

THE RECORDINGS OF THE CHOCOLATE DANDIES

An Annotated Tentative Personnel - Discography

THE CHOCOLATE DANDIES

During the 1920s, many bands (including those led by Duke Ellington and Fletcher Henderson) used pseudonyms to get round clauses in contracts that forbade them to record for rival companies. Most bands picked random names for these illicit sessions, but behind McKinney's use of the name of 'The Chocolate Dandies' it seems there lay complicated machinations. In 1926 a Louisville trumpeter, Charles Victor Moore, had formed a band called 'The Chocolate Dandies' for a year's booking at the 'Silver Slipper' in Toronto, Canada. In 1927, Jean Goldkette heard about the band and signed them as an alternate for his only other black band, McKinney's. Moore's band never achieved anything like the fame that the Cotton Pickers gained, but his band ably filled-in at the Graystone when the more well-known unit was touring; Goldkette insisted that the band was billed as 'McKinney's Chocolate Dandies'. Both Goldkette and Charles Horvath realised that the chances of obtaining high class work for this 'second' band would be greatly enhanced if their name was brought to a wider public via gramophone recordings. To ensure that the recordings were first class the Cotton Pickers were used. The ploy was truly intricate, for it was suggested that McKinney's record one number as a small band, which they did, the last title of their session being a remake of 'Four Or Five Times', using only seven of the band, thus the 'Chocolate Dandies' could be presented as a small band or as a large band. As with the best laid schemes, things did not turn out as anticipated, the impact of these recordings had no effect on the career of the "real" 'Chocolate Dandies', and at the end of 1928 their connection with Jean Goldkette ended. The 'Chocolate Dandies' name became common property. Moore himself later joined McKinney's Cotton Pickers." (J. Chilton, McKinney's Music)

With the 'Chocolate Dandies' name as common property, a couple of recordings have been cut by groups bearing this very name on the record labels. These groups could be working bands or recording bands collected for the respective session of different recording companies.

This personnel-discography is based on Rust, Jazz And Ragtime Records 1897 - 1942.

Personnel are taken from this source, but modified in the light of earlier or subsequent research or on the strength of my own listening, discussed with our listening group or other interested collectors.

- Documented, most certain and aurally absolutely obvious identifications are listed thus: **Chocolate Dandies**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Chocolate Dandies*
- Not attributable identifications – although the musician in question might be an otherwise well-known person – are listed thus: **unknown**
- If a possible identification for an otherwise unknown musician is suggested by the author without the possibility to prove the factual evidence, it is listed thus: (*Chocolate Dandies*)

When feeling certain without a musician's documented presence, I have not refrained from altering Rust's statements without using italics. In any case, my statements are open to discussion and I would appreciate any contribution - pro or contra!

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session! Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

This discography still is - and will certainly be - a work in progress for a long time, if not eternally. Yet, on the way to a definite discography of all jazz recordings before 1942 - which certainly will never be possible - it is intended to fill some gaps that have not been treated before.

The following statements and the resulting list of recordings only reflect the opinion of this writer/listener and are open to discussion. More so, discussion is eagerly invited. Corrections, amendments and controversial opinions are much appreciated.

CHOCOLATE DANDIES

001 **THE BIG CHOCOLATE DANDIES**

Nat Natoli, Tommy Dorsey – tpt; Jack Teagarden – tbn;
Don Redman, Jimmy Dorsey – alt, clt; Frank Teschmacher – ten, clt;
Frank Signorelli – pno; Carl Kress – bjo, gtr; Hank Stern – bbs; Stan King – dms, vib;
George Thomas – voc; Don Redman – arr

New York,

Sep. 29, 1928

401171-A	Cherry	OK 41136,	Swaggie S 1249 (LP)
401171-B	Cherry	OK uniss 78,	Retrieval RTR 79071
401171-C	Cherry	<i>Par (E) R-365,</i>	<i>IAJCR 2 (LP)</i>

These sides, as far as I know, were cut by the first mixed recording band ever in the U.S.A. The personnel is part of the 'Dorsey Brothers and Their Orchestra', enhanced by two key musicians of 'McKinney's Cotton Pickers' of Detroit.

The Dorsey Brothers were in the Okeh studio cutting two sides with their original band, 'Round Evening' and 'Out Of The Dawn'. And it is believed by some, that the two MCKP musicians, Redman and Thomas, "were in the Okeh offices arranging what would become their 'Chocolate Dandies' date the following month" (Jeff Healey, CD booklet Jazz Oracle BDW 8004). And possibly, Don Redman had his arrangement of his own latest composition 'Cherry' in his wallet, and somebody was eager to record it on the spot.

As Redman's arrangements at this time were written for three reed players – not four as in later years – I assume that 'Fathead' Thomas was employed as vocalist only. (The saxophone section chorus aurally does not include a second tenor sax part!)

The trumpet soloist heard playing the muted obligato to Thomas' vocal chorus certainly is Tommy Dorsey, demonstrating that he could play trumpet, too, as he had been taught by his father.

The arrangement is the same one as used at the MCKP session of July 12, 1928.

Rust lists this session as 'The Big Aces' in all his editions, but notes that Parlophone and Odeon A-2414 items are named 'The Big Chocolate Dandies', and Odeon 165125 as 'The Little Aces'. Rust*6 only lists a take -B – all other Rusts do not – and I wonder whether the IAJRC people did really listen – or read - when editing their LP.

Re takes: I received a transcription of this title from the early LP IAJRC 2, but I have to note that the alleged take -C on this LP is decidedly identical to take -A on the Swaggie LP! Thus, I have listed take -C in italics (see above). The existence of a factual take -C has to be seriously doubted.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Nat Natoli (tp); Tommy Dorsey (tb & tp); Don Redman, George Thomas, Jimmy Dorsey, Frank Teschemacher (s); Frank Signorelli (p); Stan King (dm) (Teschemacher plays the tenor sax solo. French Odeon issue under the name of 'The Little Aces')*

- *Rust*2: Tommy Dorsey, Nat Natoli (tpt); Jack Teagarden (tbn); Don Redman, Jimmy Dorsey (clt, alt); Frank Teschemacher (clt, ten); George Thomas (ten, vcl); Frank Signorelli (pno, cel); Carl Kress (gtr); Hank Stern (bbs); Stan King (dms)*

- *Rust*3,*4,*6: Tommy Dorsey -Nat Natoli -t; Jack Teagarden -tb; Don Redman -cl -as -a; Jimmy Dorsey -cl -as; Frank Teschemacher -cl -t; George Thomas -ts -v; Frank Signorelli -p; Carl Kress -bj; Hank Stern -bb; Stan King -d -vib. Note: Parlophones and Odeon A-2414 as 'The Big Chocolate Dandies'; Odeon 165125 as 'The Little Aces'.*

