

THE RECORDINGS OF McKINNEY'S COTTON PICKERS

An Annotated Tentative Personnel - Discography

McKINNEY, 'Bill' William, drums, leader

Born: Cynthiana, Kentucky, 17th September 1895;

Died: Cynthiana, Kentucky, 14th October 1969

Served in U.S. Army during World War I, then worked as a circus drummer until settling in Springfield, Ohio. In Springfield he took over the leadership of the Synco Septet, the group later worked as The Synco Jazz Band. McKinney relinquished the drum chair to Cuba Austin in order to become the band's business manager. They played residencies in Michigan, Toledo, Baltimore, and at the Arcadia Ballroom, Detroit (1926), before being signed by Jean Goldkette for residency at the Graystone Ballroom, Detroit. From then on the band was billed as McKinney's Cotton Pickers. Detroit was to be the band's home base for several years, they also did regular wide-ranging tours reaching New York, Philadelphia, Atlantic City, Ohio, Illinois, Minneapolis, etc. In June 1927 Don Redman was appointed musical director of the band. In 1930 the band ceased working under the auspices of Jean Goldkette, they left Detroit, toured down to Kansas City before taking up residency at Frank Sebastian's Cotton Club, Culver City, California (May 1931). Then after a tour of the Middle West the band split into two factions, several members leaving to form the nucleus of Don Redman's Band. Benny Carter became the new musical director in the summer of 1931. The band continued touring before taking up residencies in Detroit. After Benny Carter had left (1932), the band recommenced a long spell of touring before breaking up in Baltimore (1934). Several bands began operating as The Cotton Pickers, but McKinney himself was inactive until he re-formed a band for residency at the Recreation Ballroom, Boston, in January 1935. This band continued on and off for the next year (in various locations). Then in 1937 McKinney began managing the Cosy Café in Detroit, throughout the late 1930s he continued to act as manager-leader for bands working under his name including one that was resident at Plantation Café in Detroit (1939). In the 1940s he served his connections with the music business and worked the Ford factory in Detroit. He retired in the 1950s and suffered from poor health for many years. (J. Chilton, Who's Who of Jazz)

The jazz/show big band 'McKinney's Cotton Pickers' were not a big band of New York's black theatre and jazz scene 'Harlem', but a band of the U.S. centre of automobile industries - Detroit. With the band getting more professional in the mid-to-late 1920, they engaged Fletcher Henderson's first alto saxophonist and arranger as director of the 'MKCP'. Don Redman took control over the band's style by authoring a book of his own arrangements and compositions, and thus approximating the band's style close to what was called 'Harlem Style' as performed by the bands of 'Harlem', New York. Subsequently, vacant chairs in the band were often filled with young 'Harlem' musicians. As the stylistic characters of the ever-altering Harlem bands were abundant - depending of descent and education/culture of their leaders and musicians - a band like the McKinney's Cotton Pickers could easily be counted and regarded as one of the top 'Harlem' big bands. "*It (MKCP) was a mixture of a show band, a dance orchestra, and a stage act all rolled into one. Until then it was the first Negro orchestra to blend high-class playing and musicianship with showmanship.*" (B. Coleman, J. Chilton, McKinney's Cotton Pickers)

British writer and jazz musician John Chilton wrote a profoundly researched and reflected bio-discography of the McKinney's Cotton Pickers with the title "McKinney's Music", upon which I have depended many of my statements in this list, yet not without a couple of reservations. The booklet can still be recommended highly as the most detailed work on this band, and may still be available on the internet book market.

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: **McKinney's Cotton Pickers**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *McKinney's Cotton Pickers*
- 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: (*McKinney's Cotton Pickers*)

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.

McKINNEY'S COTTON PICKERS

"During the years 1928 to 1930, Don Redman fulfilled a vital role in recordings made by McKinney's Cotton Pickers. He played alto-sax, soprano-sax, baritone-sax and clarinet, he also sang, arranged and composed for the band. Occasionally he played trumpet in the section, and often played short passages on vibraphone, celeste and glockenspiel. Not all of the recorded glockenspiel work is by Don Redman, Cuba Austin is responsible for some. The band's pianist Todd Rhodes also played vibraphone and celeste on some recordings. It should be borne in mind that on some titles Redman didn't play at all, on these he acted solely as conductor, leaving the saxophones to function as a three piece section." (John Chilton, McKinney's Music).

001	McKINNEY'S COTTON PICKERS	Chicago,	Jul. 11, 1928
	Don Redman – alt, clt, cel, 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;		
	Don Redman – arr (2,3,4,6,7); John Nesbitt – arr (5);		
	Don Redman, George Thomas, Dave Wilborn – voc trio (2); Jean Napier – voc (5)		
46092	Sweet Sue – Just You	Vic unissued	not on LP/CD
46093-2	Four Or Five Times	Vic 21583,	Frog DGF 25
46094-1	Shag Nasty (Put It There)	Vic test uniss. on 78,	Frog DGF 27
46094-2	Put It There	Vic V-38025,	Frog DGF 25
46095-2	Crying And Sighing	Vic V-38000,	Frog DGF 25
46096-2	Milenberg Joys	Vic 21611,	Frog DGF 25
46096-3	Milenberg Joys	Vic test uniss. on 78,	Frog DGF 27

This is the first recording session of the McKinney's Cotton Pickers, and they were lucky enough to be treated very well by the Victor Recording Company's people. Jean Goldkette was the guy who arranged a contract with the Victor Company. The band immediately show Don Redman's influence in writing/arranging, although to me it sounds a bit rough at many parts. Drummer Cuba Austin recalled the situation of this first session: "*The boys were wild with excitement about recording, and on the train to Chicago there was a lot of drinking, laughing, and talking; everybody was in great spirits. We just kept walking and cutting up the length of the train through the entire night, most of us didn't go to bed or get any sleep. Next morning we showed up at Victor in very boisterous spirits, and we trooped into the studio shouting and rarin' to go.*" (J. Chilton, McKinney's Music).

Thus, they started with one of their show numbers for their vocal choir, nice for some sort of public, but not on the jazz side. 'Put It There' and 'Shag Nasty' are two names for the same romping number of Todd Rhodes' origin, both takes preserved for the collector's delight. 'Crying And Sighing' is the first recorded arrangement of the band's hot trumpet star John Nesbitt. (The reader/listener is advised to look for Fletcher Henderson's 'Chinatown, My Chinatown' of October 1930 which is Nesbitt's most renowned and admired arrangement of this musicians' short career.) Nesbitt's hot solos put on wax at this session leave much to be desired if we have his reputation in mind, but we may blame all his weakness rhythmically and tonally on the very circumstances of the extreme situation the musicians were in. But can that be an apology?

Notes:

- Ch. 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); George Thomas, Dave Wilborn (vo); Don Redman, John Nesbitt (arrangers)

- B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 2c/ tb/ 3s/ p/ bj/ bb/ d; vocalists: Don Redman, George Thomas, Dave Wilborn

- Rust*2: Langston Curl, John Nesbitt (tpt); Claude Jones (tbn); Don Redman (clt, alt, vcl, arr); Milton Senior (clt, alt); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Ralph Escudero (bbs); Cuba Austin (dms).

- Rust*3: John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as -bar -v -a -dir; Milton Senior -cl -as; George Thomas -cl -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -g -v; Ralph Escudero -bb; Cuba Austin -d -vib; Jean Napier -v.

- Rust*4,*4: Don Redman -cl -as -bar -v -a -dir; John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as -bar -v -a -dir; Milton Senior -cl -as; George Thomas -cl -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -g -v; Ralph Escudero -bb; Cuba Austin -d -vib; Jean Napier -v.

- Chilton, McKinney's Music: John Nesbitt, Langston Curl, tpt; Claude Jones, tbn, vcl; Don Redman, clt, alt, vcl; Milton Senior, clt, alt; George Thomas, clt, ten, vcl; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, vcl; Ralph Escudero, bbs; Cuba Austin, dms

- 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."

Solos ad-lib:

46093-2: DR alt 3; PR ten 14; PR clt 6
 46094-2: TR pno 28; CJ o-tbn 12; TR pno 2+2; DR alt – CJ o-tbn – JN o-tpt – PR ten chase 8
 46095-2: DR cel 30; JN o-tpt 6; PR clt 6; PR ten 2+24
 46096-2: PR ten 4; PR clt obbl 16; JN o-tpt 6; JN m-tpt 2+30; CJ o-tbn 30; DR alt 2+30; PR clt 2

Discernible differences of takes:

46094-1: DR alt sax on second bar of 8-bar chase part (see above) does not play a trill
 46094-2: DR alt sax on second bar of 8-bar chase part (see above) plays a trill d-e-d-e-d
 46096-2: JN in his muted solo chorus does not start fifth bar with a short high ab, instead keeps line of blue-notes

46096-3: JN in his muted solo chorus starts fifth bar with a short high ab

002 **McKINNEY'S COTTON PICKERS**

Chicago,

Jul. 12, 1928

Don Redman – alt, clt, bar, cel, 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, gtr; Ralph Escudero – bbs; Cuba Austin – dms;
Don Redman – arr (5,6); John Nesbitt – arr (1,2,3,4,7);
Jean Napier – voc (1,2); George Thomas – voc (5)

46098-2	Cherry	Vic 21730,	Frog DGF 25
46098-3	Cherry	Vic 21730,	Frog DGF 27
46099-1	Stop Kidding (Neckbones And Sauerkraut)	Vic test uniss. on 78,	Frog DGF 27
46099-2	Stop Kidding (Neckbones And Sauerkraut)	Vic V-38025,	Frog DGF 25
46400-2	Nobody's Sweetheart	Vic V-38000,	Frog DGF 25
46401-2	Some Sweet Day	Vic 21730,	Frog DGF 25
46402-3	Shim-Me-Sha-Wabble	Vic 21611,	Frog DGF 25

The second day of McKinney's Cotton Pickers recording venture in Chicago began with a Don Redman composition arranged by John Nesbitt, of all people: 'Cherry'. A singer from the Goldkette stable was attached to the band for one title only, Jean Napier. (This is his only appearance on record except for two sides with the Jean Goldkette Orchestra in Chicago at exactly this time.)

