

# THE RECORDINGS OF BILL COLEMAN

## An Annotated Tentative Personnel - Discography

COLEMAN, 'Bill' William Johnson, Born: Centerville, Kentucky 4th August, 1904; Died: Toulouse, France, 24<sup>th</sup> August, 1981  
trumpet/flugel horn/vocals

Moved with family to Cincinnati in 1909. Early efforts on clarinet and 'C' melody sax, then specialized on trumpet. Worked for Western Union as a messenger boy, took trumpet lessons from Wingie Carpenter. Debut in amateur band led by J.C. Higginbotham, also played in a roadhouse quintet with Edgar Hayes. First professional work with Clarence Paige, also worked with Wesley Helvey in Cincinnati, then joined band led by Lloyd and Cecil Scott, moved with them to New York in December 1927. Worked in Lloyd W. Scott's Band until joining Luis Russell in 1929, then rejoined his colleagues in Cecil Scott's Bright Boys (late 1929 to spring 1930). Worked with Charlie Johnson (1930), then spells with Bobby Neal and Johnny Monnegue (sic, aka Montague - KBR) before rejoining Luis Russell twice (1931-32). Toured with Ralph Cooper's Congo Knights, then went to Europe with Lucky Millinder (June until October 1933), joined Benny Carter in New York (late 1933). With Teddy Hill (late 1934 to spring 1935) - during this period recorded with Fats Waller. Returned home to play briefly with Clarence Paige again (July and August 1935), then sailed to Europe to work in Freddie Taylor's Band (September 1935). Left Paris for residency in Bombay, India, with Leon Abbey's Orchestra (November 1936 to April 1937). Returned to Paris, where he joined Willie Lewis from June 1937 until December 1938, then co-led Harlem Rhythmakers/Swing Stars in Cairo and Alexandria. Left Egypt to return to U.S.A. in March 1940, joined Benny Carter's Orchestra in May 1940. Worked with Fats Waller before joining Teddy Wilson Sextet from July 1940 until May 1941. With Andy Kirk's Band from September 1941 until February 1942, did radio work with Roger Kay's Band and toured with Noble Sissle. Led own trio at Café Society, New York (late 1942 to early 1943), then spent ten months in pianist Ellis Larkins' Trio (including Carnegie Hall Concert on 10<sup>th</sup> April 1943). With Mary Lou Williams' Trio (1944), then on West Coast with John Kirby Sextet (early 1945), returned to New York, then led co-led band with George Johnson at Savoy, Boston (June 1945), later that year did U.S.O. overseas tour with Herbie Cowens, played a month in Japan. Worked with Sy Oliver (late 1946-47), worked in Billy Kyle's Sextet (late 1947-48). Moved to France in December 1948. Other than vacations in the U.S.A. in 1954 and 1958, Bill lived in France for the rest of his life, he led his own band there and in Belgium, Switzerland, Holland, Sweden, Italy, Spain, and Germany. Made many appearances at European Jazz Festivals, including guest spot with Count Basie at Antibes in 1961. Toured Britain as a soloist in 1966 and 1967, was featured at 'Jazz Expo' in London (October 1969). Toured extensively during the mid 1970s. (J. Chilton, Who's Who of Jazz)

### STYLISTICS

#### STYLE

Coleman owns a very individual horizontal legato style, often bending notes, emphasizing high notes with a soft shake, and ending important notes - often ninths - with an upward "rip". His playing is of an elegant beauty, and although acidly sharp sometimes, it does not lack softness and melody.

#### TONE

Coleman's tone on trumpet is very clean, sharp-cut, and strong.

#### VIBRATO

Very soft vibrato with little amplitude, but often using final shake at a tone's finish.

#### TIME

Very strong and urgent time, at the tip of the rhythm. No dragging or leaning-back.

#### PHRASING

Plays long and extended phrases matching his horizontal style, with good swing.

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: Bill Coleman
- Probable, generally agreed, but not documented identifications are listed in italics, thus: *Bill Coleman*
- 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: (*Bill Coleman*)

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

As always in my discographies on this website I have written recording sessions with their headings, dates, titles and names of musicians in italics, whenever I am convinced that the eponymous musician of this discography is not part of the accompanying group of this session!

Documented names of musicians if known – in recording ledgers or on record labels – are listed in bold letters.

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

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

## BILL COLEMAN

### 001 LUIS RUSSELL AND HIS ORCHESTRA

New York, Sep. 06, 1929

Bill Coleman, Henry Red Allen – tpt; J.C. Higginbotham – tbn, voc (2);  
Charlie Holmes – alt; Albert Nicholas – alt, clt; Teddy Hill – ten;  
Luis Russell – pno; Will Johnson – gtr, bjo; George Pops Foster – sbs; Paul Barbarin – dms, vib;  
Henry Red Allen, J.C. Higginbotham, Louis Metcalf – voc trio (1)

402938-C	The New Call Of The Freaks	OK 8734,	Retrieval RTR 79023
402939-C	Feeling The Spirit	OK 8766,	Retrieval RTR 79023
402940-B	Jersey Lightning	OK 8734,	Retrieval RTR 79023

*Composer credits are: 402938 (Barbarin); 402939 (Russell); 402940 (Russell)*

When Metcalf left the Russell band shortly before this session for an engagement at the Connie's Inn Revue, Russell hired fellow New Orleans player Henry 'Red' Allen, who had come to New York to fulfil an invitation to record for the Victor company under his own name, but obviously using Russell's personnel. 25-years-old Bill Coleman was lured away from the Scott brothers' bands for a few months in late 1929. String-bass player George Murphy 'Pops' Foster had come from New Orleans in February 1929 and joined the Russell band replacing the tuba player. With his sharp-cut slap-bass rhythm he propelled the band into a different direction, away from the regular - sometimes plodding - New York rhythm sections to a Southern manner of "light" and airy rhythm. This definitely caused the change-over to the string-bass in jazz music in the immediate future.

Also, as one-half of the musicians now were of New Orleans origin, a very light and swinging style of four-beat music resulted, with little scored arrangements, creating a new feeling for big band music, leading straight into Swing.

Interesting new ideas of arranging appear: the rapidly changing harmonising of each bar (Bb6 / Bb+ / Bb / Bb+) of the solo parts of piano, clarinet, trombone and trumpet 8-bar periods in 'New Call Of The Freaks', the long sustained notes of the clarinet with the band riffing below in 'Feeling The Spirit', and the unusually fast tempo of c. 300 bpm in 'Jersey Lightning'. And it is also most interesting that a drummer – of all musicians – imagines and invents the tune 'Call Of The Freaks' with this configuration and harmonic concept ... and words! Very freakish! The more so, Paul Barbarin also composed a number of often-played tunes of the "New Orleans" repertoire, such as 'Bourbon Street Parade', and was co-composer of quite a number of titles of the Russell band's repertoire.

It has to be mentioned that – although most of the trumpet solo work is done by 'Red' Allen on these sides - the trumpet soloist in 'Feeling The Spirit' is Bill Coleman! (Bill Coleman, Trumpet Story, p. 66). He solos for 16 bars, not for 4 bars only after 12 bars by Allen, as Chilton assumed and stated (J. Chilton, Ride, Red, Ride, p.41).

#### Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Henry Allen, Bill Coleman (tp); J.C. Higginbotham (tb); Albert Nicholas (cl & as); Charlie Holmes (as & ss); Teddy Hill (ts); Luis Russell (p & arr); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm)

- Rust\*2: Henry Allen, Bill Coleman (tpt); J.C. Higginbotham (tbn, vcl); Albert Nicholas (clt); Charlie Holmes (sop, alt); Teddy Hill (ten); Luis Russell (pno, ldr); Will Johnson (bjo, gtr); Pops Foster (sbs); Paul Barbarin (dms); vcl chorus of the band.

- Rust\*3: Henry Allen, Bill Coleman -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Teddy Hill -ts; Luis Russell -p -ldr; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d; v trio (Allen -Higginbotham -another).

- Rust\*4,\*6: Luis Russell -p -dir; Henry Allen, Bill Coleman -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Teddy Hill -ts; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vib; v trio (Henry Allen -J.C. Higginbotham -Louis Metcalf).

### 002 LOU AND HIS GINGER SNAPS

New York, Sep. 13, 1929

Bill Coleman, Henry Red Allen – tpt; J.C. Higginbotham – tbn;  
Charlie Holmes – alt; Albert Nicholas – alt, clt; Teddy Hill – ten;  
Luis Russell – pno; Will Johnson – gtr, bjo; George Pops Foster – sbs; Paul Barbarin – dms

9006-1	Broadway Rhythm	Ban 6536,	Retrieval RTR 79023
9007-1	The Way He Loves Is Just Too Bad	Ban 6540,	Retrieval RTR 79023
9007-2	The Way He Loves Is Just Too Bad	Ban 6540,	Retrieval RTR 79023

*Composer credits are: 9006 (Joffe - Thomas); 9007 (Curtis – Rose - Robin)*

Although all the classic Luis Russell band recordings were cut for OKeh – a few later ones were made for Brunswick/Vocalion and Victor – this session was for Melotone, and the band name had apparently to be "aliased".

Arrangements are un-inspiring and below Russell's arranging abilities, and un-fitting for the band, probably stock-arrangements. I assume that they were not part of the band's book, and that they were asked to be played by the recording officials.

Allen's solo parts are rhythmically un-eventful and Higginbotham's trombone break in the first tune out-of-place. The whole affair lacks the Russell band's natural swing and drive. Charlie Holmes' solos, yet, shine throughout. These are weak performances as compared with the regular output of the Russell band. Just as at the foregoing session we must mention that Bill Coleman takes an 8-bar solo on the middle-eight of the second chorus of 'Broadway Rhythm' (Bill Coleman, Trumpet Story, p. 66).

#### Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Henry Allen, Bill Coleman (tp); J.C. Higginbotham (tb); Albert Nicholas (cl & as); Charlie Holmes (as & ss); Teddy Hill (ts); Luis Russell (p & arr); Will Johnson (g); Pops Foster (b); Paul Barbarin (dm)

- Rust\*2: Henry Allen, Bill Coleman (tpt); J.C. Higginbotham (tbn, vcl); Albert Nicholas (clt); Charlie Holmes (sop, alt); Teddy Hill (ten); Luis Russell (pno, ldr); Will Johnson (bjo, gtr); Pops Foster (sbs); Paul Barbarin (dms); vcl chorus of the band.

- Rust\*3: Henry Allen, Bill Coleman -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Teddy Hill -ts; Luis Russell -p -ldr; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d

- Rust\*4,\*6: Luis Russell -p -dir; Henry Allen, Bill Coleman -t; J.C. Higginbotham -tb -v; Albert Nicholas -cl -as; Charlie Holmes -ss -as; Teddy Hill -ts; Will Johnson -bj -g; Pops Foster -sb; Paul Barbarin -d -vib; v trio (Henry Allen -J.C. Higginbotham -Louis Metcalf).

Notable differences of takes (from Howard Rye in N&N 24. Thanks!):

9007-1: Reed figure interjected between trumpet lead of 2<sup>nd</sup> chorus and alto sax solo / No fumble in final 8 bars of Red Allen's trumpet solo

9007-2: Alto sax solo takes over directly from trumpet lead of second chorus / Marked fumble or hesitation during final 8 bars of Red Allen's trumpet solo

#### 003 CECIL SCOTT AND HIS BRIGHT BOYS

New York,

Nov. 19, 1929

Bill Coleman, Frank Newton – tpt; Dicky Wells – tbn;

John Williams, Harold McFerran – alt, clt; Cecil Scott – ten, clt, bar;

Don Frye – pno; Rudolph Williams – bjo; Mack Walker – bbs; Lloyd Scott – dms;

Frank Newton & chorus – voc (1)

57709-1 Lawd, Lawd

Vic V-38098,

Frog DGF 11

57710-1 In A Corner

Vic V-38098,

Frog DGF 11

57711-2 Bright Boy Blues

Vic V-38117,

Frog DGF 11

57712-1 Springfield Stomp

Vic V-38117,

Frog DGF 11

Composer credits are: 57709 (Cecil Scott); 57710 (Cecil Scott); 57711 (C. Scott – Frye); 57712 (C. Scott – Frye)

Here, we have the Scott Brothers' band of almost three years later. And they certainly have developed into a respectable, acclaimed and swinging dance unit, still maintaining their early novelty numbers and their gimmicks.

Thus the first title, 'Lawd, Lawd' is – after a 12-bar well harmonized ensemble introduction – nothing else but a trumpet solo chorus, three scat-vocal choruses cum band choir answering the same syllables, and one alto sax solo. No arrangement, but only an obvious very effective way of exciting the public ... and the management and the owner of the Savoy Ballroom (see below). It certainly is very interesting to note the different ways of recipience of our music by contemporary listeners/dancers or lovers of jazz music of today. In my ears the tune offers little musical content. 'In A Corner' has a phantastic theme chorus by Dicky Wells' trombone, and – after a short piano solo by Don Frye – has Cecil Scott's sandpaper clarinet riffing over later Stuff Smith bassist Mack Walker's tuba. Here again, alas, the tune deteriorates at the end with some meaningless baritone sax riffs played by Cecil Scott. No arranged tune-finish. 'Bright Boy Blues' is a relaxed blues composition with phantastic Dicky Wells on trombone. In 'Springfield Stomp' we finally have a fine big band arrangement, with great trombone and some interesting scoring for reeds – by Cecil Scott, obviously. On all four titles, Lloyd Scott uses his high-hat in a very modern way.

Some musicians of this group were used by Clarence Williams for his recording session for Victor on April 16, 1929.

#### Notes:

- Delaunay, *New Hot Discography 1948*: Bill Coleman, Frank Newton (tp); Dicky Wells (tb); Cecil Scott (cl & bs); John Williams (as); Harold McFerran (as); Don Frye (p); Rudolph Williams (g); Walk Walker (b); Lloyd Scott (dm)

- B. Rust, *Victor Master Book, Vol. 2*: 2t; tb; 3s; p; bj; bb; d; singing by the band

- Rust\*2,\*3,\*4,\*6: Bill Coleman, Frank Newton (tpt); Dicky Wells (tbn); John Williams, Harold McFarren (alt); Cecil Scott (clt, ten, bar); Don Frye (pno); Rudolph Williams (bjo); Mack Walker (bbs); Lloyd Scott (dms, ldr); with vocal chorus by the band (1)

- B. Coleman, *Trumpet Story*, p.53: "We composed a number called 'Lawd-Lawd' and decided to really break it in one Sunday at the Savoy. Frankie Newton sang the words and we answered him, singing the same words. Frankie scatted the middle part and there were no other works except 'Lawd-Lawd'. We played it on the second set alternating with Fess Williams and it went over so big with the crowd that it was the only number we played on that set. The people kept shouting 'Lawd-Lawd' every time we finished it. And when we came back on the stand again, there was shouting for the same number. The manager of the Savoy, Charles Buchanan, the owner of the place, Moe Gale, and his father, came out of their office to see what all the shouting was about. Everyone was so enthusiastic about 'Lawd-Lawd' that it really tied up the contract for our coming engagement at the Savoy."

#### Tunes structures:

57709 *Lawd, Lawd* Key of Bb / C / Bb

Victor

(Intro 12 bars ens)(Chorus 1 32 bars AABA BC o-tpt 30 – DW o-tbn 2)(Chorus 2 32 bars AABA FN scat-voc+ chorus)(Chorus 3 32 bars AABA FN scat-voc+chorus 30 - ?JW alt 2)(Chorus 4 32 bars AABA ?JW alt+ voc background)(Chorus 5 32 bars AABA FN scat-voc+chorus+ CS bar)

57710 *In A Corner* Key of Eb / Bb / Eb

Victor

(Intro 16 bars ens 14 – DW o-tbn 2)(Chorus 1 32 bars AABA DW o-tbn 16 – FN o-tpt 7 – DW o-tbn 1+6 – ens 2)(Bridge 2 bars DF pno modulation to Bb)(blues-chorus 12 bars DF pno)(Bridge 2 bars ens modulation to Eb)(Chorus 2 32 bars AABA CS clt+rhythm)(Chorus 3 32 bars AABA CS bar+rhythm)(Coda 2 bars CS bar + ens)

57711 *Bright Boy Blues* Key of C

Victor

(Strain A 20 bars ens)(Bridge 4 bars DF pno 2 – DW o-tbn 2)(Strain B1 12 bars clts 8 – DW o-tbn 2 – ens 2)(Strain B2 12 bars clts 8 – DW o-tbn 2 – clts 1 – LS dms 1)(Chorus 12 bars ens)(Coda 4 bars ens)

57712 *Springfield Stomp* Key of F

Victor

(Intro 16 bars ens)(Strain A 18 bars BC o-tpt 14 – ens 4)(Chorus 1 32 AABA saxes)(Chorus 2 32 bars AABA brass 16 – saxes 8 – brass 6 - LS tom-tom 2)(Bridge 2 bars LS tom-tom)(Chorus 3 32 bars AABA DW m-tbn 14 – CS ten 2+6 – DW o-tbn 2+6 – ?BC o-tpt 1 – DW o-tbn 1)(Chorus 4 32 bars AABA ens 7 - FN o-tpt 1+6 – CS ten 2 - ?JW alt 6 – DF pno 2 – ens 8) (Tag 4 bars ens)

#### 004 DON REDMAN AND HIS ORCHESTRA

New York,

Sep. 24, 1931

Don Redman – alt, ldr;

Leonard Davis, Bill Coleman, Henry Red Allen – tpt;

Claude Jones, Fred Robinson, Bennie Morton – tbn;

Rupert Cole, Edward Inge – alt, clt; Robert Carroll – ten, clt;

Horace Henderson – pno; Talcott Reeves – bjo, gtr; Bob Ysaguirre – bbs, sbs; Manzie Johnson – dms, vib;

Don Redman – voc (1,3); Lois Deppe – voc (2); Horace Henderson – arr (1); Don Redman – arr (2,3,4,5)

E-37222-A I Heard

Br 01280,

HEP CD 1001

E-37223-A Trouble, Why Pick On Me ?

Br 6233,

Chronological Classics 543

E-37224-A	Shakin' The African	Br 01244,	Chronological Classics 543
E-37225-A	Chant Of The Weed	Br 6211,	Chronological Classics 543
E-37225-B	Chant Of The Weed	Br A-500160,	RA CD 3

Composer credits: E-37222 (Redman – Mills); E-37223 (Redman); E-37224 (Koehler – Arlen); E-37225 (Redman – Mills)

Don Redman reminisced about his first band (Frank Driggs, Don Redman Jazz Composer-Arranger, in 'Jazz Panorama): "I barely had the band organized when Irving Mills had gotten me a recording contract with Brunswick. Mills and Horvath were set to manage the band, but they were cut out when Rockwell took over. We rehearsed for two weeks and I didn't even have my trombone section set when we cut the first sides. Red Allen had to fill in for Sidney de Paris, because he was kind of temperamental and didn't show up for the date. Leonard Davis and Shirley Clay were with the band then, and so was Bennie (sic) Morton. Fred Robinson was also in the band but he quit after a while because he wasn't getting enough solo work. I thought Bennie was the best around in those days anyway."

This then are the first recordings of the newly assembled Don Redman Orchestra, with their provisional personnel, yet. The band is full of fire and extraordinarily but smoothly swinging.

