THE RECORDINGS OF
MILLS
BLUE RHYTHM BAND

An Annotated Tentative Personello-Discography

MILLS BLUE RHYTHM BAND was organised at the instigation of the impresario Irving Mills as a sort of relief group for his major artists, Cab Calloway and Duke Ellington. It seems that the band filled in at the Cotton Club when the others were away on tour and was always a secondary unit within the Mills organisation. Edgar Hayes joined the band at the end of 1930; he remained until the late summer of 1936 as its arranger and probably musical director. (Early organiser and drummer - KBR) Lynch left in autumn 1931. His replacement as drummer being O´Neil Spencer, but the front man until quite late in 1933 became Baron Lee (real name, Jimmy Ferguson). Lucky Millinder took over from Lee and remained as director until the band finally broke up in 1938, when its personal included trumpeter Frank Newton, trombonist Fernando Arbello, tenor saxophonist Don Byas and clarinettist Edmond Hall. Recording sheets for an RCA Victor session of 1933 list Eddie Malory as musical director, so it is possible that he took over temporarily for a short period after Lee left, though it seems equally likely that he was merely the contractor for this particular date. After the success of the recording 'Ride, Red, Ride' in 1935, Henry 'Red' Allen was offered the leadership, but because of his liking for Millinder, he declined.
Musically, Mills Blue Rhythm Band was a highly efficient unit with a number of good soloists. It failed to rise from the ranks of the secondary units of its day mainly because it never really established an identity. (A. McCarthy, Big Band Jazz)

This personnelo-discography is based on Rust, Jazz And Ragtime Records 1897 - 1942.
Personnels 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: Mills Blue Rhythm Band
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Mills Blue Rhythm Band*
- 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: (*Mills Blue Rhythm Band)*

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

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

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

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

I have made extensive use of Storyville´s Discography/Solography of the Mills Blue Rhythm Band (Storyville 108 / 109 / 117), authored by Frank Dutton, Nigel Haslewood, Martin Richards, Eric Townley, Peter Carr, and John Hart, for the determination of the soloists on each of their titles. Thank you very much to the authors for their great work! I hope to be excused for little changes done when I believe to have found more appropriate solutions as to the soloists and other important matters. But these may only be a matter of my own opinion.

MILLS BLUE RHYTHM BAND

001 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 05, 1930
Louis Armstrong – tpt, voc, ldr;
Ed Anderson – tpt; Henry Hicks – tbn;
Bobby Holmes, Theodore McCord – alt, clt; Castor McCord – ten;
Joe Turner (1,2), Buck Washington (1) – pno; Bernard Addison – gtr; Lavert Hutchinson – bbs; Willie Lynch - dms

403896-D	My Sweet	OK 41415,	Chronogical Classics 557
403897-A	I Can´t Believe That You´re In Love With Me	OK 41415,	Chronogical Classics 557

Composer credits: 403896 (H. Carmichael); 403897 (C. Gaskill – J. McHugh)

As always in the great days of Harlem, a band of new-comers with fresh ideas and a youthful approach to their music would attract the interest of established bandleaders and record producers. Bandleaders would be searching for new – and young – musicians for their bands, and record producers would be looking for novel and interesting musical developments. And then, there were renowned soloists without a working band, and a management to find a convenient accompaniment. And this is what happened here.
At this time, the band attached to Armstrong´s service, was drummer Willie Lynch´s band, later named 'The Blue Rhythm Band'.
Armstrong is in fine fettle instrumentally and vocally. The first title has Buck Washington as additional pianist tinkling into the ensembles.
'I Can´t Believe That You´re In Love With Me' is introduced by Castor McCord´s fine tenor sax – he himself one of the great un-sung musicians of the early 1930s – followed by Bobby Holmes´ clarinet and Henry Hicks on his powerful trombone. And Armstrong, again.
Notes:
- Ch. Delaunay, New Hot Discography 1948: Louis Armstrong, Edward Anderson (tp); Henry Hicks (tb); Bobby Holmes (cl&as); Theodore McCord (as); Castor McCord (ts); Joe Turner (p); Bernard Addison (g); Lavert Hutchison (b); Willy Lynch (d); 'Buck' Washington (p) added on (1)
*- Rust*2: Louis Armstrong (tpt, vcl); Ed Anderson (tpt); Henry Hicks (tbn); Bobby Holmes (clt, alt); Theodore McCord (alt); Castor McCord (ten); Joe Turner, Buck Washington (first side only)(p); Bernard Addison (gtr); Levat Hutchinson (bbs); Willie Lynch (dms)*
*- Rust*3,*4: Louis Armstrong -t -v; Ed Anderson -t; Henry Hicks -tb; Bobby Holmes -cl -as; Theodore McCord -as; Castor McCord -cl -ts; Joe Turner -p; Buck Washington where indicated (1)-p; Bernard Addison -g; Lavert Hutchinson -bb; Willie Lynch -d*
- Storyville 108, Mills Blue Rhythm Band: Louis Armstrong, t/v; Ed Anderson, t; Henry Hicks, tb; Bobby Holmes, cl/as; Ted McCord, as/cl; Castor McCord, ts/cl; Joe Turner, Buck Washington, p; Bernard Addison, g; Lavert Hutchinson, bb; Willie Lynch, d
Soloists ad-lib:
- 403896-D: LA o-tpt intro 8; LA o-tpt 4; LA o-tpt 48; LA voc 48; LA o-tpt 48
- 403897-A: LA o-tpt intro 6 + CMC ten 2; CMC ten 16; LA o-tpt 8; CMC ten 6; BH clt brk 2; LA voc 32 + BA gtr obbl; HH o-tbn 14 ; LA o-tpt 2+32

002 **LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, May 04, 1930
Louis Armstrong – tpt, voc;
Ed Anderson – tpt; Henry Hicks – tbn;
Bobby Holmes, Theodore McCord – alt, clt; Castor McCord – ten, clt;
Joe Turner – pno; Bernard Addison – gtr; Lavert Hutchinson – bbs; Willie Lynch – dms

403999-A	Indian Cradle Song	OK 41423,	Chronogical Classics 557
404000-B	Exactly Like You	OK 41423,	Chronogical Classics 557
404001-C	Dinah	OK 8800,	Chronogical Classics 547
404002-B	Tiger Rag	OK 8800,	Chronogical Classics 547

Composer credits: 403999 (M. Wayne – G. Kahn); 404000 (D. Fields – J. McHugh); 404001 (S. Lewis – J. Young – H. Akst); 404002 (Original Dixieland Jazz Band)

Contrary to the fore-going Armstrong session, Louis gives more solo space to his band colleagues. Thus, we hear the McCord brothers in solo, especially fine Theodore McCord on alto in the first solo in 'Dinah'. Also, very typically and strong Henry Hicks on his hot trombone, and good "mainstream" clarinet soloistic by Bobby Holmes on 'Exactly Like You', and rather extended and virtuoso on 'Tiger Rag'. But, above all it is Louis Armstrong in all his musical glory. Tremendous!
'Indian Cradle Song' has a trashy melody, but Armstrong, Castor McCord and Bernard Addison on his guitar behind Louis´ vocal make the best of it. Again, there is nice guitar by Addison behind Armstrong´s trumpet presenting the melody. And also syrupy reeds behind Armstrong singing the words. The fast alto soloist 'Dinah' might be Ted McCord, I assume.
Notes:
- Ch. Delaunay, New Hot Discography 1948: Louis Armstrong, Edward Anderson (tp); Henry Hicks (tb); Bobby Holmes (cl&as); Theodore McCord (as); Castor McCord (ts); Joe Turner (p); Bernard Addison (g); Lavert Hutchison (b); Willy Lynch (d)
*- Rust*2: Louis Armstrong (tpt, vcl); Ed Anderson (tpt); Henry Hicks (tbn); Bobby Holmes (clt, alt); Theodore McCord (alt); Castor McCord (ten); Joe Turner, Buck Washington (first side only)(p); Bernard Addison (gtr); Levat Hutchinson (bbs); Willie Lynch (dms)*
*- Rust*3,*4: Louis Armstrong -t -v; Ed Anderson -t; Henry Hicks -tb; Bobby Holmes -cl -as; Theodore McCord -as; Castor McCord -cl -ts; Joe Turner -p; Bernard Addison -g; Lavert Hutchinson -bb; Willie Lynch -d*
- Storyville 108, Mills Blue Rhyhm Band: Louis Armstrong, t/v; Ed Anderson, t; Henry Hicks, tb; Bobby Holmes, cl/as; Ted McCord, as/cl; Castor McCord, ts/cl; Joe Turner, Buck Washington, p; Bernard Addison, g; Lavert Hutchinson, bb; Willie Lynch, d
Soloists ad-lib:
- 403999-A: CMC ten 14; LA o-tpt 6; EA o-tpt 2, LA voc 30 + BA gtr obbl: LA o-tpt 32
- 404000-B: LA m-tpt 12; HH m-tbn 8; LA m-tpt 8; LA voc 32; BH clt 2x4; LA o-tpt 8; LA o-tpt coda 3
- 404001-C: TMC alt 8; TMC alt brk 2; LA voc 30; HH o-tbn 2+16; CMC ten 8; BH clt 6; LA o-tpt 2 + 32 + 32 + 32
- 404002-B: BH clt 32 + 32 + 32 + 30; HH o-tbn 2+ 14; CMC ten 2 + 14; LA o-tpt 2 + 32 + 32 + 32

"*The recording session of 21 January, 1931 by 'MILLS MUSIC MASTERS' which produced 'They Satisfy' and 'Please, Don´t Talk About Me When I´m Gone' has nothing to do with Mills Blue Rhythm Band. Aurally, we are of the unanimous opinion that not only is this not the MBRB, but that it is not even a black group, but rather a white studio orchestra. The record has also been played to Charlie Holmes, and he voiced the same opinion*" (authors of 'Mills Blue Rhythm Band, Storyville 108). This declares my opinion held for at least 50 years of my occupation with the MBRB. Thus, this session is not listed here!

003 **KING CARTER AND HIS ROYAL ORCHESTRA** New York, Mar. 23, 1931
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry White, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
Edgar Hayes – pno; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms;
Dick Robertson – voc (2); unknown – voc (3); unknown – scat voc (3)

151454	Swing It	Col unissued	not on LP/CD
151455-1	Blues In My Heart	Col 2439-D,	Frog DGF 38
151456-1	Minnie The Moocher	Col 2439-D,	Frog DGF 38

Composer credits: 151455 (Mills - Carter); 151456 (Calloway - Mills)

This then is the original 'Mills Blue Rhythm Band' with their regular personnel of 1931, with the band´s founder Willie Lynch on drums. And it seems that they were under contract with the Irving Mills Music Corporation, already. Why the Columbia recording uses the 'King Carter' name, I do not know.
Yet, the titles they play are not yet of the Mills Blue Rhythm Band manner, but possibly snatched from Benny Carter´s and Cab Calloway´s books, not Harry White and not Edgar Hayes arrangements.
But against the listings of Delaunay and Rust, Charlie Holmes is not with the band. Not yet! And it is not anymore Bobby Holmes on clarinet, as on the Armstrong sides above!
Dick Robertson is listed as vocalist in the 'Blues In My Heart'. OK. But who then is the vocalist in 'Minnie The Moocher' singing the verbal text, using a very un-natural and squeezed voice? He certainly is not Robertson. Robertson may be the guy who starts the scat-vocals, probably answered by two lads of the band personal who´s names we do not know.
Notes;
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O´Neil Spencer (dm); Dick Rogers (vo)
*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Harry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); Dick Rogers (Dick Robertson) (vcl)*
*- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Theodore McCord, Castor McCord -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Dick Rogers (Dick Robertson) -v*
- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; Dick Robertson, v
"For the next session (this one! – KBR), 'Jazz Records' states that Charlie Holmes replaces Crawford Wethington. However, we do not hear a single alto sax solo which is identifiable as Charlie Holmes until the session of 25 February 1932, and it seems almost certain, that he was not in the band until this later date. This was confirmed by Crawford Wethington, who said that he never left the band at any time until late in 1936."
Soloists ad-lib:
- 151455-1: ?SH m-tpt obbl 30; EH pno brk 2; ?HH m-tbn 16; ?SH m-tpt 8
- 151456-1: WJ m-tpt 4; WJ m-tpt 4; WJ m-tpt obbl 6 + 6; EH pno brk 1; WJ m-tpt 16

004 **MILLS BLUE RHYTHM BAND** (as Mills Music Masters) New York, Mar. 30, 1931
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry 'Father' White, Henry Hicks – tbn;
Crawford Wethington, Theodore McCord – alt, clt; Castor McCord – ten, clt;
Edgar Hayes – pno, arr; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms;
Dick Robertson - voc

E-35985-B	Straddle The Fence	Voc 1646,	HEP CD 1008
E-35986-B	Levee Low Down	Voc 1646,	HEP CD 1008
E-35987-A:	Moanin´	Br 6156,	HEP CD 1008

Composer credits: E-35985 (Calloway – Mills – Heywood); E-35986 (Brooks - Mills); E-35987 (White)
*Note: Rust*2 and *3 date this first Mills Blue Rhythm Band session as of February 1932, as from Rust*4 on the date seems to be settled as 30 March 1932. The MBRB list of Storyville 108 also has the February date.*

This, in fact, are the Mills Blue Rhythm Band in their first recording session under their factual name. The Chocolate Dandies heading only appears on Vocalion 1646 and on Brunswick 02002, the third title recorded was originally issued as Mills Music Masters and is thus not listed here (see Mills Blue Rhythm Band elsewhere at this web-site).
I – KBR – have accumulated a big love of the MBRB over the years, and in my eyes/ears they represent a sort of "human" – not exceptional nor "stream-line" – way of music making, with possible fluffs, mistakes and a "lazy" – not "full steam" – rhythm. This – I emphasize – is my personal feeling when listening to the recordings of this band. And I appreciate this kind of jazz music more than the faultless and "clean" way of absolute playing of some of the top-rank bands.
Just listen to the wonderful trumpet playing of Anderson, or the beautiful alto solo in 'Levee Low Down' by probably Ted McCord, and that fantastically swinging and diversified bass playing. All these musicians were not of the first-rank – whatever that may mean, but they make great and beautiful music with swing and wit.
Notes:
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Theodore McCord, Crawford Wethington, Castor McCord (s); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); Willy Lynch (dm); George Morton (vo)
*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms)*
*- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -cl -as -bar; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Dick Robertson -v.*
- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; Dick Robertson, v
Tune Structures:

E-35985-B Straddle The Fence Key of F / Eb / F *Vocalion*
(Intro 6 bars HH o-tbn – ens)(Chorus 1 32 bars AABA EA o-tpt 16 – ens 8 – EA o-tpt 8)(Bridge 6 bars modulation ens)(Verse 16 bars AABA EH pno 16 – ens 8 – EH pno 8)(Chorus 2 32 bars AABA DR voc + EA m-tpt obbl)(Bridge 2 brs modulation)(Chorus 3 32 bars AABA ens 16 – CMC ten 8 – ens 8)(tag 4 bars ens)
E-35986-B Levee Low Down Key of Am / Cm / Am *Vocalion*
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Bridge 14 bars modulation ens)(Chorus 2 32 bars AABA DR voc – EA m-tpt obbl) (Bridge 6 bars modulation ens)(Chorus 3 32 bars AABA ens 16 - ?TMC alt 8 – ens 8)(Coda 8 brs ens)
E-35987-A Moanin´ Key of F / Bb / F *Brunswick*
(Intro 4 bars ens)(Chorus 1 16 bars ABCA WJ m-tpt - ens)(Chorus 2 16 bars ABCA EH pno)(half-Chorus 3 CA ?TMC alt)(Interlude 8 bars HW m-tbn)(Chorus 4 16 bars ABCA WJ m-tpt - ens)
Soloists ad-lib:
- E-35985-B: HH o-tbn intro 2+2; EA o-tpt 16 + 8; EH pno 8 + 4; EA m.tpt obbl 32; CMC ten 8
- E-35986-B: EA m-tpt obbl 32; CMC ten 1+1+1; TMC alt 8; EA o-tpt coda 2
- E-35987-A: WJ m-tpt 16; EH pno 16; TMC alt 8; HW m-tbn 8; WJ m-tpt 16

005 **MILLS BLUE RHYTHM BAND** (as Blue Rhythm Boys) New York, Apr. 28, 1931
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry 'Father' White, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
Edgar Hayes – pno; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms;
George Morton – voc; Nat Leslie – arr (2); Harry White – arr (4)

E-36665-A	Minnie The Moocher	Mt M-12164,	Chronogical Classics 660
E-36666-A	Blue Rhythm	Br 6143,	Chronogical Classics 660
E-36667-A	Blue Flame	Br 6143,	Chronogical Classics 660
E-36668-A	Red Devil	Ban 32733B,	Chronogical Classics 660

Composer credits: E-36665 (Calloway – Mills); E-36666 (Mills - Leslie); E-36667 (Perkins - Mills); E-36668 (Perkins – Mills)

Although listed by all Rusts from the third edition on, there is no Charlie Holmes on all 1931 sessions (see below)! The piano solo of 'Blue Rhythm' has formerly been suggested as the work of two pianists. But Storyville 117 states that it is possible to be played by one single player!
Storyville 108: "*For the next (i.e. this!) session, (Rust´s - KBR) Jazz Records states that Charlie Holmes replaces Crawford Wethington. However, we do not hear a single alto sax solo which is identifiable as Charlie Holmes until the session of 25 February 1932, and it seems almost certain that he was not in the band until this later date. This was confirmed by Crawford Wethington. Who said that he never left the band at any time until late in 1936."*
Storyville 108: "*George Morton is one of the greatest mysteries in jazz. He came from nowhere with a fully-fledged 'hot' style, recorded a handful of items with the MBRB, and then disappeared as rapidly as he had arrived. Nothing is known about him, and even surviving band members cannot remember him. We should be pleased to hear from any reader who can tell us anything about him."*
Storyville 109, Johnny Simmen: "*I first noted the name of George Morton, mentioned in the MBRB listing in issue 108, when reading Mezz Mezzrow´s book 'Really The Blues'. On pages 208/9 Mezz is talking about his intimate friends and Armstrong worshippers and among them is "a dancer named George Morton". (Morton´s name is omitted from the index to the book). I asked Mezz about Morton in 1948 and he replied that he had "lost track of George for many years", but he said that he "danced and sang for a while with one of the Negro name bands, and even made records:" When I mentioned Mills Blue Rhythm Band, Mezz was not sure, but said, "it could have been this one. In 1965, I asked Hayes Alvis about Morton and, he too, said he had not seen him for years and had no idea what had become of him. However, Hayes confirmed that Morton danced and sang with the Blue Rhythm Band for a certain time. This is not much to go on, but at least we know from these two recollections that George Morton was a real person and not a pseudonym for someone else.""*
Notes:
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Theodore McCord, Crawford Wethington, Castor McCord (s); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); Willy Lynch (dm); George Morton (vo); Nat Leslie (arr)
*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms)*
*- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Chick Bullock -v; Nat Leslie -a*
- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; George Morton, v.
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Soloists ad-lib:
- E-36665-A: HH m-tbn 4; EA m-tpt obbl 8; CMC ten obbl 8; HH m-tbn obbl 8; EH pno 1; EA o-tpt 8; CMC ten 6
- E-36666-A: HH o-tbn 1+8 + 1+14; EH pno 1+30; CMC ten 3+30
- E-36667-A: EA m-tpt 12; EA m-tpt 1+13; CMC ten 2+14; EH pno 1+12; EA o-tpt brk 2; EA o-tpt coda 4
- E-36668-A: TMC alt 1+16; EA o-tpt 1+15; HH o-tbn 16; EA o-tpt 1+16; WJ o-tpt - CMC ten chase 6