Tunes Structures:

Solos ad-lib:

401171: *TD m-tpt obbl to voc 32; FT ten 8*

Notable differences of takes:

401171-A: *tpt obligato to vocal chorus: tpt starts very softly on second bar, then getting stronger in bar 4*

401171-B: *tpt obligato to vocal chorus: tpt starts on second beat of first bar*

401171-C: *identical to take -A*

002 THE CHOCOLATE DANDIES

New York,

Oct. 10, 1928

Don Redman – alt, clt, dir;

Langston Curl, John Nesbitt – tpt; Claude Jones – tbn;

Milton Senior, George 'Fathead' Thomas – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno, cel; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;

Lonnie Johnson – gtr (1,2); Don Redman, George Thomas, Dave Wilborn – voc (4);

Don Redman – arr (1, 4); John Nesbitt – arr (3); Will Hudson – arr (2)

401218-B Paducah

OK 8627,

Frog DGF 27

401219-A Star Dust

OK 8668,

Frog DGF 27

401220-B Birmingham Break-Down

OK 8668,

Frog DGF 27

401221-A Four Or Five Times

OK 8627,

Frog DGF 27

This, in fact, are the famous McKinney's Cotton Pickers from Detroit, one of the first-rate black big bands of the late 1920s/early 1930s, yet playing under the pseudonym 'Chocolate Dandies'. John Chilton explains the particulars of this change of the band's name below.

The last title is recorded by a small unit only from the band, consisting of Langston Curl, tpt, Claude Jones, tbn, Don Redman, alt, and George Thomas, clt, together with the rhythm section as given. They were billed as 'The Little Aces' on Okeh and as 'The Little Chocolate Dandies' on Parlophone (Chilton, McKinney's Music).

'Paducah' is a 12-bar blues tune composed and arranged by Don Redman. 'Star Dust' is written and published in Db originally, but the MKCP arrangement by Will Hudson has the tune in natural D – if not the CD publishers have transcribed it half-a-note upwards when remastering their original 78 disc. It doesn't matter at all, by the way, but listen to that wonderful cymbal playing behind Don Redman's alto solo! In 'Birmingham Break-Down' we find an early composition by Duke Ellington which he recorded in late 1926 already, interpreted here in John Nesbitt's arrangement and at a pace of 260 bpm in contrast to the Ellington version of 212 bpm. 'Four Or Five Times' has some soft and tame vocal cum instrumental call-and-response patterns by a diminished band personnel (L. Curl, C. Jones, George Thomas on clarinet/vocal, DR, TR, DW, CA, and DW, GT,CJ vocal trio).

Notes:

- *Delaunay, New Hot Discography 1948: Langston Curl, John Nesbitt (tp); Claude Jones (tb); Don Redman, Milton Senior, George Thomas, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Bob Escudero (b); Cuba Austin (dm); Don Redman (vo).*

- *Rust*2,*3: Langston Curl, John Nesbitt (tpt); Claude Jones (tbn); Don Redman, Milton Senior (clt, alt); George Thomas, Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo); Lonnie Johnson (gtr); Bob Escudero (bbs); Cuba Austin (dms); Redman, Thomas and another (voc trio).*

- *Rust*4,*6: Don Redman -cl -as -v -dir; Langston Curl -John Nesbitt -t; Claude Jones -tb; Milton Senior -cl -as; George Thomas -cl -as -v; Prince Robinson -cl -ts; Todd Rhodes -p; Dave Wilborn -bj -v; Lonnie Johnson -g (first two titles only); Bob Escudero -bb; Cuba Austin -d.*

- *J. Chilton, McKinney's Music, p.20: "In 1926 a Louisville trumpeter, Charles Victor Moore, had formed a band called 'The Chocolate Dandies' for a year's booking at the 'Silver Slipper' in Toronto, Canada. In 1927, Jean Goldkette heard about the band and signed them as an alternate for his only other black band, McKinney's. Moore's band never achieved anything like the fame that the Cotton Pickers gained, but his band ably filled-in at the Graystone when the more well-known unit was touring; Goldkette insisted that the band was billed as 'McKinney's Chocolate Dandies'. Both Goldkette and Charles Horvath realised that the chances of obtaining high class work for this*

'second' band would be greatly enhanced if their name was brought to a wider public via gramophone recordings. To ensure that the recordings were first class the Cotton Pickers were used. The ploy was truly intricate, for it was suggested that McKinney's record one number as a small band, which they did, the last title of their session being a remake of 'Four Or Five Times', using only seven of the band, thus the 'Chocolate Dandies' could be presented as a small band or as a large band. As with the best laid schemes, things did not turn out as anticipated, the impact of these recordings had no effect on the career of the 'real' 'Chocolate Dandies', and at the end of 1928 their connection with Jean Goldkette ended. The 'Chocolate Dandies' name became common property. Moore himself later joined McKinney's Cotton Pickers."

Tune Structures:

401218-B *Paducah* Key of Eb OKeh

(Intro 8 bars ens)(Chorus 1 12 bars PR clt + ens)(Chorus 2 12 bars PR clt + ens)(Chorus 3 12 bars JN o-tpt + ens)(Chorus 4 12 bars LJ gtr)(Chorus 5 12 bars LJ gtr)(Coda 8 bars ens)

401219-A *Star Dust* Key of D (!) OKeh

(Intro 4 bars ens)(Verse 16 bars JN o-tpt + ens)(Chorus 1 32 bars AA' DR alt)(Chorus 2 32 bars AA' TR pno 16 – LJ gtr 14 – PR clt 2)(Chorus 3 32 bars AA' PR clt + ens 8 – JN o-tpt + ens 8 – ens + JN o-tpt 16)

401220-B *Birmingham Break-Down* Key of Ab / Db / Ab OKeh

(Intro 16 bars AA' ens)(Chorus A1 20 bars AB JN o-tpt + ens)(Chorus A2 20 bars AB ens)(Interlude 16 bars AA' ens)(Chorus A3 20 bars AB saxes – middle break brass)(?Verse 16 bars ens)(Chorus A4 20 bars AA' ens)(Chorus B1 12 bars PR ten)(Chorus B2 12 bars CA dms/cymbal)(Chorus B3 12 bars ens)