'Stop Kidding' is a Nesbitt composition as well as arrangement which has good rhythm and good solos. A "flag-waver", 3/4 rhythm against 4/4 rhythm in some parts. 'Some Sweet Day' is a string of instrumental solos of equal length and good quality, while 'Nobody's Sweetheart' with its extraordinary 40-bars chorus is a swinging dance tune with nice scat-singing by George Thomas.

'Shim-Me-She-Wabble' is somewhat over-arranged and loses swing. On all these titles of the first two MKCP recording sessions I feel annoyed of the star trumpet player of the band – John Nesbitt. He owns an unpleasantly blaring tone, bad and un-swinging inner rhythm of solos, his solos do not show a structure, and his embouchure is un-secure and makes him fluff a couple of notes. (This is my – KBR – personal estimation for about 50 years now, and it has not changed with my actual re-listening all these titles. I am sorry! But I can't help!) "Trumpeter John Nesbitt was posthumously given wide acclaim, but little of his recorded work resembles the efforts of a major jazz artiste. The persistence of his ex-colleagues' tributes seems to indicate that he was nowhere near his best in the recording studios." (J. Chilton, McKinney's Music).

Notes:

- Ch. 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); George Thomas, Dave Wilborn (vo); Don Redman, John Nesbitt (arrangers)

- B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 2c/ tb/ 3s/ p/ bj/ bb/ d; vocalist: Jean Napier

- Rust*2: 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*3: John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as -bar -v -dir -a; Milton Senior -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Ralph Escudero -bb; Cuba Austin -d -vib; Jean Napier -v.

- Rust*4,*6: Don Redman -cl -as -bar -v -a -dir; John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as -bar -v -a -dir; Milton Senior -cl -as; George Thomas -cl -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -g -v; Ralph Escudero -bb; Cuba Austin -d -vib; Jean Napier -v.

- Chilton, *McKinney's Music*: John Nesbitt, Langston Curl, tpt; Claude Jones, tbn, vcl; Don Redman, clt, alt, vcl; Milton Senior, clt, alt; George Thomas, clt, ten, vcl; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, vcl; Ralph Escudero, bbs; Cuba Austin, dms; Jean Napier, vcl

- 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."

Solos ad-lib:

46098-2: DR alt 3; CJ o-tbn 8; PR clt 32; PR ten 8
46099-2: DR alt 30; PR ten 2+2; JN o-tpt 8; PR ten 2+2; DR alt 3; CJ o-tbn 6
46400-2: CJ o-tbn 14; JN o-tpt 22; TR pno 2; GT scat voc 40; PR clt 2+2; JN o-tpt 2; PR clt 2+2
46401-2: DW gtr 4; JN o-tpt 16; PR clt 16; CJ o-tbn 16; PR ten 16; DR alt 8
46402-3: TR pno 2; PR ten 4; TR pno 6 + 6; DR bar 2+2+3+2+4; PR clt 2+15; DR alt 4; JN o-tpt 2+2

Discernible differences of takes:

46098-2: PR clt solo bars 5/6: upward run of 3 triplets Bb to bb
46098-3: PR clt solo bars 5/6: no upward run of triplets
46099-1: Start of tbn solo: dotted quarter-note (fluffed) A, 3 eighth-notes D-E-D, 1 half-note E
46099-2: Start of tbn solo: 1 dotted quarter-note E, 3 eighth-notes D-E-D, 1 half-note E

003 **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:

- Ch. Delaunay, *New Hot Discography 1948*: similar to: 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); Lonnie Johnson (g).

- 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.

- Chilton, McKinney's Music: John Nesbitt, Langston Curl, tpt; Claude Jones, tbn, vcl; Don Redman, clt, alt, vcl; Milton Senior, clt, alt; George Thomas, clt, ten, vcl; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, vcl; Ralph Escudero, bbs; Cuba Austin, dms; Lonnie Johnson, gtr

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

004 MCKINNEY'S COTTON PICKERS

Chicago, Nov. 23, 1928

Don Redman – alt, dir;

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

Jimmy Dudley or (Joe Moxley), George 'Fathead' Thomas – alt, clt; Prince Robinson – ten, clt;

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

George Thomas, Cuba Austin – voc (1), Dave Wilborn – voc (2);

Don Redman – arr (1); John Nesbitt – arr (2)

48619-2 It's Tight Like That Vic V-38013, Frog DGF 25

48620-3 There's A Rainbow 'Round My Shoulder Vic V-38013, Frog DGF 25

The first title is the MKCP's version Tampa Red's blues-based novelty song 'It's Tight Like That', recorded by Tampa Red and Georgia Tom just one month earlier, and arranged and recorded immediately afterwards by the MKCP to cash in on. The second title is a pop song of the day, arranged by John Nesbitt to be a dance swinger, with Nesbitt not in good form. Interesting is Claude Jones trumpet-like trombone style, very much in Miff Mole's direction, favouring fast staccato phrases and accademical performance.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: similar to: 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)

- B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 2c/ tb/ 3s/ p/ bj/ bb/ d; vocalists: George Thomas, Dave Wilborn

- Rust*2: Langston Curl, John Nesbitt (tpt); Claude Jones (tbn); Don Redman (ct, alt, vcl, arr); James Moxley (clt, alt); George Thomas (gtr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Ralph Escudero (bbs); Cuba Austin (dms)

- Rust*3: John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as -bar -v -dir -a; Jimmy Dudley -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Ralph Escudero -bb; Cuba Austin -d -vib; Jean Napier -v.

- Rust*4,*6: Don Redman -cl -as -bar -v -a -dir; John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Jimmy Dudley or Joe Moxley -cl -as; George Thomas -cl -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -g -v; Ralph Escudero -bb; Cuba Austin -d -vib

- Chilton, McKimney's Music: John Nesbitt, Langston Curl, tpt; Claude Jones, tbn, vcl; Don Redman, clt, alt, vcl; Jimmy Dudley, clt, alt; George Thomas, clt, ten, vcl; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, vcl; Ralph Escudero, bbs; Cuba Austin, dms; Don Redman, vib

Solos ad-lib:

48619-2: PR ten 12; JN o-tpt; CJ o-tbn 12
48620-3: JN o-tpt 31; JN m-tpt obbl 30; PR ten 4; CJ o-tbn 4+4; PR ten 8

005 **McKINNEY'S COTTON PICKERS**

Camden, N.J.,

Apr. 08, 1929

Don Redman – alt, *glockenspiel*, dir;
Langston Curl, John Nesbitt – tpt; Claude Jones – tbn;
Jimmy Dudley or (*Joe Moxley*), George ‚Fathead‘ Thomas – alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno, cel; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms, *glockenspiel*;
Don Redman – voc (1), George Thomas – voc (2); Dave Wilborn . voc (3);
Don Redman – arr (2); John Nesbitt – arr (1,3,4)

51084-2	It's A Precious Little Thing Called Love	Vic V-38051,	Frog DGF 25
51085-2	Save It, Pretty Mama	Vic V-38061,	Frog DGF 25
51086-2	I've Found A New Baby	Vic V-38061,	Frog DGF 25
51087-1	Will You, Won't You Be My Baby?	Vic 22932,	Frog DGF 25

The band now after half-a-year of constant playing and performing, in Victor's Camden studios in an antique altered church.

The ‚Precious Thing‘ is a string of hot solos with the least possible of arrangement. And – to my taste – Nesbitt still is below par, and does not show any development. But the band swings, and Cuba Austin is a strong driving force.

In the introduction to ‚Save It, Pretty Mama‘ John Chilton assigns the „glockenspiel“ to Cuba Austin, with what I do not entirely agree.

Austin starts drumming with brushes audably but very soft on the third beat of the first chorus. The chordal sound of the „glockenspiel“ is very loud and the instrument must therefore have been placed near the microphone where it should have been easily handled by Redman.

This would certainly have been Redman's place when giving the upbeat. The time-space between the last „glockenspiel“ sound and the first drum-sound is about two seconds! Definitely not enough time for a drummer to turn over or move to another place, sit down, grab the brushes, and start to play. And there were three clarinetists at hand to play the obbligato below the first trumpet, besides Redman. In the ninth bar of the saxophone chorus Austin's brushes suddenly increase their volume distinctly, and from this moment on the glockenspiel bits are only of single-tone lines and might possibly be the work of the drummer.

Spencer Williams' ‚I've Found A New Baby‘ is one of the most frequently used themes of classic/early jazz, and performed here in Nesbitt's arrangement. Nesbitt ad-libs on the changes of the verse in his common manner.

‚Will You, Won't You Be My Baby‘ comes a bit boring melodically and has a string of solos without much of pep in the arrangement. The composition is by Nesbitt and white banjo player Howdy Quicksell. No vocal on this side.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: similar to: 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)

- B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 2c/ tb/ 3s/ p/ bj/ bb/ d; vocalists: Don Redman, George Thomas

- Rust*2: Langston Curl, John Nesbitt (tpt); Claude Jones (tbn); Don Redman (ct, alt, vcl, arr); James Moxley (clt, alt); George Thomas

George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Ralph Escudero (bbs); Cuba Austin (dms)

- Rust*3: John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as -bar -v -dir -a; Jimmy Dudley -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Ralph Escudero -bb; Cuba Austin -d -vib; Jean Napier -v.

