

# THE RECORDINGS OF LOUIS BACON

## An Annotated Tentative Personnel - Discography

BACON, Louis, trumpet, vocals

born: Louisville, Kentucky, 1<sup>st</sup> November 1904  
died: New York City, 8<sup>th</sup> December 1967

At the age of three moved with his widowed mother to Chicago. First professional work with Zinky Cohn's Band in Michigan (summer 1926). Moved to New York in 1928 (accompanying dancers Brown and McGraw), worked briefly with Bingie Madison (1928), then joined Lt. J. Tim Brymn's Band (1929). With Chick Webb (1930-34), Duke Ellington (1934), then with Luis Russell. Remained with Luis Russell/Louis Armstrong Band until 1938, when tuberculosis forced temporary retirement from playing. With Benny Carter Big Band at the Savoy Ballroom (March – May 1939), then sailed to Europe to join Willie Lewis (summer 1939). Remained with Willie Lewis until repatriated to the U.S.A. from Portugal in September 1941. Joined Cootie Williams Big Band briefly in spring of 1942, then further bound of serious illness before joining Garvin Bushell Band in August 1944. Did U.S.O. tour of Asia with Jesse Stone Orchestra (1946-47), then persistent lung ailment forced premature retirement from trumpet playing. Played occasionally at Ryan's, New York, in 1959 and again with Garvin Bushell in 1960, but was mainly active as a successful vocal coach. During the 1960s worked as an ambulance driver. (John Chilton, Who's Who of Jazz)

### STYLISTICS

#### STYLE

Louis Bacon's style is a very sober and essential way to play jazz trumpet. It is strongly influenced by Louis Armstrong's, but playing mainly horizontal melodic lines when improvising with little use of vertical chord-changes.

#### TONE

Bacon uses a warm and rather soft tone, with bottom and without beaming heights.

#### VIBRATO

His vibrato is of little amplitude and rather soft, but altering in Armstrong-derived final shakes at the end of phrases.

#### TIME

His rhythmic is at the tip of the time and thus stipulates drive and swing.

#### PHRASING

Bacon's phrasing is marked by a lot of quarter-note phrases, with few double-time sequences, yet using quarter-triplets frequently.

This personnel-discography is based on RUST, JAZZ AND RAGTIME RECORDS 1897 - 1942.

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

- Documented, most certain and aurally absolutely obvious identifications are listed thus: **Louis Bacon**
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Louis Bacon*
- 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: (*Louis Bacon*)

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.

**Louis Bacon obviously was a rather unassuming and modest person, being content with playing in trumpet sections of the big bands of the Harlem scene. He never did gain the position of a star soloist in one of the bands. Instead, he seemed to hide himself among his colleagues, but played first class and solid, yet not thrilling trumpet solos when asked for. It seems to be significant that he worked in Louis Armstrong's big band for four years without being featured as a proficient trumpet soloist besides Louis Armstrong.**

BACON, LOUIS

001 **BESSIE SMITH** New York, Mar. 27, 1930  
 Bessie Smith – voc;  
**Louis Bacon** – tpt; **Charlie Green** – tbn; **Garvin Bushell** – clt, alt;  
**Clarence Williams** – pno  
 150131-3 Keep It To Yourself Col 14516-D, Frog DGF 47  
 150132-2 New Orleans Hop Scop Blues Col 14516-D, Frog DGF 47  
*Composer credits: 150131 (Williams); 150132 (Thomas)*

Bessie Smith starts in a resigning mood in the first title, yet getting more resolute and urging in the second. The accompanying band is of first class and shows a remarkably fresh and open Clarence Williams on piano, leading the band with Louis Bacon playing in decided Louis-Armstrong-style, otherwise gruff and dirty player Charlie Green using soft and elegant tone colour and vibrato for phrases of great beauty, whereas Garvin Bushell seems to be at the wrong place with his intellectual and tension-less additions.

Louis Bacon starts proceedings with a big tone and an assured performance. After Bessie's first vocal all three wind players have their solos and accompany Bessie very soft and retained. The second title then has a muted Charlie Green and a mobile and active Charlie Bacon on his trumpet. It looks like we now know Louis Bacon's modest but tasteful style.

Charlie Green's presence on "New Orleans Hop Scop Blues" has been the foundation of my identification of the trombone player on the 'Clarence Williams Blue Moaners' session on Edison (see my 'Clarence Williams Bands' list elsewhere at this web-site!).

This personnel was given in the Columbia files and should thus be reliable.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Louis Bacon (tp); Charlie Green (tb); Garvin Bushell (cl & ss) Clarence Williams (p)*
- Mahony, *Columbia 13/14000 Series: Louis Bacon, tpt; Charlie Green, tbn; Garvin Bushell, clt, sop; Clarence Williams, pno.*
- Storyville 26: *Louis Bacon (tpt); Charlie Green (tbn); Garvin Bushell (clt, sop); Clarence Williams (pno).*
- Lord, *Clarence Williams p.314: Louis Bacon (tpt); Charlie Green (tbn); Garvin Bushell (clt, sop); Clarence Williams (pno).*
- Rust\*3: *Louis Bacon -t; Charlie Green -tb; Garvin Bushell -cl -ss; Clarence Williams -p.*
- Rust\*4,\*6: *Louis Bacon -t; Charlie Green -tb; Garvin Bushell -cl -as; Clarence Williams -p.*
- BGR\*2,\*3: *Louis Bacon, tpt; Charlie Green, tbn; Garvin Bushell, clt, sop; Clarence Williams, pno.*
- BGR\*4: *Louis Bacon, t; Charlie Green, tb; Garvin Bushell, cl,as; Clarence Williams, pn.*

002 **CHICK WEBB AND HIS ORCHESTRA** New York, Mar. 30, 1931  
 Shelton Hemphill, Louis Hunt, Louis Bacon – tpt; Jimmy Harrison – tbn;  
 Benny Carter, Hilton Jefferson – alt, clt; Elmer Williams – ten, clt;  
 Don Kirkpatrick – pno; John Trueheart – gtr; Elmer James – sbs; Chick Webb – dms, ldr;  
 Louis Bacon – voc (2); Benny Carter - arr  
 E-36432- Heebie Jeebies Voc 1607, Mosaic MD8-252-I  
 E-36433-A Blues In My Heart Voc 6156, Mosaic MD8-252-I  
 E-36434- Soft And Sweet Voc 1607, Mosaic MD8-252-I  
*Composer credits: E-36432 (Atkins); 36433 (unknown)(recte: Carter); 36434 (Sampson)*

This is one of the the early Chick Webb bands before their long-lasting engagement as house-band at the Savoy Ballroom. The band sounds typically Carterish playing Benny Carter arrangements here. Yet, we do not hear any Carter solos on these sides, although the master is enclosed in their ranks. Jimmy Harrison was in a bad state because of his cancer ailment, and he still had to live less than four months, only. But the band had a solid trumpet soloist in Louis Bacon, who stayed with Webb until 1934. He solos in each title of this session. Only tenorist Elmer Williams with his hard metallic but beautiful tone gets more room to solo. Don Kirkpatrick and John Trueheart are Webb's life-long friends and stalwarts.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Shelton Hemphill, Louis Hunt, Louis Bacon (tp); Jimmy Harrison (tb); Benny Carter, Hilton Jefferson, Elmer Williams (s); Don Kirkpatrick (p); John Trueheart (bjo); Elmer James (b); Chick Webb (dm)*
- Rust\*2: *Shelton Hemphill, Louis Hunt (tpt); Louis Bacon (tpt, vcl); Jimmy Harrison (tbn); Benny Carter (clt, alt,vcl, arr); Hilton Jefferson (alt); Elmer Williams (ten); Don Kirkpatrick (pno); John Trueheart (bjo); Elmer James (bbs, sbs); Chick Webb (dms, ldr)*
- Rust\*3,\*4,\*6: *Shelton Hemphill -Louis Hunt -t; Louis Bacon -t -v; Jimmy Harrison -tb; Benny Carter -cl -as -a; Hilton Jefferson -cl -as; Elmer Williams -cl -ts; Don Kirkpatrick -p; John Trueheart -bj -g; Elmer James -bb -sb; Chick Webb -d -ldr*

Solos ad-lib:

- E-36432- : *LB o-tpt 8; ?LH o-tpt 8; EW ten 18; DK pno 18; JH o-tbn 18; DK pno obl 18; LB o-tpt 14*
- E-36433-A: *LB voc+DK pno obl 32; EW ten 16*
- E-36434- : *JH o-tbn 1+1; JH o-tbn 2+2; EW ten 4; EW ten 1+1+1; EW ten 2+3; JH o-tbn 4; EW ten 2; LB m-tpt 4; LB o-tpt 4; LB m-tpt 4; DK pno 4; LB o-tpt 12; JH o-tbn 4*

003 **BESSIE SMITH** New York, Jun. 11, 1931  
 Bessie Smith – voc;  
 Louis Metcalf – tpt; William B. Christian – tbn;  
 unknown – pno; unknown – dms  
 151594-1 In The House Blues Col 14611-D, Frog DGF 47  
 151595-3 Long Old Road Col 14663-D, Frog DGF 47  
 151596-1 Blue Blue Col 14611-D, Frog DGF 47  
 151597-3 Shipwreck Blues Col 14663-D, Frog DGF 47  
*Composer credits: 151594 (Smith); 151595 (---); 151596 (Smith); 151597 (---)*

This decidedly is not a Louis Bacon item!

- From his own testimony we know that Metcalf was the trumpet player at this session. Additionally, from Bacon's own testimony we know he was not the trumpeter on this session – although he was noted as such for many years!

- Chris Hillman in his comment to this session's trombonist points to the similarity of both sessions (Robert 'Red' Freeman being the other one.) Yet, it has to be remarked that Robert 'Red' Freeman of his own session is a much more accomplished trombone player than the trombonist at this Bessie Smith session. It is also interesting, of what primitive and rough playing Charlie Green has been associated with, as he was listed as trombonist for a long time for this session. Our player here is very unsophisticated, insensitive and in my opinion unsuitable to Bessie's needs. In 1978 Rust\*4 then presented the name of a certain William B. Christian, who - in an article in the Chicago Defender of 18 July 1931 - was noted "to have just finished recording with Bessie Smith" (John Capes, booklet to CD Frog DGF 47). Because of this trombonist's absolutely single appearance on any known recording of jazz/blues of the time I feel empowered to see this man as the most probable originator of what can be heard. (BGR\*4 still lists Charlie Green, which certainly is way off the mark!) He might have been a player in some vaudeville or tent show with little sophistication and style. This then might be a clue as to the origin of pianist and drummer.

- There is nothing in this pianist's style that reminds us only remotely of Clarence Williams. This pianist is more on the blues-oriented side of the pianistic spectrum than Clarence Williams or all the Harlem pianists who could be considered. Lacking obvious signs of individual style, I feel unable to offer any distinct possibility of this player's person.

- Although the drumming at the 'Trombone Red' session also bears some kind of raggedness, its counterpart here is not really congruent. Our man here uses devices different from the 'Trombone Red' session – i.e. some kind of tin-can cowbell and a different cymbal. But there also are distinct dissimilarities of technique which would deny the identity of both players.

In consequence: this Bessie Smith session of June 11, 1931 has nothing in common with the 'Trombone Red and his Blue Six' session!

Notes:

- Mahony, Columbia 13/14000 Series: Files: Louis Bacon, tpt; Charlie Green, tbn; Clarence Williams, pno; Floyd Casey, d.

- Storyville 26: Louis Bacon (tpt); Charlie Green (tbn); Garvin Bushell (clt, sop); Clarence Williams (pno).

- Lord, Clarence Williams p. 333: Louis Metcalf (tpt); possibly Charlie Irvis or William W. Christian (tbn); possibly Clarence Williams (pno); unknown (dms). "An item from the July 18, 1931 'Chicago Defender' adds further light or confusion, at this point – depending on your point of view: "William W. Christian, trombonist has just finished recording with Bessie Smith." Christian's address is given as 800 W. Moore St., Richmond, Virginia."

- BGR\*2: Louis Bacon, cnt; Charlie Green, tbn; Clarence Williams, pno; Floyd Casey, dms.

- BGR\*3: Louis Metcalfe, c; Charlie Green, tb; Clarence Williams, p; Floyd Casey, d.

- BGR\*4: Louis Metcalf, c; Charlie Green, tb; Clarence Williams, p; Floyd Casey, d.

- Rust\*3: unknown -c (not Louis Bacon, says the latter); Charlie Green -tb; Clarence Williams -p; Floyd Casey -d.