401221-A *Four Or Five Times* Key of Eb OKeh

(Intro 8 bars ens)(Chorus 1 16 bars AA' ens + CJ o-tbn)(Chorus 2 16 bars AA' DR alt + ens)(Bridge 4 bars TR pno)(Chorus 3 16 bars AA' DW-GT-CJ-CA voc choir + DR alt)(Chorus 4 16 bars AA' DR alt – GT voc call-and-response)(Chorus 5 16 bars AA' DR alt – ens call-and-response)(Coda = intro 8 bars ens)

Solos ad-lib:

401218-B: ?PR clt 24; JN o-tpt 12; LJ gtr 24

401219-A: ?LC o-tpt 16; DR alt 30; TR pno 15; LJ gtr 1+14; PR clt 2+8; JN o-tpt 8; PR clt over ens 14

401220-B: JN o-tpt 20; PR ten 11

401221-A: CJ o-tbn over ens 16; DR alt 16; TR pno 4; DR alt fills with voc trio 14; DR alt chase with GT voc 16

003 THE LITTLE CHOCOLATE DANDIES

New York,

Sep. 18, 1929

Leonard Davis – tpt; J. C. Higginbotham – tbn;

Benny Carter, Don Redman – alt, clt; (Robert Carroll?) – ten;

Thomas Fats Waller – pno; Dave Wilborn – bjo; Billy Taylor – bbs; George Stafford – dms; Don Redman – cel;

J. C. Higginbotham, Don Redman, Benny Carter - voc-trio; Don Redman – scat voc;

Benny Carter – arr

402965-C That's How I Feel Today

OK 8728,

Chronological Classics 522

402966-D Six Or Seven Times

OK 8728,

Chronological Classics 522

This very beautiful recording band certainly is some sort of early All Star band collected by advice of or by Benny Carter himself, as I believe, not by Don Redman as stated in Berger, Berger, Patrick, Benny Carter Vol. II, p. 39. The musicians are lured out of the Charlie Johnson band (Len Davis, Cyrus St. Clair, George Stafford), the Henderson band – perhaps! (Rex Stewart, Coleman Hawkins), and Luis Russell (J.C. Higginbotham). Redman was with McKinney's Cotton Pickers, Carter with the Savoy Play Boys, and Fats Waller was his own bandleader-soloist. The only person not known until today is the banjo player. If you'd allow me "an educated guess" I would opt for Dave Wilborn of the McKinney's Cotton Pickers, band mate of Redman, and known for his very strict four-four playing which you may hear on these two sides. He might have been in New York together with Redman, just like on Dec. 05, 1928, when both men were members of Louis Armstrong's Savoy Ballroom Five – the 'Save It, Pretty Mama' session. This player certainly is not Bobby Johnson from the Charlie Johnson band because of this player's strict 4/4 playing which is not Johnson's style. Bobby Johnson uses trills and tremolos very often and everywhere. There might even be the possibility that Carter brought the Savoy Play Boys' banjo player, Talcott Reeves, later with Don Redman. The light ringing banjo sound might even be Buddy Christian's.

After an introduction with typical Carterish four-part harmonized chords a trumpet player starts musical proceedings with a beautiful ad-lib solo in the first chorus of 'That's How I Feel Today', playing only the three A parts of the chorus in front of Don Redman's clarinet obligato, the middle B part being played by the Carter led saxophone section in typical Carter style. This player's tone and style is clear, hot and urgent, making frequent use of blue notes when varying the melody line in his solo, using final vibrato and off-beat phrasing. But close listening reveals that there is only one trumpeter present at this session. And because of Rex Stewart's absence from New York with the Fletcher Henderson band in September 1929, this trumpet player has to be Davis judging from style and tone. After Fats Waller's piano solo it is Carter soloing on the three A parts of the chorus again, the B part arranged for three saxophones in inimitable Carter style. After the bridge we hear the ensemble led by the majestic Leonard Davis in 4 bar riffs followed by Higginbotham on trombone and a 16-bar band ride out. This title definitely is arranged by Carter. As comparison listen to the same title by McKinney's Cotton Pickers of November 09, 1929 – there titled 'The Way I Feel Today' – with a definite Don Redman arrangement.

On 'Six Or Seven Times' little trumpet can be heard. The whole title consists of a Benny Carter alto solo, a three-part vocal chorus and a chase chorus with Carter on alto and Don Redman answering him scat singing. And then finally the phrase that later as a riff was part of Count Basie's 'One O'Clock Jump', which, by the way, is also played as an introduction.

Cyrus St. Clair's presence is distinctly questioned, and stylistic reasons point to Billy Taylor, Charlie Johnson's tuba man at this time – and band-mate to Len Davis. But George Stafford's great cymbal work is a joy to hear. He certainly was one of the real great drummers of his time. I only wished we had a bunch full of more titles of this great pick-up band.

The only really noteworthy fact is that Coleman Hawkins does not play any solo note at all! Would Hawkins really be that modest and unassuming to be part of an all-star pick-up recording band and not to solo? Nothing at all points at his presence. May this possibly mean that we do have another tenor sax player here? Because of Redman's presence we might possibly hear Prince Robinson on tenor, or because of the many Charlie Johnson men in this aggregation they might also have brought Benny Waters, but I assume that Benny Carter brought Robert Carroll, tenorist of the band Carter led at this time at the Alhambra Ballroom.

And this certainly means that no Henderson musician at all is present here, as the Henderson band was at the Pla-Mor Ballroom in Kansas City in September 1929, not being back in New York before late November. Unfortunately, the record on the label does not say anything about the participants. It would be very interesting therefore to be told whose recognition the presence of Hawkins and Stewart was.

Notes:

- Jazz Directory, Vol.2, Vol.6: not listed (!)

- Delaunay, *New Hot Discography 1948*: Leonard Davis, Rex Stewart (tp); J.C. Higginbotham (tb); Don Redman (vo & s); Benny Carter (as); Coleman Hawkins (ts); Fats Waller (p); and others.