006 **MILLS BLUE RHYTHM BAND** (as Blue Ribbon Boys) New York, May 01, 1931
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry 'Father' White, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
Edgar Hayes – pno; Benny James – bjo; Hayes Alvis - sbs; Willie Lynch – dms;
Chick Bullock – voc (1,2,3,4); Nat Leslie – arr (5)

10589-2	Stardust	Ban 32166,	Chronogical Classics 660
10589-3	Stardust	Ban 32166	not on LP/CD
10590-2	Poor Minnie The Moocher	Ban 32166	not on LP/CD
10590-3	Poor Minnie The Moocher	Ban 32166,	Chronogical Classics 660
10600	Blue Rhythm	ARC unissued	not on LP/CD

10601-1	Black And Tan Fantasy	Ban 32199,	Chronogical Classics 660
10601-3	Black And Tan Fantasy	Ban 32199	not on LP/CD

Composer credits: 10589 (Parish - Carmichael); 10590 (Parish - Carmichael); 10601 (Ellington - Mills)

'Stardust' is treated the straight way, only. There´s no jazz in it. But the muted trumpet (Hemphill probably) and trombone (White probably) do it beautifully, and Hayes´ piano arpeggios behind singer Bullock are romantic and nice.
And Chick Bullock also has to try his luck with 'Minnie The Moocher' – or rather Irving Mills´ luck. It is not convincing. The arrangement – probably Edgar Hayes? – is good craftsmanship.
And another cash-in on a title authored by a Mills controlled bandleader with Ellington´s 'Black And Tan Fantasy'. Not so bad.
Although listed by all Rusts from the third edition on, there is no Charlie Holmes on all 1931 sessions (see below)! The piano solo of 'Blue Rhythm' has formerly been suggested as the work of two pianists. But Storyville 117 states that it is possible to be played by one single player!
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*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl)*
*- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Chick Bullock -George Morton -v; Nat Leslie -a*
- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb; Willie Lynch, d; Chick Bullock, v.
*- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; Wardell Jones, Chick Bullock -v; Nat Leslie -a*
Soloists ad-lib:
- 10589-2: ?SH m-tpt 8; ?HW m-tbn 4; ?SH m-tpt 4; ?? m. tpt obbl 16; ?WJ m-tpt 8
- 10590-3: EH pno 1; HH o-tbn 8
- 10601-1: EA m-tpt 12; EH pno 10; CMC clt 1+12; EA o-tpt 8
Discernible differences of takes:
As none of the listed alternate takes have been reissued – as far as I know – comparison and distinction have been impossible.

007 **MILLS BLUE RHYTHM BAND** (as Blue Ribbon Boys) New York, May 12, 1931
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry 'Father' White, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
Edgar Hayes – pno; Benny James – bjo; Hayes Alvis – sbs, bbs; Willie Lynch – dms;
George Morton – voc (1,2,3,5,6); Nat Leslie – arr (4); Harry White – arr (*1,2,3*,6)

10625-2	Sugar Blues	Ban 32199,	*www.youtube.com*
10625-3	Sugar Blues	Ban 32199,	Chronogical Classics 660
10625-4	Sugar Blues	Ban 3219	not on LP/CD
10626-3	Low Down On The Bayou	Ban 3224	Chronogical Classics 660
10627	I Can´t Get Along Without My Baby	ARC unissued	not on LP/CD
10628-2	Futuristic Jungleism	Ban 3224	Chronogical Classics 660

Composer credits: 10625 (Williams); 10626 (Leslie - Mills); 10628 (White - Mills)

'Sugar Blues' seems to be an arrangement by Harry Father White as it includes a verse arranged beautifully for the two trombones in harmony. An alternate take can be heard on 'You Tube' in the internet, but it is not stated whether this really is take -2, or possibly – 4 (but which I assume it to be take -2)! There is beautiful soloing by Ed Anderson, Castor McCord and Ted McCord on this title, and the mysterious George Morton sings very jazzy.
'Low Down On The Bayou' sounds a bit dated with the tuba-commanded rhythm. It is over-arranged and at the wrong place in a band-book of a hot dance band. Fletcher Henderson recorded this same title/arrangement with his band two months later – I wonder, why.
But 'Futuristic Jungleism' is a hot swinger with nice scat-vocal by George Morton. Great!
Notes:
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O´Neil Spencer (dm); George Morton (vo); Harry White, Nat Leslie (arr)
*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl)*

*- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb -bb; Willie Lynch -d; George Morton -v; Nat Leslie -a*
- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d; George Morton, v.
Soloists ad-lib:
- 10625-3: EH pno 1 + 1; EA o-tpt 18; EA o-tpt obbl 18; CMC clt 18; TMC bar 12
- 10626-3: HH o-tbn 12; ?HW o-tbn 3
- 10628-2: HW o-tbn 8; EA o-tpt 16; EA o-tpt 6; TMC bar 8
Discernible differences of takes:
10625-2 (?-4): start of first chorus/trumpet solo: 2 syncopated quarter notes Eb, 1 eighth note C, 1 quarter note Bb
10625-3: start of first chorus/trumpet solo: 1 quarter note Eb, 2 eighth notes C - Bb
10625-4: the French Chronogical Classics Catalogue lists take -4 for Classics 660, but the CD plays take -3, actually!

008 **MILLS BLUE RHYTHM BAND** New York, Jun.18, 1931
Bob Stephens – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry 'Father' White, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
Edgar Hayes – pno; Benny James – gtr; Hayes Alvis – sbs; Willie Lynch – dms;
George Morton – voc (1,3); Harry White – arr (1); Nat Leslie – arr (2)

69963-1	Moanin´	Vic 22800,	Chronogical Classics 660
69964	Blue Rhythm	Vic unissued	not on LP/CD
69965	I Can´t Get Along Without My Baby	Vic unissued	not on LP/CD

Composer credits: 69963 (White)

Benny James is on guitar here. Harry White´s composition gets a fine treatment here with White´s own arrangement and with Morton singing, again. And "Father" White plays fine muted trombone, as does Wardell Jones on muted trumpet.
Notes:
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O´Neil Spencer (dm); George Morton (vo)
*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl); Bob Stevens (dir)*
*- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; George Morton -v; Nat Leslie -a; Bob Stephens -dir*
- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d; George Morton, v.
Soloists ad-lib:
- 69963-1: SH o-tpt intro 4; EA m-tpt 16; CMC clt obbl 15; HW m-tbn 8; WJ m-tpt 16

009 **KING CARTER AND HIS ROYAL ORCHESTRA** New York, Jun. 25, 1931
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry 'Father' White, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis – sbs, bbs; Willie Lynch – dms;
George Morton – voc; Edgar Hayes – arr (1); Harry White – arr (2); Nat Leslie – arr (3,4)

151637-1	I Can´t Get Along Without My Baby	Col 2638-D,	Frog DGF 38
151638-1	Moanin´	Col 2504-D,	Frog DGF 38
151639-1	Low Down On The Bayou	Col 2638-D,	Frog DGF 38
151640-1	Blue Rhythm	Col 2504-D,	Frog DGF 38

Composer credits: 151637 (Mills - Hayes); 151638 (White – Mills - Parish); 151639 (Mills – Leslie); 151640 (Mills – Leslie)

The MBRB again under another name, just as in session 003, and 'Low Down On The Bayou' again (a bit livelier here than before)! 'I Can´t Get Along …' has great singing from Morton and equally great trumpet by Ed Anderson, who had learned from Joe King Oliver. And Harry White´s 'Moanin´' with two trombones and one clarinet playing the theme. 'Blue Rhythm' was recorded in session 005 already, where it was somewhat more compact and benefitted from Hayes´ robust piano solo. Its place is required by the tenor sax of Castor McCord, here, which diminishes the tension of the tune. (Mr. Leslie must have had some good relationship to Irving Mills to get his compositions recorded by the MBRB. And, quite naturally, Mills also claimed for own composer merits.)
Notes;
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O´Neil Spencer (dm); George Morton (vo); Nat Leslie (arr)
*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Harry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); Dick Rogers (Dick Robertson) (vcl)*
*- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Theodore McCord, Castor McCord -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb -bb; Willie Lynch -d; George Morton -v; Nat Leslie -a (3,4)*
- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d; George Morton, v.
Soloists ad-lib:
- 151637-1: EA o-tpt intro 4; EA o-tpt obbl 32; EA o-tpt 1+16 + 8
- 151638-1: EA m-tpt obb 12; EA o-tpt 16
- 151639-1: CMC ten 8; HH o-tbn 10; ?HW o-tbn 4; EH pno 8

- 151640-1: HH o-tbn 8 + 1+14; CMC ten 2+30; EH pno 2+30; HH m-tbn 14; EA o-tpt 4

010 **MILLS BLUE RHYTHM BAND** New York, Jun. 26, 1931
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry 'Father' White, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
Edgar Hayes – pno; Benny James – bjo; Hayes Alvis – sbs; Willie Lynch – dms;
George Morton – voc (1); George Morton, Chick Bullock – voc (3); Benny Carter – arr (1)

69978-1	Heebie Jeebies	Vic 22763,	Chronogical Classics 660
69979	Tiger Rag	Vic unissued	not on LP/CD
69980-1	Minnie The Moocher	Vic 22763,	Chronogical Classics 660
69981	Radio Rhythm	Vic unissued	not on LP/CD

Composer credits: 69978 (Atkins); 69980 (Calloway - Mills)

The MBRB play the 'Heebie Jeebies' using Benny Carter´s arrangement as known from Chick Webb´s record of three months earlier – with Carter on board. A very fine jazz recording!
And again, the ubiquitous Minnie The Moocher, Chick Bullock singing the words and George Morton the scat syllables answered by the band, this time for the Victor Recording Company.
Notes:
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes (as); Joe Garland (ts); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); O´Neil Spencer (dm); George Morton (vo)
*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl); Bob Stevens (dir)*
*- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d; George Morton -Chick Bullock -v; Benny Carter -a*
- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d; George Morton, Chick Bullock, v. "'Jazz Records' gives Wardell Jones as the vocalist on 69978-1, but aurally this is the same man identified as George Morton."
Soloists ad-lib:
- 69978-1: EA o-tpt intro 1+1+1; EA o-tpt 8; CMC ten 17; EH pno 18; HH o-tbn 18; EA o-tpt 14 + 18
- 69980-1: WJ m-tpt 4; EA m-tpt obbl 8; CMC clt obbl 5; HH m-tbn obbl 8; EH pno 2

011 **MILLS BLUE RHYTHM BAND** New York, c. Jul. 03, 1931
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry White, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; Willie Lynch – dms;
George Morton - voc

E-36905	Snake Hips	Br unissued	not on LP/CD
E-36906	Ev´ry Time I Look At You	Br unissued	not on LP/CD

Something must have been wrong with this session that it was rejected, and repeated at the end of July (see below).
Storyville 117: "*The file cards specify that there are vocal choruses on both matrices, but the vocalist is not named. Which leads to the obvious speculation that they could be by the great George Morton???*"
Notes:
*- Rust*2,*3,*4,*6: not listed*

012 **MILLS BLUE RHYTHM BAND** New York, Jul. 30, 1931
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry 'Father' White, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Theodore McCord – alt, bar, clt; Castor McCord – ten, clt;
Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; Willie Lynch – dms;
Harry White – arr (2,*4*); Edgar Hayes – arr (3,*4*)

E-36992-A	Savage Rhythm	Br 6229,	Chronogical Classics 676
E-36993-A	I´m Sorry I Made You Blue	Br 6229,	Chronogical Classics 676
E-36994-A	Ev´ry Time I Look At You	Br 6199,	Chronogical Classics 676
E-36995-A	Snake Hips	Br 6199,	Chronogical Classics 676

Composer credits: E-36992 (Hoffman - Goodman); E-36993 (Parish - White); E-36994 (Hayes - Mills); E-36995 (Hayes - Mills)

This is the last recording session with band founder Willie Lynch on drums. Lynch was an important drummer in the early 1930s in collecting the personnel of the later MBRB and in developing the style of playing the hi-hat cymbals in Swing music, the style later being perfected by Big Sid Catlett and Jo Jones – and by Lynch´s successor O´Neil Spencer.
Good solos on the first title, while the second title has too much "schmalz" but nice scoring. Equally so with the third title, Edgar Hayes´ composition and arrangement. 'Snake Hips' is a lively stomper with good solos by – probably – Wardell Jones muted and Ted McCord´s clarinet and his brother´s tenor sax. And finally, Ed Anderson on trumpet and call-and-response riffs by the whole band.
Notes:
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Theodore McCord, Crawford Wethington, Castor McCord (s); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (b); Willy Lynch (dm); George Morton (vo)

*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Theodore McCord, Castor McCord (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); Willie Lynch (dms); with George Morton (Chick Bullock) (vcl); Bob Stevens (dir)*
*- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Charlie Holmes -cl -as; Ted McCord, Castor McCord -cl -ts; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; Willie Lynch -d*
- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Castor McCord, cl/ts; Ted McCord, as/cl; Crawford Wethington, as/bar/cl; Edgar Hayes, p; Benny James, bj; Hayes Alvis, sb/bb; Willie Lynch, d.
*- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Ted McCord, Castor McCord, cl, ts; Edgar Hayes, p, a; Benny James, bj g; Hayes Alvis, sb; Willie Lynch, d*
Soloists ad-lib:
- E-36992-A: HH o-tbn - CMC clt chase 16; HH o-tbn - CMC ten chase 8; EA o-tpt 8
- E-36993-A: CW alt lead 16 + 8; HW o-tbn 8; CMC ten 16; EH pno 8; CMC ten 6
- E-36994-A: EH pno intro 4; EA o-tpt – ?HW m-tbn chase 16; EH pno 8; EA o-tpt 6; SH m-tpt 4 + 4; EH pno 4; EA o-tpt 8
- E-36995-A: WJ m-tpt 16; CMC clt 8; WJ m-tpt 7; CMC ten 16; EH pno 8; EA o-tpt 1+8; CMC ten 2; EA o-tpt 8

013 **BARON LEE AND THE MILLS BLUE RHYTHM BAND** New York, Feb. 25, 1932
Baron Lee – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry 'Father' White, Henry Hicks – tbn;
Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; O´Neil Spencer – dms;
O´Neil Spencer – voc (3); Nat Leslie – arr (4); Harry White – arr (5)

11360-1	The Scat Song	Or 2464,	Chronogical Classics 676
11361	Trickeration	ARC unissued	not on LP/CD
11362	Trickeration	ARC unissued	not on LP/CD
11363-1	Heat Waves	Ban 32444,	Chronogical Classics 676
11364-1	Doin´ The Shake	Ban 32493,	Chronogical Classics 676

Composer credits: 11360 (Parish – Perkins -Calloway); 11363 (Leslie); 11364 (White)

The Mills Blue Rhythm Band now under Barron Lee´s leadership, and Wethington and Garland having replaced the McCord brothers in the reed section. Wethington leads the saxes with a silken smooth alto sound and Garland displays a strong and forceful tenor style. Storyville 140, p.80: "*Léon Demeuldre writes that although Messrs. Dutton and Townley in their solography gave the trombone solo on MBRB 'Doin´ The Shake' as by Henry Hicks, Hugues Panassié said in a pre-war 'Jazz Hot' that it was by Harry White who also wrote the arrangement.*" This then would give us one of the few firmly known soloistic efforts recorded of Harry 'Father' White. He first plays the middle-eight of the first chorus and later a four-bar break modulating into a sixteen-bar verse. White plays with perfect phrasing – a bit reminding me of J.C. Higginbotham whom he may well have felt as an influence – and a lot of drive and punch. It can be seen as a great loss that White did not solo more often on record. He may have seen himself more as an arranger of which he certainly was a master. But obviously he was a modest man and did not seek the limelight. Too bad!
But in O´Neil Spencer we have a drummer now, much more swinging than Lynch, and playing in a crisp and very light and smooth style, combining traditional press-rolls on the snare-drum with a further developed hi-hat style. His corresponding vocal work on the third and fourth titles of this session unfortunately seems to be lost for eternity. So, wait for the next session.
Notes:
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O´Neil Spencer (dm); Nat Leslie, Harry White (arr)
*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Harry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt,); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (bbs, sbs); O´Neil Spencer (dms); Baron Lee (dir); unknown (vcl) Billy Banks?*
*- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O´Neil Spencer -d; Baron Lee -dir; Nat Leslie -a (4); Harry White -a (5)*
- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O´Neil Spencer, d.
*- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O´Neil Spencer, d; Baron Lee, dir*
Soloists ad-lib:
11360-1: EH pno 8; CH alt 16; EA o-tpt 8; CH alt 8; JG ten 2; JG ten 16; HH o-tbn 8; JG clt 8; EA o-tpt 8
11363-1 HW o-tbn 2; HH o-tbn 4; WJ m-tpt 8; HH m-tbn brks 1 + 1; WJ m-tpt – HH m-tbn chase 6
11364-1: CH alt intro 4; HW o-tbn 8; CH alt 16; CH alt 8; HW o-tbn 4+14; EA m-tpt 2+16; JG ten 8; EA o-tpt 6; EA o-tpt 4
Discernible differences of takes:
11361; no vocal
11362: vocal by O´Neil Spencer

014 **BARON LEE AND THE MILLS BLUE RHYTHM BAND** New York, Apr. 05, 1932
Baron Lee – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry 'Father' White, Henry Hicks – tbn;
Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; O´Neil Spencer – dms;
O´Neil Spencer – voc (2); Harry White – arr (1)

11650	The Growl	ARC unissued	not on LP/CD
11651-A	The Scat Song	Ban 32445,	Chronogical Classics 676

Composer credits: 11651 (Parish – Perkins -Calloway)