- Rust\*4,\*6: Louis Metcalf -t; William W. Christian -tb; ?Clarence Williams -p; unknown -d.

- Storyville 31, 1970, p.12, Johnny Simmen: "I was very surprised to see Louis Bacon named as the trumpet on Bessie Smith's session of 11<sup>th</sup> June 1931 in the Clarence Williams listing (issue 28) and even more surprised to see that the personnel is from the Columbia files. I have known Louis Bacon for many years and have always found him thoroughly reliable in his information as well as being entirely consistent. In 1941 he asked me to play for him Bessie's 'Keep It To Yourself' and 'New Orleans Hop Scop Blues' and to my question as to whether he had made any other records with Bessie he stated quite firmly that these were the only sides he had made with her. At the same time I played him 'In The House Blues' and he remarked that the trumpeter was a far better player than himself. As I recall his exact words were, "more low-down and more in Bessie's spirit than me on the Hop Scop date, he went on to add that he thought Long Boy Green, Casey and Clarence were the men, but he had NO idea who the trumpet might be. Twenty odd years later in 1964 we were again playing records together and I put on 'In The House Blues' once more together with 'Shipwreck Blues' and 'Long Old Road' and once again he said that he still liked the trumpet very much but still had no idea who he was and again affirmed that he had only made the two sides with Bessie. In the summer of 1967 I spent my vacation with Hugues Panassie at Montauban and on the day of my return to Switzerland Hugues told that in the newly arrived 'Jazz Monthly' (presumably the June issue) Louis Bacon had stated in an interview that he was NOT the trumpet on the 11<sup>th</sup> June 1931 date and that he'd only made one session with Bessie. So there we are, Louis Bacon at least is certain that he is NOT the trumpet player on the date and from my knowledge of him I would have absolute confidence in his statement. This leaves me wondering just what IS in the Columbia files, and I wonder if this is another example of misreporting which has been perpetuated. Can anyone now please tell us?"

- Storyville 43, p.28, 1972, Chris Hillman: "While searching through back numbers of Storyville recently, I came across Johnny Simmen's letter mentioning the fact that Louis Bacon said that while he was on Bessie Smith's 'Keep It To Yourself/N.O. Hop Scop Blues' he was not on the other session usually credited to him. Listening to these sessions side by side, especially with the benefit of the beautiful sound of the CBS set, it is fairly obvious that two different trumpet players are involved. The trombone on the 'In The House Blues' date sounds too crude to be Charlie Green, but could well be Trombone Red (Robert Freeman) who can be heard with his own group, also on Columbia, just seven days later. Trombone Red's Blue Six and the group on 'In The House Blues' have a remarkably similar sound which points to the presence of the same player on both occasions. This man has the power and range and ferocity of approach which is typical of Jabbo Smith, and indeed, Smith is now generally reckoned to be in the Trombone Red group. It is interesting that on hearing 'In The House Blues' Bacon said that it was a much better player than himself. There cannot be many men who would fall into such a category at that time, for on the evidence of his two authentic Bessie Smith titles Bacon was an excellent musician, but Jabbo would certainly be one of them. It is a pity that Jabbo, who was a spectacular musician in those days and is still playing, has suffered such neglect. He was performing on trombone on the Continent recently, but for all most of us have heard of him he might as well have given up years ago."

- Storyville 51, p. 87, 1974, Albert Vollmer, D.D.S.: "In 1968 Hayes Alvis brought Louis Bacon out to my house and I started right in with the Bessie Smith session of 11 June, 1931 ... 'In The House Blues', etc., and to my surprise, he said, "Who is that on the trumpet?" "It's supposed to be you" I answered. "Oh no," he said, "That's not me, that trumpeter is better than I am, he's doing things I never could do." He then readily identified himself on the 27 March 1930 Bessie session, and pointed out how Louis Armstrong was always his idol, and that he sought to play exactly like him. If you compare the two sessions it is readily apparent that different trumpet men are involved. Since that time I have been intrigued by the identity of the second man, and after much deliberation decided that Louis Metcalf was the best bet. Recently Louis came over and I played the whole session for him and he admitted that it was he. He did not think much of his work saying, "Yes, I have to admit it, that is me. Only excuse I can make is that I was playing in the style of the time. The first thing they would ask you when they called you for a date in those days was, "can you growl?" He identified Irvis as the trombonist, saying it was not Green, as Green was a superior trombonist with a fine tone and a real jazz background, who did not have to resort to the gimmicks used by the man here."

- C. Hillman, Roy Palmer & Honore Dutrey, Jazz Journal 5/86-13: "While on the subject of forgotten trombonists, I would like to make a small correction to Greg Murphy's piece about Charlie Green. Although not yet indicated so in the standard discographies, it is clear that the trombonist on Bessie Smith's Shipwreck Blues session is not Green, but Robert 'Red' Freeman, an obscure musician who was associated with Eddie Heywood Snr and recorded with him in accompaniment to Butterbeans and Susie. Comparison with Trombone Red's own Columbia session of around the same time indicates a similar personnel on the Bessie Smith item with, on aural evidence, Louis Metcalf; quite a different trumpet player from the Louis Bacon who did accompany Bessie on an earlier occasion."

*Doc Cheatham, Louis Bacon, Frank Newton – tpt; Dicky Wells – tbn;*  
*Benny Carter – alt, clt, arr, ldr; Wayman Carver – alt; Chu Berry – ten;*  
*Nick Rodriguez – pno; Bernard Addison – gtr; Richard Fullbright – sbs; Sidney Catlett – dms;*  
 unknown - voc  
 1765-1 Tell All Your Day Dreams To Me Cr 332, Chronological Classics 522  
*Composer credit: 1765-1 (Seitter – James)*

This looks like a capital fault of the history of music, that one of the greatest musicians of jazz music ever – and a master of his instrument, arrangement, virtuoso improvising and taste – has to start recording his own newly-assembled band with such a trashy title. The introduction may be Mr. Carter's invention harmonically, but then we hear the simple and stale theme played by muted trumpet with good tone and nice vibrato. A half chorus follows by the ensemble, lead by the sonorous tenor sax of Chu Berry for 4 bars. And then Mr. Carter drops in with an up-beat of two bars and a complete solo chorus in his – even here – unmistakable alto sound. Only, that he plays decidedly tame and cautious – but this may be excused by his probable nervousness. The tune is completed then by an un-named singer performing this dull tune in an operatic way. This is cynicism in an impudent way, and may well show the way jazz musicians were treated in the early 1930s by recording officials and other people of money.

It is from Benny Carter's own recollections that he took Doc Cheatham with him to be first trumpet player when he started his own band (see Notes below). The trumpet performance and vibrato suites well with Cheatham's known style. Thus, the lead-trumpet player of the band may be found now, at last. Yet, it must be regarded that Cheatham joined the Cab Calloway band a few weeks earlier so that his first recording session with Calloway was on June 7, 1932. But this fact needs not to deny Cheatham's presence at the Carter session.

And Mr Fullbright plays a sonorous and strong bass behind Carter's solo while Sid Catlett is almost inaudible, in case he is present at all. But why did they not issue the other three titles recorded? I assume that they were not commercial enough for the Crown people. I also assume that the Crown officials wanted this trashy title recorded for some distinct reasons, and Carter at least tried to give it a treatment of his own.

Benny Carter recalls that "the new band was formed with no particular job at hand or in my mind. We rehearsed a lot, with Dicky Wells, Chu Berry, Big Sid Catlett and others, and even before we got our first engagement we had an opportunity to record" (Berger, Berger, Patrick, Benny Carter, p. 111).

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol. 2: Benny Carter (alt) with unknown personnel. Four titles were recorded for Crown, but never released.*

- Rust\*2,\*3: *Louis Bacon, Frank Newton and another (tpt); Dicky Wells (tbn); Benny Carter (clt, alt, ldr); Wayman Carver (alt, flt); Chu Berry (ten); Teddy Wilson (pno); unknown (gtr); Richard Fullbright (sbs); Sid Catlett (dms) unknown girl (voc)*

- Rust\*4,\*6: *Benny Carter -cl -as -dir; Louis Bacon -Frank Newton and another -t; Dicky Wells -tb; Wayman Carver -as -f; Chu Berry -ts; Teddy Wilson -p; unknown -g; Richard Fullbright -sb; Sid Catlett -d; unknown girl -v. Note: According to John Hammond in the Melody Maker for August 1932, in a report dated July 7, 1932, the above band made four titles, but details of the others are still unknown. They were never issued.*

- Berger, Berger, Patrick, Benny Carter: *Carter (as); Louis Bacon, Frankie Newton, unknown (tp); Dicky Wells (tb); Wayman Carver (as, flute); Chu Berry (ts); unknown (p); unknown (g); Richard Fullbright (b); Sid Catlett (d); unknown female (v)*

- *Ibid: "Rust lists Teddy Wilson as pianist, but this does not seem possible, given Wilson's activities at the time. He did not join Carter until October 1933. The other personnel are highly speculative."*

- Gary Giddins, *Weather Bird, Benny Carter p. 154: "Doc Cheatham and I both played with McKinney's – I got my own band together to play the Arcadia Ballroom on 53rd Street and Broadway. I think it was 1932, and Doc Cheatham was the lead trumpet player in the orchestra and he encouraged me to play trumpet because he knew that I loved it and I wanted to play it. He used to reach over his stand and hand me his trumpet and mouthpiece and tell me to go up to the mike and play"*

- Storyville 135, L. + P. Wright, *That Cat Stopped My Show Cold, p.92: "So that's how I (Nick Rodriguez – KBR) came to join Benny Carter's band in 1932, and that band was all stars, every man a star on his instrument except me, and I didn't really ought to be there, but I made out and Benny seemed satisfied with what I was doing. Then up came this business with Spike Hughes, who wants to come out here and get some Americans to do his jazz because the English boys don't please him playing jazz. .... And I was with Benny until he disbanded in 1933, that was in March at the Harlem Opera House."*

Tune structure:

1765-1 Tell All Your Day Dreams To Me Key of C Crown  
 (Intro 4 bars ens)(Chorus 1 32 bars ABCD ?DC m-tpt + ens)(Tag 2 bars ens)(1/2 Chorus 2 16 bars CD ens 8 – CB ten 4 – ens 2 – BC alt 2)(Chorus 3 32 bars ABCD BC alt 30 - ?pno 2)(Chorus 4 32 bars ABCD ?voc + ens)

**005 BENNY CARTER AND HIS ORCHESTRA**

New York,

Oct. 05, 1932

(*Doc Cheatham?*), *Louis Bacon, Frankie Newton – tpt;*

*Dicky Wells, unknown – tbn;*

*Benny Carter – alt, clt, arr, ldr; Wayman Carver - alt, clt; Chu Berry, unknown – ten;*

*Nick Rodriguez – pno; Bernard Addison – gtr; Richard Fullbright – sbs; Sidney Catlett – dms;*

unknown – voc

73772 Hot Toddy

Vic unissued

not on LP/CD

73773 Jazz Cocktail

Vic unissued

not on LP/CD

73774 Black Jazz

Vic unissued

not on LP/CD

When regarding the above recording session and its assumed results, I really feel sad for the musicians, their leader, and the jazz public of the time – and today – to have lost these recordings made on this Victor session. This band must have been absolutely great when checking the personnel. But obviously, nobody at Victor's cared. This certainly is one of the lost opportunities of jazz history. Only, we do not actually know who the musicians were that made out the band at this session.

Notes:

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

- Carey, McCarthy, *Jazz Directory, Vol. 2: Benny Carter (alt) with unknown personnel. Four unknown titles recorded for Crown, but never released*

- B. Rust, *The Victor Master Book, Vol. 2: Benny Carter -s/ 3t/ 2tb/ 3s/ p/ g/ b/ d*

- Rust\*2,\*3: *Louis Bacon, Frank Newton and another (tpt); Dicky Wells, unknown (tbn); Benny Carter (clt, alt, ldr); Wayman Carver (alt, flt); Chu Berry, unknown (ten); Teddy Wilson (pno); unknown (gtr); Richard Fullbright (sbs); Sid Catlett (dms) unknown girl (voc)*

- Rust\*4,\*6: *Benny Carter -cl -alt, -ldr; Louis Bacon -Frank Newton and another -t; Dicky Wells and another -tb; Wayman Carver -as -f;*

*Chu Berry and another -ts; Teddy Wilson -p; Richard Fullbright -sb; Sid Catlett -d*  
 - Berger, Berger, Patrick, Benny Carter: Carter (as, arr, comp); Louis Bacon, Frankie Newton, unknown (tp); Dicky Wells, unknown (tb);  
 Wayman Carver (as, flute); Chu Berry, unknown (ts); unknown (p); unknown (g); Richard Fullbright (b); Sid Catlett (d). A test pressing of  
 one of these titles is rumored to exist.”  
 - Gary Giddins, *Weather Bird*, Benny Carter p. 154: “Doc Cheatham and I both played with McKinney’s – I got my own band together to  
 play the Arcadia Ballroom on 53rd Street and Broadway. I think it was 1932, and Doc Cheatham was the lead trumpet player in the  
 orchestra and he encouraged me to play trumpet because he knew that I loved it and I wanted to play it.”