- Rust*3,*4: Rex Stewart -c; Leonard Davis -t; J.C. Higginbotham -tb-v; Don Redman, Benny Carter -cl-as-v; Coleman Hawkins -ts; Fats Waller -p; unknown -bj; Cyrus St.Clair -bb; George Stafford -d
 - W.C. Allen, Hendersonia, p.250: „On September 18, 1929, Coleman Hawkins recorded two titles for Okeh with a pickup group, *The Chocolate Dandies*.“
 - Berger, Berger, Patrick, Benny Carter Vol. II, p.39: Rex Stewart, Leonard Davis (tp); J.C. Higginbotham (tb); DonRedman, Benny Carter (as, cl, v); Coleman Hawkins (ts); Fats Waller (p); Bobby Johnson (bj); Cyrus St. Clair (tuba); George Stafford (d)
 - L. Wright, Okeh Race Records, *The 8000 Race Series*: no personnel.
 - L. Wright, *Fats In Fact*: Rex Stewart, c; Leonard Davis, t; J.C. Higginbotham, tb; Don Redman, cl, as, v (2); Benny Carter, as, v (2); Coleman Hawkins, ts; Fats Waller, p, cel (2); Bobby Johnson, bj; Cyrus St. Clair, bb; George Stafford, d. „Note that a vocal version of the first title was originally selected for issue, but the choice was later changed in favour of the non-vocal take. Both tunes were arranged by Benny Carter.“
 - Rust*6: Rex Stewart, c; Leonard Davis, t; J.C. Higginbotham, tb-v; Don Redman, Benny Carter, cl,as,v; Coleman Hawkins, ts; Fats Waller, p; unknown bj; Cyrus St.Clair, bb; George Stafford, d.
Personnels on LP/CD covers
 - Folkways (US) FJ 2808 (LP), cover: Leonard Davis, Rex Stewart, trumpets; J.C. Higginbotham, trombone; Don Redman, vocal and saxophone; Benny Carter, alto sax; Coleman Hawkins, tenor sax; 'Fats' Waller, piano; others unknown or disputed.
 - Odeon (G) 83 247 (LP), cover: Rex Stewart, Leonard Davis (cornet and trumpet); J.C. Higginbotham (trombone); Don Redman, Benny Carter (alto saxophones); Coleman Hawkins (tenor saxophone); Thomas 'Fats' Waller (piano); unknown banjo, brass bass, and drums.
 - Parlophone (UK) PMC 7038 (LP), cover: Rex Stewart (cornet); Leonard Davis (trumpet); J.C. Higginbotham (trombone); Don Redman, Benny Carter (clarinets, alto saxophones and vocal duet on 'Six Or Seven Times'); Coleman Hawkins (tenor saxophone); Fats Waller (piano); unknown banjo; Cyrus St.Clair (tuba); George Stafford (drums).
 - Swaggie (Aus) S 1249 (LP), cover: Rex Stewart, cornet; Leonard Davis, trumpet; Jay C. Higginbotham, trombone; Don Redman, Benny Carter, clarinets and alto saxophones; Fats Waller, piano; unknown, banjo; Cyrus St. Clair, tuba; George Stafford, drums.
 - Jazz Archives No 67 (F) 157982 (CD), booklet: Rex Stewart (cnt); Leonard Davis (tp); J.C. Higginbotham (tb); Don Redman (cl, as, vo); Benny Carter (cl, as, vo); Coleman Hawkins (ts); Fats Waller (p); unknown (bjo); Cyrus St. Clair (tu); George Stafford (dm).
 - Media 7 (F) MJCD 22 (CD), booklet: Rex Stewart, Leonard Davis (tp); J.C. Higginbotham (tb); Don Redman (cl, as, voc, arr); Benny Carter (as, cl, voc); Coleman Hawkins (ts); Fats Waller (p); Bobby Johnson (bj); Cyrus St. Clair (tu); George Stafford (d).
 - JSP Records (UK) JSP 928A, booklet: Rex Stewart - trumpet; Claude Jones - trombone; Don Redman - sax, vocal; Benny Carter - alto sax; Coleman Hawkins - tenor sax; Fats Waller - piano; unknown - tuba, drums, banjo; unknown - vocal trio.

Tunes Structures:

- 402965-C *That's How I Feel Today* Key of Eb Okeh
 (Intro 8 bars ens)(Chorus 1 32 bars AABA tpt LD - clt obligato DR / middle eight sax section)(Chorus 2 32 bars pno TFW)(Chorus 3 32 bars alt BC / middle eight sax section)(Bridge 6 bars / ens 2 - pno 4)(Chorus 4 32 bars ens - tbn JCH / middle and last eight ens)
 402966-D *Six Or Seven Times* Key of Eb Okeh
 (Intro 8 bars ens 2 saxes!)(Chorus 1 16 bars ens)(Chorus 2 16 bars alto BC)(Vamp 4 bars pno TFW)(Chorus 3 16 bars vocal trio)
 (Chorus 4 16 bars alt BC chase with voc DR)(Chorus 5 16 bars alt BC alternating with ens)(Coda 8 bars ens 2 saxes)

Solos ad-lib:

- 402965-C: LD m-tpt 16+6, FW pno 2+32, BC alt 16+5, FW pno 4, JCH o-tbn 4+4
 402966-D: BC alt 16, FW pno 4, BC alt - DR voc trade 16

004 CHOCOLATE DANDIES

Chicago, c. Nov. 20, 1930

Clarence "Count" Rich - tpt;
 Faber W. Smith - alt; Warren Smith - ten;
 Lloyd Smith - pno, ldr; Jimmy Smith - bjo; Earl Roach - dms;
 Earl Roach - voc
 C-6828- That's My Stuff

Voc 1617, Frog DGF 7

This recording is by Lloyd Smith and his Gut-Bucketeers, a little-known family band of four brothers - their sister also participating with her vocals - from Chicago. (There is a very informative article on the Smiths by Paul A. Larson in *Storyville* 83, p.164/65.) And it is an unanswered question why this single side by the band was issued under the 'Chocolate Dandies' banner, while the four remaining sides carried their true band name Lloyd Smith and his Gut-Bucketeers.

The soloists - trumpet, alto sax and piano - show good craftsmanship and solid musicality, but it certainly is not comprehensible that the trumpet player was thought to be Jabbo Smith in earlier times of discography, although he is the most capable musician of the whole aggregation.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: not listed
 - Rust*2: Jabbo Smith? (cnt, vcl); unknown (alt); unknown (ten); unknown (pno); unknown (bjo); unknown (dms)
 - Rust*3: unknown -c; unknown -as; unknown -ts; unknown -p; unknown -bj; unknown -d; unknown -v
 - Rust*4: ?Punch Miller -c; Fred Howard -as; unknown -ts; Zinky Cohn -p; unknown -bj; unknown -d
 - Rust*6: Clarence "Count" Rich, t; Faber Smith, as; Warren Smith, ts; Lloyd Smith, p; Jimmy Smith, bj; Earl Roach, d, v

005 THE CHOCOLATE DANDIES

New York, Dec. 04, 1930

Rex Stewart - cnt; Jimmy Harrison - tbn;
 Benny Carter - alt, voc; Coleman Hawkins - ten;
 Horace Henderson - pno; Clarence Holiday - bjo; John Kirby - sbs
 404566-A Goodbye Blues

Col 35679, Chronological Classics 522

In a way, this recording, together with its companions of session 005, seem to mark the beginning of what is called Swing to me - and this at an early time. But here we find a group of young and up-to-date musicians - we would call them "hip" today - trying out what could be done with the musical things they had in their minds. Harrison and Hawkins certainly were seniors - if only of a few years - of the young bunch, but they were equally advanced musically.

