy Bauer
poss. Bobby Scott (p) Billy Bauer (g) poss. Major Holley (b) poss. Eddie Locke (d)

Broadcast "Freedomland", New York, September 1, 1962

You stepped out of a dream	Beppo BE-KOG14800

Note: Beppo BE-KOG14800 is record no. 140 in the Nostalgia Great series.

[A560] Andrew Ackers
The Jazz Guitar Album **:** Andrew Ackers Quartet **:** Andy Ackers (p,ldr) Billy Bauer (g) Milt Hinton (b) Osie Johnson (d)

New York, May, 1966

It's a blue world	Verve 2683065IMS

Note: Rest of the above double LP by other artists

[B4273] Billy Bauer
Billy Bauer (g) solo

New York, 1969

Michelle	Interplay IP8603
Lullaby of the leaves	-
When it's sleepy time down south	-

[B4274] Billy Bauer
Billy Bauer (g) John Sherin (b) Charles Kay (d)

Live "Fontana Di-Trevi Lounge", Long Island, NY, October-December, 1969

I remember you	Interplay IP8603
Misty	-
I'll remember April	-
Quiet night	-

[H5434] Woody Herman
The 40Th Anniversary Carnegie Hall Concert **:** Woody Herman And The New Thundering Herd **:** Allen Vizzutti, Nelson Hatt, John Hoffman, Dennis Dotson, Bill Byrne (tp) Danny Stiles (tp-1) Jim Pugh, Dale Kirkland (tb) Jim Daniels (b-tb) Woody Herman (cl,as,vcl) Frank Tiberi (ts,fl,cl) Gary Anderson (ts,fl,alto-fl,cl) Joe Lovano (ts,fl) John Oslawski (bar,alto-fl,bassax,cl) Pat Coil (keyboards) Billy Bauer (g) Rusty Holloway (b) Chubby Jackson (b-2,14) Dan D'Imperio (d) Don Lamond (d-2) or Jake Hanna (d-14) featuring : Pete Candoli (tp-4) Conte Candoli (tp-10) Phil Wilson (tb-12) Flip Phillips (ts-3) Jimmy Giuffre (ts-6) Stan Getz (ts-7) Al Cohn (ts-8) Zoot Sims (ts-9) Nat Pierce (p-5) Ralph Burns (p-11) Jimmy Rowles (p-13) Mary Ann McCall (vcl)

Live "Carnegie Hall", New York, November 20, 1976

Introduction	RCA BGL2-2203	
Blue flame (theme and acknowledgement) (1,2)	RCA BGL2-2203, RCA Bluebird 6878-2-RB [CD]	
Apple honey (1,2,3,4,5,*)	-	-
Sweet and lovely (1,2,3,5)	-	-
Four brothers (1,2,6,7,8,9,*)	-	-
Brotherhood of man (1,4,14)	-	-
Early autumn (14,*)	-	-
Wrap your troubles in dreams (mam vcl) (3,5,11,14)	-	-
Everywhere (14)	-	-
Bijou (12,14)	-	-
Cousins (6,8,9,13,14,*)	-	-
Penny arcade	-	
Crisis	-	
She's gone	-	
Fanfare for the common man	-	
Blues in the night (wh vcl)	-	
Blue Serge (9)	-	-
Blue Getz blues (9,*)	-	-
Caldonia [What makes your big head so hard ?] (wh vcl) (1,*) (finale)	-	-
Blue flame (Woody's theme)	-	
Goodnight	-	

Note: All listed musicians are included on the finale "Caldonia".
Billy Bauer (g) is not listed on RCA BGL2-2203.
(*) These 6 titles also on RCA Bluebird 61062-2 [CD] titled "Early Autumn".

All titles From RCA Bluebird 6878-2-RB [CD] also on RCA (Eu)ND86878 [CD].
All above titles also on RCA (Jap)RCA9129/30, (Jap)RJL2573/4.

[P3883] Flip Phillips
Bob Wilber (sop) Phil Woods (as) Flip Phillips, Scott Hamilton (ts) Ralph Sutton (p)
Billy Bauer (g) Bob Haggart (b) Jake Hanna (d)

Live "Hilton Hotel", Deerfield Beach, FL, March 24-26, 1995

Sweet and lovely	Arbors Jazz ARCD19281 [CD]
Perdido	-

Note: A companion DVD was also released with all the tunes from Arbors Jazz ARCD19281 [CD] plus 3 more titles.

For a session from November 5, 7 & 9, 1995 see Kenny Davern.