## 006 LOUIS ARMSTRONG AND HIS ORCHESTRA

New York,

Dec. 08, 1932

Louis Armstrong – tpt, voc, ldr;

Louis Hunt, Billy Hicks, Louis Bacon – tpt; Charlie Green – tbn;

Pete Clark, Edgar Sampson – alt, clt; Elmer Williams – ten;

Don Kirkpatrick – pno; John Trueheart – gtr; Elmer James – bbs; Chick Webb – dms;

*Mezz Mezzrow* – bells (3,4), unknown - train effects (3,4)

|         |                                   |               |                            |
|---------|-----------------------------------|---------------|----------------------------|
| 74820-1 | That’s My Home                    | Vic 24200,    | Chronological Classics 536 |
| 74820-2 | That’s My Home                    | BB B-10236,   | BMG 09026 68682 2 II       |
| 74821-1 | Hobo, You Can’t Ride This Train   | Vic 24200,    | Chronological Classics 536 |
| 74821-2 | Hobo, You Can’t Ride This Train   | Vic uniss 78, | BMG 09026 68682 2 II       |
| 74822-1 | I Hate To Leave You Now           | Vic 24204,    | Chronological Classics 536 |
| 74822-2 | I Hate To Leave You Now           | Vic 1A-2016,  | BMG 09026 68682 2 II       |
| 74823-1 | You’ll Wish You’d Never Been Born | Vic 40-0102,  | BMG 09026 68682 2 II       |
| 74823-2 | You’ll Wish You’d Never Been Born | Vic 24204,    | Chronological Classics 536 |

Composer credits: 74820 (Leon & Otis René – Ben Ellison); 74821 (Louis Armstrong); 74822 Dorothy Dick – Harry Link – Fats Waller);  
 74823 (Louis Armstrong)

This recording session is played by the early Chick Webb band under Armstrong’s name, when Louis did not have a band of his own. As almost always in later years, these titles are feature-numbers for Armstrong, and nothing will be said here in praise of Louis as so much has been said before, and certainly more appropriate than I would be able to.

In consequence, there is little solo performance of band members on these sides. But the following should be mentioned:

- ‘That’s My Home’: Louis shares a too-short chase part in the verse with Elmer Williams on tenor. Otherwise, it’s Armstrong throughout in this tune, except, perhaps, for two ad-lib bars by probably Louis Bacon on the trumpet.

- ‘Hobo, ...’: there is beautiful 4/4 tuba by Elmer James all over here, a tenor sax chorus by Williams, and a rather modern muted swing/bluesy trombone chorus – a bit shaky, perhaps. (Charlie Green had obviously listened to the younger trombonists of his time.)

- ‘I Hate To Leave You, Now’: Louis Bacon – probably – plays a nice muted obligato behind Louis’ vocal. Then it is all Louis again.

- ‘You’ll Wish ... Born’: obviously is an early setting of his ‘You Rascal, You’. There are fine solo outings by Elmer Williams, by Green with a solo in early swing fashion and nice Pete Clark on clarinet.

I believe not to have heard Elmer James on string-bass here, but on tuba only throughout this session.

Notes:

- Ch. Delaunay, *New Hot Discography*, 1948: Louis Armstrong (tp & vo); Louis Bacon, Louis Hunt, Billy Hicks (tp); Charlie Green (tb); Pete Clark, Edgar Sampson, Elmer Williams (s); Don Kirkpatrick (p); John Trueheart (g); Elmer James (b); Chick Webb (dm)

- B. Rust, *The Victor Master Book*, Vol. 2: LA-t-v; 3t; tb; 3s; vn; p; g; b-bb; d.

- Rust\*2: Louis Armstrong (tpt, vcl); Louis Bacon, Louis Hunt, Billy Hicks (tpt); Charlie Green (tbn); Pete Clark, Edgar Sampson (alt); Elmer Williams (ten); Don Kirkpatrick (pno); John Trueheart (gtr); Elmer James (sbs); Chick Webb (dms); Mezz Mezzrow (bells)

- Rust\*3,\*4,\*6: Louis Armstrong -t -v; Louis Bacon -Louis Hunt -Billy Hicks -t; Charlie Green -tb; Pete Clark -cl -as; Edgar Sampson -as -vn; Elmer Williams -ts; Don Kirkpatrick -p; John Trueheart -g; Elmer James -bb -sb; Chick Webb -d; Mezz Mezzrow -bells

- J. Willems, *All Of Me, The complete discographx of Louis Armstrong*: Louis Armstrong (tp, voc); Louis Bacon, Louis Hunt, Billy Hicks (tp); Charlie Green, (tb); Pete Clark (cl, as); Edgar Sampson (as); Elmer Williams (ts); Don Kirkpatrick (p); John Trueheart (g); Elmer James (tu); Chick Webb (d)

- Louis Armstrong, *The complete RCA Victor Recordings*, booklet: Armstrong, trumpet and vocals; Louis Bacon, Louis Hunt, Billy Hicks, trumpets; Charlie Green, trombone; Pete Clark, clarinet and alto sax; Edgar Sampson alto sax and violin; Elmer Williams tenor sax; Don Kirkpatrick, piano; John Trueheart, guitar; Elmer James, tuba and bass; Chick Webb, drums; Mezz Mezzrow, bells.

Solos ad-lib:

74820: LA voc 32; LA o-tpt 4; EW ten 3; LA o-tpt 4; EW ten 3; LA o-tpt 1+32

74821: LA voc 16 + 8; EW ten 16; LA voc 16; CG o-tbn 16; LA o-tpt 16 + 8

74822: LB m-tpt 1+31; DK pno 4; LA voc + LB m-tpt obl 31; DK pno 2+4; LA o-tpt 16

74823: LA o-tpt without time; EW ten 10 obl; LA voc 16 + 16; EW ten 1+16; LA voc 16; CG o-tbn 16; LA voc 16; PC clt 16; LA o-tpt 16 + 16

Notable differences of takes:

74820-1: Introduction: single chimes-strokes in bars 1, 2 and 3 (prob by Webb), rhythm-section starting on measure 3 of bar 6

74820-2: Introduction: one single chimes-stroke at the end of bar 4, rhythm-section starting with measure 1 of bar 6

74821-1: Train-effects at start of tune: 2 bell-strokes, then steam-effects and train-whistle; LA beginning with “My, my, my, ...”

74821-2: Train-effects at start of tune: train-whistle, then 2 bell-strokes, then steam-effects; LA beginning vocal with “Boy, ...”

74822-1: Introduction bar 4: LA starts with eighth-notes c-d-e-f-f then quarter-note e (upbeat to melody)

74822-2: Introduction bar 4: LA starts with eighth-note c and quarter note c (syncopated), then 2 eighth-notes c (upbeat to melody)

74823-1: LA begins introduction with: half-note a, 6 eighth-notes bb-a-ab-a-c-c

74823-2: LA begins introduction with: half-note a, 2 eighth-notes c-b, quarter-note bb

## 007 DUKE ELLINGTON AND HIS ORCHESTRA

Chicago,

Sep. 26, 1933

Arthur Whetsel, Cootie Williams, Freddy Jenkins, Louis Bacon – tpt;

Joe Nanton, Juan Tizol, Lawrence Brown – tbn;

Otto Hardwick, Johnny Hodges – alt, clt; Harry Carney – alt, clt, bar; Barney Bigard – ten, clt;

Duke Ellington – pno, arr, ldr; Fred Guy – gtr; Wellman Braud – sbs; Sonny Greer – dms;

Louis Bacon – voc (1,2)

|         |                |            |                      |
|---------|----------------|------------|----------------------|
| 77025-1 | Rude Interlude | Vic 24431, | RCA 09026-63386-2 VI |
|---------|----------------|------------|----------------------|

|         |                                 |                   |                      |
|---------|---------------------------------|-------------------|----------------------|
| 77025-2 | Rude Interlude                  | Vic uniss. on 78, | RCA 09026-63386-2 VI |
| 77026-1 | Dallas Doings (Blue Eale Stomp) | Vic uniss. on 78, | RCA 09026-63386-2 VI |
| 77026-2 | Dallas Doings (Blue Eale Stomp) | Vic 24431,        | RCA 09026-63386-2 VI |

Composer credits: 77025 (Duke Ellington); 77026 (Duke Ellington)

The following four sessions of the Ellington band have Louis Bacon in their ranks as a fourth trumpet player, and I did not find myself able to find out, why. Until mid-1942 the Ellington band employed a three-piece trumpet section, interrupted only by these four recording sessions of 1933/34 in Chicago, that had four trumpets. Why did the Duke hire Louis Bacon additionally? He is occupied as a vocalist on two titles only out of nine titles recorded, and none as a trumpet soloist. For an additional fourth trumpet player the trumpet parts would have been needed to be worked over, which would have taken time and costs. And no other big band of the time featured a four-part trumpet section. Were there any personal or special social connexions between the Duke and Bacon? Or was it friendship with this very modest person, but not so exceptional trumpet stylist with that deep voice? I simply do not know. But it is interesting to note that Bacon worked as a vocal coach late in his life. It would thus be interesting to know whether Bacon does play the trumpet on these sides at all! But the Victor Master Book says: 4 (four) trumpets! (Do we know where Brian Rust got his details from when collating the book? From the Victor company, only, or from collectors as well?) Oh yes, now I know!! The booklet to Mosaic MD7-235 enlightened me: The "love-bug" bit him, and he wouldn't spend his days in New York when the Ellington band and their GIRL-SINGER was in Chicago for a couple of months! That's the cause! And I think to be right in assuming that Bacon did not play trumpet in the band as a section-mate, but as a "sub" only when needed. His very special singing voice, instead, created novel ideas in the Duke's brain and had him sing with the band.

'Rude Interlude' is a rather uncommon title with no melody to identify it. Instead, it is a collection of the leader's imagination of harmonic sounds. Louis Bacon has a short sequence of low-voiced vocal above the reed section. The listener may try to find out Duke's piano chords and their rhythmic order in 'Rude Interlude'! I resigned!

'Dallas Doings' then is a lively tune of riff work of the reeds together with muted brass. Lawrence Brown shines with his extraordinary tasteful and individual trombone solo

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Cootie Williams, Freddy Jenkins, Louis Bacon (tp); Joe Nanton, Juan Tizol, Lawrence Brown (tb); Barney Bigard (cl); Otto Hardwick, Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (g); Wellman Braud (b); Sonny Greer (dm); Louis Bacon (v)

- Carey, McCarthy, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddy Jenkins, Louis Bacon (tpt); Joe Nanton, Juan Tizol, Lawrence Brown (tbn); Barney Bigard (clt, ten); Johnny Hodges (alt, sop); Otto Hardwicke (alt, bs-sx); Harry Carney (bar, clt, alt); Duke Ellington (p); Fred Guy (g); Wellman Braud (bs); Sonny Greer (d); Louis Bacon (v)

- B. Rust, *The Victor Master Book, Vol. 2*: 4t/ 3tb/ 4s/ p/ g/ b/ d; vocalist: Louis Bacon

- Rust\*2,\*3,\*4,\*6: Arthur Whetsel, Freddy Jenkins (tpt); Cootie Williams (tpt, vcl); Louis Bacon (tpt, vcl); Joe Nanton, Juan Tizol, Lawrence Brown (tbn); Barney Bigard (clt, ten); Johnny Hodges (alt, sop); Harry Carney (bar, clt, alt); Otto Hardwicke (alt, bsx); Duke Ellington (pno); Fred Guy (gtr); Wellman Braud (sbs); Sonny Greer (dms, chimes)

Solos ad-lib:

77025: DE pno 2; CW m-tpt 1+7; DE pno 1; LBA voc 14; DE pno 3

77026: DE pno 16; LBr m-tbn 16; JH alt 3

Notable differences of takes:

77025-1: Cootie's solo starts: 3 eighth-notes f-g-bb, 1 sixteenth-note bb, 1 quarter-note (g), 1 sixteenth-note bb, 1 quarter-note (g)

77025-2: Cootie's solo starts: 7 eighth-notes f-g-bb-bb-bb-bb, 1 sustained whole-note c