- Rust*4,*6: Don Redman -cl -as -bar -v -a -dir; John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Jimmy Dudley or Joe Moxley -cl -as; George Thomas -cl -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -g -v; Ralph Escudero -bb; Cuba Austin -d -vib

- Chilton, McKimney's Music: John Nesbitt, Langston Curl, tpt; Claude Jones, tbn, vcl; Don Redman, clt, alt, vcl; Jimmy Dudley, clt, alt; George Thomas, clt, ten, vcl; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, vcl; Ralph Escudero, bbs; Cuba Austin, dms;

Don Redman, vib

Solos ad-lib:

51084-2: LC m-tpt 32; CJ o-tbn 32; JN o-tpt 32; Todd Rhodes pno 30; PR ten 2+24
51085-2: LC m-tpt + ?PR clt obbl 16; TR pno 2; DR voc 16
51086-2: JN o-tpt 16; JN o-tpt obbl to voc 32; PR ten 32; PR ten 8
51087-1: JN o-tpt 16; PR ten 8; JN o-tpt 6; GT alt 16; TR pno 8; GT alt 6; PR ten 4

006 **McKINNEY'S COTTON PICKERS**

Camden, N.J.,

Apr. 09, 1929

Don Redman – alt, dir;
Langston Curl, John Nesbitt – tpt; Claude Jones – tbn;
Jimmy Dudley or (*Joe Moxley*), George ‚Fathead‘ Thomas – alt, clt; Prince Robinson – ten, clt;
Todd Rhodes – pno, cel; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
Claude Jones, Don Redman, George Thomas, Dave Wilborn – voc (1); George Thomas, Cuba Austin – voc (3);
Don Redman – arr (1,3,4); John Nesbitt – arr (2)

51204-1	Beedle-Um-Bum	Vic V-38052,	Frog DGF 25
51205-1	Do Something	Vic V-38051,	Frog DGF 25
51206-2	Selling That Stuff	Vic V-38052,	Frog DGF 25
51207	It Feels So Good	Vic unissued	not on LP/CD

The first title ‚Beedle-Um-Bum‘ has nonsense vocal by the band's choir and an impressive solo by Claude Jones, a man with a fabulous instrumental technique. And there is always the driving swing delivered by Dave Wilborn on his banjo. I love that. Oh yes, and not to forget Cuba Austin with his strong and interesting drum work – particularly his use of the brushes.

‚Do Something‘ again has a fast Nesbitt arrangement with the arranger's solo work abound.

‚Selling That Stuff‘ is an off-shoot of Tampa Red's ‚It's Tight Like That‘ (see session 004), obviously in the hope of big selling numbers.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: similar to: 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)

- B. Rust, *The Victor Master Book Vol. 2: Don Redman -s/ 2c/ tb/ 3s/ p/ bj/ bb/ d*; vocalists: Don Redman, Claude Jones, George Thomas, Dave Wilborn, Cuba Austin
- Rust*2,*3: Langston Curl, John Nesbitt (tpt); Claude Jones (tbn); Don Redman (cl, alt, vcl, arr); James Moxley (clt, alt); George Thomas George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Ralph Escudero (bbs); Cuba Austin (dms, vcl)
- Rust*3: John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Don Redman -cl -as -bar -v -dir -a; Jimmy Dudley -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Ralph Escudero -bb; Cuba Austin -d -vib; Claude Jones -Cuba Austin -v.
- Rust*4,*6: Don Redman -cl -as -bar -v -a -dir; John Nesbitt -t -a; Langston Curl -t; Claude Jones -tb; Jimmy Dudley or Joe Moxley -cl -as; George Thomas -cl -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -g -v; Ralph Escudero -bb; Cuba Austin -d -vib; Claude Jones -Cuba Austin -v
- Chilton, McKinney's Music: John Nesbitt, Langston Curl, tpt; Claude Jones, tbn, vcl; Don Redman, clt, alt, vcl; Jimmy Dudley, clt, alt; George Thomas, clt, ten, vcl; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, vcl; Ralph Escudero, bbs; Cuba Austin, dms; Don Redman, vib
- Solos ad-lib:
- 51204-1: DR alt obbl to voc 16 + 14; JN o-tpt 16; CJ o-tbn 16; GT scat voc 16; PR ten 16; DR scat voc 16; PR clt 2
- 51205-1: JN o-tpt 2+6; LC m-tpt 30; JN o-tpt 2+30; PR ten 2 + 4 + 4; CJ o-tbn 8
- 51206-2: PR clt 2; DR alt obbl to voc 12; JN o-tp 12; JN o-tpt 8; TR pno 12

007 MCKINNEY'S COTTON PICKERS

New York,

Nov. 05, 1929

Don Redman – alt, dir;

Leonard Davis, Joe Smith, Sidney de Paris – tpt; Claude Jones – tbn;

Benny Carter, Ted McCord – alt, clt; Coleman Hawkins – ten, clt;

Leroy Tibbs – pno, cel; Dave Wilborn – bjo, grt; Billy Taylor – bbs; Kaiser Marshall – dms;

Don Redman – voc;

John Nesbitt – arr (1); Don Redman – arr (2)

57064-2 Plain Dirt

Vic V-38097,

Frog DGF 25

57065-1 Gee, Ain't I Good To You?

Vic V-38097,

Frog DGF 25

This McKinney's Cotton Pickers session is the first in a series of three, recorded on three consecutive days, with a personnel that is more an all-star group of Harlem musicians of the day than the name-giving band. J. Chilton, McKinney's Music: *"The Cotton Pickers' popularity in Detroit actually brought them problems, complications arose when the band were offered a series of recording dates in New York in November 1929, the N.A.C. refused to let the band to the East Coast studios. Don Redman explained, 'The band became so popular at the Graystone that Jean Goldkette wouldn't let me take all the men to New York with me when we got the offer from Victor to record. That's one of the reasons why there were so many different guys on those sessions' ... Panassie wrote in the Irish magazine 'Hot Notes': I also asked Don about the famous McKinney's Cotton Pickers dates with Hawkins. He was positive that the piano on all sides but two was Fats Waller, not James P. Johnson. In the two other sides "it was a guy named Leroy Tibbs". As I wanted to be sure we listened together to 'Miss Hannah'. As for the sides in which Leroy Tibbs I son piano they are probably 'Plain Dirt' and 'Gee Baby Ain't I Good To You'. These sides were the first to be made, and the pianist confines himself to background stuff."* As to the personnel the 'Orchestra World' of November 1929 mentioned Redman's visit to New York: *"Don Redman, director of McKinney's Cotton Pickers, now at Graystone Ballroom, stopped off in New York recently to do five records for Victor, mostly his own compositions. To this end he was assisted by Benny Carter, five other members of Carter's orchestra, and five of Fletcher Henderson's Orchestra."* As far as I can see, there are three men only from the McKinney's band: Redman, Joe Smith, Dave Wilborn; three men from the Charlie Johnson band: Leonard Davis, Sidney de Paris, Billy Taylor; three men from the Henderson band: Coleman Hawkins, Claude Jones, Kaiser Marshall; two from Carter's band: Carter himself and Ted McCord; and Leroy Tibbs or Fats Waller as free-lancers.

One interesting subject on these sessions is reedman Theodore 'Jobetus' or 'Joe Bettus' McCord. In November he was part of Benny Carter's reed section at the Arcadia Ballroom together with Howard Johnson and Bob Carroll. As Carroll was a tenor sax player and Howard Johnson an alto sax man, McCord certainly also played alto to make it a three-part sax section, Benny Carter being the front-man, and not distinctly part of the sax section. Ted McCord always is listed as alto saxophonist (only Rust has him also playing tenor!), whereas his brother Castor always plays a tenor sax. Furthermore, big band arrangements in late 1929 were still confined to three-part scores, a fourth part being added not earlier than in c. 1932. So, in my opinion, Redman made the front-man at these sessions, leading the reed section sometimes, or singing and supplying the arrangements. There are no ad-lib solos by Redman anywhere on these sides. Hawkins and Carter being the main soloists apart from the brass-men. And Ted McCord's job was to complete the three-part sax section on alto sax! He cannot be heard playing solo.

Listen to Kaiser Marshall's beautiful high-hat playing behind Claude Jones' trombone solo in 'Plain Dirt': very modern and forward-looking!