Aside of his phenomenal soloistic powers on the alto-sax, Benny Carter starts his "crooner" career here, but the high-spots definitely are the very beautiful solos of Harrison and Hawkins after Bobby Stark's (recte Rex Stewart's) 30 bars of an improvised sort of melody.

W.C. Allen, Hendersonia, p. 264, says: "Personnel is from standard discographical references, except that the trumpet soloist sounds more like Rex Stewart than like Bobby Stark, usually listed for this session (cf. 'Chinatown' above)"

"To my ears this very probably is Bobby Stark on trumpet here, having a very different vibrato from Stewart's, and a different and not so brilliant tone. Furthermore, this player plays vertical and fast phrases just as Bobby Stark does in the Dixie Stompers session of April 06, 1928. He does not show Stewart's final open vibrato." This was my personal opinion after several listening sessions, which then was severely damaged when checking Berger, Berger, Patrick, Benny Carter, p.43! There we find what obviously is Benny Carter's own opinion, although given in what circumstances we do not know. I reluctantly have to bow to the inevitable. But, although I have the utmost respect for Carter's knowledge, experience and his genius – Carter is one of my utmost favourite musicians – I still maintain my doubt as to his agreement for Stewart and still stick to Stark as trumpeter inside. Or, could it be Rex Stewart on cornet in the last 8 bars only of this title? On casual listening this might be a different player – tone and phrase – from Stark, and could well be Stewart. (Oh yes, listening just intuitively makes me believe in Stewart!)

The other participants obviously are as given, with the exception of the guitarist. I definitely do hear a banjo on this side, very much in the range of Clarence Holiday, who was banjoist/guitarist with the Henderson band at this time, and would then be first choice. He has the same slim and even banjo sound as the Holiday on the Hendersons. A Benny Jackson was a guitarist with the mid-Western bands of Oliver Cobb's Rhythm Kings and Eddie Johnson's Crackerjacks, and whose presence in New York at the time would be rather doubtful. I have to thank Han Enderman of the Netherlands for his notice that the original release of 'Goodbye Blues' was on British Parlophone R882 as by "Chocolate Dandies"! The American issue on Columbia as listed above then carried the personnel on its label with: "Trumpet - Bobby Stark" under the title "The Chocolate Dandies". This personnel, together with the most improbable guitarist Benny Jackson, lived on until today (see Notes below).

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Bobby Stark (tp); Jimmy Harrison (tb); Benny Carter (cl & as); Coleman Hawkins (ts); Horace Henderson (p); Benny Jackson (g); John Kirby (tu & b)*
 - Carey, McCarthy, *Jazz Directory Vol. 2: Bobby Stark (tpt); Jimmy Harrison (tbn); Benny Carter (alt, clt, vcl); Coleman Hawkins (ten); Horace Henderson (p); Benny Jackson (g); John Kirby (bs, tu)*
 - Rust*2: *Bobby Stark (tpt); Jimmy Harrison (tbn); Benny Carter (clt, alt, vcl); Coleman Hawkins (ten); Horace Henderson (pno); Benny Jackson (gtr); John Kirby (bbs)*
 - Rust*3: *Bobby Stark -t; Jimmy Harrison -tb -v; Benny Carter -cl -as -v -a; Coleman Hawkins -ts; Horace Henderson -p; Benny Jackson -g; John Kirby -sb*
 - Rust*4,*6: *Bobby Stark -t; Jimmy Harrison -v (sic); Benny Carter -cl -as -v -a; Coleman Hawkins -ts; Horace Henderson -p; Benny Jackson or Clarence Holiday -g; John Kirby -sb*
 - Berger, Berger, Patrick, Benny Carter, *A Life in American Music: Carter (as, v, arr, comp), Rex Stewart (tp), Jimmy Harrison (tb), Coleman Hawkins (ts), Horace Henderson (p), Benny Jackson (g), John Kirby (b)*

006 THE CHOCOLATE DANDIES

New York, Dec. 31, 1930

Bobby Stark – tpt; Jimmy Harrison – tbn;
 Benny Carter – alt, clt; Coleman Hawkins – ten;
 Horace Henderson – pno; Clarence Holiday – gtr; John Kirby – bbs;
 Jimmy Harrison – voc (2); Benny Carter – arr (2,3,4)

404596-B	Cloudy Skies	Col 35679,	Chronological Classics 522
404597-B	Got Another Sweetie Now	Col 36009,	Chronological Classics 522
404598-B	Bugle Call Rag	Col 2543-D,	Chronological Classics 522
404599-B	Dee Blues	Col 2543-D,	Chronological Classics 522

These are the same musicians as on the foregoing session, except for the trumpet player – all from the Henderson band – in fine fettle and showing the way ahead in the development of jazz music.

Gunther Schuller in 'Early Jazz' writes: "On Dee Blues' and 'Bugle Call Rag' with the Chocolate Dandies, Harrison plays his two most perfect solos. The one on 'Dee Blues' consists of only one chorus of twelve-bar blues, but is so simple and concisely constructed, so clean and relaxed rhythmically, that one is forced to make comparisons with trombonists of at least two decades later. Particularly in the first four bars, Harrison caught hold of a relaxed swing which until then only Armstrong had achieved. His lead-in notes to the solo are only four repeated b flats, but their pure tone and swing can only be described as sublime. The more agitated response (in the second bar) to the four note "call" makes a perfect two-part phrase structure, one of those fleeting moments in which a jazz musician transcends himself and his instrument." Now you know! What else is there to say? In 'Got Another Sweetie Now' we have another vocal chorus by Harrison.