77026-1: Greer plays 2 choked cymbal strokes in the first two bars of the introduction; and later uses temple-blocks only once

77026-2: Greer plays 3 sustained cymbal strokes in the first two bars of the introduction; and later uses temple-blocks 3 times

**008 DUKE ELLINGTON AND HIS ORCHESTRA**

Chicago,

Dec. 04, 1933

Arthur Whetsol, Cootie Williams, Freddy Jenkins, Louis Bacon – tpt;

Joe Nanton, Lawrence Brown – tbn;

Otto Hardwick – alt, clt; Johnny Hodges – alt, clt, sop; Harry Carney – alt, clt, bar; Barney Bigard – ten, clt;

Duke Ellington – pno, arr, ldr; Fred Guy – gtr, bjo; Wellman Braud – sbs; Sonny Greer – dms;

Louis Bacon – voc (1,2)

77199-1 Dear Old Southland

Vic 24501,

RCA 09026-63386-2 VII

77199-2 Dear Old Southland

Vic uniss. on 78,

RCA 09026-63386-2 VII

77200 Awful Sad

Vic unissued

not on LP/CD

77201-1 Daybreak Express

Vic 24501,

RCA 09026-63386-2 VII

77201-2 Daybreak Express

Vic uniss. on 78,

RCA 09026-63386-2 VII

Composer credits: 77199 (Henry Creamer – Turner Layton); 77201 (Duke Ellington)

'Dear Old Southland' is an affectionate ballad on the "homesickness" of the average Afro American of the early 1920s. The lyrics may be trash, but it is a beautiful song/tune of a 16-bars chorus in major key and a 16-bars verse in minor key. Louis Bacon again sings together with in Nanton's muted wah-wah trombone in call-and-response manner. This certainly is a novel concept for the Ellington band, but the obstinate two-four rhythm by drummer Greer might have been asked by the leader. In my opinion it does not improve the musicality of the recording with its fine soloistic.

'Daybreak Express' then is grandiose "onomatopoeia" by a jazz big band and a demonstration of Ellington's ability to create such with his band. It is great to hear the transformation of pure railway noises into a jazz tune. Program music of the highest level. Fabulous! Oh, and who's that poor guy who fluffs the coda in take -1? But, let's be human. I – KBR – like such mistakes and insufficiencies. Shit happens! Life would be boring without them!

Oh yes, here I also know now!! It was Louis Bacon who played the short trumpet high-note effects in half-valve manner in the coda of 'Daybreak Express', it is said – and failed in the first take, yet to be highly successful in the second (booklet to Mosaic MD7-235). See "Notable differences of takes", below!

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Cootie Williams, Freddy Jenkins, Louis Bacon (tp); Joe Nanton, Lawrence Brown (tb); Barney Bigard (cl); Otto Hardwick, Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (g); Wellman Braud (b); Sonny Greer (dm); Louis Bacon (v)

- Carey, McCarthy, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddy Jenkins, Louis Bacon (tpt); Joe Nanton, Lawrence Brown (tbn); Barney Bigard (clt, ten); Johnny Hodges (alt, sop); Otto Hardwicke (alt, bs-sx); Harry Carney (bar, clt, alt); Duke Ellington (p); Fred Guy (g); Wellman Braud (bs); Sonny Greer (d); Louis Bacon (v)

- B. Rust, *The Victor Master Book, Vol. 2*: 4t/ 2tb/ 4s/ p/ g/ b/ d; vocalist: Louis Bacon

- Rust\*2,\*3,\*4,\*6: Arthur Whetsel, Freddy Jenkins (tpt); Cootie Williams (tpt, vcl); Louis Bacon (tpt, vcl); Joe Nanton, Lawrence Brown (tbn); Barney Bigard (clt, ten); Johnny Hodges (alt, sop); Harry Carney (bar, clt, alt); Otto Hardwicke (alt, bsx); Duke Ellington (pno); Fred Guy (gtr); Wellman Braud (sbs); Sonny Greer (dms, chimes)

Solos ad-lib:

77199: CW m-tpt 4; HC bar 1+16; JN m-tbn 15; JN m-tbn+LBa voc 15; JH sop 15; CW m-tpt+JH sop 16+1

77201: JH alt 6 + 6

Notable differences of takes:

77199-1: Hodges' soprano sax ends his solo with a downward arpeggio f-d-db-c

77199-2: Hodges' sop ends his solo with an upward phrase c-d-f-a

77201-1: Bacon's final tpt note of the tune in the coda is a somewhat fluffed ab

77201-2: Bacon's final tpt note of the tune in the coda is a clear db

**009 DUKE ELLINGTON AND HIS ORCHESTRA**

Chicago,

Jan. 09, 1934

Arthur Whetsol, Cootie Williams, Freddy Jenkins, Louis Bacon – tpt;

Joe Nanton, Lawrence Brown – tbn;

Otto Hardwick, Johnny Hodges – alt, clt; Harry Carney – alt, clt, bar; Barney Bigard – ten, clt;

Duke Ellington – pno, arr, ldr; Fred Guy – gtr; Wellman Braud – sbs; Sonny Greer – dms

80144-1 Delta Serenade (Oh! Babe)

Vic unissued

RCA 09026-63386-2 VII

80144-2 Delta Serenade (Oh! Babe)

Vic 24755,

RCA 09026-63386-2 VII

80145-2 Stompy Jones

Vic 24521,

RCA 09026-63386-2 VII

Composer credits: 80144 (Duke Ellington); 80145 (Duke Ellington)

In contrast to our last heard Ellington composition above we have a beautiful pensive title in 'Delta Serenade', played in duet of Whetsel and Bigard. Carney has a tasteful solo high on his baritone, a bit of Brown on trombone and much of Bigard. Wonderful. And 'Stompy Jones' is a fine swinger with solos by everybody, even Wellman Braud is given one slapping his bass. There is not much of an arrangement, but it's enough to create a great jazz recording.

In my mind, there is no participation on trumpet by Louis Bacon.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Cootie Williams, Freddy Jenkins, Louis Bacon (tp); Joe Nanton, Lawrence Brown (tb); Barney Bigard (cl); Otto Hardwick, Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (g); Wellman Braud (b); Sonny Greer (dm); Louis Bacon (v)

- Carey, McCarthy, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddy Jenkins, Louis Bacon (tpt); Joe Nanton, Lawrence Brown (tbn); Barney Bigard (clt, ten); Johnny Hodges (alt, sop); Otto Hardwicke (alt, bs-sx); Harry Carney (bar, clt, alt); Duke Ellington (p); Fred Guy (g); Wellman Braud (bs); Sonny Greer (d); Louis Bacon (v)

- B. Rust, *The Victor Master Book, Vol. 2*: 4t/2tb/4s/p/g/b/d

- Rust\*2,\*3,\*4,\*6: Arthur Whetsel, Freddy Jenkins (tpt); Cootie Williams (tpt, vcl); Louis Bacon (tpt, vcl); Joe Nanton, Lawrence Brown (tbn); Barney Bigard (clt, ten); Johnny Hodges (alt, sop); Harry Carney (bar, clt, alt); Otto Hardwicke (alt, bsx); Duke Ellington (pno); Fred Guy (gtr); Wellman Braud (sbs); Sonny Greer (dms, chimes)

Solos ad-lib:

80144: DE pno 8; BB clt 4 + 4; LBr o-tbn 8; BB clt 4; HC bar 16; DE pno 6; BB clt 8 + 4

80145: LBr o-tbn 2 + 2; BB clt 16; CW o-tpt 16; HC bar 16; LBr o-tbn 16; WB sbs 16; WB sbs 2+2+2+2; BB clt obl 16 + 16;

JN m-tbn+BB clt 16

Notable differences of takes:

80144-1: end-break of Brown's trombone solo: no sbs, no gtr, no dms

80144-2: end-break of Brown's trombone solo: no sbs, no gtr, but drums play on

**010 DUKE ELLINGTON AND HIS ORCHESTRA**

Chicago,

Jan. 09, 1934

Arthur Whetsol, Cootie Williams, Freddy Jenkins, Louis Bacon – tpt;

Joe Nanton, Lawrence Brown – tbn;

Otto Hardwick, Johnny Hodges – alt, clt; Harry Carney – alt, clt, bar; Barney Bigard – ten, clt;

Duke Ellington – pno, arr, ldr; Fred Guy – gtr; Wellman Braud – sbs; Sonny Greer – dms

80149-1 Solitude

Vic 24755,

RCA 09026-63386-2 VII

80150-1 Blue Feeling

Vic 24521,

RCA 09026-63386-2 VII

Composer credits: 80149 (Duke Ellington); 80150 (Duke Ellington)

These are two tunes of Ellington's "Mood" period, of which 'Solitude' owns the unusual form of AA'BA'. It is one of the Duke's most famous composition. Starting with short introduction by the composer on piano, followed the melody played by a muted trumpet together with the clarinet - middle B-part Carney's baritone ad-lib – and then wonderful Brown's trombone. Cootie improvising on open horn for two choruses.

'Blue Feeling' is a tune of improvised blues changes by the main soloists, interplayed each by the ensemble in different instrumentations with an 8-bars nice and lively theme by the composer. Beautiful and so simple, but absolutely masterful and un-equalled.

Here as well: in my mind, there is no Louis Bacon's participation on trumpet. It would not have made sense.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Arthur Whetsel, Cootie Williams, Freddy Jenkins, Louis Bacon (tp); Joe Nanton, Lawrence Brown (tb); Barney Bigard (cl); Otto Hardwick, Johnny Hodges (as); Harry Carney (bs); Duke Ellington (p); Fred Guy (g); Wellman Braud (b); Sonny Greer (dm); Louis Bacon (v)

- Carey, McCarthy, *Jazz Directory, Vol. 3*: Arthur Whetsel, Cootie Williams, Freddy Jenkins, Louis Bacon (tpt); Joe Nanton, Lawrence Brown (tbn); Barney Bigard (clt, ten); Johnny Hodges (alt, sop); Otto Hardwicke (alt, bs-sx); Harry Carney (bar, clt, alt); Duke Ellington (p); Fred Guy (g); Wellman Braud (bs); Sonny Greer (d); Louis Bacon (v)

- B. Rust, *The Victor Master Book, Vol. 2*: 4t/2tb/4s/p/g/b/d

- Rust\*2,\*3,\*4,\*6: Arthur Whetsel, Freddy Jenkins (tpt); Cootie Williams (tpt, vcl); Louis Bacon (tpt, vcl); Joe Nanton, Lawrence Brown (tbn); Barney Bigard (clt, ten); Johnny Hodges (alt, sop); Harry Carney (bar, clt, alt); Otto Hardwicke (alt, bsx); Duke Ellington (pno); Fred Guy (gtr); Wellman Braud (sbs); Sonny Greer (dms, chimes)

Solos ad-lib:

80149: DE pno 2; HC bar 8; LBr o-tbn 4; CW o-tpt 1+8; CW o-tpt obl 22; DE pno 2

In July 1935 Teddy Wilson started his incomparable series of small-band swing recordings – to be followed by other groups with the same methods – and thus draws a time-line between the beginning of Swing Jazz and the end (?) of ‘Harlem Jazz’ for me, KBR. From this date on (June 1935) I have not generally checked the listed sessions critically. This may be a duty of the future.

Besides all the subsequent recordings by Louis Armstrong and his Orchestra, carried out as accompaniments for Louis Armstrong’s vocal and instrumental solistic, there are a very limited number of instrumental solos by other musicians only, that shall not be listed here. Among them, there most probably are a few portions of Louis Bacon’s soloistics, which I, yet, have not endeavored to find out.