But Len Davis was not Don Redman's considered lead-trumpet player. That was Langston Curl, first trumpet with McKinney's Cotton Pickers, who at - that time - still was with McKinney's Cotton Pickers. As second trumpeter, Bill Coleman was with the band, but he cannot be distinguished at any spot on these sides as all soloistic exposure goes to Red Allen. The main soloist is Red Allen, he, yet, a substitute for Sidney de Paris. And there is great Bennie (sic!) Morton on his smooth trombone, very unconventional Ed Inge on the clarinet and fine Robert Carrol from Horace Henderson's Wilberforce Band on tenor sax. And, listen to this rhythm section!

#### Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Langston Curl, Leonard Davis, Henry Allen (tp); Claude Jones, Fred Robinson, Benny Morton (tb); Edward Inge, Don Redman, Rupert Cole, Robert Carroll (s); Horace Henderson (p & arr); Talcott Reeves (bjo); Bob Ysaguirre (b); Manzie Johnson (dm); Don Redman (vo & arr); Lois Deppe (vo)

- Rust\*2: Langston Curl, Leonard Davis, Henry Allen (tpt); Claude Jones, Fred Robinson, Benny Morton (tbn); Edward Inge, Rupert Cole (clt, alt); Don Redman (clt, alt, vcl, ldr); Robert Carroll (ten); Horace Henderson (pno, arr); Talcott Reeves (bjo); Bob Ysaguirre (bbs, sbs); Manzie Johnson (dms); Lois Deppe (vcl)

- Rust\*3: Leonard Davis -Bill Coleman -Henry Allen (tpt); Claude Jones -Fred Robinson -Benny Morton (tbn); Edward Inge -Rupert Cole -cl -as; Don Redman -as -v -ldr -a; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Lois Deppe -v

- Rust\*4,\*6: Don Redman -as -v -a -dir; Leonard Davis -Bill Coleman -Henry Allen (tpt); Claude Jones -Fred Robinson -Benny Morton (tbn); Edward Inge -Rupert Cole -cl -as; Robert Carroll -ts; Horace Henderson -p -a; Talcott Reeves -bj -g; Bob Ysaguirre -bb -sb; Manzie Johnson -d -vib; Lois Deppe -v

#### Tunes structures:

E-37222-A I Heard Key of Eb Brunswick

(Intro 4 bars ens)(Chorus 1 32 bars AABA ens 30 – BM o-tbn 2 brk)(Chorus 2 32 bars AABA EI clt 4 – RC ten 4 – EI clt 4 – RC ten 4 – tbn 8 – EI clt 4 – RC ten 2 – EI clt 2 brk)(Chorus 3 32 bars AABA DR voc 30 – brass 2 brk)(Chorus 4 32 bars AABA brass 15 – BM o-tbn 9 – brass 8)(Chorus 5 32 bars AABA DR and ?LD voc conversation – brass 2 brk)(Chorus 6 32 bars AABA ens + EI clt 15 – RC ten 9 – ens + EI clt 8)

E-37223-A Trouble, Why Pick On Me? Key of Eb / Gb Brunswick

(Intro 4 bars ens)(Chorus 1 32 bars AABA LD voc)(Bridge 2 bars saxes)(Chorus 2 32 bars AABA HRA o-tpt 4 – ens 4 – HRA o-tpt 4 – ens 4 – RC ten 6 – ?RC alt 2 – HRA o-tpt 4 – ens 4)(Bridge 2 bars ens modulation)(1/2 Corus 16 bars BA saxes 6 – pno 2 – tpts 8)

E-37224-A Shakin' The African Key of Ab (Fm) Brunswick

(Intro 12 bars slow ens + DR voc 8 – HRA fast o-tpt 4 brk)(Vamp 8 bars saxes + DR voc)(Chorus 1 32 bars AABA HRA o-tpt 16 – RC ten 8 – HRA o-tpt 8)(Chorus 2 32 bars AABA DR voc)(Chorus 3 32 bars AABA tpt/tbn/clt 16 – EI clt 8 – tpt/tbn/clt 7 – DR voc 1) (1/4 Chorus 8 bars AABA DR voc)(Chorus 4 32 bars AABA ens 6 – BM o-tbn 2 – ens 8 – BM o-tbn 8 – ens 8)

E-37225 Chant Of The Weed Key of Db Brunswick

(Intro 4 ens)(Chorus 1 32 bars AABA ens)(Verse 16 bars AABA DR alt + ens)(Chorus 2 32 bars AABA EI clt 4 – ens 4 – EI clt 4 – ens 4 – EI clt 8 – EI clt 4 – ens 2 + 2)(Bridge 4 bars ens 2 – HH pno 4)(Chorus 3 32 bars AABA ens 16 – saxes 8 – ens 8)

#### 005 FATS WALLER AND HIS RHYTHM

Bill Coleman – tpt; Gene Sedic – ten, clt;

Thomas Fats Waller – pno, voc, cel, ldr; Albert Casey – gtr; Billy Taylor – sbs; Harry Dial – dms, vib

84921-1	Honeysuckle Rose	Vic 24826,	Chronological Classics 732
84922-1	Believe It, Beloved	Vic 24808,	Chronological Classics 732
84923-1	Dream Man	Vic 24801,	Chronological Classics 732
84924-1	I'm Growing Fonder Of You	Vic 24801,	Chronological Classics 732
84925-1	If It Isn't Love	Vic 24808,	Chronological Classics 732
84926-1	Breakin' The Ice	Vic 24826,	Chronological Classics 732

After his first sojourn in Europe with Lucky Millinder (June until October 1933) Coleman worked with the Benny Carter and Teddy Hill Bands, but without any recorded evidence: the early 1930s were hard times for everyone: musicians, recording companies, and consumers. Drummer Harry Dial recalls: "On one of the (Fats Waller – KBR) record sessions that summer, Herman Autrey could not make the date because he was playing the Apollo Theatre with Charley Turner and Turner would not let him off to make the date. Since it was my job, as usual, round up the players, I went to Fats's house, he didn't have a phone, and told him of the situation. ... Fats told me to get a trumpet player and be in the studio at the appointed time. That night, I went to the Ubangi Club and engaged Coleman Johnson (i.e. Bill Coleman – KBR), who was playing there with Teddy Hill. I would have gotten Joe Thomas, but he was out of town with Fletcher Henderson's band. Coleman made an instant hit with Fats and Oberstein (recording manager of Victor – KBR), so much so that they wanted him to remain with the combo; he was a much better trumpet player than Autrey and fitted into the combo beautifully." (H. Dial, *All This Jazz About Jazz*, p. 57)

After some years of rather unpretentious existence in the Russell and Scott bands, Bill Coleman shows his qualities of a hot and tasteful and refined improviser, here. He really sings on his trumpet – listen to his solo on 'Breakin' The Ice' for this.

And there is very nice and exceptional high-hat cymbal playing by Harry Dial below Bill Coleman's solo in 'Believe It, Beloved'!

#### Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bill Coleman (tp); Gene Sedic (cl & ts); Fats Waller (p & vo); Albert Casey (g); Billy Taylor (b); Harry Dial (dm)

- Rust\*2,\*3,\*4,\*6: Bill Coleman (tpt); Gene Sedic (clt, ten); Fats Waller (pno, vcl); Albert Casey (gtr); Billy Taylor (sbs); Harry Dial (dms, vib)

## 006 FATS WALLER AND HIS RHYTHM

Camden, N.J.,

Jan. 05, 1935

Bill Coleman – tpt; Gene Sedric – ten, clt;

Thomas Fats Waller – pno, voc, cel, org, ldr; Albert Casey – grt; Charles Turner – sbs; Harry Dial – dms, vib

87082-1	I'm A Hundred Percent For You	Vic 24863,	Chronological Classics 732
87082-3	I'm A Hundred Percent For You	Vic 24867,	Chronological Classics 732
87083-1	Baby Brown	Vic 24846,	Chronological Classics 732
87083-3	Baby Brown	Vic 24867,	Chronological Classics 732
87084-1	Night Wind	Vic 24853,	Chronological Classics 732
87085-1	Because Of Once Upon A Time	Vic 24846,	Chronological Classics 732
87086-1	I Believe In Miracles	Vic 24853,	Chronological Classics 745
87087-1	You Fit Into The Picture	Vic 24863,	Chronological Classics 745

There also is amusing history recalled to this session, this time by Bill Coleman, and related in his book 'Trumpet Story', p. 90: "One day I was contacted by Billy Taylor to do a recording date with Fats Waller. The Victor recording company had their studios in Camden, New Jersey, so the trip was made by train from New York to Philadelphia and Philly to Camden, on 7 November 1934 (Coleman obviously mixed this and the fore-going sessions up – KBR). Fats had two bottles of whisky which we drank between New York and Philadelphia and he bought two more before we took the train to Camden. He did not ask us for a cent to help him buy it. Fats was really the most happy-go-lucky person I ever knew. When he took a drink, he would pass the bottle around and we all had a fine trip to Camden." And thus it went on and on in that direction, and it finally happened that Bill Coleman had to get a replacement for his evening duties in the Teddy Hill band at the Ubangi Club.

Bill Coleman plays very elegantly and hot trumpet on these sides, and it is a sad fact that he was succeeded by Herman Autrey in the Waller band from now on.