Notes:

- Ch. Delaunay, *New Hot Discography 1948: Joe Smith, Sidney De Paris, Leonard Davis (tp); Claude Jones (tb); Don Redman, Benny Carter, Coleman Hawkins, Ted McCord (s); Fats Waller (p); Dave Wilborn (bjo); Billy Taylor (b); Kaiser Marshall (dm)*

- B. Rust, *The Victor Master Book Vol. 2: Don Redman -s/ 3t/ tb/ 3s/ p/ bj/ bb/ d*; vocalist: Don Redman

- Rust*2: Joe Smith, Sidney de Paris, Leonard Davis (tpts); Claude Jones (tbn); Benny Carter (clt, alt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins, Ted McCord (clts, tens); Fats Waller (pno); Dave Wilborn (bjo); Billy Taylor (bbs); Kaiser Marshall (dms)

- Rust*3: Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Benny Carter -cl -as;

Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, Sidney de Paris, Leonard Davis, t; Claude Jones, tb; Benny Carter, cl, as; Coleman Hawkins, Theodore McCord, cl, ts; Fats Waller, p, cel; Dave Wilborn, bj; Billy Taylor, bb; Kaiser Marshall, d; John Nesbitt, a

- Chilton, McKinney's Music: Joe Smith, Leonard Davis, Sidney de Paris, tpt; Claude Jones, tbn; Don Redman, Benny Carter, alt; Coleman Hawkins, Ted McCord, clt, ten; Leroy Tibbs, pno; unknown bjo; Billy Taylor, bbs; Kaiser Marshall, dms

Solos ad-lib:

57064-2: SdP o-tpt 8, CJ o-tbn 8, CH ten 4+4+2

57065-1: JS m-tpt 8+4 theme, SdP o-tpt 8+4, BC alt 15, ?LD m-tpt 16 obbl. behind voc

008 MCKINNEY'S COTTON PICKERS

New York,

Nov. 06, 1929

Don Redman – alt, dir;
 Leonard Davis, Joe Smith, Sidney de Paris – tpt; Claude Jones – tbn;
 Benny Carter, Ted McCord – alt, clt; Coleman Hawkins – ten, clt;
 Thomas Fats Waller – pno, cel; Dave Wilborn – bjo, gtr; Billy Taylor – bbs; Kaiser Marshall – dms;
 Don Redman – voc;
 Don Redman – arr (1,2,3)

57066-2	I'd Love It	Vic V-38133,	Frog DGF 25
57067-1	The Way I Feel Today	Vic V-38102,	Frog DGF 25
57068-2	Miss Hannah	Vic V-38102,	Frog DGF 25

This is the continuation of the session of the preceding day. The personnel is the same, only that Fats Waller has taken over the piano chair, and he certainly does not confine himself to “background stuff”.

Great solos by Benny Carter, Sidney de Paris, Claude Jones, Fats Waller, and always the very hot Coleman Hawkins “cooking” the last chorus’ middle-eights. And mind Kaiser Marshall’s beautiful work on the high-hat cymbals, Billy Taylor’s walking tuba, and the dead certain banjo 4/4 rhythm of Dave Wilborn.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Joe Smith, Sidney De Paris, Leonard Davis (tp); Claude Jones (tb); Don Redman, Benny Carter, Coleman Hawkins, Ted McCord (s); Fats Waller (p); Dave Wilborn (bjo); Billy Taylor (b); Kaiser Marshall (dm)

- B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 3t/ tb/ 3s/ p/ bj/ bb/ d; vocalist: Don Redman

- Rust*2: Joe Smith, Sidney de Paris, Leonard Davis (tpts); Claude Jones (tbn); Benny Carter (clt, alt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins, Ted McCord (clts, tens); Fats Waller (pno); Dave Wilborn (bjo); Billy Taylor (bbs); Kaiser Marshall (dms)

- Rust*3: Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Benny Carter -cl -as;

Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, Sidney de Paris, Leonard Davis, t; Claude Jones, tb; Benny Carter, cl, as; Coleman Hawkins, Theodore McCord, cl, ts; Fats Waller, p, cel; Dave Wilborn, bj; Billy Taylor, bb; Kaiser Marshall, d

- Chilton, *McKinney’s Music*: Joe Smith, Leonard Davis, Sidney de Paris, tpt; Claude Jones, tbn; Don Redman, Benny Carter, alt; Coleman Hawkins, Ted McCord, clt, ten; Fats Waller, pno, cel; unknown bjo; Billy Taylor, bbs; Kaiser Marshall, dms

Solos ad-lib:

57066-2:	BC alt 31, CJ o-tbn 4, FW pno 8, CJ o-tbn 7, CH ten 8
57067-1:	CJ o-tbn 7+6+6, FW pno 4 modulation, JS o-tpt 12, FW pno 32 obbl under voc, CH ten 1+8
57068-2:	FW pno 32 obbl under voc, SdP o-tpt 2+16, BC clt 16, FW pno 4, CJ o-tbn 4, CH ten 8

009 MCKINNEY’S COTTON PICKERS

New York, Nov. 07, 1929

Don Redman – alt, dir;
 Leonard Davis, Joe Smith, Sidney de Paris – tpt; Claude Jones – tbn;
 Benny Carter, Theodore Ted McCord – alt, clt; Coleman Hawkins – ten, clt;
 Thomas Fats Waller – pno, cel; Dave Wilborn – bjo, gtr; Billy Taylor – bbs; Kaiser Marshall – dms;
 Don Redman – voc; John Nesbitt – arr (1);
 Don Redman – arr (2,3)

57139-3	Peggy	Vic V-38133,	Frog DGF 25
57140-2	Wherever There’s A Will, Baby	Vic 22736,	Frog DGF 25
57140-3	Wherever There’s A Will, Baby	Vic unissued test,	Frog DGF 27

Continuation and conclusion of this series of exquisite and highest-class big band jazz at the end of the classic period of jazz. This is superb Harlem big band jazz by a Detroit band, although only 3 members of the original McKinney’s Cotton Pickers are present. Please, note, that there are two titles at these sessions arranged by John Nesbitt, hot trumpet star of the original MKCP, but not present in the studio, here. All other arrangements are by Don Redman. And he leads the ensemble in the first chorus of ‘Wherever There’s A Will, Baby’.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Joe Smith, Sidney De Paris, Leonard Davis (tp); Claude Jones (tb); Don Redman, Benny Carter, Coleman Hawkins, Ted McCord (s); Fats Waller (p); Dave Wilborn (bjo); Billy Taylor (b); Kaiser Marshall (dm)

- B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 3t/ tb/ 3s/ p/ bj/ bb/ d; vocalist: Don Redman

- Rust*2: Joe Smith, Sidney de Paris, Leonard Davis (tpts); Claude Jones (tbn); Benny Carter (clt, alt); Don Redman (clt, alt, vcl, arr); Coleman Hawkins, Ted McCord (clts, tens); Fats Waller (pno); Lonnie Johnson (gtr); Dave Wilborn (bjo); Billy Taylor (bbs); Kaiser Marshall (dms)

- Rust*3: Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as;

Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Sidney de Paris, Leonard Davis -t; Claude Jones -tb; Benny Carter -cl -as;

Coleman Hawkins -Theodore McCord -cl -ts; Fats Waller -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Kaiser Marshall -d; John Nesbitt -a

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, Sidney de Paris, Leonard Davis, t; Claude Jones, tb; Benny Carter, cl, as; Coleman Hawkins, Theodore McCord, cl, ts; Fats Waller, p, cel; Dave Wilborn, bj; Billy Taylor, bb; Kaiser Marshall, d

- Chilton, *McKinney’s Music*: Joe Smith, Leonard Davis, Sidney de Paris, tpt; Claude Jones, tbn; Don Redman, Benny Carter, alt; Coleman Hawkins, Ted McCord, clt, ten; Fats Waller, pno, cel; unknown bjo; Billy Taylor, bbs; Kaiser Marshall, dms

Solos ad-lib:

57139-3:	SdP o-tpt 2+2+2+2+2, DR alt 30, CJ o-tbn 6
57140-2-3:	BC alt 3 intro, ?LD o-tpt 16, CH ten 28+6, FW pno 8, DR alt 3 coda

Discernible differences of takes:

57140-2:	DR vocal, bars 17/18: “Love will find a way for us, won’t it, Baby?”
57140-3:	DR vocal, bars 17/18: “Love will find a way for us, you’ll see, Baby?”

010 MCKINNEY’S COTTON PICKERS

New York, Jan. 31, 1930

Don Redman – alt, dir;
 Langston Curl, Joe Smith, John Nesbitt – tpt; Ed Cuffee – tbn;
 Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno, cel; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
 Dave Wilborn – voc (1); George Thomas – voc (2,3,4); Frank Marvin – voc (5);
 John Nesbitt – arr (1); Don Redman – arr (2,3,4); Will Hudson – arr (5)

58543-2	I'll Make Fun For You	Vic V-38142,	Frog DGF 26
58544-1	Words Can't Express The Way I Feel	Vic V-38112,	Frog DGF 26
58545-1	If I Could Be With You One Hour Tonight	Vic unissued test,	Frog DGF 27
58545-2	If I Could Be With You One Hour Tonight	Vic V-38118,	Frog DGF 26
58547-1	Then Someone's In Love	Vic V-38142,	Frog DGF 26

These are the original McKinney's Cotton Pickers now, with John Nesbitt, Ed Cuffee and Prince Robinson as hot soloists, and George 'Fathead' Thomas as their featured singer. The sound of the band is very different from the sound of the "New York" McKinney's Cotton Pickers as heard at the preceding sessions. But again, I only hear a three-part saxophone section, with Redman as fourth player only when he plays the melody. Never do I hear a second (fourth) tenor sax part as given in most discos. And on band photos George Thomas, the assumed second (fourth) tenor saxophonist, always holds an alto sax!

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Langston Curl, John Nesbitt (tp); Edward Cuffee (tb); Don Redman, George Thomas, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm), Frank Marvin (vo)
 - B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 3t/ tb/ 3s/ p/ bj/ bb/ d; vocalists: Frank Marvin, George Thomas, Dave Wilborn
 - Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Frank Marvin (vcl)
 - Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Frank Marvin -v
 - Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; Frank Marvin -v
 - Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; Todd Rhodes, p, cel; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; Frank Marvin, v
 - Chilton, *McKinney's Music*: John Nesbitt, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms

Solos ad-lib:

58543-2: EC o-tbn 15, PR ten 8, JN o-tpt 6, EC o-tbn 16+6 obbl over voc
 58544-1: JS m-tpt 8+14 melody, EC o-tbn 10 over ens
 58545-1-2: JS o-tpt 4+4 melody
 58547-1: no ad-lib solos

Discernible differences of takes:

58545-1: bar 6 of intro: 4 beats pause
 58545-2: bar 6 of intro: a celesta bling (Bb) on second beat

011 MCKINNEY'S COTTON PICKERS

New York, Feb. 03, 1930

Don Redman – alt, sop, dir;
 Langston Curl, Joe Smith, John Nesbitt – tpt; Ed Cuffee – tbn;
 Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;
 Todd Rhodes – pno, cel; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
 Donald King – voc (1,2); Dave Wilborn – voc (3); George Thomas – voc (4);
 Don Redman – arr (1,2); John Nesbitt – arr (3,4)

58546-1	Honeysuckle Rose	Vic unissued test,	Frog DGF 27
58546-2	Honeysuckle Rose	Pirate MPC 518 (EP),	Frog DGF 26
59140-1	Zonky	Vic V-38118,	Frog DGF 26
59141-2	Travelin' All Alone	Vic V-38112,	Frog DGF 26

The same as before must be said for this session. Redman plays soprano sax in the beautiful coda of 'Honeysuckle Rose', but not baritone sax on 'Travelin' All Alone' as listed by John Chilton. There is not a single note heard by a baritone!