This then obviously is the first outing of O´Neil Spencer as vocalist, very youthful and rather soft, but individual. This may be the cause why this version of the tune is a bit slower than the version of the former session.
Arrangement is typical of Harry Father White´s work, showing very nice two-trombone parts. And notice the end/coda!
Notes:
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O´Neil Spencer (dm, vo)
*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Harry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt,); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (bbs, sbs); O´Neil Spencer (dms); Baron Lee (dir); non-vocal*
*- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O´Neil Spencer -d -v; Baron Lee -dir*
- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O´Neil Spencer, d.
*- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj ,g; Hayes Alvis, sb; O´Neil Spencer, d, v; Baron Lee, dir*
Soloists ad-lib:
11651-A: EH pno 8; CH alt obbl 16 + 8; JG ten 2; JG ten 16; HH o-tbn 8

015 **BARON LEE AND THE MILLS BLUE RHYTHM BAND** New York, Apr. 27, 1932
Baron Lee – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry 'Father' White, Henry Hicks – tbn;
Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; O´Neil Spencer – dms;
Billy Banks – voc
TO-1649 Cabin In The Cotton ARC unissued, test exists, not on LP/CD

With annoyance I have to say that this existing test pressing has not yet found its way onto CD like so many other unissued recordings. So, nothing can be said about it.
Notes:
*- Rust*2,*3,*4: not listed*
- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O´Neil Spencer, d; Billy Banks, vo.
*- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj ,g; Hayes Alvis, sb; O´Neil Spencer, d; Baron Lee, dir*

016 **BARON LEE AND THE MILLS BLUE RHYTHM BAND** New York, Apr. 28, 1932
Baron Lee – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry 'Father' White, Henry Hicks – tbn;
Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; O´Neil Spencer – dms;
Billy Banks – voc
11751-1 Cabin In The Cotton Ban 32445, Chronogical Classics 676
11752-1 Minnie The Moocher´s Wedding Day Ban 32444, Chronogical Classics 676
Composer credits: 11751 (Parish – Perkins); 11752 (Calloway - Mills)

As by his own statement, Charlie Holmes played the three A-parts of the first chorus of 'Cabin In The Cotton' on clarinet (see below), while Joe Garland was the regular clarinet soloist if required. And notice the superbly swinging rhythm section.
Billy Banks – not the band´s regular singer – gives 'Minnie The Moocher´s Wedding Day' a calm try in Cab Calloway´s foot-steps.
Notes:
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O´Neil Spencer (dm); Billy banks (vo)
*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O´Neil Spencer (dms); Billy Banks (vcl)*
*- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O´Neil Spencer -d; Billy Banks-v; Baron Lee -dir*
- Storyville 108, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O´Neil Spencer, d; Billy Banks, v.
- Storyville 111, p. 102, Charlie Holmes: "When we were making this record, nothing was going right and we weren´t able to get it anything like the way Mills wanted it. I was sitting, just playing around on my clarinet at the start of another run-through and, when the band came in, Mills came rushing out of the control room, saying, "That´s it, that´s the way I want it." So we made the recording that way, with me playing the opening clarinet solo, and not Joe Garland."
*- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj ,g; Hayes Alvis, sb; O´Neil Spencer, d; Billy Banks, v; Baron Lee, dir*
Soloists ad-lib:
11751-1: EH pno intro 4; CH clt 16; HH m-tbn 8; CH clt 6; EH pno brk 2 + 2; EA m-tpt 16
11752-1: WJ m-tpt 10; WJ m-tpt obbl 6; JG ten – WJ m-tpt chase 6

017 **BARON LEE AND THE MILLS BLUE RHYTHM BAND** New York, May 02, 1932
Baron Lee – dir;

Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry 'Father' White, Henry Hicks – tbn;
Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; O´Neil Spencer – dms;
Billy Banks – voc (1); Harry White – arr (2)

11751-?	Cabin In The Cotton	ARC unissued?	not on LP/CD
11767-1	The Growl	Ban 32465,	Chronogical Classics 676

Composer credits: 11767 (White)

'The Growl' is a 12-bar blues tune composed and arranged in typical Harry 'Father' White manner. It is an interesting swinger with great exposure of Edgar Hayes´ piano faculties.

<u>Notes:</u>
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O´Neil Spencer (dm)
*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt,); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O´Neil Spencer (dms); Billy Banks (vcl)*
*- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O´Neil Spencer -d; Billy Banks-v; Baron Lee -dir*
- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O´Neil Spencer, d; Billy Banks, v.
*- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj ,g; Hayes Alvis, sb; O´Neil Spencer, d; Billy Banks, v; Baron Lee, dir*
<u>Soloists ad-lib:</u>
11767-1: WJ m-tpt 20; HFW m-tbn 12; CH alt 12; JG ten – WJ m-tpt chase 10; EH pno 12; CH alt 8

018 **BARON LEE AND THE MILLS BLUE RHYTHM BAND** New York, May 07, 1932
Baron Lee – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry 'Father' White, Henry Hicks – tbn;
Crawford Wethington, Charlie Holmes – alt, clt, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; O´Neil Spencer – dms;
Billy Banks – voc

11752	Minnie The Moocher´s Wedding Day	ARC unissued ?	not on LP/CD
11788-1	Mighty Sweet	Ban 32465,	Chronogical Classics 676

Composer credits: 11788 (---)

There is good and effective soloing by Harry Father White, Joe Garland and Charlie Holmes.

<u>Notes:</u>
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Holmes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O´Neil Spencer (dm)
*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt,); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O´Neil Spencer (dms); Billy Banks (vcl)*
*- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O´Neil Spencer -d; Billy Banks-v; Baron Lee -dir*
- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O´Neil Spencer, d; Billy Banks, v.
*- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj ,g; Hayes Alvis, sb; O´Neil Spencer, d; Billy Banks, v; Baron Lee, dir*
<u>Soloists ad-lib:</u>
11788-1: CH alt 8; ?HFW o-tbn 4; EA m-tpt obbl 32; JG ten 1+16; EA o-tpt 8; JG ten 8; CH alt 4; HH o-tbn 8; CH alt coda 5

019 **BILLY BANKS AND HIS ORCHESTRA** New York, May 10, 1932
Billy Banks – voc, ldr;
Ed Anderson – tpt;
Crawford Wethington – alt*; Gene Mikell* – alt, clt; *Joe Garland* – ten;
Edgar Hayes – pno; *Benny James* – gtr; *Hayes Alvis* – sbs; *O´Neil Spencer* – dms

72560-1	The Scat Song	Vic 24027,	Chronogical Classics 969
72561-1	Mighty Sweet	Vic 23399,	Chronogical Classics 969
72562-1	Minnie The Moocher´s Weddin´ Day	Vic 24027,	Chronogical Classics 969
72562-2	Minnie The Moocher´s Weddin´ Day	Vic test exists,	not on LP/CD

Given, that Crawford Wethington´s confirmation in Storyville 109 (above) is correct – which seems to be without doubt for the first session, at least - a probable small-band personnel for this session would be: *Ed Anderson* – tpt; *Crawford Wethington, Charlie Holmes* – alt, clt; *Joe Garland* – ten, clt; *Edgar Hayes* – pno, arr; *Benny James* – bjo, gtr; *Hayes Alvis* - sbs; *O´Neil Spencer* – dms, according to the contemporaneous personnel of the MBRB. So, let´s see what we can hear and recognize:
- The trumpet player plays a distinct southern trumpet style in Louis Armstrong´s footsteps, and could very well be and should therefore be identified as Ed Anderson, during this period the hot trumpet soloist with the MBRB.
- Unfortunately, we do not have any solo performance by either of the two alto saxophonists on this session which could give us a hint as to his person. According to the known personnel of the MBRB of the day we have to assume the alto players to be Wethington and Charlie Holmes.

- On 'Mighty Sweet' we find a strong and urgent 16-bars solo of "dirty" clarinet which is not the work of one of the assumed reed players. Although Garland was responsible for most of the MBRB´s clarinet work, this dirty tone soloing was not his – and neither that of the alto saxophonists listed. Yet, we read that Gene Mikell – Holmes´ successor with the MBRB - remarks in his interview in Storyville 1998/99: "*See, in all those cassettes of the Blue Rhythm Band you sent me, I´m playing baritone and alto, but most of the clarinet work was done by Joe Garland."* As we know that Mikell did not join the MBRB before August 1932, his presence on this session would seem to be unlikely. Charlie Holmes was the band´s alto soloist until c. August 1932, and certainly, he played clarinet as well – it was generally required from a qualified reed player in a big band. He is identified by himself in soloing on clarinet on the MBRB session of 28 April 1932 in 'Cabin In The Cotton'. But this solo does not contain any 'dirty' playing. Quite in the contrary, Holmes plays with warmth and beauty, and even more so, he is not known for dirty notes on his alto saxophone either. But from Mikell´s own statement in Storyville 1998/99, p.105 we know that he was one of the few clarinettists at the time playing "growl" clarinet, the other players being Edmond Hall with the Claude Hopkins Band, and William Thornton Blue who had disappeared from the musical scene by early 1931. Another clarinettist playing "growl" solos would be Rudy Powell, but he – by his own firm statement – did not learn to play the clarinet earlier than 1932. To strengthen this statement, I´d like to cite Gene Mikell via the late Johnny Simmen of Switzerland: "*Before I joined the MBRB, all clarinet solos were played by Joe Garland. When I came in the band, Joe and I got the clarinet solos about 50/50. After Buster Bailey came in the band, it was 80% for Buster and 10/10 for Joe and me"* (Coda Nov. 1975, p. 25). So, we cannot but assume that this is Mikell here, having had earlier relations to the MBRB/Irving Mills circle and having been asked by Billy Banks to participate in this recording session. Compare Mikell´s growl solos in the MBRB´s 'Let´s Have A Jubilee` of October 04, 1934! Joe Garland is not known to play growl-clarinet, but rather straight-ahead hot and strong solo-work.
- Wethington also played clarinet, but he is not known as a hot soloist – neither on alto sax nor on clarinet – and can thus be excluded from the clarinet solo work. Instead, he is responsible for the beautiful silken lead-parts of the reed section.
- The pianist decidedly can be identified as Edgar Hayes on this session, recognizable by his very strong and mighty modified stride-piano style. And – of course – he was the musical leader of the MBRB.
- According to these recognitions we can be quite certain of the presence of Benny James on his light and swinging four-string guitar, the powerful and unjustly under-recognised bass playing of Hayes Alvis (Duke Ellington with his distinct liking for capable bass players certainly knew why he hired Alvis in early 1935) and the young O´Neil Spencer on drums. In contrast to his contemporaneous recordings with the full MBRB he does not use his hi-hat rhythm nor press-rolls played with sticks, but he restricts himself to brushes. This might cause some irritation as to the person´s identity, but the few audible cymbal sounds heard – hi-hat and crash-cymbals - are compatible with those heard on the MBRB sides, and would thus ascertain Spencer´s presence.

Notes:

- Ch. Delaunay, New Hot Discography, 1948: not listed
*- Rust*2,*3,*4,*6: unknown tpt; unknown, unknown alt; unknown alt; unknown ten; unknown pno; unknown gtr; unknown sbs; unknown dms; Billy Banks vcl*
- B. Rust, The Victor Master Book Vol. 2: t / 3s / p / g / b / d; vocalist: Billie Banks.
- RCA Jazz Tribune No 58: Shelton Hemphill (tp); Charlie Holmes (cl, as); Crawford Wethington (as); Joe Garland (ts, bar sax); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O´Neil Spencer (dm); Baron Lee (ldr)
- Tom Lord, Discography: unknown tp, 2 as, ts, p, g, b, d
- Storyville 1998/99, L. Wright, Did You Know: "Two entries in the same column in the Defender (16/7/32 6/2) pose a small problem: The first notes Baron Lee and his Blue Rhythm band back at the Cotton Club in New York and the second reports Billy Banks leading his own orchestra at Connie´s Inn. It goes on to say that his first phonograph record for the Victor company has just been released. It is 'Cabin In The Cotton' and 'The Scat Song' on the Reverse. This coupling is not known to me and it has been assumed that the Blue Rhythm band accompanied Banks on recordings from this time. This is most likely a piece of misreporting and refers to Victor 24027, but who was in Banks´s orchestra at Connie´s Inn?"
- Storyville 1998/99, Afterthoughts No 742: "Billy Banks, late of Baron Lee´s orchestra, is now heading his own band at Club Madrid, Cleveland." (PC 15/10/32 7/4) Is this a clue to the accompanying band on Victor of 18 August 1932?"

Tunes Structures:

72560 The Scat Song Key of Eb Victor
(Intro 4 bars ens)(Verse 16 bars BB voc + ens)(Chorus 1 32 bars AABA BB voc + ens)(Chorus 2 32 bars AABA BB scat-voc + ens 16 – EA o-tpt 16)(Chorus 3 32 bars AABA JG ten 4 – ens 4 – JG ten 4 – ens 4 -EH pno 8 – JG ten 4 – ens 4)(Chorus 4 32 bars AABA BB voc – ens)(tag 2 ens)

72561 Mighty Sweet Key of F Victor
(Intro 4 bars ens)(Vamp 4 bars ens)(Chorus 1 32 bars AABA BB voc + ens)(Vamp 4 bars ens)(Chorus 2 32 bars AABA GM clt 16 – EA o-tpt 8 – JG ten 8)(Vamp 4 bars BJ gtr)(Verse 16 bars AB BB voc + ens)(Chorus 3 32 bars AABA BB voc + ens)(Coda 4 bars BB voc + ens)

72562 Minnie The Moocher´s Weddin´ Day Key of Ab Victor
(Intro 4 bars ens)(Verse 16 bars BB voc + ens)(Chorus 1 32 bars AABA BB voc + ens 16 – BB voc + chorus 8 – BB voc + ens 8) (Interlude A 18 bars ens 1 – JG ten 1 – EA o-tpt 2 – ens 2 - EA o-tpt 2 – ens 10)(Interlude B 20 bars BB voc + ens)(1/2 Chorus 2 16 bars BA BB voc + ens)(tag 4 bars BB voc + ens)

Soloists ad-lib:

72560-1: EA o-tpt 16; JG ten 4 + 4; EH pno 8; JG ten 4
72561-1: JG clt 16; EA o-tpt 8; JG ten 7; BJ gtr 4
72562-1: EA m-tpt 4 + 4 + 8 + 4; JG ten 1; EA o-tpt 2 + 2; EA o-tpt obbl 16

020 **BARON LEE AND THE MILLS BLUE RHYTHM BAND** New York, May 12, 1932

Baron Lee – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry 'Father' White, Henry Hicks – tbn;
Crawford Wethington – alt, bar, clt; Charlie Holmes – alt, clt, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – bjo, gtr; Hayes Alvis - sbs; O´Neil Spencer – dms, vib;
Billy Banks – voc (2); Harry White – arr (1,3,4,5)

11823-1	Rhythm Spasm	Mt M-12418,	Chronogical Classics 676
11824-1	Swanee Lullaby	ARC unissued	HEP CD 1015
11825-1	White Lightnin´	Mt M-12414,	Chronogical Classics 676
11826-1	Wild Waves	Ban 32493,	Chronogical Classics 676
11826-2	Wild Waves	ARC uniss.	Jazz Panorama LP 3 (LP)

Composer credits: 11823 (Harry White); 11824 (Vance); 11825 (Perkins); 11826 (White – Mills)

This seems to be the last session of Charlie Holmes, and the last one of Benny James using a banjo. But he delivers a smooth swinging beat on his instrument, here. And there is a clarinet section in unisono in the last part of 'Swanee Lullaby'. With the exception of 'Swanee Lullaby' all arrangements are reported as by Harry 'Father' White – two of them his own compositions. Two fast swingers and a "jungle style" tune, 'Wild Waves', of which we fortunately have two different takes, take -2 on a long deleted Swedish Jazz Panorama LP. Very nice!

'Rhythm Spasm' carries one of the very rare string-bass solos of classic jazz. Hayes Alvis plays a simple sequence of quarter bass notes: Bb-G-F-D'-Bb'-D'-F-G-Bb-G-F-D'-D-Bb-G-F in the A-parts of his solo chorus, the B-part taken by Edgar Hayes on piano. This may be the first tring-bass solo in the history of classic jazz, but I (KBR) am not certain at all about that. However, I shall not waste my time to check this out. Should there be anyone to known and reading this, please, let me know!

Notes:

- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); Harry White, Henry Hicks (tb); Crawford Wethington, Charlie Homes, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O´Neil Spencer (dm)

*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); Jerry White, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt,); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O´Neil Spencer (dms); Billy Banks (vcl)*

*- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; Harry White, Henry Hicks -tb; Crawford Wethington -as -bar; Charlie Holmes -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O´Neil Spencer -d; Chick Bullock -v; Baron Lee -dir*

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Charlie Holmes, Crawford Wethington, as/cl; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O´Neil Spencer, d; Billy Banks, v.

*- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; Harry White, tb, a; Henry Hicks, tb; Charlie Holmes, cl, as; Crawford Wethington, as, bar; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj g; Hayes Alvis, sb; O´Neil Spencer, d; Billy Banks, v; Baron Lee, dir*

Soloists ad-lib:

11823-1: CH alt 1+16 + 7; ?HH m-tbn 8; CH alt 2; EA o-tpt 15; JG ten 8; EA o-tpt 6; HA sbs 16; EH pno 8; HA sbs 8; HH m-tbn 4

11824-1: EH pno intro 4; JG clt obbl over voc 14; EA m-tpt 24

11825-1: EH pno 2; HH o-tbn 4 + 4; JG ten 8; HH o-tbn 4; EA m-tpt 16; JG ten 8; EA m-tbn 6; EH pno 8; CH alt 4 + 4

11826-1: WJ m-tpt 4; JG clt 20 + 4; CH alt 2; HH o-tbn 16; CH alt 4; JG ten 1; HH o-tbn 1; EA o-tpt 24

Notable differences of takes:

11826-1: Intro: muted growl trumpet starts with a sustained whole note d

11826-2: Intro: muted growl trumpet starts with a sustained whole note bb

021 **BARON LEE AND THE MILLS BLUE RHYTHM BAND** New York, Aug. 17, 1932

Baron Lee – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
Harry 'Father' White, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
Edgar Hayes – pno; (*Thomas Fats Waller?)* – pno (3); Benny James – gtr; Hayes Alvis - sbs; O´Neil Spencer – dms;
Chuck Richards – voc; Harry White – arr (1,3)

12181-1	Sentimental Gentleman From Georgia	Ban 32531,	Chronogical Classics 676
12182-1	You Gave Me Everything But Love	Ban 32531,	Chronogical Classics 676
12203-1	Old Yazoo	Mt M-12480,	Chronogical Classics 676
12204-2	Reefer Man	Mt M-12464,	Chronogical Classics 676

Composer credits: 12181 (Parish - Perkins); 12182 (Koehler – Arlen); 12203 (Waller); 12204 (Razaf – Robinson)

Very easy to recognise here are Crawford Wethington with his sweet and silken tone on alto playing the first parts with schmalz, and Gene Mikell with a stronger and straight tone playing well constructed jazz solos on alto – and sometimes "dirty" clarinet spots.