And again, there is nice and unusual high-hat cymbal playing by Harry Dial on 'Baby Brown' take -1 behind tenor sax and trumpet.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bill Coleman (tp); Gene Sedric (cl & ts); Fats Waller (p & vo); Albert Casey (g); Charles Turner (b); Harry Dial (dm)

- Rust\*2, \*3, \*4, \*6: Bill Coleman (tpt); Gene Sedric (clt, ten); Fats Waller (pno, vcl); Albert Casey (gtr); Charles Turner (sbs); Harry Dial (dms, vib)

Notable differences of takes (from Howard Rye in N&N 24. Thanks!):

87082-1:	Waller sings on this take
87082-3:	Waller does not sing on this take
87083-1:	Waller sings on this take
87083-3:	Waller does not sing on this take

## 007 TEDDY HILL AND HIS ORCHESTRA

New York,

Feb. 26, 1935

Bill Dillard, Bill Coleman, Roy Eldridge – tpt; Dicky Wells – tbn;

Russell Procope, Howard Johnson – alt, clt; Teddy Hill, Leon Chu Berry – ten;

Sam Allen – pno; John Smith – grt; Richard Fullbright – sbs; Bill Beason – dms;

Bill Dillard – voc (2,4)

16923-1	(Lookie, Lookie, Lookie) Here Comes Cookie	Ban 33384,	Chronological Classics 645
16924-1	Got Me Doin' Things	Ban 33384,	Chronological Classics 645
16925-1	When The Robin Sings His Song Again	Ban 33397,	Chronological Classics 645
16926-1	When Love Knocks At Your Heart	Ban 33397,	Chronological Classics 645

Teddy Hill, bandleader in Harlem all through the 1930s, was a veteran on tenor sax of the important Luis Russell Band in Harlem in the late 1920s. Assumably because of his weakness in playing hot tenor sax, he worked as bandleader until 1940 and continued his musical career as manager of 'Minton's Playhouse', the "cradle" of Be Bop. His most important band in the 1930s had the above personnel and featured outstanding musicians of the time in Roy Eldridge and Chu Berry. These are the first recordings the band made, a bit short in jazz content and more on the dance band side, but with good swing and excellent musician-ship. Bill Coleman plays a solo chorus in the third title, muted, with urgent and acid playing and upward jumps in his very personal style. And listen to that soft muted trumpet chorus by Eldridge in the last title. Very beautiful and un-usual.

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bill Dillard, Bill Coleman, Roy Eldridge (tp); Dicky Wells (tb); Russell Procope, Howard Johnson, Teddy Hill (as); Leon "Chu" Berry (ts); Sam Allen (p); John Smith (g); Richard Fulbright (b); Bill Beason (dm)

- Rust\*2, \*3, \*4, \*6: Bill Dillard, Roy Eldridge, Bill Coleman (tpt); Dicky Wells (tbn); Russell Procope, Howard Johnson (alt); Teddy Hill, Chu Berry (ten); Sam Allen (pno); John Smith (gtr); Richard Fulbright (sbs); Bill Beason (dms)

(dms, vib)Tunes structures:

16923-1	(Lookie, Lookie, Lookie) Here Comes Cookie	Key of C / F / Db	Banner
(Intro 8 bars ens 4 – RE o-tpt 4)(Chorus 1 34 bars AABA' ens)(Chorus 2 34 bars AABA' saxes 4 – RE o-tpt 4- saxes 4 – RE o-tpt 4 – ens 8 – saxes 4 – RE o-tpt 6)(Bridge 4 bars ens)(Verse 16 bars ens modul.)(Chorus 3 34 bars AABA' CB ten 16 – DW o-tbn 8 – CB ten 10)(Interlude 10 bars ens modul.)(1/4 Chorus 4 10 bars A' ens)			
16924-1	Got Me Doin' Things	Key of F / G / Ab	Banner
(Intro 4 bars ens)(Chorus 1 34 bars AB ens)(Chorus 2 34 bars AB BD voc)(Bridge 6 bars ens 2 – SA pno 4 modul.)(Chorus 3 34 bars AB TH ten + ens modul.)(1/2 Chorus 4 18 bars B ens)			
16925-1	When The Robin Sings His Song Again	Key of F	Banner
(Intro 4 bars ens)(Chorus 1 32 bars AABA ens)(Chorus 2 32 bars AABA BC m-tpt 16 – HJ alt 8 – BC m-tpt 8)(Chorus 3 32 bars AABA CB ten 16 – DW o-tbn 8 – CB ten 8)(Chorus 4 32 bars AABA ens 16 – SA pno 8 – ens 8)(Tag 2 bars ens)			
16926-1	When Love Knocks At Your Heart	Key of Bb / C	Banner
(Chorus 1 32 bars ABAC ens)(Chorus 2 32 bars ABAC BD voc)(Chorus 3 32 bars ABAC RE m-tpt)(1/2 Chorus 4 AC ens)			

From this date on (June 1935) I have not checked the listed sessions critically. This may be a duty of the future. 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 for me thus draws a time-line between the beginning of Swing Jazz and the end (?) of ‘Harlem Jazz’. The more so, Bill Coleman’s subsequent recordings were mainly cut in Europe, and are thus not a component of the Harlem music scene, although many of the musicians passed through the Harlem bands, and the band certainly used their musical material just like the Harlem bands did.

008 **GARNET CLARK AND HIS HOT CLUBS FOUR** Paris, Nov. 25, 1935  
 Bill Coleman – tpt; George Johnson – clt;  
 Garnet Clarke – pno; Django Reinhardt – gtr; June Cole – sbs;  
 Bill Coleman – voc (3)  
 OLA-730-1 Rosetta HMV K-7618, Chronological Classics 739  
 OLA-731-1 Star Dust HMV K-7645, Chronological Classics 739  
 OLA-732-1 The Object Of My Affection HMV K-7618, Chronological Classics 739

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Bill Coleman (tp & vo); George Johnson (cl & as); Garnet Clark (p); Django Reinhardt (g); June Cole (b)*  
 - *Rust\*2: Bill Coleman (tpt, vcl); George Johnson (clt, alt); Garnet Clark (pno); Django Reinhardt (gtr); June Cole (sbs)*  
 - *Rust\*3,\*4,\*6: Bill Coleman -t -v; George Johnson -cl; Garnet Clark -p; Django Reinhardt -g; June Cole -sb*

009 **BILL COLEMAN** Paris, Jan. 24, 1936  
 Bill Coleman – tpt, voc, ldr;  
 Herman Chittison – pno; Eugene d’Hellemmes - sbs  
 77624 What’s The Reason (I’m Not Pleasin’ You) UI AP-1235, Chronological Classics 764  
 77625 Georgia On My Mind UI AP-1235, Chronological Classics 764

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Bill Coleman (tp & vo); Stephane Grappelly (p); Joseph Reinhardt (g)*  
 - *Carey, McCarthy, Jazz Directory, Vol.2: Bill Coleman (tpt, vcl); Stephane Grappelly (p); Joseph Reinhardt (g)*  
 - *Rust\*2: Bill Coleman (tpt, vcl); Stephane Grappelly (pno); Joseph Reinhardt (gtr)*  
 - *Rust\*3,\*4,\*6: Bill Coleman -t -v; Herman Chittison -p; Eugene d’Hellemmes -sb*

010 **BILL COLEMAN** Paris, Jan. 31, 1936  
 Bill Coleman – tpt, voc, ldr;  
 Herman Chittison – pno; Eugene d’Hellemmes – sbs (2)  
 OLA-849-1 I’m In The Mood For Love HMV K-7764, Chronological Classics 764  
 OLA-850-1 After You’ve Gone HMV K-7764, Chronological Classics 764

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Bill Coleman (tp & vo); Stephane Grappelly (p); Joseph Reinhardt (g)*  
 - *Carey, McCarthy, Jazz Directory, Vol.2: Bill Coleman (tpt, vcl); Stephane Grappelly (p); Joseph Reinhardt (g)*  
 - *Rust\*2: Bill Coleman (tpt, vcl); Stephane Grappelly (pno); Joseph Reinhardt (gtr)*  
 - *Rust\*3,\*4,\*6: Bill Coleman -t -v; Herman Chittison -p; Eugene d’Hellemmes -sb*

011 **BILL COLEMAN ET SON ORCHESTRE** Paris, Jan. 31, 1936  
 Bill Coleman – tpt, ldr;  
 Edgar „Spider“ Courance – ten, clt;  
 John Ferrier – pno; Oscar Aleman – gtr; Eugene d’Hellemmes – sbs; William Diemer – dms  
 OLA-851-1 Joe Louis Stomp HMV K-7705, Chronological Classics 764  
 OLA-851-2 Joe Louis Stomp HMV K-7705 not on LP/CD?  
 OLA-852-1 Coquette HMV K-7705, Chronological Classics 764  
 OLA-852-1 Coquette HMV K-7705 not on LP/CD?