- |   |                             |                                 |
|---|-----------------------------|---------------------------------|
| <b>011 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>  | New York,                   | Oct. 03, 1935                   |
| Louis Armstrong – tpt, voc;<br>Leonard Davis, Gus Aiken, Louis Bacon – tpt;<br>Harry White, James Archey – tbn;<br>Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;<br>Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms                        |                             |                                 |
| 60021-A   | I’m In The Mood For Love    | Dec F-5785, Ambassador CLA 1901 |
| 60021-F   | I’m In The Mood For Love    | Dec 579 not on LP/CD?           |
| 60022-A   | You Are My Lucky Star       | Dec 580, Ambassador CLA 1901    |
| 60023-E   | La Cucaracha                | Dec 580, Ambassador CLA 1901    |
| 60024-A   | Got A Bran’ New Suit        | Dec 579, Ambassador CLA 1901    |
| 60024-B   | Got A Bran’ New Suit        | Dec 579, Ambassador CLA 1901    |
| <i>Composer credits: 60021 (McHugh – Fields); 60022 (Brown – Freed); 60023 (Adams); 60024 (Schwartz – Dietz)</i>  |                             |                                 |
| <b>012 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>  | New York,                   | Nov. 21, 1935                   |
| Louis Armstrong – tpt, voc;<br>Leonard Davis, Gus Aiken, Louis Bacon – tpt;<br>Harry White, James Archey – tbn;<br>Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;<br>Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms;<br>band – voc (3,4,5) |                             |                                 |
| 60155-A   | I’ve Got My Fingers Crossed | Dec 623, Ambassador CLA 1901    |
| 60155-D   | I’ve Got My Fingers Crossed | Dec 623, Ambassador CLA 1901    |
| 60156-A   | Old Man Mose                | Dec F-5895, Ambassador CLA 1901 |
| 60156-D   | Old Man Mose                | Dec Y-5051, Ambassador CLA 1901 |
| 60156-E   | Old Man Mose                | Dec 622, Ambassador CLA 1901    |
| 60157-C   | I’m Shooting High           | Dec 623, Ambassador CLA 1901    |
| 60158-D   | Falling In Love With You    | Dec 622, Ambassador CLA 1901    |
| <i>Composer credits: 60155 (McHugh – Koehler); 60156 (Armstrong - Randolph); 60157 (McHugh – Koehler); 60158 (Young – Newman – Kahn)</i>  |                             |                                 |
| <b>013 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>  | New York,                   | Dec. 13, 1935                   |
| Louis Armstrong – tpt, voc;<br>Leonard Davis, Gus Aiken, Louis Bacon – tpt;<br>Harry White, James Archey – tbn;<br>Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;<br>Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms                        |                             |                                 |
| 60227-A   | Red Sails In The Sunset     | Dec 648, Ambassador CLA 1901    |
| 60228-A   | On Treasure Island          | Dec 648, Ambassador CLA 1901    |
| <i>Composer credits: 60227 (Williams - Kennedy); 60228 (Burke – Leslie)</i>   |                             |                                 |
| <b>014 LOUIS ARMSTRONG AND HIS ORCHESTRA</b>  | New York,                   | Dec. 19, 1935                   |
| Louis Armstrong – tpt, voc;<br>Leonard Davis, Gus Aiken, Louis Bacon – tpt;<br>Harry White, James Archey – tbn;<br>Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;<br>Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms                        |                             |                                 |
| 60249-A   | Thanks A Million            | Dec 666, Ambassador CLA 1901    |
| 60249-B   | Thanks A Million            | Dec 666, Ambassador CLA 1901    |
| 60250-A   | Shoe Shine Boy              | Dec 672, Ambassador CLA 1901    |
| 60251-A   | Solitude                    | Dec 666, Ambassador CLA 1901    |
| 60251-B   | Solitude                    | Dec 666, Ambassador CLA 1901    |



|         |                               |               |                     |
|---------|-------------------------------|---------------|---------------------|
| 60251-C | Solitude                      | Dec unissued, | Ambassador CLA 1901 |
| 60252-B | I Hope Gabriel Likes My Music | Dec 672,      | Ambassador CLA 1901 |
| 60252-C | I Hope Gabriel Likes My Music | Dec 672,      | Ambassador CLA 1901 |

*Composer credits: 60249 (Johnston - Kahn); 60250 (Chaplin - Cahn); 60251 (Ellington - DeLange - Mills); 60252 (Franklin)*

**015 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Jan. 18, 1936  
 Louis Armstrong – tpt, voc;  
 Leonard Davis, Gus Aiken, Louis Bacon – tpt;  
 Harry White, James Archey – tbn;  
 Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;  
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

|         |                                  |               |                     |
|---------|----------------------------------|---------------|---------------------|
| 60362-A | The Music Goes 'Round And Around | Dec 685,      | Ambassador CLA 1902 |
| 60363-A | Rhythm Saved The World           | Dec 685,      | Ambassador CLA 1902 |
| 60363-B | Rhythm Saved The World           | Dec uniss 78, | Ambassador CLA 1902 |

*Composer credits: 60362 (Reilly - Farley - Hodgson); 60363 (S. Chaplin - S. Cahn)*

**016 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 28, 1936  
 Louis Armstrong – tpt, voc;  
 Leonard Davis, Gus Aiken, Louis Bacon – tpt;  
 Harry White, Snub Mosley, Jimmy Archey – tbn;  
 Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;  
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

|         |                              |          |                     |
|---------|------------------------------|----------|---------------------|
| 61075-A | Somebody Stole My Break      | Dec 797, | Ambassador CLA 1902 |
| 61058-A | I Come From A Musical Family | Dec 797, | Ambassador CLA 1902 |

*Composer credits: 61075 (Franklin); 61076 (Franklin)*

**017 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 29, 1936  
 Louis Armstrong – tpt, voc;  
 Leonard Davis, Gus Aiken, Louis Bacon – tpt;  
 Harry White, Snub Mosley, Jimmy Archey – tbn;  
 Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;  
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

|         |                        |          |                     |
|---------|------------------------|----------|---------------------|
| 61059-A | If We Never Meet Again | Dec 906, | Ambassador CLA 1902 |
|---------|------------------------|----------|---------------------|

*Composer credits: 61059 (Gerlach - Armstrong)*

**018 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, May 18, 1936  
 Louis Armstrong – tpt, voc;  
 Leonard Davis, Gus Aiken, Louis Bacon – tpt;  
 Harry White, Snub Mosley, Jimmy Archey – tbn;  
 Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;  
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

|         |                     |           |                     |
|---------|---------------------|-----------|---------------------|
| 61106-A | Lyin' To Myself     | Dec 835,  | Ambassador CLA 1902 |
| 61107-A | Ev'ntide            | Dec 835,  | Ambassador CLA 1902 |
| 61108-A | Swing That Music    | Dec 866,  | Ambassador CLA 1902 |
| 61109-A | Thankful            | Dec 866,  | Ambassador CLA 1902 |
| 61110-A | Red Nose            | Dec 1049, | Ambassador CLA 1902 |
| 61111-A | Mahogany Hall Stomp | Dec 824,  | Ambassador CLA 1902 |

*Composer credits: 61106 (Carmichael - Adams); 61107 (Carmichael); 61108 (Gerlach - Armstrong); 61109 (S. Cahn - S. Chaplin); 61110 (Lake); 61111 (Williams)*

**019 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, summer 1936  
 Louis Armstrong – tpt, voc;  
 Leonard Davis, Gus Aiken, Louis Bacon – tpt;  
 Harry White, Snub Mosley, Jimmy Archey – tbn;  
 Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;  
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

|                  |  |  |                     |
|------------------|--|--|---------------------|
| Dinah            |  |  | Ambassador CLA 1902 |
| Swing That Music |  |  | Ambassador CLA 1902 |

**021 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, early 1937  
 Louis Armstrong – tpt, voc;  
 Leonard Davis, Gus Aiken, Louis Bacon – tpt;  
 Snub Mosley, Jimmy Archey – tbn;  
 Henry Moon Jones, Charlie Holmes – alt, clt; Bingie Madison, Greely Walton – ten, clt;  
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms

|                            |  |  |                     |
|----------------------------|--|--|---------------------|
| St. Louis Blues            |  |  | Ambassador CLA 1903 |
| The Skeleton In The Closet |  |  | Ambassador CLA 1903 |

**022 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 09, 1937  
 Louis Armstrong – tpt, voc;  
 Fleischmann's Yeast Show

- Leonard Davis, Louis Bacon, Henry Red Allen – tpt;  
 Jimmy Archey, J.C. Higginbotham, Snub Mosley – tbn;  
 Oete Clark, Charlie Holmes – alt, clt; Bingie Madison – ten, clt, bar; Albert Nicholas – ten, clt;  
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms  
 Pennies From Heaven Jazz Heritage Society 5289147 I  
 Them Their Eyes Jazz Heritage Society 5289147 I  
 Tiger Rag Jazz Heritage Society 5289147 I
- 023 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Apr. 30, 1937  
 Louis Armstrong – tpt, voc; Fleischmann’s Yeast Show  
*Leonard Davis* or *Shelton Hemphill*, Louis Bacon, Henry Red Allen – tpt;  
 Jimmy Archey, J.C. Higginbotham, Snub Mosley – tbn;  
 Oete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;  
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms  
 I’ve Got A Heart Full Of Rhythm Jazz Heritage Society 5289147 I  
 You Rascal You Jazz Heritage Society 5289147 I  
 On The Sunny Side Of The Street Jazz Heritage Society 5289147 I  
 After You’ve Gone Jazz Heritage Society 5289147 I
- 024 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, May 07, 1937  
 Louis Armstrong – tpt, voc; Fleischmann’s Yeast Show  
 Shelton Hemphill, Louis Bacon, Henry Red Allen – tpt;  
 Jimmy Archey, J.C. Higginbotham, George Washington – tbn;  
 Oete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;  
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms  
 Rhythm Jam Jazz Heritage Society 5289147 I  
 That’s What I Like Jazz Heritage Society 5289147 I  
 Memories Of You Jazz Heritage Society 5289147 I  
 Chinatown, My Chinatown Jazz Heritage Society 5289147 I
- 025 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, May 14, 1937  
 Louis Armstrong – tpt, voc; Fleischmann’s Yeast Show  
 Shelton Hemphill, Louis Bacon, Henry Red Allen – tpt;  
 Jimmy Archey, J.C. Higginbotham, George Washington – tbn;  
 Oete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;  
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms  
 Ida Jazz Heritage Society 5289147 I  
 The Love Bug Will Bite You Jazz Heritage Society 5289147 I  
 Lazy River Jazz Heritage Society 5289147 I  
 Washington And Lee Swing Jazz Heritage Society 5289147 I
- 026 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, May 14, 1937  
 Louis Armstrong – tpt, voc; Fleischmann’s Yeast Show  
 Shelton Hemphill, Louis Bacon, Henry Red Allen – tpt;  
 Jimmy Archey, J.C. Higginbotham, George Washington – tbn;  
 Oete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;  
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms;  
 Louis Bacon – voc (3)  
 I Got Rhythm Jazz Heritage Society 5289147 I  
 I Know That You Know Jazz Heritage Society 5289147 I  
 Rockin’ Chair Jazz Heritage Society 5289147 I  
 Sugar Foot Stomp Jazz Heritage Society 5289147 I
- 027 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, May 14, 1937  
 Louis Armstrong – tpt, voc; Fleischmann’s Yeast Show  
 Shelton Hemphill, Louis Bacon, Henry Red Allen – tpt;  
 George Matthews, J.C. Higginbotham, George Washington – tbn;  
 Oete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;  
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms;  
 Louis Bacon – voc (3)  
 Bugle Blues Jazz Heritage Society 5289147 I  
 Hustlin’ And Bustlin’ For Baby Jazz Heritage Society 5289147 I  
 Shoe Shine Boy Jazz Heritage Society 5289147 I  
 Will You Do A Stomp? Jazz Heritage Society 5289147 I
- 028 LOUIS ARMSTRONG AND HIS ORCHESTRA** New York, Jul. 02, 1937  
 Louis Armstrong – tpt, voc;  
 Shelton Hemphill, Louis Bacon, Henry Red Allen – tpt;  
 George Matthews, J.C. Higginbotham, George Washington – tbn;  
 Pete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;

Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms  
 62328-A Public Melody Number One Dec 1347, Ambassador CLA 1903  
 62329-A Yours And Mine Dec 1369, Ambassador CLA 1903  
 62330-A Red Cap Dec 1347, Ambassador CLA 1903  
*Composer credits: 62328 (Koehler – Arlen); 62329 (Brown – Freed); 62330 (Armstrong – Hecht)*

**029 LOUIS ARMSTRONG AND HIS ORCHESTRA**

New York, Jul. 07, 1937

Louis Armstrong – tpt, voc;  
 Shelton Hemphill, Louis Bacon, Henry Red Allen – tpt;  
 George Matthews, J.C. Higginbotham, George Washington – tbn;  
 Pete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;  
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms  
 62335-A She's The Daughter Of A Planter From Havana Dec 1353, Ambassador CLA 1903  
 62336-A Alexander's Ragtime Band Dec 1408, Ambassador CLA 1903  
 62337-A Cuban Pete Dec 1353, Ambassador CLA 1903  
 62338-A I've Got A Heart Full Of Rhythm Dec 1408, Ambassador CLA 1903  
 62339-A Sun Showers Dec 1369, Ambassador CLA 1903  
*Composer credits: 62335 (Chaplin - Cahn); 62336 (Berlin); 62337 (Norman); 62338 (Armstrong - Gerlach); 62339 (Brown - Freed)*