The following discography includes recordings dates compiled by Thea Luba that do not appear in Tom Lord's discography. These sessions appear in Bauer and Luba, *Sideman*, i, xxxiii.

Carl Hoff and His Orchestra

October 7, 1941

When Johnny Comes Marching Home	Okeh Col 6450	Matrix 31136
Swing Low, Sweet Chariot		Matrix 31133

The recording day and matrix numbers provided by http://www.78discography.com/OK6000.htm.

George Barnes

George Barnes (g), Clark Terry (tp, flgh), Bernie Leighton (p), Billy Bauer (g), Eddie Costa (xyl), Eddie Shaughnessy (bongo), Hank D'Amico (cl), Al Cohn (ts)

1961

Singin' In the Rain	Mercury PPS 2020
Have You Met Miss Jones	
Jeepers Creepers	
Runnin' Wild	
Indiana	
Guitars Galore	
Liza (All the Clouds'll Roll Away)	
Sugar (That Sugar Baby of Mine)	
Waitin' At the End of the Road	
Too Marvelous for Words	
Should I?	
Pickin' Plenty	

Maggie Flynn (The Original Broadway Cast Recording) RCA LSOD-2009

How Now Dow Jones (The Original Broadway Cast Recording) RCA LOC-1142

The following comprises a list of particpants at Billy Bauer's Sherwood Inn sessions. This list was originally compiled by Marion Bauer at the request of her husband, and was provided to the author by Bill Bauer. Listings including only a last name have been omitted.

Trumpet	**Trombone**	**Saxophone**	**Bass**
John Carisi	Bob Alexander	Lou Donaldson	Arvell Shaw
Ruby Braff	Eddie Bert	Sam Most	Peter Ind
Buck Clayton	Vic Dickenson	Eddie Barefield	Clyde Lombardi
Rusty Dietrich	Lou McGarrity	Ted Brown	Bob Haggard
Bobby Hackett	Frank Rehak	Sal Yeager	Joe Benjamin
Max Kaminsky	Billy Byers	Gene Quill	Bob Peterson
Jimmy Maxwell	Bob Brookmeyer	Bud Johnson	Bill Crow
Lou Olds	Willie Dennis	Al Klinch	Sonny Dallas
Bernie Priven	Ray Diehl	Lee Konitz	Arnold Fishkind
Doug Netlone		Hal McKusick	Leonard Gaskin
Doc Severinsen		Phil Olivello	Al Hall
Charles Shavers		Paul Selden	Milt Hinton
Marky Markowitz		Bommie Richmond	Tommy Potter
Pee Wee Irvin		Phil Woods	Whitey Mitchell
Clark Terry		Zoot Sims	Bill Takas
Art Farmer		Jimmy Giuffre	Gene Raymond
Joe Wilder		Bob Wilber	Gene Traxler
Howard McGee		Dean Kincaide	Joe Williams
Roy Eldridge		J.R. Monterose	Chubby Jackson
Joe Newman		Carmine Leggio	Ben Tucker
Harry Edison		Seldon Powell	Steve Swallow
Don Ferrara		Sam Taylor	Addison Farmer

Nick Travis

Jimmy McPartland

Wendall Marshall

Gene Taylor

Art Davis

Art Lucas

Eddie Walson

Drums

Mousey Alexander

Ray Burns

John Cresii

Bobby Donaldson

Buzzy Druton

Morey Feld

Roy Haynes

Denzil Best

O.C. Johnson

Don Lamond

Ronnie Bedford

Cliff Lehman

Gus Johnson

Dick Scott

Charles Perry

Ed Shaughnessy

Arthur Taylor

George Wetling

Gary Chester

Dave Bailey

Panama Francis

Roy Mosca

Gus Johnson

Guitar

Billy Bauer

Jimmy Raney

Howie Collins

Piano

Lennie Tristano

Marian McPartland

Marty Napoleon

Vibes

Teddy Charles

Eddie Costa

Clarinet

Hank D'Amico

Joe Dixon

French Horn

Julius Watkins

Charles Persip

Freddy Sommers

Arthur Phillips

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Curriculum Vitae of the Author

Born: March 16, 1978

Birthplace: Bethlehem, Pennsylvania

Education

Liberty High School (1992–1996) (Bethlehem, Pennsylvania)	College Preparatory Track	High School Diploma
Moravian College (1997–2000) (Bethlehem, Pennsylvania)	Philosophy	Bachelor of Arts *Summa cum Laude*

Occupations

Dave Phillips Music and Sound Phillipsburg, New Jersey	Sales Associate	Jan. 2012–Nov. 2013
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