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Bill Coleman (tp & vo); Edgar Currance (cl & ts); John Ferrier (p); Oscar Aleman (g); Eugene d’Hellemmes (b); William Diemer (dm)*  
 - *Carey, McCarthy, Jazz Directory, Vol.2: Bill Coleman (tpt); Edgar Currance (clt, ten); John Ferrier (p); Oscar Aleman (g); Eugene d’Hellemmes (bs); William Diemer (d)*  
 - *Rust\*2,\*3,\*4,\*6: Bill Coleman (tpt); Edgar Currance (clt, ten); John Ferrier (pno); Oscar Aleman (gtr); Eugene d’Hellemmes (sbs); William Diemer (dms)*

012 **JOAN WARNER** Willie Lewis and his Orchestra Paris, c. Apr. 21, 1936  
 Willie Lewis – alt, voc, ldr;  
 Bobby Martin, Bill Coleman – tpt; Billy Burns – tbn;  
 Joe Hayman – alt, ten, bar; George Johnson – alt; Frank ‘Big Boy’ Goudie – ten;

Herman Chittison – pno; John Mitchell - gtr; Louis Vola – sbs; Ted Fields – dms		
CPT-2611- Etre Parisienne	PA PA-887,	Chronological Classics 822
CPT-2612-1 Le Coo-Coo-Coo	PA PA-888,	Chronological Classics 822
CPT-2613-1 Magic de la Dance	PA PA-888,	Chronological Classics 822
CPT-2614- Mon Procès	PA PA-887,	Chronological Classics 822

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: not listed*  
 - Rust\*2: not listed  
 - Rust\*3,\*4,\*6: Willie Lewis and his Orchestra: Bill Coleman -Bobby Martin -t; Billy Burns -tb; Willie Lewis -as -ldr; Joe Hayman – as -ts – bar; George Johnson -as; Frank “Big Boy” Goodie -cl -ts; Herman Chittison -p; John Mitchell -g; Louis Vola -sb; Ted Fields -d

<b>013 WILLIE LEWIS AND HIS ORCHESTRA</b>	Paris,	Apr. 28, 1936
Willie Lewis – alt, ldr; Bobby Martin, Bill Coleman – tpt; Billy Burns – tbn; Joe Hayman – alt, ten, bar; George Johnson – alt; Frank ‘Big Boy’ Goudie – ten; Herman Chittison – pno; John Mitchell - gtr; Louis Vola – sbs; Ted Fields – dms; Willie Lewis – voc (2)		
CPT-2630- Stompin’ At The Savoy	PA PA-898,	Chronological Classics 822
CPT-2631- Christopher Columbus	PA PA-898,	Chronological Classics 822

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Bobby Martin, Bill Coleman (tp); Billy Burns (tb); Willy Lewis, George Johnson, Joe Hayman (as); Frank “Big Boy” Goodie (ts); Herman Chittison (p); John Mitchell (g); Louis Vola (b); Ted Fields (dm)*  
 - Carey, McCarthy, *Jazz Directory, Vol. 2: Bill Coleman, Bobby Martin (tpt); Billy Burns (tbn); Willie Lewis, George Johnson (alt); Frank “Big Boy” Goodie (ten); Herman Chittison (p); John Mitchell (g); Louis Vola (bs); Ted Fields (d)*  
 - Rust\*2: Bobby Martin, Bill Coleman (tpt); Billy Burns (tbn); Willy Lewis (alt, ldr, vcl); George Johnson (alt); Frank “Big Boy” Goodie (ten); Herman Chittison (pno); John Mitchell (gtr); Louis Vola (sbs); Ted Fields (dms)  
 - Rust\*3,\*4,\*6: Bill Coleman -Bobby Martin -t; Billy Burns -tb; Willy Lewis -as -ldr -v; Joe Hayman -as -ts -bar; George Johnson -as; Frank “Big Boy” Goodie -cl -ts; Herman Chittison -p; John Mitchell -g; Louis Vola -sb; Ted Fields -d

<b>014 WILLIE LEWIS AND HIS ORCHESTRA</b>	Paris,	May 05, 1936
Willie Lewis – alt, voc, ldr; Bobby Martin, Bill Coleman – tpt; Billy Burns – tbn; Joe Hayman – alt, ten, bar; George Johnson – alt; Frank ‘Big Boy’ Goudie – ten; Herman Chittison – pno; John Mitchell - gtr; Louis Vola – sbs; Ted Fields – dms; Adelaide Hall – voc (1,4); Alice Mann – voc (3)		
CPT-2649-1 I’m Shooting High	PA PA-914,	Chronological Classics 822
CPT-2650-1 Lost	PA PA-814,	Chronological Classics 822
CPT-2651-1 Alone	PA PA-815,	Chronological Classics 822
CPT-2652-1 Say You’re Mine	PA PA-815,	Chronological Classics 822

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Bobby Martin, Bill Coleman (tp); Billy Burns (tb); Willy Lewis, George Johnson, Joe Hayman (as); Frank “Big Boy” Goodie (ts); Herman Chittison (p); John Mitchell (g); Louis Vola (b); Ted Fields (dm); Adelaide Hall, Willy Lewis (vo)*  
 - Carey, McCarthy, *Jazz Directory, Vol. 2: Bill Coleman, Bobby Martin (tpt); Billy Burns (tbn); Willie Lewis, George Johnson (alt); Frank “Big Boy” Goodie (ten); Herman Chittison (p); John Mitchell (g); Louis Vola (bs); Ted Fields (d); Adelaide Hall, Alice Mann (vcl)*  
 - Rust\*2: Bobby Martin, Bill Coleman (tpt); Billy Burns (tbn); Willy Lewis (alt, ldr, vcl); George Johnson (alt); Frank “Big Boy” Goodie (ten); Herman Chittison (pno); John Mitchell (gtr); Louis Vola (sbs); Ted Fields (dms); Adelaide Hall (vcl); Alice Mann (vcl)  
 - Rust\*3,\*4,\*6: Bill Coleman -Bobby Martin -t; Billy Burns -tb; Willy Lewis -as -ldr -v; Joe Hayman -as -ts -bar; George Johnson -as; Frank “Big Boy” Goodie -cl -ts; Herman Chittison -p; John Mitchell -g; Louis Vola -sb; Ted Fields -d; Adelaide Hall -Alice Mann -v

<b>015 WILLIE LEWIS AND HIS ORCHESTRA</b>	Paris,	Oct. 15, 1936
Willie Lewis – alt, voc, ldr; Arthur Briggs, Bill Coleman – tpt; Billy Burns – tbn; Joe Hayman – alt, ten, bar; George Johnson – alt; Frank ‘Big Boy’ Goudie – ten; Herman Chittison – pno; John Mitchell - gtr; Louis Vola – sbs; Ted Fields – dms; band members vocal choir – voc (3,4)		
CPT-2900-1 Au Rhythme du Jazz – Part 1	PA PA-1027,	Chronological Classics 847
CPT-2901-1 Au Rhythme du Jazz – Part 2	PA PA-1027,	Chronological Classics 847
CPT-2902-1 Sing, Sing, Sing	PA PA-1029,	Chronological Classics 847
CPT-2903-1 Knock, Knock, Who’s There?	PA PA-1029,	Chronological Classics 847
CPT-2904-1 Sweet Sue	PA PA-1030,	Chronological Classics 847
CPT-2905-1 Organ Grinder’s Swing	PA PA-1030,	Chronological Classics 847

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Bobby Martin, Bill Coleman (tp); Billy Burns (tb); Willy Lewis, George Johnson, Joe Hayman (as); Frank “Big Boy” Goodie (ts); Herman Chittison (p); John Mitchell (g); Louis Vola (b); Ted Fields (dm); Adelaide Hall, Willy Lewis (vo)*  
 - Carey, McCarthy, *Jazz Directory, Vol. 2: Bill Coleman, Bobby Martin (tpt); Billy Burns (tbn); Willie Lewis, George Johnson (alt); Frank “Big Boy” Goodie (ten); Herman Chittison (p); John Mitchell (g); Louis Vola (bs); Ted Fields (d)*  
 - Rust\*2: Bobby Martin, Bill Coleman (tpt); Billy Burns (tbn); Willy Lewis (alt, ldr, vcl); George Johnson (alt); Frank “Big Boy” Goodie (ten); Herman Chittison (pno); John Mitchell (gtr); Louis Vola (sbs); Ted Fields (dms)

- Rust\*3,\*4,\*6: Bill Coleman -Arthur Briggs -t; Billy Burns -tb; Willy Lewis -as -ldr -v; Joe Hayman -as -ts -bar; George Johnson -as; Frank "Big Boy" Goodie -cl -ts; Herman Chittison -p; John Mitchell -g; Louis Vola -sb; Ted Fields -d; v by members of the orchestra

**016 WILLIE LEWIS AND HIS ORCHESTRA**

Paris,

Nov. 12, 1936

Willie Lewis – alt, voc, ldr;

Arthur Briggs, Bill Coleman – tpt; Billy Burns – tbn;

Joe Hayman – alt, ten, bar; George Johnson – alt; Frank 'Big Boy' Goudie – ten;

Herman Chittison – pno; John Mitchell - gtr; Louis Vola – sbs; Ted Fields – dms;

Jean Trueheart - voc

CPT-2965- On Your Toes

PA PA-1060,

Chronological Classics 847

CPT-2966- There's A Small Hotel

PA PA-1060,

Chronological Classics 847

CPT-2967-1 Le Soleil S'en Fout

PA PA-1061,

Chronological Classics 847

CPT-2968-1 Love

PA PA-1061,

Chronological Classics 847

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Bobby Martin, Bill Coleman (tp); Billy Burns (tb); Willy Lewis, George Johnson, Joe Hayman (as); Frank "Big Boy" Goodie (ts); Herman Chittison (p); John Mitchell (g); Louis Vola (b); Ted Fields (dm); Adelaide Hall, Willy Lewis (vo)*

- Carey, *McCarthy, Jazz Directory, Vol. 2: Bill Coleman, Bobby Martin (tpt); Billy Burns (tbn); Willie Lewis, George Johnson (alt);*

*Frank "Big Boy" Goodie (ten); Herman Chittison (p); John Mitchell (g); Louis Vola (bs); Ted Fields (d)*

- Rust\*2: *Bobby Martin, Bill Coleman (tpt); Billy Burns (tbn); Willy Lewis (alt, ldr, vcl); George Johnson (alt); Frank "Big Boy" Goodie*

*(ten); Herman Chittison (pno); John Mitchell (gtr); Louis Vola (sbs); Ted Fields (dms); Jean Tranchant (vo)*

- Rust\*3,\*4,\*6: *Arthur Briggs -Jack Butler -t; Billy Burns -tb; Willy Lewis -as -ldr -v; Joe Hayman -as -ts -bar; George Johnson -as; Frank "Big Boy" Goodie -cl -ts; Herman Chittison -p; John Mitchell -g; Louis Vola -sb; Ted Fields -d; Jean Tranchant -v*