- All Rust editions name trombonist George Washington for this session, yet, the authors of the Storyville series still have White. It is my firm opinion that we still hear Harry 'Father' White here with seven typical and exemplary bars of trombone solo in 'Old Yazoo'. George Washington – in opposition – can be heard with 16 bars solo in 'Jazz Cocktail' of the next MBRB session of 23 September 1932, with a much mellower tone, more legato phrasing and a typical jumping-trill, not heard in White´s presentations. This then would also meet with my identification of Harry White in the Billy Banks session of the next day - 18 August 1932 – for which I initially thought to have heard George Washington.

From this session on Eugene Mikell, son of a very highly esteemed music teacher and instructor to young musicians of colour in the early 1900s in the Jenkins Orphanage, South Carolina, and later assistant leader for Jim Europe´s 369th Infantry Band, plays second alto in the MBRB, and had this to say about "doubling" among musicians in the MBRB: "*See, on all those things you sent me, those cassettes of the Blue Rhythm Band, I´m playing baritone and alto, but most of the clarinet work was done by Joe Garland*" (Storyville 1998-9, p.90).

- Storyville 1998/99 features a great and voluminous interview with Gene Mikell, alto sax player with MBRB for about three years. In this Mikell analyses a couple of titles recorded by the MBRB, sent to him by way of cassettes by the indefatigable interviewers Peter Carr and Al Vollmer. The first title they talk about is not 'Swanee Lullaby' as they suppose (page 100), but certainly has to be 'You Gave Me Everything But Love' as can be deducted from the given structure and the factual one as listed below under 'Soloists'! Gene Mikell is "pretty sure" that the singer is Chuck Richards, while Chick Bullock is supposed by others – the interviewers? Gene Mikell reports in Coda 11/75 p.25: *"Before I joined the MBRB, all clarinet solos were played by Joe Garland. When I came in the band, Joe and I got the clarinet solos about 50/50. After Buster Bailey came in the band, it was 80% for Buster and 10/10 for Joe and me."*

- As noted below (Storyville 109, MBRB), Billy Banks remembered Fats Waller´s presence in the recording studio and playing a solo spot in his own composition 'Old Yazoo'. And I (the author) think that there is a remarkable – and obvious - difference to Edgar Hayes´ style in the 8-bar piano solo in 'Old Yazoo'. I could well imagine Waller – in the studio – being invited to play just this short piano passage to everyone´s delight. The style is not as impressive ánd powerful as Hayes, but wears Waller´s exact and sober left-hand playing, much different from Hayes´ opulence, but he only solos in the middle-eight (B part) of the third chorus, otherwise shared by Garland on tenor sax and Ed Anderson on his "Southern" trumpet (after vocal chorus by Banks and a 20-bars interlude) . But: Storyville 110, p. 67, says: *"(Billy Banks is probably remembering that Fats wrote 'Old Yazoo' and that he had been in the studio with Fats for the Rhythmakers session of 26 July (only a few days before Waller´s departure) (to Europe – KBR), and bringing the two items together in his memory years later – L.W.).* And Storyville 2002/03 carries a letter from a British reader/listener who states: "*With reference to the question of Fats Waller being on the Mills Blue Rhythm Band recording of 'Old Yazoo' as recalled by Billy Banks (see Storyville 110 pp 66/7), I wonder if the explanation is that, as Laurie mentioned, Banks had recorded with The Rhythmakers just a few days prior to his departure for Europe and one of the numbers was 'Yellow Dog Blues'. The lyrics include the line "He´s gone where the Southern cross the Yellow Dog." 'Yellow Dog' is, of course, the*

nickname for the Yazoo Delta railway and I feel is probably the origin of the mistaken memory by Billy Banks." Very nice, but: did this man not listen? My explanation is that there is Thomas Fats Waller very probably at the keyboard for eight - admittedly moderate – bars of solo. But: following Mr. Onslow´s note in Storyville 110 (see below) it cannot be! Given, that his dates of Waller´s departure and/or return are correct! And: who might this be else? Not Edgar Hayes, at least.
- And listen with relish to Alvis´ four splendidly slapped bass triplets in bar 16 of the interlude in 'Old Yazoo' and also in the last A-part of the last chorus of 'You Gave Me Everything But Love'! Great!
Notes:
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O´Neil Spencer (dm)
*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt,); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O´Neil Spencer (dms); Billy Banks (vcl)*
*- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; Hayes Alvis -sb; O´Neil Spencer -d; Billy Banks -Chick Bullock -v; Baron Lee -dir*
*- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar; Edgar Hayes, p, a; Benny James, bj, g; Hayes Alvis, sb; O´Neil Spencer, d; Billy Banks, v; Baron Lee, dir*
- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; Harry White, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O´Neil Spencer, d; Billy Banks, v; Fats Waller , p. replaces Hayes on first title only. "In 1952 Billy Banks appeared for a week at the Shepherd´s Bush Empire, London, and Dave Carey and Arthur Taylor went back stage to have a chat with him on general, rather than discographical matters. The MBRB was mentioned and Banks asked if they realised that the pianist on Old Yazoo was Fats Waller and not Edgar Hayes, adding that it was Waller´s tune and, as he was in the studio, it was agreed that he should sit in on this number only. The short piano solo is unlike Hayes´ other work and enough like Waller for us to accept this as correct."
- Storyville 110-66, Doug Onslow: "I was surprised to see the old story of FATS Waller being present on 'Old Yazoo' being aired again in the MBRB solography in issue 109 (of Storyville – KBR). I would also question the date assigned to it by the team as, according to my files, it was recorded on the 17th August. I have checked this out with Brian Rust who agrees my date and confirms that no MBRB sides were made on 26th August. 'Old Yazoo' was reviewed in a January 1933 Melody Maker and that made no mention of Fats Waller being present on piano – presumably because Fats was then in France! He sailed from New York on 5th August 1932, spent about six weeks in Paris and, when his "funds ran out", borrowed some money and returned to the U.S.A. in mid-September and almost immediately on his return (29th September) recorded two numbers with Monette Moore. So, whatever Billy Banks was recalling, his memory on this was obviously a little confused. Waller certainly did write 'Old Yazoo' – for the Boswell Sisters, when they needed an extra number for one of their shows, and they had recorded it in June 1932, but I can´t throw any light on which recording it might have been that Billy banks recalled – perhaps not a recording at all, but a broadcast?"
Soloists ad-lib:

12181-1:	*EA m-tpt obbl over voc 8; JG clt 4; EA o-tpt 4; HH o-tbn 6; EA o-tpt 3 + 3; EH pno 8*
12182-1	*SH m-tpt 16; HH m-tbn 8; SH m-tpt 6; EH pno 16; GM alt 8*
12203-1:	*HW o-tbn 7; EA m-tpt obbl over voc 8; JG ten 2 + 2; JG ten – EA o-tpt chase 16; TFW? pno 1+8; JG ten – EA o-tpt chase 8; HH o-tbn 4*
12204-2:	*GM alt 2; GM clt 2+8; JG ten 6; WJ m-tpt obbl over voc 14; HH m-tbn 2+16; HH m-tbn obbl 10; HH o-tbn coda 3; ?EA o-tpt coda 3*

022 **BILLY BANKS AND HIS ORCHESTRA** New York, Aug 18, 1932
Billy Banks – voc, ldr;
Wardell 'Preacher' Jones – tpt; *Harry 'Father' White* – tbn;
Crawford Wethington – alt; *Gene Mikell* – alt, clt; *Joe Garland* – ten, clt;
Edgar Hayes – pno; *Benny James* – gtr; *Hayes Alvis* – sbs

73306-1	Oh! You Sweet Thing	Vic 24148,	Chronogical Classics 969
73307-1	It Don´t Mean A Thing (If It Ain´t Got That Swing)	Vic 24148,	Chronogical Classics 969
73309-1	You Wonderful Thing	Vic 23399,	Chronogical Classics 969

The only discography at hand listing part of a personnel for this session is Tom Lord, 'The Jazz Discography'. It is assumed that Lord got his information on participating musicians from the Bruyninckx discography. And we assume that the Bruyninckx informant got his inspiration from Storyville 107, where there is a nice photo of the Luis Russell band of 1932, showing Bill Coleman as one of the trumpeters, together with drummer 'Cripple' Joe Smith. This photograph was shot in Philadelphia, but nothing is known of Banks´ presence there at this time. Instead, we know that Banks appeared at the Lafayette Theatre "*leading Luis Russell´s great band*" (New York Age, Sat. July 16, 1932). Also at this time Banks is reported to „*making a hit with his own orchestra at 'Connie´s Inn' in Harlem*" (Pittsburgh Courier, Sat. July 16, 1932). Storyville 1998/99 p.217 has a note that "*Billy Banks, late of Baron Lee´s Orchestra, is now heading his own band at Club Madrid, Cleveland* " (Pittsburgh Courier Oct. 10, 1932). His last recording session with the MBRB had been of August 17, 1932, and it might therefore justifiably be assumed that he still used MBRB men for his own recording session.
A reasonable small band personnel for this session would be: the MBRB rhythm section as before, Gene Mikell on alto sax having replaced Charlie Holmes since the prior session, and two of the MBRB brass players, but not Ed Anderson, for stylistic reasons.
- Even more so, the trumpet man here has none of Bill Coleman´s (as in Tom Lord disco!) sharp and crystal-clear intonation, nor does he have his high reaching phraseology and his downward ending notes. This man, instead, prefers to perform in a growl style using a cup-mute. In the Mills Blue Rhythm Band Disco- and Solography in Storyville 108 / 109 the authors attribute all growl solos to trumpeter Wardell 'Preacher' Jones, second-chair trumpet player in the MBRB. We do not know the source of this identification, but we assume that the authors had information in this respect. And certainly, a second trumpet player of the MBRB had a high degree of solo ability, even if he did not have to show it excessively. Only, that we do not know the very characteristics of his personal style. Our man here plays in an "Eastern" style, with fast fingering and more fluent phrases, this in contrast to Ed Anderson on the above session.
- The trombonist with his shallow growl tone could well have been George Washington, as can be heard on his earlier recordings. He was just about to join the ranks of the MBRB. But after intensive listening to the MBRB recordings of this year we now firmly think to have identified Harry 'Father' White, who at that time still was a member of the MBRB. We do not agree with Jan Evensmo´s identification of Henry Hicks for these sides in his excellent 'Jazz Solography'. Hicks certainly could be seen as a possibility, but he had a rougher and more exuberant yet conservative style – and more staccato - not that elegant and Swing oriented one heard here. Unfortunately, we only have little and uncertain knowledge of White´s trombone style, and 'Storyville´s' great Discography/Solography of 'Mills Blue Rhythm Band' has a weakness in not consequently trying to distinguish White from Hicks. Storyville 140, p.80, says: "*Léon Demeuldre writes that although*

Messrs. Dutton and Townley in their solography gave the trombone solo on MBRB 'Doin´ The Shake' as by Henry Hicks, Hugues Panassié said in a pre-war 'Jazz Hot' that it was by Harry White who also wrote the arrangement." This then would give us one of the few firmly known solo efforts recorded of Harry 'Father' White – and crucial for our evaluation.
- Then there are some most interesting clarinet solos, not dirty as on the session before, but strong, melodious and expertly played, yet a bit academical, and they are congruent with the little solo outing of the alto saxophonist in the last chorus of 'Oh! You Sweet Thing'. Style-wise, they obviously are played by a saxophone player, and should thus be the work of Gene Mikell as well – not "growling" here - whose work on the 'Fowler´s Favorites' of some years before had been incorrectly identified as that of Charlie Holmes in the discographies (see KBR´s article in N&N 74!). We would not attribute this clarinet work to Joe Garland.
- In contrast to Mikell´s style we hear the alto playing at the start of the first title, which might then be played by the otherwise nondescript Crawford Wethington, he sounding a bit like Charlie Holmes, which might be due to the two men´s working side-by-side in the MBRB for some time before.
- On tenor sax we hear Joe Garland again, a bit rough, but strong and energetic. The third title features a clarinet duo all along which probably is composed of Gene Mikell and Joe Garland, and arranged by 'Father' White, who showed a favour for the combination of trombone with clarinets in other titles of the MBRB.
- On piano we still have the most energetic stride style of the Mills Blue Rhythm Band´s piano man Edgar Hayes. Listen to him taking over for the last chorus of 'Oh! You Sweet Thing', where he modulates to the final key and swings along like crazy.
- The sound of the guitar is that high-metallic sound of Benny James´s four-stringed instrument heard on other MBRB recordings of this time. I cannot hear anything that would make me assume that this player is Will Johnson of the Luis Russell band, as listed in the Tom Lord disco.
- The bassist certainly is not Pops Foster as in Lord´s disco. Foster kept his sharp wooden slap-bass sound for all his life, and it is also heard on Luis Russell´s recording session of August 1934 and all the subsequent recordings under Louis Armstrong´s name. The player heard here also plucks his strings with two fingers, but he performs slap-bass technique only moderately, emphasizing a big tone and putting a minor stress on the wooden slap. He plays totally in accordance with Hayes Alvis of the MBRB, and should thus be identified as such.
- Although Rust´s Victor Master Book, Vol. 2 lists a drummer, there is nothing that would indicate any at this session, no bass drum, no cymbal crashes, no brushes, and no high-hat. And 'It Don´t Mean A Thing' has a strong final G from the piano, not a final cymbal-crash!
- And, please, pay attention to the last chorus of 'You Wonderful Thing', which is beautifully arranged for two clarinets – Mikell and Garland probably - and 'Father' White´s muted trombone. The arranger very probably is Harry White himself – "with his glasses on"!
The first and the third titles obviously are transcribed to CD too fast, so that they sound like played in E natural, which would be most unusual for a jazz ensemble. They most probably were played – and arranged – in Eb major.

Notes:
- Ch. Delaunay, New Hot Discography, 1948: not listed
*- Rust*2,*3,*4,*6: unknown tpt; unknown tbn, unknown clt, alt; unknown alt; unknown ten; unknown pno; unknown gtr; unknown sbs; unknown dms; Billy Banks vcl*
- B. Rust, The Victor Master Book Vol. 2: t / tb / 3s / p / g / b / d; vocalist: Billie Banks.
- RCA Jazz Tribune No 58: Shelton Hemphill (tp); Charlie Holmes (cl, as); Henry Hicks (tb); Crawford Wethington (as); Joe Garland (ts, bar sax); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O´Neil Spencer (dm); Baron Lee (ldr)
- Tom Lord, Discography: Billy Banks (vcl); Bill Coleman (tp); unknown (tb); unknown (cl, as); unknown (as); unknown (ts); Edgar Hayes (p); Bill Johnson (bj, g); Pops Foster (b); Joseph Smith (d)
- Storyville 1998/99, Afterthoughts No 742: "Billy Banks, late of Baron Lee´s orchestra, is now heading his own band at Club Madrid, Cleveland." (PC 15/10/32 7/4) Is this a clue to the accompanying band on Victor of 18 August 1932?"

Tunes:
73306 Oh! You Sweet Thing Key of Eb / F Victor
(Intro 4 bars ens 2 – CW alt 2)(Chorus 1 32 bars AABA BB voc + CW alt obbl 30 – WPJ m-tpt end-b 2)(Chorus 2 32 bars AABA WPJ m-tpt 16 – EH pno 8 - WPJ m-tpt 8)(Chorus 3 32 bars AABA BB scat-voc 16 – BB voc 14 – HFW m-tbn bk 2)(Chorus 4 32 bars AABA HFW m-tbn 16 - GM clt 8 – GW m-tbn 14 – EH pno bk modulation to F 2)(Chorus 5 32 bars AABA EH pno 16 - GM alt 8 – ens ad-lib 8)
73307 It Don´t Mean A Thing (If It Ain´t Got That Swing) Key of Bb (Gm) Victor
(Intro 10 bars WPJ m-tpt)(Chorus 1 32 bars AABA WPJ m-tpt 16 – HFW m-tbn 8 – WPJ m-tpt 8)(Chorus 2 32 bars AABA BB voc) (Chorus 3 32 bars AABA BB voc 4 – WPJ m-tpt 4 – BB voc 4 – WPJ m-tpt 4 - BB voc 2 – WPJ m-tpt 2 – BB voc 2 – WPJ m-tpt 2 – BB voc 4 – WPJ m-tpt 4)(Bridge 12 bars JG ten + ens)(Chorus 4 32 bars AABA BB voc 4 – GM clt 4 – BB voc 4 – GM clt 4 - BB voc 2 – GM clt 2 – BB voc 2 – GM clt 2 – BB voc 4 – GM clt 4)(Coda 16 bars WPJ m-tpt + BB voc chase)
73306 You Wonderful Thing Key of Eb Victor
(Intro 4 bars GM clt + ens)(Chorus 1 32 bars AABA BB voc + 2 clts 16 – BB voc + EH pno 8 – BB voc + 2 clts 8)(Chorus 2 32 bars AABA WPJ m-tpt + BB scat voc 16 – HFW m-tbn + BB scat voc 8 – WPJ m-tp + BB scat voc 6 – EH pno 2)(Chorus 3 32 bars AABA BB voc + 2 clts 16 – BB voc + EH pno 8 – BB voc + 2 clts 8)

Soloists ad-lib:
73306-1: CW alt 2; CW alt obbl 16; WPJ m-tpt 16; EH pno 8; WPJ m-tpt 8; HFW m-tbn 2 + 16; GM alt 8; HFW m-tbn 6; EH pno 2 + 16; GM alt 8
73307-1: WPJ m-tpt intro 8; WPJ m-tpt 16; HFW m-tbn 8; WPJ m-tpt 8; WPJ m-tpt 4 + 4 + 2 + 4; JG ten 12; GM clt 4 + 4 + 2 + 2 + 4;
73309-1: GM clt intro 4; EH pno 2; WPJ m-tpt 16; HFW m-tbn 8; WPJ m-tpt 6; EH pno 2

023 **BARON LEE AND THE MILLS BLUE RHYTHM BAND** New York, Sep. 23, 1932
Baron Lee – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
George Washington, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
Edgar Hayes – pno, arr; Benny James – bjo, gtr; Hayes Alvis - sbs; O´Neil Spencer – dms;
Benny Carter – arr (2); Gene Gifford – arr (3)

12356	Maniac´s Ball	ARC unissued	not on LP/CD
12357-1	Jazz Cocktail	Ban 32608,	Chronogical Classics 676
12358-1	Smoke Rings	Ban 32608,	Chronogical Classics 676

Composer credits: 12357 (Benny Carter); 12358 (Gene Gifford)

In 'Jazz Cocktail' we now definitely hear the soloistic work of new trombonist George Washington, very much influenced by the trombone playing of the late Jimmy Harrison. Garland attributes hot half-chorus solos in both issued titles. And, please, listen to that very much over-looked - but really great - bassist Hayes Alvis.