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Langston Curl, John Nesbitt (tp); Edward Cuffee (tb); Don Redman, George Thomas, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm), Frank Marvin (vo)
 - B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 3t/ tb/ 3s/ p/ bj/ bb/ d; vocalists: Frank Marvin, George Thomas, Dave Wilborn
 - Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)
 - Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d
 - Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d
 - Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; Todd Rhodes, p, cel; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d
 - Chilton, *McKinney's Music*: John Nesbitt, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms,

glockenspiel

Solos ad-lib:

58546-1-2: JN o-tpt 4+4, EC o-tbn 8, JN o-tpt 4, DR alt 32 under voc, PR ten 4+4+ 8 over ens, JS o-tpt 4 melody, DR sop 4 coda
 59140-1: EC o-tbn 2+30, JN o-tpt 2+30, PR ten 2
 59141-2: JS m-tpt 6 melody, TR pno 27 obbl under voc

Discernible differences of takes:

58546-1: Introduction: there are several cymbal-crashes in the first three bars, but not consequently on the same beat of the bars
 58546-2: Introduction: there are no cymbal-crashes in the first three bars, the first one appearing on beat 2 of bar 4

012 **McKINNEY'S COTTON PICKERS**

Camden, N.J.

Jul. 28, 1930

Don Redman – alt, clt, dir;
 Langston Curl, Joe Smith, *John Nesbitt* – tpt; Ed Cuffee – tbn;
 Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;
 Todd Rhodes – pno; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
 Dave Wilborn – voc (1); George Thomas – voc (2);
 John Nesbitt – arr (1); Don Redman – arr (2)
 64002-2 Just A Shade Corn
 64003-3 Baby, Won't You Please Come Home?

Vic 23012,
Vic 22511,Frog DGF 26
Frog DGF 26

For this session, James P. Johnson is listed as pianist in all Rust editions, but the piano solo played certainly is Todd Rhodes' work. John Chilton in his great 'McKinney's Music' gives George 'Buddy' Lee as third trumpet replacing John Nesbitt, but I have my strong doubts, as the trumpet solo work includes rhythmic weaknesses and tonal irregularities heard from Nesbitt in the sessions above.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Langston Curl, John Nesbitt (tp); Edward Cuffee (tb); Don Redman, George Thomas, Prince Robinson (s); James P. Johnson (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm), Frank Marvin (vo)*
 - *B. Rust, The Victor Master Book Vol. 2: Don Redman -s -v/ 3t/ tb/ 3s/ p/ bj/ bb/ d; vocalists: George Thomas, Dave Wilborn*
 - *Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); James P. Johnson (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)*
 - *Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d*
 - *Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d*
 - *Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; James P. Johnson, p, cel; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d*
 - *Chilton, McKinney's Music: George Buddy Lee, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno, vibes; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms*

Solos ad-lib:

64002-2: JN o-tpt 15, TR pno 14, EC o-tbn 7
 64003-3: DR alt 6 intro, DR alt 18 melody, EC o-tbn 18, DR clt 18+36 obbl to voc

013 **McKINNEY'S COTTON PICKERS**

Camden, N.J.

Jul. 29, 1930

Don Redman – alt, bar, dir;
 Langston Curl, Joe Smith, George Buddy Lee – tpt; Ed Cuffee – tbn;
 Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;
 Todd Rhodes – pno; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
 George Thomas – voc (1); Don Redman – voc (2);
 John Nesbitt – arr (1); Don Redman – arr (2)
 64004-2 Okey, Baby
 64005-2 Blues Sure Have Got Me

Vic 23000,
Vic 40-0116,Frog DGF 26
Frog DGF 26

And here again we hear the original McKinney's Cotton Pickers, certainly with their original pianist Todd Rhodes – not James P. Johnson – and obviously a new trumpet soloist, George 'Buddy' Lee, a flashy player with a brighter tone than Nesbitt, and more rhythmic security. Don Redman probably plays baritone sax in the introduction of the second title in which he also sings accompanied by Todd Rhodes on piano. John Chilton in his 'McKinney's Music' notes that – unusually – Joe Smith leads the brass section in the second title.

Notes:

- *Ch. Delaunay, New Hot Discography 1948: Langston Curl, John Nesbitt (tp); Edward Cuffee (tb); Don Redman, George Thomas, Prince Robinson (s); James P. Johnson (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm), Frank Marvin (vo)*
 - *B. Rust, The Victor Master Book Vol. 2: Don Redman -s -v/ 3t/ tb/ 3s/ p/ bj/ bb/ d; vocalists: George Thomas, Dave Wilborn*
 - *Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); James P. Johnson (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)*
 - *Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d*
 - *Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d*
 - *Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d*
 - *Chilton, McKinney's Music: George Buddy Lee, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms*

Solos ad-lib:

64004-2: TR pno/CA dms 4, EC o-tbn 1, GBL o-tpt 1, PR ten 1, LC m-tpt 8+6 melody, JS plunger-tpt 30, LC o-tpt/PR clt 15 chase, PR ten 1+8, TR pno 8, PR ten 8, TR pno 6, PR clt 8, GBL o-tpt 8, PR clt 8, GBL o-tpt 6
 64005-2: TR pno 16 obbl to voc, EC plunger-tbn 5

014 **McKINNEY'S COTTON PICKERS**

Camden, N.J.

Jul. 30, 1930

Don Redman – alt, bar, dir;
 Langston Curl, Joe Smith, George Buddy Lee – tpt; Ed Cuffee – tbn;
 Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;
 Todd Rhodes – pno; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
 Dave Wilborn – voc (1); George Thomas – voc (2,3,4);
 Don Redman – arr
 64006-3 Hullabaloo
 64007-2 I Want A Little Girl

Vic 22511,
Vic unissued test,Frog DGF 26
Frog DGF 27

64007-3	I Want A Little Girl	Vic 23000,	Frog DGF 26
64007-4	I Want A Little Girl	Vic 23000,	Frog DGF 27

On 'Hullabaloo' there is an extended baritone sax solo by Don Redman. John Chilton in 'McKinney's Music' says of 'I Want A Little Girl' that "the trumpet work on this title has long been the subject of controversy. Wiser men than me (oh, how unassuming! – KBR) insist that it is by Joe Smith, to me (J. Chilton – KBR) it sounds like someone imitating Joe Smith." I must admit that I did never doubt Joe Smith playing the melody here. But what should have been the reason for someone else – Langston Curl or Buddy Lee are the only possibilities – to imitate Joe Smith? Smith's drinking habits or his inconsistency? We certainly will never know, nor shall we know whether John Chilton is right with his assumption. Yet, he was a very experienced and professional trumpet player. And he should have known. Who else!

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Langston Curl, John Nesbitt (tp); Edward Cuffee (tb); Don Redman, George Thomas, Prince Robinson (s); James P. Johnson (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm), Frank Marvin (vo)
 - B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s -v/ 3t/ tb/ 3s/ p/ bj/ bb/ d; vocalists: George Thomas, Dave Wilborn
 - Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); James P. Johnson (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)
 - Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d
 - Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d
 - Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, John Nesbitt, t, a; Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d
 - Chilton, *McKinney's Music*: George Buddy Lee, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms

Solos ad-lib:

64006-3: DR bar 16+10, GBL m-tpt 32 obbl to voc, PR ten 4, GBL o-tpt 4, PR clt 16+8+12, EC o-tbn 8, DR bar 2
 64007-2-3-4: JS m-tpt 30 melody – DR clt obbl to tpt, TR pno 4 modulation, DR clt 30 obbl to voc, PR ten 2 modulation, EC o-tbn 4+4, PR ten 8, JS m-tpt 8 melody – DR clt obbl to tpt

Discernible differences of takes:

64007-2: end of tune, after stop of rhythm: clarinet plays 1 half note C, 2 quarter notes Db and F, then 4 repeated syncopated quarter Ab, then quarter triplet Ab-G-Gb, ending with half note F
 64007-3: end of tune, after stop of rhythm: clarinet plays 1 half note C, 2 quarter notes Db and F, then 1 half note Ab and 1 half note F
 64007-4: end of tune, after stop of rhythm: clarinet plays 1 half note C, 2 quarter notes Db and F, then 7 repeated syncopated quarter Ab, then quarter triplet Ab-G-Gb, ending with half note F

015 MCKINNEY'S COTTON PICKERS

Camden, N.J. Jul. 31, 1930

Don Redman – alt, dir;
 Langston Curl, Joe Smith, George Buddy Lee – tpt; Ed Cuffee – tbn;
 Jimmy Dudley, George Thomas – alt, clt; Prince Robinson – ten, clt;
 Todd Rhodes – pno; Dave Wilborn – bjo; Ralph Escudero – bbs; Cuba Austin – dms;
 George Thomas – voc;
 Don Redman – arr