These are exceptionally classic recordings of the art of improvising in jazz. The recording unit is an all-star aggregation from the Henderson band of the time. There is no significant reason to doubt Clarence Holiday's presence here.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Bobby Stark (tp); Jimmy Harrison (tb); Benny Carter (cl & as); Coleman Hawkins (ts); Horace Henderson (p); Benny Jackson (g); John Kirby (tu & b)*
 - Carey, McCarthy, *Jazz Directory Vol. 2: Bobby Stark (tpt); Jimmy Harrison (tbn, vcl); Benny Carter (alt, clt, vcl); Coleman Hawkins (ten); Horace Henderson (p); Benny Jackson (g); John Kirby (bs, tu)*
 - Rust*2: *Bobby Stark (tpt); Jimmy Harrison (tbn, vcl); Benny Carter (clt, alt); Coleman Hawkins (ten); Horace Henderson (pno); Benny Jackson (gtr); John Kirby (bbs)*
 - Rust*3: *Bobby Stark -t; Jimmy Harrison -tb -v; Benny Carter -cl -as -v -a; Coleman Hawkins -ts; Horace Henderson -p; Benny Jackson -g; John Kirby -bb*
 - Rust*4,*6: *Bobby Stark -t; Jimmy Harrison -v (sic); Benny Carter -cl -as -v -a; Coleman Hawkins -ts; Horace Henderson -p; Benny Jackson or Clarence Holiday -g; John Kirby -bb*

007 THE CHOCOLATE-DANDIES

New York, Mar. 30, 1931

Wardell Jones, Shelton Hemphill, Ed Anderson – tpt;
 Harry White, Henry Hicks – tbn;
 Crawford Wethington, Theodore McCord – alt, clt; Castor McCord – ten, clt;
 Edgar Hayes – pno, arr; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms;
 Dick Robertson - voc

E-35985-B	Straddle The Fence	Voc 1646,	HEP CD 1008
E-35986-B	Levee Low Down	Voc 1646,	HEP CD 1008

Note: Rust*2 and *3 date this first Mills Blue Rhythm Band session as of February 1932, as from Rust*4 on the date seems to be settled as 30 March 1932. The MBRB list of Storyville 108 also has the February date. The third title of this session was published under the MBRB name by Brunswick.

This, in fact, are the Mills Blue Rhythm Band in their first recording session. The Chocolate Dandies heading only appears on Vocalion 1646 and on Brunswick 02002, the third title recorded was originally issued as Mills Music Masters and is thus not listed here (see Mills Blue Rhythm Band elsewhere at this web-site).

I – KBR – have accumulated a big love of the MBRB over the years, and in my eyes/ears they represent a sort of “human” – not exceptional nor “stream-line” – way of music making, with possible fluffs, mistakes and a “lazy” – not “full steam” – rhythm. This – I emphasize – is my personal feeling when listening to the recordings of this band. And I appreciate this kind of jazz music more than the faultless and “clean” way of absolute playing of some of the top-rank bands.

Just listen to the wonderful trumpet playing of Anderson, or the beautiful also solo in ‘Levee Low Down’ by probably Ted McCord, and that fantastically swinging and diversified bass playing. All these musicians were not of the first-rank – whatever that may mean, but they make great and beautiful music with swing and wit.

Notes:

- *Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Theodore McCord, Crawford Wethington, Castor McCord (s); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); Willy Lynch (dm); George Morton (vo)*

- *Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms)*

- *Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -cl -as -bar; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Dick Robertson -v.*

- *Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; Dick Robertson, v*

Tune Structures:

E-35985-B Straddle The Fence Key of F / Eb / F Vocalion

(Intro 6 bars HH o-tbn – ens)(Chorus 1 32 bars AABA EA o-tpt 16 – ens 8 – EA o-tpt 8)(Bridge 6 bars modulation ens)(Verse 16 bars AABA EH pno 16 – ens 8 – EH pno 8)(Chorus 2 32 bars AABA DR voc + EA m-tpt obbl)(Bridge 2 brs modulation)(Chorus 3 32 bars AABA ens 16 – CMC ten 8 – ens 8)(tag 4 bars ens)

E-35986-B Levee Low Down Key of Am / Cm / Am Vocalion

(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 14 bars modulation ens)(Chorus 2 32 bars AABA DR voc – EA m-tpt obbl)(Bridge 6 bars modulation ens)(Chorus 3 32 bars AABA ens 16 - ?TMC alt 8 – ens 8)(Coda 8 brs ens)

Soloists ad-lib:

- *E-35985-B: HH o-tbn intro 2+2; EA o-tpt 16 + 8; EH pno 8 + 4; EA m.tpt obbl 32; CMC ten 8*

- *E-35986-B: EA m-tpt obbl 32; CMC ten 1+1+1; TMC alt 8; EA o-tpt coda 2*

008 CHOCOLATE DANDIES With Male Trio	New York,	Apr. 15, 1931
Joe King Oliver – tpt, dir;		
Bill Dillard, Ward Pinkett – tpt; Jimmy Archey – tbn;		
Henry Moon Jones - alt; Freddie Skerritt – alt, bar; Bingie Madison – ten, clt;		
Gene Rodgers – pno; Goldie Lucas – bjo; Richard Fullbright – bbs; Bill Beason – dms;		
Ward Pinkett – scat-voc (3); Bingie Madison, Freddie Skerritt, Goldie Lucas – voc (1,2);		
Bingie Madison - arr		
E-36474-A	Loveless Love	Voc 1610, Frog DGF 35
E-36475-A	One More Time	Voc 1610, Frog DGF 35
E-36476-A	When I Take My Sugar To Tea	Voc 1617, Frog DGF 35

These ‘Chocolate Dandies’ recordings actually are by ‘Bingie Madison And His Broadway Dance Orchestra’ and are thus no part of the ‘Chocolate Dandies’ recording series under Benny Carter’s or Don Redman’s direction. Also, this third title was issued under the ‘Chocolate Dandies’ name as flip-side of the ‘Lloyd Smith and his Gut-Bucketees’ recording of ‘That’s My Stuff’ of November 20, 1930, also under the ‘Chocolate Dandies’ heading.

The sound of the band definitely is that of the Madison group as before, and for these three titles the interviewed musicians ascertained that the arrangements are Madison’s. And again, they are of a remarkable quality and modernity. There aurally are two trumpets in the brass section, a very firm and strong first trumpet player whom I assume to be Bill Dillard because of his position as regular trumpet man with the band, and Ward Pinkett in the second chair, responsible for hot solos and possibly for the hot fill-ins and ad-lib parts in the trumpet section. Yet, it has to be considered that little-known Red Holland may be the first trumpet player here, recalled as a band member by Jimmy Archey at about this time (Storyville 147-90). Some discographies list Fernando Arbello as trombonist – given to Al Vollmer by F. Skerritt and by J. Archey himself - but aural evidence confirms Jimmy Archey, quite against his own opinion. On checking these notes, it becomes apparent that Skerritt names both men – Archey and Arbello – as trombonists at different dates (see below). The photo of ‘Bingie Madison’s Tune Tattlers’ in McCarthy’s ‘Big Band Jazz’ shows Arbello - in the band of 1928.