**028 LOUIS ARMSTRONG AND HIS ORCHESTRA**

Los Angeles, Jan. 12, 1938

Louis Armstrong – tpt, voc;  
 Shelton Hemphill, Louis Bacon, Henry Red Allen – tpt;  
 Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;  
 Pete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;  
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms;  
 Chappie Willet - arr  
 DLA-1132-A Satchel Mouth Swing Dec 1636, Ambassador CLA 1904  
 DLA-1133-A Jubilee Dec 1635, Ambassador CLA 1904  
 DLA-1134-A Struttin' With Some Barbecue Dec 1661, Ambassador CLA 1904  
 DLA-1134-B Struttin' With Some Barbecue Dec uniss 78, Mosaic MD 7-243 III  
 DLA-1135-A The Trumpet Player's Lament Dec 1653, Ambassador CLA 1904  
 DLA-1135-C The Trumpet Player's Lament Dec uniss 78, MCA GRP 16492 LC 6713  
 DLA-1136-A I Double Dare You Dec 1636, Ambassador CLA 1904  
 DLA-1136-B I Double Dare You Dec uniss 78, MCA GRP 16492 LC 6713  
 DLA-1137-A True Confession Dec 1635, Ambassador CLA 1904  
 DLA-1137-B True Confession Dec uniss 78, MCA GRP 16492 LC 6713  
 DLA-1138-A Let That Be A Lesson To You Dec 1661, Ambassador CLA 1904  
 DLA-1138-B Let That Be A Lesson To You Dec uniss 78, MCA GRP 16492 LC 6713  
 DLA-1139-A Sweet As A Song Dec 1653, Ambassador CLA 1904  
*Composer credits DLA-: 1132 (Armstrong - Williams); 1133 (Carmichael - Adams); 1134 (Armstrong); 1135 (Monaco – Burke); 1136 (Shand – Eaton); 1137 (Coslow – Hollander); 1138 (Whiting – Mercer); 1139 (Revel – Gordon)*

**029 LOUIS ARMSTRONG AND HIS ORCHESTRA**

Chicago, Feb, 1938  
 ?air-check Grand Terrace Café

Louis Armstrong – tpt, voc;  
 Shelton Hemphill, Louis Bacon, Henry Red Allen – tpt;  
 Wilbur de Paris, J.C. Higginbotham, George Washington – tbn;  
 Pete Clark, Charlie Holmes – alt, clt; Bingie Madison, Albert Nicholas – ten, clt;  
 Luis Russell – pno; Lee Blair – gtr; Pops Foster – sbs; Paul Barbarin – dms  
 Jammin' Dot Time DT8022  
 After You've Gone Dot Time DT8022  
 Them Their Eyes Dot Time DT8022  
 Blue Rhythm Fantasy Dot Time DT8022  
 I've Got A Heart Full Of Rhythm Dot Time DT8022  
 Riffs (Dunkin' A Donut) Part 1 Dot Time DT8022  
 Riffs (Dunkin' A Donut) Part 2 Dot Time DT8022  
 Mister Ghost Goes To Town Part 1 Dot Time DT8022  
 Mister Ghost Goes To Town Part 2 Dot Time DT8022

**030 REX STEWART AND HIS FIFTY-SECOND STREET STOMPERS**

New York, Mar. 20, 1939

Rex Stewart - cnt; Louis Bacon – tpt; Joe Nanton – tbn; Barney Bigard – clt;  
 Duke Ellington – pno; Brick Fleagle – gtr; Billy Taylor – sbs; Sonny Greer – dms;  
 Louis Bacon – voc (2); Brick Fleagle – arr (1)  
 M-994-1 San Juan Hill Voc/OK 5510, Mosaic MD7-235 VI  
 M-995-1 I'll Come Back For More Voc/OK 5448, Mosaic MD7-235 VI  
 M-996-1 Fat Stuff Serenade Voc/OK 5448, Mosaic MD7-235 VI  
*Composer credits: M-994 (Ellington – Stewart – Fleagle); M-995 (Ellington – Stewart – Fleagle); M-996 (Ellington – R. Stewart)*

This is a wonderful and smoothly swinging session of Duke Ellington side-men, augmented by Rex Stewart's close friend, (white) guitarist and arranger Brick Fleagle, and Louis Bacon on his trumpet and singing. At this time, Bacon might well already have been part of the newly formed Benny Carter Orchestra, that had begun a two-years-long engagement at Harlem's Savoy Ballroom. In 'I'll Be Back For More' we have Bacon's beautiful dark and voluminous singing voice which is a pleasure to listen to. Most solo work on these sides is performed by Rex Stewart himself, in not very exuberant style – as so often – with a bit of "Tricky Sam", Barney Bigard, and the master himself, Duke Ellington. Great music, by all means.

By the way, "Fat Stuff" was Ellington's private nickname for Rex Stewart.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Rex Stewart, Louis Bacon (tp); "Tricky Sam" Nanton (tb); Barney Bigard (cl); Duke Ellington (p); Brick Fleagle (g); Billy Taylor (b); Jack Maisel (dm)*

- *Rust\*2: Rex Stewart (cnt); Louis Bacon (tpt); Joe Nanton (tbn); Barney Bigard (clt); Duke Ellington (pno); Billy Taylor (sbs); Sonny Greer (dms)*

- *Rust\*3,\*4,\*6: Rex Stewart -c; Louis Bacon -t -v; Joe Nanton -tb; Barney Bigard -cl; Duke Ellington -p; Brick Fleagle -g -a; Billy Taylor -sb; Sonny Greer -dm*

Solos ad-lib:

*M-994: DE pno 4; RS o-cnt 8 + 8; RS o-cnt 2+32; JN m-tbn 8; RS o-cnt 8; JN m-tbn 14; RS m-cnt 8; BB clt 7*

*M-995: DE pno 4; RS o-cnt 1+16; DE pno 2; LB voc 32; DE pno 6*

*M-996: DE pno 4; RS m-cnt 2 + 2 + 2 + 2+8 + 2 + 2; RS m-cnt 32; BB clt 32; RS m-cnt 24 + 2 + 2 + 2 + 3*

Four-and-a-half years after Benny Carter's last recording session with his own band and "a few months after his return from Europe, Carter put together an orchestra of top musicians. He fondly remembers them as 'terrific guys, fine musicians and great friends – I loved every one of them. There was no drinking, no drugs and no trouble. ... The band spent long periods during 1939 and 1940 in residence at the Savoy Ballroom in Harlem. These airchecks from that legendary venue are the earliest recorded examples of the orchestra, antedating its first commercial sides by two months" (Berger, Berger, Patrick, Benny Carter, Vol. 2, p.80).

According to Berger, Berger, Patrick, there are parts of about 15 airchecks preserved of Carter's Savoy Ballroom band of 1939/40 (see below), but only one of them have later been issued on LP or CD. These can be found under session 037.

The personnels given are collective, in that they list four trumpet players, whereas only three of them were on duty with the band. Also, there might have occurred some substituting of players that we do not know.

**031 BENNY CARTER AND HIS ORCHESTRA**

Benny Carter – alt, clt, tpt, arr, ldr;

New York,  
aircheck

Apr. 17, 1939  
Savoy Ballroom

Collective personnel for all April to June Savoy Ballroom broadcasts:

Bobby Woodlen; Archie Johnson, Lincoln Mills, Louis Bacon, Joe Thomas – tpt;

Jimmy Archey, Vic Dickenson – tbn; Tyree Glenn – tbn, vib;

James Powell, Carl Frye – alt; Ernie Powell, Castor McCord, Sammy Davis – ten, clt;

Eddie Heywood, Jr. – pno; Arnold Adams – grt; Hayes Alvis – sbs; Henry Morrison, Ted Fields, Keg Purnell – dms

Melancholy Lullaby

not on LP/CD

I'm Coming, Virginia

not on LP/CD

Gin And Jive

not on LP/CD

More Than You Know

not on LP/CD

Honeysuckle Rose (incomplete)

not on LP/CD

This aircheck of Benny Carter's band at the Savoy Ballroom exists, but is not publicly accessible, unfortunately.

Notes:

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

- *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*

- *Rust\*2,\*3,\*4,\*6: not listed*

- *Berger, Berger, Patrick, Benny Carter: collective personnel see session 031 above*

**032 BENNY CARTER AND HIS ORCHESTRA**

Benny Carter – alt, clt, tpt, arr, ldr;

New York,  
aircheck

Apr. 22, 1939  
Savoy Ballroom

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 031 above)

Louis Bacon – voc (6)

Melancholy Lullaby

not on LP/CD

Tea For Two

not on LP/CD

Scandal In A Flat

Jazzup CD 327

I Ain't Got Nobody

not on LP/CD

I'm In The Mood For Swing

Jazzup CD 327

Between The Devil and The Deep Blue Sea

not on LP/CD

Honeysuckle Rose

Jazzup CD 327

Star Dust

not on LP/CD

Melancholy Lullaby (incomplete)

not on LP/CD

This aircheck of Benny Carter's band at the Savoy Ballroom exists, but is not publicly accessible, unfortunately.

Notes:

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

- *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*

- *Rust\*2,\*3,\*4,\*6: not listed*

- *Berger, Berger, Patrick, Benny Carter: collective personnel see session 031 above*

**033 BENNY CARTER AND HIS ORCHESTRA**

Benny Carter – alt, clt, tpt, arr, ldr;

New York,  
aircheck

Apr. 29, 1939  
Savoy Ballroom

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 031 above)

Mercedes Carter – voc (2);

Andy Gibson – arr (1)

When Irish Eyes Are Smiling

not on LP/CD

We've Come A Long Way Together

not on LP/CD

## Blue Skies

not on LP/CD

This aircheck of Benny Carter's band at the Savoy Ballroom exists, but is not publicly accessible, unfortunately.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*
- *Rust\*2,\*3,\*4,\*6: not listed*
- *Berger, Berger, Patrick, Benny Carter: collective personnel see session 031 above*

034 **BENNY CARTER AND HIS ORCHESTRA**New York,  
aircheckMay 06, 1939  
Savoy Ballroom

Benny Carter – alt, clt, tpt, arr, ldr;

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 031 above)

Mercedes Carter – voc (2)

Melancholy Lullaby  
I'm Coming, Virginia  
Have Mercy  
Sugar Foot Stomp (incomplete)  
Solid Mama

not on LP/CD  
not on LP/CD  
not on LP/CD  
not on LP/CD  
not on LP/CD

This aircheck of Benny Carter's band at the Savoy Ballroom exists, but is not publicly accessible, unfortunately.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*
- *Rust\*2,\*3,\*4,\*6: not listed*
- *Berger, Berger, Patrick, Benny Carter: collective personnel see session 031 above*

035 **BENNY CARTER AND HIS ORCHESTRA**New York,  
aircheckMay 08, 1939  
Savoy Ballroom

Benny Carter – alt, clt, tpt, arr, ldr;

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 031 above)

Mercedes Carter – voc (1)

Have Mercy  
Plymouth Rock

not on LP/CD  
Jazzup CD 327

This aircheck of Benny Carter's band at the Savoy Ballroom exists, but is not publicly accessible, unfortunately.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*
- *Rust\*2,\*3,\*4,\*6: not listed*
- *Berger, Berger, Patrick, Benny Carter: collective personnel see session 031 above*

036 **BENNY CARTER AND HIS ORCHESTRA**New York,  
aircheckMay 13, 1939  
Savoy Ballroom

Benny Carter – alt, clt, tpt, arr, ldr;

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 031 above)

Mercedes Carter – voc;

Andy Gibson – arr (1)

The Lady's In Love With You  
A Home In The Clouds  
I Cried For You  
Patty Cake

not on LP/CD  
Jazzup CD 327  
not on LP/CD  
not on LP/CD

This aircheck of Benny Carter's band at the Savoy Ballroom exists, but is not publicly accessible, unfortunately.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*
- *Rust\*2,\*3,\*4,\*6: not listed*
- *Berger, Berger, Patrick, Benny Carter: collective personnel see session 031 above*

037 **BENNY CARTER AND HIS ORCHESTRA**New York,  
aircheckMay 20, 1939  
Savoy Ballroom

Benny Carter – alt, clt, tpt, arr, ldr;

Bobbie Woodlen, Archie Johnson, Lincoln Mills, *Louis Bacon* or *Joe Thomas* – tpt;

Jimmy Archey, Vic Dickenson – tbn; Tyree Glenn – tbn, vib (3);

James Powell, Carl Frye – alt; Ernie Powell, Castor McCord – ten, clt;

Eddie Heywood, Jr. – pno; Arnold Adams – grt; Hayes Alvis – sbs; Ted Fields – dms;

Mercedes Carter – voc (2,4)

Love's Dream (Liebestraum)  
My Heart Has Wings  
Oh, Lady Be Good  
Big Wig In The Wigwam  
Melancholy Lullaby (incomplete)

Jazz Unlimited JU 201 2078  
Jazz Unlimited JU 201 2078  
Jazz Unlimited JU 201 2078  
Jazz Unlimited JU 201 2078  
Jazz Unlimited JU 201 2078

This is what a Benny Carter band sounded live in the very famous New York Savoy Ballroom. His band plays a mixture of jazz/pop titles, a novelty in 'Big Wig In The Wigwam', a modernised Franz Liszt hit of the mid/late nineteenth century and how Benny Carter thought it to be pepped up, and Carter's composition 'Melancholy Lullaby' which served as theme song for the contemporary Carter band.