Notes:
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O´Neil Spencer (dm)
*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt,); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O´Neil Spencer (dms); Billy Banks (vcl)*
*- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O´Neil Spencer -d; Benny Carter -a; Baron Lee -dir*
*- Rust*6: Wardell Jones, Shelton Hemphill, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar, a; Edgar Hayes, p, a; Benny James, bj g; Hayes Alvis, bb, sb; O´Neil Spencer, d; Benny Carter, a; Baron Lee, dir*
- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O´Neil Spencer, d; Billy Banks, v.
Soloists ad-lib:
12357-1: EA o-tpt 1+16; GW o-tbn 16; HA sbs 16; JG ten 16; EH pno 16
12358-1: HH m-tbn 15; JG ten 16; HH m-tbn 1+6

024 **THE BLUE RHYTHM BAND** New York, Mar. 01, 1933
Baron Lee – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson, *Eddie Mallory* – tpt;
George Washington, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O´Neil Spencer – dms;
Joe Garland – arr (1); Edgar Hayes – arr (2)

265074-3	Ridin´ In Rhythm	Col CB-734,	Chronogical Classics 676
265075-2	Weary Traveller	Par R-2366,	Chronogical Classics 676
265076-2	Buddy´s Wednesday Outing	Col CB-734,	Chronogical Classics 676

Composer credits: 265074 (Hayes); 265075 (Hughes); 265076 (Hughes)

Storyville 109, p.7: *"The titles on the above session contain no trumpet solos by Anderson or Jones, they are therefore tentatively ascribed to Mallory, though they do not seem similar in style."* Mallory usually is not seen as a competent jazz trumpet player/soloist! Yet, he is known to have fronted the band for some short time in 1933 and is shown as such with his trumpet in a photo (see McCarthy, Big Band Jazz' p. 255). A possible alternate candidate for the trumpet solos ascribed to him by the authors of' MBRB Discography/Solography might be first trumpet man Hemphill, although I am not aware of his individual style and the vibrato does not seem to be his. But for the muted trumpet solo in 'Buddy´s Wednesday Outing' I maintain that Wardell Jones with his smooth and horizontal modern style should be the originator.
Notes:
- Ch. Delaunay, New Hot Discography 1948: probably: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O´Neil Spencer (dm)
*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt,); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O´Neil Spencer (dms); Billy Banks (vcl)*
*- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson, Eddie Mallory -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O´Neil Spencer -d; Joe Garland -a; Edgar Hayes -a; Baron Lee -dir*
- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Eddie Mallory, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O´Neil Spencer, d; Billy Banks, v. „The titles on the above session contain no trumpet solos by Anderson or Jones, they are therefore tentatively ascribed to Mallory, though they do not seem similar in style."
*- Rust*6: Wardell Jones, Shelton Hemphill, Eddie Mallory, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar, a; Edgar Hayes, p, a; Benny James, bj ,g; Hayes Alvis, bb, sb; O´Neil Spencer, d; Baron Lee, dir*
Soloists ad-lib:
265074-3: HH m-tbn 30; EH pno 2+16; JG clt 8; EH pno 6; GM alt 2+16; EH pno 6; GM alt 2+6; ?EM o-tpt 8; JG ten 8
265075-2: GM alt 16 + 6; JG ten 8; EH pno 8; ?EM o-tpt 1+8; JG ten 8
265076-2: JG ten 32; WJ m-tpt 32; EH pno 32; HH m-tbn 16; JG ten 8

025 **BARON LEE AND HIS BLUE RHYTHM BAND** New York, c. Mar. 1933
Baron Lee – dir; copyright date Aug. 08, 1933
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt; Film soundtrack Paramount Productions
George Washington, Henry Hicks – tbn; 'The World At Large'
Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O´Neil Spencer – dms;

	Star Dust	www.youtube.com
	Ridin´ In Rhythm	www.youtube.com

Thanks to Franz Hoffmann´s great services we have admittance to this Paramount Pictorial on You Tube.
The whole affair – Calloway with Ellington and Baron Lee – is an advertisement of Irving Mills to praise the three best known bands of his stable. Musical segments are very short, but give good sketches of the bands.
With little brilliance we see and hear Mills Blue Rhythm conducted by Baron Lee with fake baton-waves and constant smiling. But what a great aggregation this much too little known and praised unit this was, really.
Notes:
- Ch. Delaunay, New Hot Discography, 1948: not listed
*- Rust*2,*3,*4,*6: not listed*

- Stratemann, Negro Bands on Film, Vol. 1: Lammar Wright, Doc Cheatham, Edwin Swayzee -tp; DePriest Wheeler, Harry White -tb; Eddie Barefield, Andrew Brown, Arville Harris, Walter Thomas -reeds; Bennie Payne -p; Morris White -g; Al Morgan -b; Leroy Maxey -dm
Soloists:
Star Dust: no solos
Ridin´ In Rhythm: 8 bars only, no solos

026 **THE BLUE RHYTHM BAND** New York, Aug. 31, 1933
Baron Lee – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
George Washington, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O´Neil Spencer – dms;
Joe Garland – arr (1,2)

13929-1	Harlem After Midnight	Voc S-6,	Chronogical Classics 676
13930-1	Jazz Martini	Mt M-12793,	Chronogical Classics 676
13931-1	Feelin´ Gay	Mt M-12793,	Chronogical Classics 676
13932	Out Of A Dream	ARC unissued	not on LP/CD

Composer credits: 13929 (J. Garland); 13930 (J. Garland); 13931 (Mills Blue Rhythm Band)

We also hear Joe Garland as an arranger, here, practising full four-part voicing and uneven over four-beat-rhythm. Also, he provides enough soloistic space for himself. Thus, this whole session is a distinct jazz session, leaving out sentimental songs.
Notes:
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O´Neil Spencer (dm)
*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt,); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O´Neil Spencer (dms); Billy Banks (vcl)*
*- Rust*3,*4: Wardell Jones, Shelton Hemphill, Ed Anderson, Eddie Mallory -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O´Neil Spencer -d; Joe Garland -a; Baron Lee -dir*
*- Rust*6: Wardell Jones, Shelton Hemphill, Eddie Mallory, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar, a; Edgar Hayes, p, a; Benny James, bj ,g; Hayes Alvis, bb, sb; O´Neil Spencer, d; Baron Lee, dir*
- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O´Neil Spencer, d.
Soloists ad-lib:
13929-1: EH pno 8; JG ten 8; GW o-tbn 8; JG clt 1+8; EA o-tpt 16
13930-1: WJ m-tpt 16; GM bar 8; WJ m-tpt 8; JG clt 16; EH pno 8; JG clt 8; GW m-tbn 16; GM alt 8; GW m-tbn 8
13931-1: EA o-tpt 8; JG ten 2; HH o-tbn 2; JG ten 2; GM alt 8; GW o-tbn 8; JG ten 8; GM bar 16; WJ m-tpt 16; GW o-tbn 16; EH pno 16

027 **MILLS BLUE RHYTHM BAND** New York, Oct. 05, 1933
Baron Lee – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
George Washington, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O´Neil Spencer – dms;
Joe Garland – arr (4)

78093-1	Break It Down	Vic 24482,	Chronogical Classics 676
78094-1	Kokey Joe	Vic 24482,	Chronogical Classics 676
78095-1	Love´s Serenade	Vic 24442,	Chronogical Classics 676
78096-1	Harlem After Midnight	Vic 24442,	Chronogical Classics 676

Composer credits: 78093 (Rose); 78094 (---); 78095 (Kurtz – Hayes – Mills); 78096 (J. Garland)

The Mills Blue Rhythm Band with the Victor Recording Company, now. As before, there is much jazz soloistic work on this session. What a great jazz band the MBRB were. There are good solos by everybody, with the exception of the first trumpet player and the guitarist, in fact. And listen to Hayes Alvis´ fast triplets break after the unisono sax section at the start of 'Kokey Joe'! Absolutely great and beautiful.
Notes:
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O´Neil Spencer (dm)
*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt,); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O´Neil Spencer (dms); Billy Banks (vcl)*
*- Rust*3: Wardell Jones, Shelton Hemphill, Ed Anderson or Eddie Mallory -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O´Neil Spencer -d; Joe Garland -a;*
- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O´Neil Spencer, d.
*- Rust*4: Wardell Jones, Shelton Hemphill, Ed Anderson, Eddie Mallory -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O´Neil Spencer -d; Joe Garland -a; Baron Lee -dir*
*- Rust*6: Wardell Jones, Shelton Hemphill, Eddie Mallory, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as, bar; Gene Mikell, cl, as; Joe Garland, cl, ts, bar, a; Edgar Hayes, p, a; Benny James, bj ,g; Hayes Alvis, bb, sb; O´Neil Spencer, d; Baron Lee, dir*
Soloists ad-lib:
78093-1: JG ten 4; GM bar 16; GW o-tbn 8; GM bar 6; WJ m-tpt 2+16; EH pno 8; WJ m-tpt 6; JG ten 16; JG ten 4
78094-1: JG ten 32; HH o-tbn 16; EH pno 8; GW o-tbn 8; JG clt 30; GM bar 2+32; EA m-tpt 8

78095-1: *EH pno 4; JG clt 16; EH pno 8*
78096-1: *EH pno 7; JG ten 8; GW o-tbn 8; GM clt 8; WJ m-tpt 16*

028 **MILLS BLUE RHYTHM BAND** New York, Oct. – Dec. 1933
Baron Lee – dir; copyright date Feb. 06, 1934
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt; Vitaphone film 'Mills Blue Rhythm Band'
George Washington, Henry Hicks – tbn; (or 'Rent Party')
Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – gtr; Hayes Alvis – sbs, bbs; O´Neil Spencer – dms;
Sally Gooding – voc; The Three Deuces – tap dance

	Underneath The Harlem Moon	www.youtube.com
	I Would Do Anything For You	www.youtube.com
	There Goes My Headache	www.youtube.com
	Tony´s Wife	www.youtube.com
	The Peanut Vendor	www.youtube.com
	Love Is The Thing	www.youtube.com
	Blue Rhythm	www.youtube.com

This film presents the Mills Blue Rhythm Band together with singer Sally Gooding, a little- known, good looking singer/actor who, yet, performed with the Calloway and the Ellington bands in the 1930s and recorded with a Teddy Wilson unit in 1937.
<u>*Soloists:*</u>
Underneath The Harlem Moon: *EA o-tpt 8*
I Would Do Anything For You: *no solos*
There Goes My Headache: *SG voc, no solos*
Tony´s Wife: *EA o-tpt 16; JG ten 8; EA o-tpt 8*
The Peanut Vendor: *WJ m-tpt 16*
Love Is The Ting: *SG voc, EH pno 8*
Blue Rhythm: *HH o-tbn 4 + 4; JG ten 16*

029 **MILLS BLUE RHYTHM BAND** New York, Dec. 04, 1933
Lucky Millinder – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
George Washington, Henry Hicks – tbn;
Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O´Neil Spencer – dms;
Adelaide Hall – voc

78827-1	Drop Me Off In Harlem	unissued on 78,	RCA FXM1 7228 (LP)
78827-2	Drop Me Off In Harlem	unissued on 78,	Retrieval RTR79045-1
78828-1	Reaching For The Cotton Moon	unissued on 78,	RCA FXM1 7228 (LP)
78828-2	Reaching For The Cotton Moon	unissued on 78,	Retrieval RTR79045-1
78828-3	Reaching For The Cotton Moon	unissued on 78,	Retrieval RTR79078
78829-?	Love Is The Thing	unissued on 78,	Retrieval RTR79045-1
78829-?	Love Is The Thing	unissued on 78,	not on LP/CD

Composer credits: 78827 (Ellington – Kenny); 78828 (Stept – Green); 78829 (Young – Washington)

Under the Victor roof now, Irving Mills used the MBRB to accompany singer Adelaide Hall. Luckily, a good batch of alternate takes are preserved, their dissimilarities listed below. There is not so much band music in the first two titles, but Joe Garland shines with beautiful clarinet performances in titles 2 and 3. And there is great semi-classical piano by Edgar Hayes in the last title. The arrangements are rather un-typical for the MBRB! This is Henry Hicks´ last known recording. And Lucky Millinder now is the front-man of the band.
<u>*Notes:*</u>
- Ch. Delaunay, New Hot Discography 1948: not listed
*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt,); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); Hayes Alvis (sbs); O´Neil Spencer (dms); Lucky Millinder (dir); Adelaide Hall (vcl)*
*- Rust*3,*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O´Neil Spencer -d; Adelaide Hall -v; Lucky Millinder -dir*
- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as /cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O´Neil Spencer, d; Adelaide Hall, v.
<u>*Soloists ad-lib:*</u>
78827-2: *?EA m. tpt obbl 4; GW o-tbn obbl 3*
78828-2: *JG clt obbl 32*
78809-?: *EH pno intro 4; JG clt 7; EH pno 30*
<u>*Discernible differences of takes:*</u>
78827-1: *Band starts 4-bar intro pno – cymbal - gtr*
AH sings in the first four bars of the second chorus (after verse):"Please, won´t you drop me off in Harlem"
78827-2: *Band starts 8-bar intro full band for 4 bars, then 4 bars pno – cymbal - gtr*
AH sings in the first four bars of the second chorus (after verse) scat-vocal without words
78828-1: *Last chorus, break in bars 19/20: clt 4 eighth-notes sequence g – f# - a – c*
78828-2: *Last chorus, break in bars 19/20: clt sequence 3 eighth-notes c – a – c, eighth-triplet g-f-d*
78828-3: *Last chorus, break in bars 19/20: clt sequence 4 eighth-notes c – g – c -g, eighth-triplet f-d-c*
78829: *One take of this title has been issued on Retrieval, but it is not known which one. Thus, comparison impossible.*

030 **MILLS BLUE RHYTHM BAND** Chicago, Feb. 20, 1934

Lucky Millinder – dir;
Shelton Hemphill, Wardell Jones, Ed Anderson – tpt;
George Washington, J.C. Higginbotham – tbn;
Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – gtr; Hayes Alvis - sbs; O´Neil Spencer – dms;
Harry White – arr (2)

80278-1	The Stuff Is Here (And It´s Mellow)	BB B-5688,	Retrieval RTR79045-1
80279-1	The Growl	BB B-5688,	Retrieval RTR79045-1

Composer credits: 80278 (Smith – Bishop – Williams); 80279 (White)

Trombone star J.C. Higginbotham has joined the band now, replacing Henry Hicks, but not yet soloing.
From Gene Mikell´s own statements in Storyville 1989/9 we know that he was responsible for baritone solo parts played (see session 016). Thus, Richard Sudhalter´s assumption re baritone soloist of the MBRB (see CD booklet to Retrieval CD 79045) must be wrong. It is not Crawford Wethington, who must have been a very good lead-part player, rather than a soloist. And it is decidedly Gene Mikell who plays that growl clarinet in 'The Growl'.
(The interested listener and reader is advised not to believe in the number of bars of components of the titles of this and the next sessions, given in the Gene Mikell interview in Storyville 1998-9. They are mostly given half as long as in reality!)
Notes:
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Edward Anderson (tp); George Washington, Henry Hicks (tb); Crawford Wethington, Gene Michael, Joe Garland (s); Edgar Hayes (p); Benny James (g); Hayes Alvis (b); O´Neil Spencer (dm)
*- Rust*2: Wardell Jones, Shelton Hemphill, Ed Anderson (tpt); George Washington, Henry Hicks (tbn); Crawford Wethington (alt, bar); Charlie Holmes (alt,); Joe Garland (ten); Edgar Hayes (p); Benny James (bjo); O´Neil Spencer (dms)*
*- Rust*3: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, Henry Hicks -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj; O´Neil Spencer -d*
- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O´Neil Spencer, d. „According to ‚Jazz Records', Hayes Alvis is omitted from the above session. However, a bass is not only clearly heard, but is featured in a solo."
*- Rust*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson -t; George Washington, J.C. Higginbotham -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O´Neil Spencer -d*
Soloists ad-lib:
80278-1: HA sbs 8; GW o-tbn 8; EH pno 1+8; WJ m-tpt 8; EH pno 8; EA o-tpt 8; JG ten 1+7
80279-1: WJ m-tpt 22; GW o-tbn 12; GM clt 12; JG ten – WJ m-tpt chase 10; GM bar 22; EH pno 12; WJ m-tpt 20

031 **CHICK BULLOCK AND HIS LEVEE LOUNGERS** New York, Apr. 19, 1934
Chick Bullock – voc, ldr;
Shelton Hemphill, Wardell Jones, *Ed Anderson* – tpt;
George Washington, J.C. Higginbotham – tbn;
Crawford Wethington – alt, clt; Gene Mikell – alt, clt, bar, Joe Garland – ten, clt;
Edgar Hayes – pno; Benny James – gtr; Hayes Alvis – sbs; O´Neil Spencer – dms;
O´Neil Spencer – voc answers

15084-1	Frankie And Johnny	Ban 33050,	Retrieval RTR 79035
15085-1	I Can´t Dance (I Got Ants In My Pants)	Ban 33050,	Retrieval RTR 79035

Composer credits: 15084 (Traditional); 15085 (Gaines – Williams)

This is the tamest MBRB, under Chick Bullock´s name. And Bullock certainly is not the singer to make them cook. But they still swing. Arrangements may be from Chick Bullock´s book.
Notes:
- Ch. Delaunay, New Hot Discography 1948: not listed
*- Rust*2,*3: no personnel*
- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, Henry Hicks, tb; Crawford Wethington, as/cl; Gene Mikell, cl/as/bar; Joe Garland, cl/ts/bar; Edgar Hayes, p; Benny James, bj/g; Hayes Alvis, sb; O´Neil Spencer, d.
*- Rust*4,*6: Wardell Jones, Shelton Hemphill, Ed Anderson or Eddie Mallory -t; J.C. Higginbotham, George Washington -tb; Crawford Wethington -as -bar; Gene Mikell -cl -as; Joe Garland -cl -ts -bar; Edgar Hayes -p; Benny James -bj -g; Hayes Alvis -sb -bb; O´Neil Spencer -d (Mr Bullock states Mills Blue Rhythm Band was used for this session).*
Soloists ad-lib:
15084-1: ?EA m-tpt 12; GW o-tbn 12; JG ten 12
15085-1: GW o-tbn 16 + 8

032 **MILLS BLUE RHYTHM BAND** New York, Oct. 04, 1934
Lucky Millinder – dir;
Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;
George Washington, J.C. Higginbotham – tbn;
Crawford Wethington – alt, clt; Gene Mikell – alt, bar, clt, sop; Joe Garland – ten, clt;
Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O´Neil Spencer – dms;
Chuck Richards – voc (3); George Washington – arr (1); Alex Hill – arr (2); *Edgar Hayes* – arr (3)

CO-16035-A	Swingin´ In E Flat	Col 3038-D,	Retrieval RTR 79045
CO-16036-A	Let´s Have A Jubilee	Col 2963-D,	Retrieval RTR 79045
CO-16037-A	Out Of A Dream	Col 2963-D,	Retrieval RTR 79045

Composer credits: CO-16035 (Washington); CO-16036 (Hill – Mills); 16037 (Washington – Hayes)

With this session, Hayes Alvis apparently has changed over to band-manager duties to be ordered into the Ellington band in May 1935 (there exists a small snippet of paper with "*You join band Philadelphia, Friday 31. Duke*." on it.) This certainly with approval or even instigation of Irving Mills. Mills wanted to strengthen the MBRB and cannibalized Fletcher Henderson´s band - at that time also managed by Mills - and in a bad state following their rejection to being presented by the Cotton Club. Thus, we suddenly find a good part of Henderson´s men in the MBRB: Henry 'Red' Allen, J.C. Higginbotham, Lawrence Lucie, and Elmer James.