**017 DICKY WELLS AND HIS ORCHESTRA**

Paris,

Jul. 07, 1937

Bill Dillard 1,2,3), Bill Coleman (1,2,3,4,5,6), Shad Collins (1,2,3) – tpt; Dicky Wells – tbn, arr;

Django Reinhardt – gtr; Richard Fullbright – sbs; Bill Beason – dms;

Bill Coleman – voc (5); Roy Eldridge – arr (2)

OLA-1884-1 Bugle Call Rag

Swing 6,

Frog DGF 50

OLA-1885-1 Between The Devil And The Deep Blue Sea

Swing 6,

Frog DGF 50

OLA-1886-1 I Got Rhythm

Swing 27,

Frog DGF 50

OLA-1887-1 Sweet Sue

Swing 16,

Frog DGF 50

OLA-1888-1 Hangin' Around Boudon

Swing 16,

Frog DGF 50

OLA-1889-1 Japanese Sandman

Swing 27,

Frog DGF 50

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Bill Coleman (tp & vo); George Johnson (cl & as); Garnet Clark (p); Django Reinhardt (g);*

*June Cole (b)*

- Rust\*2: *Bill Dillard, Bill Coleman, Shad Collins (tpt); Dickie Wells (tbn); Django Reinhardt (gtr); Richard Fullbright (sbs); Bill Beason*

*(dms)*

- Rust\*3,\*4,\*6: *Bill Dillard -Shad Collins -t; Bill Coleman -t -v; Dicky Wells -tb -a; Django Reinhardt -g; Richard Fullbright -sb; Bill Beason -d; Roy Eldridge -a*

**018 ALIX COMBELLE ET SON ORCHESTRE**

Paris,

Oct. 04, 1937

Alix Combelle – clt, ten, ldr;

Bill Coleman – tpt, voc;

David Martin – pno; Roger Chaput – gtr; Wilson Myers – sbs; Jerry Mengo – dms

OLA-1955-1 Exactly Like you

Swing 52,

Chronological Classics 714

OLA-1956-1 Alexander's Ragtime Band

Swing 11,

Chronological Classics 714

OLA-1957-1 Hang Over Blues

Swing 11,

Chronological Classics 714

OLA-1958-1 Sometimes I'm Happy

HMV N-4451,

not on LP/CD?

OLA-1960-1 I Can't Give You Anything But Love

Swing uniss. 78, Chronological Classics 714

Notes:

- Ch. Delaunay, *New Hot Discography, 1948: Bill Coleman (tp & vo); Alix Combelle (cl & ts); David Martin (p); Roger Chaput (g); Wilson Myers (b); Jerry Mengo (dm)*

- Carey, *McCarthy, Jazz Directory, Vol.2: Bill Coleman (tpt, vcl); Alix Combelle (ten, clt); David Martin (p); Roger Chaput (g); Wilson Myers (bs); Jerry Mengo (d)*

- Rust\*2,\*3,\*4,\*6: *Bill Coleman (tpt, vcl); Alix Combelle (clt, ten); David Martin (pno); Roger Chaput (gtr); Wilson Myers (sbs); Jerry Mengo (dms)*

**019 WILLIE LEWIS AND HIS ORCHESTRA**

Paris,

Oct. 18, 1937

Willie Lewis – alt, voc, ldr;

Jack Butler, Bill Coleman – tpt; Billy Burns – tbn;

Joe Hayman – alt, ten, bar; George Johnson – alt; Frank 'Big Boy' Goudie – ten;

Herman Chittison – pno; John Mitchell - gtr; Louis Vola – sbs; Ted Fields – dms;

CPT-3474-1 Ol' Man River

PA PA-1297,

Chronological Classics 847

CPT-3475-1 Swing, Brother, Swing

PA PA-1295,

Chronological Classics 847

CPT-3476-1 Swing Time

PA PA-1295,

Chronological Classics 847

CPT-3477-1 Doin' The New Low Down

PA PA-1296,

Chronological Classics 847

CPT-3478-1 Swinging For A Swiss Miss

PA PA-1296,

Chronological Classics 847

CPT-3479-1 Basin Street Blues

PA PA-1297,

Chronological Classics 847



Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Jack Butler, Bill Coleman (tp); Billy Burns (tb); Willy Lewis, Joe Hayman, Frank "Big Boy" Goodie (s); Herman Chittison (p); John Mitchell (g); Wilson Myers (b); Ted Fields (dm); Adelaide Hall, Willy Lewis (vo)  
 - Carey, McCarthy, *Jazz Directory, Vol. 2*: Bill Coleman, Jack Butler (tpt); Billy Burns (tbn); Willie Lewis (alt); Joe Hayman, Frank "Big Boy" Goodie (ten); Herman Chittison (p); John Mitchell (g); Wilson Myers (bs); Ted Fields (d)  
 - Rust\*2: Jack Butler, Bill Coleman (tpt); Billy Burns (tbn); Willy Lewis (alt, ldr, vcl); Joe Hayman (ten); Frank "Big Boy" Goodie (ten); Herman Chittison (pno); John Mitchell (gtr); Wilson Myers (sbs); Ted Fields (dms)  
 - Rust\*3,\*4,\*6: Arthur Briggs -Jack Butler -t; Billy Burns -tb; Willy Lewis -as -ldr -v; Joe Hayman -as -ts -bar; Frank "Big Boy" Goodie -cl -ts; Herman Chittison -p; John Mitchell -g; Wilson Myers -sb -a; Ted Fields -d

020 **BILL COLEMAN ET SON ORCHESTRE**

Paris,

Nov. 12, 1937

Bill Coleman – tpt, voc, ldr;

Stephane Grapelly – pno (1), vln (2,3,4,5); Joseph Reinhardt – gtr; Wilson Myers – sbs; Ted Fields – dms

OLA-1974-1	Indiana	Swing 42,	Chronological Classics 764
OLA-1975-1	Rose Room	Swing 9,	Chronological Classics 764
OLA-1976-1	Bill Street Blues	Swing 22,	Chronological Classics 764
OLA-1977-1	After You've Gone	Swing 22,	Chronological Classics 764
OLA-1978-1	The Merry-Go-Round Broke Down	Swing 9,	Chronological Classics 764

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bill Coleman (tp & vo); Stephane Grapelly (p, violin); Joseph Reinhardt (g); Wilson Myers (b); Ted Fields (dm)  
 - Carey, McCarthy, *Jazz Directory, Vol.2*: Bill Coleman (tpt, vcl); Stephane Grapelly (vln, p); Joseph Reinhardt (g); Wilson Myers (bs); Ted Fields (d)  
 - Rust\*2,\*3,\*4,\*6: Bill Coleman (tpt, vcl); Stephane Grapelly (pno, vln); Joseph Reinhardt (gtr); Wilson Myers (sbs); Ted Fields (dms)

019 **BILL COLEMAN ET SON ORCHESTRE**

Paris,

Nov. 19, 1937

Bill Coleman – tpt, ldr;

Christian Wagner – clt, alt; Frank 'Big Boy' Goodie – clt, ten;

Emile Stern – pno; Django Reinhardt – gtr; Lucien Simoens – sbs; Jerry Mengo – dms

OLA-1979-1	I Ain't Got Nobody	Swing 14,	Chronological Classics 764
OLA-1980-1	Baby Won't You Please Come Home?	Swing 14,	Chronological Classics 764
OLA-1981-1	Big Boy Blues	Swing 32,	Chronological Classics 764
OLA-1982-1	Swing Guitars	Swing 32,	Chronological Classics 764
OLA-1983-1	Bill Coleman Blues	Swing 42,	Chronological Classics 764

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bill Coleman (tp); Christian Wagner (cl); Frank "Big Boy" Goodie (ts & cl); Emile Stern (p); Django Reinhardt (g); Lucien Simoens (b); Jerry Mengo (dm)  
 - Carey, McCarthy, *Jazz Directory, Vol.2*: Bill Coleman (tpt); Christian Wagner (clt); Frank "Big Boy" Goodie (ten, clt); Emile Stern (p); Django Reinhardt (g); Lucien Simeons (bs); Jerry Mengo (d)  
 - Rust\*2,\*3,\*4,\*6: Bill Coleman (tpt); Christian Wagner (clt, alt); Frank "Big Boy" Goodie (clt, ten); Emile Stern (pno); Django Reinhardt (gtr); Lucien Simoens (sbs); Jerry Mengo (dms)

020 **BOBBY MARTIN AND HIS ALL-STAR ORCHESTRA**

Hilversum, The Netherlands

Apr. 1938

Bobby Martin – tpt, ldr;

Jack Butler, Bill Coleman – tpt; Billy Burns – tbn;

Glyn Paque, Ernest Purce – alt; Johnny Russell – ten;

Ram Ramirez – pno; John Mitchell - gtr; Ernest Hill – sbs; Kaiser Marshall – dms;

Bobby Martin, Glyn Paque, Johnny Russell – voc trio (2); Thelma Minor – voc (3); Ernest Purce – arr (2)

Crazy Rhythm	Br A-81578,	TAX m-8008 (LP)
Make Believe Ballroom	Br A-81578,	TAX m-8008 (LP)
Copper Colored Gal / When Lights Are Low / Honeysuckle Rose	Br unissued	not on LP/CD

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

- Rust\*2: Bobby Martin, Bill Coleman, Jack Butler (tpt); Billy Burns (tbn); Glyn Paque, Ernest Purce (alt); Johnny Russell (clt, ten); Ram Ramirez (pno); John Mitchell (gtr); Ernest Hill (sbs); Kaiser Marshall (dms)