64008-2	Cotton Picker's Scat	Vic 23012,	Frog DGF 26
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This is the last recording session – and the last of a group of four - before the sad and tragic motor-car accident which caused George 'Fathead' Thomas - the band's darling's - un-timely death. Joe Smith piloted the car. Again, it is not James P. Johnson on piano here, but the band's regular pianist Todd Rhodes.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Langston Curl, John Nesbitt (tp); Edward Cuffee (tb); Don Redman, George Thomas, Prince Robinson (s); James P. Johnson (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm), Frank Marvin (vo)
 - B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s -v/ 3t/ tb/ 3s/ p/ bj/ bb/ d; vocalists: George Thomas, Dave Wilborn
 - Rust*2: John Nesbitt, Langston Curl (tpts); Ed Cuffee (tbn); Don Redman (clt, alt, vcl, arr); George Thomas (clt, ten, vcl); Prince Robinson (clt, ten); James P. Johnson (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)
 - Rust*3: Joe Smith -c; John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d
 - Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, John Nesbitt -t -a; Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; George Thomas -cl -as -ts -v; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; Bill Coty, George Byas, v
 - Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; John Nesbitt, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; George Thomas, cl, as, ts, v; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d
 - Chilton, *McKinney's Music*: George Buddy Lee, Joe Smith, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; George Thomas, clt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo; Ralph Escudero, bbs; Cuba Austin, dms

Solos ad-lib:

64008-2: DR alt 2, PR ten 8

016 MCKINNEY'S COTTON PICKERS

New York, Nov. 03, 1930

Don Redman – alt, dir;
 Langston Curl, Rex Stewart, George Buddy Lee – tpt/cnt; Ed Cuffee – tbn;
 Benny Carter, Jimmy Dudley – alt, clt; Prince Robinson – ten, clt;
 Todd Rhodes – pno, cel; Dave Wilborn – bjo, gtr; Ralph Escudero – bbs; Cuba Austin – dms;
 Don Redman – voc;
 Don Redman - arr

64605-1	Talk To Me	Vic 22640,	Frog DGF 26
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64605-2	Talk To Me	Vic unissued test,	Frog DGF 27
64606-1	Rocky Road	Vic 22932,	Frog DGF 26

As for John Chilton's 'McKinney's Music' Joe Smith is not with the band anymore, except for the band's ultimate session of September 8 1931 (see there). Rex Stewart is his temporary replacement, but Joe Smith is listed in all editions of Rust. John Chilton still has Buddy Lee, and I am inclined to follow him. And Benny Carter fills out the late George 'Fathead' Thomas' alto sax chair which was deserted since its owner's tragic death in a motor-car accident.

W.C. Allen, Hendersonia, p. 264: „On November 3-4-5, 1930, Rex Stewart and Benny Carter recorded eight titles for Victor with McKinney's Cotton Pickers. Although they did play later with this band as regulars, they were at this time with Henderson.”

It seems that McKinney's Cotton Pickers always needed some expert support from New York musicians when coming to the East. Just see what had happened with the MKCP in November 1929! But this time the reason probably was a very severe one: after J. Chilton Rex Stewart and Benny Carter subbed for Joe Smith and George 'Fathead' Thomas who both had been affected by a car-crash, George Thomas with fatal results. This then would mean that, different from Rust naming Joe Smith as trumpeter, it should be Nesbitt on second trumpet, although the temporal sequence of the car-crash, Thomas' untimely death and this recording session seem a bit unclear. Also, there seems to be some insecurity on Edward Inge's joining the band as replacement for Thomas. After Chilton Inge joined together with Quentin Jackson in December 1930, what then would leave Jimmy Dudley as first alto/saxophone. As the reader/listener might see: I am following John Chilton's personnel as listed in his "McKinney's Music", which certainly is more up-to-date than Rust, and certainly evaluated with more knowledge – musically and historically. The personnels in the Frog CD booklets follow Rust!

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Benny Carter, Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm)
 - B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 3t/ tb/ 3s/ p/ bj/ bb/ d; vocalists: Bill Coty, George Bias
 - Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr); Benny Carter (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)
 - Rust*3: Rex Stewart -Joe Smith -c; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d
 - Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Rex Stewart, Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d
 - Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; Rex Stewart, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d
 - Chilton, *McKinney's Music*: George Buddy Lee, Rex Stewart, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Benny Carter, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms

Solos ad-lib:

64605-1-2: GBL o-tpt 4 intro, BC alt 8, PR ten 8, GBL o-tpt 2+2, PR ten 6, EC o-tbn 8

64606-1: RS m-cnt 32, TR pno 32 obbl to voc, BC alt 8

Discernible differences of takes:

64605-1: GBL plays the un-accompanied introduction flawless and secure.
 Second line of vocal: "Awh, Baby, talk to me when you're feeling blue."
 64605-2: GBL fluffs in the third bar of un-accompanied introduction.
 Second line of vocal: "Baby, talk to me when you're feeling blue."

017 MCKINNEY'S COTTON PICKERS

New York, Nov. 04, 1930

Don Redman – alt, dir;
 Langston Curl, Rex Stewart, George Buddy Lee – tpt/cnt; Ed Cuffee – tbn;
 Jimmy Dudley, Benny Carter – alt, clt; Prince Robinson – ten, clt;
 Todd Rhodes – pno, cel; Dave Wilborn – bjo, gtr; Ralph Escudero – bbs; Cuba Austin – dms;
 Bill Coty – voc;
 Don Redman - arr

64607-1	Laughing At Life	Vic unissued test,	Frog DGF 27
64607-2	Laughing At Life	Vic 23020,	Frog DGF 26
64608-1	Never Swat A Fly	Vic 23020,	Frog DGF 26
64608-2	Never Swat A Fly	Vic unissued test,	Frog DGF 27

These three November 1930 sessions enclose Joe Smith as a member of the band in all Rusts. Instead, Rex Stewart plays in his own unmistakable style!

This is the continuation of the recording session of the day before, having the same personnel, except the singer who replaces the late George 'Fathead' Thomas. Again, I am following J. Chilton's personnel!

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Benny Carter, Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm); Bill Coty (vo)
 - B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 3t/ tb/ 3s/ p/ bj/ bb/ d; vocalists: Bill Coty
 - Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr); Benny Carter (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Bill Coty (vcl)
 - Rust*3: Rex Stewart -Joe Smith -c; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Bill Coty -v
 - Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Rex Stewart, Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; Bill Coty, v
 - Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; Rex Stewart, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; Bill Coty, v
 - Chilton, *McKinney's Music*: George Buddy Lee, Rex Stewart, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Benny Carter, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms

Solos ad-lib:

64607-1-2: DW gtr 4 intro unaccompanied, DR clt 30 melody – TR cel obbl, TR cel 2, TR cel 2, RS m-cnt 16, PR ten

64608-1-2: GBL m-tpt 30 obbl to voc, EC o-tbn 16, TR pno 8, EC o-tbn 7, GBL o-tpt 16, BC clt 8, GBL o-tpt 6, BC clt 16, PR ten 1+8, BC clt 8

Discernible differences of takes:

64607-1: vocal chorus bar 11: Coty sings: "No road is lonely, if you will o-h-only ... (with a little yodeller a fifth upward)
 64607-2: vocal chorus bar 11: Coty sings: "No road is lonely, if you will only ... (straight, no yodeller, just plain "only")
 64608-1: trombone chorus: Cuffee starts solo on 1st beat of first bar. CA plays snare drum press-rolls throughout.
 64608-2: trombone chorus: Cuffee starts with two-toned upward beat in last bar of vocal chorus. CA pauses for two bars to switch over to brushes in bars 16/17, then plays brushes bars 18 – 24 (pno-solo) until switching back again to press-rolls.

018 McKINNEY'S COTTON PICKERS

New York,

Nov. 05, 1930

Don Redman – alt, dir;

Langston Curl, Rex Stewart, George Buddy Lee – tpt/cnt; Ed Cuffee – tbn;

Jimmy Dudley – alt, clt; Benny Carter – alt, ten (3), clt; Prince Robinson – ten, clt;

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

Dave Wilborn – voc (1,2,3); George Bias – voc (4,5);

Don Redman - arr

63195-1 I Want Your Love

Vic unissued test,

Frog DGF 27

63195-2 I Want Your Love

Vic 22683,

Frog DGF 26

63196-2 Hello!

Vic 23031,

Frog DGF 26

64609-2 After All, You're All I'm After

Vic 23024,

Frog DGF 26

64610-2 I Miss A Little Miss

Vic 23024,

Frog DGF 26

Again, there is no Joe Smith on this session although listed in all editions of Rust.

John Chilton in his great 'McKinney's Music' says that Todd Rhodes plays vibes on 'I Want Your Love'. He also says that Benny Carter also plays tenor sax in the ensemble of 'Hello!'. This may be right as the saxophone section has a detectable depth here. But it would be interesting to know where Chilton got his knowledge from. I myself feel unable to recognize the presence of a second tenor sax in the ensemble. Did Carter tell him? Or any other participant of the session? Rex Stewart, perhaps?

In contrast to John Chilton 'McKinney's Music' I hear Benny Carter playing the clarinet obbligato to the vocal chorus in 'After All, You're All I'm After'. Benny Carter's clarinet tone is much softer than Don Redman's, and you will never hear Redman play a jumping trill in his solos. Therefore Carter! Again, I am following J. Chilton's personnel! My soloist identifications on these last 3 sessions might not implicitly correspond with Chilton's!