- ‘Loveless Love’ is arranged in its entirety for the whole ensemble, solo portions are given to pianist Rogers – who plays a competent stride-piano here, although a bit on the easy side – and the band-own vocal trio, accompanied by Rodgers. Jimmy Archey states the melody accompanied by the saxophone section, ending it with a typical break of his. The brass section then has some ad-lib fill-ins by someone who might be King Oliver or rather Ward Pinkett. This same man plays the short hot ad-lib parts in the last chorus. Al Vollmer lists King Oliver for these outbursts, but I (KBR) would rather assume Pinkett. But the most interesting part is Chorus A3 which is played by the saxophones plus trombone, scored in 4-part harmony. Unfortunately, the trombone is so loud that it cannot be realized who of the four players has the first part. I assume that the trombonist is responsible for the fourth part. This way of voicing had been tried out by Benny Carter one year earlier, I assume, in his arrangement of Charlie Johnson’s ‘Mo’lasses’ test (see N&N 63). Fullbright plays a wonderful and until then unheard ‘walking-bass’ on his tuba here, and Beason delivers soft and swinging press-rolls on his drums.

- ‘One More Time’ is made up of a very strange chorus with the order of AA’BA’, or a construction by composers De Dylva – Brown – Henderson that I do not really understand. The last half of this chorus is played as final out chorus by the ensemble in 4-part harmony.

Archey is very busy during the entire title to deliver his fourth parts either to the brass or to the reeds. The vocal trio’s words are answered by a sharp-toned muted trumpet in wa-wa style that may well be King Oliver’s attribution to proceedings.

- ‘When I Take My Sugar To Tea’ carries a conventional arrangement for chorus and verse, and shows virtuoso and hot Bingie Madison on his tenor sax in chorus A3. Ward Pinkett sings words and scats in chorus A2 and rides over the band on trumpet in their ride-out half-chorus. Al Vollmer hears King Oliver in the background behind Ward Pinkett’s scat-vocal after the trombone solo, but all I can hear are two unqualified notes by the trombone player who forgets to end his solo – or by any unspecified trumpet player. But Fullbright on the tuba is marvelous!

Notes:

- Ch. Delaunay, *New Hot Discography*: featuring: Ward Pinkett (tp & vo); Bingie Madison, Freddie Skerritt, Lucas (s).
 - Rust*2,*3: King Oliver (tpt); Ward Pinkett (tpt, vcl (3)); Ferdinand Arbello (tbn); Fred Skerritt (alt, vcl (1,2)); Henry L. Jones (ten); Bingie Madison (ten, vcl (1,2)); Gene Rodgers (pno); Goldie Lucas (gtr, vcl (1,2)); Richard Fulbright (bbs); Bill Beason (dms).
 - Rust*4: King Oliver, t; Ward Pinkett, t, v; Jimmy Archey, tb; Fred Skerritt, as, v; Henry Jones, as; Bingie Madison, ts, v; Gene Rodgers, p; Goldie Lucas, bj, g, v; Richard Fulbright, bb, sb; Bill Beason, d.
 - Rust*6: King Oliver, t; Ward Pinkett, t, v; Fernando Arbello, tb; Fred Skerritt, as, v; Henry Jones, as; Bingie Madison, ts, v; Gene Rodgers, p; Goldie Lucas, bj, g, v; Richard Fulbright, bb, sb; Bill Beason, d. "Note: On the original recording sheet, 'Joe Oliver and his Orchestra' has been crossed out and 'Bingie Madison and his Broadway Dance Orchestra' written in; a later corrected sheet credits 'Chocolate Dandies'."
 - A. Vollmer, D. Griffiths, *Storyville 66*, Freddie Skerritt: "On playing the King Oliver records to Gene Rodgers, Gene said that Oliver could have been present, but that he made no impression on him. ... Gene definitely identified himself on piano, so is clearly present. ... The trombonist on King Oliver's 15 April, 1931 session was identified as Jimmy Archey by Gene Rodgers, Freddie Skerritt and Greely Walton, the trombone solos on both Loveless Love and When I Take My Sugar To Tea being identified as by him. Gene said that Fernando Arbello had a different type of swing – more of a Latin-type swing. Greely Walton, who is very good on identifying Archey, was adamant that this was he. Additionally, the dates would indicate Archey rather than Arbello. Against this, we have Archey's assertion that he is not the soloist on Loveless Love as reported in the Rust/Allen book 'Joe King Oliver'.
 - L. Wright, "King" Oliver: Ward Pinkett, t, v (2); unknown, t; Fernando Arbello, tb; Fred Skerritt, as, v (1); Henry 'Moon' Jones, as; Bingie Madison, ts, v (1); Gene Rodgers, p; Goldie Lucas, bj, v (1); Richard Fulbright, bb; Bill Beason, d. "If the trumpet is not Oliver, his identity is unknown. Archey was originally thought to be on these, but he denied his own presence and suggested Arbello, who replaced him in the Madison band and Skerritt confirmed that it is Arbello here."

Tune Structures:

E-36474-A *Loveless Love* key of Bb/Ab/Bb Vocalion
 (Intro 6 bars ens)(A1 Chorus 16 bars JA o-tbn)(A2 Chorus 16 bars ens Ko? o-tpt fill-in 1 – WP? o-tpt fill-in 1)(A3 Chorus 16 bars ens tbn+ saxes)(A4 Chorus 16 bars GR pno modulation to Ab)(A5 Chorus 16 bars voc trio modulation to Bb)(A6 Chorus 16 bars ens) ens 8)(Coda 2 bars ens)

E-36475-A *One More Time* key of Em Vocalion
 (Intro 8 bars ens)(A1 Chorus 40 bars AA'BA" ens)(Bridge 4 HMJ alt + ens)(A2 Chorus 40 bars AA'BA" voc trio + KO? m-tpt fill-ins in A-parts)(Bridge 4 ens)(A3 1/2Chorus 20 bars BA" BM ten + ens)

E-36476-A *When I Take My Sugar To Tea* key of F/G/Bb/G Vocalion
 (Intro 6 bars ens)(A1 Chorus 32 bars AABA ens 16 – saxes 8 – ens 8)(A2 Chorus 32 bars AABA WP scat-voc 16 – JA o-tbn 8 – WP scat-voc 8)(Bridge 4 ens modulation to G)(Verse 16 bars AA ens modulation to Bb)(A3 Chorus 32 bars AABA BM ten+ens 16 – GR pno 8 – BM ten+ens 8)(Bridge 2 bars ens modulation to G)(A4 Chorus 16 bars WP o-tpt 12 – ens 4)