- Rust\*3,\*4: Bobby Martin -t -ldr -v; Bill Coleman -Jack Butler -t; Billy Burns -tb; Glyn Paque -as -v; Ernest Purce -as; Johnny Russell -cl -ts -v; Ram Ramirez -p; John Mitchell or Bobby McRae -g; Ernest Hill -sb; Kaiser Marshall -d

- Rust\*6: Bobby Martin, t, ldr, v; Bill Coleman, Jack Butler, t; Billy Burns, tb; Glyn Paque, as, v; Ernest Purce, as; Johnny Russell, cl, ts, v; Ram Ramirez, p; John Mitchell or Bobby McRae, g; Ernest Hill, sb; Kaiser Marshall, d; Thelma Minor, v

021 **WILLIE LEWIS AND HIS ORCHESTRA**

Hilversum, The Netherlands

May 04, 1938

Willie Lewis – alt, voc, ldr;

Jack Butler, Bill Coleman – tpt; Billy Burns – tbn;

Joe Hayman – alt, ten, bar; Frank 'Big Boy' Goodie – ten;

Herman Chittison – pno; John Mitchell - gtr; Wilson Myers – sbs; Ted Fields – dms;

AM-482-1	The Maid's Night Off	Pan H-1037,	Chronological Classics 847
AM-483-2	Who's Sorry Now?	Pan H-1037,	Chronological Classics 847
AM-484-1	Swinging At The Chez Florence	Pan H-1038,	Chronological Classics 847
AM-485-3	Coquette	Pan H-1038,	Chronological Classics 847

AM-486-2	Memphis Blues	Pan H-1036,	Chronological Classics 847
AM-487-1	A Shanty In Old Shanty Town	Pan H-1036,	Chronological Classics 847

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bill Coleman (tp & vo); George Johnson (cl & as); Garnet Clark (p); Django Reinhardt (g); June Cole (b)  
 - Carey, McCarthy, *Jazz Directory, Vol. 2*: Bill Coleman, Jack Butler (tpt); Billy Burns (tbn); Willie Lewis (alt); Joe Hayman, Frank "Big Boy" Goodie (ten); Herman Chittison (p); John Mitchell (g); Wilson Myers (bs); Ted Fields (d)  
 - Rust\*2, \*3, \*4, \*6: Jack Butler, Bill Coleman (tpt); Billy Burns (tbn); Willy Lewis (alt, ldr, vcl); Joe Hayman(ten); Frank "Big Boy" Goodie (ten); Herman Chittison (pno); John Mitchell (gtr); Wilson Myers (sbs); Ted Fields (dms)

022	<b>EDDIE BRUNNER ET SON ORCHESTRE</b>	Paris,	Jun. 13, 1938
Eddie Brunner – clt, ten, ldr; Bill Coleman – tpt; Alix Combelle, Noel Chiboust – ten; Herman Chittison – pno; Oscar Aleman – gtr; Roger Grasset – sbs; Tommy Benford – dms			
OSW-27-1	In A Little Spanish Town	Swing 55,	Chronological Classics 764
OSW-28-1	I Double Dare You	Swing 30,	Chronological Classics 764
OSW-29-1	Bagatelle	Swing 41,	Chronological Classics 764
OSW-30-1	Montmartre Blues	Swing 30,	Chronological Classics 764
OSW-31-2	Margie	Swing 41,	Chronological Classics 764

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: not listed  
 - Rust\*2, \*3, \*4, \*6: Bill Coleman (tpt); Eddie Brunner (clt, ten); Alix Combelle, Noel Chiboust (ten); Herman Chittison (pno); Oscar Aleman (gtr); Roger Grasset (sbs); Tommy Benford (dms)

023	<b>GRETA KELLER</b>	Paris,	Sep. 27, 1938
Greta Keller – voc, ldr; Bill Coleman – tpt; unknown – clt; Herman Chittison – pno; unknown – gtr; Wilson Myres – sbs			
4453hpp	Goodbye To Summer	Dec F6821,	Chronological Classics 847
4454 1/2hpp	I'm Gonna Lock My Heart And Throw Away The Key	Dec F6821,	Chronological Classics 847

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: not listed  
 - Rust\*2, \*3, \*4: Bill Coleman (tpt); unknown (clt); Herman Chittison (pno); unknown (gtr); Wilson Myers (?)(sbs)

024	<b>BILL COLEMAN ET SON ORCHESTRE</b>	Paris,	Sep. 28, 1938
Bill Coleman – tpt; Edgar „Spider“ Courance – ten, clt; John Mitchell – gtr; Wilson Myers – sbs; Tommy Benford – dms; Wilson Myers – voc (2)			
OSW-43-1	Way Down Yonder In New Orleans	Swing 214,	Chronological Classics 764
OSW-44-1	Sister Kate	Swing 214,	Chronological Classics 764

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: Bill Coleman (tp); Edgar Currance (ts); John Mitchell (g); Wilson Myers (b & vo); Tommy Benford (dm)  
 - Carey, McCarthy, *Jazz Directory, Vol. 2*: Bill Coleman (tpt); Edgar Currance (ten); John Mitchell (g); Wilson Myers (bs, vcl); Tommy Benford (d)  
 - Rust\*2: Bill Coleman (tpt); Edgar Currance (ten); John Mitchell (gtr); Wilson Myers (sbs, vcl); Tommy Benford (dms)  
 - Rust\*3, \*4, \*6: Bill Coleman -t; Edgar Courance -cl -ts; John Mitchell -g; Wilson Myers -sb -v; Tommy Benford -d

025	<b>La culture physique de votre beauté par KARLA</b>	Willie Lewis and his Orchestra	Paris,	Dec. 1938
Willie Lewis – alt, ldr; Theodore Brock, Bill Coleman – tpt; Billy Burns, Eugene d'Hellemmes – tbn; Joe Hayman – alt, ten, bar; Fletcher Allen, Roscoe Burnett – ten; Herman Chittison – pno; John Mitchell - gtr; Wilson Myers – sbs; Tommy Benford – dms; Wilson Myers – arr				
CPT-4471-1	Poor Little Angeline	PA PA-1652,	Chronological Classics 847	
CPT-4472-1	Lambeth Walk	PA PA-1652,	Chronological Classics 847	

Notes:

- Ch. Delaunay, *New Hot Discography, 1948*: not listed  
 - Carey, McCarthy, *Jazz Directory, Vol. 2*: not listed  
 - Rust\*2: not listed  
 - Rust\*3, \*4, \*6: Bill Coleman -Theodore Brock -t; Billy Burns -Eugene d'Hellemmes -tb; Willie Lewis -as -ldr -v; Joe Hayman -as -ts -bar; Fletcher Allen -Roscoe Burnett -ts; Herman Chittison -p; John Mitchell -g; Wilson Myers -sb -a; Tommy Benford -d

026	<b>JOE MARSALA AND HIS DELTA FOUR</b>	New York,	Apr. 04, 1940
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Bill Coleman – tpt; Joe Marsala – clt; Pete Brown – alt;  
*unknown – pno (at least 4); Carmen Mastren – gtr; Gene Traxler – sbs;*  
 Dell St. John – voc (1,3); Bill Coleman – voc (2)  
 R-2796-2 Wandering Man Blues  
 R-2797-3 Salty Mama Blues  
 R-2798-2 Three O’Clock Jump  
 R-2799-2 Reunion In Harlem

Gnl 1717,	Chronological Classics 763
Gnl 1717,	Chronological Classics 763
Gnl 3001,	Chronological Classics 763
Gnl 3001,	Chronological Classics 763

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Bill Coleman (tp & vo);*  
 - *Rust\*2,\*3,\*4,\*6: Bill Coleman (tpt, vcl); Joe Marsala (clt); Pete Brown (alt); Carmen Mastren (gtr); Gene Traxler (sbs); Dell St. John (vcl)*

027 **BENNY CARTER AND HIS ORCHESTRA**

New York,	May 20, 1940
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Benny Carter – alt, clt, arr, ldr;  
 Russell Smith, Shad Collins, Bill Coleman – tpt;  
 Milton Robinson, Sandy Williams – tbn;  
 Carl Frye, George Dorsey – alt; Sammy Davis, Stafford Simon – ten;  
 Sonny White – pno; Ulysses Livingstone – gtr; Hayes Alvis – sbs; William Purnell – dms  
 67781-A Night Hop  
 67782-A Pom Pom  
 67783-A O.K. For Bay  
 67784-A Serenade To A Sarong

Dec 3294,	Chronological Classics 579
Dec 3262,	Chronological Classics 579
Dec 3294,	Chronological Classics 579
Dec 3262,	Chronological Classics 579

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Bill Coleman, Shad Collins, Russell Smith (tp); Sandy Williams, Milton Robinson (tb); Benny Carter, Carl Frye, George Dorsey, Stafford Simon, Sammy Davis (s); Sonny White (p); Ulysses Livingstone (g); Hayes Alvis (b); William “Keg” Purnell (d)*  
 - *Carey, McCarthy, Jazz Directory, Vol. 2: Bill Coleman, Shad Collins, Russell Smith (tpt); Sandy Williams, Milton Robinson (tbn); Benny Carter, Carl Frye, George Dorsey (alt); Stafford Simon, Sammy Davis (ten); Sonny White (p); Ulysses Livingstone (g); Hayes Alvis (bs); William “Keg” Purnell (d)*  
 - *Rust\*2: Bill Coleman, Shad Collins, Russell Smith (tpt); Sandy Williams, Milton Robinson (tbn); Benny Carter, Carl Frye, George Dorsey (alt); Stafford Simon, Sammy Davis (ten); Sonny White (pno); Ulysses Livingstone (gtr); Hayes Alvis (sbs); Keg Purnell (dms)*  
 - *Rust\*3: Bill Coleman -Shad Collins -Russell Smith -t; Sandy Williams -Milton Robinson -tb; Benny Carter -cl -as -ldr; Carl Frye -George Dorsey -as; Stafford Simon -Sammy Davis -ts; Sonny White -p; Ulysses Livingstone -g; Hayes Alvis -sb; William Purnell -d*