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Benny Carter, Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm); George Bias (vo)

- B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s/ 3t/ tb/ 3s/ p/ bj/ bb/ d; vocalist: George Bias

- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr); Benny Carter (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); George Byas (vcl)

- Rust*3: Rex Stewart -Joe Smith -c; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; George Byas -v

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Rex Stewart, Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; George Byas -v

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; Rex Stewart, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; George Byas, v

- Chilton, McKinney's Music: George Buddy Lee, Rex Stewart, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Benny Carter, clt, alt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms

Solos ad-lib:

63195-1-2: TR pno 32 obbl to voc, BC alt 4, PR ten 4, EC o-tbn 4

63196-2: EC m-tbn 30 obbl to voc, LC m-tpt 8 melody, PR ten 8+4, RS m-cnt 4 coda

64609-2: ?BC clt 2+2 with voc, EC o-tbn 2, BC alt 8

64610-2: EC o-tbn 8 unaccomp. intro, LC m-tpt 7, TR pno 2, TR cel 30 obbl to voc, ?LC o-tpt 2+4, EC o-tbn 4, ?LC o-tpt 4, EC o-tbn 4, PR ten 8, DR clt + TR cel 4

Discernible differences of takes:

63195-1: last bar (bar 32) of first chorus (ensemble): fourth beat of bar no cymbal crash.

4-bar alto solo after vocal chorus: BC plays 4 eighth notes and then 2 quarter notes Bb – Eb in second bar of solo

63195-2: last bar (bar 32) of first chorus (ensemble): fourth beat of bar distinct cymbal crash (immediately before verse).

4-bar alto solo after vocal chorus: BC plays succession of eighth notes in second bar of solo.

019 McKINNEY'S COTTON PICKERS

Camden, N.J.,

Dec. 17, 1930

Don Redman – alt, vib, dir;

Langston Curl, Sidney de Paris, George Buddy Lee – tpt/cnt;

Ed Cuffee, Wilbur de Paris or Quentin Jackson – tbn;

Jimmy Dudley, Edward Inge – alt, clt; Prince Robinson – ten, clt;

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

Quentin Jackson – voc (1); Don Redman – speech (2); Dave Wilborn – voc (2);

Don Redman – arr (1); Edward Inge – arr (2)

64055-2 To Whom It May Concern

Vic 23035,

Frog DGF 26

64056-2 You're Driving Me Crazy

Vic 23031,

Frog DGF 26

This particular session has found a special attentiveness in Jazz Journal, May 1975, Capt. Douglas Hoard: "Dear Sir, re the Rex (Stewart – KBR) review by Ralph Laing of Vol. 5 of the Cotton Pickers (French RCA LP – KBR) in the March issue. I just didn't believe it was Rex Stewart, but had nothing but ignorance and superstition upon which to base my judgement. So I thought, why not go to the source? I have had contact with Andy Stoffa, who runs a jazz, 1917 – 1947 programme on WQRS-FM in Detroit, and I asked him to pass the problem on to

Dave Wilborn. His reply of recent date is enclosed herewith: "Nice to hear from you, and to know that someone still remembers the old Graystone Ballroom days – there was nothing like it! Clarence Ross never recorded with the band – he was only a member for a very short time. The person who played that solo on 'You're Drivin' Me Crazy' was Sidney de Paris, brother of the trombone player Wilbur – they were both on that session. Musically yours, Dave Wilborn." Well, this will either put the matter at rest, or start the discussion off on a new track?"

This now certainly is difficult to determine, the more so as the very knowledgeable John Chilton gives a different personnel (see below) with this remark: "I have given this personnel despite contrary information published in May 1975 of 'Jazz Journal'". And he certainly must have a reason for it. So, I (KBR) had to decide whether to trust in Mr. Wilborn or in Mr. Chilton. Having got to know Mr. Dave Wilborn during his stay in the Netherlands with the "New" McKinney's Cotton Pickers' in the 1970s as a very lively and youthful person, I am very much inclined to trust in Mr. Wilborn's recollection. Thus, Sidney de Paris is on the second trumpet chair here, possibly deputising for Rex Stewart. Re Dave Wilborn's recollection of this session: Clarence Ross was a band-member for a short period only which we cannot date, Edward Inge is fourth (second) steady alto saxophonist and clarinetist, and Wilbur de Paris was on this session, too. But that does not mean that he might have played. On listening, there are two trombones playing the beautiful melody parts of 4 bars each in Ab minor, although the published melody has it in major. This is a nice idea of arranger and clarinet soloist Edward Inge.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Edward Inge (cl, as); Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm); Lois Deppe, Quentin Jackson (vo)

- B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s -v/ 3t/ 2tb/ 3s/ p/ bj/ bb/ d; vocalists: Lois Deppe, Dave Wilborn

- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr);

Edward Inge (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Lois Deppe (vcl)

- Rust*3: Rex Stewart -Joe Smith -c; Langston Curl -t; Ed Cuffee -tb; Don Redman -cl -as -bar -v -ldr -a; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; George Byas -v

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Joe Smith, Rex Stewart, Langston Curl -t; Ed Cuffee -tb; Benny Carter -cl -as; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; George Byas -v

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Buddy Lee, Rex Stewart, Langston Curl, t; Ed Cuffee, Quentin Jackson, tb; Benny Carter, cl, as; Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; Lois Deppe, v - Chilton, McKinney's Music: George Buddy Lee, Clarence Ross, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Edward Inge, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms

Solos ad-lib:

64055-2: DR alt 6, TR pno + DR vibes 30 obbl to voc, EC o-tbn 8, TR pno 5 obbl to voc

64056-2: EI clt 30 over ens, TR pno 8 modulation, EI clt 12 over tbns, GBL o-tpt 4, PR ten 8, EI clt 4 modulation, SdP o-tpt 30 obbl to voc, PR ten 30 obbl to scat-voc, EI clt 16 chase with ens, PR ten 8, EI clt 8 chase with ens

020 MCKINNEY'S COTTON PICKERS

Camden, N.J.,

Dec. 18, 1930

Don Redman – alt, sop, dir;

Langston Curl, George 'Buddy' Lee, Sidney de Paris – tpt;

Ed Cuffee, Wilbur de Paris or Quentin Jackson – tbn;

Jimmy Dudley, Edward Inge – alt, clt; Prince Robinson – ten, clt;

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

Quentin Jackson – voc;

Don Redman – arr

64058-2 Come A Little Closer

Vic 23035,

Frog DGF 26

According to the McKinney's Cotton Pickers personnel for the sessions of Dec. 17, 1930, Dec. 18, 1930, and Feb. 12, 1931 in the various editions of Rust, Rex Stewart should be a member of the band on these dates. But although subbing for Joe Smith on the MKCP sessions of November 1930 Rex Stewart did not join McKinney's Cotton Pickers earlier than August 1931 on a regular basis. He therefore is not on the band's recording sessions of Dec. 17, 1930, Dec. 18, 1930, and Feb. 12, 1931.

It would be most probable that Sidney de Paris still officiated as third trumpet player, while his brother Wilbur would have made room for the lately hired Quentin Jackson – who was mainly hired for singing. It might thus even be possible that Wilbur de Paris would still be on the second trombone chair as a 'sub'. Regarding this problem it should be considered that up to this date the MKCP only had one trombonist. With the advent of Quentin Jackson – in the main as a singer – there certainly was no scored second trombone part and de Paris was a much more experienced musician than the young Jackson. Chilton writes: "Jackson, whose memory was excellent, said he joined the band on the 7th of December 1930. He made his debut record with the band less than a fortnight after joining, on his first vocal ('Come A Little Closer') he sang in his natural voice, but it was soon made clear to him that he was expected to imitate George Thomas, which he did thereafter."

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Edward Inge (cl, as); Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm); Quentin Jackson (vo)

- B. Rust, *The Victor Master Book Vol. 2*: Don Redman -s -v/ 3t/ 2tb/ 3s/ p/ bj/ bb/ d; Quentin Jackson -v

- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpt); Ed Cuffee, Quentin Jackson (tbn); Don Redman (clt, alt, arr); Edward Inge (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Lois Deppe (vcl)

- Rust*3,*4,*6: Langston Curl -Buddy Lee -t; Rex Stewart -c; Ed Cuffee -Quentin Jackson -tb; Don Redman -cl -as -bar -ldr -a -speech; Benny Carter -Edward Inge -cl -as; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Lois Deppe -v

- Chilton, McKinney's Music: George Buddy Lee, Clarence Ross, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, Edward Inge, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms; Quentin Jackson, vcl

Tunes Structures:

64058-2 Come A Little Closer Key of Eb / G / Db / Eb

Victor

(Intro 6 bars ens)(Chorus 1 32 bars AABA clts + GBL? or SdP? m-tpt 16 – EC m-tbn 8 – clts + GBL? Or SdP? m-tpt 4)(Tag 2 bars ens modulation) (Chorus 2 32 bars AABA QJ voc + DR clt obbl 30 – ens 2)(Tag 6 bars ens 2 – TR pno 4 modulation)(Chorus 3 32 bars AABA DR sop + ens modulation 8 – ens + EI clt 16 – QJ voc 8)(Tag 2 bars ens)

021 **McKINNEY'S COTTON PICKERS**

Camden, N.J.,

Feb. 12, 1931

Don Redman – alt, vib, dir;

Langston Curl, unknown, George Buddy Lee – tpt/cnt; Ed Cuffee – tbn;

Jimmy Dudley, Edward Inge – alt, clt; Prince Robinson – ten, clt;

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

Dave Wilborn – voc (1,2,3); Donald King – voc (4,5); choir of band musicians – voc (1,2)

Don Redman – arr

67934-1	It's A Lonesome Old Town	Vic test uniss. on 78,	Frog DGF 27
67934-2	It's A Lonesome Old Town	Vic 22628,	Frog DGF 27
67935-1	She's My Secret Passion	Vic 22628,	Frog DGF 27
67935-2	She's My Secret Passion	Vic test uniss. on 78,	Frog DGF 27

Both titles are played in Don Redman arrangements – it seems he was collecting a band-book for his own purposes at that time – and we have a rather sweet first title sung not convincingly by Mr. King, but with a bluesy theme chorus by Ed Cuffee. By the way, Ed Cuffee shows himself to be an original and independent trombone player. Very good. The second title then carries some unexpected really hot trombone bars in the first chorus (passion!) and a nice saxophone section chorus arranged in the manner of Redman's improvising – just like Benny Carter was working in his early years. Beautiful! As Rex Stewart was not yet with the band at this time the improvised trumpet parts must be by another player, I assume this player to be 'Buddy' Lee. (Dave Wilborn: on Clarence Ross who popped up in the personnel for these sessions some decades ago: "Clarence Ross never recorded with the band – he was only a member for a very short time." see session 019 above). Consequently, the second trumpet chair must then be occupied by somebody else whose name we do not know. In case Wilborn does not recall correctly, the man might then possibly be the said Clarence Ross. I (KBR) follow Dave Wilborn's statement.