009 THE CHOCOLATE DANDIES

New York,

Oct. 10, 1933

Max Kaminsky – tpt; Floyd O'Brien – tbn;

Benny Carter – alt (1,4), tpt (2,3); Chu Berry – ten;

Teddy Wilson – pno; Lawrence Lucie – gtr; Ernest Hill – bbs; Sidney Catlett – dms; Mezz Mezzrow – dms (5)

265156-2 Blue Interlude

Dec 18255,

Chronological Classics 530

265157-1 I Never Knew

Col 2875-D,

Chronological Classics 530

265157-2 I Never Knew

Col 2875-D,

Media 7 MJCD 39

265158-1 Once Upon A Time

OK 41568,

Chronological Classics 530

265159-2 Crazy Kapers

OK 41568,

Chronological Classics 530

And another mixed recording group under the 'Chocolate Dandies' name. This time, Benny Carter was the initiator, and assembled this group of two white brass players and six coloured saxophone and rhythm players for Columbia/OKeh.

All discographies list Mezz Mezzrow as playing drums on the last title of this session. Close listening reveals that there is the same soft and efficiently swinging brush work below the band that can also be heard on the other titles recorded – except 'I Never Knew take -1- where we hear sticks used. And it all sounds as from Catlett, throughout.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Max Kaminsky (tp); Floyd O'Brien (tb); Benny Carter (as, tp & arr); Chu Berry (ts); Teddy Wilson (p); Lawrence Lucie (g); Ernest "Bass" Hill (b); Sid Catlett (dm); Mezz Mezzrow (dm)

- Carey, McCarthy, *Jazz Directory Vol. 2*: Max Kaminsky (tpt); Floyd O'Brien (tbn); Benny Carter (alt, tpt); Chu Berry (ten); Teddy Wilson (p); Lawrence Lucie (g); Ernest "Bass" Hill (bs); Sidney Catlett (d); Mezz Mezzrow (d)

- Rust*2,*3,*4,*6: Max Kaminsky (tpt); Benny Carter (alt, tpt); Floyd O'Brien (tbn); Chu Berry (ten); Teddy Wilson (pno); Lawrence Lucie (gtr); Ernest "Bass" Hill (sbs); Sidney Catlett (dms); Mezz Mezzrow (dms)

Soloists ad-lib:

- 265156: BC alt 32; MK o-tpt 16; CB ten 8; MK o-tpt 6; TW pno 8; MK o-tpt 4

- 265157: BC alt 8; CB ten 2+16; MK o-tpt 8; CB ten 8; TW pno 32; FOB m-tbn 16; BC alt 8; FOB m-tbn 6; BC o-tpt 8

- 265158: BC o-tpt 32; TW pno 32; B ten 8; BC o-tpt 10

- 265159: BC alt 8; BC alt 32; MK m-tpt 32; CB ten 32; TW pno 32; CB ten 8

Notable differences of takes:

265157-1: tpt solo by BC in last chorus ends with a sustained (six-quarter note) D

265157-2: tpt solo by BC in last chorus ends with a quarter-note C

010 THE CHOCOLATE DANDIES

New York,

May 25, 1940

Roy Eldridge – tpt;

Benny Carter – alt, clt, pno; Coleman Hawkins – ten;

Bernard Addison – gtr; John Kirby – sbs; Sidney Catlett - dms		
R-2995-T	Smack	Mosaic MR 23-123 (LP)
R-2995-1	Smack	Mosaic MR 23-123 (LP)
R-2995-2	Smack	Mosaic MR 23-123 (LP)
R-2995-3	Smack	Mosaic MR 23-123 (LP)
R-2995-4	Smack	Mosaic MR 23-123 (LP)
R-2995-	Smack	Com 533, Chronological Classics 579
R-2996	I Surrender Dear	Com 1506, Chronological Classics 579
R-2996-2/1	I Surrender Dear (composite)	Mosaic MR 23-123 (LP)
R-2996-2	I Surrender Dear	Mosaic MR 23-123 (LP)
R-2996-3	I Surrender Dear	Mosaic MR 23-123 (LP)
R-2997	I Can't Believe That You're In Love With Me	Com 1506, Chronological Classics 631
R-2997-1	I Can't Believe That You're In Love With Me	Mosaic MR 23-123 (LP)
R-2998	Dedication	Com 533, Chronological Classics 634
R-2998-1	Dedication	Mosaic MR 23-123 (LP)
R-2998-2	Dedication	Mosaic MR 23-123 (LP)

This session of former Fletcher Henderson alumni lacks a piano player. It is reported that Horace Henderson, Fletcher's piano playing younger brother was booked for the session, but he somehow did not appear at the studio. And thus the recordings of this very intimate sessions were generated. Benny Carter, by the Commodore officials appointed leader of the band – and most versatile musician of them all, played piano introductions where necessary and doubled on alto and clarinet. The music heard is most exquisite and divine, and full of fire and surprises, and we have to be most grateful to the Mosaic people of New York for publishing it in its entire form of saved master takes and alternates.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Roy Eldridge (tp); Benny Carter (s, p); Coleman Hawkins (ts); Bernard Addison (g); John Kirby (b); Sidney Catlett (dm)*
- *Carey, McCarthy, Jazz Directory Vol. 2: Roy Eldridge (tpt); Benny Carter (alt, p); Coleman Hawkins (ten); Bernard Addison (g); John Kirby (bs); Sidney Catlett (d)*
- *Rust*2, *3, *4, *6: Roy Eldridge (tpt); Benny Carter (alt, pno); Coleman Hawkins (ten); Bernard Addison (gtr); John Kirby (sbs); Sidney Catlett (dms)*

011 THE CHOCOLATE DANDIES

New York, Aug. 23, 1946

Buck Clayton – tpt; Al Gray – tbn;		
Benny Carter – alt, clt; Ben Webster – ten;		
Sonny White – pno; John Simmons – sbs; Sidney Catlett – dms, voc		
D6VB2694-1	Sweet Georgia Brown	Swing uniss 78, Jazz Time 251273-2
D6VB2694-2	Sweet Georgia Brown	Swing 258, Jazz Time 251273-2
D6VB2695-1	Out Of My Way	Swing 226, Jazz Time 251273-2
D6VB2696	What 'll It Be	Swing 226, Jazz Time 251273-2
D6VB2697-1	Cadillac Slim	Swing 258, Jazz Time 251273-2

K.-B. Rau
05-12-2022