028 **EDDY HOWARD**

New York,	Oct. 04, 1940
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Eddy Howard – voc, ldr;  
 Bill Coleman – tpt; Bennie Morton – tbn;  
 Edmond Hall – clt; Bud Freeman – ten;  
 Teddy Wilson – pno; Charlie Christian – gtr; Billy Taylor – sbs; Yank Porter – dms  
 28794-1 Old-Fashioned Love  
 28795-1 Star Dust  
 28796-1 Exactly Like You  
 28797-1 Wrap Your Troubles In Dreams

Col 35771,	Neatwork RP 2043
Col 35771,	Neatwork RP 2043
Col 35915,	Neatwork RP 2043
Col 35915,	Neatwork RP 2043

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Bill Coleman (tp); Benny Morton (tb); Edmond Hall (cl); Bud Freeman (ts); Teddy Wilson (p); Charlie Christian (g); Billy Taylor (b); Yank Porter (dm)*  
 - *Carey, McCarthy, Jazz Directory, Vol. 2: Bill Coleman (tpt); Benny Morton (tbn); Benny Carter (clt); George Auld (ten); Sonny White (pno); Ulysses Livingstone (gtr); Wilson Myers (sbs); Yank Porter (dms)*  
 - *Rust\*2,\*3: Bill Coleman (tpt); Benny Morton (tbn); Edmond Hall (clt); Bud Freeman (ten); Teddy Wilson (pno); Charlie Christian (elg); Billy Taylor (sbs); Yank Porter (dms)*

029 **BILLIE HOLIDAY** Benny Carter and his All-Star Orchestra

New York,	Oct. 15, 1940
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Billie Holiday – voc, ldr;  
 Benny Carter – clt, arr;  
 Bill Coleman – tpt; Bennie Morton – tbn; George Auld – ten;  
 Sonny White – pno; Ulysses Livingstone – gtr; Wilson Myers – sbs; Yank Porter – dms  
 28874-1 St. Louis Blues  
 28874-2 St. Louis Blues  
 28875-1 Loveless Love  
 28875-2 Loveless Love

OK 6064,	Chronological Classics 680
OK 6064,	Lady Day Disc 10
OK 6064,	Chronological Classics 680
OK uniss. on 78,	Lady Day Disc 10

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Bill Coleman (tp); Benny Morton (tb); Benny Carter (cl); Georgie Auld (ts); Sonny White (p); Ulysses Livingstone (g); Wilson Myers (b); Yank Porter (dm)*  
 - *Rust\*2: Bill Coleman (tpt); Benny Morton (tbn); Benny Carter (clt); George Auld (ten); Sonny White (pno); Ulysses Livingstone (gtr); Wilson Myers (sbs); Yank Porter (dms)*  
 - *Rust\*3: Bill Coleman -t; Benny Morton -tb; Benny Carter -cl -as; George Auld -ts; Sonny White -p; Ulysses Livingstone -g; Wilson Myers -sb; Yank Porter -d*

030 **BENNY CARTER AND HIS ALL-STAR ORCHESTRA**

New York,	Oct. 15, 1940
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Benny Carter – clt, arr, ldr;

Bill Coleman – tpt; Bennie Morton – tbn; George Auld – ten;

Sonny White – pno; Ulysses Livingston – gr; Wilson Myers – sbs; Yank Porter – dms;

Joe Turner - voc

28876-1	Joe Turner Blues	OK 6001,	Chronological Classics 631
28876-2	Joe Turner Blues	OK uniss. on 78,	Neatwork RP 2030
28877-1	Beale Street Blues	OK 6001,	Chronological Classics 631
28877-2	Joe Turner Blues	OK uniss. on 78,	Neatwork RP 2030

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Bill*

*Carey, McCarthy, Jazz Directory, Vol. 2: Bill Coleman (tpt); Benny Morton (tbn); Benny Carter (clt); Sonny White (p); Ulysses*

*Livingstone (g); Wilson Myers (bs); Yank Porter (d); Joe Turner (vcl)*

*William "Keg" Purnell (d)*

- *Rust\*2,\*3,\*4,\*6: Bill Coleman (tpt); Benny Morton (tbn); Benny Carter (clt); George Auld (ten); Sonny White (pno); Ulysses Livingstone (gr); Wilson Myers (sbs); Yank Porter (dms); Joe Turner (vcl)*

**031 CHICK BULLOCK**

New York,

Dec. 06, 1940

Chick Bullock – voc, ldr;

Bill Coleman – tpt; Bennie Morton – tbn;

Edmond Hall – clt; Bud Freeman – ten;

Teddy Wilson – pno; Eddie Gibbs – gr; Billy Taylor – sbs; Yank Porter – dms

29221-1	Smiles	OK 6013,	Chronological Classics 1256
29222-1	It Had To Be You	OK 6013,	Chronological Classics 1256
29222-2	It Had To Be You	OK uniss. on 78,	Retrieval RTR 79035
29223-1	My Melancholy Baby	OK 6261,	Chronological Classics 1256
29223-2	My Melancholy Baby	OK uniss. on 78,	Retrieval RTR 79035
29223-3	My Melancholy Baby	OK uniss. on 78,	Retrieval RTR 79035
29224-1	Back Home Again In Indiana	OK 6261,	Chronological Classics 1256
29224-2	Back Home Again In Indiana	OK uniss. on 78,	Retrieval RTR 79035

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Bill Coleman (tp); Benny Morton (tb); Edmond Hall (cl); Bud Freeman (ts); Teddy Wilson*

*(p); Eddie Gibbs (g); Billy Taylor (b); Yank Porter (dm); Chick Bullock (vo)*

- *Rust\*2,\*3,\*4,\*6: Bill Coleman (tpt); Benny Morton (tbn); Edmond Hall (clt); Bud Freeman (ten); Teddy Wilson (pno); Eddie Gibbs (gr);*

*Billy Taylor (sbs); Yank Porter (dms)*

**032 TEDDY WILSON AND HIS ORCHESTRA**

New York,

Dec. 09, 1940

Bill Coleman – tpt; Bennie Morton – tbn;

Jimmy Hamilton – clt; George James - bar;

Teddy Wilson – pno; Eddie Gibbs – gr; Al Hall – sbs; Yank Porter – dms;

Helen Ward – voc (3,4)

29233-1	I Never Knew	Col 35905,	Chronological Classics 620
29233-2	I Never Knew	Col uniss. on 78,	Mosaic MD7-265 V
29234-1	Embraceable You	Col 35905,	Chronological Classics 620
29235-1	But Not For Me	Col 36084,	Chronological Classics 620
29236-1	Oh! Lady Be Good	Col 36084,	Chronological Classics 620
29236-2	Oh! Lady Be Good	Col uniss. on 78,	Mosaic MD7-265 V

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Bill Coleman (tp); Benny Morton (tb); Jimmy Hamilton (cl); George James (bs); Teddy*

*Wilson (p); Eddie Gibbs (g); Al Hall (b); Yank Porter (dm)*

- *Rust\*2,\*3,\*4,\*6: Bill Coleman (tpt); Benny Morton (tbn); Jimmy Hamilton (clt); George James (bar); Teddy Wilson (pno); Eddie Gibbs*

*(gr); Al Hall (sbs); Yank Porter (dms); Helen Ward (vcl)*

**033 CHICK BULLOCK**

New York,

Feb. 12, 1941

Chick Bullock – voc, ldr;

Bill Coleman – tpt; Bennie Morton – tbn;

Jimmy Hamilton – clt; George James - bar;

Teddy Wilson – pno; Eddie Gibbs – gr; Al Hall – sbs; J.C. Heard – dms

29703-1	Dolores	OK 6123,	Chronological Classics 1256
29704-1	Amapola (Pretty Little Poppy)	OK 6100,	Chronological Classics 1256
29705-1	Oh! How I Hate To Get Up In The Morning	OK 6123,	Chronological Classics 1256
29705-2	Oh! How I Hate To Get Up In The Morning	OK uniss. on 78,	Retrieval RTR 79035
29706-1	There'll Be Some Changes Made	OK 6100,	Chronological Classics 1256

Notes:

- *Ch. Delaunay, New Hot Discography, 1948: Bill Coleman (tp & vo);*

- *Rust\*2: Bill Coleman (tpt); Benny Morton (tbn); Jimmy Hamilton (clt); George James (bar); Teddy Wilson (pno); Eddie Gibbs (gr); Al Hall (sbs); J.C. Heard (dms)*

- *Rust\*3,\*4: Bill Coleman -t; Benny Morton -tb; Jimmy Hamilton -cl; George James -bsx; Teddy Wilson -p; Eddie Gibbs -g; Al Hall -sb;*

*J.C. Heard -d*

- *Rust\*6: Bill Coleman -t; Benny Morton -tb; Jimmy Hamilton -cl; George James -bar; Teddy Wilson -p; Eddie Gibbs -g; Al Hall -sb;*

*J.C. Heard -d*

034 **BILL COLEMAN'S QUARTET**

Bill Coleman – tpt;  
Billy Taylor – pno; Matty Chapin – sbs; Gordon 'Specs' Powell - dms  
Stardust

New York, Jun. 09, 1945  
Live Town Hall Concert  
Com FL20027, Mosaic MR20-134 3 (LP)

From this date on, Bill Coleman recorded extensively in Europe with American and European musicians. These recordings may be checked up in Eric Raben's 'Jazz Records 1942 – 80' or in Tom Lord's 'The Jazz Discography'.

K. - B. Rau  
14-02-2023  
10-05-2023