Gene Mikell is on soprano sax in 'Swingin´ In E Flat', on baritone and growl-clarinet (from his own testimony) on 'Let´s Have A Jubilee'. Mikell was responsible for growl parts on the clarinet. (All identification of soloists by Gene Mikell in Storyville 1989-9 for sessions 026, 028, 029.)

Notes:

- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Buster Bailey (cl); Crawford Wethington (as); Joe Garland (ts&arr); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); O´Neil Spencer (dm); Chuck Richards (vo)

*- Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Buster Bailey (clt); Crawford Wethington (alt); Joe Garland (ten); Edgar Hayes (p); Lawrence Lucie (gtr); Elmer James (sbs); O´Neil Spencer (dms); Lucky Millinder (dir); Chuck Richards (vcl)*

*- Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Alex Hill -Will Hudson -a*

*- Rust*4,*6: Wardell Jones, Shelton Hemphill, Henry Allen -t; George Washington, J.C. Higginbotham -tb; Crawford Wethington -cl -as; Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; George Washington -Alex Hill -a*

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O´Neil Spencer, d; Chuck Richards, v..

Soloists ad-lib:

CO-16035-A: JG ten intro 4; JG ten 18; GM sop 2+5; JG ten 7; HRA o-tpt 1+22; EH pno 2+18
CO-16036-A: HRA o-tpt 1+8; GM bar 2+16; EH pno 14; GW o-tbn 8; HRA o-tpt 8; GM clt 16 + 8; JG ten 8
CO-16037-A: JG ten intro 4; ?JCH m-tbn 32; EH pno 2; WJ m-tpt 8

033 **MILLS BLUE RHYTHM BAND** New York, Dec. 05, 1934

Lucky Millinder – dir;
Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;
George Washington, J.C. Higginbotham – tbn;
Crawford Wethington – alt, clt; Gene Mikell – alt, bar, clt, sop; Joe Garland – ten, clt; Buster Bailey – clt;
Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O´Neil Spencer – dms, vib;
Chuck Richards – voc (2); *Edgar Hayes* – arr (1); *Will Hudson* – arr (3)

CO-16271-1	African Lullaby	Col 3036-D,	Retrieval RTR 79045
CO-16272-1	Solitude	Col 2994-D,	Retrieval RTR 79045
CO-16273-1	Dancing Dogs	Col 3044-D,	Retrieval RTR 79045

Composer credits: CO-16271 (Hayes - Mills); CO-16272 (Ellington – DeLange – Mills); 16273 (Hudson)

The saxophone section at the start of 'African Lullaby' is led by a soprano sax, thus Gene Mikell. In this title we find the first Higginbotham solos with the MBRB. He is subdued in all titles here. Hemphill is remarkable on his strong and sweet first trumpet in 'Solitude', and Red Allen is amazing as always and everywhere. Elmer James plays a more modern bass than Hayes Alvis did. Mikell on soprano sax in 'Dancing Dogs' shows himself a fantastic musician, much better than his relative obscurity would allow.
Now, with the advent of the Henderson men, the period of Father White´s arrangements seems to be over. And what a pity for that! They made the sound of the classic Mills Blue Rhythm Band. From now on, the MBRB will be just one of the big bands in uptown New York, technically better, but with less individuality.

Notes:

- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Buster Bailey (cl); Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); O´Neil Spencer (dm); Chuck Richards (vo)

*- Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Buster Bailey (clt); Crawford Wethington, Gene Michaels (alt); Joe Garland (ten); Edgar Hayes (p); Lawrence Lucie (gtr); Elmer James (sbs); O´Neil Spencer (dms); Lucky Millinder (dir); Chuck Richards (vcl)*

*- Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Alex Hill -Will Hudson -a*

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Buster Bailey, cl/as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O´Neil Spencer, d; Chuck Richards, v. „In the two sessions above we have reversed the positions of Mikell and Bailey as given in ‚Jazz Records' for the following reasons: There are solos by Mikell, but none by Bailey on the October session, and reports in the contemporary press such as those quoted in 'Hendersonia' show that at the time of the October session Bailey was still with Fletcher Henderson."

*- Rust*4,*6: Wardell Jones, Shelton Hemphill, Henry Allen -t; George Washington, J.C. Higginbotham -tb; Crawford Wethington -cl -as; Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v.*

Soloists ad-lib:

CO-16271-1: JCH m-tbn 12: BB clt 12; GM alt - JCH m-tbn chase 12; HRA o-tpt 1+2; WJ m-tpt 2 + 2 +2; BB clt coda 1
CO-16272-1: BB clt obbl 30; HRA o-tpt 8; SH m-tpt 8
CO-16273-1: GM sop 24; WJ m-tpt 2+22; JG ten 12; BB clt 12; EH pno 12; BB clt over ens 10

034 **MILLS BLUE RHYTHM BAND** New York, Dec. 11, 1934

Lucky Millinder – dir;
Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;
George Washington, J.C. Higginbotham – tbn;
Crawford Wethington – alt, clt; Gene Mikell – alt, bar, clt; Joe Garland – ten, clt, bsx; Buster Bailey – clt;
Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O´Neil Spencer – dms, vib;
Chuck Richards – voc (1,3); *Edgar Hayes* – arr (1); *Joe Garland* – arr (2)

CO-16465-1	Love´s Serenade	Voc 2867,	Retrieval RTR 79045
CO-16466-1	Keep The Rhythm Going	Col 2994-D,	Retrieval RTR 79045

CO-16467-1 Like A Bolt From The Blue Voc 2867, Retrieval RTR 79045
Composer credits: CO-16465 (Hayes – Kurtz - Mills); CO-16466 (Garland); 16467 (Oakland – Paris – Mills)

Now, that the MBRB have become more "modern" and "professional", their titles are more of the "schmalz" variety and, for that reason (?) issued on Vocalion.
A collection of unfamiliar sax combinations can be detected at this session! Gene Mikell on soprano sax leads the reeds in the first two titles. And on 'Keep The Rhythm Going' we find Joe Garland on bass-sax, and later on tenor-sax, and then bass-sax again.
Notes:
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Buster Bailey (cl); Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); O´Neil Spencer (dm); Chuck Richards (vo)
*- Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Buster Bailey (clt); Crawford Wethington, Gene Michaels (alt); Joe Garland (ten); Edgar Hayes (p); Lawrence Lucie (gtr); Elmer James (sbs); O´Neil Spencer (dms); Lucky Millinder (dir); Chuck Richards (vcl)*
*- Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Alex Hill -Will Hudson -a*
- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Buster Bailey, cl/as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O´Neil Spencer, d; Chuck Richards, v.
*- Rust*4,*6: Wardell Jones, Shelton Hemphill, Henry Allen -t; George Washington, J.C. Higginbotham -tb; Crawford Wethington -cl -as; Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v.*
Soloists ad-lib:
CO-16465-1: EH pno 2; EH pno 8
CO-16466-1: WJ m-tpt 16; JG bsx 14; WJ m-tpt 2+14; JG ten 4
CO-16467-1: EH pno intro 4; EH pno 2+16; HRA o-tpt 8; SH m-tp 4

035 **MILLS BLUE RHYTHM BAND** New York, Jan. 25, 1935
Lucky Millinder – dir;
Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;
George Washington, J.C. Higginbotham – tbn;
Crawford Wethington – alt, clt; Gene Mikell – alt, bar, clt; Joe Garland – ten, clt; Buster Bailey – clt, *alt*;
Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O´Neil Spencer – dms;
Chuck Richards – voc (3); Alex Hill – arr (1); Will Hudson – arr (2); *Joe Garland* - arr (3)
CO-16700-1 Back Beats Col 3020-D, Retrieval RTR 79045
CO-16701-1 Spitfire Col 3020-D, Retrieval RTR 79045
CO-16702-1 Brown Sugar Mine Col 3044-D, Retrieval RTR 79045
Composer credits: CO-16700 (Hill - Mills); CO-16701 (Hudson); 16702 (Garland – Mills - Kurtz)

'Back Beats' is a solid swinger arranged by Alex Hill, giving room for solo piano and further good solos by Allen, Higginbotham and Garland. There are nice parts of clarinets with Henry Red Allen´s trumpet in the second title. In the third title, "schmalz" reigns supreme, again. But there are thick four-part reed-sections.
Notes:
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Buster Bailey (cl); Crawford Wethington, Gene Michael (as); Joe Garland (ts & arr); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); O´Neil Spencer (dm); Chuck Richards (vo)
*- Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Buster Bailey (clt); Crawford Wethington, Gene Michaels (alt); Joe Garland (ten); Edgar Hayes (p); Lawrence Lucie (gtr); Elmer James (sbs); O´Neil Spencer (dms); Lucky Millinder (dir)*
*- Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Alex Hill a*
- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Buster Bailey, cl/as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O´Neil Spencer, d; Chuck Richards, v.
*- Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*
Soloists ad-lib:
- CO-16700-1: EH pno 2+32; HRA m-tpt 16, JCH o-tbn 8; HRA m-tpt 8; EH pno 6 + 6 + 4; HRA o-tpt 8; JG ten 8
- CO-16701-1: HRA o-tpt 8 + 8; BB clt 1 + 1; JG ten 8; BB clt 1 + 1; JG ten 6; BB clt 6; GM alt 8 + 8; BB clt 2
- CO-16702-1: JCH o-tbn 7; EH pno 1+6

036 **MILLS BLUE RHYTHM BAND** New York, Jul. 02, 1935
Lucky Millinder – dir;

Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;
George Washington, J.C. Higginbotham – tbn;
Crawford Wethington – alt, clt; Gene Mikell – alt, bar, clt; Joe Garland – ten, clt; Buster Bailey – clt;
Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O´Neil Spencer – dms;
Lucky Millinder, band members – voc (1); Chuck Richards – voc (3);
Will Hudson – arr (1,2); *Joe Garland* – arr (3)

CO-17759-1	Ride, Red, Ride	Col 3087-D,	Retrieval RTR 79045
CO-17760-1	Harlem Heat	Col 3071-D,	Retrieval RTR 79045
CO-17761-1	Once To Every Heart	Br 7534,	Retrieval RTR 79045

Composer credits: CO-17759 (Millinder - Mills); CO-17760 (Hudson); 17761 (Kurtz – Mills - Garland)

'Ride, Red, Ride' is a very fast and effective solo spot for 'Red' Allen, arranged by white arranger Will Hudson on the 'Tiger Rag' chorus chords, changing between a basic time of c. 175 bpm and its doubled time of c. 350 bpm, the harmonics keeping their basic pace. And 'Red' Allen reigning above all this haste with his glorious trumpet also keeping the ground rhythm. This hurly-burly starts with a tightly set trombone duet expertly played in this tempo. Followed by Wethington on baritone and Garland on tenor sax, and then a soft and slow (!) chorus of - what I think is - Wardell Jones on muted trumpet. And then Bailey takes over at a pace of c. 350 with one chorus (of the basic tempo), followed by Allen with two choruses riding in glory, followed by a final riff-chorus with Buster Bailey in the background producing a mass of notes.
'Harlem Heat' with its arrangement of Mr. Hudson´s customary use of simple and mechanical riffs brings good soloing by Allen and Garland, and two choruses of muted J.C. Johnson trombone, a somewhat silly Bailey chorus and a great chorus of 4 clts in riffs.
The session is ended by a Chuck Richard schmalz vocal, and an even-so arrangement with trashy piano parts.
It seems that the Mills Blue Rhythm Band management had developed a "two hot tunes and one corn tune" politic for their recording sessions.

<u>Notes:</u>
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Buster Bailey (cl); Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); O´Neil Spencer (dm); Chuck Richards (vo)
*- Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Buster Bailey (clt); Crawford Wethington, Gene Michaels (alt); Joe Garland (ten); Edgar Hayes (p); Lawrence Lucie (gtr); Elmer James (sbs); O´Neil Spencer (dms); Lucky Millinder (vcl)*
*- Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Will Hudson -a*
- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Buster Bailey, cl/as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O´Neil Spencer, d; Chuck Richards, Lucky Millinder, unknown band member, v.
*- Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir -v; Chuck Richards -v; Will Hudson -a*

<u>Soloists ad-lib:</u>
- CO-17759-1: BB clt 2; GM bar 8; JG ten 7; ?WJ m-tpt 1+16; BB clt 32; HRA o-tpt 64; HRA o-tpt 4 + 8
- CO-17760-1: EH pno intro 6; HRA o-tpt 2+16; JG ten 14; JCH m-tbn 4+28; BB clt 32
- CO-17761-1: EH pno 1+12; ?GW m-tbn 1+11

037 **MILLS BLUE RHYTHM BAND** New York, Jul. 09, 1935
Lucky Millinder – dir;
Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;
George Washington, J.C. Higginbotham – tbn;
Crawford Wethington – alt, clt; Gene Mikell – alt, bar, clt; Joe Garland – ten, clt, bsx; Buster Bailey – clt;
Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O´Neil Spencer – dms;
Joe Garland – arr (1,2); *Edgar Hayes* – arr (3)

CO-17796-1	Congo Caravan	Col 3087-D,	Retrieval RTR 79045
CO-17797-1	There´s Rhythm In Harlem	Col 3071-D,	Retrieval RTR 79045
CO-17798-1	Tallahassee	Br 7534,	Retrieval RTR 79045

Composer credits: CO-17796 (Garland); CO-17797 (Garland); 17798 (Hayes – Kurtz - Mills)

'Congo Caravan' is a not so "exotic" jungle number, with some whole-tone phrases in the melody and restricted but well inserted solo-work and Joe Garland´s developing arranging skills. And there is some 'In The Mood' in the introduction of 'There´s Rhythm In Harlem', and we become witnesses of Garland´s way to the arrangements of the Edgar Hayes band of two years later, including the frequent use of the low-pitched saxophones – baritone and bass. 'Tallahassee' fits in perfectly in this sort of styling. So, in short: this is an outlook to the later Edgar Hayes Band. Very interesting and nice!

<u>Notes:</u>
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Buster Bailey (cl); Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); O´Neil Spencer (dm)
*- Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Buster Bailey (clt); Crawford Wethington, Gene Michaels (alt); Joe Garland (ten); Edgar Hayes (p); Lawrence Lucie (gtr); Elmer James (sbs); O´Neil Spencer (dms)*
*- Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*
- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Buster Bailey, cl/as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O´Neil Spencer, d; Chuck Richards, v.
*- Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir -v*

Soloists ad-lib:
- CO-17796-1: BB clt 2; HRA o-tpt 16; JG ten 8; JCH m-tbn 8
- CO-17797-1: GW m-tbn 16; WJ m-tpt 7; JG bsx 1+6; WJ m-tpt 8
- CO-17798-1: JG ten 2+16 + 8; BB clt 32; GM alt 16; EH pno 8; HRA o-tpt 8

038 **MILLS BLUE RHYTHM BAND** New York, Aug. 01, 1935
Lucky Millinder – dir;
Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;
George Washington, J.C. Higginbotham – tbn;
Crawford Wethington – alt, clt; Gene Mikell – alt, bar, clt; Joe Garland – ten, clt; Buster Bailey – clt;
Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O´Neil Spencer – dms;
Chuck Richards – voc (1,2,3); Henry Red Allen – voc (4)

CO-17922-1	Waiting In The Garden	Col 3083-D,	Retrieval RTR 79045
CO-17923-1	Dinah Lou	Col 3083-D,	Retrieval RTR 79045
CO-17924-1	Cotton	Col 3078-D,	Retrieval RTR 79045
CO-17925-1	Truckin´	Col 3078-D,	Retrieval RTR 79045

Composer credits: CO-17922 (Koehler - Bloom); CO-17923 (Koehler - Bloom); CO-17924 (Koehler - Bloom); CO-17925 (Koehler – Bloom)

OK, I would have done without that terrible schmalz in "the Garden"! (The MBRB directory had been busy, again!)
'Dinah Lou' is better only with Red Allen´s and Higginbotham´s solos. 'Cotton' is of equal quality. But again, Red Allen rescues things a bit with his solo, as does Higginbotham. 'Truckin´' sounds very similar, but contains nice vocal and trumpet solos by Allen. Not to forget Higginbotham´s 8 bars of trombone solo.
R. M. Sudhalter, booklet to Retrieval RTR 79045: "*Allen´s presence is obvious in 'Waiting In The Garden', 'Sweet Dinah Lou', 'Cotton', and 'Truckin´' (on which he sings). His solos are strong, impassioned easily recognized. He´s even better on 'Eb Stride', bringing to mind Whittney Balliett´s description of "sustained legato phrases that undulate like a calming sea … linked by jumpy connective notes – full of seven-league intervals and slightly flattened notes – that may or may not land on their feet."*
The Retrieval booklet tells us that all four tunes of this session have composer-credits as "Koehler – Bloom", a familiar combination in the 1930s. But this makes me wonder whether these two guys were also responsible for the arrangements and their similarity?
Notes:
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Buster Bailey (cl); Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); O´Neil Spencer (dm); Chuck Richards (vo)
*- Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Buster Bailey (clt); Crawford Wethington, Gene Michaels (alt); Joe Garland (ten); Edgar Hayes (p); Lawrence Lucie (gtr); Elmer James (sbs); O´Neil Spencer (dms); Chuck Richards -v (3); Henry Allen -v (4)*
*- Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Henry Allen -v (4); Chuck Richards -v (1,2,3)*
- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Buster Bailey, cl/as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O´Neil Spencer, d; Chuck Richards, v.
*- Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*
Soloists ad-lib:
- CO-17922-1: no solos
- CO-17922-1: EH pno 6; HRA o-tpt 4+14; JCH o-tbn 2+8; GM clt 8
- CO-17922-1: EH pno 15; JG ten 1+8; EH pno 6; GM alt 4; HRA o-tpt 15; JCH m-tbn 1+8
- CO-17922-1: EH pno 8; HRA o-tpt 16; JCH o-tbn 8

039 **MILLS BLUE RHYTHM BAND** New York, Dec. 20, 1935
Lucky Millinder – dir;
Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;
George Washington, J.C. Higginbotham – tbn;
Crawford Wethington, *Willie Humphrey* – alt, clt; Gene Mikell – alt, clt, sop; Joe Garland – ten, clt;
Edgar Hayes – pno, cel; Lawrence Lucie - gtr; Elmer James - sbs; O´Neil Spencer – dms;
Chuck Richards – voc (5); Lucky Millinder – voc (6)

CO-18419-1	Blue Mood	Col uniss on 78,	Retrieval RTR 79045
CO-18419-2	Blue Mood	Col uniss on 78,	Jazz Panorama LP-3 (LP)
CO-18420-1	E Flat Stride	Col uniss on 78,	Retrieval RTR 79045
CO-18421-1	Broken Dreams Of You	Col 3111-D,	Retrieval RTR 79045
CO-18422-1	Yes! Yes!	Col 3111-D,	Retrieval RTR 79045

Composer credits: CO-18419 (Mills – Hayes); CO-18420 (---); CO-18421 (Hayes – Richards – Mills); CO-18422 (Mills – Millinder)

New Orleans reed man Willie Humphrey on clarinet and alto is suggested for this session (see below) as a replacement for Buster Bailey who had rejoined the Henderson band at this date.
'Blue Mood' is an Edgar Hayes composition starting with some whole-tone phrases, but continuing very conventionally with a nice singing theme presented by clarinet and – later – by muted trumpet and piano, as well. 'E Flat Stride' is in large parts a conversation between unisono saxophones, unisono brass and Hayes´ piano, interrupted only by a long Red Allen trumpet solo. The Jazz Archives LP JA-10 includes the same unissued take -1 as the Retrieval CD – I had hoped for an un-recognised and un-declared alternate take! 'Broken Dreams Of You' is of the schmalz department again and in the "reliable" hands and "chops" of Chuck Richards. The soft saxophone chorus before the Allen solo is lead by a soprano saxophone, played by Gene Mikell, as I assume. And 'Yes, Yes' is a nice amusing song by front man Lucky Millinder. The clarinet solo in the second half of the title might well be by Willie Humphrey with its strong New Orleans flavour.