The personnel is given collectively, thus impeding the identification of some of the soloists. The trumpet jazz solos in the third and fourth titles could be the work of Lincoln Mills with his fast staccato style, whereas I do not hear an Armstrong-style trumpet solo that might have been performed by Louis Bacon. Instead, I would attribute the trumpet solo in the second title to Joe Thomas in his plain and sober style, although this might also be Carter's own work. Bobbie Woodlen played first trumpet in this band as he recalled. There are no trombone solos on these sides – trombonist Tyree Glenn playing the vibraphone solo in 'Lady Be Good' – and I dared to attribute the tenor solo in 'Wigwam' to Ernie Powell according to the tenor sound and style. The clarinet solos are Carter's work. But still, there is only too little solo performance by Benny Carter himself on these sides, whereas the entire arranger's work is his.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*
- *Rust\*2,\*3,\*4,\*6: not listed*
- *Berger, Berger, Patrick, Benny Carter: collective personnel see session 031 above*

Solos ad-lib:

**LD:** BC m-tpt theme 10+11  
**MHHW:** BC alt 16 theme; MC voc 32; EH pno 4 + 3; ?JT o-tpt 1+8  
**OLBG:** ?EP ten 32; TG vib 30; EH pno 2; ?LM o-tpt 14; TF dms 2; BC alt 5+13+4; EH pno 8  
**BWITW:** MC voc 32; BC clt 4+16; ?LM o-tpt 1+8; BC clt 1+7  
**ML:** BC alt 16 + 5 theme

**038 BENNY CARTER AND HIS ORCHESTRA**

Benny Carter – alt, clt, tpt, arr, ldr;

New York,  
aircheckMay 27, 1939  
Savoy Ballroom

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 031 above)

Mercedes Carter – voc

How Strange  
Tea For Twonot on LP/CD  
not on LP/CD

This aircheck of Benny Carter's band at the Savoy Ballroom exists, but is not publicly accessible, unfortunately.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*
- *Rust\*2,\*3,\*4,\*6: not listed*
- *Berger, Berger, Patrick, Benny Carter: collective personnel see session 031 above*

**039 BENNY CARTER AND HIS ORCHESTRA**

Benny Carter – alt, clt, tpt, arr, ldr;

New York,  
aircheckJun. 10, 1939  
Savoy Ballroom

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 031 above)

Mercedes Carter – voc

Blue Evening  
Bye Bye BluesJazzup CD 327  
Jazzup CD 327

This aircheck of Benny Carter's band at the Savoy Ballroom exists, but is not publicly accessible, unfortunately.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*
- *Rust\*2,\*3,\*4,\*6: not listed*
- *Berger, Berger, Patrick, Benny Carter: collective personnel see session 031 above*

**040 BENNY CARTER AND HIS ORCHESTRA**

Benny Carter – alt, clt, tpt, arr, ldr;

New York,  
aircheckJun. 12, 1939  
Savoy Ballroom

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 031 above)

Clementine

not on LP/CD

This aircheck of Benny Carter's band at the Savoy Ballroom exists, but is not publicly accessible, unfortunately.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*
- *Rust\*2,\*3,\*4,\*6: not listed*
- *Berger, Berger, Patrick, Benny Carter: collective personnel see session 031 above*

**041 BENNY CARTER AND HIS ORCHESTRA**

Benny Carter – alt, clt, tpt, arr, ldr;

New York,  
aircheckJun. 17, 1939  
Savoy Ballroom

Collective personnel for all April to June Savoy Ballroom broadcasts: (see session 031 above)

Strange Enchantment

not on LP/CD

This aircheck of Benny Carter's band at the Savoy Ballroom exists, but is not publicly accessible, unfortunately.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: not listed*
- *Carey, McCarthy, Jazz Directory, Vol. 2: not listed*
- *Rust\*2,\*3,\*4,\*6: not listed*
- *Berger, Berger, Patrick, Benny Carter: collective personnel see session 031 above*

**042 FREDDY JOHNSON AND HIS ORCHESTRA**

Paris, France,

Jun. 28, 1939

Louis Bacon – tpt, voc; Alix Combelle – ten, clt;

Freddy Johnson – pno; Johnny Mitchell – gtr; Wilson Myers – sbs; Tommy Benford – dms

|          |                       |            |                            |
|----------|-----------------------|------------|----------------------------|
| OSW-84-1 | Ain't Misbehavin'     | Swing 210, | Chronological Classics 829 |
| OSW-85-2 | Big Wig In The Wigwam | Swing 75,  | Chronological Classics 829 |
| OSW-86-1 | The Blue Room         | Swing 66,  | Chronological Classics 829 |
| OSW-87-1 | Jam With Bacon        | Swing 75,  | Chronological Classics 829 |
| OSW-88-1 | Frenchie's Blues      | Swing 66,  | Chronological Classics 829 |
| OSW-89-1 | Hi-Diddle-Didle       | Swing 210, | Chronological Classics 829 |

Composer credits OSW-: 84 (Waller – Razaf); 85 (Waller); 86 (Rodgers - Hart); 87 (Johnson); 88 (Combelle); 89 (Carlton – Loon - Keldel)

What a beautiful trumpet is played by Louis Bacon, very much in the Armstrong manner, no-nonsense, and swinging straight ahead.

And listen to this great French tenor saxist, Alix Combelle. And that light and swinging piano by the bandleader, together with the less-

regarded but fantastic banjo/guitar player from early Harlem days, Johnny Mitchell. He was a veteran of the Sam Wooding Band touring Europe in the late 1920s. 'Serious' Wilson Myers on strict one-three bass and Jenkins Orphanage pupil Tommy Benford complete the rhythm section in a most swinging but still retained way. Beautiful and exquisite swing music by African American musicians in Europe, mixed up a little with a French aficionado.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Bacon (tp & vo); Alix Combelle (cl & ts); Freddy Johnson (p); John Mitchell (g); Wilson Myers (b); Tommy Benford (dm)

- Carey, McCarthy, *Jazz Directory, Vol. 5*: Louis Bacon (tpt, vcl); Alix Combelle (ten, clt); Freddy Johnson (p); John Mitchell (g); Wilson Myers (bs); Tommy Benford (d)

- Rust\*2, \*3, \*4, \*6: Louis Bacon (tpt, vcl); Alix Combelle (clt, ten); Freddy Johnson (pno); John Mitchell (gtr); Wilson Myers (sbs); Tommy Benford (dms)

Solos ad-lib:

OSW-84: JM gtr 4; LB voc+AC ten obl 30; FJ pno 2; AC ten 16; FJ pno 8; AC ten 8; LB o-tpt+AC ten obl 32

OSW-85: AC ten 1+32; LB o-tpt 32; AC ten 4; FJ pno 4; AC ten 4; FJ pno 4; WM sbs 8; AC clt+LB o-tpt 8

OSW-86: FJ pno 4; LB o-tpt+AC ten 32; FJ pno 30; AC ten 2+32; LB o-tpt 32; AC clt 8; FJ pno 8; JM gtr 8; LB o-tpt+AC ten 8

OSW-87: LB o-tpt 4; LB o-tpt+AC ten 32; FJ pno 32; LB o-tpt 32; AC ten 30; AC ten+LB o-tpt 2

OSW-88: FJ pno 4 + 12 + 12; AC clt 12 + 12; LB o-tpt 12 + 12; WM sbs 12; AC ten 12 + 12; LB o-tpt+AC clt 12

OSW-89: FJ pno 4; FJ pno 16 + 16; LB o-tpt 16 + 16; AC ten 16 + 16; LB o-tpt+AC ten 16 + 16

**043 LOUIS BACON AND HIS ORCHESTRA**

Paris, France,

Jun. 30, 1939

Louis Bacon – tpt, voc; Eddie Brunner, Albert Ferreri – clt, ten;

Freddy Johnson – pno; Roger Chaput – gtr; Wilson Myers – sbs; Tommy Benford – dms

|          |                        |            |                            |
|----------|------------------------|------------|----------------------------|
| OSW-90-1 | Zumba                  | Swing 63,  | Chronological Classics 829 |
| OSW-91-1 | Sweet Lorraine         | Swing 63,  | Chronological Classics 829 |
| OSW-92-1 | Shine                  | Swing 185, | Chronological Classics 829 |
| OSW-93-1 | Panama                 | Swing 185, | Chronological Classics 829 |
| OSW-94-1 | Rhythm Is Our Business | Swing 222, | Chronological Classics 829 |

Composer credits OSW-: 90 (Lara); 91 (Parish - Burwell); 92 (Dabney); 93 (Tyers); 94 (Lunceford – Chaplin – Cahn)

This is Louis Bacon's own recording session, only two days after the Freddie Johnson session of above, and using a good part of the same musicians, but enlarging the European part of the personnel to three. Unfortunately only, I do not feel able to separate the soloistic efforts of Mr. Brunner from those of Mr. Ferreri.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Louis Bacon (tp & vo); Eddie Brunner, Albert Ferreri (cl & ts); Freddy Johnson (p); Roger Chaput (g); Wilson Myers (b); Tommy Benford (dm)

- Rust\*2, \*3, \*4, \*6: Louis Bacon (tpt); Eddie Brunner, Albert Ferreri (clt & ten); Freddy Johnson (pno); Roger Chaput (gtr); Wilson Myers (sbs); Tommy Benford (dms)

Solos ad-lib:

OSW-90: FJ pno 4; LB o-tpt+ens 32; ?AF clt 30; LB o-tpt 32; ?EB ten 2+24; LB o-tpt+ens 8

OSW-91: FJ pno 4; LB voc+AF clt obl 32; FJ pno 2+16; ?EB ten 16; ?AF clt 1+16; LB o-tpt 8; LB o-tpt+ens 8

OSW-92: FJ pno 32; LB o-tpt 32; ?EB ten 16; ?AF clt 16; LB o-tpt+ens 32

OSW-93: LB o-tpt 16+16; ?EB ten 16+16; FJ pno 16+?AF clt 2+16; LB o-tpt+ens 16+16+16

OSW-94: FJ pno 4; LB o-tpt+ens 16; ?EB ten 16+16; FJ pno 16+16; LB o-tpt 16+16; ?AF ten 16+16; LB o-tpt+ens 16+16

**044 WILLIE LEWIS AND HIS NEGRO BAND**

Zürich, Switzerland,

Jun. 19, 1941

Willie Lewis – alt, voc, ldr;

Henry Mason, Louis Bacon – tpt; Billy Burns – tbn;

Ernst Höllerhagen – clt, alt; Denis Chapellet, Johnny Russell – ten;

Alfred Siegrist – pno; Peter Angst – gtr; June Cole – sbs; Tommy Benford – dms

|        |                            |          |                            |
|--------|----------------------------|----------|----------------------------|
| 1886-  | What Will I Do?            | ES 4067, | Chronological Classics 880 |
| 1887-  | Happy Feet                 | ES 4067, | Chronological Classics 880 |
| 1888-  | Baby, Ain't You Satisfied? | ES 4068, | Chronological Classics 880 |
| 1889-2 | Ti-Pi-Tin                  | ES 4068, | Chronological Classics 880 |
| 1890   | Les Bateliers De La Volga  | ES 4069, | Chronological Classics 880 |
| 1891   | Bacon's Blues              | ES 4071, | Chronological Classics 880 |
| 1892-  | Lover, Come Back To Me     | ES 4070, | Chronological Classics 880 |
| 1893-  | Roses Of Picardy           | ES 4069, | Chronological Classics 880 |
| 1894-  | I Ain't Got Nobody         | ES 4071, | Chronological Classics 880 |
| 1895-  | Swinging At Chez Florence  | ES 4070, | Chronological Classics 880 |

Composer credits: 1886 (Berlin); 1887 (Ager – Yellen); 1888 (Mason); 1889 (Grever – Leveen); 1890 (trad.); 1891 (Bacon); 1892 (Romberg); 1893 (Haydn – Wood); 1894 (Graham – Williams); 1895 (Hellmann)

The Willie Lewis Orchestra had their range of activities in Europe from 1934 on, featuring a number of Harlem musicians that had found their way to Europe in succession of the famed Sam Wooding Band of the 1920s. They performed nearly everywhere in Europe, with the exception of Germany, where black jazz musicians were not welcomed by the Nazis. The start of WW II surprised them in Belgium, and they luckily found a way to the neutral Switzerland, returning back to the USA via Portugal in late 1941. Earlier on, they had chances to record in Zürich, Switzerland, which had a fine group of jazz aficionados to support the band.

