



Sonny Stitt



Bennie Green



Charlie Parker has had many admirers and his influence can be detected in numerous styles, but few have been as avid a disciple as Sonny Stitt. There was almost note-for-note imitation in several early Stitt solos, and the closeness remained until Stitt began de-emphasizing the alto in favor of the tenor, on which he artfully combined the influences of Parker and Lester Young. Stitt gradually developed his own sound and style, though he was never far from Parker on any alto solo. A wonderful blues and ballad player whose approach influenced John Coltrane, Stitt could rip through an up-tempo bebop stanza, then turn around and play a shivering, captivating ballad. He was an alto saxophonist in Tiny Bradshaw's band during the early '40s, then joined Billy Eckstine's seminal big band in 1945, playing alongside other emerging bebop stars like Gene Ammons and Dexter Gordon. Stitt later played in Dizzy Gillespie's big band and sextet. He began on tenor and baritone in 1949, and at times was in a two-tenor unit with Ammons. He recorded with Bud Powell and J.J. Johnson for Prestige in 1949, then did several albums on Prestige, Argo, and Verve in the '50s and '60s. Stitt led many combos in the '50s, and re-joined Gillespie for a short period in the late '50s. After a brief stint with Miles Davis in 1960, he reunited with Ammons and for a while was in a three-tenor lineup with James Moody. During the '60s, Stitt also recorded for Atlantic, cutting the transcendent *Stitt Plays Bird*, which finally addressed the Parker question in epic fashion. He continued heading bands, though he joined the Giants of Jazz in the early '70s. This group included Gillespie, Art Blakey, Kai Winding, Thelonious Monk,

and Al McKibbin. Stitt did more sessions in the '70s for Cobblestone, Muse, and others, among them another definitive date, *Tune Up*. He continued playing and recording in the early '80s, recording for Muse, Sonet, and *Who's Who in Jazz*. He suffered a heart attack and died in 1982.

Bennie Green was one of the few trombonists of the 1950s who played in a style not influenced by J.J. Johnson (Bill Harris was another). His witty sound and full tone looked backwards to the swing era yet was open to the influence of R&B. After playing locally in Chicago, he was with the Earl Hines Orchestra during 1942-1948 (except for two years in the military). Green gained some fame for his work with Charlie Ventura (1948-1950) before joining Earl Hines' small group (1951-1953). He then led his own group throughout the 1950s and '60s, using such sidemen as Cliff Smalls, Charlie Rouse, Eric Dixon, Paul Chambers, Louis Hayes, Sonny Clark, Gildo Mahones, and Jimmy Forrest. Green recorded regularly as a leader for Prestige, Decca, Blue Note, Vee-Jay, Time, Bethlehem, and Jazzland during 1951-1961, although only one further session (a matchup with Sonny Stitt on *Cadet* in 1964) took place. Bennie Green was with Duke Ellington for a few months in 1968-1969 and then moved to Las Vegas, where he spent his last years working in hotel bands, although he did emerge to play quite well at the 1972 Newport Jazz Festival and in New York jam sessions.



My Main Man

Sonny Stitt and Bennie Green

Tenor Saxophone - Sonny Stitt

Trombone - Bennie Green

Alto Saxophone - Sonny Stitt

Drums - Dorel Anderson

Guitar - Joe Diorio

Organ - Bobby Buster

1 Flame And Frost 4:32

2 Let's Play Chess 4:50

3 Double Dip 4:42

4 Our Day Will Come 5:18

5 My Main Man 5:57

6 The Night Has A Thousand Eyes 5:15

7 Broilin' 4:26

Total Time: 35:00

Transferred from a 15ips 2-track tape

Engineer - Ron Malo

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For more info e-mail us:
admin@highdeftapetransfers.com
or visit our website:
www.highdeftapetransfers.com