By the way: bassist Elmer James, who has replaced Hayes Alvis by now, plays a remarkably driving slap-bass, slimmer than Alvis´, but not less swinging at all.

Notes:

- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Buster Bailey (cl); Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); O´Neil Spencer (dm); Chuck Richards, Lucky Millinder (vo)

*- Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Buster Bailey (clt); Crawford Wethington, Gene Michaels (alt); Joe Garland (ten); Edgar Hayes (p); Lawrence Lucie (gtr); Elmer James (sbs); O´Neil Spencer (dms); Chuck Richards -v (5); Lucky Millinder -v (6)*

*- Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v (5); Lucky Millinder -v (6)*

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; unknown (Willie Humphries), cl/as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O´Neil Spencer, d; Chuck Richards, v. „Contrary to 'Jazz Records', Buster Bailey is not present on the next (this one! – KBR) session as reports in the contemporary press such as those quoted in 'Hendersonia' show that he had rejoined Fletcher Henderson. According to 'Who´s Who of Jazz', Edmond Hall played with the band in 1936, but the one unidentified clarinet solo is not by him nor by Bailey. Howard Rye has discovered a personnel in ‚Radio Pictorial' of 27 March 1936 which lists Willie Humpries (sic - KBR) on clarinet and alto sax. It seems that several musicians were in and out of the band from late 1935 and the first few months of 1936 until Tab Smith came in as a permanent replacement for Bailey."

*- Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -cl -as; Tab Smith -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir -v; Chuck Richards -v*

Soloists ad-lib:

- CO-18419: JG clt 14; GM alt 8; JG clt 7; EH pno 4; SH m-tpt 7; EH pno 2; SH m-tpt 8; GW m-tbn 2 + 4; EH pno 7
- CO-18420: EH pno 4 + 4 + 1 + 2 + 2; HRA o-tpt 32
- CO-18421-1: HRA o-tpt 4; EH pno 4; HRA o-tpt 8
- CO-18422-1: JG ten 4; JCH o-tbn 4; EH pno 16; HRA o-tpt 15; ?WH clt 8

Discernible differences of takes:

CO-18419-1: Theme chorus by clt: alto starts on middle-eight with 3 eighth-notes gb-ab-b, 1 quarter-note ab
CO-18419-2: Theme chorus by clt: alto starts on middle-eight with 1 eighth-note b, 2 syncopated quarter-notes gb-ab

040 **MILLS BLUE RHYTHM BAND** New York, Jan. 21, 1936

Lucky Millinder – dir;
Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;
George Washington, J.C. Higginbotham – tbn;
Crawford Wethington, *Willie Humphrey* – alt, clt; Gene Mikell – alt, clt, sop; Joe Garland – ten, clt;
Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O´Neil Spencer – dms;
Chuck Richards – voc (1)

CO-18547-2	Shoe Shine Boy	Col uniss on 78,	Retrieval RTR 79045
CO-18548-2	Midnight Ramble	Col uniss on 78,	Retrieval RTR 79045

Composer credits; CO-18547 (Cahn – Chaplin); CO-18548 (---)

And it is Chuck Richards again with 'Shoe Shine Boy', still no jazz, but acceptable this time. Absolutely great Higginbotham and Allen to set the matter straight! 'Midnight Ramble' has fine and soft Higginbotham, again, and good Joe Garland on tenor, followed by Red Allen.

Notes:

- Ch. Delaunay, New Hot Discography 1948: not listed

*- Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Buster Bailey (clt); Crawford Wethington, Gene Michaels (alt); Joe Garland (ten); Edgar Hayes (p); Lawrence Lucie (gtr); Elmer James (sbs); O´Neil Spencer (dms)*

*- Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; unknown (Willie Humphries), cl/as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O´Neil Spencer, d; Chuck Richards, v.

*- Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -cl -as; Tab Smith -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*

Soloists ad-lib:

- CO-18547-2: EH pno 2; JG ten 4; JCH o-tbn 4; HRA o-tpt 16; JCH o-tbn – HRA o-tpt coda 4
- CO-18548-2: JCH o-tbn (4); JG ten 4; GW o-tbn 23; JG ten 8; GM alt 4; HRA o-tpt 8 +6

041 **MILLS BLUE RHYTHM BAND** New York, May 20, 1936

Lucky Millinder – dir;
Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;
George Washington, J.C. Higginbotham – tbn;
Crawford Wethington, Tab Smith – alt, clt; Gene Mikell – alt, clt, bar, sop; Joe Garland – ten, clt;
Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O´Neil Spencer – dms;
Lucky Millinder – voc (1); Chuck Richards – voc (2,3); George Washington – voc (3)

CO-19296-1	Red Rhythm	Col 3135-D,	Retrieval RTR 79045
CO-19297-1	Everything Is Still Okay	Col 3134-D,	Retrieval RTR 79045
CO-19298-1	Jes´ Natch´ully Lazy	Col 3134-D,	Retrieval RTR 79045
CO-19299-1	St. Louis Wiggle Rhythm	Col 3135-D,	Retrieval RTR 79045

Composer credits; CO-19296 (Allen); CO-19297 (Higginbotham); CO-19298 (Stone – Tharpe – Bishop); CO-19299 (Millinder – Smith)

This session has three titles composed by musicians of the band. And you can hear it. 'Red Rhythm' is Red Allen´s nice composition, and features Garland, Higginbotham at large, and very nice Tab Smith, and – last but not least at all – Henry Red Allen very melodically. I only wonder who wrote arrangement. Higginbotham is listed as composer of 'Everything Is Still Okay'. Now, this leaves me breathless! Did Higginbotham really compose a schmalz tune? Although he blows fantastic in the last chorus, I still do not believe in his authorship. And there is great Tab Smith in the first chorus – together with Higginbotham – of the third number. And I like George Washington mezzing up a bit the silly lyrics sung by Richards. 'St. Louis Wiggle Rhythm' has fantastic solos by Allen and Smith, and middle-eights filled by Hayes and probably Gene Michael on clarinet.

Notes:

- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Tab Smith, Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); O´Neil Spencer (dm); Chuck Richards (vo)

*- Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Crawford Wethington, Gene Michaels, Tab Smith (alt); Joe Garland (ten); Edgar Hayes (p); Lawrence Lucie (gtr); Elmer James (sbs); O´Neil Spencer (dms); Chuck Richards (vcl); George Washington (vcl)*

*- Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Tab Smith, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; George Washington -v*

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Tab Smith, as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O´Neil Spencer, d; Chuck Richards, v.

*- Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -cl -as; Tab Smith -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*

Soloists ad-lib:

- CO-19296-1: JG ten 24; HRA o-tpt 8; JCH o-tbn 2+32; TS alt 2+16; HRA o-tpt 32
- CO-19297-1: EH pno 8; ?GW o-tbn 8; JCH o-tbn 8+(4)
- CO-19298-1: TS alt 16; GW o-tbn 7; TS alt 6; JG ten 4; HRA o-tpt 6
- CO-19299-1: HRA o-tpt 32+2; TS alt 2+32; EH pno 8; ?GM clt 8; TS alt 2

042 **MILLS BLUE RHYTHM BAND** New York, Aug. 11, 1936

Lucky Millinder – dir;
Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;
George Washington, J.C. Higginbotham – tbn;
Crawford Wethington, Tab Smith – alt, clt; Gene Mikell – alt, clt, bar, sop; Joe Garland – ten, clt;
Edgar Hayes – pno; Lawrence Lucie - gtr; Elmer James - sbs; O´Neil Spencer – dms;
Chuck Richards – voc

CO-19685-1	Merry-Go-Round	Col 3148-D,	Retrieval RTR 79045
CO-19686-1	Until The Real Thing Comes Along	Col 3147-D,	Retrieval RTR 79045
CO-19687-1	In A Sentimental Mood	Col 3147-D	not on LP/CD ?
CO-19687-2	In A Sentimental Mood	Col 3147-D,	Retrieval RTR 79045
CO-19688-1	Carry Me Back To Green Pastures	Col 3148-D,	Retrieval RTR 79045

Composer credits; CO-19685 (Ellington); CO-19686 (Cahn – Chaplin - Freeman); CO- 19687 (Ellington – Mills); CO-19688 (Pepper)

There is Wardell Jones growling in the first title, and the stomping Tab Smith in his fast staccato style. Garland follows on tenor sax. The rhythm section is a bit out of order, possibly because O´Neil Spencer is placed at the wrong situation? Chuck Richards is accompanied by Lucie´s nice guitar in his vocal chorus of 'Until The Real …', followed by soft Garland on tenor sax and smooth Higginbotham, and then Allen. Spencer plays nice press-rolls behind the band. Ellington´s 'In A Sentimental Mood' is banalized by Chuck Richards, and also Tab Smith cannot rescue it. Beautiful conversation in the first chorus of '… Green Pastures' by Smith and Garland – and later Allen and Higginbotham. And Richards is acceptable, but he is no jazz singer! Red Allen delivers the ride-out – together with Higgy on trombone.

Notes:

- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Tab Smith, Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Edgar Hayes (p); Lawrence Lucie (g); Elmer James (b); O´Neil Spencer (dm); Chuck Richards (vo)

*- Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Crawford Wethington, Gene Michaels, Tab Smith (alt); Joe Garland (ten); Edgar Hayes (p); Lawrence Lucie (gtr); Elmer James (sbs); O´Neil Spencer (dms); Chuck Richards (vcl)*

*- Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Tab Smith, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*

- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Tab Smith, as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Edgar Hayes, p; Lawrence Lucie, g; Elmer James, sb; O´Neil Spencer, d; Chuck Richards, v.

*- Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -cl -as; Tab Smith -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v*

Soloists ad-lib:

- CO-19685-1: WJ m-tpt 80; TS alt 12; JCH o-tbn 8; TS alt 12; WJ m-tpt 12; TS alt 12; JG ten 12; ?HRA o-tp 6
- CO-19686-1: EH pno 2; EH pno 4; JG ten 8; JCH o-tbn 8; HRA o-tpt 8
- CO-19687-2: TS alt 1+8
- CO-19688-1: TS alt intro 4; JG clt – TS alt chase 16; HRA m-tpt 4; JCH o-tbn 4; EH pno 4; HRA o-tpt 8

043 **MILLS BLUE RHYTHM BAND** New York, Oct. 15, 1936

Lucky Millinder – dir;
Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;
George Washington, J.C. Higginbotham – tbn;

Crawford Wethington, Tab Smith – alt, clt; Gene Mikell – alt, clt, bar, sop; Joe Garland – ten, clt;
Billy Kyle – pno; Lawrence Lucie - gtr; Hayes Alvis - sbs; O´Neil Spencer – dms;
Lucky Millinder – voc (1); Chuck Richards – voc (3); Tab Smith – arr (2)

CO-20073-1	Balloonacy	Col 3156-D,	Retrieval RTR 79045
CO-20074-1	Barrel House	Col 3156-D,	Retrieval RTR 79045
CO-20075-1	The Moon Is Grinning At Me	Col 3157-D,	Retrieval RTR 79045
CO-20076-2	Showboat Shuffle	Col 3157-D,	Retrieval RTR 79045

Composer credits; CO-20073 (Millinder - Smith); CO-20074 (Smith); CO-20075 (Hudson – Jones – Mills); CO-20076 (Ellington)

And here is Hayes Alvis back again with the MBRB, Elmer James having joined the Edgar Hayes Orchestra. 'Balloonacy' is a nice composition by Tab Smith featuring the reed players and Red Allen. Smith also arranged his composition 'Barrel House' with fantastic muted Red Allen in his very personal style with loose rhythmics, followed by Gene Mikell´s baritone sax and finally Higginbotham on trombone. The ardent Basie listener will easily recognise this melody/chord structure as Harry Edison´s 'Jive At Five', recorded Feb.04, 1939, with composer credit "*Harry Edison*". This – I´d think – is just not fair in my eyes. But Edison might have learned this title when playing with the MBRB himself in 1937 (see below) and remembered it when joining the Basie band in 1938, and sketched it down without knowing the name anymore. 'The Moon …' has an acceptable vocal by singer Chuck Richards, followed by very nice individual and soft Edgar Hayes on piano. The witty arrangement sounds to be the work of one of the saxophonists. Tab Smith is the first and most excellent soloist in Duke Ellington´s 'Showboat Shuffle' also featuring Wardell Jones on muted trumpet and fine Joe Garland on tenor sax and – finally – Red Allen and Joe Garland on clarinet. This title is decidedly characterised by its two-beat rhythm. Did the arranger listen to the Lunceford band?

<u>*Notes:*</u>
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Tab Smith, Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Billy Kyle (p); Lawrence Lucie (g); Hayes Alvis (b); O´Neil Spencer (dm); Chuck Richards (vo)
*- Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Crawford Wethington, Gene Michaels, Tab Smith (alt); Joe Garland (ten); Billy Kyle (p); Lawrence Lucie (gtr); Hayes Alvis (sbs); O´Neil Spencer (dms)*
*- Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Billy Kyle -p; Lawrence Lucie -g; Hayes Alvis -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Tab Smith -a (2)*
- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Tab Smith, as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Billy Kyle, p; Lawrence Lucie, g; Hayes Alvis, sb; O´Neil Spencer, d; Chuck Richards, v.
*- Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -cl -as; Tab Smith -as; Joe Garland -cl -ts -bar -a; Billy Kyle -p; Lawrence Lucie -g; Hayes Alvis -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Tab Smith -a*
<u>*Soloists ad-lib:*</u>
- CO-20073-1: TS alt 7; GM bar 16; TS alt 16; HRA o-tpt 32; GM clt 8
- CO-20074-1: HRA m-tpt 32; ?GM bar 16; TS alt 16; BK pno 6; TS alt 2+8; JCH o-tbn 16
- CO-20075-1: TS alt 8; BK pno 4; BK pno 14; GM bar 3; BK pno 13; GM clt 8; HRA o-tpt 7
- CO-20076-2: TS alt 30; WJ m-tpt 8 + 12; JG ten 30; HRA o-tpt 12; JG clt coda 4

044 **THE SATURDAY NIGHT SWING CLUB** New York, Nov. 05, 1936
Henry Red Allen – tpt; Tab Smith – alt; prob Saturday Night Swing Club broadcast
Billy Kyle – pno; *Lawrence Lucie* - gtr; *Hayes Alvis* – sbs; *O´Neil Spencer* – dms;
Henry Red Allen – voc (1); Lucky Millinder – voc (2);
members of the House Band of the 'Saturday Night Swing Club'

Body And Soul	Jazz Archives JA-19 (LP)
Ride, Red, Ride	Jazz Archives JA-19 (LP)

The participating musicians are not finally known, but it is assumed that – apart from the 'Saturday Night Swing Club' house band – Red Allen and Tab Smith were accompanied by the MBRB rhythm section, thus Billy Kyle, Lawrence Lucie, Hayes Alvis, and O´Neil Spencer. They are guests of the Saturday Night Swing Club band and their leader Bunny Berigan. As far as I know these two titles have not been issued anywhere else but on the Jazz Archives JA-19 LP titled 'Bunny Berigan – Leader & Sideman'.
In this show the contingent of the MBRB players decidedly have a very different approach to swing music. Red Allen´s starting vocal on 'Body And Soul' is so sweet and exceedingly beautiful that it nearly tops Allen´s subsequent trumpet solo. This music is so much more swinging than that of the house band, that you wouldn´t believe it. And then 'Red, Red, Ride'! The supporting house band do a great job to accompany Allen in this extra-ordinary title with its tricky rhythm changes. And it´s clear that soloists Allen and Smith had brought their rhythm section as given above. Great!
<u>*Soloists ad-lib:*</u>
- Body And Soul: HRA voc 32; HRA o-tpt 32; BK pno 8; HRA o-tpt 16+4
- Red, Red, Ride: HRA o-tpt 16; TS alt 16; BK pno 16; LM voc 16; HRA o-tpt 16+16; HRA o-tpt 2+8+4