The main soloists were Louis Bacon on trumpet, tenor saxophonist Johnny Russell, and on clarinet the great Ernst Höllerhagen (who, by the way, came from my – KBR's – own close home region of Cologne, Düsseldorf, Wuppertal). Billy Burns might not have owned compelling improvisational talent, but what can be heard from his horn is sounding very good, yet rather scarce, and might have been played from scores. Listen to his outing at the start of 'Roses Of Picardy'.

And listen to the very nice drumming of former Jenkins Orphanage pupil Tommy Benford:

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Louis Bacon, Henry Mason (tp); Billy Burns (tb); Willie Lewis (as & vo); Ernest Hollerhagen (as & cl); Johnny Russell, Denis Chappellet (ts); Alfred Siegrist (p); Peter Angst (g); June Cole (b & vo); Tommy Benford (dm)*  
 - *Carey, McCarthy, Jazz Directory, Vol. 5: Louis Bacon, Henry Mason (tpt); Billy Burns (tbn); Willie Lewis (alt, vcl); Ernest Hollerhagen (clt, alt); Johnny Russell, Denis Chappellet (ten); Alfred Siegrist (p); Peter Angst (g); June Cole (bs, vcl); Tommy Benford (d)*  
 - *Rust\*2,\*3,\*4,\*6: Louis Bacon, Henry Mason (tpt); Billy Burns (tbn); Willie Lewis (alt, ldr, vcl); Ernest Hollerhagen (clt, alt); Johnny Russell, Denis Chappellet (ten); Alfred Siegrist (p); Peter Angst (g); June Cole (bs, vcl); Tommy Benford (d)*

Solos ad-lib:

1886: *LB o-tpt 16 + 8; JR ten 16; EH clt 1+8; JR ten 8; AS pno 8*  
 1887: *LB o-tpt 16; JR ten 16; BB o-tbn 1+2+2+1+2; TB dms 8 + 4*  
 1888: *LB o-tpt 32; JR ten 1+14; EH clt 2+8; JR ten 8; TB dms 8*  
 1889: *WL voc 16+16+16; TB dms 2; LB o-tpt 16+16+16*  
 1890: *TB dms 4; BB o-tbn 6+6; EH clt 16; JR ten 1+12; ?HM m-tpt 16*  
 1891: *LB o-tpt 12; EH clt 12; JR ten 12*  
 1892: *EH clt 2+32; LB o-tpt 16; BB o-tbn 4*  
 1893: *BB m-tbn 16; LB o-tpt 1+12; EH clt 1+14; JR ten 2+14; EH clt 6*  
 1894: *JR ten 4 + 4; AS pno 4; WL voc 32; LB o-tpt 16; JR ten 1+8; LB o-tpt 8; TB dms 4*  
 1895: *AS pno 4; EH clt 2+16; JR ten 16; TB dms 1; LB o-tpt 16; BB o-tbn 8*

**045 WILLIE LEWIS AND HIS NEGRO BAND**

Zürich, Switzerland,

Jun. 27, 1941

Willie Lewis – alt, voc, ldr;

Henry Mason, Louis Bacon – tpt; Billy Burns – tbn;

Ernst Höllerhagen – clt, alt; Denis Chappellet, Johnny Russell – ten, clt;

Alfred Siegrist – pno; Peter Angst – gtr; June Cole – sbs; Tommy Benford – dms

|       |                           |          |                            |
|-------|---------------------------|----------|----------------------------|
| 1920- | Christmas Night In Harlem | ES 4078, | Chronological Classics 880 |
| 1921- | Ol' Man River             | ES 4079, | Chronological Classics 880 |
| 1922- | Christopher Columbus      | ES 4079, | Chronological Classics 880 |
| 1923- | I've Found A New Baby     | ES 4078, | Chronological Classics 880 |
| 1924- | After You've Gone         | ES 4080, | Chronological Classics 880 |
| 1925- | Body And Soul             | ES 4080, | Chronological Classics 880 |

*Composer credits: 1920 (Scott); 1921 (Kern); 1922 (Berry – Rauaf); 1923 (Williams); 1924 (Creamer – Layton); 1925 (Green – Heyman – Sour – Eytton)*

This is the second session of the Willie Lewis band in Zürich of one week later.

We hear fine "freakish" sounds and an interesting arrangement on Cecil Scott's 'Christmas Night In Harlem'. On the whole, we can observe the band on their way to cautiously modernise their sound and performances. And I wonder where they got their arrangements from. WW II was in full progress, and postal connections between the USA and Europe certainly were extremely prevented. Were they written by band members, or were they distributed from the US. I do not know. But it is great music, yet under the most detrimental conditions.

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Louis Bacon, Henry Mason (tp); Billy Burns (tb); Willie Lewis (as & vo); Ernest Hollerhagen (as & cl); Johnny Russell, Denis Chappellet (ts); Alfred Siegrist (p); Peter Angst (g); June Cole (b & vo); Tommy Benford (dm)*  
 - *Carey, McCarthy, Jazz Directory, Vol. 5: Louis Bacon, Henry Mason (tpt); Billy Burns (tbn); Willie Lewis (alt, vcl); Ernest Hollerhagen (clt, alt); Johnny Russell, Denis Chappellet (ten); Alfred Siegrist (p); Peter Angst (g); June Cole (bs, vcl); Tommy Benford (d)*  
 - *Rust\*2,\*3,\*4,\*6: Louis Bacon, Henry Mason (tpt); Billy Burns (tbn); Willie Lewis (alt, ldr, vcl); Ernest Hollerhagen (clt, alt); Johnny Russell, Denis Chappellet (ten); Alfred Siegrist (p); Peter Angst (g); June Cole (bs, vcl); Tommy Benford (d)*

Solos ad-lib:

1920: *LB o-tpt 16; ?WL alt 14; JR ten 8*  
 1921: *TB dms 2; LB o-tpt 4+16; TB dms 3+3 + 4 + 4+16*  
 1922: *JR ten 16; LB o-tpt 16; JR ten 8*  
 1923: *JR ten 6+14+6; LB o-tpt 32; EH clt 30; AS pno 8*  
 1924: *AS pno obl 32; WL voc 36; JR ten 4+32 + 2; LB o-tpt 4+12 + 20; TB dms 4*  
 1925: *?HM m-tpt 16; JR ten 32; EH clt 8*

**046 COOTIE WILLIAMS AND HIS ORCHESTRA**

New York,

Apr. 01, 1942

Cootie Williams – tpt, ldr;

Milton Fraser, Louis Bacon, Joe Guy – tpt;

Jonas Walker, Robert 'Mack' Horton, Sandy Williams – tbn;

Charlie Holmes, Eddie 'Cleanhead' Vinson – alt; Bob Dorsey, Greely Walton – ten; John Williams – bar;

Ken Kersey – pno; Norman Keenan – sbs; George Ballard – dms;

Louis Bacon – voc (2); Eddie 'Cleanhead' Vinson – voc (3)

|          |                        |               |                            |
|----------|------------------------|---------------|----------------------------|
| C-4205-1 | Sleepy Valley          | OK uniss 78,  | Chronological Classics 827 |
| C-4206-1 | Marcheta               | OK unissued,  | Chronological Classics 827 |
| C-4207-1 | When My Baby Left Me   | Col uniss 78, | Chronological Classics 827 |
| C-4208-1 | Fly Right (Epistrophy) | Col uniss 78, | Chronological Classics 827 |

*Composer credits: C-4205 (unknown); C-4206 (unknown); C-4207 (Williams – Vinson); C-4208 (Monk – Clarke – Williams)*



This is the first recording session of Cootie Williams' legitimately own band. All recordings under his own name before had been cut by musicians drawn from the Ellington band, or from the Benny Goodman band, respectively. On these sides, Cootie presents a first common title featuring him as main soloist with his well-known muted trumpet sound changing over to his sharp and urgent sound. He is followed by – probably – Bob Dorsey on tenor sax for 12 bars, then in his sharp sound again.

'Marcheta' is a swing tune with little South American influences, which is sung by trumpet player Louis Bacon, well-known for his Louis Armstrong-influenced trumpet playing. And it is Bob Dorsey and Cootie again, and finally Kenny Kersey on piano with some nice piano tinkling.

The next number is a blues in typical 'Cleanhead' Vinson manner with his 'jumping' vocal, accompanied by Cootie or Dorsey again. I assume the tenor saxophone soloist to be Bob Dorsey because he owns a "modern" tone and plays a "modern" phrasing which I would not assume to be delivered by former Luis Russell player Greely Walton.

Early signs of be-bop stylistic and harmonics can be detected in 'Fly Right' – or named 'Epistrophy' later, a title originated by Thelonious Monk and Kenny Clarke, they both pathfinders for be-bop jazz. The entire title is a succession solo choruses by Cootie Williams introducing the tune softly at first, then changing over to his harsh and sharp style. He is followed by young pianist Kenny Kersey who seems to have some difficulties with these un-orthodox changes. The third chorus is played by the young Dizzy Gillespie pupil Joe Guy playing surprisingly softly and moderately, but "firing" some fast bop phrases later-on. And - finally - it is Cootie Williams again playing the strange theme in his own soft and sharp manners.

Very sadly, there are no other instrumental soloists, although the band personnel have so many musical forces in their ranks. A pity, again!

Notes:

- *DeLaunay, New Hot Discography 1948: not listed*

- *Rust\*2,\*3,\*4,\*6: Cootie Williams, Milton Fletcher, Louis Bacon, Joe Guy (tpt); Jonas Walker, Robert Horton, Sandy Williams (tbn); Charlie Holmes, Eddie 'Cleanhead' Vinson (alt); Bob Dorsey, Greely Walton (ten); John Williams (bar); Kenny Kersey (pno); Norman Keenan (sbs); George Ballard (dms); Louis Bacon (voc); Eddie Vinson (voc)*

Ad-lib soloists:

C-4205: CW m-tpt 1+24; BD ten 12; CW m-tpt 7  
 C-4206: LB voc 31; BD ten 8; CW o-tpt 16; KK pno 8  
 C-4207: ECV voc+CW m-tpt obl 12 + 12; ECV voc+BD ten 12 + 8  
 C-4208: CW o-tpt 32; KK pno 32; JG o-tpt 32; CW m-tpt 32

047 **GARVIN BUSHELL**

New York,

Oct. 13, 1944

Louis Bacon – tpt;  
 Garvin Bushell - clt, alt; Ed Williams – ten;  
 Freddy Johnson – pno; Wellman Braud – sbs; George Ward – dms;  
 Russ Leonard – voc

|                       |    |              |
|-----------------------|----|--------------|
| White Sands           | A1 | not on LP/CD |
| Don't Ever Leave Me   | A1 | not on LP/CD |
| Hold Back The Dawn    | A1 | not on LP/CD |
| The Stars Looked Down | A1 | not on LP/CD |

*Note: The above issue is an album with no label and record-number!*

048 **WILBUR DE PARIS AND HIS "NEW" NEW ORLEANS BAND**

New York,

May 09, 1960

Sidney de Paris – cnt; Doc Cheatham – tpt; Wilbur de Paris – tbn, vtb; Garvin Bushell – clt, bassoon;  
 Sonny White – pno, org; John Smith – bjo, gtr; Hayes Alvis – sbs; Wilbert Kirk – dms;  
 Louis Bacon – voc (3,4)

|      |                                   |                      |
|------|-----------------------------------|----------------------|
| 4540 | Minorca                           | Atlantic SD1336 (LP) |
| 4541 | Creole Lve Call                   | Atlantic SD1336 (LP) |
| 4542 | Tell 'Em About Me                 | Atlantic SD1336 (LP) |
| 4543 | Baby, Won't You Please Come Home? | Atlantic SD1336 (LP) |
| 4544 | That Thing Called Love            | Atlantic SD1336 (LP) |
| 4545 | Railroad Man                      | Atlantic SD1336 (LP) |