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: probably similar to: Rex Stewart, Joe Smith, Buddy Lee (tp); Edward Cuffee, Quentin Jackson (tb); Edward Inge (cl, as); Don Redman, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm); Donald King (vo)

- B. Rust, *The Victor Master Book Vol. 2*: 3t/2tb/3s/p/bj/bb/d; vocalists: Lois Deppe, Donald King

- Rust*2: Rex Stewart (cnt); Joe Smith, Buddy Lee (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); Don Redman (clt, alt, vcl, arr);

Edward Inge (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms); Lois Deppe (vcl)(1); Donald King (vcl)(2)

- Rust*3: Rex Stewart -Buddy Lee, Langston Curl -t; Ed Cuffee, Quentin Jackson -tb; Don Redman -cl -as -bar -v -ldr -a; Edward Inge -cl -as; Prince Robinson -cl -ts; James P. Johnson -p -cel; Dave Wilborn -bj -v; Billy Taylor -bb; Cuba Austin -d; Lois Deppe -v (1)

- Rust*4: Don Redman -cl -as -bar -v -a -dir; Buddy Lee, Rex Stewart, Langston Curl -t; Ed Cuffee, Quentin Jackson -tb; Edward Inge -cl -as -a; Prince Robinson -cl -ts; James P. Johnson -p; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; George Byas -v

- Rust*6: Don Redman, cl, as, bar, v, a, dir; Joe Smith, c; Rex Stewart, Langston Curl, t; Ed Cuffee, tb; Benny Carter, cl, as; Edward Inge, cl, as, a; Prince Robinson, cl, ts; James P. Johnson, p; Dave Wilborn, bj, g, v; Billy Taylor, bb; Cuba Austin, d; George Byas, v

- Chilton, *McKinney's Music*: George Buddy Lee, Rex Stewart, Langston Curl, tpt; Ed Cuffee, tbn; Don Redman, clt, sop, alt, bar; Jimmy Dudley, clt, alt; Benny Carter, clt, alt, ten; Prince Robinson, clt, ten; Todd Rhodes, pno, cel; Dave Wilborn, bjo, gtr; Ralph Escudero, bbs; Cuba Austin, dms

Solos ad-lib:

67934-2: EC m-tbn 22; BG voc 22 – EI clt obbl; ?GBL m-tpt 6; GB voc 8

67935-1: EC o-tbn 12; EC o-tbn 4; TR pno 4; TR pno 2, GB voc 32 – ?GBL m-tpt obbl; PR ten 8b+ 1

Discernible differences of takes:

67934-1: Muted trumpet plays in bar 7 of middle-eight of last chorus: 2 eighth notes c-c, 1 quarter-note b

67934-2: Muted trumpet plays in bar 7 of middle-eight of last chorus: 1 quarter-note c, 1 dotted quarter-note b

67935-1: Trombone starts solo in first chorus with downward upbeat: 2 eighth-notes d-b, 1 quarter-note G

67935-2: Trombone starts solo in first chorus with upward upbeat: 2 eighth-notes D-E, 1 quarter-note G

022 **McKINNEY'S COTTON PICKERS**

Camden, N.J.,

Sep. 08, 1931

Benny Carter – dir;

Adolphus "Doc" Cheatham, Joe Smith, Rex Stewart – tpt/cnt;

Quentin Jackson, Ed Cuffee – tbn;

Benny Carter, Jimmy Dudley - alt, clt; Prince Robinson – ten, clt;

Todd Rhodes – pno, cel; Dave Wilborn – gtr; Billy Taylor – bbs; Cuba Austin – dms;

Quentin Jackson – voc;

Benny Carter – arr

68300-1	Do You Believe In Love At Sight ?	Vic unissued on 78 (test),	Frog DGF 27
68300-2	Do You Believe In Love At Sight ?	Vic 22811,	Frog DGF 27
70495-1	Wrap Your Troubles In Dreams	Vic 22811,	Frog DGF 27
70495-2	Wrap Your Troubles In Dreams	Vic unissued on 78 (test),	Frog DGF 27

Although there are some uncertainties concerning the personnel, we hear a very typical Rex Stewart full-chorus hot solo in the first title. The second title brings muted Doc Cheatham taking the melody and Joe Smith taking over for snatches of the melody in his own very special muted smooth style. Smith is clearly recognizable, and so Buddy Lee is not on the record as listed by Rust. Benny Carter leads the saxophone section in his very own inimitable way, leaving no room for Hilton Jefferson who obviously had not yet joined the band at this recording date. The second alto (third sax) will then probably be Jimmy Dudley, and not Joe Moxley who was only regularly with the band from 1932 on (Chilton 'McKinney's Music').

Notes:

- Ch. Delaunay, *New Hot Discography 1948*: Rex Stewart, Joe Smith, Adolphus Cheatham (tp); Edward Cuffee, Quentin Jackson (tb); Benny Carter, Jimmy Dudley, Hilton Jefferson, Prince Robinson (s); Todd Rhodes (p); Dave Wilborn (bjo); Billy Taylor (b); Cuba Austin (dm)

- B. Rust, *The Victor Master Book Vol. 2*: Benny Carter -s/ 3t/ 2tb/ 3s/ p/ bj/ bb/ d; vocalist: Quentin Jackson

- Rust*2: Rex Stewart (cnt); Joe Smith, Adolphus "Doc" Cheatham (tpts); Ed Cuffee (tbn); Quentin Jackson (tbn, vcl); James Hoxley, Hilton Jefferson (clt, alt); Prince Robinson (clt, ten); Todd Rhodes (pno); Dave Wilborn (bjo, vcl); Billy Taylor (bbs); Cuba Austin (dms)

- Rust*3: Adolphus 'Doc' Cheatham – Buddy Lee – Rex Stewart –t; Ed Cuffee- Quentin Jackson – tb; Benny Carter –cl-as-ldr-a; Joe Moxley – Hilton Jefferson -cl-as; Prince Robinson –cl-ts; Todd Rhodes –p-cel; Dave Wilborn –bj-v; Billy Taylor -bb; Cuba Austin –d;

- J. Chilton, McKinney's Music: Rex Stewart, Joe Smith, Adolphus 'Doc' Cheatham, tpts; Ed Cuffee, Quentin Jackson, tbns; Benny Carter, clt, alt; Jimmy Dudley, clt, alt; Prince Robinson, clt, ten; Todd Rhodes, pno, vibes; Dave Wilborn, gtr; Billy Taylor, bbs, sbs; Cuba Austin, dms.

- Rust*4: Benny Carter -cl -as -dir; Rex Stewart -c; Buddy Lee, Adolphus "Doc" Cheatham -t; Ed Cuffee -tb; Quentin Jackson -tb -v; Joe Moxley, Hilton Jefferson -cl -as; Prince Robinson -cl -ts; Todd Rhodes -p -cel; Dave Wilborn -bj; Billy Taylor -bb; Cuba Austin -d; George Byas -v

- Rust*6: Benny Carter, cl, as, dir; Rex Stewart, c; Buddy Lee, Doc Cheatham, t; Ed Cuffee, tb; Quentin Jackson, tb, v; Joe Moxley, Hilton Jefferson, cl, as; Prince Robinson, cl, ts; Todd Rhodes, p, cel; Dave Wilborn, bj, g; Billy Taylor, bb; Cuba Austin, d.

- Chilton, McKinney's Music: Rex Stewart, Joe Smith, Adolphus 'Doc' Cheatham, tpt; Ed Cuffee, Quentin Jackson, tbn; Benny Carter, Jimmy Dudley, clt, alt; Prince Robinson, ten; Todd Rhodes, pno, vibes; Dave Wilborn, gtr; Billy Taylor, bbs, sbs; Cuba Austin, dms

Solos ad-lib:

68300-1-2: RexSt m-cnt 36, RexSt m-cnt obbl 24 (in -1 only), PR ten 10, PR ten 4

70495-1-2: ADC m-tpt 16, ADC m-tpt 8, JS m-tpt 4, JS m-tpt 4, JS m-tpt 4, TR pno 4, BC clt obbl 30

Discernible differences of takes:

68300-1: cnt break at end of cnt solo chorus: phrase of eight double eighth notes declining in steps, then three more single notes

68300-2: cnt break at end of cnt solo chorus: downward phrase of ten notes starting with an upward "rip"

70495-1: tpt in first chorus, end of 2nd A- part, last phrase leading to B-part: 4 eighth notes, one quarter note

70495-2: tpt in first chorus, end of 2nd A- part, last phrase leading to B-part: 2 eighth notes, one half note

K.- B. Rau
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