045 **MILLS BLUE RHYTHM BAND** New York, Nov. 20, 1936
Lucky Millinder – dir;
Shelton Hemphill, Wardell Jones, Henry Red Allen – tpt;
George Washington, J.C. Higginbotham – tbn;
Crawford Wethington, Tab Smith – alt, clt; Gene Mikell – alt, clt, bar, sop; Joe Garland – ten, bsx, clt;
Billy Kyle – pno; Lawrence Lucie - gtr; Hayes Alvis - sbs; O´Neil Spencer – dms;
Billy Kyle – arr (3)

CO-20294-1	Big John´s Special	Col 3162-D,	Retrieval RTR 79045
CO-20295-1	Mr. Ghost Goes To Town	Col 3158-D,	Retrieval RTR 79045
CO-20296-1	Callin´ Your Bluff	Col 3162-D,	Retrieval RTR 79045
CO-20297-1	Algiers Stomp	Col 3158-D,	Retrieval RTR 79045

Composer credits; CO-20294 (Henderson); CO-20295 (Parish – Mlills - Hudson); CO-20296 (Kyle); CO-20297 (Allen)

This session is the last one of Milly Blue Rhythm Band with their classic personnel. And although I find a lot of most interesting and fore-ward tending musical developments in their future music (see subsequent sessions), my heart goes with the MBRB music and performances of the past.
'Big John Special' already has a "Edgar Hayes" sound using the baritone sax in the section. I would assume the arrangement to be the work of Joe Garland. 'Ghost Goes To Town', the composition of white writer Will Hudson, probably also has his arrangement. Most un-usually we have short solos by the drummer on his snare-drum, by the guitar, and by the bass-sax, followed by a tame 'Red' Allen on open trumpet.
In 'Callin´ Your Bluff' drummer Spencer shows his very individual technique of using stick and brush simultaneously. And 'Algiers Stomp' referring to Allen´s home-town Algiers, Louisiana, is a real hot swinger showing off the band´s most effective soloists in a string of hot and urgent solos.
Notes:
- Ch. Delaunay, New Hot Discography 1948: Wardell Jones, Shelton Hemphill, Henry Allen (tp); George Washington, J.C. Higginbotham (tb); Tab Smith, Crawford Wethington, Gene Michael (as); Joe Garland (ts&arr); Billy Kyle (p); Lawrence Lucie (g); John Kirby (b); O´Neil Spencer (dm)
*- Rust*2: Wardell Jones, Shelton Hemphill, Henry Allen (tpt); George Washington, J.C. Higginbotham (tbn); Crawford Wethington, Gene Michaels, Tab Smith (alt); Joe Garland (ten); Billy Kyle (p); Lawrence Lucie (gtr); John Kirby (sbs); O´Neil Spencer (dms)*
*- Rust*3: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -a; , J.C. Higginbotham -tb; Buster Bailey, Crawford Wethington, Gene Mikell -cl -as; Joe Garland -cl -ts -bar -a; Edgar Hayes -p; Lawrence Lucie -g; Elmer James -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Billy Kyle -a (3)*
- Storyville 109, MBRB: Shelton Hemphill, Wardell Jones, Ed Anderson, t; George Washington, J.C. Higginbotham, tb; Tab Smith, as; Crawford Wethington, as/bar/cl; Gene Mikell, ss/as/bar/cl; Joe Garland, ts/bsx/cl; Billy Kyle, p; Lawrence Lucie, g; Hayes Alvis, sb; O´Neil Spencer, d; Chuck Richards, v.
*- Rust*4,*6: Wardell Jones, Shelton Hemphill -t; Henry Allen -t -v; George Washington -tb -v; J.C. Higginbotham -tb; Crawford Wethington -cl -as; Tab Smith -as; Joe Garland -cl -ts -bar -a; Billy Kyle -p; Lawrence Lucie -g; Hayes Alvis -sb; O´Neil Spencer -d; Lucky Millinder -dir; Chuck Richards -v; Billy Kyle -a*
Soloists ad-lib:
- CO-20294-1: TS alt 16; WJ m-tpt 16; JG ten 8; WJ m-tpt 8; BK pno 8; GM bar 8; HRA o-tpt 1+16
- CO-20295-1: OS dms 8; TS alt 8; LL gtr 8; JG bsx 8; LL gtr 6; HRA o-tpt 4+32
- CO-20296-1: BK pno intro 4; HRA o-tpt 32; BK pno 16; TS alt 16; JG ten 8
- CO-20297-1: TS alt 32; GW m-tbn 32; GM clt 16; HRA o-tpt 24

046 **MILLS BLUE RHYTHM BAND** New York, Feb. 11, 1937
Carl Warwick, Charlie Shavers, Harry Edison – tpt;
Sandy Watson, Wilbur de Paris – tbn;
Eddie Williams, Tab Smith – alt, clt; Ronald Haynes, Harold Arnold – ten, clt;
Billy Kyle – pno; Danny Barker - gtr; John Williams - sbs; *O`Neil Spencer* – dms;
Chappie Willett – arr (1,2,3,4)

M-1-2	Blue Rhythm Fantasy	Vri 503,	Chronogical Classics 731
M-2-1	Prelude To A Stomp	Vri 546,	Chronogical Classics 731
M-3-2	Rhythm Jam	Vri 546,	Chronogical Classics 731
M-4-1	Jungle Madness	Vri 503,	Chronogical Classics 731

Composer credits: M-1 (Hill – Willett); M-2 (Willett); M-13 (Willett); M-4 (Willett)

Now, half a year after their last recording session with their virtually un-changed personnel of 6 years, most of the stalwarts have left – some of them moving over to the Edgar Hayes band. And we find a new and younger generation of swing musicians, stirred with some of the older heroes. This session seems to be Shavers´, Edison´s, and Warwick´s recording début. Also, trombonist Watson and the tenor saxophonists belong to the younger lads. But they decidedly make up a great band. And: Variety is Irving Mills´ own recording company and his own record label.
All four titles of this session bear Chappie Willett´s composer credit, and it seems to be feasible to assume that Willett also delivered the arrangements. Stylistically they all use similar ideas and details.
Billy Kyle plays nice dissonances in the introduction of 'Blue Rhythm Fantasy'. It then seems to be Eddie Williams on clarinet, followed by young Harry Edison and Tab Smith in turn. (This title was also recorded by Teddy Hill´s Orchestra in May 1937 with that same - yet a bit - altered arrangement.) 'Prelude To A Stomp' is a hard-driving tune with pre-dominant ensemble work, Tab Smith offering a great and enthusiastic solo on his alto. And 'Rhythm Man' again has fantastic Tab Smith, followed by Harry Edison, then Billy Kyle, and – as I assume – Charlie Shavers in the coda. Billy Kyle is very nice in 'Jungle Madness', as is typical Tab Smith again, and Eddie Williams on clarinet followed by Harold Arnold on tenor. Sadly, all too little is heard of the tenor saxophones on these sides.
There still remains a problem re the drummer: the existing photo of the band (see Chronogical Classics 731 booklet) shows O`Neil Spencer as drummer. Spencer joined the John Kirby band in July 1937. This would certainly mean that the photo was taken before July.
Unfortunately, Rust lists four recording sessions only with Lester Nichols on drums: Oliver Cobb 1929, Eddie Johnson´s Crackerjacks 1932, Sammy Lewis´ Bamville Syncopators (whose drummer is later reported to be Sonny Wilson, not Nichols), and these three MBRB sessions. But the early two sessions do not allow a sincere comparison, only perhaps, that Nichols does not like to use cymbals. Thus, I tend to hear Spencer on this earliest session of the 1937 MBRB. This same photo shows trombonists Al Cobbs and Eli Robinson, who would possibly be present on the next sessions.
On the whole: a fresh and young band, held together by Billy Kyle and Tab Smith – and Johnny Williams! – swinging like mad and performing great music, not to forget the interesting arrangements of Chappie Willett!
Notes:
- Ch. Delaunay, New Hot Discography 1948: Charlie Shavers, Carl Warwick, Harry Edison (tp); Sandy Watson, Wilbur de Paris (tb); Tab Smith (as); Eddie Williams, Ronald Haymes, Harold Arnold (ten); Billy Kyle (p); Danny Barker (g); John Williams (b); Lester Nichols (dm); Chappie Willett (arr)
*- Rust*2: Charlie Shavers, Carl Warwick, Harry Edison (tpt); Sandy Watson, Wilbur de Paris (tbn); Tab Smith (alt); Eddie Williams, Ronald Haymes, Harold Arnold (ten); Billy Kyle (p); Danny Barker (gtr); John Williams (sbs); Lester Nichols (dms); Chappie Willet (arr); Lucky Millinder (dir)*
*- Rust*3,*4,*6: Charlie Shavers, Carl Warwick, Harry Edison -t; Sandy Watson, Wilbur de Paris -tb; Tab Smith -as; Eddie Williams, Ronald Haynes, Harold Arnold -ts; Billy Kyle -p; Danny Barker -g; John Williams -sb; Lester Nichols -d -vib; Chappie Willet -a; Lucky Millinder -dir.*

- Storyville 109, MBRB: Charlie Shavers, Carl Warwick, Harry Edison, t; Sandy Watson, Wilbur de Paris, tb; Tab Smith, as/ss; Eddie Williams, cl/as/bar; Harold Arnold, Ronald Haynes, ts; Billy Kyle, p; Lawrence Lucie, g; Hayes Alvis, sb; O´Neil Spencer, d; Chuck Richards, Lucky Millinder, v.
- Storyville 128, Frank Driggs: "Arrangements for the February 1937 date are all by Chappie Willett."
Soloists ad-lib:
- M-1-2: BK pno fills 16; BK pno 2; TS alt - EW clt chase 8; EW clt 14; HE o-tpt 14; TS alt 2+14; EW clt over ens 12
- M-2-1: HA ten 14; TS alt 32+17
- M-3-2: BK pno fills 6 ; TS alt 2+16 + 6; HE o-tpt 16 ; BK pno 8 ; ?CS o-tpt coda 8
- M-4-1: BK pno 1+16; TS alt 16; EW clt 16; HA ten 16; BK pno 8 + 8

047 **MILLS BLUE RHYTHM BAND** New York, Apr. 28, 1937

Carl Warwick, Charlie Shavers, Harry Edison – tpt;
Alfred Cobbs, Eli Robinson – tbn;
Eddie Williams – alt, clt, bar; Tab Smith – alt; Ben Williams, Harold Arnold – ten, clt;
Billy Kyle – pno; Danny Barker - gtr; John Williams - sbs; *Lester Nichols* – dms, vib (4);
Chuck Richards – voc (2,3,5)

M-429-1	The Lucky Swing	Vri 604,	Chronogical Classics 731
M-430-1	Please Pity My Heart	Vri unissued,	Chronogical Classics 731
M-430-2	Please Pity My Heart	Vri unissued	not on LP/CD
M-431-1	Let´s Get Together	Vri 634,	Chronogical Classics 731
M-432	Since I´ve Heard It From You	Vri unissued	not on LP/CD

Composer credits: M-429 (Millinder – Kyle - Smith); M-430 (---); M-431 (Webb - Sampson)

The first title is a usual 32-bar riff title played with swing and drive. Soloists as listed below. And it´s our friend Chuck Richards again for some commercial sentimentality. But Tab Smith saves it all, together with 4 bars by Charlie Shavers. Then 4 bars of drums introduction start Edgar Sampson´s 'Let´s Get Together', and this drum style is not O`Neil Spencer´s. So, I´d attribute them to Mr. Nichols. Then Tab Smith and Charlie Shavers have their scope to excel. The coda then is taken by Nichols on tom-tom first, then rapidly switching over to the vibes, and finished by the band.
Notes:
- Ch. Delaunay, New Hot Discography 1948: Charlie Shavers, Carl Warwick, Harry Edison (tp); Alfred Cobbs, Wilbur de Paris (tb); Tab Smith (as); Eddie Williams, Ben Williams, Harold Arnold (ten); Billy Kyle (p); Danny Barker (g); John Williams (b); Lester Nichols (dm); Chappie Willett (arr)
*- Rust*2: Charlie Shavers, Carl Warwick, Harry Edison (tpt); Alfred Cobbs, Wilbur de Paris (tbn); Tab Smith (alt); Eddie Williams, Ben Williams, Harold Arnold (ten); Billy Kyle (p); Danny Barker (gtr); John Williams (sbs); Lester Nichols (dms); Chappie Willet (arr); Lucky Millinder (dir)*
*- Rust*3: Charlie Shavers, Carl Warwick, Harry Edison -t; Alfred Cobbs, Wilbur de Paris -tb; Tab Smith -as; Eddie Williams, Ben Williams, Harold Arnold -ts; Billy Kyle -p; Danny Barker -g; John Williams -sb; Lester Nichols -d -vib; Chappie Willet -a; Lucky Millinder -dir; unknown -v*
*- Rust*4,*6: Charlie Shavers, Carl Warwick, Harry Edison -t; Alfred Cobbs, Wilbur de Paris -tb; Tab Smith -as; Eddie Williams, Ben Williams, Harold Arnold -ts; Billy Kyle -p; Danny Barker -g; John Williams -sb; Lester Nichols -d -vib; Chappie Willet -a; Lucky Millinder -dir; Chuck Richards -v*
- Storyville 109, MBRB: Charlie Shavers, Carl Warwick, Harry Edison, t; Al Cobbs, Wilbur de Paris, tb; Tab Smith, as/ss; Eddie Williams, cl/as/bar; Harold Arnold, Ben Williams, ts; Billy Kyle, p; Lawrence Lucie, g; Hayes Alvis, sb; O´Neil Spencer, d; Chuck Richards, Lucky Millinder, v.
- Storyville 128, Frank Driggs: "'Jammin´ For The Jackpot' is Eli Robinson´s composition and arrangement and, by the way, he ought to be shown on trombone for the April and July 1937 dates, so there still some work has to be done on this band. Arrangements for the February 1937 date are all by Chappie Willett."
Soloists ad-lib:
- M-429-1: BK pno intro 4; BK pno 2+16; DB gtr 8; BK pno 6; HA ten 8; BW clt 8; HE o-tpt 16; LN dms 4; TS alt 16
- M-430-1: BK pno fills intro 4; TS alt 8; CS o-tpt 4
- M-431-1: LN dms intro 4; TS alt 10 + 16; CS o-tpt 16; ER o-tbn 8; BK pno 8; LN dms 2 + vib 2

048 **MILLS BLUE RHYTHM BAND** New York, Jul. 01, 1937

Carl Warwick, Charlie Shavers, Harry Edison – tpt;
Alfred Cobbs, Eli Robinson – tbn;
Eddie Williams – alt, clt, bar; Tab Smith – alt, sop; Ben Williams, Harold Arnold – ten, clt;
Billy Kyle – pno; Danny Barker - gtr; John Williams - sbs; Lester Nichols – dms;
Judy --- – voc (2); band musicians – voc (4); Eli Robinson – arr (1); Andy Gibson – arr (3)

M-545-1	Jammin´ For The Jackpot	Vri 634,	Chronogical Classics 731
M-546-1	The Image Of You	Vri 604,	Chronogical Classics 731
M-547-1	When Irish Eyes Are Smiling	Vri 624,	Chronogical Classics 731
M-548-1	Camp Meeting Jamboree	Vri 624,	Chronogical Classics 731

Composer credits: M-545 (Robinson); M-546 (Young - Ahlert); M-547 (Ball); M-548 (Foster – Kern - trad.)

The first title obviously is a composition of trombonist Eli Robinson, and features some nice tenor work and some sky-scraper trumpet at the finish. 'The Image Of You' has an un-known girl singer who seems not to be recorded after this session. She is not convincing at all. Young Charlie Shavers plays the theme chorus in his own individual version. Very nice. It is Harry Edison then and Tab Smith on soprano sax - and typically flowing Billy Kyle on piano in the out-chorus. Four of the band´s musicians then make a vocal quartet for the last title of this recording session. There is little room for the band, 24 bars only to finish the title.
Notes:
- Ch. Delaunay, New Hot Discography 1948: Charlie Shavers, Carl Warwick, Harry Edison (tp); Alfred Cobbs, Wilbur de Paris (tb); Tab Smith (as); Eddie Williams, Ben Williams, Harold Arnold (ten); Billy Kyle (p); Danny Barker (g); John Williams (b); Lester Nichols (dm); Chappie Willett (arr)

*- Rust*2: Charlie Shavers, Carl Warwick, Harry Edison (tpt); Alfred Cobbs, Wilbur de Paris (tbn); Tab Smith (alt); Eddie Williams, Ben Williams, Harold Arnold (ten); Billy Kyle (p); Danny Barker (gtr); John Williams (sbs); Lester Nichols (dms); Chappie Willet (arr); Lucky Millinder (dir)*
*- Rust*3,*4: Charlie Shavers, Carl Warwick, Harry Edison -t; Alfred Cobbs, Wilbur de Paris -tb; Tab Smith -as; Eddie Williams, Ben Williams, Harold Arnold -ts; Billy Kyle -p; Danny Barker -g; John Williams -sb; Lester Nichols -d -vib; Chappie Willet -a; Eli Robinson -a; Lucky Millinder -dir; unknown -girl v*
*- Rust*6: Charlie Shavers, Carl Warwick, Harry Edison -t; Alfred Cobbs, Wilbur de Paris -tb; Tab Smith -as; Eddie Williams, Ben Williams, Harold Arnold -ts; Billy Kyle -p; Danny Barker -g; John Williams -sb; Lester Nichols -d -vib; Chappie Willet -a; Lucky Millinder -dir; Chuck Richards, unknown female -v; Eli Robinson -a.*
- Storyville 109, MBRB: Charlie Shavers, Carl Warwick, Harry Edison, t; Al Cobbs, Wilbur de Paris, tb; Tab Smith, as/ss; Eddie Williams, cl/as/bar; Harold Arnold, Ben Williams, ts; Billy Kyle, p; Lawrence Lucie, g; Hayes Alvis, sb; O´Neil Spencer, d; Chuck Richards, Lucky Millinder, unknown girl (Judy ---),v. "(The last title) is a medley of 'Swanee River', 'Ol´ Man River', and 'Gonny Rise A Rukus Tonight'. Johnny Williams stated that thr vocalist on M-546 was a girl called 'Judy', but her surname cannot be recalled."
<u>Soloists ad-lib:</u>
- M-545-1: TS alt 15; BK pno 1+24; ER o-tbn 3; HE o-tpt 16; HA ten 14
- M-546-1: CS m-tpt 4 + 8; BK pno 4; TS alt 8
- M-547-1: BK pno intro 4; CS m-tpt 30; HE o-tpt 14; TS sop 2+14; BK pno 8
- M-548-1: BK pno intro 4

A 'Mills Blue Rhythm Band' later recorded two sessions in 1947 for British Parlophone which probably are very different in musical context from the listed sessions above. Van Alexander was leader and arranger.

K. - B. Rau
06-03-2020
25-11-2024